

MUSICWEEK



Danger Mouse in Chrysalis link-up

Chrysalis Music Publishing UK has signed a worldwide deal with Danger Mouse, who last week received a producer of the year Grammy nomination for his work on Gorillaz' *Demon Days* album. The company now plans to develop sync opportunities for the artist and producer, and is already

in talks with Nike over the commissioning of a special track for use in a TV ad.

The producer/writer's forthcoming studio projects include new material for Damon Albarn, Sparklehorse and Marina Topley Bird, while his next release will be the album *Gnarls Barkley*, recorded with rapper Cee-Lo. This will be followed by a record with Black Thought, lead MC with The Roots.

"The opportunities with this signing are huge, because he has the pick of who he wants to work with and his ability to move between genres is incredible," says Chrysalis Music managing director Allison Donald. "He's as comfortable working with Sparklehorse as he is with Cee-Lo."

The deal was secured by Chrysalis's senior A&R manager Ben Bodie, who led an

18-month hunt to secure Danger Mouse's signature.

"I knew when I heard 99 Problems on *The Grey Album* that he was a genius and I wanted to work with him," says Bodie.

Alongside his producer nomination, Danger Mouse is also represented in the Grammy shortlist by four other Gorillaz nominations, including record of the year for *Feel Good Inc.* ● Grammy nominations, p5

Mixed blessings for Christmas

Big albums from acts such as Eminem have helped lift retailers' spirits, but price cuts have dampened festive cheer p3

Putting China in their hands

Following Aim's recent delegation to China, Music Week examines this fast-changing market and its opportunities p6

Publishers make leap overseas

Leading publishers look back on a year of success abroad from the likes of Gorillaz, Coldplay and Franz Ferdinand p8

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17.12.05/£4.25

Government proposals likely to create barriers for overseas artists travelling to UK for gigs

UK set for work permit chaos

International

by Jim Larkin

Hundreds of overseas acts may have to cancel UK tours if government plans to change work permit legislation are pushed through.

In a broad bid to clamp down on foreigners working illegally in the UK, the Government is proposing to scrap the current permit system in favour of a new approach. While currently a dedicated sports and entertainment team can process permits in just

two days, the new system will see requests processed at British consulates overseas and is likely to be more costly and time consuming.

But, of chief concern to the music industry is the fact that the new system would make obtaining the permits the responsibility of the individual musicians in their home countries, rather than something UK-based companies can arrange.

The move echoes changes to the US visa system which have caused huge problems for UK bands looking to play in the US.

Sony BMG media senior vice president Alex Cross warns that the new system would "effectively ban US musicians from our country". "This would hurt our business in so many ways," he says. "It's already a hard job organising work permits for foreign artists and the new proposals, if implemented, would make it harder still."

"Many of our major TV shows, radio stations and events book bands at fairly short notice, so securing permits for those artists would be a nightmare. If one member of a band has any

kind of problem, the whole trip is jeopardised."

A campaign to exempt the music industry from these changes is being led by Steve Richard, director of entertainment industry work permit specialist T&S Immigration Services. Richard managed to extend the consultation period by three weeks to the start of December, after arguing there had been insufficient dialogue with the music industry.

"The current system has been like it is for 35 years and it's going to take a long time for US compa-

nies to realise the changes have come in", he says. "A lot of the less disciplined acts are going to be too late in making applications and will have to cancel tours. At a conservative estimate, I'd say at least 100 acts a year would be affected."

The BPI has approached the DCMS on the issue and plans to make presentations to the Government. BPI government relations manager Clova Fyfe says there is still time to affect future policy, as there is an ongoing consultation with the Government.

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Big albums help kick off festive season, but stores forced to cut prices to bring in business

Christmas brings mixed blessings

Retail

by Paul Williams

Eminem may have helped finally to spur the Christmas market into action, but retailers are still reporting one of the toughest festive campaigns in years.

With over-the-counter artist album sales falling by 3.7% year-on-year in November and compilations plummeting 21.9%, pay day and the arrival of the first Eminem hits album a week ago appear to have provided a much-needed kick-start to Christmas trading.

But bringing additional customers through the doors is coming at a heavy cost, as stores across the high street slash CD prices to levels not seen before in Christmas trading.

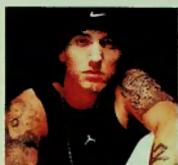
"The biggest concern for us is the value of music," says Woolworths head of entertainment Jim Batchelor. "We're seeing albums at £7.99, which I didn't think I'd see this year. It's a sign of desperation that people are pricing Top 10 albums below £8."

Tesco alone last week had marked the Kaiser Chiefs' Employment album at just £7.97, but such drastic discounting no longer remains exclusively the domain of the supermarkets. The same chain's senior music buying manager Alan Hunt notes, "All areas of multiple retailers are attacking on price." It's trade-wide. It's quite clear there's been a very significant shift in the position of the two high-street specialists on this.

HMV product director Steve Gallant, whose chain was last week charging £7.99 for Sugababes' Taller In More Ways album, suggests such dramatic discounting is needed to try to generate sales in such a difficult market.

"People are pricing aggressively to stimulate the market," he says. "If we weren't doing that we'd be in a less healthy state than even now." Like other retailers, HMV has even resorted to creative tactics, such as a "happy hour" which saw 10% discounts applied to all stock.

Following a sharp November sales fall and a generally tough high-street environment, there are



Driving sales: Eminem has boosted retail, but Kaiser Chiefs are on sale for under £8



sighs that trading is at last beginning to pick up. Artist album sales a week ago improved on the previous week by 31.1% and even the struggling compilations market lifted by 21.5%. Woolworths' Batchelor says, "We had a lot going on last week to drive people onto the high street - Mr & Mrs Smith on DVD, the X-Box 360, the Eminem album - and it was pay day for a lot of people. We did see a good weekend. We're pleased to see the lift, but this has been a slow start to Christmas. We're starting to see the high street getting busy".

Virgin Retail's trading director

Mark Noonan agrees that "Christmas has started to kick in", with the Eminem album generating much-needed footfall the previous weekend. "The album is continuing to sell strongly and in Virgin is selling three times more than our second-placed album," he says.

But, although many of the market's biggest albums last week experienced strong sales lifts week-on-week, sales going into Christmas have been so sluggish for many retailers that trying to make up the numbers in the remaining couple of weeks will be an extremely tough battle. "It's been fairly

tough all quarter really," says HMV's Gallant. "The album market was flat all year until the last few weeks, but it's now been consistently 5% to 10% down year-on-year," he says. "That's about half a million albums not being sold each week compared to last year."

Against that trend, Tesco's Hunt says his chain's own CD sales are up in volume by "quite a decent figure" on the year. "Our trading is strong," he says. "Our stores are very busy. Customers seem to be reacting well to how we've gone to the market. The market generally does remain down, but we're trading well. We've got good growth and we've grown our market share."

However, with Christmas Day falling on a Sunday this year Hunt says any judgement on how the market has performed cannot really be made until Christmas is over.

"The main point is with Christmas on a Sunday this year the final week will be so concentrated because so many people will take that week off," he says. paulw@musicweek.com

Final contenders make moves in packed Christmas market

Universal is mounting a spectacular comeback in the Christmas market with Girls Aloud's debut album swelling its presence in the Top 10.

The Polydor-issued Chemistry last week became the last key release to arrive in quarter four - aside from Gai's latest Crazy Frog album, which comes out today (Monday) - with the top end of the artist albums chart looking unlikely to change significantly between now and December 25.

Girls Aloud were yesterday (Sunday) expected to be joined in the Top 10 by fellow Universal acts Eminem, comfortably holding at number one in his first full week on

sale and across individual retailers' in-store charts (see table), and Sugababes, whose Taller In More Ways enjoyed a huge chart climb after being heavily discounted in HMV. The same major's Pussycat Dolls album was also vying for a Top 10 place, further boosting Universal's presence among the biggest sellers, after it unofficially went three weeks in November without claiming a single album in the Top 10.

In contrast, Sony BMG has been having a spectacular Christmas, having occupied between three and six of the Top 10 places on the artist albums chart in the past five weeks. The

major also denoted traditional leader Universal into second place on the market shares every week throughout November and early December, although the release of Eminem's Curtain Call 10 days ago has helped Universal to swiftly close the gap. However, Universal is unlikely to reach the heights of 12 months ago when, at one stage, it claimed 45% of the Christmas artist albums market.

Sony BMG is providing three of the leading candidates for the Christmas number one through Westlife, Take That and DJ Divo, while EMI's Robbia Williams is a contender. Warner is significantly ahead of where it was in 2004.

Christmas albums: how the retailers see it

Artist/Album	HMV	Sainsbury's	Tesco	Virgin	WH Smith	Woolworths
Eminem: Curtain Call	1	1	1	1	1	1
Robbia Williams: Intensive Care	2	3	4	7	3	3
Take That: Never Forget	8	4	7	4	5	4
Westlife: Confessions On A...	4	5	8	2	7	7
Westlife: Into The Future	-	2	3	3	2	2
DJ Divo: Antena	7	6	5	9	4	6
Girls Aloud: Chemistry	-	8	6	6	6	5
Gai: Denon Days	5	7	-	-	10	10
Princess Bebe: P2P	6	9	8	8	8	8
Kelly Clarkson: Breakaway	-	10	9	-	8	9
James Blunt: Back To Bedlam	-	-	10	10	-	8
Virgin: Noel #2	-	-	2	-	-	-
Will Young: Keep On	3	-	-	-	-	-
Coldcut: X&Y	-	-	-	5	-	-
Sugababes: Taller In More...	9	-	-	-	-	-
CEC & Friends	-	-	-	-	-	9
IT: What's Eye To The...	10	-	-	-	-	-

THE MUSIC WEEK PLAYLIST



CORINNE BAILEY RAE
Choux Pastry Heart (feat.)
These kids have it in abundance - a sparkling song, a great, compelling sound and the buzz is there too (single, late Feb)



LORRAINE
I Feel It
These kids have it in abundance - a sparkling song, a great, compelling sound and the buzz is there too (single, late Feb)



NEIL DIAMOND
12 Songs
(Columbia)
Rick Rubin has done it again, buffing up a musical legend and creating something special (album, Feb 20)



ARCTIC MONKEYS
Whatever People Say I Am, That's What I'm Not
(Domino)
The new stars deliver an album as relentlessly effervescent as their debut hit (album, Jan 30)



TEAM LG
The Way We Do It
(Kemington)
Raunchy electronic love songs from South Of The River, which is guaranteed to warm the hardest of hearts (album, Jan 9)



ORSON
No Tomorrow
(Mercury)
Radio-friendly, hook-laden and with enough attitude to conquer the coldest kids, these guys have it all (single, tbc)



COLD CUT FEAT. ROBERT OWENS
Walk A Mile In My (New) Time
(New Time)
This old school workout is a stunning return to form - and a future single from the forthcoming album (album track, Jan 30)



NOTORIOUS B.I.G. FEAT. 2PAC, MARY J. BLIGE AND NAS
Living In Pain
(Badboy)
One of the standout tracks from the forthcoming Duets album (from album, Jan 23)



BETH ORTON
Conceived
(Newcastle)
A beautiful, simple tune from the unnamed queen of the unnamed queen (single, end of Jan)



NOUVELLE VAGUE
Vague
(Ponice)
Kicks (Ponice)
Now on an TV an Underlines cover from an album which has quietly sold 100,000-plus copies (single, Jan 30)

Indie in talks with eight groups over partnership deal Publishing on block as Sanctuary regroups

Companies

by Robert Ashton

Sanctuary Group is preparing to sell off part of its music publishing business as it looks to resolve its ongoing financial problems.

Executive chairman Andy Taylor, whose group has already sold its books and mobile recording studio interests, says the independent is in discussions with eight groups and expects a deal to be concluded as soon as the New Year.

Ideally, Taylor is hoping to deliver a "partnership" deal, with Sanctuary retaining a stake in the catalogue. He points out that, although Sanctuary has made significant investment in music publishing over the past few years, including the acquisition of catalogues such as Trejan, the business has still not achieved the "critical mass" needed to deliver steady profits.

As a result, he is considering finding a partner who is in a better position to continue investing in the business. "It is still in an investment mode area and you need critical mass to justify it," he says. "We will still want an involvement to deliver acts into the joint venture."

The move could deliver a huge chunk of cash that the group needs to pay off its debt, which Taylor admits has "moved up a little" from



Our model is sound. We hit a glitch with the urban model, but we have now stabilised

Andy Taylor, Sanctuary

the £120m it had earlier this year. But Taylor and his board are also examining the option of selling the studio business and are planning a share issue to raise money to pay off all or part of the debt.

Evolution Securities is being charged with implementing the equity fund raising, which again will happen soon, possibly before Christmas. However, the success of this is not guaranteed, with Taylor conceding the amount of money raised "depends on the appetite of the market". Existing shareholders' stakes could be diluted, but Taylor believes this is the only option that gives shareholders, including Endemol founder John de Mol, the chance to get their money back.

"The people who supported us through the growth stage should be able to benefit," he adds. "Our model is fundamentally sound. We hit a glitch with the urban model, but we have now stabilised."

Taylor supports the group still has the support of its bankers, but also accepts that if the equity fund raising does not succeed in creating further funds, Sanctuary may need to investigate other options to reduce the debt levels. These could include a debt-for-equity swap or even an attempt to persuade its bankers to write off some of the debt.

On top of these moves, Taylor is relinquishing his chairman role - he will continue as CEO - and bringing in a new non-executive chairman. The group is also bringing a new finance director into the group, with Mike Miller ceding that role to concentrate on his operational and business development duties. The board is currently progressing with the audit process and is most likely to announce its full-year results around mid-January. The group has already signalled that it expects to post an EBITDA loss before exceptional items such as restructuring costs. The group is also expecting provisions and write downs to be in the region of £130m to £170m.

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JOSE GONZALEZ

SNAP SHOT

Jose Gonzalez will be the first artist to plug into a new marketing and promotional arm of Vital Distribution, which is being established for releases which could benefit from more marketing muscle, while retaining their independence.

Interest in Gonzalez's debut UK album *Vincent* has blossomed since his album *Rock Heartbeats* was used in Sony's new *Brew TV* ad, resulting in a string of offers to license the album from indie label Peace Frog.

"We had major offers to license the record, but if we keep doing that we cease to be a record label," says Peace Frog managing director Peter Hutchinson, who has seen pre-

orders of 50,000 units since the ad went to air three weeks ago.

"Partnering with Vital allows us to keep the record independent and hold onto the copyright while Vital finances the marketing and promotion."

Vital managing director Peter Thompson says the fact that such a potentially massive release can remain independent is testament to the changing market.

"The significance of an artist like Jose and a label like Peace Frog remaining independent shows what is going on out there," he says. "Artists can be taken to high level through an indie."

Heartbeats will be released on January 9.

CAST LIST: Press: Nathan Deaver, Dog Day Radio; Russell Yates, Cool Budge; Management: Morgan Johnson, Lagunita; A&P/Recording Entertainment: AB Agart; Kalle Ludgren, The Agency Group A3 (Sweden); Latini, Peace Frog.

Spice Girls guru takes on Elvis Presley brand

Simon Fuller is putting his legal tussle with Simon Cowell firmly behind him by focusing on his next big project - the King of rock'n'roll Elvis Presley.

With the Fuller-founded 19 Entertainment and Elvis Presley Enterprises sharing the same owner in US group CKX Inc, Fuller has been drafted in to apply his immense brand development skills to developing Presley-related programming and shows.

CKX, which acquired 19 Entertainment for \$210m in March after buying an 85% stake in Elvis Presley Enterprises the previous December from Lisa Marie Presley, has been busy

clearing back many of the Presley rights and now owns or controls the commercial utilisation of the name, image and likeness of the icon, the operation of the Graceland museum and the revenue derived from Presley's specials, films and some of his music.

With Fuller's expertise at brand development, CKX has been keen to let the Spice Girls creator

loose on Presley. An insider says, "There is so much archive footage with Elvis meeting other stars, lots of which has not been seen. There are so many ways in can be exploited and that is what Fuller has been busy doing."

The potential money-making opportunities from Presley are enormous, with the singer heading Forbes' annual list of dead celebrities by generating \$450m a year. The first fruits of Fuller's work on the King are expected to appear in the next six months.

Meanwhile, the High Court events last month between Fuller and Simon Cowell do not appear to have dimmed the pair's eagerness to continue working together. As part of the out-of-court settlement, Cowell will work on at least the next five seasons of American Idol, which is produced by Fuller's 19 Entertainment and FremantleMedia.

The source suggests Fuller and Cowell are also collaborating on another TV format, although no details have yet been released.

Real rethinks digital launch

RealNetworks has temporarily sidelined the UK arrival of its US-based Rhapsody music subscription service in favour of launching a British-built and devised music portal.

Since the launch of Rhapsody-Go in the US last April, RealNetworks has indicated on several occasions that a UK version would arrive "imminently", but it has since reviewed its plans.

Rhapsody, the company's US-based full subscription service, has not been entirely shelved for a potential European launch. RealNetworks International head of music Gabe Levy notes, "Real is actively considering its European strategy for Rhapsody, but no launch date is available yet."

Instead, the company's UK focus will now be on music portal Real Music, which will join the likes of HMV, Virgin, Yaho and Napster in offering a subscription service to the UK digital market.

However, Real Music incorporates a number of other features, such as a 4,000-track video library, to differentiate itself from other services.

"Real is attempting to fill a gap in the UK market," one industry observer suggests. "There are already a handful of subscription services and no-one is that sure that the revenues are adding up to anything substantial."

In the UK, Real Music will replace the company's popular Radio Pass service, which currently has 1.3m monthly users, giving them access to 3,000 stations. It will differ from its Rhapsody and Radio Pass counterparts, which bind users to one PC only, by being web-based, meaning the service

can be accessed from any computer.

The £8.50-per-month subscription gives users access to 300 bespoke radio stations, 4,000 videos sourced from VidZone, and will launch a MySpace-style service ahead of MySpace's own planned official UK launch next year. This will allow unsigned acts to upload music and photos and have material rated by other users. Downloads and ringtones on the service will cost upwards of 99p.

Levy says, "We have learned that online radio is a popular service to provide to music fans, particularly those who want to discover new music but do not want to deal with the hassle of building personal song-by-song playlists."

Music Choice has been used to build part of the front and back end of the portal, while there are reported deals with more than 200 independent labels and the majors, apart from Sony BMG, which is yet to sign up.

We have learned that online radio is a popular service

Gabe Levy

► 'It's been a very good year. Every company has been more proactive' - Publishing feature, p9



Lobbyists flex muscles in Brussels over anti-data law

After a flurry of last-minute lobbying and backroom deals in Brussels, the music industry appears to be winning the anti-piracy data battle with the European Parliament voting on the Data Retention Directive tomorrow (Tuesday).

The Directive is being drawn up to provide a European-wide law for data traffic generated by devices such as mobile phones and e-mails. The Directive governs issues such as how long companies should be obliged to store information and who that information should be made available to.

The music industry has argued that the data is needed for at least six months and must be made available to enforcement authorities if bodies, such as the IFPI, are to continue their anti-piracy campaigns through the courts.

However, it has faced tough opposition from telecoms and civil liberties groups, who believe such data should only be made available as part of anti-terrorism measures. Late last week there was a flurry of activity, as MEPs made last-minute amendments to the Directive and the Parliament's two largest political groups agreed a compromise deal that insiders suggest is "flicky".

Explained: The Data Retention Directive

■ The legislation standardises the length of time details of telephone calls and internet use are kept across the EU.

■ The main purpose of the legislation is to combat serious crime such as terrorism.

■ The proposals call for telecoms companies and ISPs to retain data from all EU-wide telephone calls and internet use for six months. In many EU states, data is only retained for the length of the billing period.

■ The type of internet data retained would include the computer's IP address, phone numbers, subscribers' names and addresses and log-on times and dates.

to be voted through this week.

The music industry's fight to ensure data is retained is being headed in Brussels by the Creative and Media Business Alliance, which counts the majors and the IFPI as members. Olivia Regnier, European regional counsel IFPI Brussels, warns that if the data is not made available it could seriously hit the industry's ability to track file-sharers and serve lawsuits on them. "We are seriously concerned," she says.

However, she and IFPI European regional director Frances Moore now believe the arguments could be moving in the industry's favour with the EU parliamentary civil liberties committee recently backing calls for the data storage to be set at between six months and one year. Last week's compromise deal between the Socialists and Christian Democrats also proposes between six and 24 months' retention with member states, such as the UK, deciding who has access.

The IFPI would be happy with this because, according to Moore, six months is the minimum necessary to allow the music industry to track internet pirates. Moore adds, "The current text is flexible enough not to hamper our internet anti-piracy activities. This was our only objective when we got involved in this Directive."

But Open Rights Group executive director Susan Chamlin believes the music industry should not be allowed access. "There is no case for the music industry to use this data in order to further its own agenda," she says. "File-sharing may be a thorn in the music industry's side, but it can in no way be seen as a threat to national security."

UK-signed acts Gorillaz, Paul McCartney and U2 namechecked in four key award categories

Grammys reserve top tables for UK

Awards

UK-signed artists will be sitting at the top table at this coming year's Grammy Awards after winning nominations in the night's four key categories.

As part of a haul of nearly 40 mentions in the non-classical categories, UK or UK-signed talent is nominated for record of the year, album of the year, song of the year and best new artist, the four awards generally recognized as being the most significant at the annual event.

Gorillaz will be looking to emulate fellow Parlophone sign-

ings Coldplay's record of the year win two years ago with Clocks after being nominated in the category with Feel Good Inc, while the same EMI company's Paul McCartney follows an album of the year nomination in 1997 with *Flaming Pie* by appearing in the same category with *Chaos and Creation In The Backyard*. He is joined in the category by Island signings U2 with *How To Dismantle An Atomic Bomb*.

U2 will be further looking to add to their previous haul of 16 Grammy awards with a shortlist for song of the year for *Sometimes You Can't Make It On Your Own*, while fellow Island act Keane



Gorillaz on 'record of the year' shortlist

make their Grammy bow with a nomination for best new artist.

Gorillaz and McCartney's nominations in the main four cate-

gories are part of a notably strong showing by EMI's UK roster across the entire nominations shortlist, which was announced last Wednesday. Coldplay alone claim four nods and *U2* gets three, plus one each for their respective current albums' producers Danger Mouse and Nigel Godrich, while the major also claims mentions for the Chemical Brothers (two nominations), Coldplay (three), LCD Soundsystem, Kylie Minogue and The Rolling Stones. The 48th annual event takes place at the Staples Center in Los Angeles on February 8.

Capitol UK international director Kevin Brown says,

"What's particularly satisfying is it's not just various genres of artists, but artists at various stages of their career. LCD Soundsystem are right at the start. Gorillaz are a relatively new act and then you have the likes of Coldplay and the Chemical Brothers and the Stones and Paul McCartney. It's a fabulous spread," he says.

U2 lead the UK-signed contingent with five nominations, and will face Parlophone's Coldplay and Domino's Franz Ferdinand for best rock performance. Other UK acts nominated include Eric Clapton, Fatboy Slim, Jamiroquai, New Order, Robert Plant, Seal and Rod Stewart.

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Following indie labels organisation Aim's recent delegation to China, *Music Week* takes a look at

companies aim to crack face

International

by Ajax Scott

There can be few stronger statements of Chinese intent than the new high-speed Maglev train, which whisks passengers from the airport right into the city centre. Travelling at a top speed of 430kmph, it is a symbol of the new China, the country which will host the Olympic Games in 2008.

Foreign-designed, locally built and setting the pace for other countries to follow, it is a neat metaphor for the speed with which the country's music industry is exploding – with one big difference. While the train is expensive and therefore often nearly empty, digital music in China is usually dirt cheap – or, more often, free – and therefore, hugely popular.

Indeed, anyone looking for a glimpse of where the music industry may be in the future need look no further than China. For this is a country where legitimate physical product is rapidly disappearing and exists increasingly to promote digital sales, where unknown artists are discovered and promoted on the internet rather than traditional media (although Supergirl, the local version of Pop Idol, has also been a TV smash); where ringtones, ringback tones and such like are becoming key revenue generators; where record companies act as the managers, publishers and concert promoters for the artists they sign; and where telecom still earn more from music than established music companies. Welcome to a version of the future – albeit one which is in complete flux, as competing forces battle to see who will rule supreme in the new era.

As China's economy continues to open up, the opportunities for its music business have excited considerable interest for the best part of a decade, with both new local companies and then the multinationals setting up shop. And there has been constant interest from a wider range of players, including, for the past two years, a UK trade mission sponsored by UK Trade & Investment and led and co-ordinated by Aim, with input from Swan Enterprises as local consultants.

There are simple reasons why there is such interest. With a population of 1.3bn and GDP growth running at 9.5% in 2004, China offers the largest potential market

in the world, albeit one that has only experienced popular music as we know it since the mid-Eighties. The IFPI estimates that the volume and value of legitimate physical sales rose by almost 7% in 2004 to 123.6m units with an equivalent value of \$211.5m. However, this is still only equivalent to 0.4% of global sales and places the country 20th in the global rankings behind territories such as Switzerland and Austria.

For most of the past decade, the market has been stunted by piracy – pirate CDs sold for RMB5-10 (£0.33-£0.67) compared with RMB25 (£1.67) for their legal equivalent – which is estimated to

The government have made the laws but it's not their job to police copyright issues

Matthew Daniel, R2G

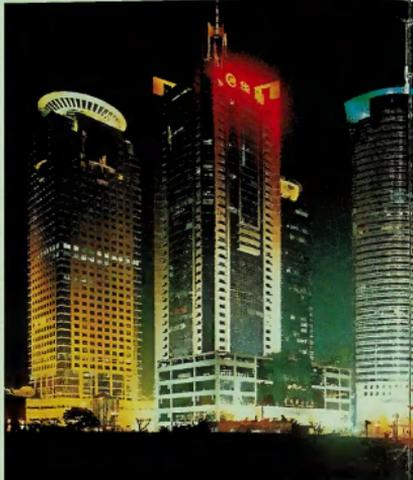
account for as much as 90% of physical sales on some releases. However, while physical piracy remains a huge problem, there are signs that the situation is improving in some parts of the country as foreign pressure and WTO membership forces the government to crack down on street piracy.

Indeed, during the recent Aim trip to Beijing and Shanghai, there was far less evidence of pirate CDs being sold openly on every street corner than just a year earlier – and where there were pirate discs they were more likely to be film DVDs. Meanwhile, when *Music Week* was led down an alley way to see what was on display in a backstreet shop the repertoire on offer – which included the

already offering far more opportunities – and threats – for the music business. Mobile phones are omnipresent – there are 377m cellphone users in China. Internet penetration is also soaring – it is estimated that there are already 100m-120m internet users in the country, of whom up to 90% are estimated to have accessed music online. The number of internet users is forecast to rise to 240.4m in 2008, according to iResearch. According to the same source, the value of digital music leapt from RMB300m (£33.3m) in 2003 to RMB2.78bn (£185.3m) in 2005, with mobile outnumbering online revenue by 10 to one, and the total is forecast to hit RMB5.1bn (£540m) in 2008 with the arrival of 3G services. The record label share of this digital revenue is forecast to reach RMB130m (£8.67m) in 2005 (compared with RMB560m (£37.33m) from physical sales), with the total rising to RMB580m (£38.67m) in 2008 (compared with a physical total of RMB490m (£32.67m)).

If this suggests a promising future, it is only a fraction of the market's potential due to the rampant spread of online piracy in just a few years. Only 1.5% of online music consumers in 2005 are thought to be paying for the music, with the vast majority downloading it illegally from the 7,200 sites which have sprung up offering audio streams and downloads (only 10% are licensed).

By far the most popular services are the local search engines and sites, such as Baidu.com and Sogou.com, which offer access to music and lyrics. Meanwhile, there is a host of legal and illegal music-focused sites offering the full range of services, among



Changing face of China: the Shanghai skyline (above); the Aim delegation at local station Mei

loads at RMB2 (£0.13) per track and Wanwa.com (RMB10 (£0.57) monthly subscriptions, RMB1 downloads), plus P2P services including kugoo.com and Taiwan-based Kuro.com. Nearly all of the services are monetising the demand for digital music either via ringtones, ringback tones and the like or signing up artists directly. Such is the potential perceived in the market that no fewer than seven China-based service providers have launched on the US Nasdaq market with offerings based largely around music (much of it unlicensed).

Against this backdrop are signs that the crackdown on illegal services may be slowly beginning to create a more favourable environment for legitimate operators, as the government starts to take copyright law more seriously and local and multinational operators strike licensing arrangements with service providers and e-tailers such as Soundbuzz. Meanwhile, most of the majors are understood to have withdrawn their digital rights from local collection society MCSC two months ago in order to find alternative ways of collecting money from online and mobile usage.

Also upping the ante is Beijing-

based R2G, which has set itself up as a legitimate content aggregator and service provider, as well as piracy investigator and, where necessary, pursuer of copyright infringement cases. Founded by one of China's leading technology entrepreneurs, the company is constantly searching more than 300 sites for copyright abuses on behalf of its clients and has launched legal actions for Universal Music Publishing, BMG Music Publishing and local indies. Most high profile has been its action against Baidu.com, which resulted in China's largest search engine dropping links to thousands of pirated music files. As well as pushing for the removal of illegal files, its strategy is also to persuade sites to sign up for the legitimate content it is aggregating.

However, taking action is in itself no simple task. "To sue, you need to prove ownership of music and prove infringement. You can't do the latter without doing the former, but even proving who wrote a song can be very difficult," says R2G business development director Matthew Daniel. "The government have made the laws, but it's not their job to police IPR issues. Pornography and politics are seen as different because they affect the moral fibre of the people, but music is not on the national agenda. It's up to entrepreneurs to prove their case."



likes of the Kaiser Chiefs and Coldplay – was clearly aimed at tourists rather than locals.

Whatever happens with physical piracy, the digital world is

them 9skye.com (which charges RMB15 (£1) for a monthly online radio and streaming subscription service offering access to 12,000 tracks or a la carte down-

AIM DELEGATION TO CHINA
The delegation included representatives from various the industry including labels – Max Bloom (Concert Music), Unley Bookley

(Maldori), Pat Fulgini (Chocolate Fingruards), Chris Goss (Hogarth), Saffa Jeffrey (Taste Media), Steve Lewis (Oration Management), Geoff

Manoy (Fabric), Alister Nicholson (Ninja Tune), Debby Noble (Emery) and Musicians – Matty Welch (Van), Scott (Big Hugs Productions), Wheeler (Beggars), Biquard – to

Fung (Dintino) – with key input from and rights societies – Lion Dorey (AIM) and (MCPS PRS). The delegation leaders were led by Geoff Manoy from AIM and Pat Patterson from UK Trade & Investment,

At this unique market, which offers both opportunities and dangers for the UK music industry

Fast-changing Chinese market



Market at the Great Wall; a selection of product available in the market, legitimate and otherwise

major starting local joint ventures. In the face of rampant piracy, poor copyright protection and language barriers, the majors have not prioritised western artists, focusing instead on their regional Asian stars and increasingly moving into local signings. Chinese indie is also starting to emerge looking to release other sorts of music.

One such company is Beigia, recently launched by former Universal executive Jimmy Wang. More established is Modern Sky Entertainment, which in the eight years since its launch, has ploughed an alternative furrow with local bands specialising in indie rock and electronica, as well as more mainstream music. It even licensed Radiohead's Kid A in its studio to record with local early Eighties indie throwback band Retros. With a distribution network spanning 40 cities via 120 local wholesalers and 100 of its own shops, the company has set up a genuine alternative network, although company general manager Lihui Shen admits it has sometimes been a struggle.

The concept of music publishing is less established since publishing rights are normally controlled by the record label and there is little tradition of paying ongoing royalties rather than simply a one-off upfront fee. Thus, successful writers tend to earn one-off payments of RMB20,000-30,000 (£1,333-£3,333) for a song; with labels paying publishers RMB1,000,200 (£67-£133) to cover a song. While publishers have long been active in Hong Kong, there are few set up on the mainland, and the activity is still prohibited for standalone foreign-owned operators.

One company which is attempting to blaze a trail is Fairwood Music, which set up an office in Shanghai under the leadership of Carolina Booth, who previously worked at Instant Karma in the UK. "Collecting money is hard – it's easier in some other south east Asian territories," she says. "But it's fantastically exciting here because there are loads of areas to work on, especially live and digital for collecting revenue."

The live scene is also starting to open up as it becomes easier to stage concerts and club nights; indeed, since 2004 foreign-owned promoters can form joint ventures with local operators. Western DJs such as Sasha and Judge Jules are regular visitors to the upmarket clubs of Shanghai and Beijing, even if there is little underground dance culture to speak of. And there is a growing number of con-

Taking first steps into China

Few if any of the members of the recent AIM delegation had any delusions about the ease of doing business in China. Indeed Swast Enterprises, the Singapore-based marketing consultancy founded by Asia veteran Stuart Horman which coordinated the trip, made sure that anyone taking part arrived prepared. "This is a complex market and there is no point in burning up thinking you will walk away with a bunch of deals," he says. "This is all about doing business in the long term."

However, everyone who took part came away feeling enthused about the opportunities that may await down the line. Some are even now lining up records to release there, participate in live events and even coordinate co-writing sessions. And all agree that spending time with such a diverse cross-section of the UK music business was in itself both educational and extremely worthwhile.

In both Beijing and Shanghai, delegates attended a well-organised series of presentations spanning record companies, digital aggregators, broadcasters, lawyers, ad agencies and live promoters, as well as input from the British Council, which has in recent years facilitated live shows in China by the likes of Morcheeba, Ladytron and A Man Called Adam and is discussing a strategic partnership with Channel (V). All the delegates also got the chance to present themselves to local executives, many of whom were already familiar with the likes of established names such as Ninja Tune, Beggars Banquet and Fabric and were queuing up afterwards to talk about potential partnerships. And, most important of all, were the networking opportunities throughout the day.

A month on from the trip and most of those who took part are now following up business opportunities. Simon Wheeler says that Beggars is currently weighing up a number of potential deals, although it may still be too soon actually to release product into the market. "It's all about trying to build a decent base and develop those all important relationships," he says. Dutch Van Spall from Warwickshire-based Big Help Music is in the process of finding live dates in Shanghai next summer for his new singer-songwriter Marie and is also exploring co-writing opportunities with a popular Chinese artist.

Publisher Stuart Horman says he is talking to the British Council about coordinating a writer exchange programme in the short term, as well as

developing longer-term plans. "There are no intellectual property laws that can help in the moment, but once they start working in the international market it's going to have to happen," he says.

Pat Fulgini from Chocolate Fingruards UK, that returning to the UK, the company was seen approached by concert promoters and internet portals for three of its acts. "This will-organised trade mission to China has been such a deep and rounded insight into this vast territory and introduced the label to some serious key players in the Chinese music industry," he says.

Chris Goss from Drive & Bass label Hospital says, "I thought I might not come back with anything more than some memories and nice photos, but we have already had an initial offer for some club shows and also some conversations about licensing, although that may be too soon and our priority is to focus on the clubs."

Ninja Tune's Alastair Nicholson says he has already done a publishing deal for the two tentacles with Fairwood and two label licensing deals on the table, plus plans for a regular Solid Steel club night. He also hopes to see some interesting demos and might even sign Chinese material. "That would make it really exciting, and would be a non-cultural crossover into a genre which grows a local scene," he says. Meanwhile, the team at Archangel, a writer/publisher joint venture which is looking to develop longer-term ties in the region in order to develop local talent with international potential, is planning to return to the region in February.

Simon Wheeler says that Lion Lewis says he found the trip very inspiring. "The mission was very eye-opening and the seminars and activities organised were very proactive and useful," he says, adding that he is working towards organising a showcase for Mogwai during 2007, using contacts made during the trip, as well as planning a number of shows with other artists next year.

"It is important for Aim to report the mission on an annual basis," he says. "The UK companies need to penetrate the frontier market of China is growing. We have so much talent and expertise here in UK and it will be a shame and a waste if other European nations don't see to China. Already, Norway, Sweden, Germany and Dutch music companies have a stronger presence there than UK companies."

concerts featuring Western artists, among them the Beijing Pop Festival, which launched earlier this year with a line-up including Common, Derrick May and Ian Brown and saw 10,000 people pass through its gates in two days.

Meanwhile, Channel (V), the New Corp-backed regional music broadcaster which has built up a strong presence in China thanks to its availability on free-to-air local channels, is also organising live events. A Man Called Adam played at its Summer Shake event outside Shanghai in July and a UK music festival is planned to tour around the region next summer.

It is no exaggeration to say that trying to get a grip on the market is

tricky even for those based locally. "Everything is changing all the time – what you hear one month will have changed the next," says Fairwood's Booth.

But much optimism remains. "There are huge problems but, beyond question, the prospects are very bright," says Jimmy Wang. "I believe it's going to have a glorious tomorrow, because there are lots of opportunities."

"Maybe now is not the right time to make money but it is definitely the right time to start making a mark," says Modern Sky label boss Wang. "In three years ago, it was impossible to do a live tour, even for pop artists, and now it's very easy. It's all changing so fast."

It will also be a tough process to convince consumers to pay for music. "Many people are still using free services, so the first thing we have to do is to educate people about having it. If we started off with very high prices like iTunes in the US then not many Chinese users would accept it. Users are paying RMB15 (£1) monthly for unlimited ringtone download service," says Ken of Soundbuzz, who predicts that subscription will ultimately be the model that wins through.

Local repertoire dominates both digital and physical sales, with Western artists accounting for a paltry 5% of sales, and regional Asian artists taking a further 50%. Meanwhile the rise of the internet has driven the emergence of a rash of new artists who have gained popularity solely online, driven and marketed by the larger service providers; at any one time, three of the top five tracks are likely to be so-called "internet songs", although the artists themselves only make money from ringtones. The run-down success story of the past 12 months has been Mice Love Rice, which started life as a ballad written by the unknown Yang Cheng-gang and went on to spawn a rash of online cover versions; the song has now reportedly been downloaded 100m times and earned ringback tone revenue of

RMB50m (£3.33m). Meanwhile, 2004 breakthrough internet artist Dao Lang, who has now signed to Universal, has sold ringback tones worth a reported RMB60m (£4m) compared with an estimated net profit of RMB6m (£0.4m) from his 3m CD sales.

The only Western artist to make a recent impact has been Asian scene veterans Michael Learns To Rock, whose English-language version of a popular Can-

Everything is changing all the time - what you hear one month will have changed the next
Caralinda Booth, Fairwood Music

inese song has sold 450,000 downloads. Not only do foreign records still need to be approved by censors at the Ministry Of Culture, but local companies have a quota limiting the number of international releases that can be issued each year.

The explosion of online music in just three years has coincided with the emergence of a more traditional industry infrastructure in other areas. Although the first record company boom dates back to the early Eighties, there has been renewed activity with local independents starting up and the

THANK YOU TO ALL OF OUR WONDERFUL SONGWRITERS FOR ANOTHER GREAT YEAR

SINGLE HIGHLIGHTS 2005

THE IMPORTANCE OF BEING IDLE - OASIS - Noel Gallagher
ONE NIGHT / I GOT STUNG - ELVIS PRESLEY - Dave Bartholomew, Pearl King, Anita Steiman
EMPTY SOULS - MANIC STREET PREACHERS - James Bradfield, Nicholas Jones, Sean Moore
WRAP MY WORDS AROUND YOU - DANIEL BEDINGFIELD - Daniel Bedingfield
NEGOTIATE WITH LOVE - RACHEL STEVENS - Miriam Nervo, Olivia Nervo
SO MUCH LOVE TO GIVE - FREELOADERS FT THE REAL THING
I LIKE THE WAY - BODYROCKERS - Dylan Burns
SOMEWHERE ELSE - RAZORLIGHT - Borrell

GIRL - DESTINY'S CHILD

HOLD YOU DOWN - JENNIFER LOPEZ FT FAT JOE

LYLA - OASIS - Noel Gallagher

YOU AND ME - UNITING NATIONS

LOLA'S THEME - SHAPESHIFTERS

LAY YOUR HANDS - SIMON WEBBE - Matt Prime

DON'T LIE - BLACK EYED PEAS - Chris Peters, Drew Peters

SUDDENLY I SEE - KT TUNSTALL - KT Tunstall

NINE MILLION BICYCLES - KATIE MELUA - Mike Batt

HAVE A NICE DAY - BON JOVI - Richard Sambora

WE BELONG TOGETHER - MARIAH CAREY - Sandra Sully

INCOMPLETE - BACKSTREET BOYS - Helena Jade Lund

NOOKIE - JAMESY P - Christina Deakin

STICKWITU - PUSSYCAT DOLLS - Robert Palmer

TALK - COLDPLAY

NO WORRIES - SIMON WEBBE - Matt Prime

COUNTING DOWN THE DAYS - NATALIE IMBRUGLIA - Matt Prime

HUSH - LL Cool J - James Todd Smith

SWITCH IT ON - WILL YOUNG - Will Young, Ronnie Peterson, Steve Wolfe

UNDER THE WEATHER - KT TUNSTALL - Katie Tunstall, Tommy Danvers

NUMB / ENCORE - JAY-Z & LINKIN PARK

SOLDIER - DESTINY'S CHILD / TI / LIL...

OTHER SIDE OF THE WORLD - KT TUNSTALL - Katie Tunstall, Martin Terefe

HOW WE DO - GAME FT 50 CENT

HEY NOW (MEAN MUGGIN) - XZIBIT

DON'T PLAY NICE - VERBALICIOUS - Carlos Keery-Fisher

BREATHE - ERASURE - Vince Clarke, Andy Bell

A NIGHT TO REMEMBER - LIBERTY X

AND THANKS TO

Wayne Hector, John Reid, Mikkel Eriksen, Don Black,

Gary Barlow, Eliot Kennedy, Richard 'Bliff' Stannard.

ALBUM HIGHLIGHTS 2005

Don't Believe the Truth - Oasis

Eye to the Telescope - KT Tunstall

Inasmerize - System of a Down

War of the Worlds - Jeff Wayne

Piece by Piece - KT Melua

Sanctuary - Simon Webbe

Great Escape - We Are Scientists

Analogue - A-Ha

Ancora - Il Divo

Keep On - Will Young

Guero - Beck

The Greatest - Ian Brown

Singles - Travis

The Way - Daniel Bedingfield

The Mighty Rearranger - Robert Plant

Face to Face - Westlife

Push Barman to Open Old Wounds - Belle & Sebastian

Lee Ryan - Lee Ryan

Up all Night - Razorlight

... JUST SOME OF THE HITS

OUR WRITERS HAVE ENJOYED DURING 2005

Whether it's due to improved exposure or simply the quality of the music, UK artists and writers have enjoyed an incredibly successful 12 months internationally, writes *Ben Cardew*

Publishers take proactive route

As they prepare for the annual Music Publishers Association (MPA) lunch this Friday, the UK's publishing community will be looking back with a warm and satisfied glow on a year of considerable – if occasionally unheralded – success.

Quite simply, it has been a cracking 12 months internationally for UK artists; particularly so in the US, where Coldplay and Gorillaz have grabbed the headlines, but a host of others, from James Blunt, Franz Ferdinand and Fiorety to seasoned campaigners such as Paul McCartney have all made their mark.

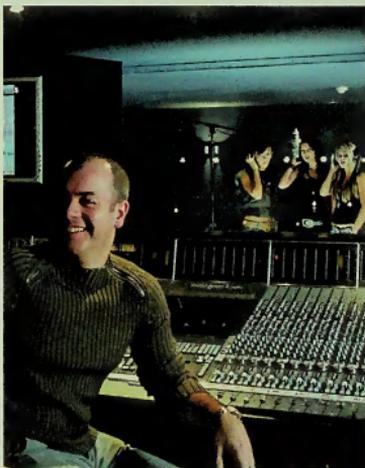
However, it is not just artists who have taken the plaudits. It has also been a solid year for those talented individuals whose surnames reside in the brackets below the song titles. Certainly, despite pop taking something of a back seat in the UK, writers such as Steve Mac (Darah) and Wayne Hector (Sony/ATV) have cemented their reputations abroad – the former with Il Divo, the latter with country band Rascal Flatts as well as the pop opera five-piece. Brian Higgins' *Xenomania* has kept the hits flowing for both Sugababes and Girls Aloud, while it has taken another Brit, Stuart Price, to get Madonna back on the dancefloor.

"It's been a very good year," says EMI Music Publishing's Guy Moot, who stepped into Peter Reichardt's shoes as managing director back in May. "There's generally been a lot of good music and it has been more shared around this year. Every company has become a lot more proactive."

Quite why UK artists and writers have managed such a profitable year internationally is difficult to establish, although David Howells, managing director of independent publisher Darah Music, believes that Americans have always appreciated the UK pop sensibility. "The Beatles couldn't have come from Philadelphia and Prince couldn't have come from Liverpool," he says. "Sometimes there is a difference that is attractive. Americans really admire and like that difference. When they are exposed to British acts and writers they tend to respond positively."

However, he acknowledges that finding opportunities for British writers remains difficult. "The comparative lack of UK success in the past few years had nothing to do with a lack of talent. It's a lack of exposure, but that is starting to change."

Certainly, the likes of Coldplay and Gorillaz had bona fide hit albums on a worldwide scale – the former held on to the US top spot for three weeks in a row – and, following in their slipstream, UK writers have benefited greatly. Arguably, even a programme such as American Idol being fronted by Simon Cowell has helped open the door further.



Of course, it could be – and this is a perception endorsed by many – that British artists and writers have also upped the quality of their output of late, embracing a far less parochial sound. If this is the case, then publishers as much as record companies must take some credit for signing artists at an early stage in their careers and helping them to develop.

"I know the world thinks that publishers are just about songs, but what we do is all about making a difference to artists and their recording careers," says Paul Curran, group marketing director of BMG Music Publishing, which enjoyed success in 2005 with Keane, Joss Stone, Coldplay and Blair Mackichan, who provided country artist Trace Adkins with his US hit *Rough & Ready*. "There is a gap between grassroots development and A&R, from the start of your career to getting a deal," adds Curran. "There are only four majors and it's hard to get a deal, but we make artists better prepared, so they can tick all the boxes."

Seven Webster, director at A7 Music agrees. "The role of publishers in the UK is much more hands-on, compensating for the lack of A&R in



Keeping the hits flowing: (clockwise from above left) Steve Mac, Stuart Price (with Madonna) and Brian Higgins of *Xenomania*

record labels," he says. "Most proactive publishers are making records and putting them on the radio. We do everything that a label would do." Webster labels this phenomenon as "publishing" – or management publishing – and believes it is an imperative skill for publishers in today's music industry. "Labels don't want to look at something unless it has a fanbase or there is something physically happening," he says.

For Guy Moot – who cites the example of James Blunt, a signing for EMI Publishing long before his record deal with Atlantic – publishers offer a straightforwardness to artists and writers which is often lacking elsewhere in the music industry. "Honesty is the biggest part," he says. "A publisher's role is to give honest feedback about songs and other areas of their career. With regards to songwriting, it is our job to say when a song isn't good enough." This approach, he believes, has helped nurture artists' songwriting skills, to the point where acts are far more likely to release a first album loaded with hit singles, as opposed to relying on one or two stronger tracks.

In addition, a publisher can offer the opportunity for an artist to develop away from the

During the past 10 years, EMI has been the music publishing equivalent of Chelsea with Abramovich in charge

Paul Connolly, Universal Music Publishing

TomACS (1st 21)
may 10 — 21

pressure and public exposure of a record label. "We can get it right, under the radar. There's none of that growing up in public," says Chrysalis Music managing director Alison Donald. "We can try them out with different collaborators until we get it right."

And the publisher's role does not end after their artist signs a record contract — once a label steps in, the publisher can provide a sounding board for ideas, having already earned a degree of trust.

Technology has also played a transformative role. With the potential to tap into a growing number of new and emerging income streams, publishing can no longer be perceived as a reactive business. Demand for musical content from anyone from mobile phone networks to fast food manufacturers has spiralled and royalties from ringtones and sync-licensing now accounts for a significant proportion of business.

Accordingly, most publishers are now following a far more "hands-on" strategy to search out and exploit these emerging territories for their writers. "You have to be very proactive and aggressive and also very informed. It is changing constantly," adds Donald. "We have to be aware of our rights and the rights which we are granting." Indeed, with albums sales falling globally, such activities are essential to balance any drop in mechanical royalties.

"Sometimes we can recoup a deal in syncs alone," says Sony/ATV managing director Rak Samraji. "We will sometimes turn up to a gig with five agencies."

"These income streams have always been there," he adds. "If not ringtones, it's something

I know the world thinks that publishers are just about songs, but what we do is all about making a difference to artists and their recording careers

Paul Caryan, BMG Music Publishing

else and there has always been sync activity. What has changed is the perception of how important that area is."

But the decline in traditional income streams has thrown up challenges, says Andy McQueen, chairman of Notting Hill Music, as every link in the supply chain battles for an ever-decreasing piece of pie. "It has been a successful year for everybody, but there is concern about low dealer prices," he says. "If you are on 8.5% of dealer price, you have no decision over where that price goes. It's something everyone is aware of — record companies are trying to make numbers."

The current impasse between the MCPS-PRS Alliance and record labels over royalty rates from download sales is another significant bone of contention, with the Alliance pressing for a 12% per track share for artists.

But the new publishing paradigm was more than evident in the second quarter of 2005, when BMG Music Publishing, powered by the success of the Crazy Frog ringtone, claimed the top spot in the publishing market for the first time in the company's 17-year history. Its 20.2% dispatched traditional market leaders EMI to second place with its lowest combined share (19.8%) in almost two years.

It was a similar tale of "all change" in the first quarter of 2005, when EMI was edged out at the top of the combined singles and album chart by just 0.08 of a percentage point by long-time rival Universal, denying departing chairman and CEO Peter Reichardt the perfect send-off.

Normal service was resumed in the third quarter, as EMI stormed back to the top of the combined singles and albums chart with a share of

23.9%, on the back of James Blunt's success, setting up an incredibly close race for the annual market share prize.

For Paul Connolly, Universal Music Publishing's European president, such fluctuations are positive news for the sector as a whole and suggest a welcome shift from the days of major publishers building their signing strategy on market-share.

"During the past 10 years, EMI has been the music publishing equivalent of Chelsea with Abramovich in charge. The damage to our industry has been significant," he says.

Market share, he argues, has never been the most accurate barometer and defining success in the publishing market is not as clear cut as it is in the record industry. "In previous years, having the top music publishing market share in the UK has not been the same as being the top publisher, or indeed the best publisher," he says. "With Guy Moot in charge [at EMI], who's excellent, I think we'll see a more intelligent, multi-dimensional approach to our business and not the 'old school' one-dimensional, somewhat vacuous market share obsession, achieved at any cost."

Moot himself appears to share some of Connolly's views. "There's a lot of good companies out there — it's not about two people battling it out," he says. "Obviously I would like to be number one, but I am not going to live in this false world where everything is dictated by market share."

The James Blunt effect also made ripples in the independent sector, helping Bucks Music, which owns 37% of You're Beautiful and 16% of parent album Back To Bedlam, to more than double its market share in the third quarter, finishing just

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0.6 percentage points behind leader Chrysalis. Despite some stiff competition from old rival Catalyst in quarter two, Chrysalis continued to dominate the independent publishers in 2005, helped by the success of Athlete's second album, *Tourist*, in which it has a 100% share, and David Gray's *Life In Slow Motion*, in which it has an 86% share.

Yet for all the work which publishers do, both major and independent, there is still a feeling that both they and the writers who they represent still lack the credit they deserve. David Howells – who, as a former A&R man, certainly appreciates the value of a hit song – is one of many who share this view. "You have a song and people associate that with the act," he says. "Writers don't even get the respect in the industry. There are a lot of hit pop writers out now doing very good stuff and not many people know about it, but it always has been that way. The industry could do a lot more to credit writers."

However, most publishers will go into 2006 in a positive mood: there are many challenges ahead regarding traditional business models, but new doors of opportunity are swinging open. Bug Music UK managing director Mark Anders sums it up. "We are reasonably optimistic, but there are several unknown quantities," he says. "For songwriters and publishers there are potentially so many changes going on, we have to protect the rights we have," he says.

The methods of distribution may have proliferated wildly, but the basics remain the same as ever. "In the end," explains Anders, it all comes down to songs. "And without the song we don't have anything."

Delicious Digital rings the changes

As a fully-designated sound design and production house Delicious Digital offers an eclectic and wide-ranging range of services. These have included producing jingles for Radio Two, soundtracking catwalk shows for Nicole Farhi and creating an in-store radio station for fashion retailer French Connection. Its latest venture is a promotional film and soundtrack for Richard Branson's Virgin Galactic project, the world's first commercially available flights into space.

"We do musical communications," says Delicious founder and director Ollie Raphael. "We work with broadcasters and brands and we help them to communicate more effectively using music. We are like an agency and production company all in one."

Raphael, who has a back-ground in radio, including a stint as head of production at ITN radio, established the company in 2000. Four years later, V2 Music Publishing took a shareholding in the company. In what Raphael calls a "back scratching deal",

"We wanted to get into their world," he says. "They have some



Raphael: "We work with broadcasters and brands and we help them to communicate more effectively using music. We are like an agency and production company all in one"

great writers we wanted access to and they wanted to get into the sync and marketing world."

Delicious Digital now employs seven full time staff, with five additional regular composer/producers, including Paul Beard who has written with James Blunt.

Raphael believes that what Delicious offers is unique. "There isn't really anyone approaching the music scene in the way we are," he says. "We are all about creating musical things that are

original and finding good homes for them."

Following the Virgin Galactic deal, and a tie-in with publishers Mills and Boon, Raphael says Delicious is preparing to expand further with the opening of a new video and graphics department.

"The plan is to bring in more writers. We are a growing company. We are just about making really good original music and really good original design work."

“They teach you there’s a boundary line to music. But, man, there’s no boundary line to art.”
Charlie Parker

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Proposals could destroy the vibrant cultural exchange between the UK and other nations

Two-way visa policy needs review

EDITORIAL
MARTIN TALBOT



Immigration is a hugely important topic. Few people across the country do not have a view on the issue, which is at the heart of highly emotive debates about race relations and terrorism, to name just two.

But it should not be able to spill over into such relatively banal issues such as whether American musicians can visit these shores.

To the lay person, the new visa proposals may well make sense. Rather than allowing a group of individuals to apply for a job lot of visas, they will have to apply separately and pick up their visas personally.

But, in the case of music, it will further damage the vibrant cultural exchange between the UK and overseas nations, including the US, Canada, Australia and others – which has already been hurt by the visa rules gathering artists travelling into the US.

As things stand, North American groups such as Green Day, Pussycat Dolls, Arcade Fire, Antony & The Johnsons, Blink 182, and so on, can be treated as one separate application. Under the new rules, each individual band member will have to apply separately, organising to pick up their own visas from the relevant office.

The logistical nightmare does not bear thinking

about. Imagine, a day before a tour, your drummer realises that he hasn't got his act together. Or, picture the scenario when a band has to turn down a key support slot because it is simply too short notice.

The impact of such a policy will have an effect on the live industry, the promotions industry, the ability of British labels to pick up early on overseas talent and, of course, it would rob UK music fans of seeing new, young talent from around the world.

As a nation, Britain's music scene is so vibrant because it draws on such a huge melting pot of influences. Not only do we have a population drawing on a wide range of cultural roots, they can also experience music from all over the world. That is one of our strengths and something which makes British music so special.

Of course, we all know that the visa situation for British acts entering the US remains highly restrictive because of visa rules introduced post-9/11. It is as true now as it was two years ago – that situation desperately needs fixing.

But two wrongs do not make a right and imposing another crazy set of rules will not help in that mission.

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New stream of revenue is set to flow from digital

VIEWPOINT
DEL BRYANT



When my parents were writing their hits, radio and television were the predominant source of song royalties. With the introduction of internet streaming 10 years ago, a new chapter in media was begun.

Today the pace of the revolution has quickened. This past quarter in the US the three major broadcast networks announced they would be selling episodes of their most popular programmes for viewing on iPods and computers. There are plans for new satellite receivers capable of recording and indexing music streams so they are search-

opportunity for organisations such as BMI to license music for new business models as we enhance our monitoring and distribution systems to meet the demands of the new media. Over the past decade we created licence agreements to support our songwriters and publishers, as well as build the systems which can handle massive volumes of transactions, detailed music use reports and financial data. In the past year, we signed more than 500 new agreements with digital media providers, and saw revenue from this sector grow 114% to more than \$11m. We processed nearly 2.4bn performances of music for internet and mobile entertainment alone.

We also created Landmark Digital Services, LLC – a wholly-owned subsidiary of BMI. Landmark Digital will develop the BlueArrow music identification technology BMI acquired from the UK's Shazam Entertainment. We look forward to the new stream of revenue, which should flow to creators and copyright holders from this new chapter in digital media. Del Bryant is president and CEO of US performing rights organisation Broadcast Music Inc. and is the son of Beaulieux and Felice Bryant, who wrote hits such as Raining In My Heart, Love Hurts, and Wake Up Little Susie.

In the past year, we signed more than 500 new agreements

able by song and artist. Circular has rolled out a music phone which can store 100 MP3 tracks and Motorola announced the launch of i-Radio, bridging the gap between internet radio, portable music players and car stereos. Meanwhile, Sirius Satellite Radio has launched a subscription radio offering for cellular phones and Sprint inaugurated over-the-air music downloads.

This entertainment revolution continues to represent an exciting

How should BBC pitch its new chat show musically?

The big question

BBCI is bringing back a chat show to its prime time midweek schedule next year, hosted by Davina McCall and featuring interviews and music performances. How should the BBC pitch the show, musically?

Lain Funnell, Universal Music
It'd be good to see something different, because we've already got Jonathan Ross and Parkinson. It would be great to see more acts like the Sugababes and Girls Aloud. I think they're talking about two band slots at the moment. It'd be nice if they'd experiment a bit. I wouldn't expect them to have totally new artists, but it would be great if they could champion people during the run. It's great that pop can get an outlet in the evenings.

Gary Walker, Beggars Group
I think in a way, the producers need to take more risks and not be so conservative. British TV doesn't need another Michael Parkinson type show, what it needs is an opportunity for new and upcoming bands.

Guy Freeman, Griffin Media
As TV producers, we're always told that straight music performances within a mainstream show are the point at which viewers leap for their remote controls – which is probably why they're placed at the end of

Jonathan Ross's show. I don't think that there should ever be a rule about what kind of music or artist is featured on mainstream TV. It should be about choosing the best songs with the most engaging live performances, at a stage when they've been heard on radio but not yet seen everywhere else – easy.

Emily Cooper, Scruffy Bird
At the moment there's hardly any places for bands to play live on terrestrial TV, apart from really extreme pop shows, and maybe the odd play on Jonathan Ross or Parky, but those slots are very few and far between. It would be great if the BBC could use that chat show as an avenue for a more new and exciting place to showcase new and live music.

Stuart Kenning, Nonstop Promotions
"In that slot and at that time they're obviously pitching as a family, commercially aware entertainment show and their booking policy will immediately reflect this. Luckily for them, the direct competition will not be on air when they start. The key will be for Davina to establish herself in the first few shows before the other heavyweights return for new series."

Jo Hart, Hart Media
"With great talent. Don't just go for the obvious artists and try and showcase some of the new bands coming through. Any new show is fantastic and great news – we just need more of them."

The Great Escape is launching in Brighton next year – organiser **Jon McIl Dowie** explains why it is so important to recognise the UK's flourishing live scene

Quickfire

The Great Escape to us means either a Steve McQueen film or a Blur album.

Yeah, but the name will soon be synonymous with a new annual festival organised by the Channelfly Group and Glastonbury Festival booker Martin Elbourne. **What's it about and when is it?** It's the UK's first city-based festival with three nights of the best new music from around the world. It is designed as a launch pad for acts to get a wider international stage. There will also be talks, interviews and discussions, bringing together all the key elements of the live and recorded music industries. It takes place at a range of venues in Brighton from May 18 to 20.

Why now? With the live music scene increasing by 34% over the last six years, we felt the UK has the need for a professional showcase event in line with Europe, such as the Eurosonic festival in the Netherlands.

Who's playing? That's something that's going to be announced in January. The majority of the acts will be people that are signed in some shape or form. Some of them may be signed overseas, and some looking for a deal in this country, and vice versa.

And who are you going to have speaking in the conference programme? So far we've got Michael Eavis and Franz Ferdinand manager) Carne Canning confirmed. There's a huge number of issues to talk about, but like so much in music at the moment, there will be a look at digital technologies and how they're affecting all aspects of what we do. **How good a shape is the live scene**



in right now?

Yeah, the best shape it's been in for a long time. It's down to the increasing quality of live artists and the ease of accessibility through the media and the internet. People can now access music that they like more easily and then they want to see it. Expectations of the artist are higher and people want to experience them more, it is not just good enough to see them in a magazine or on TV – they want to see them live.

Okay, the larger festivals such as Glastonbury and Reading may be doing well, but is that translating into the smaller, more intimate venues?

The appetite for live music is right across the board so all sizes of venues and live events are feeling the benefit of the increased interest. It isn't just festivals. Part of this is because the production values at venues have also markedly improved in recent years.

Are there any subsequent effects from this? Groups need to get their performances together for the bigger stage much quicker because you now find that the leap from the smallest venue to the festival is the fastest it

has ever been. We had the Arctic Monkeys playing at our club in Liverpool when they were number one in the charts. That is down to the bookers finding the band well in advance.

And isn't the burgeoning live scene just helping the guitar-based bands that are prevalent in beer-soaked boozers?

Not at all. The crossover between indie, dance and rock music is the most exciting thing at the moment and the live industry is embracing that. Also, we are finding the music fan is becoming less genre specific and more interested in just what is good. The big shift in the last couple of years has also been live acts as part of club culture, between DJ sets or even with DJs and there is software that allows DJs and acts to work with each other because the technology enables them to mix pre-recorded sounds with the live music. **Is the way people find out about live music also helping refresh the scene?**

Promotion of acts is through a lot more unconventional ways. We've found with things like web-based magazines that they promote strong communities of music lovers all over the country. A person could see a band in Glasgow, or Leeds or anywhere, like them and get an MP3, which they send to friends and suddenly very quickly you can build up a national fanbase with people picking up on stuff incredibly quickly. Your locality is less important now. Jon McIl Dowie is operations manager of the Barbly Group and one of the organisers behind next year's The Great Escape, of which Music Week is an official partner. There is to be a formal launch event on January 19 at which full details of the programme will be announced, but for information and contact details in the meantime, visit www.escapepage.co.uk.

DOOLEY'S DIARY



Exec changes to kick off 2006

Remember where you heard it? Look out for a flurry of exec activity at the majors in the New Year. While **Vividly Records** looks finally set to officially re-brand the arrival of its new MD earlier on, causing some moves at another of the majors, while yet another is also looking to reshuffle. The Grammy nominee which deserves a particular drum roll and spotlight is none other than Universal Music Group International's communications up and resident **Motown expert Adam White**, who was shortlisted last week for best album notes for a Holland-Dozier-Holland compilation. Here's hoping it is second time lucky for White, who was part of a team nominated 20 years ago for another Motown project, this one featuring Smokey Robinson reading a White-penned commentary on the great record company's history. His former Universal colleague **Steve Lillywhite**, now with Sony BMG, is also among this year's nominations after being shortlisted as producer of the year... **Christmas party** season continues apace. Last week, **Aim's annual beer and chips bash** took over Camden's Colour Bar and proved to be one of the most popular events of the week (see picture below). **EMI**, in turn, staged its staff do at the Elypian in Regent Street. With the theme provided by Glastonbury residents **Lost Vagueness**, the party provided revellers to enjoy a wide range of

costume, as well as the world's smallest dancefloor, dubbed, of course, "Miniscule Of Sound". With many staffers not even leaving the venue until 6am on Friday morning, play any of the poor souls who were also due at **Levy and Munns'** artists and managers party the following night... And take care on the streets of London this Thursday when both Polydor and Warner Music are hosting their ladies. The Warner party takes place at a bar in Waterloo Place and is going to be the first for many years at which all the group companies, including Warner Chappell, Warner Music UK and Warner Music International will be celebrating Christmas together. Imagine the size of that bar bill. **Flames** if it may have to start activating operations to print off receipts every time they legally download music after insurance company NIG, part of the Royal Bank of Scotland Group, warned digital downloads would not be covered under house insurance policies if your computer or iPod gets stolen, as they would have no proof the song had been bought in the first place. Good luck to ex-LD Publicity senior press officer **Dan Walsh** who has set up his own PR company, Incubator Music, out of offices in Richmond. Walsh has a number of high profile clients who he will be announcing in the new year. **Q&A** fans can assuage their hunger for music trivia and do their bit for charity courtesy of Solid Air Music, which is staging a quiz at the Hospital in Covent Garden on February 21 as part of a bid to raise £20,000 to buy a **sunshine coach** for the Variety Club. To take part, email stephnic@solidairproductions.com. If you're one of the 1,000 people voting for this year's Brits continue then remember, you will have 3pm this Wednesday. If you have any queries, email maggie.crowe@bpi.co.uk. **Could James Blunt** be about to repeat his **stealth campaign** on the album charts in the US? After appearing on the Tonight Show with Jay Leno, he has grabbed a place in the top half of the **Billboard** 200 albums for the first time...



Many people in the industry took time out last week to reflect on the 25th anniversary of John Lennon's death, a mood which extended across the Pond, where the New York chapter of the National Academy Of Recording Arts And Sciences welcomed Yoko Ono as guest of honour. The Academy presented one with the Heroes award. On hand to present it was one Martin Bandier, personally requested by Ono herself, who felt the EMI Music Publishing chairman and CEO has done a pretty good job with Lennon's solo material.

These five people at Aim took over Camden's Colour Bar last Wednesday to hold its Christmas drinks bash, with Radio One DJ Rob Da Bank and Wall Of Sound's Mark Jones. For those handful of digital types who managed that the music was too loud – this IS the music industry! They are (back row l-r) Beggar's Group chairman Martin Mills, Aim project manager Romi Harris, Aim membership and international manager Judith Jones, Aim administration assistant Ellie Mules and press officer Sam Sheehote. In the front row (l-r) are association administrator Lara Baker, Aim chief executive Alison Wenborn, Aim head of legal and business affairs Michael Fuller and press assistant Steve Braund.



In an age when 15 minutes of fame can seem like an exaggeration to describe some pop acts' careers, the industry could take a lesson in longevity from Paul Anka (pictured). After more than 45 years in the business and some 123 albums to his credit, Anka recently gained his highest ever chart placing in the UK. Ironically, the man who wrote My Way for Frank Sinatra as well as hits for Buddy Holly and Tom Jones, has scored his own biggest hit with the covers album **Rock Swings**, with which he gives the big band treatment to tracks such as Eye of the Tiger, The Lovin'cats and Smells Like Teen Spirit. So, when he was on a promotional tour to this country Universal Music Group International CEO Lucian Grainge (left) and UMTV/Globe Records marketing manager Hans Griffiths took the opportunity to present him with a gold disc.

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JOBS



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20	12	WILL YOUNG	KEEP ON	Sony BMG
21	20	SUPERTRAMP	RETROSPECTACLE	BMG
22	16	ENYA	AMARANTINE	World Circuit
23	24	KATHERINE JENKINS	LIVING A DREAM	USA
24	22	MARIAH CAREY	GREATEST HITS	Columbia
25	23	ANASTACIA	PIECES OF A DREAM	Epic
26	30	SIMON WEBBE	SANCTUARY	Imprint
27	32	THE CHOIRBOYS	THE CHOIRBOYS	UCL
28	28	DAVID GRAY	LIFE IN SLOW MOTION	Arista
29	29	BRYAN ADAMS	ANTHOLOGY	Polygram
30	31	ROD STEWART	THANKS FOR THE MEMORY...	J
31	26	GREEN DAY	BULLET IN A BIBLE	Reprise
32	33	BARBRA STREISAND	GUILTY TOO	Columbia
33	27	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005	XL
34	11	THE DARKNESS	ONE WAY TICKET TO HELL AND...	Atlantic
35	35	DIRE STRAITS & MARK KNOPFLER	PRIVATE...	Mercury
36	34	KATIE CASH	AERIAL	EMI
37	37	JACK JOHNSON	IN BETWEEN DREAMS	Brushland
38	36	BLINK 182	GREATEST HITS	Geffen
39	47	OASIS	DON'T BELIEVE THE TRUTH	Big Brother
40	44	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH...	Island



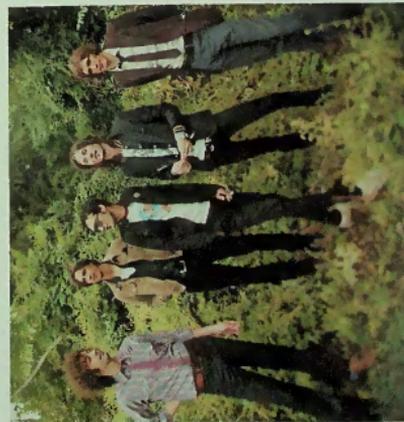
GIRLS ALOUD: SCORE TOP 10 NEW ENTRY

20	11	RIHANNA	IT'S LOVIN' THAT YOU WANT	Def Jam
21	6	PAUL WELLS	HERE'S THE GOOD NEWS	V2
22	6	KANYE WEST FEAT. ADAM LEVINE	HEARD 'EM SAY	GoodLife
23	16	50 CENT	WINDOW SHOPPER	Interscope
24	17	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	AMM
25	23	THE DARKNESS	ONE WAY TICKET	Atlantic
26	24	DANIEL POWTER	BAD DAY	World Circuit
27	6	BRAUN REYNOLDS	ROCKET (A NATURAL GAMBLER)	Virgin
28	20	ROBBIE WILLIAMS	TRIPPING	Chryslis
29	21	SUGABABES	PUSH THE BUTTON	Island
30	6	THE CRIBS	YOU'RE GONNA LOSE US	Wichita
31	8	BABYSHAMBLES	ALBION	Virgin
32	6	ROYKSOPP	WHAT ELSE IS THERE?	Walt Of Sound
33	6	THE ROLLING STONES	RAIN FALL DOWN	Vevo
34	6	THE MYSTERY JETS	ALAS AGNES	SP
35	6	KATIE MELUA	I CRIED FOR YOU/JUST LIKE HEAVEN	Parade
36	25	PHARRELL/GWEN STEFANI	CAN I HAVE IT LIKE THAT	Virgin
37	22	WILL YOUNG	SWITCH IT ON	S
38	19	LIBERTY X	A NIGHT TO REMEMBER	EMI Virgin/Island
39	6	KT TUNSTALL	UNDER THE WEATHER	Real Gone
40	27	BOB SINCLAIR/GARY NESTA	PINE LOVE GENERATION	Mercury



THE STROKES: RETURN WITH TOP FIVE SINGLE

1	1	NOW THATS WHAT I CALL MUSIC!	62	EMI/Vegitoland
2	2	POP PARTY 3		WarnerBros TV
3	4	CHRISTMAS HITS		Sony BMG TWOC
4	3	THE NUMBER ONE CLASSICAL ALBUM 2006		Sony BMG TWOC
5	5	THE R&B YEARBOOK		Sony BMG TWOC
6	6	DANCE PARTY		Melody Of Sound
7	7	THE ANNUAL 2006		EMI/Vegitoland
8	10	NOW XMAS		Def Jam
9	9	WESTWOOD X		EMI/Vegitoland
10	15	THE BEST CHRISTMAS ALBUM IN THE WORLD		EMI/Vegitoland
11	11	HOUSEWORK SONGS		EMI Virgin
12	14	NME PRESENTS THE ESSENTIAL BANDS		EMI/Vegitoland
13	18	MY FIRST CHRISTMAS ALBUM		V2TV
14	12	BARBIE GIRLS 2		Universal TV
15	8	CLUBLAND 8		UMTV/MTV
16	6	THE BEST CLUB ANTHEMS CLASSICS		EMI Virgin
17	19	DISNEY'S GREATEST HITS		Walt Disney
18	17	THE VERY BEST OF POWER BALLADS		EMI Virgin
19	6	I LOVE SIXTIES		EMI Virgin
20	13	GATECRASHER CLASSICS 2		Melody Of Sound



KEY ALBUMS RELEASES

KEY ALBUMS RELEASES
CHAZY FROG PRESENTS CRAZY HITS OUT DEC 12
MARY J BLIGE REMIXES UNTIL THE DEC 12
BECK GORILLAS ON TOP DEC 12
THE JAMMS 20 JUST HIGWAY DEC 12
JACQUEE EDGE MUGGED EDGE SONY BMG DEC 19
NOTORIOUS B.I.G. THE FINAL CHAPTER ATLANTIC JAN 2
THE STROKES FIRST IMPRESSIONS OF EARTH JAN 2
ROUGH TRADE JAN 2
BECK GORILLAS ON TOP JAN 2
THE JAMMS 20 JUST HIGWAY JAN 2
SAY YES W/ MICA JAN 23
CYPRUS HILL BEST OF SONY BMG JAN 23
THE KOOKS INSIDE IN/INSIDE OUT VIRGIN JAN 23
PID TESTIFY ATLANTIC JAN 23
RICHARD ACHSHOFF KEYS TO THE WORLD PARLOPHONE JAN 23

1	1	NOW THATS WHAT I CALL MUSIC!	62	EMI/Vegitoland
2	2	POP PARTY 3		WarnerBros TV
3	4	CHRISTMAS HITS		Sony BMG TWOC
4	3	THE NUMBER ONE CLASSICAL ALBUM 2006		Sony BMG TWOC
5	5	THE R&B YEARBOOK		Sony BMG TWOC
6	6	DANCE PARTY		Melody Of Sound
7	7	THE ANNUAL 2006		EMI/Vegitoland
8	10	NOW XMAS		Def Jam
9	9	WESTWOOD X		EMI/Vegitoland
10	15	THE BEST CHRISTMAS ALBUM IN THE WORLD		EMI/Vegitoland
11	11	HOUSEWORK SONGS		EMI Virgin
12	14	NME PRESENTS THE ESSENTIAL BANDS		EMI/Vegitoland
13	18	MY FIRST CHRISTMAS ALBUM		V2TV
14	12	BARBIE GIRLS 2		Universal TV
15	8	CLUBLAND 8		UMTV/MTV
16	6	THE BEST CLUB ANTHEMS CLASSICS		EMI Virgin
17	19	DISNEY'S GREATEST HITS		Walt Disney
18	17	THE VERY BEST OF POWER BALLADS		EMI Virgin
19	6	I LOVE SIXTIES		EMI Virgin
20	13	GATECRASHER CLASSICS 2		Melody Of Sound

KEY SINGLES RELEASES
KEEDE & THE ENGLAND CRICKET TEAM DEC 12
ERIGUANHYPERACTIVE DEC 12
MARSHAY CROWEY DON'T FORGET ABOUT US DEC 12
THE KOOKS INSIDE IN/INSIDE OUT DEC 12
MICHAEL BALL KISS AND DEC 12
ROBBIE WILLIAMS ADVERTISING SPACE EMI JAN 2
WESTLIFE & DIANA ROSS WHEN YOU TELL ME DEC 12
THAT YOU LOVE ME SONY BMG DEC 12
CHLOEY FAY PARLOPHONE DEC 19
WINNIE WALKS TO THE STORE DEC 19
THE JAMMS 20 JUST HIGWAY DEC 19
GIRLS ALOUD SEE THE WAY YOU MOVE DEC 19
JAMES BLUNT GOODBYE MY LOVER ATLANTIC DEC 19
NIZKOPT THE JOB SONG DUN DEC 19
X-FACTOR WINNER TBC S10 DEC 19

	1	2	3	4	5	6	7	8	9	10
PRE-RELEASE AIRPLAY TOP 20	1	2	3	4	5	6	7	8	9	10
PRE-RELEASE AIRPLAY TOP 20	1	2	3	4	5	6	7	8	9	10

PRE-RELEASE AIRPLAY TOP 20

Chart	Artist	Track	Genre
1	HOARD DODD & THE CHICKS	HOARD DODD & THE CHICKS	Pop/Rock
2	MADONNA CHERRY FOREVER	ADRIAN LYONS	Pop
3	HI, HOW LOW, SWEET	CHRIS	Pop
4	ADAM CAROL SWEET SUNDAY	CHRIS	Pop
5	MARY 2 BLUE BE WITH YOU	HEAVY	Pop
6	BEYONCÉ CHEEKY OUT IT	HEAVY	Pop
7	DAMIAN WALKLEY THE MASTERS IS BACK	HEAVY	Pop
8	STUNT DANCERS	HEAVY	Pop
9	CHRIS BROWN SOUL SURVIVE	HEAVY	Pop
10	JETTY FEAT. ANITA SOKAL SURVIVE	HEAVY	Pop
11	PHABEELI AVELA	HEAVY	Pop
12	KANDI WINDSON DONT DANCE DO MORE	HEAVY	Pop
13	FERRY CONSTAN THE	HEAVY	Pop
14	MELI KAM RING RING RING	HEAVY	Pop
15	MIND 4 FREEDOM FIVE MISTLE DEAR	HEAVY	Pop
16	THE DOLBY ADVANTAGE	HEAVY	Pop
17	SUNSHINE ILL BE READY	HEAVY	Pop
18	SHANEEN SORRY	HEAVY	Pop
19	CHANEL WIT LIFE	HEAVY	Pop
20	THEBE 4 MARIA STAY TV	HEAVY	Pop

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COOL CUTS CHART

Top 20 new releases

Chart	Artist	Track	Genre
1	PREP PASH FEAT. S	PREP PASH FEAT. S	Pop
2	SOUL CENTRAL FEAT. V	SOUL CENTRAL FEAT. V	Pop
3	REDAISSONS FEAT. A	REDAISSONS FEAT. A	Pop
4	WINDSON DONT DANCE	WINDSON DONT DANCE	Pop
5	POORIE PASH FEAT. M	POORIE PASH FEAT. M	Pop
6	SHANEEN SORRY	SHANEEN SORRY	Pop
7	CHANEL WIT LIFE	CHANEL WIT LIFE	Pop
8	THEBE 4 MARIA STAY TV	THEBE 4 MARIA STAY TV	Pop
9	PHABEELI AVELA	PHABEELI AVELA	Pop
10	KANDI WINDSON DONT DANCE	KANDI WINDSON DONT DANCE	Pop
11	FERRY CONSTAN THE	FERRY CONSTAN THE	Pop
12	MELI KAM RING RING RING	MELI KAM RING RING RING	Pop
13	MIND 4 FREEDOM FIVE MISTLE DEAR	MIND 4 FREEDOM FIVE MISTLE DEAR	Pop
14	THE DOLBY ADVANTAGE	THE DOLBY ADVANTAGE	Pop
15	SUNSHINE ILL BE READY	SUNSHINE ILL BE READY	Pop
16	SHANEEN SORRY	SHANEEN SORRY	Pop
17	CHANEL WIT LIFE	CHANEL WIT LIFE	Pop
18	THEBE 4 MARIA STAY TV	THEBE 4 MARIA STAY TV	Pop
19	PHABEELI AVELA	PHABEELI AVELA	Pop
20	KANDI WINDSON DONT DANCE	KANDI WINDSON DONT DANCE	Pop

URBAN TOP 30

Top 30 new releases

Chart	Artist	Track	Genre
1	CHRIS BROWN FEAT. J	CHRIS BROWN FEAT. J	Pop
2	MARY 2 BLUE BE WITH YOU	MARY 2 BLUE BE WITH YOU	Pop
3	SO FANT WINDOW	SO FANT WINDOW	Pop
4	LEW TELLEW FEAT. P	LEW TELLEW FEAT. P	Pop
5	SEAN WILLIAMS BLAZIN'	SEAN WILLIAMS BLAZIN'	Pop
6	REBONCOSTIMUS CHILD	REBONCOSTIMUS CHILD	Pop
7	REBEY RUMIN IT UP	REBEY RUMIN IT UP	Pop
8	MORIBONS BL 4	MORIBONS BL 4	Pop
9	CHINA STEPHANI	CHINA STEPHANI	Pop
10	PHABEELI FEAT. CHA	PHABEELI FEAT. CHA	Pop
11	HARVEY FEAT. ADAM	HARVEY FEAT. ADAM	Pop
12	RIBHANA FEAT. L	RIBHANA FEAT. L	Pop
13	FRIGHT FEAT. COM	FRIGHT FEAT. COM	Pop
14	BUSIA BAYENS FEAT. C	BUSIA BAYENS FEAT. C	Pop
15	THE CALM FEAT. YOU	THE CALM FEAT. YOU	Pop
16	YOUNG JETTY FEAT. M	YOUNG JETTY FEAT. M	Pop
17	BLACK EYED PEAS	BLACK EYED PEAS	Pop
18	MORIBONS BL 4 FEAT	MORIBONS BL 4 FEAT	Pop
19	YOUNG JETTY FEAT. M	YOUNG JETTY FEAT. M	Pop
20	SHANEEN SORRY	SHANEEN SORRY	Pop
21	CHANEL WIT LIFE	CHANEL WIT LIFE	Pop
22	THEBE 4 MARIA STAY TV	THEBE 4 MARIA STAY TV	Pop
23	PHABEELI AVELA	PHABEELI AVELA	Pop
24	KANDI WINDSON DONT DANCE	KANDI WINDSON DONT DANCE	Pop
25	FERRY CONSTAN THE	FERRY CONSTAN THE	Pop
26	MELI KAM RING RING RING	MELI KAM RING RING RING	Pop
27	MIND 4 FREEDOM FIVE MISTLE DEAR	MIND 4 FREEDOM FIVE MISTLE DEAR	Pop
28	THE DOLBY ADVANTAGE	THE DOLBY ADVANTAGE	Pop
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30	SHANEEN SORRY	SHANEEN SORRY	Pop

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30	SHANEEN SORRY	SHANEEN SORRY	Pop

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would like to thank all our clients for helping us to once again be the most successful promotions company in the UK. Also a huge thank you to all of our DJs - as always your support has been phenomenal and a very Happy New Year.

We wish you all a very Merry Christmas and a very Happy New Year.

From Stimpy, Tracey, Luke, Mark, Mike, Terry & Keith

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tracey@popparazzi.co.uk
www.power.co.uk

Chart	Artist	Track	Genre
1	STAYE FEAT. THE	STAYE FEAT. THE	Pop
2	TEAS STEEP	TEAS STEEP	Pop
3	KELLY CLARKSON	KELLY CLARKSON	Pop
4	ANDREW SCHUBER	ANDREW SCHUBER	Pop
5	THE WIND	THE WIND	Pop
6	THE WIND	THE WIND	Pop
7	THE WIND	THE WIND	Pop
8	THE WIND	THE WIND	Pop
9	THE WIND	THE WIND	Pop
10	THE WIND	THE WIND	Pop
11	THE WIND	THE WIND	Pop
12	THE WIND	THE WIND	Pop
13	THE WIND	THE WIND	Pop
14	THE WIND	THE WIND	Pop
15	THE WIND	THE WIND	Pop
16	THE WIND	THE WIND	Pop
17	THE WIND	THE WIND	Pop
18	THE WIND	THE WIND	Pop
19	THE WIND	THE WIND	Pop
20	THE WIND	THE WIND	Pop
21	THE WIND	THE WIND	Pop
22	THE WIND	THE WIND	Pop
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27	THE WIND	THE WIND	Pop
28	THE WIND	THE WIND	Pop
29	THE WIND	THE WIND	Pop
30	THE WIND	THE WIND	Pop

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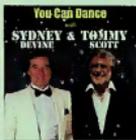
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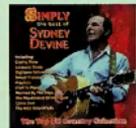
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We would like to wish all our readers a Merry Christmas and a Prosperous New Year.

Please note that the last Music Week issue for 2005 is dated the 24th of December, out on the 19th of December.

The booking deadline for this issue and the first issue of January 2006 is the 14th of December.

For more information contact Maria Edwards on 0207 921 8315 or e-mail maria@musicweek.com

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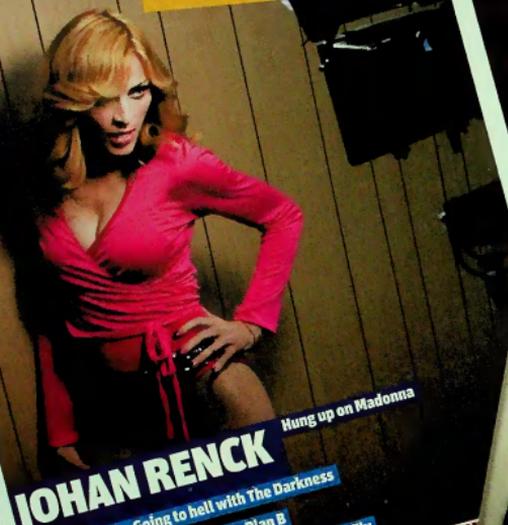
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Week 50

Upfront p18 ▶ New releases p20 ▶ TV & radio airplay p21 ▶ Singles & albums p24

FAST CHART

SINGLES

NUMBER ONE

PUSSYCAT DOLLS STICKWITU A&M
Pussycat Dolls register their fifth week at number one since September – three with Doni Osca and now, two with **STICKWITU**. The only act to spend longer at number one so far this year is Tony Christie, whose (Is This The Way To) Amaranillo reigned for seven weeks in March, April and May.

SINGLES

NUMBER ONE

EMINEM CURTAIN CALL – THE HITS Interscope
Increasing sales by 113.8% – Eminem's *Curtain Call* compilation sold 241,382 copies last week, a massive 61.97% more than runner-up Robbie Williams' *Intensive Care*. Although *Curtain Call* has sold 354,296 copies in nine days, there are only more in the shops, as the disc has been certified double platinum after shipping more than 600,000 copies.

COMPILATIONS

NUMBER ONE

NOW! 62 EMI/Virgin/UMTV
With a 20 day sales tally of 724,118, *Now! 62* is certain to replace *Now! 60* (849,234 sales) at the top of the list of 2005's best-selling compilations a week hence, and is 32.56% ahead of same stage sales for last year's equivalent, *Now! 59*, and 4.81% in front of 2003's *Now! 56*, benchmark.

AIRPLAY

NUMBER ONE

MADONNA HUNG UP Warner Bros.
Topping the airplay chart for the sixth week in a row, *Hung Up* once again registers an audience of well over 90m, and achieves a victory margin of more than 50% over its nearest challenger.

THE SCHEDULE

ALBUMS

THIS WEEK

Jahiem Ghetto Classics (WEA); Ryan Adams 29 (Lost Highway); Mary J Blige *Reminiscence* (Until The Breakthrough) (WEA); Crazy Frog *Crazy Hits* (Gut)

DECEMBER 19

Jagged Edge *Jagged Edge* (Sony BMG)

JANUARY 2

Notorious B.I.G. *The Final Chapter* (Atlantic); The Strokes *First Impressions of Earth* (Rough Trade)

JANUARY 9

Team LG *The Way We Do It* (Kersington Recordings)

JANUARY 16

Regina Specter *Mary Anne Meets The Granddaddies* (WEA)

JANUARY 23

POD *Tooth* (Atlantic); Beck *Galearita* (Polydor); Richard Ashcroft *Keys To The World* (Parlophone); Clap Your Hands

The Market

Xmas cheer for albums market

by Alan Jones

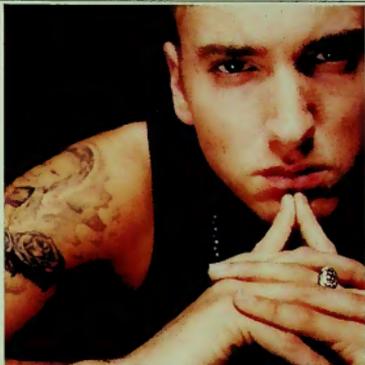
Album sales rose by more than a million last week to 6,674,018.

That is 20.5% higher than the previous week and a mere 1.3% behind the 6,760,756 sales recorded in Week 50 last year – the closest 2004 match to last week in terms of date and proximity to Christmas.

Two albums each contributed sales of more than 200,000 copies to the total.

Now That's What I Call Music! 62 logged a 13.1% dip to 204,480 on its third week in the shops, to raise its 20 day total to 724,118, while **Eminem's Curtain Call – The Hits** topped the artist chart for a second straight week, and put even **Now! 62** in the shade, dashing to sales of 241,382. That's the highest weekly sales for a release by Eminem, beating the 228,297 copies his 2002 release *The Eminem Show* sold at its first week in the shops. Its third highest sale for a number one artist album so far this year, trailing only the 464,471 copies that *Coldplay's X&Y* sold the week of its release in June, and the 373,832 copies Robbie Williams' *Intensive Care* sold in its first week on release at the end of October, beginning of November.

Eminem's album was one of six artist albums to sell more than



Eminem: Hits package contributes largely to sales boost in the albums sector

100,000 copies last week. The **Top 25** all exceeded 50,000 sales, while the 79 biggest sellers cleared the 10,000 mark. In the **Top 50**, only three albums failed to increase sales week-on-week.

The Darkness's One Way Ticket To Hell And Back dives 11-34 after sales collapsed by 46.6% to 36,100. Reality TV graduates **G4** and **Will Young** were the other losers, with Young's third album **Keep On** falling 12-20 after a minor 4.2% dip to 62,693, while G4's second album, **G4 And Friends**, was off 21.5% at 76,225, and retreats 6-13 as a result.

With his second solo single **No Worries** in the **Top 10** for a fifth straight week, former **Blue**

star **Simon Webbe's** debut album, **Sanctuary**, has remained virtually static since its release four weeks ago but its rapidly escalating sales are typical of the market at this time of the year. Thus far, **Sanctuary** has moved 28-29-30-26, while its weekly sales have progressed 18,966-24,799-35,814-49,621.

Singles are missing out on the bonanza, with overall sales last week of 1,030,008 representing only a 3% increase over the previous week, with physical sales down 4% at 329,338 and downloads improving 5.9% to 700,670. Only the **Top 10** singles sold more than 10,000 copies.

KEY INDICATORS

SINGLES

Sales versus last week: 2.6%
Year to date versus last year: 51.4%

MARKET SHARES

Universal	298
Warner	174
Sony BMG	145
EMI	126
Others	257

ALBUMS

Sales versus last week: 21.5%
Year to date versus last year: 4.9%

MARKET SHARES

Sony BMG	31.4
Universal	33.7
Warner	14.0
EMI	14.8
Other	6.1

COMPILATIONS

Sales versus last week: 17.0%
Year to date versus last year: 13.8%

MARKET SHARES

Universal	39.6
EMI	31.2
Sony BMG	17.2
Warner	2.3
Other	9.7

RADIO AIRPLAY

MARKET SHARES

Universal	275
EMI	234
Warner	218
Other	149
Sony BMG	124

CHART SHARE

Origin of singles sales (Top 75): UK 69.3% US 28% Other 2.67%

Origin of albums sales (Top 75): UK 58.7% US 38.7% Other 2.67%

For fuller listings, see musicweek.com

NEW ADDITION



They've already had a number one, and now January will see the arrival of their debut album. **Whatever People Say I Am, That's What I'm Not** will be released by Domino on January 30, ensuring a busy end to the month. The album follows almost four months after I Bet You Look Good On The Dancefloor caused a flurry of media interest after entering the singles chart at number one.

SINGLES

THIS WEEK

Mariah Carey *Don't Forget...* (Mercury); *Marty* The Ballad Of... (Island); Robbie Williams *Advertising Space* (EMI); *Westlife & Diana Ross* When You Tell Me... (Sony BMG); *Keef & The England Cricket Team* Jerusalem (Polyactive); *Performance Surrender* (Polydor)

DECEMBER 19

Jones Blunt *Goodbye My Lover* (Atlantic); *Girls Aloud* See The Day (Polydor); *Coldplay* Talk (Parlophone); *G4 When A Child Is Born* (Sony BMG); *Eminem* When I'm Gone (Interscope); *X Factor Winner* *Be* (Sony BMG); *Santa Is This The Way To Amaranillo* (Santita Grotto) (Brightspark); *Nikolaj The JCB Song* (FDM); *The Pogues* Fairytale Of New York (WEA)

DECEMBER 26

Hard-Fi Cash Machine (Atlantic)

JANUARY 2

Pharell Williams Angel (Virgin); *Supersmack* Fl (Parlophone); *Louis XIV* *Pledge Of Allegiance* (Atlantic)

JANUARY 9

Richard Ashcroft Break The Night With Colour (Parlophone); *Jose Gonzalez* *Heartbeats* (Parlophone); *Queens Of The Stone Age* *Burn The Witch* (Polydor); *Texas Sleep* (Mercury); *Will Young* *All Time Love* (Sony BMG)

JANUARY 16

Beyonce *Check On It* (Sony BMG); *Kubb Grow* (Mercury); *Sam Of Dork* *Eddies Song* (Mercury); *Arctic Monkeys* *When The Sun Goes Down* (Domino)

JANUARY 23

Beck *Galearita* (Parlophone); *Starsailor* *This Time* (EMI); *Alex Parks* *Honesty* (Polydor); *Robert Post* *Come Home* (Mercury)

BPI AWARDS
ALLIANCE
 Various - I Love
 Sadies (Various)
 Various - The Best
 of the Best Air
 Guitar Albums In
 The World (Various)
 Various - Now

Christmas (gold)
 Various - Disney's
 Greatest Hits (gold)
 Various - Very Best
 of Power Ballads
 (gold)
 Bryan Adams -
 Anthony (gold)
 Various (gold)
 Will Young - Keep

On (platinum)
 G4 - G4 & Friends
 (platinum)
 Anastacia - Pieces
 of a Dream
 (platinum)
 Red Stewart -
 Thanks for the
 Memory

American Songbook
 4 (platinum)
 Various - Crossover
 Watershed
 (platinum)
 Various - Live In
 Slow Motion Two
 Times (platinum)
 Enimem - Curtain

Call (Two Times
 platinum)
 Various - Crossover
 Days (Three Times
 platinum)
 KT Tunstall - Eye to
 the Telescope (Three
 Times platinum)
 Westlife - Face to

Face (Three Times
 platinum)
 Various - How
 This Was! I Call
 Music 62 (Times
 platinum)
 Coltray - X & Y
 (Six Times platinum)

DVDS
 Kylie Minogue -
 Showgirl (platinum)
 Robbie Williams -
 Live at the Royal
 Albert Hall (Six
 Times platinum)
 Various - What We Did Last

Summer (seven
 Times platinum)
 Various - What We Did Last
 Summer (seven
 Times platinum)

Stars' third album and the 21st Century; if Alex Chilton was a beautiful young woman, he'd sound like this.

The Cossip

Standing in the Way of Control (Kill Rock Stars)

SEAN FORTES, ROUGH TRADE

"Standing in the Way of Control is the third album from the Gossip on Kill Rock Stars, but the first with new drummer Hannah Blilie. It's such a massive leap forward from the previous two albums in sound, production and songwriting. It's a real stomping and basic sound with Blilie's part-soul, part-gospel, part-riot girl vocals ruling the show. This is the first record they've released that captures the energy and passion of their live sound. When the promo gets played in the shop, we always get

asked what it is and you can't get a better recommendation than the positive reaction of the punters."

Story One

Beggars Belief EP (Shy)

PAUL McNAMEE, EDITOR, BRAT MAGAZINE



"Story One live between Radiohead and Muse. As the rest of industry scurries around

trying to find a new spiky punk cash-cow to hitch onto, the Nottingham quartet quietly and deliberately remind you that, at its best, British indie pop is dark, itchy, single-minded and absolutely gripping. Frontman Tom Evans has the delivery of a Chris Martin who has been through the mill and their driving, swirling violin (yes, they have a violin as their lead and they don't scowl) echoes the dark waves of Hope Of The States. They will soar."

My Top 10

LIANNE STEINBERG

Features editor, City Life

1. POKES GIANTIC (GAG)
2. LIAM PROOST THE PAINTED PICTURES (DEMON)
3. BRODIE DOUGLAS FRODO BAGGINS (LOW LIFE) (POP)
4. INTERPOL (CISER MATADOR)
5. ANTILLOH TURNSTILE BLUES (FULL TIME JOBS?)
6. SLEATER-KINNEY (CERTAIN GUB POP)
7. THE BLACK ALPS (UNSATISFIED ISLAND)
8. MY MORNING JACKET (WORLDLESS DISCORDS)
9. MONTY (MONTY)
10. GREG DALL (CIGARETTES (KALI UGHOIA))

11. MALLARD FARM (APPLE SOME PRESSURE, DROPS)
 "I seem to fall for songs which have an edge of despair about them or sound like they've been cooked from a sensuous inferno. So rarely a day that goes by without taking a hit from Greg Dull's catalogue and Mallard Farm get in there on account of their resonant philosophy. 'What happens when you lose everything?' You just start again. Naturally."

tend to buy albums, but only after they know they are going to enjoy it. They don't take risks and we respect that."

The station is growing its own presence and is looking to create more synergies between the two mediums. Meanwhile, the afternoon shift will undergo a shift in the coming months as the station moves programming towards a magazine style format, with increased showbiz gossip and star interviews. "This year, the big thing is the station sounds much brighter," says Faulkner. "There isn't a time when you won't catch a familiar song."
 Address: Friars Square Studios, Bourton St, Aylesbury, Bucks, HP20 2PZ
 Tel: 01296 399 396
 Fax: 01296 399 988
 Website: www.r104.co.uk

"We have history here, our presenters know the patch and connect with the audience"

complete with the millions spent on public service broadcasting?"
 Because of the slow-moving nature of the Mix playlist, when songs do break they often enjoy a longer life than they would traditionally. "Because our audience isn't driven by what's cool at the moment, you find that we can run with a song much longer, sometimes even when the record company are itching to get the follow up out; Daniel Powter is a great example," says Faulkner. "We also find there's no pressure on us to break acts, our audience

Mix96 Top 10

1. Oasis Let There Be Love (Big Brother)
2. James Blunt High (Atlantic)
3. Madonna Hung Up (Warner Bros)
4. Robbie Williams Emping (Crysalis)
5. Will Young Switch 1 On (G)
6. Daniel Powter Bad Day (Warner Bros)
7. Sugababes Push The Button (Island)
8. Atlantic Twenty Four Hours (Parlophone)
9. Jamiroquai (Don't) Give Hate A Chance (Sony)
10. Craig David Don't Let You No More (Warner Bros)

history here, our presenters know the patch and connect with the audience. Our weakness is the fact we are a smaller station and can't compete on the marketing front, especially with the BBC. If you see the Chris Moyles ad on the telly every night you are going to be tempted to test it. How can we

CAPITAL

A LIST
 Black Eye Peas My Name: Charlotte Church
 Ever-God: Coltray Talk, Craig David Don't Let You No More: David Gray Hospital Rock, DHT
 Listen To Your Heart: Enimem When The Gods
 Girls Alone For The Day: Dawn Stiefel
 Lauryn Hill: Hard-Fish Cash Money: Hoard Gods
 Goodbye My Love: Jamie Cullum Mid Stack
 Janet Jackson Don't Give Hate A Chance: Kanye West
 West-How I Say: Kelly Clarkson Because Of This
 "I started listening to the album, Madonna Hung Up, Mariah Carey Don't Forget About Us
 Mary J. Blige Go Without You: Coats Let There Be Love: Pharell Augie: Pussycat Dolls
 Sheryl Crow: Richard Ashcroft: Dead The Night
 Sheryl Crow: Richard Ashcroft: Dead The Night
 With Colour: Robbie Williams Advertising
 Songs: Simon Webbe In Stereo: Starbuck
 Marry J. Blige: Sugababes Push The Button
 Sugababes Ugly: Will Young All Time Love

GALAXY

A LIST
 Alan Smith: Dave: Dave McCullin: Giltch
 Enimem: When I'm Gone: Owen Stratton
 Lighthouse: Hoard Gods I Like Girl: LFM
 Lighthouse: Us: Sean Paul Ever Blunt
C LIST
 How Wow: Let Me Hear You: Dextery's Child
 Chuck D: I Am: Fanny Curran Fine: Kanye West
 Colour: Sugar: Rob Hopson: A: Starbuck
 Richard: Saporgara: Fin: The Dead 60
 Groundwork: Kilo: The Futuristics: Avia
 The Killers: Jony Wix: A: Friends Of Mine: The
 Strokes: Aducci: The Subway: To Goodbyes

IN-STORE NEXT WEEK



Single of the week - The Chorbys; Music DVD of the week - Tony Christie

BORDERS

Windows - Robbie Williams, 11 Divo; Instore - James Blunt, Robbie Williams, Eminem, Kate Melus; Music DVDs - Under £10. CDs From £3.99, 3 for £12 Budget Offer



Instore - Best Of 2005 Campaign



Windows - Christmas 2005; Instore - Kate Bush, Ryan Adams, Anthony Hamilton, Brian McBride, Earlbirde, Notorious B.I.G., Francisco, Girls Aloud, James Blunt, Coltray, G4, The Chorbys, Depeche Mode, Hoard Gods, Kelly Clarkson



Albums Of The Week - Robbie Williams, Now 62, Simply Red, The Best Of The Best Air Guitar Albums



Windows - Christmas; Instore - Bryan Adams, Emimem, Girls Aloud, Madonna, G4, Take That, Robbie Williams, Kelly Clarkson



Offer Of The Week - Robbie Williams; Windows - Buy One Get One Half Price On CDs & DVDs; Recommendations - Katie Melua, Coltray, KT Tunstall, John Lennon, Eminem



Selecta - Black Rebel Motorcycle Club, Bullet For My Valentine, The Killers, Feeder, Robert Plant, Mojo - Edith Ford, Bonnie 'Princess' Billy, Dwight Yoakam, John Hiatt



Instore - X Factor Winner, Emimem, Girls Aloud, James Blunt, Coltray, The Pogues, Hoard Gods, Lucie Silvas



Instore - X Factor Winner, Emimem, Girls Aloud, James Blunt, Coltray, The Pogues, Hoard Gods, Lucie Silvas



Windows - Kaiser Chiefs, Gorillaz, Franz Ferdinand, Robbie Williams, Ministry, The Annual; Instore - Kaiser Chiefs, Gorillaz, Franz Ferdinand, Robbie Williams, Ministry, The Annual, James Blunt, Emimem, The Pogues, Hoard Gods, Girls Aloud



Instore - UB40, Robbie Williams, Anastacia, Westlife, 11 Divo, Enya



Album of the Week - James Blunt; single of the week - James Blunt; Instore - James Blunt, Disney's Greatest Hits, Kate Melus, The Magic Numbers, Sugababes, Emimem, Mary J Blige, The Chorbys, Now 62, Girls Aloud; Music DVD - Ian Brown



Album of the Week - James Blunt; single of the week - James Blunt; Instore - James Blunt, Disney's Greatest Hits, Kate Melus, The Magic Numbers, Sugababes, Emimem, Mary J Blige, The Chorbys, Now 62, Girls Aloud; Music DVD - Ian Brown

See The Day, James Blunt Goodbye My Love, Kelly Clarkson Escaped Of You, Paul Weller Here's The Good News, Simon Webbe No Worries, Slave Wonder Fuel, Aliza Morris Puffbluff, Sugababes Ugly, Telly Thompson Separate Ways (Atlantic), Westlife Face, Diana Ross When You Tell Me That You Love Me
C LIST
 Craig David Don't Let You No More: Dusted
 Always Remember To Ringout And Honour Your Mother: Hayley McAllen Deshaun: Jamie Cullum Mid Stack: "Johnny Cash: Kate & Anna McGarrigle: Rufus W. Johnson
 Split-Up On Christmas: Kylie Minogue Over The Rainbow/Sally Satie: Niall: The JCW Song
 "Slightly Red Something Good: The Starbuck Song
 For You: The Caribbeans Girls Choir: Crayford: Go To Learn Something: The Darkness One
 Way Ticket: To Hell: And Back Again: The
 Pussycat Dolls PCD: Atlantic: "The Water
 Babies: Lulu: The Top: The Streets: S&P
 Preceding: Van Morrison Celtic New Year, Will
 Young Keep On (Atlantic)

The White Stripes The Deaf Hook
E LIST
 At The Lake: Three Days G: Wattle Widdell: Out
 Captain Fantastic: Claudiu Gheorghiu: Gheorghiu
 "Caldwell Man In A Gown: Depeche Mode A
 Proud That I've Used My: Dina: Call Me: Electric
 Soft Parade: Stupid: Mavis: Eya: Other: Silos
 Producer: Sing: Mavis: Eya: A Picture On The
 Edge Of Something Good: Future: PINK: AKA
 Eyes Of Love: Gheorghiu: Three: To: Bruce
 Howling: Bells: Low: Hoopern: Imke: Vite
 Butterfly: Melchior: Lulu: Lisa: Brown: What's
 Got: That: Sound: Mavis: A: Big: Adventure: When: Do
 Jan: Jony: Go: At: Arms: Thr: Mylo: Music: Care:
 Mystery: Joly: Mavis: Agnes: "Queen: Of: The
 Stamp: Age: Bum: The: Weather: Magnet
 "Call: The: Sound: Mavis: A: Big: Adventure: When: Do
 Collector: Sing: Sing: Mavis: Eya: A: Song:
 "South: In: The: Displacement: Shany: Lulu:
 "The: Caribbeans: Girls: Choir: Crayford: Go:
 To: Learn: Something: The: Darkness: One:
 Way: Ticket: To: Hell: And: Back: Again: The:
 Pussycat: Dolls: PCD: Atlantic: "The: Water:
 Babies: Lulu: The: Top: The: Streets: S&P:
 Preceding: Van: Morrison: Celtic: New: Year:
 Will: Young: Keep: On: (Atlantic)
 "Slightly: Red: Something: Good: The: Starbuck:
 Song: For: You: The: Caribbeans: Girls: Choir:
 Crayford: Go: To: Learn: Something: The:
 Darkness: One: Way: Ticket: To: Hell: And:
 Back: Again: The: Pussycat: Dolls: PCD:
 Atlantic: "The: Water: Babies: Lulu: The:
 Top: The: Streets: S&P: Preceding: Van:
 Morrison: Celtic: New: Year: Will: Young:
 Keep: On: (Atlantic)

irplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Points	Score
26	40	3	27	BRAUD REYNOLDS ROCKET (A NATURAL GAMBLER)	VERB	523	27 19.51 25
27	20	23	THE ROLLING STONES RAIN FALL DOWN	UMG	108	10 19.19 33	
28	11	9	39	CRAIG DAVID DON'T LOVE YOU NO MORE	WARNER BROS	903	34 18.96 72
29	22	30	75	THE DARKNESS ONE WAY TICKET	ATLANTIC	328	41 18.96 51
30	74	5	0	FOO FIGHTERS RESOLVE	RCA	414	25 18.16 33
31	35	3	5	THE STROKES JUICEBOX	REDUX FRAME	230	7 18.10 3
32	71	13	40	BOB SINCLAR/GARY NESTA PINE LOVE GENERATION	ISLAND	733	9 17.80 1
33	35	5	35	SEAN PAUL EVER BLAZIN'	HYPERMUSIC	348	-2 17.80 7
34	58	1	0	NIZLOPI JOB SONG	FINN	403	73 17.66 74
35	42	2	20	RIHANNA IF IT'S LOVIN' THAT YOU WANT	DEF JAM	397	14 16.68 8
36	46	2	0	MARIAH CAREY DON'T FORGET ABOUT US	DEF JAM	522	19 15.85 11
37	37	18	54	KT TUNSTALL SUDDENLY I SEE	REBELMUSIC	851	10 15.80 34
38	36	3	35	KATIE MELUA I CRIED FOR YOU	DELMARCO	51	96 15.75 8
39	14	20	37	WILL YOUNG SWITCH IT ON	REDUX BING	1259	26 14.93 304
40	47	30	46	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	544	9 14.78 10
41	48	3	44	GWEN STEFANI LUXURIOUS	INTERSCOPE	718	32 14.59 13
42	30	2	0	HOUND DOGS I LIKE GIRLS	DEFLECTION	384	0 14.21 28
43	60	1	0	JAMIE CULLUM MIND TRICK	UGA	303	17 14.09 44
44	19	1	63	KAIKER CHIEFS MODERN WAY	BANDSUPPORT	742	7 13.99 78
45	69	1	0	SIMPLY RED SOMETHING GOT ME STARTED	SMITHKIRBY	119	59 13.68 1057
46	125	1	0	HARD-FI CASH MACHINE	NECESSARY	364	69 13.56 175
47	41	18	28	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ASAP	827	39 13.11 30
48	37	6	44	THE WHITE STRIPES THE DENIAL TWIST	JL	158	-3 12.96 30
49	26	8	14	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	TOYOTA	335	-30 11.69 94
50	25	3	38	LIBERTY X A NIGHT TO REMEMBER	EMI VIRAMONDO	571	24 11.69 305

*Nielsen Music Control. Compiled from data gathered from 2020 to 2000 on 2000 on Sun 24 Dec 2005. Statistics based on Nielsen figures on latest NFL from Radio data.

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continues to reap the rewards of their growing exposure. Although it slips 8-9, the album sold 83,980 copies last week - that is by far its best weekly sales to date, and takes its 10-week-to-date tally to 623,629.



21. James Blunt
The airwaves are alive with the sound of James Blunt. The breakthrough

artist of the year climbs 23-21 and 47-39 with old hits High and Your Beautiful while upcoming single Goodbye My Lover is the highest new entry to the Top 50, soaring 62-22, with an audience of 219,296 from 633 plays. Top ballads of 31 plays from Rock FM, 30 from Core and 26 from Virgin FM.



Christmas number one, McEleg's JCB Song is enjoying excellent support from radio, and jumps 58-34 on the playlist chart, after attracting 403 plays and an audience of 174,866 last week. 73 of the 110 monitored stations aired the JCB Song at least once last week.

PRE-RELEASE

Rank	Artist	Title	Label
1	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS	6356
2	COLDPLAY TALK A BOUT YOUR PROBLEMS	WARNER BROS	4904
3	GIRLS ALDUIE SEE THE DAY	REBELMUSIC	3049
4	STEVE WUNDER POSITIVITY	MYTHAM	3003
5	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	2193
6	EMINEM WHEN I'M GONE	INTERSCOPE	20
7	FOO FIGHTERS RESOLVE	RCA	1836
8	NIZLOPI JOB SONG	FINN	1747
9	MARIAH CAREY DON'T FORGET ABOUT US	DEF JAM	1585
10	HOUND DOGS I LIKE GIRLS	DEFLECTION	1421
11	SIMPLY RED SOMETHING GOT ME STARTED	SMITHKIRBY	1368
12	HARD-FI CASH MACHINE	NECESSARY	1356
13	WESTLIFE WITH DIANA ROSS WHEN YOU TELL ME THAT...	TOYOTA	1072
14	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	TOYOTA	1012
15	MCLTY ULTRAVIOLET	FINN	966
16	AARON SMITH DANCIN' AROUND	ASAP	945
17	HL TACK SAY SAY	FINN	933
18	MARY A BLICE BE WITHOUT YOU	TOYOTA	809
19	EDDY'S MUNCH	INTERSCOPE	760
20	WILL YOUNG ALL TIME LOVE	REDUX BING	759

ON THE RADIO THIS WEEK

RADIO ONE
Giles Peterson
Worldwide Music Awards 2005
(Sat)
Jo Wiley Record of the Week - Arctic Monkeys
Zane Lowe Record of the Week - The Sun Goes Down
Chris Moyles
Worries On Air
Scott Mills Record of the Week - H.I. Talk Say Say
Sukey

RADIO 2

Radio 2 Young Folk Award 2005 (Wed)
The Class Of 2005
- Kaveri Chidambaram
- Ryan Goff (Wales)
Friday Night 8-10
Music Night
The Chirpy/Byn
The 100 Greatest
Dermot O'Leary
- Oats guest (Sat)
Break On Through
- The Story Of The Doors (Sat)
Record of the week - Richard Ashcroft/Break The Night With Colour
Album of the week - Vanicase - Ultimate Party
Antonia 57 Karaoke
Party Hits

RADIO 3

A Beach Christmas (Fri-Sat)
6 MUSIC
The 6 Music Selector - Foo Fighters (Mon), Kaiser Chiefs (Tue), Franz Ferdinand (Thu), Tom Robinson - Transgressive Records special (Mon), Steve Lamacq - Coldplay guest (Fri)

6 MUSIC

Lauren Laverne's Record of the Week - José González
Huw Stephens
Lucy's Record of the Week - Every Mine A Picture On The Edge Of Something Beautiful

RADIO GROWERS

Rank	Artist	Title	Label
1	GIRLS ALDUIE SEE THE DAY	REBELMUSIC	992 559
2	COLDPLAY TALK A BOUT YOUR PROBLEMS	WARNER BROS	1095 514
3	KELLY CLARKSON BECAUSE OF YOU	SONY BMG	1397 422
4	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	633 332
5	KT TUNSTALL UNDER THE WEATHER	REBELMUSIC	1367 302
6	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS	1278 293
7	THE PUSSYCAT DOLLS STICKWITU	ASAP	2179 281
8	WATER BABIES UNDER THE TREE	TOYOTA	231 233
9	SUGARBABES UGLY	ISLAND	1180 227
10	WESTLIFE ROSS WHEN YOU TELL ME THAT...	TOYOTA	300 234

RADIO TWO

Rank	Artist	Title	Label
1	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS	6356
2	MADONNA HUNG UP	WARNER BROS	4904
3	DAVIS LET THERE BE LOVE	REBELMUSIC	3049
4	STEVE WUNDER POSITIVITY	MYTHAM	3003
5	KT TUNSTALL UNDER THE WEATHER	REBELMUSIC	3049
6	COLDPLAY TALK A BOUT YOUR PROBLEMS	WARNER BROS	4904
7	FRANZ FERDINAND WALK AWAY	ISLAND	9010
8	DAVID GRAY HOSPITAL FOOD	ATLANTIC	2193
9	THE ROLLING STONES RAIN FALL DOWN	UMG	108
10	SUGARBABES UGLY	ISLAND	9010
11	KATIE MELUA I CRIED FOR YOU	DELMARCO	51
12	SIMPLY RED SOMETHING GOT ME STARTED	SMITHKIRBY	119
13	KELLY CLARKSON BECAUSE OF YOU	SONY BMG	1397
14	SEAN PAUL EVER BLAZIN'	HYPERMUSIC	348
15	J CHURCH EVEN GOD CAN'T CHANGE THE PAST	SONY BMG	1397
16	EMINEM WHEN I'M GONE	REBELMUSIC	3049
17	GIRLS ALDUIE SEE THE DAY	REBELMUSIC	3049
18	PAUL WELLS HERE'S THE GOOD NEWS	ISLAND	9010
19	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	2193
20	KATIE MELUA JUST LIKE HEAVEN	DELMARCO	51

Nielsen Music Control members:
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BBC Radio 808, BBC Radio 809, BBC Radio 810, BBC Radio 811, BBC Radio 812, BBC Radio 813, BBC Radio 814, BBC Radio 815, BBC Radio 816, BBC Radio

Albums

A two week reign at number one for Eminem and a cluster of strong albums keep Girls Aloud from a Top 10 debut

TOP 20 MUSIC DVD

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ	EVI/Virgin
2	VARIOUS LIVE 8 - JULY 2ND 2005	Angel
3	IL DIVO DISCO	Parlophone
4	KYLIE MINOGUE SHOWGIRL	101
5	MCKAY THE WONDERLAND TOUR 2005	101
6	WESTLIFE THE NUMBER ONES TOUR	Sirius
7	DANIEL O'DONNELL THE ROCK Y ROLL SHOW	Real Gone
8	U2 VERtigo 2005 - LIVE FROM CHICAGO	Meridian
9	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Vivid Collection
10	QUEEN & PAUL RODGERS RETURN OF THE CHAMPIONS	Parlophone
11	VARIOUS RIVERDANCE - BEST OF	Vivid Collection
12	G4 LIVE AT THE ROYAL ALBERT HALL	Sony BMG
13	BOB DYLAN NO DIRECTION HOME	CGE/Universal
14	SLADE THE VERY BEST OF	Polygram
15	CREAM/ROYAL ALBERT HALL - LONDON MAY 23RD 2005	Warner Music
16	THE SPINNING WHEEL BOB DYLAN - 30TH ANNIVERSARY EDITION	Columbia
17	RUSH 30th ANNIVERSARY WORLD TOUR	Sirius
18	VARIOUS POP PRAXY KARAOKE	Universal
19	KATSER CHIEFS EMPLOYMENT	BMG
20	VARIOUS HEY MR PRODUCER	Virgin

TOP 20 COMPILATIONS

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 62	EVI/Virgin
2	VARIOUS POP PRAXY 3	Sony BMG
3	VARIOUS CHRISTMAS HITS	Warner Music
4	VARIOUS THE NUMBER ONE CLASSICAL ALBUM 2006	Sony BMG
5	VARIOUS THE R&B YEARBOOK	Sony BMG
6	VARIOUS DANCE PARTY	Sony BMG
7	VARIOUS THE ANNUAL 2006	Ministry
8	VARIOUS XMAS XMAS	EVI/Virgin
9	VARIOUS WESTWOOD X	Def
10	VARIOUS THE BEST CHRISTMAS ALBUM IN THE WORLD	EMI
11	VARIOUS HOUSEWORK SONGS	EVI/Virgin
12	VARIOUS MY FIRST CHRISTMAS ALBUM	WTF
13	VARIOUS BARBIE GIRLS 2	Universal
14	VARIOUS CUISLAND 6	EVI/Virgin
15	VARIOUS THE BEST CUBAN ANTHEMS CLASSICS	World
16	VARIOUS DISNEY'S GREATEST HITS	World
17	VARIOUS THE VERY BEST OF POWER BALLADS	EMI
18	VARIOUS I LOVE SIXTIES	EMI
19	VARIOUS GATECRASHER CLASSICS 2	Ministry

THE YEAR SO FAR: TOP 20 ALBUMS

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	JAMES BLUNT BACK TO BEDLAM	Atlantic
2	COLDPLAY X&Y	Parlophone
3	KAISER CHIEFS EMPLOYMENT	BMG
4	ROBBIE WILLIAMS INTENSIVE CARE	Cherry
5	GORILLAZ DEMON DAYS	Parlophone
6	FATHEADS FOREVER FATHEADS - THE GREATEST HITS	Only
7	KILLERS HOT FUSS	Virgin
8	KT TUNSTALL EYE TO THE TELESCOPE	Nonesuch
9	GREEN DAY AMERICAN IDIOT	Reprise
10	SCISSOR SISTERS SCISSOR SISTERS	Hyland
11	DASH DOIT BELIEVE THE TRUTH	Big Beat
12	KEANE HOOPS AND FEARS	Meridian
13	OWEN STEFANI LIVE ANGEL MUSIC BABY	Sirius
14	WESTLIFE TO FACE	Sirius
15	KELLY CLARKSON BREAKAWAY	RCA
16	KATIE MELUA PIECE BY PIECE	Danaboa
17	G4	Sony Music
18	BASEMENT JAMX THE SINGLES	BMG
19	TONY CHRISTIE OFFNATIVE COLLECTION	Virgin
20	50 CENT THE MASSAGE	Interscope

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17.12.05
Top 75

The Official UK

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	EMINEM CURTAIN CALL - THE HITS	Aftermath
2	ROBBIE WILLIAMS INTENSIVE CARE	Cherry
3	WESTLIFE FACE TO FACE	Sirius
4	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA
5	MADONNA CONFESIONS ON A DANCE FLOOR	Warner
6	IL DIVO ANCORA	Sony Music
7	JAMES BLUNT BACK TO BEDLAM	Atlantic
8	SUGARBAES TALLER IN MORE WAYS	Meridian
9	KELLY CLARKSON BREAKAWAY	RCA
10	PUSSYCAT DOLLS PCD	AAJM
11	GIRLS ALOUD CHEMISTRY	Parlophone
12	CORRILLAZ DEMON DAYS	Parlophone
13	G4 & FRIENDS	Sony Music
14	KAISER CHIEFS EMPLOYMENT	BMG
15	KATIE MELUA PIECE BY PIECE	Danaboa
16	THE BLACK EYE PEAS MONKEY BUSINESS	AAJM
17	KT TUNSTALL EYE TO THE TELESCOPE	Sirius
18	ERYTHMICS ULTIMATE COLLECTION	RCA
19	COLDPLAY X&Y	Parlophone
20	WILL YOUNG KEEP ON	Sony BMG
21	SUPERTRAMP RETROSPECTACLE	AAJM
22	ENYA AMARANTINE	Warner
23	KATHERINE JENKINS LIVING A DREAM	UKIA
24	MARIAH CAREY GREATEST HITS	Columbia
25	ANASTACIA PIECES OF A DREAM	Elek
26	SIMON WEBBE SANCTUARY	Interscope
27	THE CHOIRBOYS THE CHOIRBOYS	UKIA
28	DAVID GRAY LIFE IN SLOW MOTION	Atlantic
29	BRYAN ADAMOLOGY	Parlophone
30	ROD STEWART THANKS FOR THE MEMORY: GREAT AMERICAN	UKIA
31	GREEN DAY BULLET IN A BIBLE	Reprise
32	BARBRA STREISAND GUILTY TOO	Columbia
33	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	XL
34	THE DARKNESS ONE WAY TICKET TO HELL AND BACK	Atlantic
35	DIRE STRAITS & MARK KNOPFLER PRIVATE INVESTIGATIONS	Meridian
36	KATE BUSH AERIAL	EMI
37	JACK JOHNSON IN BETWEEN DREAMS	EMI
38	BLINK 182 GREATEST HITS	Columbia



2 Robbie Williams
With new single Advertising Space set for release today (22nd), Robbie Williams' latest album Intensive Care is packing up pace again, with sales last week of 132,632 propelling it's 48 day tally to 220,763. Williams will also be earning healthy residuals from the sale of his Take That compilation Never Forget - The Ultimate Collection, which topped the chart with 111,666 copies last week to take its 27-day sales tally to 300,188 - excellent, though down on the 503,010 copies their 1996 Greatest Hits album sold in the same timespan.

7 James Blunt
With the Christmas gift buying season in full swing, James Blunt's debut album Back to Bedlam continues to prosper, as the album sold 327 copies this week in 2004 but 94,946 copies last week and climbed 10-7 on the chart as a result. The runaway best-seller of 2005 has now sold 1,893,400 copies this year, and will easily reach the 2m mark by year's end. The only album to sell 2m copies in a calendar year this century is 21st Century is 21's Life For Rent, which sold 2,168,302 copies in 2003.

WEEK	ARTIST/TITLE	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	EMINEM CURTAIN CALL - THE HITS	1	1	1	1
2	ROBBIE WILLIAMS INTENSIVE CARE	2	2	2	2
3	WESTLIFE FACE TO FACE	3	3	3	3
4	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	4	4	4	4
5	MADONNA CONFESIONS ON A DANCE FLOOR	5	5	5	5
6	IL DIVO ANCORA	6	6	6	6
7	JAMES BLUNT BACK TO BEDLAM	7	7	7	7
8	SUGARBAES TALLER IN MORE WAYS	8	8	8	8
9	KELLY CLARKSON BREAKAWAY	9	9	9	9
10	PUSSYCAT DOLLS PCD	10	10	10	10
11	GIRLS ALOUD CHEMISTRY	11	11	11	11
12	CORRILLAZ DEMON DAYS	12	12	12	12
13	G4 & FRIENDS	13	13	13	13
14	KAISER CHIEFS EMPLOYMENT	14	14	14	14
15	KATIE MELUA PIECE BY PIECE	15	15	15	15
16	THE BLACK EYE PEAS MONKEY BUSINESS	16	16	16	16
17	KT TUNSTALL EYE TO THE TELESCOPE	17	17	17	17
18	ERYTHMICS ULTIMATE COLLECTION	18	18	18	18
19	COLDPLAY X&Y	19	19	19	19
20	WILL YOUNG KEEP ON	20	20	20	20
21	SUPERTRAMP RETROSPECTACLE	21	21	21	21
22	ENYA AMARANTINE	22	22	22	22
23	KATHERINE JENKINS LIVING A DREAM	23	23	23	23
24	MARIAH CAREY GREATEST HITS	24	24	24	24
25	ANASTACIA PIECES OF A DREAM	25	25	25	25
26	SIMON WEBBE SANCTUARY	26	26	26	26
27	THE CHOIRBOYS THE CHOIRBOYS	27	27	27	27
28	DAVID GRAY LIFE IN SLOW MOTION	28	28	28	28
29	BRYAN ADAMOLOGY	29	29	29	29
30	ROD STEWART THANKS FOR THE MEMORY: GREAT AMERICAN	30	30	30	30
31	GREEN DAY BULLET IN A BIBLE	31	31	31	31
32	BARBRA STREISAND GUILTY TOO	32	32	32	32
33	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	33	33	33	33
34	THE DARKNESS ONE WAY TICKET TO HELL AND BACK	34	34	34	34
35	DIRE STRAITS & MARK KNOPFLER PRIVATE INVESTIGATIONS	35	35	35	35
36	KATE BUSH AERIAL	36	36	36	36
37	JACK JOHNSON IN BETWEEN DREAMS	37	37	37	37
38	BLINK 182 GREATEST HITS	38	38	38	38

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Albums Chart

WEEK	DATE	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
39	25	OASIS	DON'T BELIEVE THE TRUTH	1	1	Mercury
40	30	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH BETTER	1	1	Capitol
41	30	SLADE	THE VERY BEST OF	1	1	Mercury
42	4	SAVAGE GARDEN	TRULY MADLY COMPLETELY - THE BEST OF	1	1	Mercury
43	5	ELVIS PRESLEY	HISTORY	1	1	Mercury
44	5	JOHNNY CASH	RING OF FIRE - THE LEGEND OF	1	1	Mercury
45	13	KANYE WEST	LATE REGISTRATION	1	1	Mercury
46	5	FOSTER AND ALLEN	SING THE NUMBER 1'S	1	1	Mercury
47	40	MICHAEL BALL	MUSIC	1	1	Mercury
48	9	BRYN TERFEL	SIMPLE GIFTS	1	1	Mercury
49	55	JEFF WAYNE	THE WAR OF THE WORLDS	1	1	Mercury
50	7	ANDREA BOCELLI	ARIA - THE OPERA ALBUM	1	1	Mercury
51	6	MICHAEL BOLTON	THE VERY BEST OF	1	1	Mercury
52	54	DANIEL POWTER	DANIEL POWTER	1	1	Mercury
53	53	MICHAEL BUBLE	IT'S TIME	1	1	Mercury
54	48	CRAIG DAVID	THE STORY GOES	1	1	Mercury
55	60	UB40	THE BEST OF VOL 1 & 2	1	1	Mercury
56	4	SANTA/ELVES/CHILDREN'S CHOIR	SANTA SINGS	1	1	Mercury
57	63	MCFLY	WONDERLAND	1	1	Mercury
58	59	MARIAH CAREY	THE EMANCIPATION OF MIMI	1	1	Mercury
59	5	J HOLLAND	R&B ORCHESTRA SWINGING THE BLUES DANCING	1	1	Mercury
60	29	HARD-FI	STARS OF CCTV	1	1	Mercury
61	57	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	1	1	Mercury
62	58	50 CENT & G UNIT	GET RICH OR DIE TRYIN' (OST)	1	1	Mercury
63	67	DESTINY'S CHILD	NO 1'S	1	1	Mercury
64	44	CLIFF RICHARD	THE PLATINUM COLLECTION	1	1	Mercury
65	45	SYSTEM OF A DOWN	HYPNOTIZE	1	1	Mercury
66	55	BLONDIEST	GREATEST HITS	1	1	Mercury
67	8	JOHN LENNON	WORKING CLASS HERO - THE DEFINITIVE	1	1	Mercury
68	26	THE MAGIC NUMBERS	MAGIC NUMBERS	1	1	Mercury
69	25	FOO FIGHTERS	IN YOUR HONOUR	1	1	Mercury
70	10	ELVIS PRESLEY	CHRISTMAS PEACE	1	1	Mercury
71	NEW	KORN	SEE YOU ON THE OTHER SIDE	1	1	Mercury
72	64	GREEN DAY	AMERICAN IDIOT	1	1	Mercury
73	8	SIMPLY RED	SIMPLY SIMPLIFIED	1	1	Mercury
74	11	JAMIE CULLUM	CATCHING TALES	1	1	Mercury
75	21	CHARLOTTE CHURCH	TISSUES AND ISSUES	1	1	Mercury

■ Sales increase ■ Refused for entry ■ Platinum (100,000) ■ Silver (25,000) ■ Gold (100,000) ■ Special Edition (100,000) ■ Special Edition (100,000)

NEW! ■ Sales increase ■ Refused for entry ■ Platinum (100,000) ■ Silver (25,000) ■ Gold (100,000) ■ Special Edition (100,000) ■ Special Edition (100,000)

TOP 10 INDIE SINGLES

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	THE STROKES	JUDECCA	1	1	Mercury
2	PAUL WELLER	HERE'S THE GOOD NEWS	1	1	Mercury
3	FRANZ FERDINAND	WALK AWAY	1	1	Mercury
4	THE CRIBS	YOU'RE GONNA LOSE US	1	1	Mercury
5	BABYSHAMILES	ALBION	1	1	Mercury
6	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	1	1	Mercury
7	ROKSPOP	WHAT ELSE IS THERE?	1	1	Mercury
8	MOHAIR	END OF THE LINE	1	1	Mercury
9	KATIE MELUA	I CRIED FOR YOU JUST LIKE HEAVEN	1	1	Mercury
10	BOB SIMON FEAT. GARY NEMA	WEST PINE LOVE GENERATION	1	1	Mercury

Girls Aloud



11. Girls Aloud With most of the big guns already in battle, Girls Aloud's new album Chemistry is the solitary new entry to the Top 50 this week, and debuts at number 11 with sales of 25,562 more than would have been required to be number one. It features the single 'The Way That I Feel' which has already sold over 100,000 copies.

TOP 10 INDIE ALBUMS

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	KATIE MELUA	PIECE BY PIECE	1	1	Mercury
2	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005	1	1	Mercury
3	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH BETTER	1	1	Mercury
4	ANTONY & THE JOHNSONS	I AM A BIRD NOW	1	1	Mercury
5	ARCADE FIRE	FUNERAL	1	1	Mercury
6	BABYSHAMILES	ALBION	1	1	Mercury
7	THE WHITE STRIPES	DE BECK ME SAITAN	1	1	Mercury
8	JOSE GONZALES	VEENER	1	1	Mercury
9	PAUL WELLER	AS IS NOW	1	1	Mercury
10	FRANZ FERDINAND	SING THE NUMBER 1'S	1	1	Mercury

TOP 10 ROCK ALBUMS

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	GREEN DAY	BILLET IN A BUBBLE	1	1	Mercury
2	THE DARKNESS	ONE WAY TICKET TO HELL AND BACK	1	1	Mercury
3	BLINK 182	GREATEST HITS	1	1	Mercury
4	SYSTEM OF A DOWN	HYPNOTIZE	1	1	Mercury
5	KORN	SEE YOU ON THE OTHER SIDE	1	1	Mercury
6	FOO FIGHTERS	IN YOUR HONOUR	1	1	Mercury
7	SLADE	THE VERY BEST OF	1	1	Mercury
8	GREEN DAY	INTERNATIONAL SUPERHEROES	1	1	Mercury
9	GREEN DAY	INTERNATIONAL SUPERHEROES	1	1	Mercury
10	MTV CHEMICAL ROMANCE	THREE CHECKS FOR SWEET REVENUE	1	1	Mercury

TOP 10 JAZZ ALBUMS

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	MICHAEL BUBLE	IT'S TIME	1	1	Mercury
2	JAMIE CULLUM	CATCHING TALES	1	1	Mercury
3	MARLENE PEXIDOU	CARELESS LOVE	1	1	Mercury
4	PAUL ANKA	ROCK SWINGS	1	1	Mercury
5	NORAH JONES	COME AWAY WITH ME	1	1	Mercury
6	JAMIE CULLUM	TWENTY FIVE THING	1	1	Mercury
7	DIANA KRALL	CHRISTMAS SONGS	1	1	Mercury
8	RAY CHARLES	THE DEFINITIVE	1	1	Mercury
9	CHRIS BLUE	BLUE GUITARS	1	1	Mercury
10	MICHAEL BUBLE	MICHAEL BUBLE	1	1	Mercury

TOP 10 CLASSICAL ALBUMS

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	KATHERINE JENKINS	LIVING A DREAM	1	1	Mercury
2	THE CHOIRBOYS	THE CHOIRBOYS	1	1	Mercury
3	BRYN TERFEL	SIMPLE GIFTS	1	1	Mercury
4	ANDREA BOCELLI	ARIA - THE OPERA ALBUM	1	1	Mercury
5	JOHN MCCORMAN	IN DREAMS	1	1	Mercury
6	ALLEN JONES	NEW HORIZONS	1	1	Mercury
7	HATLEY WESTERNA	COSMET	1	1	Mercury
8	KATHERINE JENKINS	SECOND NATURE	1	1	Mercury
9	KATHERINE JENKINS	PREMIERE	1	1	Mercury
10	JAMIE CULLUM	BEST DAYS	1	1	Mercury

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