

# MUSICWEEK



Five-year agreement with Sony BMG follows end of X Factor star's legal wrangle with Fuller

## Deal crowns Cowell's week

### Labels

by Paul Williams

Simon Cowell is extending his exclusive relationship with Sony BMG for another five years after inking a new deal last week.

The new agreement, which has been struck through Cowell's company Syco, will cover the music mogul's music and television production interests, including *I! Divo*, hit ITV show *X Factor* and future projects.

Sony BMG regional chairman Tim Bowen says the deal was

"complicated and very complex", but is delighted Sony BMG has secured Cowell for another five years.

"He's very important to us," he says. "I! Divo's album will sell in excess of 5m copies around the world and Kelly Clarkson has sold in excess of 5m around the world. These are two artists that are directly related to Simon Cowell and they are Sony BMG's top two sellers and that gives a clue to what Simon means to the company."

Sony BMG UK chairman and CEO Rob Stringer says the deal allows the major to share in "end-

less exciting multi-media opportunities over the coming years". "At the heart of this remains Simon's unique A&R talent," he adds.

Cowell says he is "incredibly excited" to be working with the major. "BMG has been my home for the past 15 years," he says. "Sony BMG will be my home for the foreseeable future."

The announcement of the deal follows a momentous week for Cowell, who reached an out-of-court deal with Simon Fuller last week. Fuller had accused Cowell's programme *X Factor* of copying a number of elements from the 19

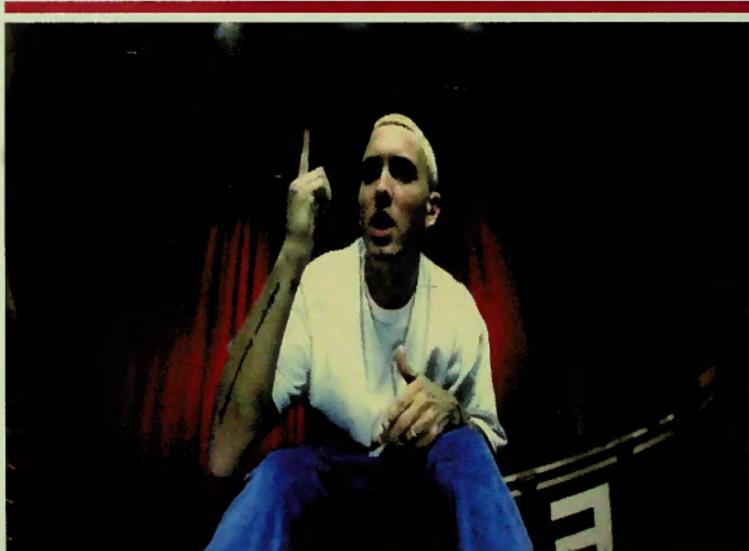
Entertainment founder's own creation *Pop Idol*. As part of that settlement, the pair will continue to work on at least the next five seasons of *American Idol*, while 19 Entertainment will take a minority interest in *X Factor*.

Alongside the deal with Syco, Sony BMG has also renewed a global agreement with 19 for the rights to artists and recordings generated by *Pop Idol*, which broadcasts as *American Idol* in the US. In turn, Syco has extended its "first-look" TV production deal with Fox in the US for a further five years.

Cowell's importance to Sony BMG is underlined by yesterday's (Sunday) albums chart, where the major's showing includes five artists in whose careers Cowell has had direct or indirect involvement: G4, Westlife, I! Divo, Will Young and Kelly Clarkson.

"He's got a wonderfully clear, intuitive mind which is undaunted by complexity," adds Bowen. "He doesn't let ideas get blown away because they might be slightly complicated and he has an unerring understanding of what ordinary people want."

pa12w@musicweek.com



### TV blitz takes Eminem to one

Polydor's gambit of defying convention by releasing its Eminem hits album on a Friday paid off yesterday (Sunday), as the album debuted at number one after just two days' sales.

Armed with a ship-out which is

expected to reach 1m units by Christmas, *Curtain Call - The Greatest Hits* beat off EMI's Robble Williams to arrive at the top following a huge initial marketing push, which included a one-minute ad (pictured) running simultaneously across 500 TV channels on the night before release. Copies of the album were delivered to shops across the UK

in a branded lorry, while Polydor took out full-page adverts in the national press.

"When you have a release of this status it allows us to look at non-formulae marketing," says Universal sales director Brian Rose. "It gives you the scope to do these things."

HMV head of music Phil Penman says early sales have been

brisk. "Eminem has been doing the business for us from early Friday morning, particularly as many of the X-Box customers coming in to collect their consoles seemed to pick up a copy of *Curtain Call* as well," he says. "This album has huge potential, not just to be the number one this week with only two days' sales, but over the whole Christmas period."

### Heat rises over online royalties

MCPS-PRS raises the stakes in legal battle with record companies, challenging them to reveal earnings from downloads p3

### Putting faith in the internet

In an exclusive interview, George Michael discusses his forthcoming download releases - and hints he may tour p5

### Learning from an A&R master

In the first of a series of Music Week Masterclass features, Clive Davis unveils 10 key lessons to learn in A&R p8

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**CMP Information, United Business Media, First Floor, Ludgate House, 245 Strand, London WC2R 2JF, UK Tel: (020) 7921 4444 Fax: (020) 7921 8327**



**CMP**  
United Business Media

For direct lines, dial (020) 7921 plus the extension below. For e-mails, type in name as shown. Followed by @musicweek.com  
**Editor** Martin Talbot (0330)64010  
**News editor** Paul Williams (0330)64011  
**Features editor** Joanna Jones (0330)64012  
**Acting Sub-Editor** Alan Webb (0330)64013  
**Staff Clerk** Nicola Clark (0330)64014  
**Online editor** Eileen Saffian (0330)64015  
**Reporter** Jim Larin (0300)410  
**Ben Cardow** (0330)64016  
**Chief consultant** Alan Jones (0330)64017  
**Deputy consultants** Adam Smith (0330)64018  
**Sub-editor** Phil Brooke (0330)64019  
**Charts editor** Simon Ward (0330)64020  
**New releases editor** David Bland (0330)64021  
**Sales manager** Mick Tappin (0330)64022  
**Business development manager** Matthew Tynell (0330)64023  
**Advertising manager** Scott Saxe (0330)64024  
**Account manager** Sarah Green (0330)64025  
**Display sales executive** Patsy & Maria (0330)64026

**Classified sales executive** Maria Edwards (0330)64027  
**Classification manager** David Proulx (0330)64028  
**For CMP Information** Group production manager Nancy Price (0320) 240000  
**Ad production** Molly Hiron (0320)240001  
**Classified ad production** (0320)240002  
**Business support manager** Louise Davy (040)4396  
**Business development executive** Eileen Saffian (0330)64015  
**WAT registration** 230 6235 50  
**Company number** 370721

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Your guide to the latest news from the music industry

**Bottom line**

**Sales hike boosts Warner Group**

● Warner Music Group has lifted its sales by 2% for the year, thanks to a run of successes including James Blunt, Michael Buble and Green Day. Revenue for the 12 months to September 30 2005 rose to £3.5bn (£2.02bn), while digital revenue improved four-fold to \$157m (£71m). ● New York attorney general Eliot Spitzer has urged consumers not to buy Sony BMG CDs in the US, after investigators from his office found that discs featuring the controversial rootkit copyright system are still on sale. ● UBC Media Group has given the first working demonstration of a new digital music service, which will allow consumers to download tracks directly from the radio. Q4: fire p11

● The EU and the US have agreed to join forces in the fight against piracy. EU trade commissioner Peter Mandelson met with US Commerce Secretary Carlos Gutierrez in Brussels to discuss the global trade in counterfeit goods.

● Veteran French singer Charles Aznavour used a meeting with European Commission President Barroso last week to try to persuade him the current term of copyright protection should be extended. ● The Local Radio Company is set to merge acquisitions and chase new licence wins during 2006, after posting revenues up 21% to £199m for the year. Despite making a pre-tax loss of £3.3m in the 12 months to the end of September 2005, CEO Richard Wheatley says the LRC achieved many of the key objectives it set when it listed last year, including winning five new licences.

● Entertainment UK has won the retail and distribution category in the 2005 European Supply Chain Excellence Awards. The awards honour excellence in supply chain operations across Europe. ● Absolute Radio, which sold its stake in Liverpool station Juice FM in September, has declared it is planning to bid for the nine stations being sold off by GCap. Other possible bidders could include The Local Radio Company, Usher Television and Australia's Macquarie Bank. ● Sanctuary's Music and Media Partnership division is launching the first four in a series of football albums featuring club anthems performed by fans of particular teams. From today (Monday), fans will be able to buy albums dedicated to Arsenal, Man City, Glasgow Rangers and Celtic. ● A newly-launched New York event will promote UK talent. p4

● Guardian Media Group is closing the Manchester music and entertainment listings title *City Life* magazine as part of a structural review that could lead to more than 40 redundancies. ● Sony BMG is planning a Michael Jackson singles campaign. p4

**People**

**Friends mourn loss of Meehan**

● Tony Meehan, one of the founding members of The Shadows, died aged 62 last Monday following an accident at his London home. Meehan played drums on all of the group's early hits such as Apache and Man Of Mystery, while he was also part of The Shadows line up which backed Cliff Richard.



The Shadows: Meehan (playing drums)

● HMV has appointed Graham Sim, currently marketing director at clothing chain Monsoon, to the same position. He will join the retailer in early 2006. ● Former CBS marketing director Jerry Turner died aged 64. Turner joined CBS as a salesman and stayed with the company until 1990, eventually becoming director of marketing. While at CBS, he worked with Sade, Wisam, Gloria Estefan, Alexander O'Neal and Michael Jackson.

● Steve Winwood was crowned BMI Icon at last Tuesday's annual London Awards. Winwood was joined among the winners by Sting, whose Every Breath You Take picked up an award for docking up more than 30m US radio plays, and Van Morrison's Brown Eyed Girl, which won an award for surpassing 7m plays. Mick Jagger and Keith Richards' classic I Can't Get No Satisfaction and Layla by Eric Clapton and Jim Gordon won awards for 6m plays. Ferret p11

● WarnerChappell has promoted Honey Onle-Ere, who has been with the publisher since August 1999, to the role of head of legal and business affairs. ● The Sex Pistols and Black Sabbath are among next year's inductees to

**the Rock and Roll Hall of Fame**

in the US. Miles Davis, Blondie, Lynrd Skynyrd and Herb Alpert & Jerry Moss will also be inducted at the New York ceremony on March 13.

● Lulu was last week honoured for her contribution to the record industry at the Radio Four awards. Other winners included Liberty X, Daniel Bedinfield, and 355ive.

● The PRS Foundation has appointed Charlotte Ray as manager. Ray, who joins the foundation in January, replaces David Francis, who joined the Contemporary Music Network in September.

● Digital services provider DA Recordings is expanding with the appointment of former Rough Trade and Chapter 22 employee Rod Thomson to run its newly-created licensing department.

● Black Sabbath guitarist Tony Iommi is to host a radio show on Planet Rock. The show, Black Sunday, debuts on December 18 at 7pm.

**Sign here**

**Aim's podcasting licence unveiled**

● Aim has unveiled full details of its global podcasting licence designed for broadcasters to gain access to UK independent repertoire using one agreement. The licence will be available for a basic flat rate for a six-month period before it has to be renewed. ● Napster and Emap's Q magazine have collaborated to create a Napster review of the year in music 2005 as a podcast hosted by comedian Ed Byrne. The podcast will be aired on Q radio and available to Napster subscribers from today (Monday).

● Independent trade organisation Impala has partnered with the organisers of Midem to promote the international indie summit and the MidemNet digital distribution workshop at the Cannes event, which takes place from January 22 to 26. ● EMI Music Publishing and independent label networking site Bardawoo.co.uk are today (Monday) launching a national competition to find the best unsigned artist in the UK. One winner will be

rewarded with EMI studio time and an engineer to cut a CD single and will also feature in Bardawoo's forthcoming live events early next year.

● Universal Music Publishing has signed an exclusive worldwide publishing deal with R&B artist Oara, whose hit Goodies went to number one in the UK in January.



● Pete Waterman's label EMI has signed the new single by DJ Daz, The Who's Son. First featured on the MW playlist in October, the track is the first non-Pete Waterman production to be signed to the Sony BMG distributed label, which is headed by former Juice MD Steve Jenkins. Pictured (above, left to right) is Nuxx Management's Jon Taylor, Sony BMG's Graham Ball, DJ Daz, Pete Waterman, Nuxx's Ben O'Brien and PWL Radio's Ian Usher.

**Stones unveil 2006 tour dates**

● The Rolling Stones have confirmed details of their summer 2006 European tour, which will include five UK dates. The 33-date tour starts at the Olympic Stadium in Barcelona on May 27, finishing at the Millennium Stadium in Cardiff on August 29. ● Maximo Park will headline next year's NME Awards tour, which kicks off in Dublin on January 24. Arctic Monkeys, We Are Scientists and Mystery Jets complete the line-up of the 19-date tour. ● The Stones will be the first band to perform in a series of MTV live secret gigs to start in early December. The gig will air on MTV UK on New Year's Eve at midnight, while Xfm will produce a 90-minute live special radio broadcast of the gig for broadcast on January 2.

● M.I.A. and Amadou & Marianne are among the nominees for Radio Three's fifth annual World Music Awards, now dubbed The Planet Awards. The winners will be announced early next year. ● In The City is making available podcasts from this year's event on a weekly basis via iTunes, beginning next Monday with 'Wesley Born to Follow - the story of British independence, featuring Chris Blackwell, Anthony Wilson, Alan McGee and Richard Russell in conversation with Jon Webster. The weekly series, available free on iTunes, begins on December 12 for four months.

**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: Following the impact of Eminem's new hits album and his insistence that he is to retire, have we really heard the last of him?

a. Yes  
b. No

Last week, we asked: Will The Take That tour be magic without Robbie? The results were:

a. yes 54% ●●●●●●●●  
b. no 46% ●●●●●●●●

**World Music Awards**

● M.I.A. and Amadou & Marianne are among the nominees for Radio Three's fifth annual World Music Awards, now dubbed The Planet Awards. The winners will be announced early next year. ● In The City is making available podcasts from this year's event on a weekly basis via iTunes, beginning next Monday with 'Wesley Born to Follow - the story of British independence, featuring Chris Blackwell, Anthony Wilson, Alan McGee and Richard Russell in conversation with Jon Webster. The weekly series, available free on iTunes, begins on December 12 for four months.

## Music industry insiders welcome year-long review of intellectual property rights

# Government launches rights review

### Rights



by Martin Talbot

The music industry's position at the heart of the UK economy has been further underlined by Chancellor Gordon Brown's launch of a review into intellectual property (IP) rights.

The independent review, which was announced last Friday morning, is the latest examination of the music industry, following the All Party Internet Group's public inquiry into DRM and the DCMS select committee looking into the creative industries.

The flurry of Government activity prompted one music industry source to suggest that 2006 will see the industry facing its greatest level of scrutiny since the Gerald Kaufman-led National Heritage Committee hearings of the early Nineties.

Although the IP probe will not focus just on music, it is certain to

be at its core. Music is the only sector to be directly referred to within the initial terms of reference, with Brown indicating that it will examine whether the term of copyright in sound recordings should be extended.

The review, which will be led by former *Financial Times* editor Andrew Gowers, was commissioned by the Chancellor in his pre-budget report and will run for 12 months. In his statement issued last Friday, Gowers says, "I believe that Intellectual Property is at the heart of Britain's success in the knowledge economy. This review will ensure that we maintain a world-class environment for creativity, design and innovation."

British Music Rights chief executive Emma Pike responded to the reference, saying, "Creativity is how we will compete in the future and IP is its currency. The Andrew Gowers review is extraordinarily important to the creative industries and as the voice of music creators, who are currently at the sharp end of digital developments, we welcome the review and look forward to working with Mr Gowers and the Treasury over the course of the next year."

Although a one-page document has outlined terms of refer-



**"The UK's IP regime is a critical component of our present and future success in the global knowledge economy"**  
Gordon Brown, Chancellor

ence, sources within the industry stress that the full scope of the probe is unlikely to become clear straight away.

AIM chairman and chief executive Alison Venham welcomed the review. "This was widely expected," she says. "It is time that we looked at our competitiveness as a nation versus other regions around the world.

### In a nutshell: The Gowers Review

Andrew Gowers' IP Review will broadly examine the environment within which all intellectual property industries operate, including sectors such as those covering music, cinema, television and literature. Essentially, it will:

- look to establish whether the correct balance is struck between consumers and rights holders; and
- make recommendations to improve the situation.

The scope of the review will cover:

- how IP is administered;

- how copyright is registered and patented;
- how the laws surrounding it are enforced;
- whether the current legal framework reflects the digital environment;
- whether provisions for "fair use" by citizens are reasonable."

"We expect to be part of the process. We are about to publish some fairly serious views on copyright needs and reform, so we are fully prepared."

BPI executive chairman Peter Jamieson says, "It is good that we are having a very focused look into things. It is unfortunate that it may not be put back by at least a year the UK coming out to solidly champion our term review, which we believe they should be doing in Europe."

"However, we should welcome this as a significant step for the Government and the Treasury, which we believe has consistently underestimated the creative industries' role in the UK's reputation, economic strength and culture."

The inquiry is part of the follow-up to the Labour Party manifesto commitment to "modernise

copyright and other forms of intellectual property so that they are appropriate for the digital age."

In outlining the review's terms of reference, Gordon Brown's statement stated that, "The UK's IP regime is a critical component of our present and future success in the global knowledge economy. It must provide the optimal incentives for private industry and individuals to innovate and invest to create value, while preventing excessive inefficiencies and monopoly costs which can reduce competition and impede incremental innovation."

The review will run for 12 months, reporting to the Chancellor, the Secretary of State for Trade and Industry and the Secretary of State for Culture, Media and Sport. [mtrix@musicweek.com](http://mtrix.musicweek.com)

# MCPS Alliance lays down gauntlet over download rates

The MCPS-PRS Alliance has challenged record labels to reveal how much they earn from download sales.

The Alliance, which represents songwriters and composers and is backed in its case by the managers' Association the Music Managers' Forum, made the challenge last Friday in a 32-page legal response to last June's tribunal referral by the BPI.

The record companies' arbitration is backed by seven

digital service providers and four mobile network operators. It:

- challenged labels to disclose the terms on which BPI members are licensing online services;
- proposed the implementation of a new 12% royalty rate from January 1, 2006; and
- proposed the introduction of minimum royalty rates, to protect songwriters from cut-price download deals.

It said composers and songwriters currently earn

between 5p and 6p from the sale of a 79p download, compared to the 2.5p it said they would be left with under the BPI proposals. In contrast, the Alliance said, labels are believed to earn between 40p and 50p from the same sale.

The 12% proposal – up from the agreed interim rate of 8%, which is currently in effect – would amount to an increase to around 9p, which the Alliance says is in line with the revenue publishers would expect from the sale of a CD

and "is realistic, fair and easily supported by current economics".

The Alliance further argues for the labels to reveal the terms of the deals with online services, arguing that their lack of transparency "affords a degree of protection from a commercial or legal challenge".

MCPS-PRS group chief executive Adam Singer issued a statement on the subject, but declined to comment further. "We have now submitted our reasons

for why the record industry should adopt fresh economic thinking in a digital age, in order to sustain the composing community upon which they rely," he says.

BPI executive chairman Peter Jamieson says, "The Alliance's attempt to nearly double songwriting royalties from 6.5% to 12% is an unrealistic today as it has always been. Raising royalties in the middle of the tribunal process is provocative and divisive."

### THE MUSIC WEEK PLAYLIST



**NEIL DIAMOND**  
Evermore  
(Columbia)  
Rick Rubin has produced Diamond's most inspired album in years and this stirring song is one of its best. (from album, out Feb 20)



**HI-TACK**  
Say Say Say  
(Waltin' 4 U)  
(Gonzo)  
Radio is making all the right noises about this track, which samples the Michael Jackson/Pat McCarty hit, 'Say Say Say' (single, Jan 16)



**WE ARE SCIENTISTS**  
It's A Hit (Virgin)  
Scientists are making all the right noises about this track, which samples the Michael Jackson/Pat McCarty hit, 'Say Say Say' (single, Jan 16)



**DEVIL'S GUN**  
London's Calling (unsigned)  
This garage-rock demo from the Devil's Gun pairs the energy and style of early Basement Jaxx with a broader musical palette. Promising. (demo)



**CORINNE BAILEY RAE**  
Pail Yr Records On (EMI)  
This is a catchy up-tempo song which is certain to kick off a big year for this local artist. Pop with soul. (single, Feb 27)



**YUNG YANG TWINS**  
Shakes (remix) (TVT)  
This big reggae-on-ska tune is currently blowing up in clubs and breakers to make its mark mainstream. (single, Jan 9)



**LOVE BITES**  
He's Fit (Island)  
Second single from Love Bites is an obvious pop tune which should establish them at TV and really get the ball rolling. (single, Feb 20)



**PLACEBO**  
Wee (Virgin)  
Viv from the Killers brings an element of pop cool to this track from Placebo's fifth studio album. A strong return. (from album, March 13)



**KILLA KELLA**  
Jawbreaker (Sony BMG)  
First single from Pharene's five best-bow, which was soft released last month, is a strong introduction to his talents. (download single, Jan 23)



**THE LIKE**  
What I Say And What I Mean (Polydor)  
LA pop-rock duo The Like pen this song which sounds delightfully refreshing. (single, Feb 20)

# Jacko set to follow Elvis with new year singles push

## Singles

by Martin Talbot

Sony BMG is looking to replicate the massive success of its Elvis Presley singles campaign last year with a similar project for Michael Jackson.

The initiative, which launches in January next year and is titled *Visionary: The Video Singles*, will break ground of its own, heralding the first singles to be released in the DualDisc format.

Starting with the parallel releases of *Thriller* and *Don't Stop 'Til You Get Enough* on January 16, the series will span 20 of Jackson's biggest hits, with each release offering the original seven-inch or radio edit of the track coupled with the original B-side or a classic remix on the audio side of the disc. The reverse DVD side of the disc will feature the track's original music video.

While the *Thriller* release will be rendered unusable for the singles chart by being packaged with a free collector's box, every other issue in the series will challenge for a high chart position, starting with

**JACKO'S SINGLES LINE-UP**  
Jan 16: *Thriller* and limited edition box  
Jan 16: *Don't Stop 'Til You Get Enough*  
Jan 23: *Rock With You*  
Jan 30: *Billie Jean*

Feb 6: *Beat It*  
Feb 13: *Bad*  
Feb 20: *The Way You Make Me Feel*  
Feb 27: *Dirty Diana*  
Mar 6: *Smooth Criminal*  
Mar 13: *Leave Me Alone*

Mar 20: *Black Or White*  
Mar 27: *Remember The Time*  
April 3: *In The Closet*  
April 10: *Jam*  
April 17: *Heal The World*

April 24: *You Are Not Alone*  
May 1: *Earth Song*  
May 8: *They Don't Care About Us*  
May 15: *Stranger In Moscow*  
May 22: *Blood On The Dance Floor*



Jacko: 20 hits set for DualDisc release

*Don't Stop 'Til You Get Enough*. The last release in the series will be *Blood On The Dance Floor*, which will be released on May 22.

Although the Elvis project prompted both praise and controversy after dominating the flat singles market at the beginning of this year, Sony BMG VP marketing, commercial division, Darren Henderson insists that the aim of the project has been to undermine the singles chart.

While the Elvis project resulted

in sales of 750,000 singles, Henderson has even higher sales ambitions for this latest project. "With the DualDisc element and the size of the Michael Jackson fanbase, we think we can surpass the volumes of the Elvis singles box," he says.

Although Henderson says the aim of the campaign is not simply to score a series of high chart positions, he is confident of scoring top five or Top 10 positions with the releases. "We never set out to have number one singles," he says. "It was a catalogue marketing initiative for the fans."

Henderson is confident that Sony BMG can avoid the supply problems it faced with the Elvis campaign, when many fans complained they could not get hold of singles, despite placing orders. "That taught us out a bit," says Henderson. "The demand was overwhelming. This time round we are much better prepared."

As with the Elvis releases, each of the Jackson singles will be packaged carefully in picture bags echoing the original picture bags, as well as the original Epic inner sleeves.

martin@musicweek.com

# UK to hit New York for post-SXSW event

The London music scene is being handed a foothold in Manhattan with a new annual showcase event backed by Creative London.

Live from London will be timed to follow directly March's SXSW in Austin and is being organised by many of the same team behind the British element of the Texan event, including UK Trade & Investment, with support from trade groups such as the BPI, AIM, MMF and PPL.

Creative London's creative promotions manager Wendy Wyatt - whose organisation was launched in June 2004 by the London Development Agency to help showcase London events such as London Fashion Week and the London Design Festival - says Live From London is aiming to extend the visibility of London's music business while many of the industry are already in the US for SXSW in mid-March. "It can take a lot of time and effort to get a US visa for a band, so we thought while they are over there we can give them another shop window in another city," she says.

Crispin Parry, project manager of the Live From London showcase

taking place on March 21, says he is already in talks with New York venues and his network of contacts in the city, including the key US agent Little Big Man, for them to support for the event.

The event will involve several strands with four bands flying straight from Texas to play at a New York venue; negotiations are taking place with the Bowery Ballroom. The line-up has still to be decided, but Parry expects the showcase to attract around 600 people, including A&R, labels, distribution, press and the public.

He is also organising a panel of music business personalities, who will provide "a masterclass of the London music scene". There will also be an in-store and retail campaign tie-in with the Virgin Megastore on Union Square and a reception and networking event.

Secretary of State for Trade and Industry Alan Johnson says the event is part of a strategy to address the UK's declining ability to turn "our world-class acts into world-class success". "It's vital we back them, making sure the world carries on listening to great British music," he says.

SNAP SHOT

PLAN B



One year on from signing to 679 Recordings, venom-tongued hip-hop artist Plan B looks poised to break next year after attracting a flurry of media attention. His limited-edition seven-inch single

No Good was recently named hottest record in the world by *Radio One's* Zane Lowe, while his station colleague, as Whitley has also lent support on her programme.

A grassroots approach, fuelled by a busy touring schedule and limited-edition releases, beginning with a first seven-inch in March, has generated healthy word-of-mouth interest in Plan B.

"He's a very unique artist and I think his appeal is potentially very broad, but the key thing for us is to ensure it continues to grow naturally. We're not about to go and spend a massive amount on marketing."

Plan B is the latest example of UK artists building awareness via MySpace.com, the community website which allows users to share their music with others. "MySpace has helped because it has allowed him to communicate directly with his fans," says Holland. "It really closes that gap between the fans and the artist."

**CAPT LIST:** Label manager: Simon Rose, 679 A&R: Dan Stacey, 679. Product manager: Katie Holland, 679. Radio: Jane & Peter Warner Music. TV: Clare Le Marzouani Warner Music. Press: Rob Drake, Tassil. Regional press: Gordon Duncan, APE. PA: Chrisine press: Leslie Griffiths. Gigs: Publishing: Mick Silver. Pure Growth. Booking agent: Andy Dargatzis, Primary UK.

▷ There is a revolution going on led by the artists, supported by the consumers of their music' - Viewpoint, p10

In an exclusive interview, the singer discusses download singles and hints at plans to tour

# Michael puts faith in internet model

## Talent

by Jim Larkin

One the eve of the release of a documentary chronicling his career, George Michael spoke exclusively to *Music Week* last week about his views on the business and his plans for the future.

Besides hinting towards the possibility of releasing his music outside of the single-album-single formula, the singer also reveals his admiration for the Arctic Monkeys, M.I.A. and Lady Sovereign and his work with Paul McCartney's duo of Heal The Pain.

Giving his views about the music industry, Michael reflects on his new, positive relationship with Sony BMG, but regrets a general reluctance to take risks by record companies and the fact that a certain Apple founder is the man making most money out of music today.

Michael also reveals plans to announce a tour, his first since the Nineties, indicating that an announcement may come within a matter of weeks.

**What's your future strategy for releasing music? There was talk you were planning to make everything available free online in return for charity donations.**

My strategy at the moment is to wait and see. I need to see how the internet is shaping up, but it looks promising. I'd much rather release things as and when they happen and only make the obvious tracks available to radio, because the process of making albums breaks me.

**How liberating is the internet for artists?**

Potentially massively. But then there's been lots of things that have had potential and we turned them to hell. It will be interesting to see how legal downloading expands, and the process of downloading videos is interesting, because it makes video far more important and it could bring budgets for videos back again. For younger acts it's an amazing thing. The success of the Arctic Monkeys was fantastic, even if it scares the hell out of the industry.

**Why do you think the industry is**

**scared of the internet?**

Record companies are scared because the smaller the industry gets, the more jobs will disappear. But it's their fault for being slow to adapt. It's ridiculous the man making the most money in music at the moment is Steve Jobs.

**How can the industry get people paying for downloads?**

That's going to depend on how clever people are and what fans are given in terms of added content. I don't think the songs on their own will necessarily be enough. You have to give people extra material for which they'll pay a premium.

**What motivates you to carry on writing and releasing material? Is it all about expression?**

Yes. Money has never been a factor. If I was into money, I'd have gone

## The success of the Arctic Monkeys was fantastic, even if it scares the hell out of the industry

on the road years 10 years ago. I just feel like if I stopped writing then my life would be over; it's what I do. Other people have children and I write songs, although it's far less painful than giving birth.

**Speaking of touring, you've said in the past you don't want to play live, but is that still the case?**

That's something I'm going to be talking about in the next few weeks. But put it this way, I'm not as phobic about it as I was.

**How is your relationship with Sony BMG these days?**

Good. I've got two new tracks which are coming out and will be used to drive sales of a compilation, and then I'm free. I did a track with Paul McCartney, and I'm not sure when it will come out, but it's a version of Heal The Pain and it sounds fantastic. I imagine that will be released for charity.

**Which new acts are you into at the moment?**

I really like the Arctic Monkeys. I downloaded that. And I really like Lady Sovereign and M.I.A. and the whole south London scene.



Michael: "I need to see how the internet is shaping up, but it looks promising"

## Documentary puts career in spotlight

A feature-length documentary about George Michael, titled *George Michael: A Different Story*, goes on cinema release today (Monday), covering the artist's personal and professional life, which took off with Wham! in 1982. Four years later, the band split and Michael went on to become one of the world's best-selling solo artists, from debut solo album *Falsetto* to last year's number one set *Patience*.

The documentary reveals many previously concealed aspects about Michael's career, including personal insights on the deaths of partner Anselmo and his mother, as well as the effect the lengthy court battle with Sony had on his output.

It features contributions from industry figures such as Sony BMG

chairman and CEO Rob Stringer, who plays down the differences between the major and the star, as well as Michael's manager Andy Stephens. Other interviewees include Sir Elton John, Andrew Ridgeley, Mariah Carey, Paul Gambaccini and Simon Cowell.

The film was directed by the BBC's Southern Morris and produced by Michael's creative director Caroline Trim. It is released through Carilla Entertainment in the UK and is also being screened in Japan, Australia, Germany, France, the Netherlands, Belgium, Sweden and Poland between now and early 2006. There are also plans to take it to the US, where Michael is still battling to win back his audience after his arrest in Beverly Hills in 1998.

Do you think the industry has changed for the better or worse during the time you've been a professional artist?

It depends who you are. When I was a kid, great artists just seemed to be falling out of the sky, and there's definitely not as many great acts about as there used to be. I think things went through a bad patch which began with the Spice Girls and lives on these days with things like Pop Idol, whereby everything is so heavily and so blatantly manufactured, but I think it's easing off slightly. I think we're seeing a return of the singer-songwriter, but it would be nice to see record companies taking a few risks and signing singer-songwriters that will appeal beyond the housewife market.

## I'm pop, Motown was pop, but it just seems sad that these days pop has become a byword for shit

That sounds a little anti-pop, which is strange given how you started your career.

I'm not anti-pop. I'm pop, Motown was pop, but it just seems sad that these days pop has become a byword for shit.

**So do you look back upon your Wham! days with a lot of pride?** Absolutely. With the exception of some of the clothing I may have worn, it was a brilliant period of my life and I think Wham! were a great band.

One of the things that comes through in the documentary is that you're happier now than you have been for some time.

I couldn't have made the documentary if I wasn't happy. I hate being in front of cameras, and I had them following me around for a year-and-a-half, because they didn't know my life story and they wanted a narrative. I've been through a lot that people don't know about, but I've emerged from that stronger. Touch wood, that's a feeling that's going to last.

jim@musicweek.com

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**THE DECLINE OF 95.8 CAPITAL FM**  
 Quarter three  
 1995: 18.0%  
 (Chrystal launches Heart 106.2)  
 1996: 15.6%  
 1997: 14.5% (Dixie launched)

1998: 16.6% (Empi rebroadcasts Melody as Magic)  
 2004: 7.0%  
 2005: 5.1% (Empi to third place for first time behind Heart and Magic)  
 2006: 3.0%  
 2007: 2.0% (Beaten by Heart to lose)

London IRL crown for first time since 2005: 51% (Empi to third place for first time behind Heart and Magic)  
 The list shows

Capital FM, quarter three decline in London listing between 1995 and 2005.  
 Source: Rajar/MW research



Zoe Hanson and Johnny Vaughan: GCap DJs can expect more freedom over playlists from next month onwards

## Capital to cut 'clutter' with ads purge

As well as trying to freshen up Capital's music output, GCap is to address listener uneasiness by halving the number of ads being broadcast in daytime. The new strategy, which will see the group initially taking a £3.9m hit in profits, will roll out on December 12, although GCap believes the rest of commercial radio will follow suit. "This may be the model for all commercial radio stations, not just GCap," says GCap operations director Steve Orchard. His view is backed by the CRCA's chief executive Paul Brown who believes that, given a station as big as Capital, it is making this move, "it's really difficult to imagine" other big companies not having to

match them. But Chrystal's Radio's Phil Riley is not about to tear up Capital's radio. Heart's advertising strategy, "Capital's primary feature here an issue about the volume of commercial infantry they are carrying and it will be interesting to see if they can deliver an upswing in audience," he says. "We watch with interest, but we won't be responding."

Rather than countess ads hitting young stations such as those owned by Chrystal, Riley instead suggests it is the "more traditional heritage IRL stations" such as Capital and Birmingham's BBC4 which are seen by listeners as having too many ads. He adds they also view the likes of station promotions and the chatter of the DJs as "clutter" getting in the way of music. Empi Radio is also not about to follow GCap's example, with group managing director Dee Ford noting winning audiences is more than just about cutting the number of ads. "Although fundamental questions remain across media generally, about the continued effectiveness of the 30-second CRCA ad, it is adamant that radio advertising still delivers. There is a lot of competition for people to buy if they want to buy it, so there's a lot of competition for that spend," he says. "It works, otherwise companies wouldn't spend as much as they do on advertising."

# Presenters back in driving seat, as GCap bosses introduce changes to reverse audience decline

## Bosses to DJs to turn Capital around

### Radio

by Paul Williams

When Freddie Mercury entrusted his pal Kenny Everett with a precious new piece of music some three decades ago, the maverick DJ could not resist ignoring the Queen frontman's strict instructions not to play the record on air.

Instead, Everett began playing it to death on his Capital Radio show, a move which saw the station's switchboard swamped by excited listeners desperate to learn more about what they were hearing.

The song in question was Bohemian Rhapsody, which, 30 years ago last week, started a run of nine weeks at number one in the UK on its way to becoming what is often quoted as the nation's favourite single of all time. But, had Everett been at Capital or any other leading mainstream IRL station through the Nineties and into the Noughties, his chances of sneaking a track onto the airwaves in similar fashion would have been virtually zero, with playlists imposed from above absolutely dictating what DJs play on air today.

But, come January, something of that Seventies spirit is to return to the corridors of Capital, with presenters and their producers again being given the chance to have some direct input into what they broadcast. While the playlist will continue to act as the "spine" of daytime programming, bosses at Capital's parent company GCap hope that allowing some freedom of

choice will inject new excitement into the output as they look to revive the fortunes of the station which was, for nearly three decades, London's undisputed number one. Looking to bring some new enthusiasm and individuality to the DJs - such as Johnny Vaughan and Zoe Hanson - is just one part of a far-reaching bid by GCap to turn around Capital, which is the most recent set of Rajar figures covering quarter three, slipped to an unprecedented third spot among commercial stations in the London

### 'What's coming across is listeners feel cheated by DJs who don't choose their own music'

Steve Orchard, GCap

market to finish behind Chrystal Radio's Faith and Empi station Magic with its listening hours now only half what it achieved five years ago. For GCap operations director Steve Orchard, Capital's own issues reflect general problems for commercial radio among listeners, who complain that stations play the same tracks, have cheesy presenters and air too many ads.

In the past five years, Orchard notes, commercial radio has lost 13m listening hours in total, around the same number that the BBC has added in the crucial London market thanks to the likes of Radio 2 and Radio One's Chris Moyles. "We are losing audience, not only for our company GCap and Capital Radio,

but we're losing them to the BBC, who can't be reached by advertising," says Orchard.

Although there are more commercial radio stations than ever in the UK, the latest Rajar figures show the BBC still commands a significant lead in the radio market, claiming 54.6% of all listening, compared to 43.5% for IRL. Ten years ago the split was around 47% for the BBC and a little under 50% for IRL. Given all that, Commercial Radio Companies Association (CRCA) chief executive Paul Brown notes, "I can see why in the current climate commercial radio stations are asking themselves some very difficult questions about what they're doing and how they do it."

For Capital's own turnaround strategy, GCap's Orchard is convinced the station needs to "break out of traditional forms of music programming" to include allowing DJs some free music choices. From a listening perspective, Orchard believes the listener will hear more passion coming from the DJ if he is playing a track he has picked himself. "What is coming across when you talk to listeners is they feel cheated by the DJ who doesn't choose their own music," says Orchard.

Giving some power back to the DJ is naturally a move which sits well with pluggers, as it will give them additional routes to try to get their music on air.

"It's a great idea," says International Regional Promotions managing director Steve Tandy. "The looking down of playlists, particularly with

the merger of radio station groups, has meant the decision making is getting less and less by the day and a handful of decisions are now applying to a vast amount of radio stations, which isn't a good thing."

But there are few signals that the Capital strategy will prompt a stream of stations back into the realms of "free choice". Such empowerment does not sit well with Heart owner Chrystal's Radio's chief executive Phil Riley who, as a presenter himself back in the Eighties, remembers being able to pick most of his music, but often at the expense of what the listener might like.

Having the likes of music specialists such as John Peel and Zane Lowe is one matter, but Riley notes, "We employ our presenters for their communication skills. When my PD says, 'I want to sign this guy or girl' I'm prepared to back it because of their ability to talk to their audience, do an interview, be entertaining. These are the reasons we employ Jamie Theakston and Toby Austin. I don't employ them for their musical knowledge."

### 'I can see why commercial radio stations are asking themselves some difficult questions'

Paul Brown, CRCA

The continuing decline of commercial radio against the BBC is also an issue high on GCap's agenda, with a strategy in place to win back audiences from the Beeb.

One issue being targeted through London-based brand Xfm, which will shortly operate a station in Manchester, while the group's Scottish station Beat 106 and digital service The Storm are both being re-branded as Xfm. Meanwhile, GCap is planning to combine Capital Gold and digital station LRL into a yet-to-be-named new service to chase Radio 2's high audience.

Rather than commercial radio being on the decline, Chrystal's Riley believes that part of

the BBC's growth is due to the fact the Corporation has "got its act together."

"I don't think it's particularly that commercial radio has got worse, but the BBC has used its programming muscle and, more importantly, its marketing muscle, more effectively," he says.

In addition, commercial players cite demographic shifts in helping the BBC's cause as an older population tends to favour the Beeb's services. But Empi Radio's group managing director Dee Ford says commercial radio collectively continues to "own" the 15-45 market, so beloved of advertisers, while "the 45s and over and, particularly the 55-pluses, remain with the BBC."

"If you look back over time, commercial radio has commanded a really solid slice of 15-45-year-olds," she says. "It's just that the 15 to 45 market is less of the population as a whole."

However, with the continuing growth of digital radio, commercial radio is likely to increase its share of overall listening as it is similar distribution platforms to the Beeb, whereas in the analogue world IRL has always claimed the BBC has an unfair advantage over how frequencies have been distributed. "Why commercial radio groups are keen on digital is that it levels out the playing field in terms of spectrum and number of services," says the CRCA's Brown. "If we're going to give the BBC a run for their money, we need to have as many services as possible."

Empi's Ford notes her own group itself already commends about one-third share of all digital listening to place itself ahead of the distribution of digital, about two-thirds of listening is claimed by commercial radio collectively and only a third by the BBC's say Capital Bute.

So, while the likes of Capital Bute to shore up their listening figures in the analogue world, for commercial radio as a whole digital is providing the greatest opportunity in years to finally win back some audience from the Beeb.

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**MODO**

# Lessons from a

Welcome to the first in a series of features designed to bring you the expertise of some of the 10 key lessons to learn across a range of disciplines, as highlighted by a leader in the field. To kick off the series, we're talking to Clive Davis, one of the most powerful men in the world, with albums by Santana and Rod Stewart targeting this year.

## A driving force in music for 40 years

To call the career of Clive Davis illustrious is to do the man something of a disservice. From his early role as president of CBS Records through founding both Arista and J Records to his current position as Sony BMG North America chairman and CEO, Davis has been an integral cog in the wheel for some of the most successful and respected recording artists over the past 40 years. Bruce Springsteen, Pink Floyd, Santana, Luther Vandross, Alicia Keys, TLC, Whitney Houston and Barry Manilow are a mere handful of the artists who have, in one way or another, benefited from the guiding hand of Davis.



To this day, Davis retains a hands-on approach with both artists and the business and you are just as likely to find him discussing the tempo of a given track in the studio with Rod Stewart as you are to find him pacing the board room at Sony BMG UK talking through the latest Santana album – both of which are vying for sales this Christmas.

His relationship with Santana is among the longest of his career. "Santana was one of the earlier signings in my career so we know each other very well," says Davis, who this year worked on his latest album *All That I Am*. "The way we work, Santana might come up with about 18 songs and we would narrow it down together to about six from his material," says Davis. "For the other half of the album I would go out and find artists who had been influenced by him and together we'd work with them, finding what was right for the albums."

A graduate of Harvard Law School, Davis grew up in Brooklyn, New York and, after some years working with law firm Rosenman, Colin, Kaye, Petschick and Freund, joined CBS and was named president in 1967. He founded Arista Records in 1974 and, in 2000, amid

disagreement with Arista owner BMG, left to form J Records within the major, signing acts including Luther Vandross and Alicia Keys. Three years later, he was wooed back into the fold, named head of RCA Records, then promoted a year later to chairman and CEO of BMG North America.

It is undeniable that Davis remains, above all else, passionate about the business which has played such a massive role in his life and is first to point out that, despite the changing commercial environment, his focus remains focused on two key things – artists and songs.

## THE MUSICWEEK MASTERCLASS Clive Davis on A&R

### 1. Respect your artists

"There has to be a mutual respect; I never forget who the artist is. I never forget the genius of Carlos Santana, I never forget the uniqueness of Rod Stewart, so it's important to have a healthy respect for your artists, certainly deal with them as peers and also know we are on the same wavelength on a particular project. I only work with artists that I respect and that earns a trust between us. Not only is it thrilling to work with Rod Stewart, but it is the idea of songs lying on that inspires me. The idea of songs that may have been written 100 years ago, 80 years ago, having a life for future generations. It's having a love of a song and trying to envision how it could have a life today even if it were written years ago. In the case of Whitney Houston, one of the first songs we recorded was one that I had recorded eight years earlier, *The Greatest Love Of All*."

### 2. Remember that every artist is different

"I spend a lot more time in the studio] with Rod Stewart than, say, Santana. Santana tends to record his guitar parts and what have you in San Francisco, so I'm involved with the producers and I come up with the material sometimes, but basically the tracks are laid down someplace else."

### 3. Look for longevity

"In the traditional sense, you are first looking for an artist who is going to be around for years. You don't want an artist who's only going to be around for a record or two; sometimes that happens, obviously, but never out of choice. So the first step is being able to discover artists who are really long-standing, who could be headliners 10, 20, 30 years from now. That is a challenge of artist discovery – the artist part of A&R."

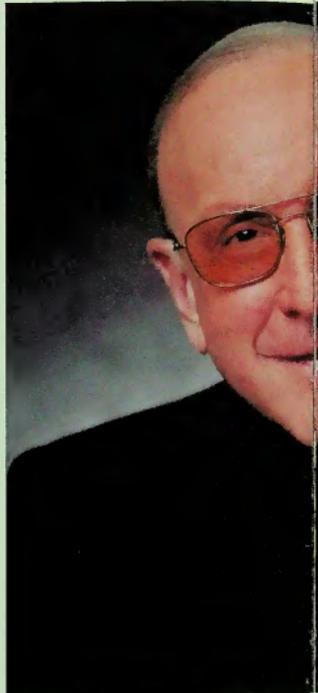
### 4. Don't forget the "R" – the repertoire

"When it comes to the 'R' of A&R, there are many people who don't specialise in the 'R', the repertoire, people who only sign artists who write their own material, but I found when I began Arista that having the ability to find repertoire for those artists who don't write, led to an ability to have a company like Arista flourishing from scratch. In dealing with artists

Hands-on approach: Davis (right), artists Carlos Santana and Rod Stewart (far right)

I only work with artists that I respect, and that earns a trust between us

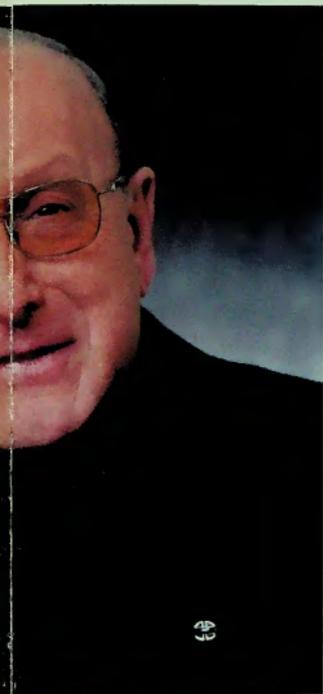
The first step is being able to discover artists who could be headliners 10, 20, 30 years from now



like Whitney Houston, Aretha Franklin and now Kelly Clarkson or Fantasia Barrino, you're dealing with artists who come from a different perspective and they need material. Aretha's incredible, but she needed *Natural Woman*, she needed Respect, she needed the great songs that have distinguished her career and the same with Whitney, so I think in not just living in one area, but in being able to look in both areas, one to the self-contained artist, one to the artist who has a brilliant vocal instrument. You want to be involved with the Barbra Streisands – not that I discovered her, I did not – but you don't want to only be in touch with one area."

# A master of A&R

one of the most experienced executives in the industry. The Music Week Masterclass will bring you the best of the series, Stuart Clarke has spoken to Clive Davis, perhaps the most illustrious A&R man in the industry. Here, Davis leads us through the process of A&R.



**I don't know how to do it any other way, you're either involved or you're not involved**

**Music should certainly always transcend the border of your country and from our vantage point we look for worldwide success**

showing him the direction that we were going and he was just thrilled with it. So then we sent it to Mary J Blige, who fell in love with it, and it was at that point that it really took shape. It's very exciting to see a song develop from a bare-bones idea and be involved. It's now a cut called My Man and it features Carlos with Big Boi and Mary J."

## 6. Work with the tempo

"With Rod Stewart, we always spend a lot of time together going over tempos and listening back to the original version of the song. Obviously, a great part of the Songbook albums is Rod's voice, his inimitable voice, of course, but the other is the tempo - is it really doing justice to the copyright and showing its relevance to today and for decades in front of us? It is important we show why these songs are special, so in my head I'm setting the tempos. I remember in effect moving around the room and saying, 'This particular song has got to be like Fred and Ginger' and he didn't know who Fred and Ginger were! I think he wrote about it a while back just moving and just feeling and setting some of the tempos appropriate to what would make not just the record special but also the song."

## 7. Don't be afraid to get your hands dirty

"I don't know how to do it any other way, you're either involved or you're not involved. If you're not involved, don't do it. I don't know how to do it any other way because I find that it takes all that effort. If you're going to play soccer then you're not going to say, 'I'll play on Monday, Wednesday and Friday.' I don't care who you are, whether you're David Beckham or what have you, you've got to play like everybody else so there's only one way of doing it and that's to be involved. It takes all that effort and commitment and intensity to do it."

## 8. Take a global view

"I think it's what has always mattered. Music should certainly always transcend the border of your country and from our vantage point we look for worldwide success, we don't look just for success in the US. In the past three years with Alicia Keys, with Maroon 5, with Christina Aguilera, with Avril Lavigne, with the Foo Fighters, we have really had extraordinary worldwide success and in the same way there are going to be artists from the UK who work here. Certainly, the lists of names that have broken here over different decades is quite formidable."



## 9. Be prepared to spread the word

"We are in daily touch with the UK company and with our affiliates around the world, making them sure that they are aware of the potential of our artists. When Maroon 5 were breaking here, everybody flew in so that they realised the youth potential that we had with Maroon 5. I mean Kelly Clarkson might have been an American Idol, but when we started breaking her we did the same and I think it's great her album is now performing so well in the UK."

## 10. Don't be distracted by changing technology

"Obviously technology is affecting, but what I do remains the same, what creators of music do remains the same. It's like do you make a movie of special effects, or do you try and come up with a good story that's brilliantly acted and well directed? The basics to me of movie making, or of music creating, are still basic. The technology will change - what portion is going to be physical, CD, what portion will be digital, so that the configurations change over the years as technology keeps on improving - but basically you're listening to music so you've got to start with a song, a talent, an artist. The basics of trying to find the new Dylan, the new Springsteen, the new U2, the idea of looking for long-term talent, that's what is special and unique. We love the music and so the basics remain the same although the technology is the one thing that's changing."

## 5. Don't give up on a song

"In the case of Santana, it's always a very special moment when you get a track in. On one occasion I got a track in from Big Boi of Outkast. It wasn't quite right for Carlos so I called up Rob Thomas and I asked him to write a song over the track - working from the beginning - that would complement what Big Boi had done, and keeping in mind how it would work in a Big Boi collaboration with Carlos. Rob came to visit me two or three times and eventually the song and the rhyme and the verse from Big Boi came together. At that point, we called Carlos up with Rob into my office and played it, going over the song and



We are better placed than ever to benefit in light of the Chancellor Gordon Brown's review

# We can get our message across

EDITORIAL  
MARTIN TALBOT



martin@musicweek.com  
Martin Talbot, editor, *Music Week*  
CMP Information, First Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UR

After last Friday's announcement by Gordon Brown, it is still debatable whether the industry has another National Heritage committee nightmare staring it in the face.

But, with the Chancellor's review coming in the wake of the already announced All Party Internet Group probe into DRM, among others, the industry will certainly come under a high level of scrutiny next year – perhaps more than we have received for a decade and more.

How this will all play out, it is too early to say. The brief outline from Brown last Friday left few clues of what happens next or whether there are any hidden agendas within Parliament and Whitehall.

What is essential, though, is that the music industry leads the agenda and does not allow the "free music" lobby to boss the debate.

When Gerald Kaufman drove his agenda through Westminster in the early Nineties, the music industry's relationship with Government left much to be desired. Today, its lobbying activities are highly sophisticated, whether you are talking about the activities of Aim, the BPI or BMR, among others.

The industry is better placed than ever before to get

its message across and react to such challenges.

We are in a position to have our voices heard loud and clear. Allowing a 2006-style Kaufman to set the agenda would be disastrous.

We should not be caught on the hop.

Finally, as the last big titles enter the Christmas fray this week, we enter the home straight. And, as we do so, the music market is still looking challenging, to say the least.

With Eminem and Girls Aloud both now in the market, next Monday's chart will give the clearest picture yet of the shape of Christmas at retail, in identifying which titles are set to drive business right up to – and including – Christmas Eve. But, how good – or bad – the Christmas market has been is unlikely to be known until we are all opening our presents and overdosing on mince pies and cherry brandy.

The signs are good and there does seem to be a bit of something for everyone, from G4, Robbie Williams or Girls Aloud, through to Gorillaz, Kelly Clarkson or James Blunt. The raw materials are there, it seems. Now it is down to the marketing, the promotion – but, most of all, the mood of the nation's shoppers.

## DIY model requires labels to embrace partnerships

VIEWPOINT  
ROBERT HORSFALL



Last week's DIY feature in *Music Week* should be compulsory reading for everyone who works in the music business.

There is a revolution going on led by the artists, ably supported by the consumers of their music.

And it has only just begun. If all of this is happening when digital penetration is this low, imagine how the landscape will look when the "bricks and mortar" world has disappeared and when MTV has rivals operating through the internet and mobile.

The old distinction of art vs commerce is disappearing. Musicians

### 'The DIY model has empowered artists in an unimaginable way'

are as challenged by the business side of their careers as they are by their pursuit of art. So, the DIY mentality is a threat to the indies as well as the majors.

The traditional "indie deal" gives artists 50% of profits – the DIY model gives them 100% of profits. The psychological impact that has on an artist must be immense, especially when it is coupled with absolute creative control. The "one in 10" (success ratio) rule

applies in the independent sector as much as it does in the major sector. In the DIY sector everything is (in relative terms) a success.

The DIY model has empowered artists in a previously unimaginable way. The old mantra "you only get one shot" has gone out of the window. Just look at Imogen Heap – battling away since 1997 with, firstly, Atmo and then Island, but now at the top of the tree through a DIY model.

So, what does all of this tell us? Surely, that the technological revolution has to be mirrored by a revolution in our business models.

"Partnership" should be the new buzzword – partnerships between artists and labels and indies and majors. In this industry we are all interdependent on everyone else for our collective prosperity.

If the reaction of the majors to the DIY revolution is to make their contracts more labyrinthine and to go on land grabs for more rights, then we should all give up. And, ironically, those executives who curse bidding wars may only end up fighting more of them if they can't welcome new artists into their families at the ground floor. It's one – it's all about the music.

Robert Horsfall is a partner at solicitors Lee & Thompson

## Do reissue campaigns devalue the singles chart?

The big question

Stewart Allan, HMV

"Michael's one of the few artists with the depth of singles, recording heritage and dedicated fanbase to make such a project work. I can see this proving a very effective campaign, particularly as Sony BMG and retailers can draw on their Elvis experience from the start of this year. It also presents a perfect opportunity to further test and develop the dual disc format, which I think lends itself perfectly to this activity."

Paul Quirk, Quirk's Records

"Well, Universal have just tried it with Bob Marley and it didn't work at all, so what works for one artist might not work for another. All the Elvis songs were classics, and I don't think Michael Jackson has the same appeal, but if it brings people into the shops then all well and good. I don't think it'll damage the charts."

Adrian Rondau, Adrians

"I think the whole thing is misguided. It's not as if Michael Jackson is flavour of the month. After the Elvis one, I prayed that no other company would do something similar. It is fiddling chart figures and just about selling lots of units for Sony BMG."

Rob Corlett, Hit 40 UK

"Solve the problem by starting a chart for re-releases only – it can be called the Fan Club Rip Off Chart. That can leave the real charts to do what they are supposed to – be a reflection of the week's most purchased and listened to new music."

Sony BMG is to launch a Michael Jackson singles reissue programme in 2006 in the same vein as it did with Elvis earlier this year. Is this a good thing for the singles market or does it devalue the chart?

David Roberts, Guinness British Hit Singles & Albums

"The person it's best for is Michael Jackson himself because, in a way, it's a great way of re-establishing him with the music-buying public, which will remind us of all the great memories of Jacko, not the slightly dodgy ones of the last two or three years. And I don't think it damages the chart in any way. I'm very happy to see old tracks being re-released and getting back in the chart. However, it can get a bit wearing when it goes on week after week."

Jim Batchelor, Woolworths

"I can see both sides. It's good that it gets people back into the habit of buying singles again, albeit only from a collector's perspective, but I do understand the argument from last time that it's healthier to have someone new and exciting at the top of the chart as opposed to old material that's being re-released. But I suppose ultimately the charts are there to reflect what sells, so I think it's a legitimate thing to do."

## With a groundbreaking digital radio download service poised to launch next year, the man heading the initiative, **Simon Cole**, unveils his vision

### Quickfire

#### What exactly is DAB Download?

It is a piece of technology which allows radio listeners the chance to buy a song with one click of a button. That song will then be sent to their listening device, whether that be a mobile or MP3 player, and their computer.

#### And when will it launch?

We don't have a set date, but we will be running user trials throughout February and March next year. We have a custom-built phone ready for the trials.

#### When was the plan initially conceived?

We began developing the service 18 months ago after a management strategy meeting. It's something that has been bootlegged for the past five years, but it really did seem like a bit of a dream back then. It's only now that all of the technological jigsaw pieces have come together, allowing us to embark on this project.

#### Why did you decide to run this service on mobile phones rather than DAB radio?

This isn't solely a mobile solution – it is a DAB download solution, which, in this instance, is available on a mobile device. I think that's an important distinction which needs to be highlighted.

#### So, this service will be available on other devices?

We are planning for it to be, yes. You basically need a device which has enough memory, a DAB chip and a return path.

#### And what is "a return path"?

A return path means that when you receive the download it is checked off our system and is "unlocked" when it reaches your mobile. All devices will need a return path before we can run this service.

#### What kind of effect do you think



#### this might have on the radio industry?

The radio industry in the UK currently generates over £700m each year. It is a fraction of what the record industry generates and, even if we can capture 5% of what the record industry makes in a year, then it could make an enormous difference.

#### Could this help bring downloading to the mass market?

The whole concept of downloading music is still pretty intimidating for most people. There are plenty of 20-year-old housewives out there who wouldn't even consider downloading music, that is, sitting down at a PC, logging on to iTunes or, say, Napster and getting to grips with transferring that music from PC to a portable device.

#### So, if I use my phone to download music I hear on the radio, will those songs be bound to my phone?

No. This is a dual-delivery system so the song you choose to buy will also be mailed to a designated account. Do you think that this initiative

#### could ultimately be the digital solution that prompts the labels to rethink their release strategies?

All of the labels we have spoken to so far love the idea. Radio has always been about making music accessible. The label releases it, we play it, it gets sold. Nothing has changed, it's just that the gap is closing between radio and retail. It closes that three-mile gap between the radio listener and the record shop. As for the labels, they needn't necessarily change their release schedules. It could be that we send information to the listeners telling them when a song can be purchased and maybe sending reminders and prompts closer to that particular release date.

#### Could this service prove a threat to the likes of iTunes and Napster?

We don't see this as direct competition for either of those download services. It is only competition in the same way that Tesco is to HMV. HMV is for the true music fan, where Tesco is about impulsively buying an album in the Top 20. This is for the casual purchaser of music and will hopefully fill that huge gap.

#### Will radio stations, playlists and DJs, have to change their strategies to accommodate this new service?

The move to digital has already been forcing stations to change their policies and approach and we are now seeing the rise of more and more specialist stations. Radio stations will also become purchasing destinations. We cannot predict with any true accuracy how this might change radio programming.

Simon Cole is CEO of BBC, which last week unveiled a digital strategy to analysts and investors which will give radio listeners the opportunity to download the song they hear with a click of a button. The service will initially launch on mobile phones containing a DAB chip.

### DOOLEY'S DIARY



## Let the festive season begin

#### Remember where you heard it:

BMI chief Del Bryant used last week's London awards ceremony to sing the praises of the technology they acquired from UK company Shazam earlier this year. Dooley hears that the technology may have uses previously unimagined, with BMI staffers even talking to the FBI about possibly using it for voice recognition security systems. Mmmm, very James Bond... Warner top boss Edgar Bronfman was joined by the major's other big execs in London last week, taking the opportunity to update them with what was really happening with the reported EMI talks. Meanwhile, Peter Mensch was in town last week to play Warner Bros staff a selection of tracks from the new Red Hot Chili Peppers album. The as-yet-untilted set is near completion and has been produced by Rick Rubin. It is expected to be released in May. Staff heard four tracks... On the subject of new material, Razorlight used a performance at O2's Christmas bash, for which they were apparently paid rather handsomely, to air a couple of new songs from their forthcoming second album, which is due in the first quarter of next year. Both tracks, which were left unnamed, showed a rocker side to the band. Very much a crowd of suits, one executive saw Johnny Borell walk through the crowd and say, "Who's that dressed in a furry outfit? Is it Nathan Barley?". Music Week

want the only magazine to take an interest in **George Michael** last week. Also popping along to see the new documentary about him was the editor of *Erotic Review*, who is hoping to persuade the singer to write a column... The award for **strangest press release** out last week goes to UCL, which fired out e-mails informing the media that the three anglic young members of **The Choirboys** had been teased by a gang of unruly "hoodies", the poor fambs. Meanwhile, their less anglic and altogether rockier namesakes, **The Qweebos**, are following their example and doing their bit for charity. Both the young choristers and the Nineties hair rockers will be releasing charity covers of Tears In Heaven this Christmas... Those overseas missions are worth it, it seems. The **BPMs Matt Glover** staged a visit to LA last month, for meetings including an audience with influential **KCRW DJ Nic Harcourt**, as a direct result of which, the disco-spinner played three tracks on a BPM sampler created for the event, by **Coldcut**, **Naked Ape** and **Kawa Kawa**. Here's a quiz for you – which rock frontman, who, keen for a bit of shut-eye between soundcheck and the gig, asked to grab some kip at the venue? No problem there, they thought – until he requested that his hotel bed, complete with linen be brought direct to him. A request which was granted. They were not asked to wake him up until September ends, however... Next Tuesday, the **Music Business Five A Side Football League** celebrates an impressive 21st anniversary with a commemorative game at the Oval cricket ground at 7.30pm. Anyone who has played in the league – and that list includes **Rob Stringer**, **Nick Raphael** and **ern**. **The Darkness** – is welcome to come along and are urged to bring their trainers... And, finally, despite what you may have read in Dooley last week, **Vince Power Music Group** was not actually a sponsor of the **Woman Of The Year** award, but was simply listed among the thank yous on the invitations. **MCD** and **Mean Fiddler** were the primary sponsors for the event. Oops.



PPL staged a glamorous soiree in its Soho headquarters last Friday, as more than 400 guests spent their limousine-qualified champagne with the collection society. However, there was bad luck in store for those who wanted to hear PPL chairman and CEO Fran Newkirk (left) deliver one of his trademark, not-exactly-brief speeches as, sadly, he had lost his voice earlier in the day. Still, **Paul Cambaccini** (centre) and **Gut** Recordings chairman **Guy Holmes** (right) were on hand to offer some consolation.

After performing **Hey Joe** in a **Jimmi Hendrix** tribute at this year's UK Music Hall Of Fame ceremony, **Steve Winwood** was back in the limelight at the annual awards evening of US performing rights organisation BMI last week, where he was crowned a BMI Icon. The event at London's Dorchester Hotel recognises songwriters, composers and publishers and the most performed songs on US radio and TV. Winwood was honoured for his work as a solo artist and as a member of the **Spencer Davis Group**, **Blind Faith** and **Traffic**. Also winning awards on the night were **Snow Patrol**, **Roxette** and **Talk Talk's Mark Hollis**. Pictured (l-r) are BMI senior vice president, writer/publisher relations, **Phil Graham**, **Winwood** and BMI president and CEO **Del Bryant**.



Virgin Radio splashed out on a lavish party at London's Titanic bar last week: to officially welcome new star signing **Christian O'Connell** to the station. The night was kicked off by Virgin Radio's chief executive **Fred Hazlett**, who welcomed current breakfast DJ **Geoffrey Lloyd** (left) to the stage to ceremoniously hand over his breakfast show mantle to **O'Connell** (right). The night also featured a set by **Entrance**, after which **Suggs** appeared onstage to sing. Coincidentally, last week also saw **O'Connell's** former station Xfm stage a rather grand party of its own at the **Islington Academy**, where **The Bravery** and **Boy II Girl** boy played.

# Classified

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Classified Sales, CMP Information,  
3rd Floor, Ludgate House,  
295 Blackfriars Road, London SE1 9UR  
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F: 020 7921 0372  
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Booking deadline: Thursday 10.30am  
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## JOBS

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### REDmuze

REDMuze is the European arm of one of the world's leading music and video information providers. Following the signing of major new clients, and the expansion of its wide-ranging services, the company now has the following vacancies:

#### Editorial Assistant (Ref: JWEA)

You will have a key role within the busy music department inputting new release data onto our databases. You should demonstrate knowledge and interest in all forms of popular music and the music industry in general. Additionally, you will have a high standard of English and good keying skills. Experience of data entry and/or music retail is desirable. Please provide a detailed discography of your favourite act with your application.

#### Label Liaison Assistant (Ref: HRIILA)

Working within the Content Acquisition team you will liaise with record labels and distributors of all sizes, ensuring the timely acquisition of comprehensive release data and content. Your knowledge of music industry structures and excellent communication skills will be complemented by your ability to maintain accurate records and to efficiently process high volumes of information. Familiarity with Excel spreadsheets and Access databases would be useful. Please provide a one-page summary of the role of labels and distributors in the UK music industry with your application.

Please send a CV and covering letter demonstrating relevant skills and experience. You should indicate current salary details and job reference code.

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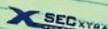
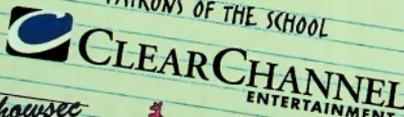


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# MUSICWEEK

## The Official UK Charts 10.12.05

### SINGLES

1	6	PUSSYCAT DOLLS STICKWIT	AMM
2	6	OASIS LET THERE BE LOVE	Big Brother
3	1	MADONNA HUNG UP	Worner Brothers
4	2	WESTLIFE YOU RAISE ME UP	S
5	3	THE BLACK EYED PEAS MY HUMPS	AMM
6	4	SIMON WEBBE NO WORRIES	Invest
7	6	KELLY CLARKISON BECAUSE OF YOU	RCA
8	5	BABYSHAMBLES ALBION	Rough Trade
9	5	GIRLS ALoud BIOLOGY	Popstar
10	6	GORILLAZ DIRTY HARRY	Relapse
11	6	RIHANNA IF IT'S LOVIN' THAT YOU WANT	Def Jam
12	6	SEAN PAUL EVER BLAZIN'	Virgin
13	8	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	Domino
14	9	CRAIG DAVID DON'T LOVE YOU NO MORE	Worner Brothers
15	10	TOM NOVI FT MICHAEL MARSHALL YOUR BODY	BMG
16	11	50 CENT WINDOW SHOPPER	Interscope
17	12	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AMM
18	6	THE FUTUREHEADS AREA	609
19	7	LIBERTY X A NIGHT TO REMEMBER	EMI Virgin
20	16	ROBBIE WILLIAMS TRIPPING	Orion
21	15	SUGABABES PUSH THE BUTTON	BMG

### ALBUMS

1	6	EMINEM CURTAIN CALL - THE HITS	Interscope
2	4	ROBBIE WILLIAMS INTENSIVE CARE	Orion
3	1	MADONNA CONFESSIONS ON A DANCE FLOOR	Worner Brothers
4	3	TAKE THAT NEVER FORGET - ULTIMATE COLLECTION	RCA
5	5	WESTLIFE FACE TO FACE	S
6	6	64 & FRIENDS	Sony Music
7	6	IL DIVO ANCORA	Sony Music
8	10	GORILLAZ DEMON DAYS	Relapse
9	7	KELLY CLARKISON BREAKAWAY	RCA
10	14	JAMES BLUNT BACK TO BEDLAM	Aztec
11	6	THE DARKNESS ONE WAY TICKET TO HELL... AND BACK	Aztec
12	2	WILL YOUNG KEEP ON	Sony BMG
13	26	PUSSYCAT DOLLS PCD	AMM
14	12	KATIE MELUA PIECE BY PIECE	Domino
15	9	EURYTHMICS ULTIMATE COLLECTION	RCA
16	8	ENYA AMARANTINE	Worner Brothers
17	20	THE BLACK EYED PEAS MONKEY BUSINESS	AMM
18	13	KAISER CHIEFS EMPLOYMENT	81
19	21	KT TUNSTALL EYE TO THE TELESCOPE	Riverdale
20	16	SUPERTRAMP RETROSPECTACLE	AMM
21	22	SUGABABES TALLER IN MORE WAYS	BMG

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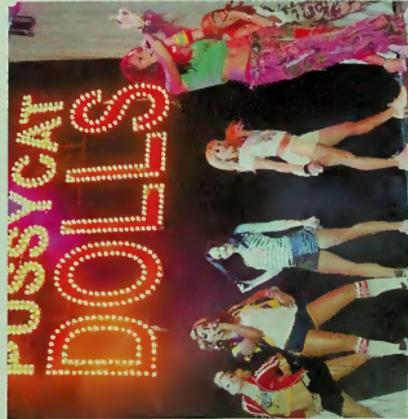
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20	16	ROBBIE WILLIAMS RIPPLES	Chryslr
21	15	SUGABABES PUSH THE BUTTON	Mercury
22	13	WILL YOUNG SWITCH IT ON	Atlantic
23	14	THE DARKNESS ONE WAY TICKET	Atlantic
24	DANIEL POWTER BAD DAY	Warner Bros.	
25	19	PHARRELL/GWEN STEFANI CAN I HAVE IT LIKE THAT	Mercury
26	18	SON OF DORK TICKET OUTTA LOSERVILLE	Mercury
27	24	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION	Atlantic
28	23	LIL' KIM LIGHTERS UP	Atlantic
29	33	CORILLAZ DARE	Parlophone
30	11	BLINK 182 NOW	Capitol
31	31	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Capitol
32	11	JAMIE CULLUM MIND TRICK	Capitol
33	29	SEAN PAUL WE BE BURNIN'	Capitol
34	11	DAVID GRAY HOSPITAL FOOD	Capitol
35	11	STIGUR ROS HOPPIPOLLA	Capitol
36	41	JAMES BLUNT YOU'RE BEAUTIFUL	Capitol
37	21	THE WHITE STRIPES THE DENIAL TWIST	Capitol
38	34	HILARY DUFF WAKE UP	Capitol
39	42	ANTONY & THE JOHNSONS YOU ARE MY SISTER	Capitol
40	40	MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE	Capitol



PUSSYCAT DOLLS: SCORE SECOND CONSECUTIVE NUMBER ONE

## COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 62  
Sony BMG/Universal
- 2 POP PARTY 3  
Sony BMG/Universal
- 3 THE NUMBER ONE CLASSICAL ALBUM 2006  
Warner/BMG/Universal
- 4 CHRISTMAS HITS  
Sony BMG/Universal
- 5 THE R&B YEARBOOK  
Sony BMG/Universal
- 6 DANCE PARTY  
Sony BMG/Universal
- 7 THE ANNUAL 2006  
Mercury of Sound
- 8 CLUBLAND 8  
UM/World
- 9 WESTWOOD X  
Def Jam
- 10 XMAS  
UM/World/Universal
- 11 HOUSEWORK SONGS  
EMI/Vegga
- 12 BARBIE GIRLS 2  
Mercury of Sound
- 13 GATECRASHER CLASSICS 2  
Universal TV
- 14 NINE PRESENTS THE ESSENTIAL BANDS  
EMI/Vegga/Universal
- 15 THE BEST CHRISTMAS ALBUM IN THE WORLD  
EMI/Vegga/Universal
- 16 THE BEST OF THE BEST AIR GUITAR ALBUMS  
EMI/Vegga/Universal
- 17 THE VERY BEST OF POWER BALLADS  
Dot Music
- 18 MY FIRST CHRISTMAS ALBUM  
VZTV
- 19 DISNEY'S GREATEST HITS  
Walt Disney
- 20 MAGIC - THE ALBUM  
WSA

## FORTHCOMING

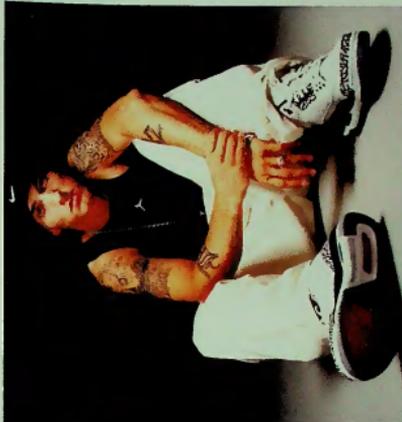
## KEY SINGLES RELEASES

- CHARLOTTE CHURCH/ASH COO SONY BMG DEC 5  
FRANK FERRIGNANO WALK AWAY DUNNO DEC 5  
FLORIO CHRISTMAS CARD SONY BMG DEC 5  
KATIE MELUA I CRIED FOR YOU/LISTEN LIKE HEAVEN DUNNO DEC 5  
SUGABABES TONY ISLAND DEC 5  
THE STRIKES JUDGE/RODORF TRADE DEC 5  
JIMMY GOODE MY LIDER DEC 5  
KEERIE & THE ENGLAND CRICKET TEAM ATLANTIC DEC 12  
JERUSALEM AFFAIRATIVE ATLANTIC DEC 12  
MUCKY THE BALLAD OF PAUL K ISLAND DEC 12  
NIZUPUR THE COS SONG FM DEC 12  
ROBBIE WILLIAMS ADVERTISING SPACE DEC 12  
SUGABABES I'M A LITTLE BIT OF YOU DEC 12  
WESTLIFE & DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME SONY BMG DEC 12

## KEY ALBUMS RELEASES

- GISEL ALONSO CHARITERS FOR LOB DEC 5  
KORN SEE YOU ON THE OTHER SIDE/VEGGA DEC 5  
ALANIS MORISSETTE THE COLLECTION DEC 5  
CRAZY FROG PRESENTS GRAY HITS OUT DEC 12  
BACKTROUGH WEA DEC 12  
MARY J BLIGE REMINISCE UNTIL THE END OF THE ROAD SONY BMG DEC 19  
RYAN ADAMS 20 LOST HIGHWAYS ATLANTIC DEC 19  
NOTORIOUS B.I.G. THE FINAL CHAPTER ATLANTIC DEC 19  
CYPRESS HILL BEST OF SONY BMG JAN 2  
THE STROKES FIRST IMPRESSIONS OF EARLY MORNING THRU THE CAJONET DUNNO JAN 9  
REEMAS SPECTOR MARY JANE MEETS THE GRAVEDIGGERS WEA JAN 16

20	16	SUPERTRAMP RETROSPECTACLE	AMM
21	22	SUGABABES TALLER IN MORE WAYS	Mercury
22	17	MARIAH CAREY GREATEST HITS	Capitol
23	19	ANASTAGIA PIECES OF A DREAM	Capitol
24	18	KATHERINE JENKINS LIVING A DREAM	Capitol
25	27	COLDPLAY X&Y	Parlophone
26	15	GREEN DAY BULLET IN A BIBLE	Capitol
27	23	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	Capitol
28	26	DAVID GRAY LIFE IN SLOW MOTION	Atlantic
29	30	BRYAN ADAMS ANTHOLOGY	Capitol
30	30	SIMON WEBBE SANCTUARY	Island
31	24	ROD STEWART THANKS FOR THE MEMORY...	Capitol
32	11	THE CHOIRBOYS THE CHOIRBOYS	Capitol
33	32	BARBRA STREISAND GUILTY TOO	Capitol
34	25	KATE BUSH AERIAL	EMI
35	31	DIRT STRAITS/JIM KNOPFLER PRIVATE INVESTIGATIONS	Mercury
36	33	BLINK 182 GREATEST HITS	Capitol
37	34	SAVAGE GARDEN TRULY MADLY COMPLETELY...	Capitol
38	37	JACK JOHNSON IN BETWEEN DREAMS	Brushfire/Island
39	41	SLADE THE VERY BEST OF	Polygram/Universal TV
40	40	MICHAEL BALL MUSIC	Universal TV



EMINEM: MAKES BIG-SELLING DEBUT WITH HITS ALBUM

PRE-RELEASE AIRPLAY TOP 20	Artist	Weeks on chart
1	LEON AITZ FEAT. AMANDA SHAH, LARRY CARL OF ENOUGH	1
2	BEYONCÉ	1
3	SHARON ROSE	1
4	BRANDY RICHMOND	1
5	HOMER DICKS	1
6	CHER'S STEVEN LUDOVIS	1
7	ROBSON WANG	1
8	MARSHAY CARLTON	1
9	MARCY A JUDGE	1
10	REYDON CROCKETT	1
11	THE FIVE PHONES	1
12	ARON SMITH	1
13	JEZZY TEAL	1
14	KANDY DUCKY	1
15	BLANCK MASSAGE	1
16	HI, TONK SAN SAN	1
17	FRANZISKA	1
18	CHRIS BROWN	1
19	FEATY CHRISTY	1
20	CANDI STAYTON	1

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16	HI, TONK SAN SAN	1
17	FRANZISKA	1
18	CHRIS BROWN	1
19	FEATY CHRISTY	1
20	CANDI STAYTON	1

These charts are also available online at [musicweek.com](http://musicweek.com)

## BAYWATCH IS BACK!

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CD & 12" COMING JAN 2006

### COOL CUTS CHART

### URBAN TOP 20

Rank	Artist	Weeks on chart
1	LEON AITZ FEAT. AMANDA SHAH, LARRY CARL OF ENOUGH	1
2	BEYONCÉ	1
3	SHARON ROSE	1
4	BRANDY RICHMOND	1
5	HOMER DICKS	1
6	CHER'S STEVEN LUDOVIS	1
7	ROBSON WANG	1
8	MARSHAY CARLTON	1
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14	KANDY DUCKY	1
15	BLANCK MASSAGE	1
16	HI, TONK SAN SAN	1
17	FRANZISKA	1
18	CHRIS BROWN	1
19	FEATY CHRISTY	1
20	CANDI STAYTON	1

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# Datafile

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Week 49

Upfront p16 > TV & radio airplay p19 > New releases p22 > Singles & albums p24

## FAST CHART

### SINGLES

**NUMBER ONE**  
PUSSYCAT DOLLS STICKWITU A&M  
The Dolls only sneaked past Oasis last Friday but had them comprehensively beaten by the end of the week, topping the chart by a 19.7% margin. They rob Oasis of the chance of matching Elvis's 2005 best haul of three number ones.

### ARTISTS

**NUMBER ONE**  
EMINEM CURTAIN CALL - THE HITS Interscope  
Selling more in two days than its rivals managed in a full week, Eminem's latest helps raise his overall album sales tally to 5,702,167 in a little over six years. His biggest seller, The Marshall Mathers LP, has sold 2,234,622, while his most recent, 2004's Encore, has sold 1,068,865.

### COMPILATIONS

**NUMBER ONE**  
NOW! 62  
Dipping 17.2% from its first-week total, Now! 62 sold 235,274 copies last week to take its 13-day sales tally to 519,638. That means it is a whopping 39.4% ahead of last year's Christmas Now! album - Now! 59 - at the same stage, and 8.5% in front of Now! 56's 2003 pace.

### RADIO AIRPLAY

**NUMBER ONE**  
MADONNA HUNG UP Warner Bros  
On paper, Oasis look to be mounting a challenge, with their Let There Be Love single rocketing 11-2, but in reality Madonna is still sitting very prettily at the top of the airplay chart, with Hung Up easing only slightly, and turning in a massive audience of 9703m.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Alanis Morissette The Collection (WEA); Girls Aloud Collection (Polydor); Jim Noir Tower of Love (My Daz); Korn See You Not On The Other Side (Virgin); The O'Jays You're Gonna Lose Us (Wichita)  
**DECEMBER 12**  
Jaheim Ghetto Classics (WEA); Mary J Blige Reminiscence (Until The Breakthrough) (WEA); Crazy Frog Presents Crazy Hits (Gut)  
**DECEMBER 19**  
Ryan Adams 29 (Lost Highway); Jagged Edge Jagged Edge (Sony BMG)  
**JANUARY 2**  
Notorious B.I.G. The Final Chapter (Atlantic)  
**JANUARY 9**  
The Strokes First Impressions Of Earth (Rough Trade); Cypress Hill Best Of (Sony BMG)

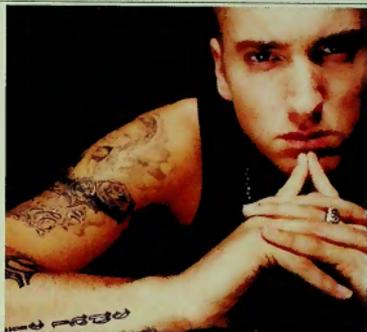
## The Market

### Eminem leads festive upswing

by Alan Jones  
Although not officially released until last Friday (December 20), Eminem's Curtain Call - The Hits debuts at number one on sales of 112,918, earning the hip-hop star his fourth solo number one. The album had actually sold more than 5,000 copies in the early part of the week, as retailers jumped the gun, but it would still have debuted at number one if those sales had not occurred.

It is the second time in little more than a year that Eminem has topped the chart with an album only on release for two days. In November 2004, Encore sold 122,489 copies in the same timeframe to top the list. Whether or not, as has been suggested, it is Eminem's last album, Curtain Call - primarily a hits set, with a handful of new tracks - raises to four his haul of number one solo albums, and he also played a leading role in D12's D12 World, which topped the chart in May 2004.

Only four other hip-hop albums have ever topped the chart, the Beastie Boys' Hello Nasty, Wu Tang Forever by the Wu Tang Clan, A Grand Don't Come For Free by The Streets, and The Massacre by 50 Cent - though rap also played a big supporting role in some number



Eminem hits album is his fourth chart-topping set

one R&B albums, notably Akon's Trouble and Usher's Confessions.

Immediately behind Eminem, the next five albums all sold in similar quantities, with Robbie Williams (102,669 sales), taking runner-up position ahead of Madonna (99,982), Take That (98,513), Westlife (97,690) and G4 (97,100).

Aside from Madonna, Will Young, Enya and Kate Bush's latest efforts, every album in the Top 40 increased its sales as the Christmas present-buying season got into full swing.

Overall, album sales rose by 28.8% to 5,537,721. Artist albums still enjoyed a 31.1% increase in sales to 4,282,116, while compilations were 21.5% up at 1,254,806.

Compared to the same week last year, overall album sales were

either up 16.7% or down 7.72%, depending on your point of view. Last week was nominally week 48 of the year, and in that week in 2004 there were 4,770,616 albums sold - but 2004 was a 53 week year, so 2005 started later, and week 48 of this year is only a day away from being an exact match for week 49 of 2004, when sales were a more robust 6,000,796.

Either way, last week's artist album sales were by far the best of the year. The worst was week 20, when only 1,580,326 artist albums were sold. That week only the top 19 sold more than 10,000, and the number 75 album sold 2,653 copies. Last week, 71 artist albums sold more than 10,000 and those 2,653 sales were good enough only for 149th position.

## KEY INDICATORS

### SINGLES

Sales versus last year: +10.0%  
Year to date versus last year: +51.7%  
**MARKET SHARES**

Universal	30.6%
Sony BMG	21.5%
Warner	20.3%
EMI	14.7%
Others	12.9%

### ALBUMS

Sales versus last week: +31.1%  
Year to date versus last year: +5.7%  
**MARKET SHARES**

Sony BMG	34.7%
Universal	28.6%
Warner	16.2%
EMI	12.8%
Others	7.7%

### COMPILATIONS

Sales versus last week: +21.5%  
Year to date versus last year: -14.4%  
**MARKET SHARES**

Universal	43.5%
EMI	28.9%
Sony BMG	15.8%
M&S	6.1%
Warner	3.6%
Others	9.7%

## RADIO AIRPLAY

**MARKET SHARES**

EMI	26.1%
Universal	24.1%
Warner	22.3%
Sony BMG	13.5%
Others	14.2%

## CHART SHARE

Origin of singles sales (Top 75): UK: 66.7% US: 30.7% Other: 2.7%  
Origin of albums sales (Top 75): UK: 58.7% US: 38.7% Other: 2.7%

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

## NEW ADDITION



Embrace are planning to follow a busy autumn for band releases by unveiling their fifth studio album and second with independence this April. The as-yet-untitled follow-up to 2004's chart-topping Out Of Nothing is expected to be preceded by a lead-off single in March. Ahead of the new album, former lead Virgin issued a B-sides collection in October, while Eagle Rock released a DVD last month.

## SINGLES

**THIS WEEK**  
Jim Legend So High (Sony BMG); Franz Ferdinand Walk Away (Domino); Gwen Stefani Lauriculus (Polydor); The Strokes Jukebox (Rough Trade); Sugababes Ugly (Island); Charlotte Church Ever Good (Sony BMG); Kanye West Heart Em Say (Roc-A-Fella); Katie Melua I Cried For You (Just Like Heaven Dramatic); I Divo Christmas Card (Sony BMG); Kiti Tunstall Under the Weather (Routledge); Clap Your Hands Say Yeah Is This Love (Wichita); Brandon Reynolds Rock (Virgin)  
**DECEMBER 12**  
Mariah Carey Don't Forget About Us (Mercury); James Blunt Goodbye My Love (Atlantic); Moby The Ballad Of Paul K (Island); Robbie Williams Advertising Sales (EMI); Westlife & Diana Ross When You Tell Me That You Love Me

(Sony BMG); Keele & The England Cricket Team Jerusalem (Hyperactive); Nizloki The JCB Song (FDM)  
**DECEMBER 19**  
Girls Aloud See The Day (Polydor); Coldplay Talk (Parlophone); G4 When A Child Is Born (Sony BMG); Eminem When I'm Gone (Interscope)  
**DECEMBER 21**  
X Factor Winner 1bc (Sony BMG)  
**DECEMBER 26**  
Hard Fi Cash Machine (Atlantic)  
**JANUARY 2**  
Pharell Williams Angel (Virgin); Supersmack Fun (Parlophone)  
**JANUARY 9**  
Richard Ashcroft Break The Night... (Parlophone); Jose Gonzalez Heartbeats (Peacefrog); QOTSA Burn The Witch (Polydor); Texas Sleep (Mercury); Bon Jovi Welcome To... (Mercury); Will Young All Time Love (Sony BMG)

## Movie rubs off on gypsy punks

### The Plot

Gogol Bordello win extra press exposure thanks to their frontman's appearance in high-profile movie

**GOGOL BORDELLO UNDERDOG WORLD STRIKE (SIDE ONE DUMMAY)**

As a credible musical artist, starring in a movie alongside former hobbit Elijah Wood could be a draw-card or a disaster, but in the case of gypsy punk band Gogol Bordello and their extravagant frontman Eugene Hutz, it is certainly the former. Hutz stars with Wood in Liev Schreiber's directorial debut *Everything Is Illuminated* and it has provided some valuable, added profile for the frontman in the lead-up to the release of the band's debut album *Underdog World Strike*, which arrived on November 21.

Signed to the Side One Dummey label, Gogol Bordello made their first UK trip almost two years ago, performing a one-off gig at the Tate Modern but their return last

month saw them at the forefront of a so-called "gypsy punk" revolution which has been taking audiences by storm in the US.

Russell Aldrich, head of label management consultant Skullduggery Services, has been driving a grassroots awareness campaign aimed at broad audience. "In terms of how big this band could be it really is an unknown entity at the moment. Apart from the cult-art scene that saw them two years, they were relatively unknown until recently," he says. "We are really targeting everyone, everywhere."

Skulduggery has been driving the campaign with extensive club promotions and employed the X-Taster street team to generate interest from the ground up. "Obviously they're a gypsy punk band so it has been important we utilise that to draw on the punk audience," he says.

The album's lead single *Start Wearing Purple* will be released in two tiers, as a download-only release in January, followed by a full release in February when the band return to the UK market. The song also features in the soundtrack to *Everything Is Illuminated*. "We've already had



strong support for the track with the likes of Phil Jupitus, Jo Whalley, Mark Radcliffe, Zane Lowe and Steve Lamacq playing the track," says Aldrich.

He adds that the association with Wood via the movie has not so much driven interest, but it has complemented existing media attention. "The movie has provided that added extra which may have clinched a few things here and there," he says.

### CAMPAIGN SUMMARY

MANAGEMENT: Gary Schwindl, Vilam Artful Management.  
NATIONAL & REGIONAL PRESS: Judy Shaw, JS Publicity  
NATIONAL TV & RADIO: Steve Ager, Cladorn PR  
UK PROMOTER MANAGER: Russell Aldrich, Skullduggery Services  
DIRECTOR OF INTERNATIONAL MARKETING: Thomas Drex, Sideoneurmy  
STREET TEAM: X-taster  
DISTRIBUTION: Kally Sheasby, Plastic Head Music Distribution  
EUROPEAN BOOKING AGENT: Tobbe Lorenz, The Agency Group

### TASTEMAKERS TIPS

**Richard Hawley**  
Just Like The Rain (Mute)

DANNY ECCLESTON, CONSULTANT EDITOR, MOJO



"Listening to sessions by Treebound Story on Janice Long's Radio 6 One evening show in the mid-Eighties, it never occurred to me that their guitarist might one day make a record comparable with Sinatra's in *The Wee Small Hours Of The Morning*. But that's what this is: a beautiful, devastatingly sad and somehow wise song, haunted by Johnny Cash, Scott Walker and Santo & Johnny - marqués of old-fashioned quality. It's like you've met this ruined crooner in a Northern hotel bar at 4am; he's beaten but not bowed, oozing charisma and soul, singing like a bruise and playing high.

lonesome guitar. In a word, wonderful."

**Rumble Strips**  
No Soul/Motorcycle (Transgressive Records)

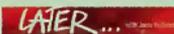
JIM LAHAT, HEAD OF MUSIC, BBC LONDON



"When I first heard this single by Devon-based four-piece Rumble Strips, I fell in love with it straightaway. It's hard to describe what they sound like, as they work to a totally different beat from the rest of the crowd, try Arcade Fire meets Dew's Midnight Runners on a cold night in Devon and you might be halfway there. Vocalist Charlie reminds me a lot of Kevin Rowland, with a great voice that will raise the hair on the back of your neck. Watch waiting, as they will be massive in 2006."

### THE INSIDER

## Later... With Jools Holland



Later... with Jools Holland will round off another year in traditional fashion when its annual Hootenanny event sees in the New Year on BBC2. Long regarded as a champion of up-and-coming talent, the programme will cap off a year which saw newcomers Corinne Bailey Rae, Teddy Thompson and Babushkables make their TV debuts, following in the footsteps of countless acts such as Porthead, Norah Jones and Colby before them.

Launched in 1992, Later... With Jools Holland has operated on the premise of

presenting a strong global mix of emerging and established artists, a strategy that has remained relatively unchanged over the years since. "We've kept aimed for artists that range from festival headliners through to the new and undiscovered artists of many genres," says series producer Alison Howe. "The show is subtly tweaked every so often but only in its design, titles, that sort of thing."

The calibre of artists to make their debut on the show over the years has remained high and those who have enjoyed the privilege are not shy of admitting the importance it played in their careers. Howe says the audience is one of the

## Big Brother's slow-burn campaign pays off as Oasis target 1m sales

### Campaign focus

Oasis were on track for a strong start this week with *Let There Be Love*, the third single from their latest album, which was threatening Pussycat Dolls for the top spot.

Its success is the latest chapter in what has been a consistently successful campaign for the band's sixth studio album *Don't Believe The Truth* and one that shows no signs of slowing. Big Brother Records' general manager Emma Greengrass says the label is only at the halfway mark of the campaign and is confident the album can comfortably surpass 1m UK sales and outsell its predecessor, 2002's *Heathen Chemistry*.

Don't Believe The Truth last week moved over 700,000 over-the-counter sales in the UK, while it has sold 2m globally. Greengrass says Big Brother has maintained a consistent marketing strategy throughout the campaign, tying in single releases around live dates, while targeted database marketing has complemented the effort.

"It's hard to put my finger on

the key points because our intention was really just for this to be a long, focused campaign," Greengrass says. "A key part of our strategy, though, was to release singles around live shows and that certainly seems to have worked."

One key point of the campaign to date has been the radio popularity of the album's second single *The Importance Of Being Idle*, which became the band's biggest UK airplay success since *Wonderwall*. "Ten years on, I think that's a pretty amazing result," says Greengrass. Current single *Let There Be Love* is also performing well at radio and was yesterday

(Sunday) expected to move into the Top 10 of the airplay chart.

The band are currently on tour in Australia and will return to the UK for a string of dates later this month before continuing on to Europe in January. Greengrass says the intention is to take the album campaign through to 2006 with tentative plans for a new single. On a more traditional level, TV marketing is currently underway and will run through until Christmas with a new retail partner each week. "Next year is still an open book really, but the intention is to see this campaign through," adds Greengrass.



### RADIO PLAYLISTS

#### RADIO 1

**11:00am** Reynolds Rocket; Coldest Day; Emerald When I'm Gone; Fox Fighters Revolve; Ferny Ferretland Walk Away; Garibay Drive; Henry Ford & Fire feat. Abigail Bailey; Just Can't Get Enough; Kayne West feat. Adele; Levine 'Horn' on Sax; KT Tunstall Under The Sun; Moshannon King; Jay-Z; Let There Be Love; Robbie Williams Advertising Space; Sean Paul; Erykah Badu; Sogababes Uby; The Barrenland One Way Ticket; The Pussycat Dolls *Stuck On You*; The Streets; Alkaline Trio; The White Stripes; The Doves; Tim Noy feat. Michael Marshall 'Your Body'.

#### BEST

Babushkables; Abbie; Charlotte Church; Sean God; David Gray; Hospital Food; Gals Ahead See The Day; Gwen Stefani; Laminous; Mand-F; Chris McCabe; Mount Dore; I Like Girls; James Blunt; Godfrey; My Home; Mariah Carey; Don't Forget About Us; Moby; Ultrasonic; Nipal; JCQ Song; Rihanna; If It's Love; That You Want.

**12:00pm** Stereophones Revisited; The Black Eyed Peas; My Kumps.

#### CLIST

Aaron Smith feat. Lavelle; Erolia; Denton Marley; The A-List; Hiss Come Back; Denzler; Mariah Carey; Mary J Blige; Be Without You; Ray-Koop; What Did I Do in the End; The Rubenstons; Aze; 'Will You; All Time Low.

#### D LIST

Notorious B.I.G.; Hazy Grit; Sugar Ray; Hypocrite; The Saturdays; No Goodbye's.

#### RADIO 2

**11:00am** Coldest Day; David Gray; Hospital Food; Katie Melua; I Crave For You; Luke; Luke Heaven; KT Tunstall; Under The Weather; Madonna; Hiss; Jay-Z; Let There Be Love; Robbie Williams; Advertising Space; Stevie Wonder feat. Aida; Morris; Positivity; The Rolling Stones; Rain; Fall Down.

#### B LIST

Barbra Streisand; Denise; Taronis; Christ Church; Even God Can't Change; The First.



## SINGLE OF THE WEEK 2

## Girls Aloud

See The Day

Polydor 9875964

One of two standout ballads from the excellent new album *Chemistry*, this DC Le cover ticks all the boxes necessary for a Christmas hit. It may lack the innovative qualities of previous single *Biography*, but more than makes up for it with the epic production and soaring vocals, plus a B-listing at Radio One. If it reaches the Top 10, which it surely will, Girls Aloud will beat the Spice Girls' girl band record of 10 consecutive Top 10 hits.

Dieffenbach offer an antidote to saccharine festive fare.

## Various

The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe OST (Walt Disney 3476672)  
Hollywood composer of the year 2005 Harry Gregson-Williams delivers this soundtrack to the epic movie, after similar OSTs for *Spirou*, *Shrek 2* and *Bridge Of Spies*: The Edge Of Reason. The first 13 tracks here are mostly instrumental, the final four feature vocals, with Imogen Heap entering *Enya/Kate Bush territory* on I Can't It In, Alanis Morissette delivering a power ballad on Wunderkind, Tim Finn (formerly of Crowded House) sounding like Badly Drawn Boy on Winterlight and Lisbeth Scott offering a fitting denouement.

## Various

Culture Club Vol 4 (541 54146501447)  
From the label that brought you the wonderful Glimmers and the recent buzz album by Inna Thomas & Lindstrom, this two-CD mix disc from the infamous Ghent club has been put together by Starski & Tonie and TLP. With mixes that embrace everything from the M/A/R/R/S classic Pump Up The Volume to Ransomy My Dance through to TLP's mash-up of Neneh Cherry, Terence Trent D'Arby and the Ying Yang Twins, this sounds like the soundtrack to a great party.

The week's reviewers: Duglas Baird, Phil Brookes, Ian Cardus, Stuart Cowie, Alan Larkin, Mick Tizoo and Simon Ward.

## SINGLE OF THE WEEK 1

## X Factor

tbc

Sony tbc  
Sony BMG will rush release the X Factor winner's single midway through the year's most competitive week but, with X Factor fever running high with the public this time around, it could prove a shrewd move. Whoever wins – and whatever they record – is unlikely to change the single's commercial destiny too much, as the TV presence around this release will be huge. It will have only four days at retail, but it should do the business.



## Singles

## Coldplay

Talk (Parlophone CDR6679)

The third single from the multi-platinum *X&Y* is possibly Coldplay's most commercial track to date. Built around the nagging refrain from Kraftwerk's *Computer Love*, played eloquently by Jonny Buckland, this melodic rocker comes with a brilliant video by Anton Corbijn, which is included on the DVD single. Already A-listed as Radio One and enjoying blanket play across most radio and music TV, the song will get extra exposure when Coldplay play six sold-out UK arena shows next week, rounding off their best year yet.

## The Choirboys

Tears In Heaven (UCJ CHOIRBOYS2)

Outside the Crazy Frog, there can't be many records out there as likely to appeal and annoy in equal measure as this one. The three young singers apply their

impressive vocal talents to this Eric Clapton classic and the result is filled with enough housewives' appeal to make it a huge Christmas smash, although it may prove rather grating to many once the novelty has worn off.

## G4

First Of May/When A Child Is Born (Sony BMG 8287676352)

Following a hugely successful year which saw the operatic four-piece sell more than 600,000 copies of their debut album, comes this bid for the Christmas number one spot. A cover of the Bee Gees classic, with Robin Gibb on vocals, is coupled with the festive favourite *When A Child Is Born*. Although perhaps a little lazily creatively speaking, this double A-side is nevertheless a strong contender for the top, seeing as the show that spawned them – X Factor – is receiving blanket coverage across national media.

## Mary J Blige

Be Without You (Island 9889349)

This silky confessional track from

the molten-voiced Blige contains just enough punch to avoid cloying. This first single from her eighth album *The Breakthrough* is likely to chart high after a C-listing at Radio One, although the weight of seasonal traffic could prevent it reaching the Top 10.

## Patrolman Pete

Ready To Roll (MX3 AACDS001)

AA Publishing's book character Pete's festive single has been gathering momentum in the bookmakers' stakes over the past couple of weeks, but realistically this rather weak single-cum-single hasn't much chance of making the Top 20, let alone the chart's upper reaches.

## Plan B

No Good (679 679116CDX)

No Good is a captivating track which, despite its confronting lyrics, has already managed to secure some healthy radio play from the likes of Zane Lowe and even Jo Whitey. Plan B's vocals deliver the emotional heart of the track atop a minimal musical backdrop. Set for a limited seven-inch release, for the uninitiated this is a strong introduction to a bright new talent.

## Santia

Is This The Way To Amariello (Santia's Grotto) (Brightside)

AMJUC011C2  
Everyone seems to love a cover version at Christmas, so what better pairing could there be than St Nicholas singing the year's biggest-selling single? On paper this has to be a contender for the

top spot – however, the very nature of the artist means exposure will come very late, a fact that could prove to be its downfall.

## Albums

## Ryan Adams

29 (Lost Highway 9887848)

This is Adams' third album in a year that has seen an impressive flurry of creativity. Produced by Ethan Johns, 29 has a dark sound which has already garnered positive reviews in the consumer press. Three albums in a year might, under normal circumstances, be a problem, but Adams seems to have limitless material.

## Mary J Blige

The Breakthrough (Island MCS040438)

This eighth album from R&B queen Blige is a grown-up bumper lounge classic whose collaborations with the likes of Nina Simone, Bone Thugs-n-Harmony cement her reputation as a 20-something soul diva to be reckoned with. A refreshing relief from the plethora of bubblegum R&B stuck on the shelves this year.

## Various

We Love Yule (Wall Of Sound AMJUC011C2)

Like the ghost of Christmas past, Wall Of Sound returns with this collection of its limited-edition singles offering twisted takes on festive classics. Acts such as The Bee Gees, RoxyCopp, Bent and

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## Race is on for Christmas number one

This year's X Factor winner is still the bookies' favourite to notch up a Christmas number one, although it is being pushed close by the distinctly DIY duo Nizkor.

The campaigns could hardly be more different. The X Factor release will come off months of high-profile, prime time television exposure, with the winner chosen on December 17 and Sony BMG imprint Sona rushing a single into the shops to go on sale four days later. Nizkor, on the other hand, are a pop-folk duo who have crafted a catchy take about a job which is filled with novelty value and is benefiting from a hugely popular video which is finding its way onto mass playlists. It is also being released on their own label, FDM Records.

Bookies see the race as a David and Goliath battle between the two, giving them far shorter odds than the rest of the contenders.

But there's nevertheless a strong chasing pack which largely fall into two traditional groups: the housewives' favourite and the novelty song. Certainly part of the former camp, Westlife have teamed up with Diana Ross and, as usual, they are certain to be there or thereabouts on the 25th. Likewise, U2's The Chieftains are certain to make it big with their version of Tears In Heaven.

Newly acts looking to make the Christmas top spot their own include Crazy Frog, The Sheeps and even Santa, although their chances are not viewed too strongly.

## The odds

Winner Of X Factor – 2-1  
Nizkor – 3-1  
Westlife & Diana Ross – 12-1  
The Chieftains – 13-1  
The Pogues – 15-1  
Clive Sifani – 15-1  
Don Farlow – 21-1  
Robbie Williams – 21-1  
English Crackers & Keeble – 21-1  
The Sheeps – 23-1  
James Blunt – 26-1  
Crazy Frog – 26-1  
Tina Turner – 26-1  
Tony Christie – 26-1  
Girls Aloud – 34-1  
Santa – 34-1  
Odds set by William Hill on December 2

101205

# TV Airplay Chart

Rank	Week	Artist	Title	Label	Wk
1	4	COLDPLAY	TALK A LITTLE	REPUBLIC	492
2	26	WESTLIFE/DIANA ROSS	WHEN YOU TELL ME THAT YOU LOVE ME	5	409
3	9	GIRLS ALoud	SEE THE DAY	FOCUS	394
4	4	ROBBIE WILLIAMS	ADVERTISING SPACE	ORIGAMI	389
5	3	SUGABABES	UGLY	ISLAND	366
6	2	MADONNA	HUNG UP	WARNER BROS	328
7	100	JAMES BLUNT	GOODBYE MY LOVER	ATLANTIC	316
8	1	GORILLAZ	DIRTY HARRY	PARLOPHONE	300
9	5	THE PUSSYCAT DOLLS	STICKWITU	AGU	299
10	39	TOM NOVO	YOUR BODY	BMG	293
11	26	KANYE WEST FEAT. MAROON 5	HEARD 'EM SAY	ROC-A-FELLA	287
12	7	THE BLACK EYED PEAS	MY HUMPS	A&M	283
13	10	FRANZ FERDINAND	WALK AWAY	SONY	263
14	8	KELLY CLARKSON	BECAUSE OF YOU	SONY BMG	262
15	6	SEAN PAUL	EVER BLAZIN'	VOYAGE	254
16	15	CHARLOTTE CHURCH	EVEN GOD CAN'T CHANGE THE PAST	SONY BMG	247
17	11	WILL YOUNG	SWITCH IT ON	SONY BMG	247
18	10	MCFLY	THE BALLAD OF PAUL K	ISLAND	243
19	9	EMINEM	WHEN I'M GONE	INTERSCOPE	238
20	18	KT TUNSTALL	UNDER THE WEATHER	REDFLESH	235
21	20	DH LISTEN TO YOUR HEART		BMG	235
22	60	BRAND REYNOLDS	ROCKET (A NATURAL GAMBLER)	TDN	234
23	27	SIMON WEBB	NO WORRIES	INNOVATE	222
24	17	RHIANNA	IF IT'S LOVIN' THAT YOU WANT	DEF JAM	213
25	12	PHARRELL FEAT. GWEN STEFANI	CAN I HAVE IT LIKE THAT	WGNM	208
26	26	CRAIG DAVID	DON'T LOVE YOU NO MORE	WARNER BROS	205
27	13	OASIS	THERE BE LOVE	BMG BERTNER	204
28	25	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROC-A-FELLA	202
29	23	THE DARKNESS	ONE WAY TICKET	ATLANTIC	195
30	13	SUGABABES	PUSH THE BUTTON	ISLAND	194
31	31	MARIAH CAREY	DON'T FORGET ABOUT US	DEF JAM	193
32	33	DANIEL POWTER	BAD DAY	WARNER BROS	184
33	29	WESTLIFE	YOU RAISE ME UP	S	174
34	41	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	REPRISE	166
35	28	TEXAS SLEEP		MERCURY	165
36	269	SANTANA FEAT. STEVEN TYLER	JUST FEEL BETTER	SONY BMG	160
37	30	LUCIE SILVAS	FORGET ME NOT	MERCURY	151
38	46	AKON	POT OF GOLD	ISLAND	147
39	200	DAVID GRAY	FOOD FOR THOUGHT	ATLANTIC	146
39	34	GWEN STEFANI	LUXURIOUS	INTERSCOPE	146

■ Highest Top 40 Show Entry  
■ Highest Top 100 Entry

© Nielsen Music Control. Compiled from data gathered from 100 radio stations on Sun 12/10/05 to Sat 12/10/05. TV airplay chart is currently based on data on the following stations: The View, 54 Channel 5, The TV Club, Avenue TV, The Box, TV Music, TV Music 2, MTV, MTV 2, MTV 3, MTV 4, MTV 5, MTV 6, MTV 7, MTV 8, MTV 9, MTV 10, MTV 11, MTV 12, MTV 13, MTV 14, MTV 15, MTV 16, MTV 17, MTV 18, MTV 19, MTV 20, MTV 21, MTV 22, MTV 23, MTV 24, MTV 25, MTV 26, MTV 27, MTV 28, MTV 29, MTV 30, MTV 31, MTV 32, MTV 33, MTV 34, MTV 35, MTV 36, MTV 37, MTV 38, MTV 39, MTV 40, MTV 41, MTV 42, MTV 43, MTV 44, MTV 45, MTV 46, MTV 47, MTV 48, MTV 49, MTV 50, MTV 51, MTV 52, MTV 53, MTV 54, MTV 55, MTV 56, MTV 57, MTV 58, MTV 59, MTV 60, MTV 61, MTV 62, MTV 63, MTV 64, MTV 65, MTV 66, MTV 67, MTV 68, MTV 69, MTV 70, MTV 71, MTV 72, MTV 73, MTV 74, MTV 75, MTV 76, MTV 77, MTV 78, MTV 79, MTV 80, MTV 81, MTV 82, MTV 83, MTV 84, MTV 85, MTV 86, MTV 87, MTV 88, MTV 89, MTV 90, MTV 91, MTV 92, MTV 93, MTV 94, MTV 95, MTV 96, MTV 97, MTV 98, MTV 99, MTV 100.

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	SUGABABES	UGLY	ISLAND
2	ROBBIE WILLIAMS	ADVERTISING SPACE	ORIGAMI
3	THE PUSSYCAT DOLLS	STICKWITU	A&M
4	EMINEM	WHEN I'M GONE	INTERSCOPE
5	FOO FIGHTERS	RESOLVE	REPRISE
6	MADONNA	HUNG UP	WARNER BROS
7	COLDPLAY	TALK	REPUBLIC
8	BOB SINCLAIR/GARY NESTA	PINE LOVE GENERATION	SOUTHWEST
9	PHARRELL/GWEN STEFANI	CAN I HAVE IT LIKE THAT	WGNM
10	KANYE WEST FEAT. MAROON 5	HEARD 'EM SAY	ROC-A-FELLA

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	KELLY CLARKSON	BECAUSE OF YOU	SONY BMG
2	WESTLIFE/DIANA ROSS	WHEN YOU TELL ME THAT YOU LOVE ME	S
3	THE PUSSYCAT DOLLS	STICKWITU	A&M
4	ROBBIE WILLIAMS	ADVERTISING SPACE	ORIGAMI
5	WILL YOUNG	SWITCH IT ON	SONY BMG
6	COLDPLAY	TALK	REPUBLIC
6	THE BLACK EYED PEAS	MY HUMPS	A&M
8	WESTLIFE	YOU RAISE ME UP	S
9	PHARRELL FEAT. GWEN STEFANI	CAN I HAVE IT LIKE THAT	WGNM
10	GIRLS ALoud	SEE THE DAY	FOCUS

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	BLINK 182	NOT NOW	ISLAND
2	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	REPRISE
3	THE DENZEL STRIPES	THE DENZEL TWIST	SL
4	NICKELBACK	PHOTOGRAPH	REDFLESH
5	THE STRONG JUCEBOX	BIGGA BASS	ATLANTIC
6	THE DARKNESS	ONE WAY TICKET	ATLANTIC
7	FOO FIGHTERS	RESOLVE	REPRISE
7	BLINK 182	ANOTHER GIG/ANOTHER PLANET	DEF JAM/SONY
9	GREEN DAY	WASTE ME UP WHEN SEPTEMBER DIES	REPRISE
10	SON OF DINK	TICKET OUTTA LOSERVILLE	MERCURY

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	THE STRONES	JUCEBOX	ROUGH TRADE
2	THE CRIMINAL MINDERS	WINNERS ON PARADE	WARNER BROS
3	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	REPRISE
4	MAXIMO PARK	ANY SOME PRESSURE	WARP
4	FRANZ FERDINAND	WALK AWAY	WORLD
6	HARD-F	CASH MACHINE	NECESSARY
7	EDITORS	MUNCH	KITNEY/BMG
8	SYSTEM OF A DOWN	HYPNOTIZE	COLUMBIA
9	WE ARE SCIENTISTS	THE GREAT ESCAPE	VEGANT
10	KAISER CHIEFS	MODERN WAY	ROCKAWAY/SONY

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	RAY J	ONE WISH	SANCTUARY
2	THREE 6 MAFIA	STAY FLY	WYNN/LEE MUSIC
3	TWISTA	GIRL TONITE	ATLANTIC
4	BOW WOW FEAT. QMARIAN	LET ME HOLD YOU	SONY BMG
5	LIL'Kim	LIGHTERS UP	ATLANTIC
5	SEAN PAUL	EVER BLAZIN'	VOYAGE
7	AKON	FEAT. LEO THE LION	NITE NITE
8	BOBBY VALENTINO	TELL ME	VEGANT
9	KRAY TWINE	WHAT WE DO	GLOBAL W/D
10	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROC-A-FELLA

Coldplay and Westlife/Diana Ross both leap from outside the Top 40 to fill the top two places, while James Blunt races 103-7

**ON THE BOX THIS WEEK**  
**CD-UK**  
 Mary J Blige  
 Without You  
 McFly  
 Liberman  
 The Black Eyed Peas  
 My Humps  
 The Darkness  
 English Country Garden

**T4**  
 James Blunt  
 Goodbye My Lover  
 Robbie Williams  
 Advertising Space

**TOP OF THE POPS**  
 Charlotte Church  
 Even God Can't Change The Past  
 Cheryl Cole  
 My Humps  
 Blige  
 My Humps  
 You Nite! The  
 JCB Song  
 The Saturdays  
 No Good 2 Be Good

**POPWORLD**  
 Performances - Sugababes Ugly, KT Tunstall Under The Weather, Kellie McKelvey Just Like Heroin  
 Interviews - Franz Ferdinand, The Saturdays  
 Videos - Plan B No Good 2 Be Good, Li McClarnon Wilton In Love

**HIT 40 UK**  
 Package - Girls Aloud  
 Videos - Richard Ashcroft Because The Night With A Little Koolha If You Don't Love Me, Oasis Let There Be Love, Kellie Clarkson Because Of You, Pussycat Dolls Stickwitu

**BBC1**  
 Friday Night With Jonathan Ross Will Young/Mary J Blige guest (Fri)

**ITV1**  
 This Morning  
 Charlotte Church guests (Mon)  
 Today With Des & Mel  
 Miley Cyrus (Tue)  
 Charlotte Church guests (Wed)  
 Hayley Westcott guests (Thurs)  
 Robin Gibb guests (Fri)  
 The Paul O'Grady Show  
 Katherine Jenkins guests (Thurs)  
 Girls Aloud (Thurs)

**CHANNEL 4**  
 B4 (Mon-Fri)  
 14 Presents  
 Robbie Williams (Sat)  
 Being Back - The Christmas Number One (Sat)  
 Christmas Top Ten (Sat)  
 Sony Ericsson's Christmas Calling (Sat)  
 Footage  
 Interviews  
 Presenters  
 Presenters  
 Westlife  
 Simon Webbe  
 Kellie Clarkson

**E4**  
 44 Music 0600-1400

**HAPPY CHRISTMAS. THANKS TO ALL OUR CLIENTS FOR YOUR CONTINUED SUPPORT.**

WE WILL NOT BE SENDING OUT CARDS THIS YEAR BUT WILL INSTEAD BE MAKING A DONATION TO THE HOSPICE OF ST. FRANCIS, SO THANK YOU ALL.

Madonna holds off a determined Oasis who race 11-2, while KT Tunstall climbs into the Top Five and Robbie Williams, Coldplay and Sugababes move into the Top 10

# The UK Radio Airplay

## RADIO ONE

Rank	Artist / Title	Weeks on Chart	Peak	Last	Airplay
1	KANYE WEST FEAT. MAROON 5 HEARD 'EM SAY (KID APELLA)	22	27	1799	
2	TOM NOVY YOUR BODY (DATA)	24	25	1820	
2	MADONNA HUNG UP (WARRIOR BROS)	25	23	1713	
3	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR (DANIEL)	25	23	1713	
4	MADONNA HUNG UP (WARRIOR BROS)	25	23	1713	
5	GORILLAZ DIRTY HARRY (MADONNA)	25	23	1713	
6	FRANZ FERDINAND WALK AWAY (DANIEL)	25	23	1713	
7	THE STROKES JUICEBOX (ROBBIE WILLIAMS)	19	23	1201	
8	OASIS LET THERE BE LOVE (BIG BROTHER)	31	20	2592	
10	FOO FIGHTERS RESOLVE (ISA)	18	20	1484	
14	ROBBIE WILLIAMS ADVERTISING SPACE (CHRYSALIS)	8	19	1742	
17	THE BLACK EYED PEAS MY HUMPS (ASPI)	22	19	1351	
20	COLDPLAY TALK (MADONNA)	14	19	1354	
23	THE DARKNESS ONE WAY TICKET (ATLANTIC)	17	19	1226	
34	KAISER CHIEFS MODERN WAY (BUNZUPPOROR)	21	18	1039	
34	SUGABABES UGLY (ISLAND)	16	18	1032	
44	THE WHITE STRIPES THE DENIAL TWIST (AL)	21	18	1016	
21	HERD & FITZ FEAT. AIGAIL BAILEY I JUST CAN'T GET ENOUGH (ARTY)	4	18	1052	
18	HOUND DOGS I LIKE GIRLS (DANIEL)	6	17	1029	
17	BRANDY REYNOLDS ROCKET (A NATURAL GAMBLER) (THE)	16	17	1036	
20	THE PUSSYCAT DOLLS STICKWITU (ASPI)	23	16	1030	
9	SEAN PAUL EVER BLAZIN' (VIRGIN/ATLANTIC)	23	15	1453	
22	RHIANNA IF IT'S LOVIN' THAT YOU WANT (OFF JAIL)	6	15	868	
12	WILL YOUNG SWITCH IT ON (SOBY BAG)	22	13	819	
24	SO DENT WINDOW SHOPPER (INTERSCOPE)	22	13	825	
25	KT TUNSTALL UNDER THE WEATHER (RELENTLESS)	11	11	1042	
29	EMINEM WHEN TM COKE (INTERSCOPE)	11	11	1042	
25	MICKEY (ULTRAVIOLET (ISLAND)	6	11	769	
29	BADSYMMABLES ALBION (ROBBIE WILLIAMS)	11	11	692	
29	CHARLOTTE CHURCH EVEN GOD CAN'T CHANGE THE PAST (SOBY BAG)	9	10	751	
29	NIZLOPPE JCS SONG (FNU)	9	10	523	

## INDEPENDENT LOCAL RADIO

Rank	Artist / Title	Weeks on Chart	Last	Airplay
1	MADONNA HUNG UP (WARRIOR BROS)	26	23	4283
2	SUGABABES PUSH THE BUTTON (ISLAND)	22	24	4249
3	THE PUSSYCAT DOLLS STICKWITU (ASPI)	24	24	2167
4	ROBBIE WILLIAMS TRIPPING (CHRYSALIS)	24	24	2167
5	ROBBIE WILLIAMS TRIPPING (CHRYSALIS)	24	24	2167
6	WILL YOUNG SWITCH IT ON (SOBY BAG)	22	24	1911
7	DANIEL POWTER BAD DAY (WARRIOR BROS)	16	24	1828
8	JAMES BLUNT HIGH (ATLANTIC)	16	24	1828
9	OASIS LET THERE BE LOVE (BIG BROTHER)	32	24	1828
10	CRAIG DAVID DON'T LOVE YOU NO MORE (WARRIOR BROS)	11	24	1828
11	KT TUNSTALL UNDER THE WEATHER (RELENTLESS)	12	24	1828
12	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA (ASPI)	9	24	1828
13	KELLY CLARKSON WALK AWAY (SOBY BAG)	6	24	1828
14	ROBBIE WILLIAMS ADVERTISING SPACE (CHRYSALIS)	9	24	1828
15	KT TUNSTALL SUDENLY I SEE (RELENTLESS)	11	24	1828
16	SUGABABES UGLY (ISLAND)	17	24	1828
17	THE BLACK EYED PEAS MY HUMPS (ASPI)	23	24	1828
18	BOB SIMONAR FEAT. GARY NESTA FINE LOVE GENERATION (DECEASED)	7	24	1828
19	JAMIROQUAI DON'T GIVE HATE A CHANCE (SOBY BAG)	10	24	1828
20	COLDPLAY FIX YOUR HEADPHONE (MADONNA)	16	24	1828
21	GORILLAZ DIRTY HARRY (MADONNA)	16	24	1828
22	OASIS THE IMPORTANCE OF BEING IDLE (BIG BROTHER)	32	24	1828
23	LIBERTY X A NIGHT TO REMEMBER (THE VAMPIRE SISTERS)	16	24	1828
24	WESLIFE YOU PAUSE ME UP (ASPI)	16	24	1828
25	KAISER CHIEFS MODERN WAY (BUNZUPPOROR)	21	24	1828
26	TOM NOVY YOUR BODY (DATA)	24	24	1828
27	ATHLETE THIRTY FOUR HOURS (MADONNA)	16	24	1828
28	DAVID GRAY HOSPITAL FLOOR (ATLANTIC)	16	24	1828
29	CHEN CHERIE COKE (INTERSCOPE)	16	24	1828
30	JAMES BLUNT YOUR BEAUTIFUL (ATLANTIC)	16	24	1828

Weeks on Chart: 1-10, 11-20, 21-30, 31-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100, 101-110, 111-120, 121-130, 131-140, 141-150, 151-160, 161-170, 171-180, 181-190, 191-200, 201-210, 211-220, 221-230, 231-240, 241-250, 251-260, 261-270, 271-280, 281-290, 291-300, 301-310, 311-320, 321-330, 331-340, 341-350, 351-360, 361-370, 371-380, 381-390, 391-400, 401-410, 411-420, 421-430, 431-440, 441-450, 451-460, 461-470, 471-480, 481-490, 491-500, 501-510, 511-520, 521-530, 531-540, 541-550, 551-560, 561-570, 571-580, 581-590, 591-600, 601-610, 611-620, 621-630, 631-640, 641-650, 651-660, 661-670, 671-680, 681-690, 691-700, 701-710, 711-720, 721-730, 731-740, 741-750, 751-760, 761-770, 771-780, 781-790, 791-800, 801-810, 811-820, 821-830, 831-840, 841-850, 851-860, 861-870, 871-880, 881-890, 891-900, 901-910, 911-920, 921-930, 931-940, 941-950, 951-960, 961-970, 971-980, 981-990, 991-1000, 1001-1010, 1011-1020, 1021-1030, 1031-1040, 1041-1050, 1051-1060, 1061-1070, 1071-1080, 1081-1090, 1091-1100, 1101-1110, 1111-1120, 1121-1130, 1131-1140, 1141-1150, 1151-1160, 1161-1170, 1171-1180, 1181-1190, 1191-1200, 1201-1210, 1211-1220, 1221-1230, 1231-1240, 1241-1250, 1251-1260, 1261-1270, 1271-1280, 1281-1290, 1291-1300, 1301-1310, 1311-1320, 1321-1330, 1331-1340, 1341-1350, 1351-1360, 1361-1370, 1371-1380, 1381-1390, 1391-1400, 1401-1410, 1411-1420, 1421-1430, 1431-1440, 1441-1450, 1451-1460, 1461-1470, 1471-1480, 1481-1490, 1491-1500, 1501-1510, 1511-1520, 1521-1530, 1531-1540, 1541-1550, 1551-1560, 1561-1570, 1571-1580, 1581-1590, 1591-1600, 1601-1610, 1611-1620, 1621-1630, 1631-1640, 1641-1650, 1651-1660, 1661-1670, 1671-1680, 1681-1690, 1691-1700, 1701-1710, 1711-1720, 1721-1730, 1731-1740, 1741-1750, 1751-1760, 1761-1770, 1771-1780, 1781-1790, 1791-1800, 1801-1810, 1811-1820, 1821-1830, 1831-1840, 1841-1850, 1851-1860, 1861-1870, 1871-1880, 1881-1890, 1891-1900, 1901-1910, 1911-1920, 1921-1930, 1931-1940, 1941-1950, 1951-1960, 1961-1970, 1971-1980, 1981-1990, 1991-2000, 2001-2010, 2011-2020, 2021-2030, 2031-2040, 2041-2050, 2051-2060, 2061-2070, 2071-2080, 2081-2090, 2091-2100, 2101-2110, 2111-2120, 2121-2130, 2131-2140, 2141-2150, 2151-2160, 2161-2170, 2171-2180, 2181-2190, 2191-2200, 2201-2210, 2211-2220, 2221-2230, 2231-2240, 2241-2250, 2251-2260, 2261-2270, 2271-2280, 2281-2290, 2291-2300, 2301-2310, 2311-2320, 2321-2330, 2331-2340, 2341-2350, 2351-2360, 2361-2370, 2371-2380, 2381-2390, 2391-2400, 2401-2410, 2411-2420, 2421-2430, 2431-2440, 2441-2450, 2451-2460, 2461-2470, 2471-2480, 2481-2490, 2491-2500, 2501-2510, 2511-2520, 2521-2530, 2531-2540, 2541-2550, 2551-2560, 2561-2570, 2571-2580, 2581-2590, 2591-2600, 2601-2610, 2611-2620, 2621-2630, 2631-2640, 2641-2650, 2651-2660, 2661-2670, 2671-2680, 2681-2690, 2691-2700, 2701-2710, 2711-2720, 2721-2730, 2731-2740, 2741-2750, 2751-2760, 2761-2770, 2771-2780, 2781-2790, 2791-2800, 2801-2810, 2811-2820, 2821-2830, 2831-2840, 2841-2850, 2851-2860, 2861-2870, 2871-2880, 2881-2890, 2891-2900, 2901-2910, 2911-2920, 2921-2930, 2931-2940, 2941-2950, 2951-2960, 2961-2970, 2971-2980, 2981-2990, 2991-3000, 3001-3010, 3011-3020, 3021-3030, 3031-3040, 3041-3050, 3051-3060, 3061-3070, 3071-3080, 3081-3090, 3091-3100, 3101-3110, 3111-3120, 3121-3130, 3131-3140, 3141-3150, 3151-3160, 3161-3170, 3171-3180, 3181-3190, 3191-3200, 3201-3210, 3211-3220, 3221-3230, 3231-3240, 3241-3250, 3251-3260, 3261-3270, 3271-3280, 3281-3290, 3291-3300, 3301-3310, 3311-3320, 3321-3330, 3331-3340, 3341-3350, 3351-3360, 3361-3370, 3371-3380, 3381-3390, 3391-3400, 3401-3410, 3411-3420, 3421-3430, 3431-3440, 3441-3450, 3451-3460, 3461-3470, 3471-3480, 3481-3490, 3491-3500, 3501-3510, 3511-3520, 3521-3530, 3531-3540, 3541-3550, 3551-3560, 3561-3570, 3571-3580, 3581-3590, 3591-3600, 3601-3610, 3611-3620, 3621-3630, 3631-3640, 3641-3650, 3651-3660, 3661-3670, 3671-3680, 3681-3690, 3691-3700, 3701-3710, 3711-3720, 3721-3730, 3731-3740, 3741-3750, 3751-3760, 3761-3770, 3771-3780, 3781-3790, 3791-3800, 3801-3810, 3811-3820, 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# irplay Chart



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	LAST	WEEKS	PEAK	WEEKS AT PEAK	WEEKS AT #1
26	25	7	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	ROCK	368	31	22.64	3	
27	31	2	KELLY CLARKSON BECAUSE OF YOU	SOUL R&B	916	32	19.62	3	
28	16	9	STEVIE WONDER POSITIVITY	MOTOWN	251	25	19.62	4	9
29	30	2	CHARLOTTE CHURCH EVEN GOD CAN'T CHANGE THE PAST	SOUL R&B	367	15	19.55	9	
30	78	1	ROUND DOGS I LIKE GIRLS	BRITPOP	383	69	18.12	127	
31	38	12	BOB SINCLAR/GARY NESTA PINE LOVE GENERATION	DEFERRED	802	2	18.05	-23	
32	28	17	KT TUNSTALL SUDDENLY I SEE	ROCK/BLUES	937	-29	18.05	-27	
33	38	9	HERD & FITZ/ABIGAIL BAILEY I JUST CAN'T GET ENOUGH	MTW	363	26	18	20	
34	95	1	GIRLS ALoud SEE THE DAY	POP/R&B	433	80	17.85	79	
35	41	2	THE STROKES JUICEBOX	ROCK/ALTERNATIVE	246	54	17.66	32	
36	42	2	KATIE MELUA I CRIED FOR YOU	DEFERRED	26	58	17.00	37	
37	29	4	THE WHITE STRIPES THE DENTAL TWIST	J&F	258	3	16.80	-22	
38	32	4	SEAN PAUL EVER BLAZIN'	REGGAE/TOPICAL	356	9	16.60	-22	
39	44	2	EMINEM WHEN I'M GONE	HIPHOP/R&B	448	19	15.56	21	
40	36	2	BRAUND REYNOLDS ROCKET (A NATURAL GAMBLER)	TEX	413	25	15.5	-5	
41	31	17	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AL&M	953	-5	15.42	-30	
42	41	1	RIHANNA IF IT'S LOVIN' THAT YOU WANT	POP/R&B	347	39	15.19	53	
43	48	3	MIYO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	DEFERRED	428	16	14.86	20	
44	39	2	ENYA AMARANTINE	WARRIOR/ROCK	61	361	14.83	8	
45	35	3	50 CENT WINDOW SHOPPER	HIPHOP/R&B	313	23	14.57	51	
46	63	1	MARIAN CAREY DON'T FORGET ABOUT US	DEF JAM	438	18	14.31	46	
47	50	29	JAMES BLUNT YOU'RE BEAUTIFUL	ALTERNATIVE	595	3	13.46	13	
48	43	2	GWEN STEFANI LUXURIOUS	HIPHOP/R&B	543	24	12.96	0	
49	8	7	ATHLETE TWENTY FOUR HOURS	ALTERNATIVE	686	-42	12.34	-219	
50	37	7	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	SOUL R&B	726	-27	12.34	-78	

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August, and the station is again largely responsible for new single Rain Fall Down's 60-20 leap on the chart this week. It was played 22 times on Radio Two, which accounted for 96.73% of its audience. Its next most enthusiastic supporters - M106, for its 2 and West Sound AM - each aired it 10 times, but they combined only 0.29% of its audience.

**34. Girls Aloud**  
Dec C Lee cover. See The Day is set to become Girls Aloud's third single in less than four months. Long Hot Summer only reached number 42 on airplay, and Biology failed little better, peaking at 34, but Saw The Day explodes 95-34 this week.

### EMAP BIG CITY

WEEK	LAST WEEK	ARTIST TITLE	GENRE	LAST
1	1	MADONNA HUNG UP	WARRIOR/ROCK	ISLAND
2	2	SUGACABES PUSH THE BUTTON	ISLAND	ISLAND
3	3	THE PUSSYCAT DOLLS STICKWITU	AL&M	AL&M
4	4	KELLY CLARKSON BECAUSE OF YOU	SOUL R&B	SOUL R&B
5	5	ROBBIE WILLIAMS TRIPPING	DEFERRED	DEFERRED
6	6	JAMES BLUNT HIGH	ALTERNATIVE	ALTERNATIVE
7	7	SIMON WEBBE NO WORRIES	WARRIOR/ROCK	WARRIOR/ROCK
8	8	DANIEL POWTER BAD DAY	DEFERRED	DEFERRED
9	9	ROBBIE WILLIAMS ADVERTISING SPACE	DEFERRED	DEFERRED
10	10	KT TUNSTALL SUDDENLY I SEE	ROCK/BLUES	ROCK/BLUES

### GWYR GROUP

WEEK	LAST WEEK	ARTIST TITLE	GENRE	LAST
1	1	MADONNA HUNG UP	WARRIOR/ROCK	ISLAND
2	2	SUGACABES PUSH THE BUTTON	ISLAND	ISLAND
3	3	THE PUSSYCAT DOLLS STICKWITU	AL&M	AL&M
4	4	ROBBIE WILLIAMS TRIPPING	DEFERRED	DEFERRED
5	5	WILL YOUNG SWITCH IT ON	SOUL R&B	SOUL R&B
6	6	JAMES BLUNT HIGH	ALTERNATIVE	ALTERNATIVE
7	7	DANIEL POWTER BAD DAY	WARRIOR/ROCK	WARRIOR/ROCK
8	8	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DUNT CHA	AL&M	AL&M
9	9	SIMON WEBBE NO WORRIES	WARRIOR/ROCK	WARRIOR/ROCK
10	10	ROBBIE WILLIAMS ADVERTISING SPACE	DEFERRED	DEFERRED

## PRE-RELEASE

WEEK	LAST WEEK	ARTIST TITLE	GENRE	LAST
1	1	KT TUNSTALL UNDER THE WEATHER	ROCK/BLUES	4197
2	2	ROBBIE WILLIAMS ADVERTISING SPACE	DEFERRED	4752
3	3	COLDPLAY TALK A BISHOP	ROCK/BLUES	4940
4	4	SUGACABES UGLY	ISLAND	4041
5	5	FRANZ FERDINAND WALK AWAY	DEFERRED	3219
6	6	KANYE WEST FEAT. MAROON 5 HEARD I'M SINGING	ALTERNATIVE	2547
7	7	THE ROLLING STONES RAIN FALL DOWN	VEGAS	2547
8	8	CHARLOTTE CHURCH EVEN GOD CAN'T CHANGE...	SOUL R&B	1956
9	9	ROUND DOGS I LIKE GIRLS	BRITPOP	1813
10	10	HERD & FITZ/ABIGAIL BAILEY I JUST CAN'T GET...	MTW	1800
11	11	GIRLS ALoud SEE THE DAY	POP/R&B	1796
12	12	THE STROKES JUICEBOX	ROCK/ALTERNATIVE	1766
13	13	KATIE MELUA I CRIED FOR YOU	DEFERRED	1708
14	14	EMINEM WHEN I'M GONE	HIPHOP/R&B	1560
15	15	BRAUND REYNOLDS ROCKET (A NATURAL GAMBLER)	TEX	1559
16	16	ENYA AMARANTINE	WARRIOR/ROCK	1483
17	17	MARIAN CAREY DON'T FORGET ABOUT US	DEF JAM	1431
18	18	GWEN STEFANI LUXURIOUS	DEFERRED	1296
19	19	ATHLETE TWENTY FOUR HOURS	ALTERNATIVE	1234
20	20	KYLIE MINOGUE OVER THE RAINBOW	POP/R&B	1207

## RADIO GROWERS

WEEK	LAST WEEK	ARTIST TITLE	GENRE	LAST
1	1	OSIS LET THERE BE LOVE	ROCK	1324
2	2	THE PUSSYCAT DOLLS STICKWITU	AL&M	1098
3	3	SUGACABES UGLY	ISLAND	915
4	4	ROBBIE WILLIAMS ADVERTISING SPACE	DEFERRED	905
5	5	KELLY CLARKSON BECAUSE OF YOU	SOUL R&B	839
6	6	KT TUNSTALL UNDER THE WEATHER	ROCK/BLUES	781
7	7	COLDPLAY TALK	ROCK/BLUES	581
8	8	WILL YOUNG ALL TIME LOVE	SOUL R&B	422
9	9	GIRLS ALoud SEE THE DAY	POP/R&B	413
10	10	JAMES BLUNT GOODBYE MY LOVER	ALTERNATIVE	301

## RADIO TWO

WEEK	LAST WEEK	ARTIST TITLE	GENRE	LAST
1	1	THE ROLLING STONES RAIN FALL DOWN	VEGAS	4197
2	2	MADONNA HUNG UP	WARRIOR/ROCK	4197
3	3	KT TUNSTALL UNDER THE WEATHER	ROCK/BLUES	4197
4	4	COLDPLAY TALK	ROCK/BLUES	4197
5	5	DAVID GRAY HOSPITAL FOOD	ALTERNATIVE	4197
6	6	OSIS LET THERE BE LOVE	ROCK	4197
7	7	ROBBIE WILLIAMS ADVERTISING SPACE	DEFERRED	4197
8	8	SIMON WEBBE NO WORRIES	WARRIOR/ROCK	4197
9	9	STEVIE WONDER POSITIVITY	MOTOWN	4197
10	10	FRANZ FERDINAND WALK AWAY	DEFERRED	4197
11	11	SUGACABES UGLY	ISLAND	4197
12	12	KATIE MELUA I CRIED FOR YOU	DEFERRED	4197
13	13	LYBRYA A NIGHT TO REMEMBER	DEFERRED	4197
14	14	KYLIE MINOGUE OVER THE RAINBOW	POP/R&B	4197
15	15	CHARLOTTE CHURCH EVEN GOD CAN'T CHANGE...	SOUL R&B	4197
16	16	JAMES CULLUM MIND TRIP	ALTERNATIVE	4197
17	17	BOB MARLEY & THE WAILERS GLANTS	ISLAND	4197
18	18	PAUL WELLER HERE'S THE GOOD NEWS	ALTERNATIVE	4197
19	19	KT TUNSTALL JUST LIKE HEAVEN	ROCK/BLUES	4197

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## ON THE RADIO THIS WEEK

**RADIO ONE**  
As a Whole Record of the Week - Will Young All Time Low  
Celine & Edith Record of the Week - Editors  
Manc  
Zane Lewis Record of the Week - Jose Gonzalez  
Heartbeats  
Scott Mills Record of the Week - Netronix B1  
Nasty Girl

**RADIO 2**  
Jojo Holland - Charlotte Church (guests) Moko  
Mike Harding - Rufus (special week)  
The Class Of 2005 - James Blunt  
Anthony Healey (guest) (Wed)  
John Lennon (Thu)  
Jonathan Ross - G4 (guest) (Sat)  
Stevie Wonder - Live Aid Exclusive (Sat)  
Record of the Week - Simply Red  
Something Got Me Started  
Album of the Week - Slade: The Very Best Of

**RADIO 3**  
Jazz Legends - Barry Harris (Fri)  
Mixing It - In Los Angeles (Fri)

**RADIO 4**  
Songs In The Key Of D  
Lennon (Mon-Fri)  
Lennon Pop Ins (Thu)

## 6 MUSIC

Tom Robinson - Edith's  
Decentists in session (Mon)  
John Lennon Day (Tue)  
Craig Charles - The New Mastersounds (Wed)  
JFM  
Lauren Laverne's record of the week - Vice Vokal  
Winning (Wed)  
Lucie's Record of the Week - Mystery Jets  
Alicia Keys

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# New releases

101205

## REVIEWS CATALOGUE

## Albums

### FRONTLINE RELEASES

#### DANCE

- DI PEABIRD** SCRATCHING ON MARKS Groove Attack (LP BRN2 019) P Dance
- DANCE & DIESEL** KILLERS! 2x10 (CD D00P2022) ARAB Dance
- ELECTRIC & FUSION** IN SILENCE Mix (CD WRC020) ARAB Dance
- FRESH, FREDY** DIGGIN' UP GHOSTS Howlin' (CD HCD 03)
- KASKADE** HOUSE OF FM (CD OM CD 188) KOS/P Dance
- MASTERS OF CEREMONY** DYNAMITE Shuang City (CD TEG 765020) P House
- MULTIPLE X** 2x10 Cover (CD LDC09 2500) C Dance
- PITCH BIKERS** TWILIGHT ZONE Noises (CD NEXUS00060) SRD Electronic
- VARIOUS** BEGAREBAT ELITE Shut Up And Dance (CD SJA0003) P Breakbeat
- VARIOUS** HOUSE OF FM FRED EVERYTHING ON (CD OM 198) SRD House
- VARIOUS** BASS: THE WORLD #67 (CD MG 770001) SRD Dance
- VARIOUS** ELECTRO POP/HIT (CD MORA 2200) SRD Dance
- VARIOUS** DECADANCE Atmospheric (CD AFRO000500) ARAB France
- VARIOUS** SEISMIC Mood Anagralic (CD ACC00020) ARAB France
- VARIOUS** PLAY WAY Dool (CD D00P20020) ARAB France
- VARIOUS** SOUNDS & LULLIES 2x10 (CD SPK02000) ARAB France
- VARIOUS** CHILLOGRAM Peak (CD PRO0060) ARAB Ambient
- VARIOUS** REVOLVE WINTER Revolve (CD REV000200) ARAB France
- VARIOUS** OUTER LIMITS Spin (CD SPK02000) ARAB France
- VARIOUS** TRANSMASTER 400V Vinyl Soundtracks (CD 304242) SRK/P France
- VARIOUS** SOUND OF YOUNG NY & TORONTO Groove Attack (LP PLAN6655) P Dance

#### JAZZ

- JAZZ** HUTTON TAIL CROSS THAT BRIDGE 3x Jazz (CD 3302233) N/NP Jazz
- BARCEL** SAM PERDICO: TRASPASSES Fresh Sound (CD FSNT29) D Jazz
- DIZEL** RAMON DIEZEL Fresh Sound (CD FSNT24) D Jazz
- FISHER, ANDREW** JAZZED TALES 3x Jazz (CD 3302236) N/NP Jazz
- LEURINE** THE CANTO TO QUOTE (CD 02299040) N/NP Jazz
- CARRICK, CHRISTIAN** FUSIONVIBE Flying Blue Whale (CD FY13) N/NP Jazz
- MACKEZINE, IAN** TWICE ON SUNDAY JAZZ (CD JT00040) N/NP Jazz
- STEWARTSON, JAMIE** HAPITAL Fresh Sound (CD FSNT 233) D Jazz
- TIME** THE JAZZ JUBILATION Cellpaper (CD CUS0040) N/NP Jazz

#### OTHER

- CRAZY** FROD PRESENTS CRAZY HITS Got (CD G02039) P Child
- TOOLSEED** TOOLSEED Twisted News (LP TN 056) WTHE Leflified
- VARIOUS** WE LOVE YOU... We Love You (CD AMOUR010) WTHE Xmas

#### POP

- BABY'S** HAMBLES DOWN IN ALBION Rough Trade (CD RTB0002 2x10 RTB0002 2x10) P Rock/Pop
- KROWN** RULERS PAPER CHASE Traffic (CD TEG76509) P Rock/Pop
- LAMB, PAUL** & THE SINGED LIVE AT THE 300 CLUB Sanctuary (CD SAN02280) P Rock/Pop
- MISIS, MIGUEL** GET SALTED Vol 1 Real Time (LP OMN195) P Rock/Pop
- PETELON, AKI** RAKI BANANA RRR! Mojoexp (CD KE2AP) SHK/P Rock/Pop
- SHADES** OF LOVE KEEP IN TOUCH BODY TO BODY Traffic (CD TEG 3065) P Rock/Pop
- STAPLETON** HUGO THE COAST Gravelly Day (CD D1002) SHK/P Rock/Pop
- VARIOUS** DIALECT INTERSECTION D'scography (CD G426200) P Rock/Pop
- VARIOUS** KIDDM DRIVER ICE BREAKA VP (CD VPR1235) P Rock/Pop

#### ROCK

- BANDRO, ALAN** THE GREAT BRITISH EP Hides (CD INT043) WTHE Alternative
- BRAVECAPTAIN** CORPORATION Man In Blue (CD B00000010) WTHE Alternative
- CACONAS, CHRIS** LIVE AT THE LABORATORY/Blue Blue Rise (CD BLU00029) SHK/P Alt. Country
- CRISTAL** ST. AN IN NUMBER (CD AM000) P Alternative
- CRISTAL** ST. AN IN NUMBER (CD AM000) P Rock
- DEAD BOYS** YOUNGER, LOUDER & SNIOTTER! Berrp (CD BCD0464) C Rock
- DOZER** THROUGH THE EYES OF HEADLINS Small Storm (CD SS 060) SHK/P Rock
- HUBBARD** RABBIT SHIN! SHIN! (CD 051082) C Metal
- CRIS GRIS** FOR THE SEASON Bedlam (CD BWR 083) P Metal
- HOLE** BLISTER UNDERGRASS & SIDWAYS! ACD (CD CAD05702) WTHE Alternative
- JACOBS** STORIES SHLT Gravelly Day (CD D1002) SHK/P Rock
- SPY DIVISION** LET THE MOVIE BECOME Intertale (CD INT043) C Rock
- KENTUCKY** ACF KENTUCKY ACF Bodypaper (CD B00080200) WTHE Alternative
- MOLLY** HARTNET TAKE NO POSSESSIONS Got! Doves (CD G170002) P Metal
- HEAVENLY** TRAILHEAD PROGRESSIVE! Earthie (CD M004 3392) P Metal
- NO INNOCENT VICTIM** TO BURN AGAIN Facades (CD F0050) SHK/P Metal
- PUSHMEINDER** THE DARK LACKS COLOUR THE NIGHT LACKS MIDRICH (CD 304242) SHK/P Metal
- SPY DIVISION** & CANTERBURY TALE Sanctuary (CD OM00 1258) SHK/P Prog Rock
- TEMPOSHARK** IT'S BETTER TO HAVE LIVED (Prepared) (CD PR0005004) WTHE Alternative
- TEMPOSHARK** IT'S BETTER TO HAVE LIVED (Prepared) (CD PR0005004) SHK/P Metal
- WORMFOOD** FRANCIS Cohn 664 (CD C00E 03) SHK/P Metal

#### ROOTS

- ANGEL** PHOLO NINA LANGLOIS SUL TRAPEZIO RRR Mojoexp (CD RE0994) SHK/P World
- MARIE** QUI SAURA... BEST OF EMU/Virgin France (CD 3415730) D French
- PHINOCHE** MON AUBI... BEST OF EMU/Virgin France (CD 3463392) D French
- RED PROJECT** THE REG PROJECT EMU/Virgin France (CD 3509332) D World

**Majority One**  
Rainbow Rocker! Chair – in the  
Definitive Collection 1965–1971  
(RPM RPM 307)



Following a series of flops as The Majority, and a stint backing Barry Ryan, the British band relocated to France in 1969, changed their name to Majority One and recorded an album and a handful of singles, which make up this excellent new compilation. The band never had any success in the UK, but hit the top 10 in Europe with the single 'Excuse Me I Love a Subtle, haunting song with a touch of phasing, which shows off their vocal and instrumental skills.

With obvious influences such as The Beatles and The Bee Gees, melodic whimsies abound. One of the most interesting is the band's take on Lennon/McCartney's 'A Hard Day's Night, which they slow down, take in unusual harmonic directions and eventually imbue with instrumental references to I Am The Walrus.

**Bob Marley & The Wailers**  
Man To Man (LAD)/Universal  
9674862), Songs Of Freedom (Tuff  
Gang 9633980)



It's an expensive time to be a Bob new singles Marley fan, with new singles every week, the new Africa Unite compilation and three two multi-disc boxed sets. Man To Man is the definitive collection of Marley's pre-fame JAD label masters. Including acoustic demos and original versions of some of the songs that were later to become big hits when he signed to Island, it spans four CDs, and includes 101 tracks, 17 of them previously unreleased.

There's also a 16-page booklet, with liner notes and rare photos. Songs Of Freedom – a career-spanning 78-song, four-CD set first emerged in 1992 and was previously repackaged in 1999. For its latest outing, in a longbox format with a 68-page book, it remains the definitive audio companion to Marley's career, following it through from his first single in 1956 to his last recordings via his out-takes, alternate mixes and live tracks but adds a new dimension via a bonus DVD, Rebel Music, featuring an excellent 84-minute documentary first broadcast by Channel 4 in 2000.

- VARIOUS** SERIOUS ROOTS SELECTION ACD (CD ACD02 2001) SRD Roots
- VARIOUS** FOREVER CELTIC EMU/Virgin France (CD 4763302) C Celtic
- YOUNG, ZIONA** ROCK UP FROM THE FLOOR UP (Network CD 26784) D Blues

### SOUNDTRACK

- MYERS, STANLEY** TISSING TASSOT OST Cherry Red (CD FRO0040) P Soundtrack
- VARIOUS** FOG (OST) Columbia (CD VSG0697) P Soundtrack
- VARIOUS** PRIME (OST) Columbia (CD VSG0694) P Soundtrack

### URBAN

- CHEEKS, NICCI** PRESENTS HEP HOP LOVE JAZZ Audio (CD KWERC0002) P Hip Hop
- CHIPS** GANGSTA BREAKS Traffic LP/TEBRK 059) P Hip Hop
- ALLEN** SEX FIEND COUSE Cherry Red (CD C0001019) P Hip Hop
- LONDON, LATOYA** LOVE & LIFE Peak (CD PRO0852) WNEP Hip Hop
- PHANTOM** SOLD MY SOUL Traffic LP TR 100000) P Hip Hop
- STEED** CRAPP NOISE Traffic (CD TEG 76510) P Hip Hop
- SUPRSTITION** CHAIN LETTERS Groove Attack (CD 02 SP2018) P Hip Hop
- VARIOUS** SOUL TOGETHERNESS 2005 Expansion (CD CDEP230) P Soul

### CATALOGUE & REISSUES

- AKENATION** DOUBLE CHILL BURGER EMU (CD 337682) D Hip Hop
- ALAN** SEX FIEND COUSE Cherry Red (CD C0001019) P Gaithe
- BARRY** JAMES HARVEST ALL IS SAFELY GATHERED In Eclectic Dicks (CD EQL030) ARK Rock
- BLET, JIMMY** SINGULARITY Top World (CD TPW00450) RSB Trance
- BLOCKY** HOLLERERS IF POSSIBLYITY Vega Tone (CD ALV100302) C Punk
- CRISTAL** CRISTAL A Is Number (CD AM003) C Electronic
- CONJUNYUNIONS** SLOPPY SECONDS Vol 2 Groove Attack (CD SLOPPY002) P Rock/Pop
- DIZACK, PHILIP** BEYOND A DREAM Fresh Sound (CD FSNT234) D Jazz
- FELT** GOLDMINE TRASH Cherry Red (CD COM009) P Indie
- GEORGE** BEST ALBUM Cherry Red (CD PELE130) P Faciliti
- HAPPY, FRANCIS** LE TEMPS DES SOUVENIRS EMU/Virgin France (CD 3363232) D French
- HVNY, NINO** THE SINGERS AND HARP PLAYERS ARE DUMB! Hvy (CD HWY1N 010) D Avant Garde
- IRVING, ROBERT** SONGS FROM HURT RRR Mojoexp (CD REB012) SHK/P Rock/Pop
- LIO** AMOUR TOLLURES 2x (CD ZER000 018) P Rock
- LIO** CAN CAN 2x (CD ZER000 020) P Rock
- LIO** LES BALLADES 2x (CD ZER000 024) P Rock
- LIO** LES FLEURS 2x (CD ZER000 021) P Rock
- LIO** POP BOE 2x (CD ZER000 017) P Rock
- LIO** POP MODEL 2x (CD ZER000 023) P Rock
- LIO** PREMIER ALBUM 2x (CD ZER000 004) P Rock
- LIO** SUITE SEPTIEME 2x (CD ZER000 016) P Rock
- LIO** WANDERITA 2x (CD ZER000 022) P Rock
- MARTINO, CHARLIE** PLAYS FRESH Audio (CD FSK2220) D Jazz
- MARTINO, CHARLIE** PLAYS ALTO AND TENDR Fresh Sound (CD FSK0306) D Jazz
- MARKU, KLEMENS** OCEAN AVENUE Fresh Sound (CD FSNT280) D Jazz
- MAC** MADON BY THIS NOW BEFORE BADNESS... Bodypaper (CD B00000000) WTHE Hip Hop
- MISSISSIPPI** HEAT ONE EYE OPEN BODDY TO BODY TRAFFIC (CD 000000000) D Blues
- ORACITATIONS** MODERNITY Kudos (CD ORN0004) P Rock/Pop
- PHIL** WATSON'S SWING WING HOOKEY FOR SPINACHE BEP (CD BEP000000) N/NP Jazz
- PETROUX, MADELINE** GOT YOU ON MY MIND Waking Up (CD WMA 001) C Pop
- RATHBURN, ANDREW** BEHIND BOWNS Fresh Sound (CD FSNT293) D Jazz
- RUFF** IT'S ALL YOUR LOVE Debrahn (CD DEB010) D Jazz
- SMITH, ARTIE** AD HIS BOB BAND 1949 Fresh Sound (CD FSK0307) D Jazz
- SILVIN, BEN** & HIS ORCHESTRA VIBRATION SESSIONS Timeless (CD 000000000) N/NP Jazz
- SMITH, ANTHONY** FANCI BAREL Analogie Catalogue (LP ACAT001) P Rock/Pop
- TALLRAGER** MY HEAD IS BALD DIRECTION (CD DEB2) D Blues
- VARIOUS** A STEP IN THE LEFT DIRECTION Bodypaper (CD 000000000) WTHE Electronic
- VARIOUS** UNREARDED MESSYBEAT Vol 1 3x (CD VPE000 030) SRD Rock/Pop
- VARIOUS** FOREVER MUSSETTE EMU/Virgin France (CD 474022) D French
- VARIOUS** FOREVER ITALIA Vol 1 EMU/Virgin France (CD 4746520) D Italian
- VARIOUS** FOREVER ITALIA Vol 2 EMU/Virgin France (CD 4746520) D Italian
- VARIOUS** MORE MELLOW CATS & KITTENS ACD (CD C00000000) P Rock/Roll
- VARIOUS** JUSTICE BRYAN 78 Grammes (CD GRC00278) P Reggae
- VARIOUS** DUG OUT ZERRA 78 Thoughts (CD ZER0000000) P Rock/Pop
- VARIOUS** BOOBYTRAP Bodypaper (CD B00000000) WTHE Hip Hop

### MUSIC DVD

- POOP/ROCK**
- FOX** PRESENTS DRAMA X-Treme Video (DT0032) WTHE Rock/Pop
- LIE** RANALDO & LEAR SINGER DRIFT Live (LP 3020) WTHE Alternative
- POOP** BOYZ PRODUCTIONS X-TEN X-Treme Video (DT0051) WTHE Alternative
- TANNE** HALL & ERIC IBERG WOOL 106 X-Treme Video (DT0052) WTHE Alternative
- VARIOUS** APPETITE FOR DESTRUCTION X-Treme Video (DT0028) WTHE Alternative

Albums listed this week: 129  
 Year to date: 11,299  
 Singles listed this week: 163  
 Year to date: 6,448

For release information that can be faxed to Owen Lawrence  
 on (202) 391-6337 or e-mailed to owen@musicweek.com

Records released 12.12.05

# Singles

## DANCE

AAE NEPT THE RABBIT WAS SUE Classic (2) SUPRCLASSIC001	ADD	Techno
ALEX S YS THOM & GARCIA OPEN IT UP LITTING DOWN SP Groove	ADD	Techno
(2) 2005C010		
ANIS VINCE VINYL GROOVER RY APPOCATION Tapes (2) TR007	ADD	Techno
AUDIO UNIT THE WARRIOR STRIP Trouble On Vinyl (2) T07W5W	SRD	Drum & Bass
AXWELL FET STEVE EDWARDS WHAT THE SUNSHINE STATE	ADD	House
(2) 2005C033		
BASSETT JAXX UNRELEASED MIXES Recollections (2) JAX003C1	UNI	House
BASSETT SANTIAGO Bedrock (2) BED 64	ADD	Dance
BLAZE SPORTRALLY SPEAKING West End (2) WES 60012	ADD	House
BONELLI ELEMENT FACTORIAL New Life (2) NEW 0010	ADD	House
BROOKLYN CLESTAL/TRA Mastered (2) MONDST091	ADD	House
CALVER, ALEX PRESENTS MAGIC BY NUMBERS Glich (2) GLI0030	ADD	Techno
CASSY MY AKURITE PEACE (2) PEAC030	SRD	House
CHARTIER, NICK & DANIELA IT'S KILLING ME From (2) DMV137	ADD	House
CHARTIER BREAKER GATE WAY Ltd 40 (2) LOT 49	SRD	House
CLOON 9 GOT ME BURNING Shadow XV (2) SHAD00VX37	SRD	Drum & Bass
COLOMB 10 MOVING PARTS Rhin (2) KLD073	SHK/P	Electro
CUNNING, JAY & SMITHINGER NEVER STOP From (2) MENO0031	IG	Breakbeat
DEEPINSURE JUST US BASS Lines (2) COOLPUM	ADD	House
DESIMAL THE DESIMAL PROJECT PART 1 Baroque (2) BAR 013W	SRD	House
DJ DAVE & INARA DAVE HE'S MY MUSIC PART 2 (2) ESN 035	ADD	House
DJ HELL PRESENTS TRAGIC PICTURE SHOW International DJ Gigapop		
(2) 2005C039		
DJ MURRI NOT A DREAM Big (2) BLD023	VTHE	ADD
DJ PAGES UNLIMITED 2.0 (2) HYORO 020	ADD	House
DJ S&S FIELDS RY OPFATED VOL 2: Formation (2) FORM 2116	SRD	Drum & Bass
DJ SHOCK & SIMON BASLINE SMITH THE REMIXES Pt 2: Technique		
(2) 2005C010		
DJ TECH CITY BOYS IN THE ASSURISTRATION Frustration Slip Up Forever		
(2) 2005C010		
DJ BROOKER BITCH Bay Street (2) BAY002	IG	Techno
DJ ELEGANT PLEASURE SEX GEL Physical (2) GPM027	IG	Electro
FAST EDDIE HIP HOUSE EP S12 (2) S120120	ADD	ADD
FAST EDDIE FAST EDDIE EP S12 (2) S120128	ADD	ADD
FREZZANO, STANNY BODICAL COLLECTOR Warehouse Manifesto		
(2) 2005C021		
GARCIA, JESSE LETS GET HAPPY SHALIZ (2) STEALH28	IG	Techno
GLAZDY, PAUL (D)NARTE WISDOME GATE (2) WDR049	ADD	House
GOLDMAN, STEVEN COLLECTOR VOL 2 (2) PER030	ADD	Techno
GREY, RICHARD "P" OFF JAYS (2) JOI042	UNI	Techno
JAY MCINERFF & GARDIAN UNLIMITED ROLL (2) RW033	ADD	Techno
JAGGERS HORN HOT DAMN Kicks (2) FW 007	ADD	House
JANIS, DAN STRONG & JILL COLE Recollections (2) GRIDUK 007	SRD	Drum & Bass
MIDSTREETS DON'T LET GO Lodge (2) LMO05	UNI	House
MIGNOTON GLASSHOUSES EP Resquad (2) PRS 000	SRD	Techno
MIGNOTON & THE MIGHTY QUARK 2005 Of Jaks Music (2) JAK045	ADD	House
INCIDENTAL, ESTHER COLLECTOR VOL 2 (2) MEDH029	ADD	House
WILLIAMS, ADITH SHANE Shitkappa (2) STRIVE 66	IG	SHK/P
KENNY JAMMIN JAMMIN CDM A DANCE S12 (2) S120229	ADD	ADD
KIRK MASHINISTO Ignite Coverd (2) BPC 139	ADD	House
KOOLHAUS FLASHING LIGHTS GATE Jaws (2) JHR 020	ADD	House
KINK VS EVILMACK EP CD04 (2) DOR0130	UNI	House
LIBERATOR, CHRIS & ION BULLET TRAIN Main Mix (2) MAAM01 049	ADD	Techno
LIQUID PEOPLE CLANK, LOOK, STRENGTHS (2) WMS0320	ADD	House
LIZ & AZO THE EXTENDED FAMILY EP Leftroom (2) LEFT002	ADD	House
LONGHILL LITAI Anubasis (2) ANU0004	UNI	Dance
M&S & SOS NEW JACK S&X Vol 1 (2) S120203	UNI	House
MICROBION ALEX MOTOGRAPH SR2 (2) SR2034	ADD	House
MIKEY YCELLE FT. DEBIE CORBIN JUST YOUR TOUCH Subversion		
(2) 2005C019		
METRIC & ROBERTS THIS IS HOP HOP Burnin' (2) BUR0094	IG	Breakbeat
MINGO FERRARI & OPTIV ONEASUS OF DELTA SOURCE NOISE: Quantize		
(2) 2005C019		
MISCE HEY! U! Kung (2) KUNG 098	SRD	Drum & Bass
MOONCAT FELT 11 Octagon (2) OCT001	IG	Techno
MOONKEY NIN NASTY TRIP! Eng Strg S12 (2) S120202	IG	Techno
MUSIC BY CASH CORNER IN SCIENCE FRYING AROUND MIND		
(2) 0011 0410		
NOIR MY WHITE Label (2) NOIR0	ADD	House
NOISE, DAVE YOU ARE ON MY FREQUENCY Gypsy (2) GYP018	ADD	House
DYKOWSKI ELECTRO JAZZ (2) JAZ02	ADD	House
OUTKIN DOWN LOW Language (2) LNS073	ADD	House
PACKER, GREG DANCEHALL I HEAR THE (2) TR03E 034	ADD	Drum & Bass
PARLANCE RETURN TO MARS Heavy Rotation (2) HR030	ADD	House
PERLA, JESSIE THE SNAKE REBORN From North (2) HND0040	ADD	House
PHILIPPA MILLIONMACHINE NOISE Heavy Dicks (2) HD0006	UNI	Breakbeat
POPULAR PEOPLE FROM THE SAME PLEASURES FIP (2) PFP000	ADD	House
PRAY FOR MORE FANT ANETTE TAYLOR LIVE RIGHT Fantastic		
(2) 2005C019		
PRINMI SPACE VOX Long (2) LQ 1036	ADD	House
PRINCESS PARAGON ANGLE OF MINE 2005 Baroque (2) TONK029	P	Dance
PUBLIC DOMAINS THE INDIVIDUAL EP VOL 1 Incentive (2) INC07 331	ADD	House
PERLA, JESSIE THE SNAKE REBORN From North (2) HND0040	ADD	House
REWORK PSYCH SOUND Playhouse (2) PLAY 13	SRD	Electronica
REWORK JOCING BEAT Playhouse (2) PLAY 19	SRD	House
RODMAN, JILLIAN FOOL SHY WAYS Red Room (2) RED0007	ADD	House
SCARLINE AND OVERCAST Infected (2) INF007	IG	Electro
SCHNAUFRAUER, MATTHIAS LOST VOX Home (2) WAR059	SHK/P	Techno
SRY FX & T POWER EVERYDAY Sunday (2) SBY0 020W	SRD	Drum & Bass
SILENT WITHNESS & BREAK DON'T RUSH TWINGHSHIT Melchior		
(2) 2005C010		
SOLVENT CITY REMIX EP 2010 VISION (2) VISI0 5	ADD	House
SIR PILES & LOS AMIGOS SHE'S GONE AAWY Corrupt (2) CRU 018	ADD	House
SIR SHIPER, CAROLIE THE GIES 01111A Resquad (2) ANU025	ADD	House
SIR PILES & LOS AMIGOS SHE'S GONE AAWY Corrupt (2) CRU 018	ADD	House
SOLAR & DYNAMIC INTERVENTION 24 Hours E Trax (2) ETR009	ADD	Dance
SOLWAY IN LOVE LOVE (2) LOVE (2) L205012 234	P	House

STONE HEELS ARIZONA Horror Pops (2) HAPR004	IG	Break Beat
SUBSKY SMOLEGUN Pompe UK (2) PANGUK 003	ADD	Dance
SYLVESTER STRETCH PLAYTIME Playtime (2) PLY003	ADD	Electro
TACTIC CHUNK MUSIC Frequency (2) FRE00203	IG	Dance
TANGO RASCOLO REBEL REBELS From Alaska (2) TR0020	ADD	Dance
TARANTULAZ VS PHARELL & GWEN CAN I HAVE IT LIKE THAT Various Artists		
(2) WDR049		
TAYLOR, JAMIE JAMIE TAYLOR EP Bats (2) B007 008	ADD	House
THE TON & DJ GIB HEARTWINE Hearts (2) HEAR001	ADD	House
TIMEMITTER THE PAINT BOX EP Plastic City (2) PLACLP039	ADD	Techno
TRANSPARENT SOUNDS VINTAGE EP Jewel (2) TYR 10004	ADD	House
UTAH JAZZ TECHNO ARTIST'S FARMERS GROOVE Octa Jaz (2) LUC031	SRD	Drum & Bass
VARIOUS TONY GROSSMAN Tony From (2) TON032	SRD	Dance
VARIOUS FUTURE BEATS VOL 4 Resquad Hardcore (2) RHF04 00	SRD	Drum & Bass
VARIOUS THE GROOVEBOX EP Hard As Fuck (2) HARF004	ADD	Techno
VARIOUS DEJECTED 2006 SAMPLER Dejected (2) DPT020	UNI	House
VARIOUS HARSH ADVERTISING SERIES 9 Sound (2) S03039	ADD	House
VOORU JORIS CHEMISTRY OF ATTRACTION WOLFART (2) WOLF007	IG	Techno
WHO MADE WHO SPOKE FOR RENT Groove Atlas (2) GMA0067	P	Dance

## OTHER

FELERS, FERDINAND HEARTH Measured (2) METE018	SHK/P	Leftfield
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## POP

BLUNT, JAMES COODEYS MY LOVER Atlantic (2) AT02000	TEN	Rock/Pop
COSMIC FORCE TRINIDAD BLUMP Kicks (2) S95005	P	Pop
CRAZY FROG JINGLE BELLS Gate IG CD06257	P	Pop
DEEPHE MOUND A PLAN THAT I'M USED TO MARY ON CD06036	VTHE	Pop
EMINEM FROM ME GING FRENCH (2) FREN001	ADD	Pop
CA WEN A CHILD IS BORN I'M LIST TO MARY BOYBNG (2) B2836752	UNI	Pop
GIRLS ALDOD SEE THE DAY PLYDOR (2) 897964	ADD	Pop
HOT PLANTZ (2) LIKE TO GIVE YOU ONE FOR CHRISTMAS Top IG CD 10013	TRC/BMG	Pop
HOUND DOGS (2) LIKE GIRLS Direction (2) B2837032	ARV	Pop
KEEPER & THE ENGLAND CRICKET TEAM JERSEYMAN Hyperspace P CD 0253108F	P	Pop
KREWEY THE BALLAD OF PAUL KULTRIVAYLIT (2)and IG MSC00 40442	ADD	Pop
NIZLOR THE JOB SONG/TAPE FROM (2) J01M03 005	NO/WP	Pop
OWEN, MARK PAUL Main Sada IG CD 502425	TEN	Pop
PLAN B HIG GOODNESS (2) 02478 0 9 CD 13162	ADD	Pop
PROQUEST FEAT. KRISTY MACCOLL BARRY KULE OF NEW YORK Warner Bros IG 02 6EAC002	TEN	Pop
PROFESSOR GROW EP Rude (2) S121020	P	Rock/Pop
RAY CITY BOWLER JOLE & KIRK SALLER (2) G02023	P	Rock/Pop
SUBWAYS THE NO GOODGIES Warner Bros IG 02 6EAC020	TEN	Pop
WESTLIFE & DIANA ROSA WHEN YOU TELL ME THAT YOU LOVE ME Sony BMG IG 828267882	ARV	Pop
WILLIAMS, ROBBIE ADVERTISING SPACE EMU (2) G0063519	E	Pop

## ROCK

AL TWISTED & DJ JFX LETS GET WET Quash (2) QSH 669	ADD	Hardcore
ANKITKETH UNDER THE INFLUENCE Keith (2) KTH 000	ADD	Hardcore
ASA & S&S REACH IT! Heat Generation (2) HIG 020	ADD	Hardcore
AT THE LAKE THESE THINGZ From (2) FREN001	ADD	SHK/P
CHILDOS, DUNOS DROCKY ISLAND W/ MANNIC DRAG Wichita (2) WTB00045	P	Alternative
CLEARANCE GOOD CLEAN FM Corneo (2) RUC024	VTHE	Alternative
COLDFLY TALK A PIECE OF SHIT (2) 2005C019	VTHE	Rock
DAEDELUS HANGING DUMB VOL 2 (2) ZEN0127	SHK/P	Indie
DECORATION PINE SLO LANE 044	ADD	House
DEVIANCE ENERGIZE/HUMAN Nature No Energy Ltd (2) N00020 009	ADD	Hardcore
DONKED TRUST IN THE MUSIC/ROLL UP EP Plakat Beats (2) 880540	ADD	Hardcore
EMERY, KEVIN POWER IN THE LIGHT Rebelious Vinyl (2) RMT010	ADD	Hardcore
EMPEROR SECOND SIGHT NEON Generation (2) N00020	ADD	Alternative
ELER AND CRISPEY THE END OF THE UNDERWORLD (2) M0004	VTHE	Alternative
HAM & ROBBIE LONG'S BEGIN BLANK Beats (2) B2836752	ADD	Hardcore
HELP SHE CAN'T SWIM COMMUNITING SOCIAL SCIENCE EP Fatcatz Music (2) FPR020	VTHE	Indie
HICKY TOP PRODELES - PART THREE (2) NR0027	VTHE	Alternative
HICKY TOP 12 THE RAW REDDERS (2) RALM 010	ADD	Indie
NOISE, DAVE YOU ARE ON MY FREQUENCY Gypsy (2) GYP018	SHK/P	Indie
NOISE, CHRIS PART IN THE SNOW (2) S12 02502	ADD	Alternative
KUBIKEN TAXI Synthetic Plastic (2) FPO056	P	Alternative
PARADISE/SUN & UNKNOWN SEE THE LIGHT Quash (2) QSH010	ADD	Alternative
POLLARD, ROBERT THA S VINGEY LOW Main Delivery (2) DPT0200	VTHE	Indie
POP LEVEL MEMBERS IN THE SNOW (2) S12 02502	ADD	House
ROBBIE LONG & AS STONE WALKENROCK THE SPO TNC (2) TH0012	ADD	Hardcore
THRASHCAN SINATRAS WILD MOUNTAINOUS Ponic (2) POC0030	SHK/P	Indie
TRISTEZA BROWNS Brent Larking IG BLR029	ADD	Indie
VOICE OF THE SEVEN WOODS VOICE OF THE SEVEN WOODS Tangled Wires (2) TR0044	VTHE	Alternative

## ROOTS

AL HAGA NINOGAMES Mala Palpa (7) MPR01	SHK/P	Dub
AMBY, DAMIANE THE MASTER HAS COME BACK INTO MY LIFE (2) 0253108F	ADD	Reggae
SUN SURFERS WHITE NOISE REMIXES KICK (2) KLD075	SHK/P	SRD
VARIOUS BASS THE WORLD MIGHT (2) MGT07001	ADD	Dub

## URBAN

BILGE, MARY 4 BE WITHOUT YOU Inland (2) ICS0450	IG	R&B
CANEY, MARK DON'T FORGET ABOUT US (2) US (2) 898950	ADD	R&B
DEAD REPTILES KEEP BEATING TRIP (2) ZEPHANA (2) CH00010	SHK/P	Hip Hop
SADAT X WHAT DID I DO? Female Fun (2) FCF0016	ADD	Hip Hop

## Teddy Pendergrass

Believe In Love - The Very Best Of (Music Club Deluxe CDLX01 012)  
 Showing what Teddy Pendergrass got up to when he stopped being the voice of

Harold Melvin & The Blue Notes and before his tragic accident rendered him paraplegic, this bargain priced double-disc set travels through the Philadelphia International archives and comes up trumps with a double album worth of gems. Pendergrass's intense, gruff vocals work equally well on smooth, soulful vehicles such as Close The Door and Love TKO and uttempo opportunities like Only You and I Don't Love You Anymore. With writers such as Gamble & Huff, McFadden & Whitehead and Cecil Womack providing the songs, the quality never dips.

## The Damned

The Black Album (Chiswick CDLW00M 2275)  
 Although it achieved a modest chart peak in 1980, The Damned's Black

Album is widely regarded as one of the best punk albums of all time and, to mark the 25th anniversary of its original release, it has been upgraded and expanded in this new deluxe edition, which adds all of their singles A- and B-sides from 1980 and a previously unreleased mix of their cover of Jefferson Airplane's White Rabbit. A more sophisticated and varied album than its predecessors, it sees The Damned maturing and mixing more thoughtful and challenging musical palettes alongside basic punk thrautes. Several songs have a psycholic feel, while others are more melodic and gentler than most of their contemporaries would or could have achieved. Excellent.

## Isaac Hayes

Ultimate Isaac Hayes - Can You Dig It! (Stax/Universal 1888432)  
 A sumptuous feast of symphonic soul, comprising a two-CD set with 32 audio recordings and a bonus DVD of performances from 1972's Wattax festival plus the Chocolate Sally Balls Prom. While there's plenty of the tight funk typified by Shaft, much of what is here consists of the cover versions at which Hayes excelled, with spaced-out intros and spoken interludes. Typical of these is a seven-minute version of 'By The Time I Get To Phoenia,' which composer Jimmy Web identifies as 'the best cover version of one of my songs,' and a 12-minute reinvention of 'Walk On By.'



# Singles

101205  
Top 75

Pussycat Dolls make it two number ones out of two releases to deny Oasis a hat-trick of chart-toppers, while Kelly Clarkson and Babyshambles newly arrive in the Top 10

# The Official UK

## TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	MADONNA	HUNG UP	Warner Bros
2	GIRLS ALoud	BIOLOGY	Polydor
3	BLACK EYED PEAS	MY HUMPS	ASAP
4	GORILLAZ	DIRTY HARRY	Parlophone
5	SIMON WEBBE	NO WORRIES	BMG
6	SUGABABES	PUSH THE BUTTON	Interscope
7	ARCTIC MONKEYS	I GET YOU LOOK GOOD ON THE DANCEFLOOR	EMI
8	PUSSYCAT DOLLS	STICKWITU	BMG
9	WESTLIFE	YOU RAISE ME UP	Sony
10	DANIEL POWTER	BAD DAY	Warner Bros
11	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	BMG
12	WHITE STRIPES	THE DENIAL TWIST	Nonesuch
13	SUGABABES	UGLY	BMG
14	CRAIG DAVID	DONT LOVE YOU NO MORE (I'M SORRY)	Warner Bros
15	WILL YOUNG	SWITCH IT ON	S
16	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	RoA/Asylum
17	ROBBIE WILLIAMS	TRIPPING	Chrysalis
18	KATE BUSH	THIS WOMAN'S WORK	EMI
19	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic
20	KELLY CLARKSON	BECAUSE OF YOU	RCA

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## TOP 20 RINGTONES

Pos	Artist	Title	Publisher
1	BLACK EYED PEAS	MY HUMPS	Warner/Cherry Music
2	MADONNA	HUNG UP	Warner/Cherry Music/UMG/Sony
3	SUGABABES	PUSH THE BUTTON	Interscope/UMG/Sony
4	PUSSYCAT DOLLS	DONT CHA	BMG/Sony
5	WESTLIFE	YOU RAISE ME UP	Universal/UMG/Sony
6	ROBBIE WILLIAMS	TRIPPING	BMG
7	SIMON WEBBE	NO WORRIES	Sony/Interscope/UMG
8	GORILLAZ	DARE	EMI/Interscope/UMG
9	GORILLAZ	DIRTY HARRY	EMI
10	ARCTIC MONKEYS	I GET YOU LOOK GOOD ON THE DANCEFLOOR	EMI
11	DANIEL POWTER	BAD DAY	EMI
12	GORILLAZ	FEEL GOOD INC	EMI
13	KANYE WEST	GOLD DIGGER	Warner/Cherry/EMI
14	GIRLS ALoud	BIOLOGY	Warner/Cherry/Interscope
15	FATLIPS	PSYCHIC	Warner/Cherry/UMG
16	CRAIG DAVID	DONT LOVE YOU NO MORE	Warner/Cherry/UMG
17	SEAN PAUL	WE'RE BURNIN'	Cherry/UMG/Asylum
18	COLDFPLAY	FIX YOU	BMG/Cherry/UMG/Asylum
19	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic/EMI
20	Alice in Chains	Them Bones	EMI/Warner/Asylum

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## TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Company
1	MADONNA	HUNG UP (ALBUM VERSION)	WEA
2	SUGABABES	PUSH THE BUTTON	UNIVERSAL
3	BLACK EYED PEAS	MY HUMPS	UNIVERSAL
4	MADONNA	HUNG UP (RADIO VERSION)	WEA
5	PUSSYCAT DOLLS	STICKWITU	UNIVERSAL
6	GIRLS ALoud	BIOLOGY	UNIVERSAL
7	ARCTIC MONKEYS	I GET YOU LOOK GOOD ON THE DANCEFLOOR	INSE
8	JAMES BLUNT	YOU'RE BEAUTIFUL	WEA
9	DANIEL POWTER	BAD DAY (ALBUM VERSION)	WEA
10	SHAKIRA	DONT BOTHER	SONY BMG
11	SIMON WEBBE	NO WORRIES	EMI
12	ROBBIE WILLIAMS	TRIPPING	EMI
13	KANYE WEST	GOLD DIGGER	UNIVERSAL
14	WESTLIFE	YOU RAISE ME UP	SBM
15	SUGABABES	UGLY	EMI
16	KATIE MELUA	WINE MILLION DOLLARS	INSE
17	XAVIER NADODO	DISSER WEG (RADIO EDIT)	INSE
18	GORILLAZ	DIRTY HARRY	EMI
19	PUSSYCAT DOLLS	DONT CHA	UNIVERSAL
20	CRAIG DAVID	DONT LOVE YOU NO MORE	WEA

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**1. Pussycat Dolls**  
Pussycat Dolls debut in pole position with *Stickwitu* 12 weeks after their first single *Dont Cha* did it for us. *Stickwitu* sold 41,999 copies last week to earn its stripes - about half of *Dont Cha*'s first-week sales of 85,001 - and sparks a massive 137% expansion in sales of the Las Vegas acts' debut album *PCD*, which sold 59,677 copies last week, and jumps 28-13. Although the album debuted higher - at 41 - it's not its best sales week to date, and increases its 12-week tally to 225,708.



**2. Arctic Monkeys**  
On course for their first sequence of three consecutive number ones when new single *Let There Be Love* topped initial midweek sales figures, as has to settle for a number two placing for the song which eventually sold 36,744 copies. *Oasis' 22nd* hit, *Let There Be Love* is their 10th number 1, and third single from current album *Dont Believe The Truth*, following the chart-topping *Lyla and the Importance Of Being Late*. It is currently also at number two on the airplay chart. The album enjoys a 48.2% increase in sales week-on-week to 17,979, taking its 17-week cumulative total to 712,940.

Pos	Artist	Title	Label
1	PUSSYCAT DOLLS	STICKWITU	BMG
2	OASIS	LET THERE BE LOVE	Mercury
3	MADONNA	HUNG UP	Warner Bros
4	WESTLIFE	YOU RAISE ME UP	Sony
5	THE BLACK EYED PEAS	MY HUMPS	ASAP
6	SIMON WEBBE	NO WORRIES	BMG
7	KELLY CLARKSON	BECAUSE OF YOU	RCA
8	BABYSHAMBLES	ALBION	London
9	GIRLS ALoud	BIOLOGY	Polydor
10	GORILLAZ	DIRTY HARRY	Parlophone
11	RIHANNA	IF IT'S LOVIN' THAT YOU WANT	Def Jam
12	SEAN PAUL	EVER BLAZIN'	Atlantic
13	ARCTIC MONKEYS	I GET YOU LOOK GOOD ON THE DANCEFLOOR	EMI
14	CRAIG DAVID	DONT LOVE YOU NO MORE	Warner Bros
15	TOM NOY	FT MICHAEL MARSHALL YOUR BODY	DNA
16	50 CENT	WINDOW SHOPPER	Interscope
17	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	BMG
18	THE FUTUREHES AREA	THE FUTUREHES AREA	BMG
19	LIBERTY X	A NIGHT TO REMEMBER	EMI
20	ROBBIE WILLIAMS	TRIPPING	Chrysalis
21	SUGABABES	PUSH THE BUTTON	Chrysalis
22	WILL YOUNG	SWITCH IT ON	Atlantic
23	THE DARKNESS	ONE WAY TICKET	Atlantic
24	DANIEL POWTER	BAD DAY	Warner Bros
25	PHARELL FEAT. GWEN STEFANI	CAN I HAVE IT LIKE THAT	Mercury
26	SON OF DORK	TICKET OUTA LOSERVILLE	Mercury
27	BOB SINCLAIR	FEAT. GARY NESTA PINE LOVE GENERATION	Deluxe
28	LIL' KIM	LIGHTERS UP	Atlantic
29	GORILLAZ	DARE	Parlophone
30	BLINK 182	NOT NOW	Capitol
31	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	Capitol
32	JAMIE CULLUM	MIND TRICK	BMG
33	SEAN PAUL	WE'RE BURNIN'	Cherry
34	DAVID GRAY	HOSPITAL FOOD	Atlantic
35	SIGUR ROS	HOPIPOLLA	EMI
36	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic
37	THE WHITE STRIPES	THE DENIAL TWIST	Atlantic
38	HILARY DUFF	WAKE UP	Aspy

**ARTIST ALBUM**  
1. PUSSYCAT DOLLS  
2. ARCTIC MONKEYS  
3. MADONNA  
4. WESTLIFE  
5. THE BLACK EYED PEAS  
6. SIMON WEBBE  
7. KELLY CLARKSON  
8. BABYSHAMBLES  
9. GIRLS ALoud  
10. GORILLAZ  
11. RIHANNA  
12. SEAN PAUL  
13. ARCTIC MONKEYS  
14. CRAIG DAVID  
15. TOM NOY  
16. 50 CENT  
17. PUSSYCAT DOLLS  
18. THE FUTUREHES AREA  
19. LIBERTY X  
20. ROBBIE WILLIAMS  
21. SUGABABES  
22. WILL YOUNG  
23. THE DARKNESS  
24. DANIEL POWTER  
25. PHARELL FEAT. GWEN STEFANI  
26. SON OF DORK  
27. BOB SINCLAIR  
28. LIL' KIM  
29. GORILLAZ  
30. BLINK 182  
31. KANYE WEST FEAT. JAMIE FOXX  
32. JAMIE CULLUM  
33. SEAN PAUL  
34. DAVID GRAY  
35. SIGUR ROS  
36. JAMES BLUNT  
37. THE WHITE STRIPES  
38. HILARY DUFF

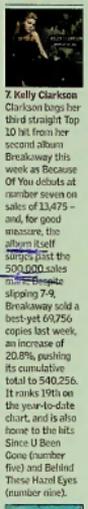
# Singles Chart

NEW THIS WEEK  
LAST WEEK  
WEEKS ON CHART  
PREVIOUS WEEK  
SINGLES CHART  
SINGLES CHART  
SINGLES CHART

39	42	ANTONY & THE JOHNSONS YOU ARE MY SISTER	Single Trade #194825082 (4/9)
40	13	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
41	37	KELLY CLARKSON BEHIND THESE HAZEL EYES <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
42	30	KAISER CHIEFS MODERN WAY <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
43	46	COLDOPLAY FIX YOU <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
44	17	STEREOPHONICS REWIND <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
45	26	COLDIE LOOKIN' CHAIN R 'N' B <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
46	47	KT TUNSTALL SUDDENLY I SEE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
47	35	UNITED NATIONS FEAT. LAURA MORE AL NO CORRIDA <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
48	43	KATIE MELUA NINE MILLION BICYCLES <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
49	NEW	BOB MARLEY & THE WAILERS AFRICA UNITE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
50	32	FOO FIGHTERS RESOLVE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
51	25	THE DEAD 60S GHOSTFACED KILLER <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
52	6	BAND AID 20 DO YOU KNOW IT'S CHRISTMAS? <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
53	35	KAISER CHIEFS I PREDICT A RIOT/SINK THAT SHIP <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
54	NEW	STEVIE WONDER FEAT. AISHA MORRIS POSITIVITY <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
55	27	KORN TWISTED TRANSISTOR <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
56	22	KELLY CLARKSON SINCE U BEEN GONE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
57	23	PAUL MCCARTNEY JENNY WREN <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
58	NEW	TINA COUSINS WONDERFUL LIFE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
59	54	JAMES BLUNT HIGH <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
60	28	VARIOUS EVER FALLEN IN LOVE (WITH SOMEONE YOU...) <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
61	65	GORILLAZ FEEL GOOD INC <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
62	39	GREEN DAY JESUS OF SUBURBIA <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
63	12	FAITHLESS INSOMNIA 2005 <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
64	NEW	DOGS TARED & FEATHERED (WHAT A BAD BOY) <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
65	NEW	OASIS THE IMPORTANCE OF BEING IDLE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
66	51	KATE BUSH KING OF THE MOUNTAIN <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
67	9	ROSETTA LIFE FEAT. BILLY BRAGG WE LAUGHED <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
68	20	ALKALINE TRIO MERCY ME <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
69	15	SIMON WEBBE LAY YOUR HANDS <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
70	52	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE) <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
71	61	FRANZ FERDINAND WHO YOU WANT TO <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
72	NEW	RIHANNA P&N DE REPLAY <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
73	NEW	BODYROCKERS I LIKE THE WAY <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
74	50	FRIDAY HILL BABY GOODBYE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)
75	44	LADY SOVEREIGN HOODE <th>Single Trade #193231002 (4/9)</th>	Single Trade #193231002 (4/9)

NEW THIS WEEK  
LAST WEEK  
WEEKS ON CHART  
PREVIOUS WEEK  
SINGLES CHART  
SINGLES CHART  
SINGLES CHART

As used by Top Of The Pops and Radio One  
Chart entries have actual sales for Singles in the week plus a count of more than 4,000 UK copies



7. Kelly Clarkson  
Clarkson bags her third straight Top 10 hit from her second album. Breakaway this week as Because Of You debuts at number seven on sales of 13,475 - and, for good measure, the album itself returns to the 50,000 sales mark. Breakaway slipping 7-9. Breakaway sold a best-ever 69,256 copies last week, a 20.8% push, pushing its cumulative total to 540,256. It ranks 19th on the year-to-date chart, and is also huge in the States. Since U Been Gone (number five) and Behind These Hazel Eyes (number eight).



34. David Gray  
His number one albums sold in multi-platinum quantities but major hit singles are not David Gray's forte, and his latest, Hospital Food, is no exception. Debuting at a disappointing number 34 this week on sales of 2,456. Only two of Gray's eight singles have reached the Top 10, including his last single The One I Love, which reached number eight in September. Gray's album Life In Slow Motion has sold 452,476 copies in 12 weeks, including 34,606 last week.

## HIT 40 UK

1	10	THE PUSSYCAT DOLLS STICKWITU	Label (weekend)
2	1	OASIS LET THERE BE LOVE	Big Brother
3	1	MADONNA HUNG UP	Warner Bros
4	2	WEST LIFE YOU RAISE ME UP	S
5	3	THE BLACK EYED PEAS MY HUMPS	AAJ
6	4	SIMON WEBBE NO WORRIES	Innocent
7	6	KELLY CLARKSON BECAUSE OF YOU	Sony BMG
8	6	BABYSHAMBLES ALEXION	Virgin
9	5	GIRLS ALoud BIOLOGY	Parade
10	6	GORILLAZ DIRTY HARRY	Parade
11	6	SUGABABES PUSH THE BUTTON	Island
12	9	CRAIG DAVID DON'T LOVE YOU NO MORE	Warner Bros
13	12	ROBBIE WILLIAMS TRIPPING	Chrysalis
14	6	RIHANNA IF IT'S LOVIN' THAT YOU WANT	Def Jam
15	6	SEAN PAUL EVER BLAZIN'	Atlantic
16	15	DAMIEN POWER BAD DAY	Warner Bros
17	8	TOM NOVOY YOUR BODY	Decca
18	6	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCELOOR	Domino
19	14	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AAJ
20	17	WILL YOUNG SWITCH IT ON	S
21	7	LIBERTY X A NIGHT TO REMEMBER	EMI Virgin/Island
22	16	50 CENT WINDOW SHOPPER	Interscope
23	8	JAMES BLUNT HIGH	Atlantic
24	6	FUTUREHEADS AREA	4th Reading
25	9	PHARREL FEAT. GARY NESTA PINE WOOD GENERATION	Defected
26	17	THE DARNLESS ONE WAY TICKET	Atlantic
27	17	KT TUNSTALL SUDDENLY I SEE	Atlantic
28	6	DAVID GRAY HOSPITAL FOOD	Atlantic
29	6	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
30	17	GORILLAZ GARE	Parade
31	17	PHARREL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Veeps
32	16	KANYE WEST FEAT. JAMIE FOXX GOD DIGGER	Roach/Kidz
33	16	LIL' KIM LIGHTERS UP	Atlantic
34	6	SON OF DORK TACKETT OUTA LOSERVILLE	Interscope
35	11	COLDOPLAY FIX YOU	Parade
36	35	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Island
37	35	KAISER CHIEFS MODERN WAY	Big Brother/Island

## TOP 30 PHYSICAL SINGLES

1	10	THE PUSSYCAT DOLLS STICKWITU	Label (weekend)
2	1	OASIS LET THERE BE LOVE	Big Brother
3	1	MADONNA HUNG UP	Warner Bros
4	2	WEST LIFE YOU RAISE ME UP	S
5	3	BABYSHAMBLES ALEXION	Virgin
6	4	BLACK EYED PEAS MY HUMPS	AAJ
7	6	KELLY CLARKSON BECAUSE OF YOU	AAJ
8	6	SIMON WEBBE NO WORRIES	Innocent
9	5	RIHANNA IF IT'S LOVIN' THAT YOU WANT	Def Jam
10	5	SEAN PAUL EVER BLAZIN'	Atlantic
11	5	GIRLS ALoud BIOLOGY	Parade
12	9	CRAIG DAVID DON'T LOVE YOU NO MORE	Warner Bros
13	12	ROBBIE WILLIAMS TRIPPING	Chrysalis
14	6	GORILLAZ DIRTY HARRY	Parade
15	10	TOM NOVOY FEAT. MICHAEL MARSHALL YOUR BODY	Decca
16	10	50 CENT WINDOW SHOPPER	Interscope
17	12	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCELOOR	Domino
18	17	LIBERTY X A NIGHT TO REMEMBER	EMI Virgin/Island
19	14	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AAJ
20	16	DARNLESS ONE WAY TICKET	Atlantic
21	17	ROBBIE WILLIAMS TRIPPING	Chrysalis
22	11	WILL YOUNG SWITCH IT ON	Sony BMG
23	15	SON OF DORK TACKETT OUTA LOSERVILLE	Interscope
24	15	BILIKIN BEY NOT NOW	Capitol
25	17	PHARREL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Veeps
26	17	SEAN BUSH HOPKINX	EMI
27	17	LIL' KIM LIGHTERS UP	Atlantic
28	17	DAVID GRAY HOSPITAL FOOD	Atlantic
29	10	NILARY DUFF WAKE UP	Acust
30	10	BOB MARLEY & THE WAILERS AFRICA UNITE	Virgin/Decca

LET THE RING 2  
KID ROCK 20  
LONE COWBOY 27  
MUSIC 48  
NOVA 42  
NOVA 42  
NOVA 42  
NOVA 42  
NOVA 42

THE OFFICIAL UK Singles Chart is published in cooperation with the BPI and BPI's best on a sample of more than 400 record stores. For more info visit [www.bpi.co.uk](http://www.bpi.co.uk)

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 Chart

Chart compiled from actual sales data supplied by retailers across a sample of more than 4,000 UK shops.  
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WEEK	LAST WEEK	MOVES	NEW	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
39			NEW	SLADE THE VERY BEST OF	Slade	1	1
40	41	1		MICHAEL BALL MUSIC	Michael Ball	1	1
41	38	4		ELVIS PRESLEY HIT STORY	Elvis Presley	1	1
42	46	4		BRYN TERFER SIMPLE GIFTS	Bryn Terfer	1	1
43	50	7		JOHNNY CASH RING OF FIRE - THE LEGEND OF	Johnny Cash	1	1
44	54	9		FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Franz Ferdinand	1	1
45	11	2		SYSTEM OF A DOWN HYPNOTIZE	System of a Down	1	1
46	36	4		FOSTER AND ALLEN SING THE NUMBER 1'S	Foster and Allen	1	1
47	51	7		ODISSEY DON'T BELIEVE THE TRUTH	Odyssey	1	1
48	39	1		CRAIG DAVID THE STORY GOES	Craig David	1	1
49			NEW	SANTA/ELVES/CHILDREN'S CHOIR SANTA SINGS	Santa	1	1
50	43	7		MICHAEL BOLTON THE VERY BEST OF	Michael Bolton	1	1
51			NEW	BEE GEES LOVE SONGS	Bee Gees	1	1
52	6	1		ANDREA BOCELLI ARIA - THE OPERA ALBUM	Andrea Bocelli	1	1
53	44	23		MICHAEL BUBLE IT'S TIME	Michael Buble	1	1
54	42	17		DANIEL POWTER DANIEL POWTER	Daniel Powter	1	1
55	57	42		JEFF WAYNE THE WAR OF THE WORLDS	Jeff Wayne	1	1
56	41	1		50 CENT & G UNIT GET RICH OR DIE TRYIN' (OST)	50 Cent & G-Unit	1	1
57	53	2		FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Faithless	1	1
58	52	14		KANYE WEST LATE REGISTRATION	Kanye West	1	1
59	45	3		MARJAH CAREY THE EMANCIPATION OF MIMI	Marjiah Carey	1	1
60	48	3		UB40 THE BEST OF VOL 1 & 2	UB40	1	1
61	56	4		JOOBS HOLLAND & HIS R&B ORCHESTRA SWINGING THE BLUES	JooBS Holland	1	1
62	60	1		DESTINY'S CHILD NO 1'S	Destiny's Child	1	1
63	14	1		MCFLY WONDERLAND	McFly	1	1
64	35	2		SON OF DORK WELCOME TO LOSERVILLE	Son of Dork	1	1
65	65	1		BLONDIE GREATEST HITS	Blondie	1	1
66	59	25		THE MAGIC NUMBERS THE MAGIC NUMBERS	The Magic Numbers	1	1
67			NEW	OZZY OSBOURNE UNDER COVER	Ozzy Osbourne	1	1
68	56	3		CLIFF RICHARD THE PLATINUM COLLECTION	Cliff Richard	1	1
69	35	4		BOB MARLEY AND THE WAILERS AFRICA UNITE - THE SINGLES	Bob Marley and the Wailers	1	1
70	75	25		FOO FIGHTERS IN YOUR HONOUR	Foo Fighters	1	1
71	63	3		GREEN DAY AMERICAN IDIOT	Green Day	1	1
72	60	7		SIMPLY RED SIMPLIFIED	Simply Red	1	1
73	76	10		JAMIE CULLUM CATCHING TALES	Jamie Cullum	1	1
74	6	1		JOHN LENNON WORKING CLASS HERO - THE DEFINITIVE	John Lennon	1	1
75	6	1		STEVIE WONDER THE DEFINITIVE COLLECTION	Stevie Wonder	1	1



**10. James Blunt**  
The only album likely to sell 2m copies in 2005, and a cert to top the year-end list, James Blunt's *Back to Bedlam* debut rebounded 14-10, with its sales rocketing 76.7% to 68,833. Within four weeks of 2005 sell, it has sold 1,798,454 copies this year, on top of the 4,750 copies it sold in 13 weeks of release in 2004. Blunt's success rivals in the 2005 sales stakes, Coldplay fall further behind with their *X&Y* album, which sold 40,325 copies last week to take its year-to-date sales to 1,676,544.



**11. The Darkness**  
A far tougher act for their first single One Way Ticket peaked at number eight, 'The Darkness' second album One Way Ticket To Hell...And Back! debuted at number 11. Although that is well down on the number two debut of the band's first album Permission To Land, which topped the chart seven weeks later. One Way Ticket's first-week sales of 62,645 are significantly higher than its predecessor's opening tally of 40,461, which was achieved in July 2003. Permission To Land's biggest weekly sale (89,477) earned it only a number 10 ranking in December 2003.

## TOP 10 INDIE SINGLES

WEEK	LAST WEEK	MOVES	NEW	SINGLE TITLE	ARTIST	WEEKS ON CHART
1			NEW	BARBYS CHAMBERLAIN ALBUM	Barby Chamberlain	1
2	1	1		ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Arctic Monkeys	1
3	1	1		BOB SINGLER FEAT GARY NESTA PINE LOVE GENERATION	Bob Singler	1
4	1	1		STEREOPHONICS REYDING	Stereophonics	1
5	1	1		ANTONY & THE JOHNSONS YOU ARE MY SISTER	Antony & the Johnsons	1
6	4	1		THE WHITE STRIPES THE CENTAL TWIST	The White Stripes	1
7	1	1		ALKALINE TRIO MERRY ME	Alkaline Trio	1
8	1	1		SMITHS UNITS NATION FEAT LAURA MORE AN NO CORRUPTA	The Smiths	1
9	1	1		DAVE MCCOLEN B7C1H	Dave McCole	1
10	1	1		BRUNSDON/SIMON BASSLINE SMITH KILLER QUIC TINGS	Brunsdon	1

## TOP 10 INDIE ALBUMS

WEEK	LAST WEEK	MOVES	NEW	ALBUM TITLE	ARTIST	WEEKS ON CHART
1	1	1		THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	The Prodigy	1
2	1	1		KATIE MELUA PIECE BY PIECE	Katie Melua	1
3	1	1		FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Franz Ferdinand	1
4	1	1		ANTONY & THE JOHNSONS I AM A BIRD NOW	Antony & the Johnsons	1
5	1	1		BARBYS CHAMBERLAIN DEBUT ALBUM	Barby Chamberlain	1
6	1	1		THE WHITE STRIPES GET BEHIND ME SATAN	The White Stripes	1
7	1	1		ARCADIE FIRE LEBEL	Arcadie Fire	1
8	1	1		PAUL WELTER AS IS NOW	Paul Weller	1
9	1	1		FOSTER AND ALLEN SING THE NUMBER 1'S	Foster and Allen	1
10	1	1		BLUD PRAIRY SILENT ALARM	Blud Prairy	1

## TOP 10 ROCK ALBUMS

WEEK	LAST WEEK	MOVES	NEW	ALBUM TITLE	ARTIST	WEEKS ON CHART
1	1	1		THE DARKNESS ONE WAY TICKET TO HELL AND BACK	The Darkness	1
2	1	1		KATIE MELUA PIECE BY PIECE	Katie Melua	1
3	1	1		SYSTEM OF A DOWN HYPNOTIZE	System of a Down	1
4	1	1		BLINK 182 GREATEST HITS	Blink 182	1
5	1	1		FOO FIGHTERS IN YOUR HONOUR	Foo Fighters	1
6	1	1		GREEN DAY AMERICAN IDIOT	Green Day	1
7	1	1		SLADE THE VERY BEST OF	Slade	1
8	1	1		GREEN DAY INTERNATIONAL SUPERHEROES	Green Day	1
9	1	1		MCFLY WONDERLAND	McFly	1
10	1	1		RAMSTEIN ROSENROT	Ramstein	1

## TOP 10 JAZZ ALBUMS

WEEK	LAST WEEK	MOVES	NEW	ALBUM TITLE	ARTIST	WEEKS ON CHART
1	1	1		MICHAEL BUBLE IT'S TIME	Michael Buble	1
2	1	1		JAMIE CULLUM CATCHING TALES	Jamie Cullum	1
3	1	1		MADDELINE PEYROUX CARELESS LOVE	Madelaine Peyroux	1
4	1	1		PAUL ANKA ROCK SWINGS	Paul Anka	1
5	1	1		MICHAEL BUBLE TWENTYSOMETHING	Michael Buble	1
6	1	1		MICHAEL BUBLE MICHAEL BUBLE	Michael Buble	1
7	1	1		RAY CHARLES THE DEFINITIVE	Ray Charles	1
8	1	1		CHRIS RAH BLUE GUITARS	Chris Rah	1
9	1	1		NOBAR NIGHTS COME AWAY WITH ME	Nobar	1
10	1	1		DIANA KRALL CHRISTMAS SONGS	Diana Krall	1

## TOP 10 CLASSICAL ALBUMS

WEEK	LAST WEEK	MOVES	NEW	ALBUM TITLE	ARTIST	WEEKS ON CHART
1	1	1		KATHERINE JENKINS LIVING A DREAM	Katherine Jenkins	1
2	1	1		THE CHORBOYS THE CHORBOYS	The Chorboys	1
3	1	1		BRYN TERFER SIMPLE GIFTS	Bryn Terfer	1
4	1	1		ANDREA BOCELLI ARIA - THE OPERA ALBUM	Andrea Bocelli	1
5	1	1		ALED JONES NEW HORIZONS	Aled Jones	1
6	1	1		HAYLEY WESTENRA ODYSSEY	Hayley Westenra	1
7	1	1		KATHERINE JENKINS SECOND NATURE	Katherine Jenkins	1
8	1	1		KATHERINE JENKINS PREMIERE	Katherine Jenkins	1
9	1	1		AMY NUTTALL BEST DAYS	Amy Nuttall	1
10	1	1		JOHN NUTTER THE GIFT OF MUSIC	John Nutter	1

**NEW RELEASES**  
 39 NEW: SLADE THE VERY BEST OF  
 40 NEW: MICHAEL BALL MUSIC  
 41 NEW: ELVIS PRESLEY HIT STORY  
 42 NEW: BRYN TERFER SIMPLE GIFTS  
 43 NEW: JOHNNY CASH RING OF FIRE - THE LEGEND OF  
 44 NEW: FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER  
 45 NEW: SYSTEM OF A DOWN HYPNOTIZE  
 46 NEW: FOSTER AND ALLEN SING THE NUMBER 1'S  
 47 NEW: ODISSEY DON'T BELIEVE THE TRUTH  
 48 NEW: CRAIG DAVID THE STORY GOES  
 49 NEW: SANTA/ELVES/CHILDREN'S CHOIR SANTA SINGS  
 50 NEW: MICHAEL BOLTON THE VERY BEST OF  
 51 NEW: BEE GEES LOVE SONGS  
 52 NEW: ANDREA BOCELLI ARIA - THE OPERA ALBUM  
 53 NEW: MICHAEL BUBLE IT'S TIME  
 54 NEW: DANIEL POWTER DANIEL POWTER  
 55 NEW: JEFF WAYNE THE WAR OF THE WORLDS  
 56 NEW: 50 CENT & G UNIT GET RICH OR DIE TRYIN' (OST)  
 57 NEW: FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS  
 58 NEW: KANYE WEST LATE REGISTRATION  
 59 NEW: MARJAH CAREY THE EMANCIPATION OF MIMI  
 60 NEW: UB40 THE BEST OF VOL 1 & 2  
 61 NEW: JOOBS HOLLAND & HIS R&B ORCHESTRA SWINGING THE BLUES  
 62 NEW: DESTINY'S CHILD NO 1'S  
 63 NEW: MCFLY WONDERLAND  
 64 NEW: SON OF DORK WELCOME TO LOSERVILLE  
 65 NEW: BLONDIE GREATEST HITS  
 66 NEW: THE MAGIC NUMBERS THE MAGIC NUMBERS  
 67 NEW: OZZY OSBOURNE UNDER COVER  
 68 NEW: CLIFF RICHARD THE PLATINUM COLLECTION  
 69 NEW: BOB MARLEY AND THE WAILERS AFRICA UNITE - THE SINGLES  
 70 NEW: FOO FIGHTERS IN YOUR HONOUR  
 71 NEW: GREEN DAY AMERICAN IDIOT  
 72 NEW: SIMPLY RED SIMPLIFIED  
 73 NEW: JAMIE CULLUM CATCHING TALES  
 74 NEW: JOHN LENNON WORKING CLASS HERO - THE DEFINITIVE  
 75 NEW: STEVIE WONDER THE DEFINITIVE COLLECTION

**REISSUES**  
 41 REISSUE: ELVIS PRESLEY HIT STORY  
 42 REISSUE: BRYN TERFER SIMPLE GIFTS  
 43 REISSUE: JOHNNY CASH RING OF FIRE - THE LEGEND OF  
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For full specialist chart listings, visit [www.musicweek.com](http://www.musicweek.com)

**SONG OF THE YEAR**

**THE ROCKET & MUSEL AWARD**  
**1993 LIFE**  
 Writer: Mark Hollis (PRS)  
 Publisher: Universal Music Publishing Ltd. (PRS)  
 As performed by: No Doubt

**DANCE AWARD**

**LISTEN TO YOUR HEART**  
 Writers: Per Geselle (STIM), Mats Persson (STIM)  
 Publishers: Jimmy Fun Music (STIM)  
 As performed by: D.N.T.

**COLLEGE SONG OF THE YEAR:**

**GO!**  
 Writers: Iain Archer (PRS), Nathan Connolly (PRS), Gary Lightbody (PRS), Mark McClelland (PRS), Jonny Quinn (PRS)

**Publishers:** Big Life Music Ltd. (PRS), Kobalt Music Publishing Limited (PRS)  
**Artist:** Snow Patrol

**MILLION-AIRS**

**8 MILLION**  
**EVERY BREATH YOU TAKE**  
 Sir Elton John (PRS)  
 GSI/Sony/EMI Music Publishing Ltd. (PRS)

**7 MILLION**  
**DISCOTEQUE**  
 Van Morrison (PRS)  
 Universal Music Publishing Ltd. (PRS)

**6 MILLION**  
**I CAN'T GET NO SATISFACTION**  
 Sir Mick Jagger (PRS)  
 Keith Richards (PRS)

**LAYLA**  
 Eric Clapton (PRS)  
 Jim Gordon (PRS)  
 E.C. Music Ltd. (PRS)  
 Warner/Chappell Music International Ltd. (PRS)

**5 MILLION**  
**COPIE LE SÉN CO DOWN ON ME**  
 Sir Elton John (PRS)  
 HST Management Ltd./Universal Music Publishing Ltd. (PRS)

**TO LOVE SOMEBODY**  
 Barry Gibb (PRS)  
 Robin Gibb (PRS)  
 Phillip Gibb (PRS)  
 Gibb Brothers Music/BMG Music Publishing Ltd. (PRS)

**GOODBYE YELLOW BRICK ROAD**  
 Sir Elton John (PRS)  
 Bernie Taupin (PRS)  
 Universal Music Publishing Ltd. (PRS)

**I GUESS THAT'S WHY THEY CALL IT THE MUSIC**  
 Sir Elton John (PRS)  
 HST Management Ltd./Universal Music Publishing Ltd. (PRS)

**IT MUST HAVE BEEN LOVE**  
 Per Geselle (STIM)  
 Jimmy Fun Music (STIM)

**SHIMMY JACK FLASH**  
 Sir Mick Jagger (PRS)  
 Keith Richards (PRS)

**TEARS IN HEAVEN**  
 Eric Clapton (PRS)  
 E.C. Music Ltd. (PRS)  
 Warner/Chappell Music International Ltd. (PRS)

**YOU REALLY GOT ME**  
 Ray Davies (PRS)  
 Ewan Kessner Music Co. Ltd. (PRS)

**REINDEER AND THE JEVS**  
 Sir Elton John (PRS)  
 Norman Tangen (PRS)  
 Universal Music Publishing Ltd. (PRS)

**HERE, THERE AND EVERYWHERE**  
 John Lennon (PRS)

**(IF YOU'RE NOT IN IT FOR LOVE)**  
 Phil Spector (PRS)  
 Shania Twain (PRS)

**TAKE ME HOME TONIGHT**

Mock Dawson (PRS)  
 Peter Veto (PRS)  
 Artemus/Warner/Chappell Music Publishing Ltd. (PRS)  
 Graham Nash (PRS)  
 Cheyenne Music Ltd. (PRS)

**2 MILLION**

**ALL DAY AND ALL OF THE NIGHT**  
 Ray Davies (PRS)  
 Ewan Kessner Music Co. Ltd. (PRS)

**BEHIND BLUE EYES**

Pete Townshend (PRS)  
 Paul McCartney (PRS)  
 Alan Clarke (PRS)  
 Tony Hicks (PRS)  
 Graham Nash (PRS)  
 Universal Music Publishing Ltd. (PRS)

**CARRIE-ANNE**

Allen Clarke (PRS)  
 Paul McCartney (PRS)  
 Universal/Rondor Music (London) Ltd. (PRS)

**FOREVER AND FOR ALWAYS**

Shania Twain (PRS)  
**ONE LITTLE LOVE**  
 Paul McCartney (PRS)  
 Universal/Rondor Music (London) Ltd. (PRS)

**L-O-V-E**

Bert Kaempfert (PRS)  
 Miki Gabor (PRS)  
 Bert Kaempfert Music Publishing GmbH (PRS)

**LUCY IN THE SKY WITH DIAMONDS**

John Lennon (PRS)

**MRS. BROWN YOU'VE GOT A LOVELY BANG**

Trevor Peacock (PRS)  
 Jack Good Music Publishing Co. Ltd. (PRS)

**MY FATHER'S EYES**

Eric Clapton (PRS)  
 E.C. Music Ltd. (PRS)  
 Warner/Chappell Music International Ltd. (PRS)

**ONE NIGHT AT A TIME**

Roger Cook (PRS)  
**SOUNDING NIGHTS ALRIGHT FOR FIGHTING**  
 Sir Elton John (PRS)  
 Bernie Taupin (PRS)  
 Universal Music Publishing Ltd. (PRS)

**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**

Sir Elton John (PRS)  
 HST Management Ltd./Universal Music Publishing Ltd. (PRS)

**SORRY SEEMS TO BE THE HARDEST THING**

Sir Elton John (PRS)  
 HST Management Ltd./Universal Music Publishing Ltd. (PRS)

**STATUE ALIVE**

Barry Gibb (PRS)  
 Robin Gibb (PRS)  
 Phillip Gibb (PRS)  
 Musgrave/SBB (PRS)  
 Crepton/SBB (PRS)  
 Gibb Brothers Music/BMG Music Publishing Ltd. (PRS)

**WHITE ROOM**

Pete Brown (PRS)  
 Jack Bracco (PRS)  
 Deedee Ltd. (PRS)

**2005 BRIT LONDON AWARDS****CHRISTIAN MUSIC AWARDS****CHRISTIAN ADULT CONTEMPORARY**

**YOU RAISE ME UP**  
 Brendan Graham (PRS)  
 peermusic (UK) Ltd. (PRS)

**CHRISTIAN HIT RADIO**

**YOU RAISE ME UP**  
 Brendan Graham (PRS)  
 peermusic (UK) Ltd. (PRS)

**COUNTRY AWARDS****IT GOT ME WHEN I'M DREAMING**

Shania Twain (PRS)

**ROUGH & READY**

Blair MacKichan (PRS)  
 BMG Music Publishing Ltd. (PRS)

**WHAT'S WHAT IS ALL ABOUT**

Steve McEwan (PRS)  
 BMG Music Publishing Ltd. (PRS)  
 Triadford Music Ltd. (PRS)

**LATIN AWARD****UNA EDICIÓN PARA SEMPRE**

Adrián Celentano (PRS)  
 Maurizio Fabrizio (PRS)  
 Claudio Gullotti (PRS)  
 Maria Grazia Matrangola (PRS)  
 Enzo Ramazzotti (PRS)  
 EMI Music Publishing Italia Srl. (PRS)  
 Universal Music Italia (PRS)

**POP AWARDS****ALL TIME (TOP 5) STOPS**

Anders Bagge (PRS)  
 Bertie Knackoff\* (PRS)  
 Paul Jackson\* (PRS)  
 Melvin 'Wah Wah' Watson\* (PRS)  
 Universal Music Publishing Scandinavia AB (PRS)

**ANOTHER BRICK IN THE WALL**

Roger Waters (PRS)  
 Roger Waters Music Overseas Ltd. (PRS)

**ANUSCA IN THE SKY**

Sir Elton John (PRS)

**BONNIE**

Bonnie Adams (PRS)  
 Tony Collins (PRS)  
 Anthony Freeman (PRS)  
 George Quince Publishing GmbH (PRS)  
 Nemetsch Music Publishing GmbH (PRS)

**COME WITH ME**

Phil Collins (PRS)

**FOREVER AND FOR ALWAYS (2nd Award)**

Shania Twain (PRS)

**TOT SOME TEETH**

Trevor Horn (PRS)  
 Jeff I. Bell\* (PRS)  
 Kevin Bell\* (PRS)  
 Embury (PRS)  
 Steven King\* (PRS)  
 Unforgettable Songs Ltd. (PRS)

**HEAVEN**

Patrick Doherty\* (PRS)  
 Chad Gracoy\* (PRS)  
 Ed Kowalczyk\* (PRS)  
 Chad Taylor\* (PRS)  
 BMG Music Publishing International (PRS)

**ROLE IN THE HEAD**

Keisha Buchanan (PRS)  
 Muiya Buena (PRS)  
 EMI Music Publishing Ltd. (PRS)

**I DON'T WANNA KNOW**

Eryq (PRS)  
 Nicky Ryan (PRS)  
 Rima Ryan (PRS)  
 Marts Winick (PRS)  
 EMI Music Publishing Ltd. (PRS)

**I'M READING**

Lolene Butler (PRS)  
 Sacha Skerby (PRS)  
 Kara DioGuardi\* (PRS)  
 Jamie Hartman\* (PRS)  
 Bucks Music Group Ltd. (PRS)  
 Revolver 2 Music Ltd. (PRS)  
 Revolver Music Ltd. (PRS)

**IT'S MY LIFE (2nd Award)**

Mark Hollis (PRS)  
 Universal Music Publishing Ltd. (PRS)

**LOVE'S DIVINE**

Sted Goo (PRS)  
 Mark Batson\* (PRS)  
 Perfect Songs Ltd. (PRS)

**MAURICE GILL**

Peter Bellotti (PRS)  
 Giorgio Mercuri (PRS)  
 Nothing Hit Music UK Ltd. (PRS)  
 Warner/Chappell Music Publishing Ltd. (PRS)

**NOT GONNA GET US**

Trevor Horn (PRS)  
 Elena Kiper (PRS)  
 Valerii Polukhin (PRS)  
 Ivan Shchegolev (PRS)  
 BMG Music Publishing International (PRS)  
 EMI Music Publishing Ltd. (PRS)  
 Unterspelers' Songs Ltd. (PRS)

**PERSONAL JESUS**

Martin Gore (PRS)  
 EMI Music Publishing Ltd. (PRS)

**RISE**

Iain Archer (PRS)  
 Adrian Connolly (PRS)  
 Gary Lightbody (PRS)  
 Mark McClelland (PRS)  
 Jonny Quinn (PRS)  
 Big Life Music Ltd. (PRS)  
 Kobalt Music Publishing Limited (PRS)

**SOMEWHERE ONLY WE KNOW**

Tomlin Drell (PRS)  
 Richard Hughes (PRS)  
 BMG Music Publishing Ltd. (PRS)

**TURN ME ON**

Ramon Pimenta (PRS)  
 Dana Jones\* (PRS)  
 Kevin Lyttle\* (PRS)  
 EMI Music Publishing Ltd. (PRS)

**YOU RAISE ME UP**

Brendan Graham (PRS)  
 peermusic (UK) Ltd. (PRS)

**URBAN AWARDS****I DON'T WANNA KNOW**

Eryq (PRS)  
 Nicky Ryan (PRS)  
 Rima Ryan (PRS)  
 Marts Winick (PRS)  
 EMI Music Publishing Ltd. (PRS)  
 Sparta Florida Music Group Ltd. (PRS)

**OH FIRE**

Harry Palmer (PRS)  
 Eminence\* (PRS)  
 Keanon\* (PRS)  
 Sparta Florida Music Group Ltd. (PRS)

**CABLE AWARD****NEWLYWIDS: NICK & JESSICA**

John Reid (PRS)

**FILM MUSIC AWARDS****ALIEN VS. PREDATOR**

Harald Kretzer (PRS)

**THE DAY AFTER TOMORROW**

Harald Kretzer (PRS)

**HITCH**

George Fenton (PRS)

**MAN ON FIRE**

Harry Gregson-Williams (PRS)

**MEAN GIRLS**

Harry Gregson-Williams (PRS)

**SIRENS 2**

Harry Gregson-Williams (PRS)

**SIDEWAYS**

Rolfie Kent (PRS)

**TV MUSIC AWARDS****THE AMAZING RACE 2**

Christopher Franke (PRS)

**BMI ICON**

**STEVE WINWOOD**



**KEITH RICHARDS (PRS)**  
**SIR MICK JAGGER (PRS)**



**RAY DAVIES (PRS)**



**STING (PRS)**



**SIR ELTON JOHN (PRS)**



**SEAL (PRS)**



**VAN MORRISON (PRS)**



**PETE TOWNSHEND (PRS)**



**JOHN LENNON (PRS)**



**ENYA (PRS)**



**SUGABABES (PRS)**

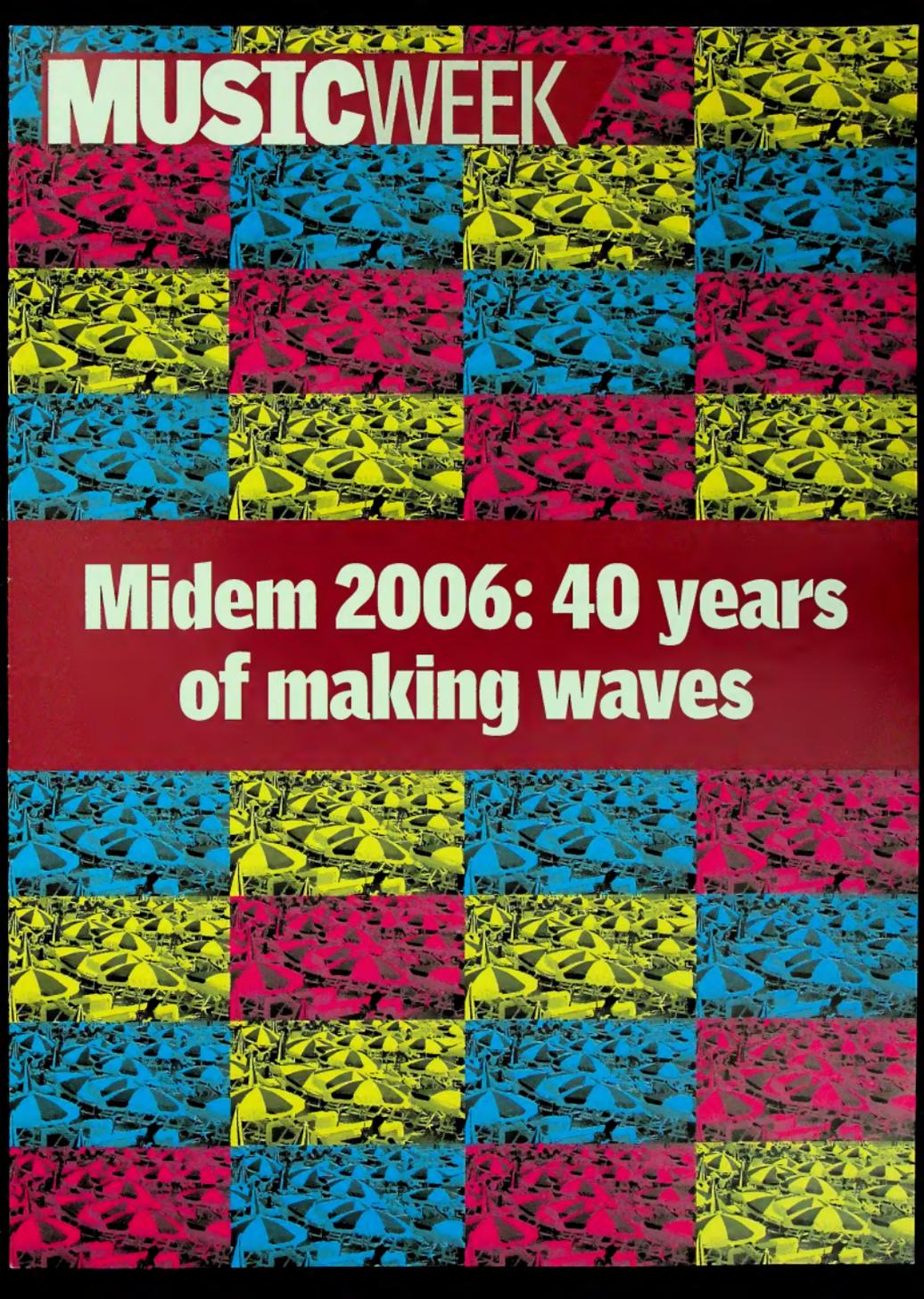


**ROLFIE KENT (PRS)**



**KEANE (PRS)**

\* Shared income directly through BMI



**MUSICWEEK**

**Midem 2006: 40 years  
of making waves**

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As 9,000 people from 92 countries head to Cannes for Midem, *MW's* guide to the event examines this year's burning issues

# 40 years on, Midem remains top of its game

Forty years is a long time in the music industry. Over the past four decades, artists have come and gone, musical movements have developed and declined, while new formats exploded and withered.

In turn, the companies which make up the music business have constantly evolved, while the faces at their helm have added a few wrinkles, taken on a few grey hairs and, in some cases, been replaced by newer, "more exciting" models.

But Midem has remained as constant as the elegant architecture of the Cannes seafront.

First staged in the sunshine resort on the French Riviera in January 1967, this annual gathering of executives from across the globe has become irreplaceable in the music business calendar. Other events have come and gone, but Midem continues to this day.

At that first event – which was, as legend has it, beset with strikes – around 900 delegates from around 11 countries visited Cannes, with the conference staged at the old Palais on the Croisette, at the site of what is now the Noga Hilton.

Cannes, the music industry has descended on the elegant town for the past 40 years

When, in the early Seventies, the event moved to the Martinez while the Palais was refurbished, the convention's spiritual home was established. To this day, the Martinez remains a by-word for late night deals and even early morning excess.

But, one of the most significant changes within the business since those days is a sobering of the music industry.

In these days of massive change, and the resultant increase in business pressures, the focus for many at Midem has moved from the bars and restaurants of the Riviera, to the exhibition hall and seminar rooms where business is struck and debate is to be had. The focus has shifted, perhaps, across to the conference and exhibition centre within the Palais Des Festivals on the waterfront.

Music has become serious business, with much to be debated. The most successful manifestation of this in Cannes, perhaps, is the MidemNet conference, a gathering of the top names in the worlds of digital music and wider new media, where the world takes the tempera-

## What are your aims for Midem 2006?

Charlotte Roel, CEO, 3rd Precinct

"Our first priority is to raise the profile of Charlie Rose. She's a 16-year-old urban pop singer who will be releasing her first album in the spring. We will be having meetings with industry executives from around the world to discuss how we can take her forward. Another priority is to promote our new label, Urban Precinct, which will be managed by the producer DA3DR."

Cary George, chairman, A List Records

"We've just taken on a really exciting rock band called Attica, so we'll be focusing on them. They have won a BBC New Music award given by Pete Waterman and one of their tracks was recently used on Sky Sports' coverage of the British Rally. We have high hopes for them. We'll be meeting various industry figures to hatch plans to deliver them to territories around the world."

Quentin Chambers, sales & accounts manager, Consolidated Independent (CI)

"We'll be attending both MidemNet and Midem to meet our clients and get a broader view of what's going on in the industry. We're also looking to introduce prospective clients to some new services, such as video encoding (something we'll be doing as of next year) and a couple of services for smaller labels including digital delivery. Midem is also a great opportunity for us to meet the larger European independents."

Stephen Sutton, MD, Divine Art Record Co

"We're a very small label, so the most important thing for us is to increase our visibility. We're looking for new distributors in various countries and for digital distributors. We've already entered the digital market and we're going to expand that in 2006."

Joe Stepniowski, head of new media, Finger Lickin' Records

"My primary objective will be attending MidemNet to get an idea of the whole new media marketplace. We're fairly advanced with digital issues at the moment; we're set up with about 10 digital distributors plus mobile space. I'll also be representing the label on the licensing side, if there are requests."

ture of the changing face of music.

This year's two-day conference – which includes *Music Week* as a sponsor – is again chaired by EMI's SVP digital development and distribution Ted Cohen and will hear the views from a range of executives, including EMI Group chairman Eric Nicoli, Starbucks Entertainment president Ken Lombard, NTT Docomo svp Takeshi Natsuno and Nokia corporation evp and gm Anssi Vanjoki.

The two days of debate will kick off the wider Midem extravaganza which, over five days (January 22 to 26), will attract more than 9,000 delegates from 92 countries this year.

As is traditional, it will be five days of the most focused deal-making and contact-building in the music industry calendar.

Over the following pages, we hear from those who are attending this year's exhibition and hear them tell us what they are planning to get up at this year's event. Good luck to everyone in their Midem endeavours – and happy 40th birthday to the greatest music industry exhibition of them all.

## What are your aims for Midem 2006?

**Paul Birch, MD, Revolver Records**

"We want to consolidate our relationship with Japanese partners, such as Sony and JVC, and to look for new North American distributors. It will be the 25th time we've been to Midem."

**Lee Paterson, MD, LP Records**

"It's my first time at Midem. I'm primarily interested in publishing and licensing, but I'd also be interested in a two-way live agency venture with any companies looking to come to the UK."

**Ross Graham, chief executive, Northern Ireland Music Industry Commission**

"This year we'll be part of the UK stand. We're effectively a development agency representing artists and businesses from Northern Ireland. The key resources that we're bringing to Midem are three compilations we've produced for overseas marketing. We have electronic, rock/acoustic and folk/roots/trad discs, which include top artists and up-and-coming ones who are breaking into the respective scenes."

**Amber Spencer-Holmes, label manager, Seamless Recordings**

"We already work with exclusive distribution partners in 40 territories worldwide, so we'll be meeting up with them to discuss how things have gone this year and how marketing campaigns are working in their territories. We'll also be sourcing new distribution partners for territories where we aren't covered, including India, Russia, Israel and especially Japan, which is our number one priority."

**Geraint Howells, partner, Willott Kingston Smith, Accountants**

"We work with a whole range of clients – from AIM-registered people to start-ups – and we're interested in more exposure to up-and-coming businesses because we've started to work with a lot of our clients at that stage."

**Peter Scott, partner, Howell Jones Partnership, Solicitors**

"I will be meeting old acquaintances and hopefully making some new ones. Midem is probably the best event in the world of conventions for networking."

**Dave Gadsby, head of international sales, Windsong International**

"As a wholesale expert, we are planning to meet as many of our customers as possible to firm up existing relationships and look for new business."

**Angela Scott, publicity and production, Soul Jazz Records**

"We go to Midem because we deal with distributors in each territory around the world, but we might go a whole year without seeing someone in Scandinavia, for example, who we work with on a daily basis. It's an opportunity to see all of them in one place, to sit down with them and talk about how our relationship has been working and how we can improve it."

**David Constantine, artist management**

"I am aiming to find international partners to assist in replicating the platinum sales we've achieved in Ireland with Jack L, and to duplicate the profit models we've developed across merchandising/live shows and with digital mediums, as is evident with the success of the Gregpod MP3 players featuring the critically acclaimed Gregfab album."

## The British At Midem showcase

### BRITISH AT MIDEM SHOWCASE

Monday January 23, 8pm, Martinez Ballroom, Cannes.

**DELAYS (Rough Trade)**  
The Delays had hoped to make the Midem line-up in 2004 around the release of their debut album *Faded Seaside Glamour*, but were forced to pass on the event due to other commitments. Fresh from completing the follow up *You See Colours*, the band will headline the main stage this year before heading off for a run of European promotion to set up the album.

### SWAY (Coypath)

A strong example of what can be achieved without major label or financial backing, 23-year-old rapper Sway has opted for the DIY approach, building his profile through a series of mix tapes that alone have moved around 10,000 copies in the UK. He was awarded the Mobo award for best hip hop act in September and will release a new single today (January 16). His forthcoming album, *This Is My Demo*, will be released on All City on February 6.

### GOLDIE LOOKIN' CHAIN (Atlantic)

The Newport outfit sold 200,000 copies of their debut album, *Greatest Hits*, and released their second album for Atlantic in 2005. While the set has yet to spawn a single to top the commercial success of 2004's *Guns Don't Kill People, Rappers Do*, the entrance of Maggot to the Celebrity Big Brother House on British TV this month could see their music introduced to a new audience.

### KING BISCUIT TIME (No Style/Peptone)

King Biscuit Time is the name given to the solo work of former Beat Band lead singer Steve Mason. After establishing his own label with Alan McGee in 2005, he released his new unofficial debut album *No Style*, a combination of his first two EPs. His album, *The Crunch*, will follow in spring 2006.

### RAS KWAME (Rude Music)

Kwame joined OneMusic as one of three hosts in 2005 and enjoys an increasing DJ schedule in the UK and overseas. A respected club DJ throughout the Nineties, Ras established the International Rude Boy Recordings operation in 2001 before joining Ixtra in 2002 where he hosted a 100% homegrown show on Sunday evening. In 2004 he won best radio DJ at the Urban Music Awards.



### BRITISH AT MIDEM ACOUSTIC SHOWCASE

Monday January 23, 6pm, Martinez Acajou, Cannes.

**FOY VANCE (Wardmouth)**  
Managed by the team who unearthed Joss Stone – Freshwater Hugs Management – Vance is a soulful songwriter hailing from Belfast. His debut EP, *Live Sessions And The Birth Of The Toilet*, was released in 2005 coinciding with support slots for KT Tunstall, Joss Stone and James Blunt. Vance is currently working on his second EP which is due for release in March.

### HAYLEY HUTCHINSON (unsigned)

Influenced by Gram Parsons, Bob Dylan and Neil Young, Hutchinson formed her first band at 14 and released her debut album, *Independently Blue*, on Git Records in 2005. Championed by Radio Two, the 24-year-old is now working on her second album.

### SKYK (Atlantic)

Skyk sold 5m albums as one-third of acclaimed trip-hop outfit Morcheeba and left the outfit in 2004 to begin work on her solo debut, *Mind How You Go*. Now complete, the album will be released this spring via Atlantic.



### THE STORIES (Hill)

This Welsh six-piece's self-produced debut album has received much critical acclaim, with *The Telegraph* declaring it "a perfectly polished gem". One of the band's first gigs was The Olympic Torch concert outside Buckingham Palace, where they performed with Red Stewart, Ozzy Osbourne and James Brown.

The Brits are coming: Midem award winner Sway (above left) and former Morcheeba singer Skyk (right)



Best of British: Atlantic-signed Goldie Lookin' Chain (top); Rough Trade's Delays (middle); King Biscuit Time; Joss Stone's former band KT Tunstall (bottom)

# PHASE FIVE

NZ MUSIC



- 01 PLUTO LONG WHITE CROSS
- 02 GOODNIGHT NORSE OUR SONG
- 03 SAVAGE FEATURING AKON MOONSHINE
- 04 THE BRUNETTES POLYESTER MEETS ACETATE
- 05 DIE! DIE! DIE! SHYNESS WILL GET YOU NOWHERE
- 06 GHOSTPLANE HIGH SIERRA
- 07 BREAKS GO-OP DJET
- 08 OPSHOP NO ORDINARY THING
- 09 BETCHADUPA MY ARMY OF BIRDS & GULLS
- 10 P-MONEY WE (DEM NISSAZ)
- 11 ANIKA MOA IN THE MORNING
- 12 CARLY BINDING SO RADIATE
- 13 MINUIT EXCEPT YOU
- 14 SCRIBE NOT MANY (THE REMIX!)
- 15 SHOCKING PINKS SECOND HAND GIRL
- 16 NESIAN MYSTIK WHAT'S NEXT?
- 17 THA FEELSTYLE SJ'AMALIE
- 18 GOLDENHORSE RUN RUN RUN
- 19 BLEEDERS NIGHTMARES

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**UNITED KINGDOM**

Toby Mitchell  
fon: +44-78 10 - 55 19 22  
mail: toby.mitchell@sonopress.co.uk  
Anthony Daly  
fon: +44-78 81 - 91 23 04  
mail: anthony.daly@sonopress.co.uk

**FRANCE**

Jerome Fénie  
fon: +33-1-53 43 82 32  
mail: jerome.fenie@bertelsmann.de  
Sophie Passuello  
fon: +33-1-53 43 82 32  
mail: sophie.passuello@bertelsmann.de

**GERMANY/EUROPE**

Elizabet Kaya  
fon: +49-52 41 - 80-54 69  
mail: elizabet.kaya@bertelsmann.de  
Ingo Kleimann  
fon: +49-52 41 - 80-4 16 50  
mail: ingo.kleimann@bertelsmann.de  
Andreas Brandl  
fon: +49-52 41 - 80-8 86 76  
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Last year's Midem – and MidemNet in particular – were key events in a landmark year for a music industry, which spent 2005 coming to terms with its digital future.

Participants left the Palais des Festivals last January feeling upbeat that new media channels for music could be exploited to the benefit of all. And so it was, as the remainder of the year saw legal downloading and mobile emerge as a significant new platform for music.

In 2004, legal downloads in the UK totalled 5.8m. In 2005, this figure reached 28.4m. Against a backdrop of falling global sales and consolidation, the emphasis was firmly on how to further monetise and exploit these new income streams.

Robert Boyle of accountancy firm Pricewaterhousecoopers offers a fairly blunt assessment of the challenge faced by music companies. "There are an ever-increasing variety of channels to market," he says. "And if record companies are not coming up with new business models, they will die."

Certainly, there is little doubt that many of the fundamental business structures have changed forever. Commonly-held perceptions of what a record label is and does, or how a contract is constructed, have altered dramatically. Intellectual property itself has undergone something of a metamorphosis – in the digital era, formats are virtual as well as physical, while, thanks to mobile particularly, the video has evolved from being promotional tools to a fully-fledged income stream.

Such upheaval has helped push the business affairs sector to the forefront. With the rules of the game changing, those traditionally employed behind the scenes in financial and legal matters will be doing as much as anyone to define the new landscape.

Adrian Bullock, managing director of specialist independent royalties consultancy Bullocks, expects the evolution in deal structures to be a major talking point at this year's Midem. He predicts that contracts based on revenue-sharing rather than royalties will eventually become the norm. "It's more about joint ventures between artists and labels rather than an old-fashioned signing away of copyright," says Bullock.

Typically, this will see record companies gain a slice of additional revenues from the likes of touring and merchandise, in return for a greater share from record sales.

For this blueprint, Robbie Williams' "£80m deal" with EMI in 2002 was the obvious precedent: the singer agreed to produce four albums for the label, but also to hand back some of the revenues he makes from concert tours, merchandising and TV. There has not been a directly equivalent deal since – stars of Williams' magnitude rarely come up for contract renegotiations, for one thing – but Ann Harrison, principal of Harrison Entertainment Law, who helped strike the deal, his witnessed other, smaller, record companies, such as EMI-owned Mute, start to demand more than just record sales income from the acts they have helped build.

Accountancy firm Sedley Richard Laurence Vouters is banking on proceeds from live tours becoming an increasingly greater part of record label revenues. The firm recently announced its merger with Gelfands Rennart Feldman & Brown, a specialist in accountancy for touring and live performances.

Stephen Marks, formerly of Gelfands and now part of the merged group, says that artists cannot now rely solely on record sales and sitting at home. "They have to be out there," he says. "The majors are looking at the Robbie Williams model as a way forward."

With income streams greatly fragmented, the focus for labels is to find new ways of extracting money from their artist's repertoire. Adrian

The digital era has transformed the business landscape, says *Clare Goff*, who examines the changing role of lawyers and accountants to artists finding new ways to market themselves

# Plugged in to market trends



Young, head of the media team at Barclays Banks, says banks are beginning to view bands as brands with multiple revenue streams.

"We need to take slices of an act from each of the ways in which they are exploited," he says. "This will be the theme going forward. There's no choice in that."

He predicts that, within three to five years, labels will be making a significant proportion of revenues from previously non-traditional sources. "If record companies are launching and sustaining an act they are taking all of the risk," he says. "In order to make the numbers add up, you need a slice of all revenue streams."

So, at this year's Midem, accountants and lawyers representing music majors will be on the look-out for new deals in which these slices can be accounted for. However, for the lawyers representing artists, signing up for all-encompassing deals is not always to their benefit. They will be looking to protect their clients' interests as much as possible.

Apple's iPod dominated the entrance to the Palais des Festivals in 2005: executives will, no doubt, agree at next week's 2006 event that Midem's resolution to positively embrace the digital realm in 2005 certainly paid off.

Debate about just how thin an act can be sliced is likely to rage between business affairs executives during the week-long conference, and it is just one example of the increased role in which lawyers and accountants in particular are helping to forge new paths in the music industry landscape.

With record companies and artists still negotiating their way through the potentials offered by the new digital platforms, accountants and lawyers find themselves in a unique position.

"The artist may have a fairly blurred view of some of the new ground being negotiated, and the record company is also blinkered," says Adrian Bullock. "But we see it from both sides and try to bring it all together."

In some cases "bringing it all together" is a slow process. For, while record companies are now active in exploiting new digital channels, some argue that they are still not flexible enough.

"Trying to get content from record labels [for digital channels] has so far been a slow and grinding process," says Mark Ashford, a partner at

## Accountants sex-up deals for writers

Accountancy firm Tenon Media is pioneering a new approach to music publishing which allows established writers to take a larger share of royalties by eschewing a bank loan. Tenon managing director Julian Heady says he came up with the scheme in response to client demand as they looked for alternative solutions to the standard publishing deal. This would normally see writers receive an advance and then take a 75% share of all future mechanical royalties.

However, under Heady's initiative, the writer takes out a bank loan secured against future royalties and then negotiates an admin deal with their publisher at more favourable rates. Without the lure of an advance, Heady says most

writer's share of mechanicals ends up closer to 90%.

"It's shifted the power quite a lot in the writer's favour when they are renegotiating deals," he says. "They can say 'we don't need an advance, but just the administration of the catalogue.'"

Tenon is currently working with three banks on the scheme, which has so far been taken up by four as-yet-unnamed clients.

Heady says that the scheme will only work with established artists who have a track record of producing income from their work. Banks have not traditionally offered finance for musicians and took some convincing, he says, but for writers with a steady income flow it is not considered a high risk venture.



Julian Heady: new approach to music publishing favours the writer

From a writer's perspective, the only obvious downside with the scheme is the distinction between an advance and a loan: the former being repayable, rather than repayable. However, Heady is certain that banks will ensure that any loans are responsible. Ultimately, he says the initiative is very much pro-artist.

"The beauty of a music publishing catalogue is that it is a long-term asset," he says. "Unless something serious happens, like in the case of Gary Glitter, the assets last for 70 years."

Heady claims that his scheme is scratching the surface of possibilities now open for artists and writers to take greater control of their work. It also marks a sea change in how financial institutions view the music industry – once considered one of the highest of high risk investments. "As long as an artist can prove an income stream, there will be people prepared to finance them," he says. "The terms of existing publishing deals will shift and the artist will win."

The artist may have a fairly blinkered view of some of the new ground being negotiated, and the record company is also blinkered

Adrian Bullock, Bullocks

says. "This is because the typical major label recording agreement is so artist unfriendly. Packaging deductions on digital downloads. How is that reasonable? Thankfully, it is no longer a take-it-or-leave-it scenario.

"Artists are savvy. Many take the view that there is no real benefit in signing to a major label where there is only a 10% chance that they will recoup. Artists want to sustain a long-term career and to own their own copyrights. Technology has now made this viable. If you have a database of your fans and can talk to and sell directly to them, why do you need a record label?"

Indeed, many record companies are beginning to be viewed as little more than banks; little surprise then that venture capital trusts offering start-up costs to new acts are likely to be a big presence at this year's Midem.

"It's not cheap money, but it's giving people the chance to go on to get additional funding," says Bradbrook, although he also adds that the attention of financial institutions dependent on short-term gains is not always a panacea for creative businesses. Indeed, for Bradbrook, a bottom-line first approach has already had negative consequences on the music industry. "Record companies aren't permitted to think long-term any more and so can't invest in something that's a five-year project," he says.

And with the demands of the stock market placing ever greater emphasis on the bottom line, it is increasingly up to lawyers and accountants to step out of the shadows and find alternative routes to market.

"There are certainly more suits lying around," says Adrian Bullock, who has witnessed lawyers in particular stepping into the shoes of the A&R men. Indeed, with many record companies now refusing to accept unsolicited tapes, lawyers and accountants themselves are shopping for deals for artists.

"Lawyers and business people can now move the goalposts quite significantly," says Alexis Grouer, a consultant at legal firm Magrath & Co says.

But even if lawyers and accountants will play a key role in negotiating its future, many believe that the money men and women in the music industry should be kept on a short leash.

"Lawyers are much more part of the process – but I hope they won't be deciding who's number one," laughs Harrison.

Lee and Thompson, which represents a number of digital retailers and aggregators such as TuneTribe.com and Blueprints. "If legitimate content users aren't able to get the content from the owners, then it suggests the system of digital licensing is flawed."

Ashford cites one company, which had created a service for copying individual CD collections onto iPods. Copying CDs to iPods, even though you own the CD, is an illegal act in the UK unless carried out under licence, and an increasing conundrum for the record industry. The service would potentially have provided new income streams for labels, publishers, writers and artists, introduced a higher level of security protocols in the copied files, as well as additional awareness of the legalities of copying music in the UK.

But, while most of the labels and publishers were very willing to be involved, one of the majors would not participate and therefore the scheme collapsed.

Record labels are still focused too narrowly in trying to fit old world practices into the new world's structures, Ashford insists – a view which is echoed by fellow entertainment lawyers who consider the music industry's response to digital as 'too little, too late'.

Certainly, since the advent of P2P file sharing, it has been technology companies, stepping into the void between record labels and their customers, who have benefited the most. Providing the music industry with a well-marketed and legalised solution, Apple's iTunes Music Store has become the dominant global player for downloads and effectively controls them at either \$0.99 or £0.79.

With Jobs branding label heads as "greedy" in September for demanding price hikes on new releases, the issue of pricing is likely to be a bone of contention going forward. Interoperability is another elephant in the corner, with competing retailers lining up to take shots at Apple for failing to share the iTunes operating system (even if most of them also operate their own DRM-driven "walled garden" too).

So, if Midem 2005 saw Apple feted for legitimising digital sales of music; this year its dominance is being brought into question. "The tech-

nology companies are driving the market. The tail is wagging the dog," says Bullock.

Meanwhile, the question that Ashford would like to see answered in Cannes is, "Will Apple come under scrutiny at Midem this year?"

Some business affairs experts are keen to see the emergence of a new distribution models and a more open, flexible environment for the pricing of downloads; others agree with Jobs that raising prices may send buyers back to copying music for free. Despite the increased legitimisation of downloads, piracy remains a concern and the French Government will be launching a new nationwide campaign against digital piracy to coincide with Midem.

While governmental pressure may help shift thinking around the grey areas of copying and sharing, many at the business affairs end of the spectrum would like to see a more united front between artists and record companies to tackle the issue.

Charles Bradbrook, partner in charge of the music division at Deloitte and Touche, suggests that the stand-off between artists and record companies on the issue can be changed to a system of co-operation.

"The artists complain that record companies are not doing enough, while the record companies say it's too expensive to control," he says. "If record companies came up with an interesting scheme by which to control artists, they could then ask the artist to bear some of the cost."

Co-operation may be the watchword when it comes to piracy but, as record companies demand more from their artists, artists are increasingly showing that they too can leverage control.

Emancipated by technology, 2005 saw the rise of the DIY artist, with the Arctic Monkeys in the UK providing evidence that a certain level of success can be attained without a record company's marketing budget. Meanwhile, artists such as Imogen Heap and Sway saw their self-released titles combine critical acclaim with healthy sales.

Lawyer Dean Marsh, who has set up the Independent Label Scheme to help support such acts, believes this shift has been a long time in the making. "There has always been disagreement," he

Imogen Heap: technology has enabled more successful DIY routes to market



Lawyers are much more part of the [A&R] process, but I hope they won't be deciding who's number one

Ann Harrison, Harrison Entertainment Law

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As manufacturing and packaging companies prepare to gather in Cannes, *Allan Glen* assesses how the rise of digital and the decline of physical sales are affecting them

# Sector weighs up new opportunities

For many in the music business, each Midem conference is a staging post for highlighting the shifts that have taken place in the previous year.

For those in the manufacturing sector, the past decade or so has been more eventful than most – from the introduction of the DVD, the decline in traditional CD disc sales and, now, the growth of the digital sector.

But this year, the talk of new formats – where there continues to be movement – will be accompanied by debate surrounding other key topics, including consolidation in the sector, the rising price of polycarbonate, and the continuing constant pressure from record labels to cut costs.

There will be no shortage of conversation topics for the manufacturing sector in Cannes. As Steve Toms, managing director of Doccada, quips, "There are so many issues to talk about at Midem, I'll be surprised if anyone gets any business done."

At the top of the list of subjects for debate is the contradictory pressures from both ends of the production chain. While labels have consistently demanded lower prices for manufactured compact discs and DVDs, instability in the Middle East has pushed the price of polycarbonate – an oil-based product used in the production of plastic – to rise.

The cost of polycarbonate has risen by up to 40% in the past year, according to industry observers. Together with clients looking for more favourable terms, this has increased trading concerns in the sector.

Manufacturers can only be persuaded to reduce prices so far. At some point the reduction must level out – and that point, according to manufacturers, has now clearly been reached.

It is this double-ended pressure that Ashwin Bedi, joint managing editor of VDC, believes will dominate the talk at Midem this year. "It has been another difficult year for manufacturers, with the rise in oil prices and demands to cut costs from customers," says Bedi. "We're getting it from both sides just now and that is putting pressure on this section of the industry."

Yes Dubois, director of MPO (UK), also believes the rising cost of raw materials and the constant pressure on price from customers will be among the main talking points at Midem this year. After all, he says, this is "a major threat to everyone involved in the manufacturing sector".

"It is very difficult to operate under these conditions," says Dubois. "We are living in the space between being squeezed at one end by the high price of oil and the other by the constant demands to lower prices. It is not a great place to be."

As a result of these constant pressures, Dubois

DVD assembly may feel the death of physical product has been overstated



**We have had a year of price pressure, and the oil-price increases have had a significant effect**

Andrew Lloyd Jones, Deluxe



believes the market will be forced to undergo a "natural" correction. This, of course, already happened at MPO in August when the company stopped manufacturing in Britain and transferred its operations to France.

"In the past two years, we have seen a complete change in the way manufacturing works in the UK," says Dubois. "A lot of manufacturers have gone under and this is creating challenges and opportunities for everyone else."

The shifting sands surrounding the manufacturing sector since Midem 2005 have made a significant impact on the sector's working practices, believes Andrew Lloyd Jones, director (CD) for Deluxe Global Media Services.

"Turnarounds have shortened and volumes dedicated to short turnarounds have increased," he says. "We have had a year of price pressure, particularly with materials, and the oil-price increases have had a significant effect."

Mike Carey, sales director for Home Entertainment at Thamesdown, believes the changes in the manufacturing sector over the past 12 months has pushed the emphasis back to customer loyalty.

"We have found that the market has changed considerably in the last 12 months," says Carey. "With some UK manufacturers no longer able to

manufacture CD, demand has exceeded supply in the market as a whole.

"This has led to greater customer loyalty and improved service levels that this greater understanding creates. We have actually invested in extra CD equipment to be able to cater for the expected greater demand during 2006."

Bedi remains insistent, too, that the market should not be characterised as a place of dark clouds and a gloomy mood.

"Many people, myself included, believe the imminent death of the CD and DVD that we are constantly hearing about is way overstated," says Bedi. "There may be a few dark issues to talk about at Midem, but there's still a lot of positive aspects to manufacturing yet."

Indeed, taking the UK market on its own, while the singles market is declining, there have never been more physical CDs produced and sold on an annual basis. And the sale of 874,000 units in just 10 days of the debut single by the X-Factor reality TV show winner, Shayne Ward – of which 774,000 were physical discs – emphasises that there is still life left in the physical single.

As if to emphasise the point, Bedi says VDC is currently producing 220,000 DVDs a day to satisfy demand for the format. He believes the DVD

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## Acting up: Mido launches eco-friendly CD trays

As consumers become more environmentally aware than ever and oil prices threaten to rapidly raise the price of polycarbonate, it was almost inevitable that somewhere a manufacturer would realise the potential for an ecological solution to plastic CD and DVD trays.

After two years in development, Mido Production will formally launch the Act-Pac at this year's Midem. The Act-Pac is a new biodegradable disc tray that, together with the cardboard outer, forms a total package that is completely eco-friendly.

For the company's managing director, Henry Lavelle, the launch of the product in the South of France will be the culmination of three years of hard work and painstaking research and development. "It's taken a fair bit of time to put it all together," explains

Lavelle. "I initially had the idea a few years ago and it's only now at the stage where we can let people know it's out there.

"We've taken it a stand at Midem and will be giving the product a push to all our existing and potential clients." As for price, Lavelle says the trays will cost "a little bit more" than the plastic-based products that are most widely used.

"They will end up being a bit more expensive than the average tray, but we believe the benefits will outweigh those extra costs."

The tray is 100% biodegradable and is 100% recyclable and is

available in a CD or DVD version. For an additional premium, it can also be produced in any colour.

"The tray is made from a raw material that is not oil-based, which means our prices are not dependent on the price of oil," says Lavelle. "The use of Act-Pac is also a significant anti-piracy measure as it is only available through us so it helps to show that the product is authentic."

Mido's new Act-Pac tray made from oil-based products



still has a lot to offer the potential customer. Like Redi, Steve Toms of Docdata believes DVD still has a lot to offer the marketplace. "DVD continues to be a robust performer and there is still a lot of life left in the format yet," Toms says.

Deluxe's Lloyd Jones believes the DVD format is robust and flexible enough to withstand any competition at present. He does, however, believe that the time will come when the next generation of formats will begin to have an impact.

Dual Disc, the new format combining DVD audio visual content on one side and CD audio on the other, is perhaps the most widely supported new format, for a range of reasons.

Sven Deutschmann, Sonopress CEO, Western Europe, remains positive about the possibilities of Dual Disc, which he expects to prompt lively debate at Midem among those who believe the format is simply a niche product and those who think it may have the ability to crossover.

"The Dual Disc is a perfect product with double usage: it has both a CD and a DVD playing side, so it is ideal to have video clips with music on one disc," says Deutschmann. "It has the further advantage that the penetration of players - CD players and DVD players - is very high, compared with SACD, for which you need a special player. We are technically able to produce the Dual Disc and are expecting to produce it in large numbers."

CMCS also believes Dual Disc has the ability to become a firm favourite with the public - although Neil Owenell, marketing executive at CMCS, does have some concerns. "Dual Disc has the potential to be a hugely successful format, which is why it has the support of Sony BMG," says Owenell. "Unfortunately, it seems that the buying public are yet to embrace it, which could partly be due to the lack of public knowledge on the format and its capabilities."

Owenell believes that once more record labels support the format and the format is promoted to the general public, sales figures could explode.

"Dual music material offered on disc is only just being tapped by producers who are beginning to offer music videos, live concerts and artist interviews on DVDs to accompany their artists CD music releases," adds Owenell. "They are gradually establishing themselves as an added pur-

chase incentive in the music industry and, as such, should see a growth in use throughout 2006."

A strong supporter of DVD, Bedi does not feel the same way about some of the other newer formats. "Customers are still buying them and show no sign of letting up. It's OK to talk about other formats such as SACD, Blu Ray and High Def coming on to the market, but I really don't see them making that big crossover to the mass marketplace. They may be OK for niche products, but I can't see them taking on DVDs."

Toms agrees that DVD remains the key alternative format, next to the CD. "SACD is, in my opinion, a very niche product that may find a small market, but won't cross over in any major way. You may have the odd geek buying it but I can't see it being a major concern."

"DualDisc is in its infancy and it's too early to predict how it will perform," says Lloyd Jones. "DVD has achieved mass market penetration and is therefore a significant contributor to volume for DVD replicators."

"This volume is likely to shift eventually to the next generation of DVD formats, Blu Ray or HD DVD. For the music industry, DVD has a valuable place for promotional videos and special events."

As for Blu Ray, Sonopress is already planning to install the first production lines. "We are sure that there will still be further growth in the DVD market over the next few years, but, of course, not at the same rate as before," adds Deutschmann. "There will always be new applications, so we see a successive transition to the next-generation formats such as the Blu Ray Disc."

It is natural that physical formats remain a natural focus for those in the manufacturing business. But addressing the challenges of the digital revolution is also imperative and many of the players are demonstrating their creativity in doing just that.

Having a broad base from which to work - and not simply focusing on one format or sector - remains more important than ever, it seems. Deutschmann believes Sonopress's long-standing strategy leaves it well positioned to take advantage of the continued exploitation of music for just this reason.

"We have customers in the audio, games, hardware and software application sectors and also in the video market," he adds. "With this broad customer base we have again increased our growth figures and also launched new digital services. It's in this field, in particular, that we see many opportunities to service a growing part of our customers' needs."

For Toms, coping with the digital revolution is certainly presenting both challenges and opportunities. "The continual theme of downloading will be an important issue to be discussed at Midem," says Toms. "It has undoubtedly had a major impact on the singles market, but the upside we have seen is that it is having a positive impact on the albums market."

And, even in the new digital area - which, for many, conjures images of streams of ones and noughts piped into homes via telephone cables and broadband cables - physical storage continues to have a value. And where there is a physical storage, there is the potential for pre-recorded physical product.

"On another level, a lot of our business at present is compressing video and audio on to memory cards," says Toms. "We've been doing this for the past nine months."

"There seems to have been a line from vinyl to cassette to CDs and the next would obviously be memory cards. Together with Rok, the company we're working with on this, we're putting three hours of video content on to 128mb chips. All the new 3G phones have portals on the side, so, as well as streaming content, customers can also now buy pre-loaded content."

Toms says he is particularly looking forward to attending MidemNet to find out what others think about the possibilities for memory cards. "That is the great thing about Midem - there is so much experience and creativity among the delegates that you always come back feeling totally informed and positive about what is going on."

Digital certainly offers the potential for major growth, says Sonopress's Deutschmann, who believes the onslaught of digital services has totally changed the market since the last Midem. His company will now focus more intensively on the expansion of the service value chain through digital services and intends to heavily promote its embargo service to combat illegal downloads at Midem, he says.

"We will be presenting our expertise and knowledge in the area of encoding and editing music clips or meta data," says Deutschmann. "We will also be presenting our embargo service, which is a very efficient method of protecting copyright in the context of downloading."

Lloyd Jones does, however, point to one growth area in manufacturing that he says he'll be keen to discuss with other delegates at Midem. "There is a greater swing towards bespoke packaging - anything that differentiates product in the marketplace. This is key to boosting sales. As for the year ahead, flexibility and fast turnarounds will be key for Deluxe over the coming year."

And for other areas primed for growth, Lloyd Jones says that, as primarily a provider and distributor of packaged media, Deluxe has always been keen to diversify into other areas, including CD-ROM.

"A good percentage of Deluxe's turnover is already derived from CD-ROM," he adds. "We still believe that this is a growth area."

Over the past 40 years, Midem has remained a vital forum, not just for sharing ideas and thoughts, but for presenting new solutions to the market and re-engaging with clients, old and new.

After such a challenging - but invigorating - past 12 months, that has never been more true. The manufacturing sector is certainly not a dull place to be in 2006.

We will be presenting our embargo copyright protection service

Sven Deutschmann, Sonopress



Despite the growth of digital communications, distributors still feel the meeting-and-greeting opportunities Midem offers are a great reason for attending the event. By *Allan Glen*

# Face-to-face meetings are the order of the day

Since 1967, when its doors first swung open, Midem has always been the place where distribution deals are signed, sealed and delivered. But, as the convention gears up for its 40th anniversary celebrations, there has been a definite shift in delegates' priorities.

While online communications may – in theory, at least – have rendered obsolete the need to travel thousands of miles to do business, the personal touch remains as important as ever.

And the presence of digital and the opportunities and challenges it presents for distribution – and the flipside opportunities this presents for physical releases – is likely to ensure that this year's event is among the best-attended in 40 years.

As Peter Thompson, managing director of Vital, puts it, Midem is "moderately important for the UK music business – but probably the most important networking event in the calendar for the world music business".

"Every year I do ask myself, 'do I really need to go?', and every year I always end up going," he says. "Although it's become easier to communicate with people from all over the world, it's still important to meet them and that's the strength of Midem."

"Everyone in the business goes and it's vitally important to keep in touch with people on a personal basis rather than talking on the phone or emailing."

Chris Maskery, commercial director at Pinnacle, echoes these sentiments. "It is an event that, as a sales and distribution specialist, you need to be seen at," he says. "I believe it sends all of the wrong messages if you are not represented. Face-to-face interaction is crucial in any relationship with a business partner."

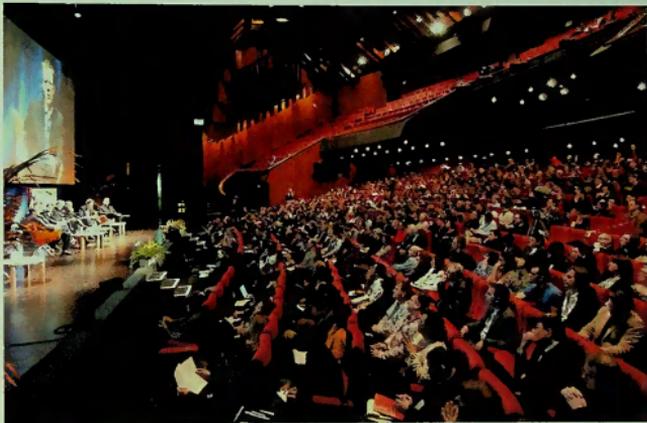
"Pinnacle uses this opportunity to see as many of our international partners as possible. It is very important to us that we maintain good communication with our labels. Deals are very rarely immediately struck at Midem, but it is the catalyst for discussions to begin."

"The deal, more times than not, is struck sometime after. You generally find that you come back with a list of contacts and pursue the ones that have proven to be of most interest."

For Bill Shannon, MD at Timeward Distribution, Midem is as important as ever – perhaps even more so. With the music industry having undergone such dramatic realignment in recent years, it is some comfort that there is still an annual convention where everyone can get together and assess the global market in a relaxed and business-like environment.

"I believe Midem is still very relevant," he says. "It's a chance to consolidate existing contacts, a chance to find new ones and soak up other people's experiences in the industry worldwide."

"You'll never replace the power of one-to-one



MidemNet delegates listen to the event's keynote speech

live contact. Communication technology is an aide not a replacement. The fax machine didn't replace live contact, so why should email?"

Every year, Shannon and his team set targets for Midem and he says they have usually come away with at least partial success, usually better.

"The target we set ourselves varies from year to year," adds Shannon. "This time, we'll be aiming to renegotiate existing contracts, forge new ones and we have meetings set up to achieve these goals."

The networking opportunities Midem offers distributors is one reason why Henry Semence, managing director of Absolute Marketing, will be travelling to Cannes once again.

Semence, whose operation will also be heralding the launch of its new Incubate Music operation (see *breakout*, p14), adds, "Midem is a fantastic way to meet so many people. I'm looking to meet up with all our European partners and talk through anything that's come up over the past year. It's also a great way of knowing what challenges and opportunities other distributors from around the world are facing."

Indeed, even if much of the convention will involve the forging new friendships and reacquainting old ones there, delegates will still be unveiling new initiatives – the distribution sector as much as anyone.

In addition to promoting its pan-European digital arm, Vital:Pias Digital, Thompson will also be outlining further details of the newly

launched Integral initiative. Launched with label partner Play It Again Sam, Integral is designed to support emerging acts with additional marketing resources – the first to benefit being Peacefrog's José González – and although new deals are unlikely to be signed, Thompson says that the sojourn to Cannes and the new contacts made there will undoubtedly determine Vital's strategy for the next six months.

"There has definitely been a change in the reasons people travel to the South of France," he explains. "It's become less about doing deals and more about meeting people to smooth the way for those deals that could happen later on in the year."

Others will be more active in seeking new business. Mike Fay, general manager of exclusive labels at THE – the distribution operation that, among other roles, handles Vital's picking and packing – says he will be looking for exclusive audio and visual clients for UK Distribution ("However, it's only quality we seek, not quantity") as well as seeking global deals. "We will have with us two of our export management team, Luke Smith and Heather McQueen, who will target opportunities to both buy and sell product and also to meet with existing suppliers from around the world," he says.

"THE has returned each year from Cannes with at least one very good 'done deal' adds Fay, and all those clients who were signed at Midem

It's become less about doing deals and more about meeting people.

Peter Thompson, Vital

## Incubate launches 'coolest starting point' at event

As the music business adapts to a new way of working, following the DIY movement of 2005, the effect of this seismic shift in the entire infrastructure is now rippling down to individual sectors.

In distribution, a new way of ensuring product is available in the marketplace has seen Absolute Marketing and Distribution announce details of its new venture, Incubate Music.

Inspired by Absolute's early work with Editors, Incubate Music's director Simon Willis is touting the project - which will be launched at Midem - as "the coolest starting point in the UK for a new act."

"The whole idea behind Incubate is about passion," enthuses Willis. "We will only take on bands and artists that we absolutely love and totally believe in. The new DIY attitude will allow some media-savvy bands to do a lot we can offer, but not everyone has the experience, and is

aware of the process."

The initiative is the latest gesture by Absolute, which has found itself at the heart of the so-called "DIY revolution", within the UK, with the Wimbledon-based operation working with self-signed, self-driven acts such as Imogen Heap, Melanie C, Bananarama and Marillion over the past year, and before.

For a one-off fee, the Incubate team will incorporate radio pluggers, PR company, manufacturing, reporting, downloads, sales distribution and marketing, while the band/artist retains the copyright in the recording.

"We know who all the cool people are in the industry and we already have an excellent working relationship with them so this seemed like a logical move for us," adds Willis.

The first act to be signed to the label is London-based band Scully, who are currently in the studio with producer Ben Hillier (Blur/Elbow/Depeche



Mode). "We are expecting an excellent response to this new venture at Midem," says Willis. "It may end up that we release a record every month or every three months but it will always be a great single, a great introduction to a real band."

Absolute's Editors work inspired Incubate

are still with the company and are likely to remain exclusive to THE in the long term.

"For example," he adds, "I am in discussion with an important visual company that is based in Scandinavia. I am confident we will conclude the deal in Cannes. Hopefully, there will be others."

"Midem is unique in that it is the best and probably the only place possible to meet up with the industry in general, whether it's business acquaintances, friends or new faces and companies. It's perfect for networking or, as our older geeners used to say, exchanging gossip, ideas and experiences."

Pinnacle will also be on the hunt for global business and showcasing its new international department, headed by Eddie Jones and assisted by Wendy Cohen.

"We're looking forward to having this opportunity to show the worldwide music industry just what Pinnacle has been promising for the past few years with the new international department," says Jones, who moved over from 3mv in May 2004 to set up the division.

"Wendy and I were able to bring more than 15 years of combined experience and knowledge in the international market, which enables us to point our labels in the right direction."

"This is a major new move for Pinnacle and one we are very excited about. From a standing start just over 18 months ago, Pinnacle can now offer their label a worldwide distribution agreement covering Europe, South East Asia, Japan, Australia, US & Canada, offering their labels marketing and retail support alongside their normal UK deal.

"Midem is the perfect opportunity to let the world know what we can offer."

With an increasing number of physical distributors adding a digital element to their armoury, the seminars at MidemNet will certainly be closely followed.

"We are always looking at entering into new partnerships and maintaining healthy relationships with existing clients," adds Pinnacle's

Maskery. "Dominic Jones, our head of new media, will be attending MidemNet, looking at increasing our international representation with digital retailers and meeting with international labels interested in digital distribution in the UK."

As for the key issues at the event, Maskery points to the emergence of mobile distribution for full track downloads and video download as areas where delegates are likely to find the most to talk about.

"With the advent of mobile phone and digital technology, the world of distribution has changed beyond the realm of what anyone could have imagined," says Henry Semmence. "Midem is a way of talking to people face-to-face, who are dealing with these challenges and opportunities on a daily basis."

And there will also be opportunities for distributors to fight for their corner. Although excited by the potentials offered by digital formats, Simon Carver, joint managing director of RSK entertainment, says that Midem offers a the perfect arena for debate about the "complete devaluation of music" and the effect of falling unit prices physical distributors.

With all eyes industry focused on Cannes, this is a great opportunity to set the tone of debate, he says.

"Over the years, Midem goes through phases of varying importance, depending on what's happening within the industry," explains Carver. "At present, it is very important because distributors are facing a potentially major catastrophe because of the devaluation of music caused by the proliferation of download capabilities."

"Customers are downloading from the internet and the quality is nowhere near as good as that of a CD, so they are effectively learning that music is no longer a valued product. This could spell disaster for the entire industry."

Carver points to the classical music industry as an example of what can happen once a genre is devalued. "If you look at the classical music market in the past, it was completely destroyed

by cut-price labels offering ridiculous discounts. The same thing could easily happen to the contemporary music market. I would like to think that at Midem this year the independent distributors will be able to sit down and talk about the price integrity because it certainly needs to be done."

Certainly, although the resources to offer a digital solution are considerable and the learning curve has been steep, many view this as an area with much potential for their existing operations. "Digital seems to be the buzz word in the community," says Bill Shannon.

"It's definitely a part of the future, but at the moment rewards are relatively small and the investment required in it means expertise to drive that side of the business are not commensurate."

"I don't think there's any need for panic to enter the digital market. Its time is coming, but most Indies can improve their trading position more quickly by lapping up bigger areas of the traditional product market."

Although many headlines will be focussed on the bright lights of technological change, for most this remains primarily a physical business, he stresses. "It is clear that digital will be one of the main issues to be discussed by delegates at Midem and MidemNet, but there are exciting areas relating to physical product such as selling into non-traditional outlets which should attract attention," adds Shannon.

"Reaching the casual music buyer with good product is, to me, a much bigger potential market than digital."

"Digital deals will come, but the main emphasis for us this year will be on good, well-presented, well-managed product ranges which we can add to our roster. We've invested substantially in our infrastructure recently and we wish to use it to the max."

Mike Fay also considers the "threat" from digital formats has been overstated. MidemNet will offer a great opportunity to look at what the future holds, but he says that physical distribution as it exists today is not facing terminal decline.

"I do not believe that technology has affected physical distribution significantly," he says. "The industry still needs good bricks-and-mortar operations with logistics expertise. It may well change in the future, but it is going to take eight to 10 years before we see any major alterations in the way things work."

Indeed, for Steve Kersley, operations director at Proper Music Distribution, the digital revolution has opened up as many avenues as it has closed in some respects. While others are busy discussing the potentials of online, Proper will be focussing on business as usual.

"Digital and mobile technology will create the most chatter of course," he says. "But the attention on that also creates opportunities in the physical world that are exploitable."

"It has definitely become less and less of a place where deals are actually done and more a point of contact and communication, face to face," he adds. "But certainly, for our labels it's coming under threat from events such as S&SW, where the emphasis is more on the music than the business."

However, Kersley does concede that any conference going into its fourth decade needed to adapt. While other events such as Popkomm and S&SW are more talent-focused, Midem remains the key destination for business. In this sense, it is unique as ever.

It would appear that after 40 years - and despite increased competition - Midem retains its position as the event to be seen at if you work in the international music industry.

**You'll never replace the power of one-to-one live contact.**

Bill Shannon,  
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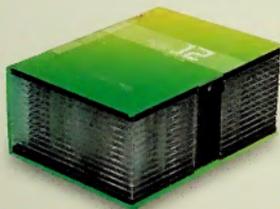
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