

# MUSICWEEK



Apple Corps claims more than £30m in unpaid royalties over late Nineties record sales

## The Beatles sue EMI

### Royalties

by Paul Williams

The Beatles and EMI are facing up to another legal battle, with Apple Corps issuing legal proceedings for "more than £30m in alleged unpaid royalties" by the major.

The two sides, which have a long history of litigation, returned to the legal arena last Thursday, when Apple issued writs against EMI Records in the High Court in London and with Capitol Records in the Supreme Court of the State of New York.

In a statement issued last Friday lunchtime, Apple manager Neil Aspinall says the group and their company were "left with no choice but to sue EMI" following a breakdown in talks, which followed Apple requesting an audit of the group's accounts with the major.

"We have tried to reach a settlement through good faith negotiations and regret that our efforts have been in vain," he says. "Despite very clear provisions in our contracts, EMI persist in ignoring their obligations and duty to account fairly and with transparency."

There are eight claimants in case number HC05C03892, which is registered with the High Court in London, comprising Apple Corps, surviving Beatles Paul McCartney and Ringo Starr and McCartney's company MPL Communications, John Lennon's widow Yoko Ono Lennon, the Estate of George Harrison and its named executors Nicholas Edmund Valner and Kenneth Sidney Roberts.

Apple's decision to take legal action comes after what EMI describes as several months of "settlement negotiations" in a bid to reach an agreement over issues raised by The Beatles and Apple over their EMI accounts. "EMI has also offered to go to mediation, but sadly Apple rejected that offer," says the major, in a statement.

Eversheds lawyer Nick Valner, representing The Beatles as well as being named on the claim as an executor of George Harrison's estate, believes Apple had shown "extreme patience throughout" the discussions but, after what he says were two years of negotiations, talks simply broke down. "Apple had reached the end of the line and felt mediation wouldn't lead to any further resolution," he says.

### Apple had reached the end of the line and felt mediation wouldn't lead to any resolution

Nick Valner, Eversheds

Big name acts often audit in five-year chunks and the Beatles action relates to an audit for the period 1994 to 1999, pre-dating 2000's hugely successful 1 retrospective. But it was in this era that the 1962-1966 and 1967-1970 double albums - the "red" and "blue" albums, respectively - were issued on CD for the first time, along with The Beatles At The Beeb double set and the Anthology project, which spanned three double albums of previously unreleased material.

In a statement, EMI played down the request for an audit, which it says was not unusual. "We have no problem with it as we like to have full financial transparency with our artists," the statement adds. "Sometimes, however, there are differences of opinion, not least when the recording contracts are complex and there may be issues of, for example, contractual

interpretation. In those rare situations, sometimes the parties may have to resort to the courts or to mediation."

Industry accountant Cliff Dane says the audit request by Apple is not unusual. "Every record contract gives the right to audit royalty accounts and people do get their financial people to do it and you can generally find something or other," he says. "It's to do with the interpretation of an audit usually, rather than fraud or purposely paying too little and most record companies have provisions for an audit."

Another industry insider adds, "You do tend to see audit claims filing on a large headline figure, but the estimated maximum liability is often a small fraction of the headline claim."

The Beatles and Apple are no strangers to seeking a legal remedy when needed. Apple has been embroiled in a legal battle with Apple Computer for more than two years over the computer company's alleged breach of a previous agreement for Apple Computer to stay out of music.

EMI has also found itself in a series of legal battles with Apple; in 1989, they reached a new royal-

ties agreement, which saw the group having a final say on the release of any new compilations.

They then wound up in the High Court after the record company attempted to release a four-disc boxed set of the "red" and "blue" 1962-1966/1967-1970 "best of" albums. Its plans were halted in a High Court ruling in September 1991.

Given previous agreements between Apple/The Beatles and EMI, Eversheds' Valner says the Fab Four side are "very disappointed" more legal action over royalties has now resulted. "Apple has sued EMI in the past successfully and it was hoped it wouldn't be necessary to follow with more action," he says.

Apple's most recent accounts, for the 12 months to January 2004, show a turnover of £11.8m, while in the past 10 years of reported accounts Apple's turnover has amounted to £203m. paulw@musicweek.com



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Digest

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

### UK online EC compromise over data draft

● The European Parliament has voted overwhelmingly in favour of a compromise text drafted for the **Data Retention Directive**. The Directive is being drawn up to provide a European-wide law for data traffic generated by devices such as mobile phones. This data is routinely used by anti-terrorism measures, but the record industry also needs it to continue its online piracy fight.

● **Busted members and management** face a legal battle. p4

● The UK industry is marking **Morris' 40th anniversary** with a strong presence. p4

● **Toddla-CMI** has reached an agreement to sell its CD and DVD manufacturing business in Japan to a consortium led by Memory-Tech Corporation and Goldman Sachs.

● **AOL** is launching an industry-backed anti-piracy campaign. p5

as the support act to Take That at the band's three stadium dates in London, Manchester and Cardiff next June. Meanwhile, three additional dates were added last week to the tour, which begins on April 23.

● **Clear Channel's** spin-off entertainment business has been rebranded **Live Nation**. p5

### People MMF chairman Is re-elected

● **Jazz Summers** has been re-elected chairman of the Music Managers' Forum at an AGM attended by 30 members, where he also reiterated his support for the No More campaign.

Deputy chairman Gary McClearn and treasurer Charlie Carme were also re-elected, while associate member Jake Beaumont-Nesbitt becomes a full company member.



Young will deliver keynote speech

### Exposure RI to host LA radio show

● **Radio One** is to broadcast Los Angeles' **KGRW** radio show **Morning Becomes Eclectic**, hosted by **Nic Harcourt**, for five days from January 2 to 6. The show will go out on **Radio One** during the breakfast slot and will also air on **Los Angeles on 89.9FM** from 9am to 12pm.

● **Ofcom** has awarded seven new community radio licences, to central and east Brighton, Colchester, Plymouth, West Hill, and London's Bexside, Hackney and Southall. The services will cover a small geographical area and will be provided on a not-for-profit basis.

● **Organizers of the South By Southwest** conference have announced that **Neil Young** will deliver the next festival's keynote speech. Young will be joined in conversation with director Jonathan Demme at the March 15 to 19 conference at the Austin Convention Center in Austin, Texas.

● **Chris Evans** will host the **Brit**



The race has begun for next year's **Music Week Awards**, which is now open for entries. MTV, Nielsen Music Control, PPL, Vodafone and Yahoo! Music have all been confirmed as sponsors for the event, which is scheduled for March 2 next year, at the Grosvenor House Hotel.

This year's awards will also see the inauguration of a new award, for **Best Digital Music Store**.

The deadline for entries arrives on **January 24**, with judging for the awards for **Best PR**

**Awards at London's Earls Court** next February for a fourth time. The nominations will be announced at **London's Riverside Studios** on January 10 and will feature live performances from **The Magic Numbers** and **KT Tunstall**, while **ITV2** will broadcast footage later that evening.

● **DJ and presenter Emma B** has been lined up as **Heart's** drivetime show co-host, alongside current **DJ Greg Burns**. The new show will start on January 3.

● **GCap Media** has promoted its managing director of national sales to the role of commercial director for the entire group. **Duncan Gedge** replaces **Linda Smith**, who exited the company in September and will take responsibility for all national and London commercial revenue streams.

● **Heart and Galaxy** owner **Chrisliss Group** has promoted from within to replace long-serving **Nigel Butterfield** as group finance director. Butterfield, whose planned early retirement from the group after 30 years was announced in September, will be succeeded in January by **Michael Connolly**, who is presently group financial controller and has been with Chrisliss since 1997.

● **Absolute Radio** has strengthened its team as it looks to bid for nine stations being sold off by **GCap Media**. The group has recruited **Ian Walker** as senior programming and operations vice president from **Usher Television (UTV)** Radio, where for the past two years he oversaw **Dublin-based station Q102**.

● **Def Jam Mobile UK**, the hip-hop mobile service and record label available on **O2's i-mode** platform, has recruited **DJ Cameo** as its A&R manager. **DJ Cameo** currently hosts **X-Case** on **BBC 1Xtra** and has acted as a DJ on underground grime stations **Delight**, **Ice and Lush**.

● **BBC Radio 1** and **Music Interactive**

controller **Simon Nelson** has reorganised his senior management team. **Ayesha Michieol**, currently senior business manager, will fill the head of **Speech Radio** Interactive post, while **Chris Kimbro**, currently head of **Radio Interactive**, becomes managing editor, **Radio & Music Interactive**.

### Sign here Playlouder links with Tiscali

● **Playlouder** is resuming beta testing for its music-focused ISP after striking a deal with **Tiscali**, which will provide the company with its ADSL connections. **Playlouder MSP's** original deal with **Cable & Wireless** subsidiary **Bulldog** was terminated in September at the end of the **Bulldog** featured in a **BBC Watchdog** programme following various customer complaints.



Captain celebrating on the Thames

● **Holly Tuppen's Londoners** Campaign has put pen to paper with **EMI** this month and celebrated with a cruise down the **Thames**.

● **MTV** has unveiled initial details of its digital music service, which will launch across Europe and the US in the new year. The television network has formed a partnership with **Microsoft** to deliver an *à la carte* and subscription download service, meaning that all tracks will be available as **Windows Media Files** and that **Windows Media Player** will be embedded into the service.

● **Universal Music Publishing** has extended its worldwide administration deal with **Primo** covering the artist's complete back catalogue and any future recordings. The deal includes administration of more than 35 albums and compilations.

● **SonyATV Music Publishing** and **Empire Management** are set to launch a music publishing company under the banner **Empire's Music Empire**. **Empire Management's** **Neilie Eastroy** and **Richard Ramsey**, who have worked with **Daniela and Natasha Bedingfield**, will work exclusively with **SonyATV**.

● Recently established independent publisher **Nettwerk One** has signed both members of **Frozen Flames**, comprising of writer **Tim Simenon** and **Geoff Smith**. **Music Week** playlisted their demo in October.

● **Sony BMG** has signed **Manchester four-piece F&G of Music**. Managed by the **Network** team, the band were one of the highlights of **The City 2004**, but fell back on signing while one member finished his GCSEs and instead released their self-titled debut EP through indie label **Blowout**.

To read all the news as it happens each day, log on to musicweek.com

# Button pressed on X Factor winner's bid for Xmas top spot

Sony BMG is racing against time to unfuse 500,000 copies of the X Factor winner's single into the shops and claim the coveted Christmas number one slot.

Production of the CDs began at the Deluxe Media Services factory in Blackburn just moments after the winner was announced last Saturday. The aim was that by early this morning (Monday), 500,000 CDs would have been produced and 300,000 would already be in the shops ahead of a release on Wednesday.

The button was effectively pressed on the CD production by X Factor presenter Kate Thornton, with a live TV link during last Saturday's programme between the Talkback Thames show and the manufacturing plant.

The winner of the competition was selected by public vote from a

list of three contenders: Journey South, Andy and Shayne. The song is a new composition called 'That's My Goal', penned by a team who have previously written material for the likes of Westlife and Il Divo. Bonus tracks will be taken from the winner's live performances on the show.

"It's a song we've had for quite a while and it's a great pop song that stands up on its own merits," says Sony BMG imprint Syco's vice president Emory Takhar, who is confident the record can make it to the top spot, but acknowledges nothing can be taken for granted.

"It's a strange week for the market, because it's the biggest week of the year and lots of people will be buying CDs as stocking fillers, meaning there may be some quirky choices and it's hard to predict exactly what



X Factor judges: appeared in final of TV talent show last Saturday

will do well. But we have everything in place to give the X Factor winner the best possible chance," says Tucker.

Versions of the song were recorded by all the remaining

contenders three weeks ago, while two weeks ago videos were shot by the then four acts still left in the competition.

The race to number one is likely to be headed by the X Factor

winner and Mizlop's JCB Song, which was released last week and was leading Westlife featuring Diana Ross on midweek sales. However, bookies have recently lengthened Mizlop's odds in the race to more than 3-1, with X Factor now little more than even.

The single is the first number one contender not to be released on a Monday since Elton John's Candle In The Wind, which was also manufactured by Deluxe in Blackburn.

The company will be manufacturing the CDs and the packaging ready for distribution. The initial batch of 300,000 were expected to have been ready for shipping by yesterday (Sunday) afternoon, while it will take 30 to 36 hours of continuous production from Saturday night to complete the first-week order of 500,000.

# Music chief makes mark by revising playlist decision-making and giving feedback to pluggers

## RI streamlines playlist meetings

### Radio

by Paul Williams

Radio One's new head of music George Ergatoudis is overhauling the station's playlist process to simplify decision-making and make it more open to the industry.

Ergatoudis, who succeeded Alex Jones-Donnelly in the role only three weeks ago, is scrapping the current genre-wide specialist playlist meeting held every week and replacing it with urban/dance and rock/indie/alternative meetings which will rotate on a fortnightly basis.

At the same time, he is reducing the size of the 20-strong committees overseeing the weekly mainstream playlist meeting, while is streamlining the station's activity with pluggers to ensure both sides' time is used more effectively.

"What I wanted to do was look at the possibility of guaranteeing there's more expertise in the system and a better focus of people's time and energy," says Ergatoudis, who was sister station 1Xtra's music manager prior to joining Radio One.

His aim of bringing an improved focus is reflected in his decision to replace the weekly specialist playlist meeting with two meetings covering specific areas of music. He says the present meeting, which will be replaced in January, is attended by the producers of all the station's specialist shows, but a lot of the music being considered does not fall under many of the producers' areas of expertise.

"In bringing the dance and urban people together because there's an element of overlap, so these people can talk shop around the table more effectively in their



Ergatoudis: bringing greater focus

own meeting. They're looking at similar areas, they're all reading the same magazines, looking at similar websites, talking to similar people, so that will focus the dance and urban teams," he says.

Alongside the dance and urban meeting, which will be chaired by the station's music executive Sarita Jagpal, the same approach is being adopted for rock, indie and alternative with its own fortnightly

meeting chaired by the music team's Chris Price.

The conclusions of the two meetings will then feed into the weekly mainstream playlist meeting, whose structure is also being changed by Ergatoudis. It will result in a smaller team, likely to be in place by February, drawing up the playlist with each member expected to have a broad understanding of the needs of the station's daytime audience, as well as each having a specialist area of music to focus on. However, he says to settle on the exact size of the team or who will be in it.

The head of music is also changing how Radio One interacts with the industry following feedback from pluggers complaining that the current meeting system is not effective and there is a lack of feedback about playlist decision-making.

At present, pluggers can end up having separate meetings about their tracks with half a dozen or more people from the station, but Ergatoudis is planning in future that pluggers will see at least two members of the mainstream team in one meeting to ensure broad and detailed feedback. In addition, he has already introduced a system through which he will email any pluggers whose track was being considered but did not make it onto the mainstream playlist to explain the team's decision.

The changes were given a thumbs up from pluggers Al James who says, "He's listening to the industry and he's listening to his staff. And the new structure will give Radio One some clarity to the process, which could help new acts, and will cut down on time wasting on all sides." [paw@musicweek.com](mailto:paw@musicweek.com)

## THE MUSIC WEEK PLAYLIST



**NE-YO**  
**So Sick**  
(Mercury)  
A great debut from the rascal behind Maroon's Let Me Love You. An innovative and wiser sound and killer hook to boot (single, March 20)



**NAUGHTY BOY**  
**Plat Beach**  
(Mistery Of Sound)  
This catchy dance track is Colin & Edith's CD burner this week and won the vote on Judge Jules' Radio One show (single, January 2)



**JOAKIM**  
**I Wish You Were Gone**  
(Merastic)  
This French producer is at the top of his game and his first single from his new album is a moody house/techno tune (single, January 24)



**BEYONCÉ**  
**Check On It**  
(Sony BMG)  
New single from Beyoncé is up there with Coko's 'Coco' as the best and is already enjoying strong specialist play. (single, January 16)



**THE MENDOZA LINE**  
**Mysterious In Black**  
(Loose)  
Newly signed to Loose after leaving Cooking Vinyl, the US act return with a stunning, epic, downbeat pop song (album, March 16)



**GIRLS ALoud**  
**Whole Lotta History**  
(Polydor)  
The Girls' lively third single is a pop song which is perhaps more obvious a hit than its two predecessors. (from album, out now)



**FALL OUT BOY**  
**Sugar We're Talking Now**  
(Mercury)  
Fall Out Boy have taken the US by storm and will a sold out UK tour which are shaping up nicely here. (single, February 6)



**THE CONCRETES**  
**The Concretes In Colour**  
(EMI)  
Stockholm's finest lit the sun shine in with some glossy production on their second album, which deserves to see them truly break through. (album, Feb)



**BARE FOOT**  
**OneTwo**  
(OneTwo)  
Contemporary classics including Eminem's (Underworld) and It's Like That (Run-DMC) are mixed the shit-out of treatment (album, February 6)



**BRIAN HARVEY**  
**I Can**  
(unsigned)  
This song has the makings of a big hit. The challenge will be releasing the track before the Harvey fire dampens (demo)

# Numbers expected to be at least 10% up on last year UK takes key role at Midem conference

## Conferences

by Robert Ashton

The UK's presence at Midem next month will arguably be the most high profile since the event began 40 years ago with *Music Week*, senior UK executives and a number of signed British acts taking key parts in the universal programmes.

In anticipation of six days of stand-out speeches, seminars, showcases and panels to mark Midem's 40 years, accreditation are already running 12% ahead of last year, with organisers expecting up to 10% more attendees in 2006 than the 9,313 last year.

The latest addition to the January 22 to 26 programme in Cannes sees Beggars Group chairman Martin Mills co-host a keynote session of the International Indie Summit on Monday, January 23. Mills will be joined in this session by Sir Records president and CEO Seymour Stein and Rock Records co-founder and chairman Johnny Duann. A related indie panel, which will examine the financing of music labels will include a contribution from Chrysalis Group music division CEO Jeremy Lascelles.

On top of this, *Music Week* is to play a key role in Midem and Midemnet. On the Saturday, editor Martin Talbot will conduct an on-



Nicol: High-profile interview at Midem

stage interview with Starbucks president Ken Lombard, while also chairing a panel titled *Video: The Future Of Audio?*, which includes Google France's Mats Carduner, Apple US's Alex Luke, MTV Networks' Jeff Yapp, Sony BMG US's Jeremiah Bosgang and Heavy.com's Simon Assad.

On the same day, *Music Week* publisher Ajax Scott will interview EMI Group chairman Eric Nicol, in addition to chairing a panel titled *Emerging Digital Markets*, which will attempt to provide an overview of key markets such as China, India and Brazil.

In turn, *Music Week* is presenting the Global Radio and A&R Forum in partnership with M&P and A&R Worldwide. Staged on the Tuesday, this forum will centre on four sessions, including a Q&A with KCRW's head of music Nick Harcourt, a panel entitled A&R

Are In! featuring Playground Music's John Cloud, EMI Music Publishing's Guy Moot, Universal Music International Germany's Thorsten Konig, Chrysalis Music Group US's Kenny McPherson and Warner Music International's Rio Salmon, and a panel titled *Surfing The Waves*, looking at programming radio and how heads of music discover new music.

The British at Midem showcases, co-hosted by the BPI, have also been confirmed for the Monday with the Martinez Hotel presenting the two-hour acoustic session from 5.30pm.

With live music taking a central role this year – the A&R Focus is being held for the first time – promoter Harvey Goldsmith will also deliver a keynote during the Live Music Network on the Monday discussing issues such as worldwide touring.

That same evening, Goldsmith will join Sir Bob Geldof and John Kennedy in being honoured at the 40th anniversary dinner in honour of the Personality Of The Year Award.

Awards winners lunch also takes place on the Monday, with invites sharing the same dedication to Midem: they have all been coming to the south of France event for the past 40 years.

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Top Of The Pops is making a brief return to its traditional BBC1 home on Christmas Day with a line-up including Coldplay, Kaiser Chiefs (pictured), James Blunt, Charlotte Church, McFly, Pussycat Dolls and Tony Christie.

The show, which was controversially moved to BBC2 earlier this year, will return for its traditional December 25 slot on the main BBC channel. There will also be a new Top Of The Pops 2, which will be broadcast twice on Christmas Eve on BBC2.

A spokeswoman says the return to BBC1 for Top Of The Pops is a one-off and that the Corporation is happy with the show's performance in its BBC2 hours, where she says ratings have climbed steadily to 15m.

It was taken off air in June 2004, although it did make a return last Christmas.

ITV, meanwhile, will be screening a Christmas special of *CD:UK*, which will be broadcast on December 24 in its regular Saturday 11.30am slot.

BBC 2 is also screening a two-hour Jools Holland *Hootenanny* on New Year's Eve, featuring Kaiser Chiefs, Goldfrapp and James Blunt, while Mark Almond, Robin Gibb and Corinne Bailey Rae will join Holland and his band for performances.



KAISER CHIEFS

# Writs served over Busted's millions

A former Busted member's claim against its ex-bandmates, management company and publishing companies could run into 'several millions' with Ki Fitzgerald's legal action involving everything from royalties to merchandising.

North London lawyers Max Bitel Greene served High Court writs against former bandmates James Bourne and Matt Sargeant, Prestige Management and its principal Richard Haslam last week. Fitzgerald claims that, before he was kicked out of the group, he had co-written a handful of songs for the boy band, including the hits *What I Go To School For*, *Year 3000*, *Sleeping With The Lights On* and *Becky G*.

Fitzgerald is claiming that he was pressured into relinquishing any songwriting credits and is, therefore, due both publishing and record royalties.

"I had taken this much time to pluck up courage," he says. "I just wished it could be settled without all this, because we were once all best friends."

He has now started another band, *Eyes Wide Open*. "It seems like I have been through the worst, but I'm lucky to get a second crack at it," he adds.

Fitzgerald's publishing administrator MCS Music has now applied to the MCPS/PRS to



Fitzgerald: royalties claim

amend the registrations for the songs he says he co-wrote.

Eddie Parloradio at Max Bitel Greene adds that the case deals with both partnership and contract law and it now emerges that Fitzgerald's claims also run to a share of the Busted merchandising income.

Fitzgerald will provide evidence that he was a founding member of Busted in 2001, with Bourne, Sargeant and Owen Doyle, who was also sacked from the band before Charlie Simpson joined. He contends he also had a stake in the original Busted partnership, which his legal and management team claim was never wound up. Because of this – and the 25% stake each member had – Fitzgerald's advisors believe he is entitled to a significant cut of the estimated £2.5m earned during the life of the boy band.

# AOL asks users to 'Play Legal'

AOL is lending its support to the battle against online piracy, with a new industry-backed campaign to inform consumers about safe and legal downloading.

The music portal's Play Legal initiative, which launches on its subscription portal and on its free-to-access aol.co.uk website today (Monday), is designed to both highlight the pitfalls of illegal downloading and the benefits of using official music websites.

The campaign is supported by Music Week, along with BPI, BMRI, TFPI, EMI and composer David Arnold.

Educational information will be posted on aol.co.uk/playlegal, while the AOL music portal will carry messages throughout its downloading, streaming and radio offerings. The site will also host other legal digital music offerings which may be of interest to its customers.

AOL head of digital media Dan Patton says, "It falls on us to be as



Patton: provides advice on legal offerings

**PLAY LEGAL**

informative as possible. It's a case of showing consumers, who are often nervous about downloading anyway, that there are pitfalls with illegal sites and advising them how to use legal offerings."

The company has for some time positioned itself as an ISP keen to send a safety and protection message to its users and, with a database of 3.65m UK users signed up to the music portal, AOL's

message will be received by a sizeable audience. "Security and safety is one of our brand pillars and, while we provide exciting content, we also have to make sure our customers are informed and protected," adds Patton.

British Music Rights director Emma Pike welcomes the initiative. She says, "We are pleased that AOL is launching its Play Legal campaign in a bid to raise awareness about legitimate music use. In an ever-growing digital environment where people are wanting greater access to more music, via more devices and platforms than ever before, it's vital that they understand that the digital providers and online services who are providing that music have in fact paid for it."

The Play Legal initiative will be marketed during quarter one of next year both through the AOL portal and with an advertising campaign, details of which are currently unconfirmed.

Look out for the On The Cusp Of 2006 CD, produced by Music Week in partnership with MTV



## Composers join MCPS-PRS in online royalties battle

The British Association of Composers and Songwriters (Bacs) has applied to the copyright tribunal to officially stand shoulder to shoulder with the MCPS-PRS Alliance in its battle with the BPI.

The composers association has put in a request to become an "official intervener" in the case, which was brought by the BPI and seven digital music service providers against the Alliance over its online licence.

Bacs submitted a "statement of case" to the copyright tribunal last week. It is now waiting for a decision from the tribunal, which has to decide whether Bacs can be allowed to take the position.

If the move is approved, Bacs will join the Alliance in officially fighting the case, which is due to reach the tribunal next autumn.

Bacs chairman David Ferguson says, "It is vital that music writers have their voice heard and the Academy is the only organisation within the UK which fully represents composers and songwriters.



Ferguson: vital that writers are valued

"The downward pressure on the value of music writing is becoming more and more intense and, by launching this complaint, the BPI is colluding with users of our work to devalue creativity. The Academy firmly supports the Music Alliance as the collection agency working on behalf of music writers to receive fair remuneration for their craft."

Ferguson says that the current breakdown of costs sees labels taking as much as 40p from the 79p spent on a single iTunes download.

In contrast, the MCPS-PRS rate sees 6p allocated to songwriters, which is less than the income earned by a credit card company from the transaction, he says.

The ratio of label income to writers income thus works out as almost seven to one, compared to the general ratio of around four to one, he adds, labelling the record labels' position as "indefensible".

The backing of the composers organisation comes two months after the managers' association, the Music Managers' Forum, weighed in with their support.

The BPI launched its action back in June, with the backing of seven digital music services and four mobile service providers. It argued that the MCPS-PRS joint online licence - which was introduced in February 2002 - imposes a rate of 12% of gross revenue (discounted initially to 8%), which compares to an effective rate for the physical retail business of 6.5% of dealer price (or 8.5% of wholesale price).

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MW STAFF TIPS

Dugald Baird  
Single of 2005:  
Gavin 'N' Gary's  
Mystery – Welcome  
To Jimmy's  
Album of 2005:  
The Els – Blinking  
Lights Other  
Lighter

Revelations  
Tip for 2006:  
Tung

Phil Brooker  
Single/LCD  
Soundstyles –  
Tribulations  
Album Editors –  
The Back Room  
Tip: Howling Bells

Jimmy Brown  
Single:  
Sleevegraphics –  
Daiola  
Album: David Gray  
Life Is Slow Motion  
Tip: Paup

Ben Cardew  
Single: Anerie –  
1 Thing  
Album: Arcade Fire  
– Funeral  
Tip: The Long  
Blondes

Stuart Clarke  
Single: Girls Aloud  
– Biology  
Album: Jose  
Gonzales – Vener  
Tip: Orson

Jim Larkin  
Single: Girls Aloud  
– Biology  
Album: Jackson &  
His Computer Band  
– Smash  
Tip: The Sufrajans

# 2005: talent moves in

Music Week looks back at a year in which rapid changes in technology and the market favoured

## Review of the year

Anyone without a head for rapid change had a tough time of things in 2005.

The means of delivering music began to transform the business, as the capacity of music players expanded, broadband became cheaper and 3G finally began to seduce mobile phone users.

But it wasn't just the development of technology which continued to accelerate. The speed with which artists could get to market also increased.

The pace with which new talent can identify an audience, reach out to fans and achieve substantial success was seen during 2004 by the extraordinary explosion of the Scissor Sisters and Keane. At the start of that year, neither were well known outside of industry and media circles; by year end, their albums resided in the homes of more than 1.9m music fans each. Today, those sales have risen to 2.4m and 2.3m respectively.

In 2005, this speed was manifested in the way artists could develop their own audiences at a somewhat lower level – the most high-profile example coming in the form of the Arctic Monkeys, a Sheffield band who, in the spring, were promoting excitement among record label and publishing A&Rs and by October were topping the singles chart.

Their number one performance came with a blinding speed which caught much of the industry and the media by surprise.

"Music travels so fast now, there's word of mouth to the power of a zillion," says Laurence Bell, who with Domino, the independent label he founded in 1993, enjoyed a first number one single and album in 2005 – thanks to Arctic Monkeys and Franz Ferdinand respectively.

"Now, anything is possible. The barriers have broken down and if the end result of that is more good independent success stories then it's healthy for art and that's good for everyone. It should be a level playing field and I think now it is and it's getting stronger and stronger."

The Arctic Monkeys provided the most high-profile example of the potency of doing it yourself – a development chronicled by *Music Week* in its DIY issue last month. Elsewhere, Imogen Heap released her solo album on her own label before going on to secure a handful of high-profile synes with US productions – The OC and, more recently, The Chronicles Of Narnia – while independent duo Nizlopi are providing stiff competition for the Christmas number one with their independently-released single *JCB Song*. In turn, the Kray Twins scored a Top 40 hit, Sway snatched a Mobo, Steven Lindsay offered one of the albums of the year, and so on, and so on.

"The whole industry is a lot more transparent than it used to be," says Mike McCormack, deputy managing director of Universal Music Publishing, who this year signed two sought-after acts in The Feeling and Orson. "It comes down to the fact that acts are developing outside of the traditional record company structure."

This DIY ethos, which by its very nature often takes place outside the major label structure, has played its part in fuelling a greater awareness among the industry and wider community about developing and up-and-coming artists. The media's interest in identifying and championing for themselves "the next big thing" created great challenges for those looking to launch and develop new talent.

The period when this is most in evidence is right at the end of every year, when everyone and their dog becomes an amateur A&R man, attempting to second guess the public on the acts which will make an impact in the following 12 months. BBC offers its own poll, as does the NME, virtually all of the nation's

Now anything is possible. The barriers have broken down and, if the end result is more good independent success stories, then it's healthy for art and that's good for everyone

Laurence Bell, Domino

broadsheets and, even, specialist retail chain HMV. *Music Week* joins the game, too – with the greatest sense of foresight than anyone else, of course...

Testament to this desire to be ahead of the game is HMV's list of 22 tips for 2006, which includes a little-known act called Mumm-Ra, who were signed to Sony BMG earlier this year after a handful of small gigs in their home town of Bexhill-On-Sea. Their inclusion on the list is fascinating – not to mention highly surprising to those at their label home. Sony BMG – not only because the band are yet to release any music, but because to date they have recorded a mere handful of demos.

HMV head of music Phil Peuman says retailers can no longer afford to be passive in their music consumption. "There's a greater sense among specialist retailers that you have to be proactively looking for new talent, a lot more so than three or four years ago," he says. "Specialist retailers like HMV need to differentiate even more now and if we're not specialist in that true sense of the word then we're not doing our job. You have to be aware of who's bubbling under."

While Atlantic Records managing director Max Lousada acknowledges that public awareness of bands in particular is now very strong, he is cautious about giving the trend too much credence. "Because of new media, online sales, and the culture of going out to gigs, there is an early awareness now about the next big thing, but I don't think it's a particularly new thing."

It's no different to the 12-inch culture within dance music; people are just discovering things in a different way."

But James Sandom – co-managing director of SuperVision Management, home to artists including Franz Ferdinand, Kaiser Chiefs and The Cribs – says, "For the first time, artists have a

Arctic Monkeys: speedy rise to fame



Look out for this week's exclusive  
MW On The Cusp Of 2006 CD,  
produced in partnership with MTV



# Into fast lane

red undiscovered talent and the "do it yourself" ethos

platform where they can generate their own exposure, whether that be on a simplistic level via their own message boards, on My Space or elsewhere and so the public is involved in their careers much earlier on. Arctic Monkeys are the obvious ones, but they're not the first or the only ones doing it. They're just the biggest example of it."

Receiving such an enthusiastic response from the music buying public should not undermine the importance of artist development, over the medium- and long-term however. The Darkness' arrival in 2003 came after the band themselves had built a following and honed their live show over many years, Scissor Sisters had also been filling playing to clubs for some time before Polydor gave them a make-over, while Keane had been working with BMG Music Publishing for more than a year before signing to Island and launching their record career.

For Keane in 2004, read James Blunt in 2005. "We signed James Blunt a good 18 months before his deal [with Custard] went down in America," says EMI Music Publishing senior VP/director of A&R Mike Smith. "For us, we were always very cautious with his career as a solo artist, so it was about introducing him to other co-writers, helping him set up a My Space site, that sort of thing."

Universal Music Publishing's McCormack, who signed the 1m-selling Jem more than three years ago, adds that the role of labels has evolved and notes that publishers are in the unique position of being able to develop an artist over time.

"The way record companies are set up now, it's more about taking an artist with momentum and who has sold maybe 10,000 or 20,000 albums and taking them to 1m," he says. "Overall, in record companies, pressure is on to deliver results much more quickly, while as a publisher the pressures are very different. We have more time and freedom to be able to develop an artist."

Certainly, 2005 saw the major label groups increasingly attempted to spread their bets by signing partnership deals with independently-run labels of various types; Polydor's B-Unique deal was one which drew instant results through Kaiser Chiefs, while Sony BMG's relationships with Phonogenic, Delatonic, Brightside and Syco continued to pay-off; the latter's decision to launch Red Ink – a division designed to provide an environment for small imprints to evolve – also underlined this strategy.

My Dad Recordings, home to rising talent Jim Noir, formed a relationship with Atlantic this year with the major funding recording of his debut and later up-streaming the record. "Independents are in a great position to foster new talent without some of the major label pressures," says Lousada. "But you have to look at it on a case-by-case basis. Some artists will thrive in the major label structure, while some young bands might feel more comfortable or be initially more suited to the independent route. If you look at acts like The Killers, Hard-Fi, Scissor Sisters – there is an initial appetite and early awareness, but that has a ceiling. You need to be able to take it beyond that and sell records."

"There are so many ways to offer music to the masses now and they can either accept it or reject it," says Nick Raphael, who heads

Sony BMG imprint White Rabbit Recordings and counts Charlotte Church, G4 and Lemar among his successes this year.

"It's a time of change – the way Simon Fuller and Simon Cowell have used TV to sell music globally, the new ways to hear music and the explosion of new ways to purchase music. Times are a changin' and that must be exciting."

## Have you listened to your MW/MTV Tips CD yet?

For the first time, MW this year brings its tips for the coming year in full, hi-fidelity sound – partnering with MTV to bring you this week's exclusive On The Cusp Of 2006 CD.

We have teamed up to bring you some of the top talent which we believe will make an impact over the coming months, from Corinne Bailey Rae and Orson to The Feeling and Plan B. Look over the page for the  symbol to identify the 10 acts – among our full list of tipped talents – which you can hear on the CD. And don't forget to let us know what you think – at [mwletters@musicweek.com](mailto:mwletters@musicweek.com)



### Tracklisting

1. Orson
1. Bright Idea (Mercury)
2. Corinne Bailey Rae
3. Choux Pastry Heart (EMI)
3. The Feeling
4. Fill My Little World (Island)
4. Nightmarer Of You
5. My Name Is Trouble (Full Time Hobby)
5. Plan B
6. Sick 2 Def (679)
6. Jim Noir
7. Ennie Meanie (My Dad Recordings)
7. Justice
8. Waters Of Nazareth (Ed Banger)
8. Boy Kill Boy
9. Back Again (Mercury)
9. Rhymefest
10. Brand New (Sony BMG)
10. We Are Scientists
10. My Republic (Virgin)

## Viewpoint

"At MTV, we see it as our job – our duty – to give the best emerging bands a leg up and live exposure alongside the big established acts."

2005 has been hectic but invigorating. We gave 15 new acts, including Clor, Mystery Jets and M.I.A their first ever TV exposure with our annual live music showcase Spanking New Music Week in Manchester. Colplay gave MTV their first live performance of X&Y in a chapel in Hackney. Gonzo got on its scuzzy tour-bus and took a clutch of new indie bands – including Test Icicles, Be Your Own PET and Arctic Monkeys – around the UK. The EMAs saw Madonna's first live rendition of Hung Up and the genius of Gorillaz' live holograms. And, throughout it all, Base Lounge continued to bring fresh R&B acts like the Mitchell Brothers and Kano to packed live audiences.

But we also tried new things. Like the first ever MTV2 stage

at SXSW. And marking Black History Month by inviting MCs like Sway to interpret a moment in black history. VH2 recorded its first live sets with acts like Supergrass, Stereophonics and Paul Weller. We toured student unions throughout Freshers' Week with four bands including The Kooks and The Departure and we teamed up with Motorola to present a new live set from The Strokes. And then there was our tent at Ireland's Oxegen festival with unique, much-talked-about acoustic performances from The Futureheads, Kasabian and Maximo Park.

And it doesn't stop there. 2006 will see us seeing supporting new and live music with even more vigour. There are so many fantastic new acts out there just nudging at the door. So we've teamed up with Music Week to put together a CD of 10 eclectic acts we think could own 2006. Enjoy!"

*Nard Cought, Director of talent & artist relations, MTV Networks UK & Ireland.*



MW STAFF TIPS

**Owen Lawrence**  
Single: The Kills -  
No Wow  
Album: Sufjan  
Steven - Illinois  
Tip: Phlegm

**Ajax Scott**  
Single: Damien  
Marley - Welcome  
To Jamrock  
Album: Arcade Fire  
Tip: Guards Barkley

**Nicola Slade**  
Single: Gorillaz -  
Feel Good Inc.  
Album: The  
Muffinz - Alligator  
Tip: Patrick Watson

**Martin Talbot**  
Single: Ben Folds -  
Largely  
Album: LCD  
Soundystem - LCD  
Soundystem  
Tip: Corinne

Bailey Rae

**Nick Teaco**  
Single: Danton Jrir  
Gony Marily -  
Welcome To  
Jamrock  
Album: Amorphous &  
Marion - Dinosaur

J. Banakio  
Tip: The Like

2005 has been another exceptional year for new signings and, for the likes of Arctic Monkeys, Orson, Guillemots and Lorraine, sales success beckons. Over these pages, we highlight those who will be threatening the charts over the next 12 months and keep the stars of today on their toes.

# On the cusp of great

**Boy Kill Boy**  
2005 has seen its fair share of indie rock bands snapped up by major labels, but it is Boy Kill Boy, who were signed to Mercury's Vertigo imprint in the last quarter of 2005, who many are tipping for great things next year. Joining a prestigious line of label mates including Razorlight, U2 and now The Killers on Vertigo, Boy Kill Boy will have a first single, the *Music Week* favourite Back Again, released on February 13, followed by their as-yet-untitled debut album in May.

**Clap Your Hands Say Yeah**  
It's been a whirlwind few months for US band Clap Your Hands Say Yeah who, since *Music Week* first tipped them in August this year, have signed with Wichita, enjoyed their first sold out UK tour and been declared the "next big thing" countless times. Fortunately, the hype is justified. Their debut album, which sold nearly 12,000 copies in the US before the grabbing the attention of keen UK labels, is an endearing indie pop gem that wears its influences firmly on its sleeve. The first limited-release single *This Love* was released last month and will be followed on January 23 by their glorious debut album.

**The Feeling**  
Five-piece band the Feeling have a strong chance of mainstream rock-pop crossover next year. They are managed by the team behind Natasha Bedingfield, signed to Island and possess an unmistakable ability to pen memorable pop, a combination which looks sure to connect in a big way next year. Fill My Little World was released as a non-chart eligible



Hot shots for 2006: (l-r) Laura Michelle Kelly, Plan B

single in November to coincide with a seven-date UK tour. But it is the follow-up, *Sewn*, set for a February 27 release, that will get the ball rolling. Expect the debut album in May.

**Vittorio Grigolo**  
Following in the footsteps of Il Divo, 28-year-old Grigolo promises to bring classical to the mainstream with his debut album *In The Hands Of Love*. Already a familiar name to UK media, this is the sort of album that once heard will connect and have no doubt that you'll be hearing it over the next six months. Among the album's highlights is an ingenious cover of Keane's *Bedshaped*.



**Humanzi**  
Polydor imprint Fiction has enjoyed two strong years, breaking Snow Patrol in year one and laying the foundations for Stephen Fretwell this year. Top priority for 2006 is Humanzi, currently one of the most exciting live acts and a band with the ability to pen catchy tunes. Possessing a Primal Scream-like swagger, Fiction released their single *Fix The Cracks this year*, while the as-yet-untitled album will follow in the first quarter of 2006.

**Justice**  
Paris-based Justice, aka Gaspard Augé and Xavier de Rosnay, first came to the world's attention through their stunning remix of Simian's *Never Be Alone*, released on Daft Punk managed Pedro Winter's label Ed Banger Records in 2003. Their mix turned Simian's beaty indie pop original into an electro-tinged dancefloor monster which created a stir in clubs around the world. The success of the track led to remix offers from the likes of N.E.R.D., Britney Spears and Franz Ferdinand before the duo knuckled down to putting together their second EP, led by the grimy twisted funk of *Waters Of Nazareth*, in late 2005. An album is due in September 2006 on Ed Banger/Because.

**Laura Michelle Kelly**  
The first signing to Marc Collen's new EMI imprint label Angel Records, Laura Michelle Kelly cut her teeth as a vocalist in the theatre and has teamed up with Marius de Vries for her solo debut, an adventurous, contemporary album that promises to establish her name with a broad music-loving audience. Gloriously produced, the as-yet-untitled debut delivers the unexpected, and features a cover of Nick Drake's *Riverman*, and the Jamie Cullum-penned *Sweet Solution* and a soaring cover of Keane's *Somewhere Only We Know*. This has potential to sell by the bucketload.



The Feeling (above): managed by the team behind Natasha Bedingfield.

## Stars of '06? Lorraine

Many are tipping 2006 as the year of the great pop revival and strong albums by Stuntnabes and girls. *Aloud* add momentum the prediction. But, while the aforementioned acts will fill the pages of *Smash Hits*, the dark pop of Norwegian trio Lorraine could be just the ticket to take the genre back to the pages of the rock press. Lorraine's gig at The Metro in September got the ball rolling. With the venue packed with A&R executives, something of a scrum to sign the band ensued. Sony BMG ultimately emerged triumphant. With their synth-guitar-

vocals live arrangement, Lorraine wear their influences firmly on their sleeve: the dark emotion of Depeche Mode combined with the pop sensibility of the Pet Shop Boys, with a captivating frontman to boot. "We fell in love with Lorraine straight away," says Sony BMG president, music division, God Doherty, who signed the band in November. "There are at least five hits on their album and I think they're the freshest and most exciting band I've heard in a long time," he adds. Already stars in Norway where they have performed



countless gigs over the past year, the band will make their debut release bow in the UK with the single *I Feel It*, which comes out on March 13. *I Feel It* was previously available as a limited-edition seven-inch along with the track *Saved* through UK indie label Genepool. The as-yet-untitled debut album is scheduled for a September release.

Lorraine: their dark pop will be coming your way soon

Simon Ward  
Single: Prelude 73 -  
Revs: The Books  
Album: The Eds -  
Blinking Lights &  
Other Revelations  
Tip: Jose Gonzalez

Adnan Webb  
Single: America - 1  
Thing  
Album: The Winners  
- The Meadowlands  
Tip: Jakobian

Paul Williams  
Single: Gorillaz -  
Feel Good Inc.  
Album: Kate Bush -  
Aerial  
Tip: Hurst

Ⓜ All artists with this button feature on this week's MW On The Cusp Of CD, produced in partnership with MTV



keys, Corinne Bailey Rae,  
se artists who we believe  
ir toes

# Things?



## Nightmare Of You

Ⓜ Formed and fronted by Brandon Reilly, guitarist of now defunct band The Moviefile, New York's Nightmare Of You sound like the bastard child of The Killers and The Smiths and possess an unshakable commercial sensibility. Signed to the respected Full Time Hobby label locally, their first UK tour in November proved word had already spread with audiences singing along to every word at their recent London shows. The band are set to return in February for dates with The Delays.

## Jim Noir

Ⓜ Signed by My Dad Recordings in 2003 and now upstreamed to Atlantic via a deal between the two labels, Mancunian Jim Noir's debut album *Tower Of Love* was released on December 5 and word is starting to

spread on this talented artist. A one-man band who writes and produces everything himself, he possesses a knack for knocking out sweet, jangly pop tunes that occupy a similar stylistic space to Badly Draw Boy and alike. First commercial single, *Key Of C* will hit shops on February 13 and word will spread.

## Plan B

Ⓜ Standing out like a sore thumb on the UK hip hop scene, Plan B's rap-folk-spoken word hybrid is genuinely new and exciting. The 21-year-old weaves tales of city life in all its grubby glory, finding humour in the darkest of subjects and, while his words may be bleak and occasionally shocking, his lyrical dexterity marks him out as one of Britain's greatest rappers. Since signing to 679 in December 2003 there have been two singles - *Kids/Dead* and *Buried* in March 2005 and the Paul Epworth-produced *No Good/ Sick 2 Def* in December. His debut album will follow in April or May.

## Rhymefest

Ⓜ Rhymefest is poised to break from behind the desk in 2005 as this talented writer/producer and the name behind a slew of hits in recent years goes solo. His lead single, the memorable *Brand New*, sees him teaming up with Kanye West for whom he penned the single *Jesus Walks* and it will be released in February ahead of the debut album, *Blue Collar*.

## Spinto Band

Ⓜ When this young US band performed their first show at London's Dublin Castle in October it attracted one of the strongest head counts of UK A&R execs since the Arctic Monkeys first visited London. Interest in the seven-piece swelled after sporadic copies of their completed album, *Nice & Nicely Done*, landed on desks of UK labels, but so far their UK releases have been limited to a split seven-inch featuring album tracks *Mountains* and *Brown Boxes* through Virgin.

## We Are Scientists

Ⓜ We Are Scientists released their debut album *With Love & Squalor* in October but, despite much critical acclaim, it largely slipped off the radar of the UK music buying public. Second single, the aptly titled *It's A Hit*, promises to put this right. Released on February 13, it is undoubtedly a second wind for the band who clearly have a fantastic album on their hands.   
Stuart Clarke

## Stars of '06? Orson

Orson join a growing line of American artists who were seemingly overlooked by the US industry only to find a home with a UK label.

They first emerged on tastemakers' radars with a track on Myspace.com earlier this year. The band were among the small contingent of overseas artists who made the trip to Manchester in October for the annual *In The City* event. Their performance resulted in their signing with Universal Publishing virtually on the spot and later saw a record deal with Mercury Records.

who signed them for the world excluding the US.

Mercury managing director Jason Iley says the attraction of the band was down to one thing: "Great songs. Simple," he says. "Orson have made an album of truly great songs and you can't argue with that."

The DIY ethos has played a strong part in the band's journey so far, recording and funding their debut album themselves. Entitled *Bright Idea*, the album was recorded more than a year ago in LA and will be released in the UK in May, preceded by lead single *No*



Orson signed on the spot after *In The City* performance

Tomorrow on February 27.

Awareness of the band is already growing and *No Tomorrow* is currently enjoying plays on Radio One and Capital. "The momentum we've already got is phenomenal so we've just got to run with it," says James O'Driscoll, who co-manages the band with James Barton and Rudy Reed. "We're also getting a lot of interest in the US now."

## Star of '06?

## Corinne Bailey Rae

Ⓜ Despite EMI's best intentions of a "soft launch", better-than-expected early support saw Corinne Bailey Rae hit the ground running this year when her low key, debut single *Like A Star* took the record of the week spot on Radio One daytime shows for two consecutive weeks in November and resulted in her debut live TV performance on *Later... With Jools Holland*.

Born in Leeds, the 26-year-old began her musical career playing the violin and singing in a Baptist church before taking up the guitar and forming indie band *Leeds* with friends at the age of 15. Drawing heavily on the influences of Led Zeppelin and Venus Sait, the band grabbed the attention of one Leeds local who alerted his friend and Bailey Rae's now manager, Bob Miller, to their talents. "I was tipped to come up and see this band and I just thought 'forget the band - she has got it'. Since then it's just been a



real nurturing process, allowing her to find her voice as an artist," he says.

Bailey Rae's debut album will be released on March 6, preceded by her first proper single *Put Your Records On*, out February 20.

"The support we received from media so far has been amazing," says Miller.

## Stars of '06? Guillemons

Ⓜ Currently recording their debut album with producer Chris Shaw (Bob Dylan, Super Furry Animals, Sheryl Crow), Guillemons have risen in 2005 from virtual unknowns into one of the most hotly-tipped indie pop acts for next year.

The musical branchchild of Birmingham-raised frontman Ryke Dasingerfield, the group have released two limited-run singles with celebrated indie Fantastic Plastic and signed with Polydor in September, the major beating fierce competition from other labels.

"At the end of the day, it was about getting the deal that we wanted," says

manager Ed Millett, who notes that the deal with Polydor has afforded the band much more creative freedom than traditional deals. "Polydor has a good reputation for working

off-kilter pop and they were willing to give the band the sort of creative they wanted."

The deal maintains the group's relationship with Fantastic Plastic who will release the album in the UK in partnership with Poldar to a certain sales point at which time the album will be upstreamed to the major direct.

Internationally, the first two UK releases will be bundled to create a mini album which will be released through small independents in Japan, Australia and the US. The band will also head to Texas in March for the SXSW festival.

First single from the as-yet-untilted album is *We're Here* which will be in retail in February, ahead of the album in May.



**Quote unquote**

**Guy Moot**

Managing director, EMI Music Publishing

**High point of 2005:** Becoming MD.  
**Low point of 2005:** Record industry failing to agree rates in new media arena.  
**Best record of 2005:** Arcade Fire's *Funeral*.  
**Best event of 2005:** Arctic Monkeys at Dublin Castle.

**Act to watch in 2006:** *The Feeling*.  
What do you think is the biggest opportunity/threat for music in 2006: New sources of revenue opening up/not setting up rates and collecting from them.

**Tony Wadsworth**

Chairman & CEO, EMI Music

**High point:** Coldplay's *X&Y* debuting at number one in 32 countries.  
**Low point:** Unnecessary discounting on best-selling albums at Christmas.  
**Best record:** Arcade Fire's *Funeral* and Gorillaz' *Demon Days*.  
**Best event:** Gorillaz at the Opera House, Manchester, Robbie Williams in Berlin and Bob Dylan's *No Direction Home*.  
**Act to watch:** Corinne Bailey Rae.

**Biggest opportunity/threat:** Industry in-fighting over digital.

**James Blunt**

Artist behind 2005's biggest-selling album

**High point:** So many to recall, including getting to number one on the charts.  
**Low point:** Hurricane Katrina and the impact on musicians in New Orleans.  
**Best record:** Gorillaz' *Demon Days*. All great songs on this album.  
**Best event:** Glastonbury, particularly for me the Pyramid Stage on Sunday afternoon.  
**Act to watch:** Arctic Monkeys.  
**Most looking forward to:** Having a day off.

**Lesley Douglas**

Controller, Radio Two and 6Music

**High point:** Terry Wogan's knighthood - long overdue.  
**Low point:** Missing Stevie Wonder for Radio Two at Abbey Road, as I was abroad.  
**Best record:** Devils And Dust by Bruce Springsteen.  
**Best event:** SXSW, in particular the brilliant Kaiser Chiefs playing in a side street.  
**Act to watch:** Kubk, Newton Faulkner.  
**Most looking forward to:** Seeing The Rolling Stones live for first time.

**REFLECTIONS**  
Peter Reichardt (former EMI Music Publishing chairman/CEO): High point: Seeing James Blunt take off like a rocket

after EMI Music Publishing signed him three years previously  
Tim Vign (Coalition Management): High point: Arctic Monkeys

homerow success.  
Martin Mills (Beggars Group): Act to watch: TV On The Radio, record instalment.  
Peter Thompson

(Vital Distribution) Low point: The Darkness album launch party.  
Rick Blaskey Low point: Pete Doherty's

**Best event:** 'Despite the mud and floods, Glastonbury still rates as my musical highlight'

James Purnell, Creative Industries Minister

**James Purnell**

Creative Industries Minister

**High point:** Gorillaz at Manchester Opera House.  
**Low point:** The musical low point has to be Brenda being voted off X Factor.  
**Best record:** Takk by Sigur Rós.  
**Best event:** Despite the mud and floods, Glastonbury still rates as my musical highlight.  
**Act to watch:** I know it's obvious to say this, but it's got to be the Arctic Monkeys.  
**Executive to watch:** Feargal Sharkey.  
**Biggest opportunity/threat:** The internet will pose the biggest opportunity and biggest threat.

**Simon Douglas**

Managing director, Virgin Retail

**High point:** Opening a record number of new Virgin stores.  
**Low point:** London bombings.  
**Best record:** Arctic Monkeys' *I Bet You Look Good On The Dancefloor*.  
**Best event:** Madonna at London's Koko.  
**Act to watch:** Arctic Monkeys.  
**Most looking forward to:** Wembley Stadium opening.

**David Joseph**

Joint managing director, Polydor

**Downloads begin to come of age as media jump on board**

If anyone had any doubts whether 2005 would be yet another landmark 12 months for digital, they only had to wait days a few into the new year to receive their answer.

In the first week of January, download singles outstripped those of physical CDs for the first time, setting the scene for what would be a year in which the digital market fully exploded into action - but one which was also weighed down by ongoing legal, internal and legislative issues.

Significant developments and launches, from the ongoing success of iTunes, the race to establish legitimate P2P, webcasting, mobile downloads and the buzz phenomenon of podcasting, were often interwoven, hindered, or aided by EU probes, EC decisions, licensing issues, OFT complaints, anti-piracy legal action and major court cases.

In fact, it proved to be a year when you simply could not claim to be doing a serious job unless you were panning the off-line-online divide. This was one of labels, artists, retailers, chart compilers, everyone.

This necessity was driven by the continuing success of iTunes - in its first full year in Europe - and the iPod, which brought downloading to a wider audience and had Apple claiming an 84% UK market share of the digital market. The launch of the Nano, the video iPod and the Motorola ROKR iTunes phone, coupled with high-profile backing from Madonna, U2, and Eminem, gave the entire downloading industry a boost.

The success of Napster - which won the Digital Music Service prize at March's *Music Week Awards* - in launching a subscription service saw other players dip their toe into the subscription pool, with ITVI and Virgin leading the way. However, doubts about such services' commercial benefits to rights owners lingered. And, by year-end, the only significant rivals to Napster in the US - Real's Rhapsody service and Yahoo! Music - were yet to arrive in Europe. Real in particular surprised many by delaying a move until sometime in 2006.

The arrival of bricks and mortar specialists in the world of virtual retailing was followed soon after by a similar move into new territory by the BBC, which, in April, launched incorporated per-download sales in the singles chart for the first time, creating the new "combined" chart. By the end of 2005, this had been broadened to include per-track downloads to mobile, via services run by Orange and 3, among others.

Live events such as Live 8 did not escape the digital phenomenon. Partnered by specialists such as AOL and 7Digital, Live 8 organisers delivered the fastest, download and most-watched webcast yet.

Even radio began to recognise the importance of the non-analogue world, in all its forms. Radio had long since been investing in "digital", but only in the form of DAB transmitters and the specialist stations targeted at their owners. But the reality of radio downloads began to become



Pink Floyd Live 8 organisers delivered the fastest download and most-watched webcast yet

a reality, either using a radio set with built-in hard-drive, or in the form of web-based services, such as "podcasts".

Back in the spring, the BBC's free Beethoven podcasts caused consternation within the classical industry, who voiced concern that such giveaways were devaluing music. Certainly, podcasting sparked many headlines - Ricky Gervais' *Guardian* podcast was even profiled on ITVI's main news bulletins. Radio stations, including Radio One, Virgin and Xfm, have also delved into the area.

Licensing issues continue to prevent full music tracks from being included, although both the MCPS-PRS and Aim are making podcasting licences available to those wishing to access UK repertoire, a sure sign that more players will get on board next year.

Even, of course, those battling piracy drove a dual approach, in

the on- and off-line worlds: the High Court ordered ISPs to disclose information about serial uploaders, giving the BPI the green light to prosecute file-sharers, but it was not just individuals who were targeted as, after 18 months of legal tussling, MGM, backed by the major label groups, finally won its case against file-sharing giant Grokster, resulting in its immediate closure. Alongside this legal action, a legitimate P2P model began to emerge through Playdour, Mashbox, Shawn Fanning's Snocap, and Audible Magic, with the latter striking a deal with V2 to monitor and "fingerprint" its repertoire over file-sharing services.

If 2005 were a coming of age for digital, the growth curve does not look likely to stall in 2006. The arrival of Nokia's N91, with a 4Gb capacity to rival the iPod Nano, will represent the

next step in the transformation of the mobile phone into the next generation music player, after a year in which mobile incentives and packages gained a foothold.

A scarce means of distributing music via mobile platforms remains a sticky issue though, with Bluetooth sharing emerging as a new threat. Vodafone helped to bring more clarity over what could emerge as the industry DDM standard by signing up Universal repertoire in October and convincing the major label group to opt for the Open Mobile Alliance digital protection solution. With Universal on board, 2006 could be the year in which the mobile industry accepts DMA as standard.

However it plays out, the year ahead is certain to see dramatic further developments, driven by more technological progress.

performance at Live 8. Disrespectful, ill-considered and abhorring an opportunity that other artists would have given their right arm for.

**Tim Mackay (BMG Music Publishing)**  
**Best event:** Sgarbi at Sonoma  
**Low point:** Mackay on perfect summer's day  
**Nick Robinson (BMG)**

**High point:** More UK music success in the US and the contrasted rise of independent labels/A&R here  
**Eddy Leviten (Sanctuary)**

**Low point:** Negative press still surrounding the music business  
**Caroline Elvey (BMG Music Publishing)**  
**Act to watch:** Liverpool writing

**Mark Gale, Tom Conroy and Joe Eichelé & whatever**  
**Biggest opportunity:** Paul Oaken (Quirk's Records)  
**Low point:** Liverpool writing

**the Champions League/Celtic/Day concert at Reebok Stadium**  
**Steve Redmond (BPI)**  
**Most looking forward to:** An

**outbreak of common sense on the issue of publishing royalties for downloads**  
**Andria Viller (Magic FM)**  
**Biggest**

**opportunity:** The music industry's decline of Radio 2  
**Rachael Sanghvi (Sony/ATV Music Publishing)**  
**Acts to watch:**

**James Morrison and Roy Kelly**  
**David Campbell (AEG UK)**  
**Low point:** Cap merger. No personal offence, but can't help feeling this has

**been a missed opportunity to reignite commercial radio**  
**Burns Evans (Heart 106.2)**  
**Act to watch:** Corinne Bailey Rae

**High point:** Kaiser Chiefs.

**Best record:** Arcade Fire's Funeral.

**Best event:** Live 8.

**Act to watch:** The Guillemots/James Morrison.

**Most looking forward to:** Follow-up albums from Yeah Yeah Yeahs, Snow Patrol and Scissor Sisters.

## Ed Kerslaw

Head of music, Vodafone Group

**High point:** Vodafone establishing itself as a successful digital retailer of full-track music around the world.

**Low point:** Terrorism in London and the Ducati shop in Chelsea closing down.

**Best record:** Kate Bush's Aerial.

**Best event:** Cream at the Albert Hall.

**Most looking forward to:** The digital business becoming truly mass market.

**Biggest opportunity/threat:** The ongoing disputes between labels, publishers and digital retailers.

## Jazz Summers

Managing director, Big Life Management and chairman, Music Managers Forum

**High point:** Meeting my new girlfriend.

**Low point:** Continued occupation of Iraq.

**Best record:** Arcade Fire's Funeral.

**Best event:** Coriell at the Opera House, Manchester, Robbie Williams in Berlin and Bob Dylan's No Direction Home

**Act to watch:** Ladyfuzz.

**Executive to watch:** Lucian Grange.

**Biggest opportunity:** Income from mobile phones.

**Biggest threat:** Mobile phone operators.

## Paul Connolly

President of Europe and UK managing director, Universal Music Publishing

**High point:** Kaiser Chiefs, The Killers, Elton John deal, MPA, Grace Lily, Lucas Paul, Curb Your Enthusiasm, Hammers promotion.

**Best record:** The Game feat. Mary J Blige's Love II or Hate II, demos by Arctic Monkeys and the Vanz Fordnam album.

**Best event:** England winning the Ashes.

**Act to watch:** Arctic Monkeys.

**Most looking forward to:** Being in Germany for all of England's 2006 World Cup matches.

## Steve Gallant

Product director, HMV

**High point:** The G8 Summit outcome.

**Low point:** July 7 bombings.

**Best record:** The Fall's Falls Head Roll.

**Best event:** Live 8 in Hyde Park.

**Act to watch:** Arctic Monkeys, of course, but also the return of Scissor Sisters and Killers.

# In the headlines

## JANUARY

Commercial radio unites for a fundraising simulcast in aid of the Boxing Day tsunami...EMI Music Publishing's Martin Bandler sets a succession plan by lining up EMI group chief financial officer Roger Foxon to take over his job in March 2008...Elvis Presley's One Night becomes the 1,000th UK number one single as part of a four-month celebration of The King's reissues in the Top 10...Steve Sasse is appointed Atlantic head of A&R...The OCC tests data to

incorporate download sales into the main physical charts...J2 beat off all competition to take the prize for the biggest-selling UK-sourced overseas album...Former Factory Records boss and In The City host Anthony Wilson launches F4 Records...Universal tops the Brits nominations table with 23 mentions...TVT Records' managing director Jonathan Green makes his first key appointments to the UK arm of the US label...MCPs-PRS appoints Adam Singer as the new CEO, taking over the role from John Hutchinson...Glastonbury announces that no festival will take place in 2006...The BPI introduces a new cut-price membership deal for indies...

**FEBRUARY**  
Napster UK launches a multi-million-pound advertising campaign for Napster To Go...PlayLater launches a download service for indie acts in a move to become the self-styled Rough Trade of the online world...E-Unique signs a deal with Polydor for Kaiser Chiefs...The Streets take the best British male award at the Brits...Josh Stone is named best British female and Franz Ferdinand score with best British group...Universal withdraw from the CD covermounts market after conceding they are damaging compilation sales...Sony BMG's senior management teams gather in LA for the first worldwide A&R meeting since the two companies merged in 2004...

**MARCH**  
The Queen invites 600 musicians and industry figures to Buckingham Palace...In its long-running battle against serial file-sharers, the BPI announces its first 23 settlements with most paying around £2,000 in fines...Channelfly launches a new record label, Best Before Records...The EC shifts its timetable to consider the extension of copyright term to the end of the year...G4's self-titled debut enters at one for Mother's Day with 244,671 sales...Universal becomes the first record group to announce a new record company of the year in two successive years at the Music Week awards...Franz Ferdinand help Domino pick up two honours at the event...Radio DJ Tommy Vance dies...Simon Fuller sets 19 Entertainment for ERIQ in US rights group CKX...PR phenomenon Gary Farrow announces that he is to launch a new agency, The Corporation, with Sir Elton John as his first client...The final of Celebrity Face Academy draws 13.2m viewers...Tony Christie's Amarillo enters at one, on its way to becoming the year's biggest single...Bard highlights the crisis in the specialist music retailer sector...Woodwards parts MFG on the market...Pester company boss Tim Horrox of Diabolical Liberties has an Anti-Social Behaviour Order granted against him and the group is forced to abandon Flyposting

**APRIL**  
The OCC strikes a deal for Orange to supply mobile music sales to the singles chart...

# Writs fly as industry gets the court case bug

When Apple Corps launched their writ against EMI last week, they were bringing an end to a year of legal strife in the most spectacular fashion.

The sheer scale and breadth of courtroom dust you get from previous years' legal battles in the shade. The cases resulted in everyone from file-sharers to payola payers lauded before the beat, but it was the industry's keenness to squabble among itself that marked out many of these court battles.

And it was not just celebs who were willing to take on the big boys in the industry. A pretty impressive array of major groups and leading trade organisations, including the BPI, AIM, IFPI, the BPI again, MCPs-PRS, Impala, PPL and Sony BMG, sent their legal eagles and top suits into bat for their – and sometimes against each other.

After similar US action, it was inevitable UK-based serial file-sharers were going to feel the wrath of the industry in 2005. The BPI launched 60 suits against what it called "serial abusers", while taking some 20, who refused to pay average fines of about £2,500, to court in June.

The RIAA continued to keep the pressure on file-sharing services in the US and, once the US Supreme Court ruled in June that such services were responsible for what their users did with copyright material, the writing was on the wall. Sure enough, WinMx and eDonkey closed soon after, Australian courts succeeded in halting Kazaa's activity in September and, in November, the daddy of all P2P groups Grokster finally threw in

the white towel and shut down its service.

One of the first industry-on-industry disputes involved AIM which, after disputes in 2004 with MTV and iTunes, this time called for an OFT investigation into the new combined singles chart.

The AIM/OCC battle was not the only industry-on-industry fight, with record labels and publishers also getting to battle it out. In what might have looked to cynics like a grand piece of staged theatre, the BPI waited until the week of the PRS AGM before reforming the MCPs-PRS Alliance's joint online licensing scheme to the copyright tribunal.

And MCPs-PRS was not the only industry organisation to find itself on the wrong side of the copyright tribunal. PPL's proposed new tariffs for pubs, shops and workplaces found no favours with the DTI, which in November referred the new law of fees to the Cardiff-based investigators.

Meanwhile, Impala's objection to Sony and BMG's merger reached Luxembourg's Court of First Instance in September. As usual, some of the juiciest battles emerged from the other side of the pond. Here, Sony BMG ran into legal difficulties with its copy-protection technology and was forced to recall millions of CDs containing its anti-theft "root-kit" software in November

## News

### War of words fuels royalties row

Continuing

The BPI and publishers' SOA associations in dispute over online licensing scheme identifies



after it allegedly caused damage to users' computers when they played the CDs.

Meanwhile, the New York State attorney general issued multi-million-dollar fines against Sony BMG and Warner in an ongoing "payola" investigation.

Some of the biggest names in music also engaged their lawyers over the course of the year, including Pink Floyd with The Clash over In The Sky vocalist Cary Cory, Simon Fuller and Simon Cowell over X Factor and former Bay City Rollers producer Phil Waliman claiming royalties from Sony BMG. And there are still a number of battles promised for 2006. Including Live 8 hero Bob Geldof being challenged by the rest of the Boomtown Rats over royalties payments.

Continuing

the copyright tribunal over their online royalties dispute

Copyright action: the BPI and MCPs-PRS ended up at the copyright tribunal over their online royalties dispute

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Payola are just the start

Payola are just the start

## In the headlines

HMV recruits EUP's Phil Penman as head of music...Stage Three Music buys the Mosaic Media catalogue, including copyrights by Aerosmith and ZZ Top...Chryslis moves back into artist management...HMV signs a deal with MusicNet for its digital service...Radio One is nominated Sony Radio Awards station of the year for the first time since 2000...Glastonbury brings in an ID system to beat ticket touts...Aim reports the OCC to the OFT over concerns about the newly-launched combined chart...Private equity group Apax halts a bid for Woolworths...Charlie Pinder exits Sony/ATV Music Publishing...Jamie Theakston begins hosting London station Heart's breakfast show...MCD Productions' Denis Desmond takes charge of Mean Fiddler, as founder Vice Power looks to new ventures...EMI angers retailers by manoeuvring round rules to get its Gorillaz single in the combined chart...Warner reads its long-awaited initial public offering...Haymarket closes *Rip & Burn* magazine after only eight issues...Yahoo's Fr. Hazit becomes Virgin Radio chief executive...Universal Digital Services signs a deal with TVE...HMV appoints John Taylor as e-commerce director when Stuart Rowe exits for play.com...Clear Channel reveals plans to spin off its live entertainment business...Guy Moot becomes EMI Music Publishing MD as Peter Reichardt prepares to depart after 16 years...Richard Izard leaves Woolworths Group after 14 years...

MAV  
The idea of a Music Council is muted as the country votes in the General Election...The new Oasis album leaks on iTunes' German service...Virgin Records veteran Jon Webster takes up newly-created role of BPI's director of independent member services...Rakesh Sanghvi becomes Sony/ATV MD...HMV Group CEO Alan Giles warns of tough high street conditions...Capital and QWR's merged entity GCap Media begins trading...Universal UK head Lucian Grainge additionally becomes Universal Music International chairman and CEO, succeeding Jorgen Larsen...Craig David signs to Warner...Kerrang! Radio's Andrew Jeffries becomes Kiss programme director...Yahoo! Music launches a US digital offering...A UK music office opens in China...James Purnell becomes music minister...Radio 2 is named Sony station of the year, while also figuring heavily among the winners are Radio One and Xfm's Christian O'Connell, who days later is poached by Virgin...OFT rejects Aim's combined chart complaint...Windysays says it will close its London office...The BBC prepares for union action over job cuts...Bob Geldof ends weeks of speculation by confirming details of Live 8, set for July 2...Scottish Radio Holdings denies it is under immediate pressure to be taken over by Empar...Jason Iley becomes Mercury Records MD, succeeding Greg Castell...Former AOL executive Blair Shoffo joins Music Net...Crispin Evans leaves Universal Music Publishing

International after 25 years to join MCPS-PRS Alliance...Anschultz Entertainment unveils £2.2bn development plans for the Millennium Dome...EMI Music Publishing's Mike Smith is promoted to run A&R operations...Phillipe Ascoli exits as Virgin Records MD to start a label with EMI France...Former HMV executives David

Executive to watch: Rob Stringer, now the merged business has settled down  
Opportunity/threat: Meeting the challenge of a flat market and keeping HMV at the top.

**Paul Rees**  
Editor, Q

**High point:** Personally, the birth of Tom. Professionally, the continued growth of Q. Musically, Bruce Springsteen's Devils & Dust tour.  
**Low point:** Magazines selling off their reviews sections to sponsors.  
**Best record:** Eels' *Blinking Lights And Other Revelations*.  
**Best event:** Aside from West Brom's Great Escape? The Awards, obviously.  
**Act to watch:** Arctic Monkeys, The Feeling, Orson and Clap Your Hands Say Yeah.

**Alan McFee**  
Founder, Poptones

**High point:** Hearing the Dirty Pretty Things recordings here in LA and hearing the new Mogwai and King Biscuit Time albums.  
**Low point:** Mew not being huge everywhere.  
**Best record:** Gold Digger by Kanye West.  
**Best event:** Echo & The Bunnymen and Depeche Mode live in LA this last month.

**Biggest opportunity/threat:** The death of corporate record companies and the rise of bands finding fans through the internet'  
Alan McFee  
founder Poptones

**Act to watch:** Zoe [from Mexico].  
**Executive to watch:** Chris Martin.  
**Most looking forward to:** Primal Scream album.  
**Biggest opportunity/threat:** The death of corporate record companies and the rise of bands finding fans through the internet.

**Leanne Sharman**  
Vice president and UK general manager, Napster  
**High point:** Winning best digital music service at the Music Week Awards.  
**Low point:** July 7.  
**Best record:** Arcade Fire's *Rebellion (Lies)*.  
**Best event:** Live 8.  
**Act to watch:** The Revelations.  
**Executive to watch:** Jason Iley, Tim Bowen, Simon Cowell.

**Tony Christie**  
Artist behind 2005's biggest-selling single

**High point:** Single at number one for two weeks and album at number one for seven weeks.  
**Low point:** Missing an easy punt.  
**Best record:** Bad Day by Daniel Powter.  
**Best event:** 2005 V Festival.  
**Act to watch:** The Carolyne Good Band.  
**Executive to watch:** David Cameron.  
**Most looking forward to:** Christmas.



## Singles bounce back as digital makes impact

When the UK singles chart celebrated its 1,000th number one in January, you might have expected to see labels popping the champagne, ready to hail a great British institution. But in reality, the moment arrived at about the worst time possible. It was unfortunate enough that, in a period when the UK industry was rightly talking up a golden period for new homegrown talent, this momentous chart honour ended up being claimed by a 46-year-old track by a deceased American - Elvis Presley's re-issued One Night/1 Got Stung. But what made matters really uncomfortable was that the landmark occasion occurred in a period when singles sales had slipped to historically low levels, with Poptones himself seeing a paltry 20,463 sales to claim the landmark chart-topper.

But, just as the chart seemed to be rapidly heading into the abyss at the beginning of the year, as 2005 moves towards conclusion both the chart and the singles market now appear to be returning to rude health with the first annual increase in singles sales this century set to be recorded.

While not without some controversy, the introduction of the new chart into the singles chart in April not only resulted in the singles countdown experiencing that rare phenomenon in recent times of positive media coverage, but the arrival ensured it quickly moved from survival status to a bright new future.

In the eight months since the first combined singles chart,



digital's influence has grown at an extraordinary rate, initially typically making up a little under half of the total singles market but now more usually supplying around 65% of all singles sales.

Physical sales still dominate when it comes to the Top 40, because a great deal of the digital market's sales are achieved by a mixture of back catalogue, individual album cuts and other titles never destined for the chart. However, digital's effect on the Top 40 is not being fully realised because of a rule introduced as a concession to high street retailers at the birth of the new countdown to ensure they do not end up with holes in their chart racks - this rule insists a track can only qualify for the chart if it also has a physical format made available. It resulted in one controversial episode early on in the combined chart life when EMI managed to sneak its Gorillaz single Feel Good

Inc into the countdown, despite the fact that it was basically a digital-only release in its initial life, so otherwise disqualifying it. But, by accompanying the download with a very limited-edition seven-inch version, it managed to circumnavigate the rule. Such was the outrage of retailers to the ruse that no other record company has dared follow suit with a similar tactic.

The arrival of the new chart sparked more controversy when Aim reported the Official Charts Company to the Office of Fair Trading, insisting the countdown disadvantaged its indie labels because of supposed difficulties of them getting access to the digital market. The complaint was swiftly rejected.

Undoubtedly, it is a digital future for the singles chart, but anyone completely writing off the physical market yet will do so at their peril.

Gorillaz: EMI managed to sneak the single Feel Good Inc into the countdown despite initially being a digital-only release



**FOND FAREWELLS**  
**Al Aronowitz**  
Music journalist,  
writer (1972 –  
August 2005)  
**Long John Baldry**  
Singer (1941 – July  
2005)

**Eddie Barclay**  
Barclay Records  
founder (1971 –  
July 2005)  
**Marylyn Bennett**  
Musician and  
composer (1973 –  
January 2005)

**Chris Blair**  
Albany Road  
engineer (1951 –  
November 2005)  
**RL Burnside**  
Musician and  
composer (1928 –  
September  
2005)

**Art Collins**  
Iggy Pop manager  
(1992 – July 2005)  
**Robert Faran**  
Junior Delgado  
Musician (1958 –  
April 2005)  
**Ibrahim Ferrer**  
Singer (1927 –  
August 2005)

managing director  
(July 2005)  
**Richard Russell**  
Chairman and CEO, XL Recordings

**David Fine**  
Former PolyGram  
president and CEO  
(1929 – August  
2005)  
**Raz Gold**  
A&R manager  
(1986 – April 2005)

**Nathan Joseph**  
Transatlantic  
Records founder  
(1929 – September  
2005)  
**John Kovac**  
The Seekers  
manager (1955 –

December 2005)  
**Jimmy Martin**  
Bluegrass guitarist  
and singer (1927 –  
August 2005)  
**Tommy Meehan**  
Former Shalwatts  
producer (1943 –

November 2005)  
**Robert Moug**  
Electronic music  
pioneer (1936 –  
August 2005)  
**Johnnie Stewart**  
Top Of The Pops  
creator (1977 –

April 2005)  
**Tommy Vance**  
DJ (1940 – March  
2005)  
**Link Wray**  
Guitarist (1929 –  
November 2005)

**Biggest opportunity/threat:** The Comic Relief single/being remembered for that only, when it's not representative of what I can do musically.

**Rob Ballantine**  
Director, SJM Concerts

**High point:** Live 8.

**Low point:** Tsunami relief concert.

**Best record:** Oasis's Don't Believe The Truth.

**Best event:** Gorillaz at Manchester Opera House.

**Act to watch:** Take That.

**Executive to watch:** Stuart Pearce

**Most looking forward to:** Xfm Manchester.

**Biggest opportunity/threat:** Sweden.

**Peter Tudor**

Sales and marketing director, Wembley Arena

**High point:** Live 8 and the Kylie tour.

**Low point:** The Kylie news in June.

**Best record:** Aerial by Kate Bush.

**Best event:** Live 8.

**Act to watch:** Arcade Fire, Pharrell Williams,

Antony & The Johnsons and Rufus Wainwright.

**Most looking forward to:** Reopening the new

£35m-improved Wembley Arena.

**John Northcote**

CEO, Academy Music Group

**High point:** Stevie Wonder at Harlem Apollo, August 6'  
**Richard Russell**,  
XL Recordings

**High point:** Opening Carling Academy Newcastle in October with The Futureheads.  
**Best record:** Kaiser Chiefs' Employment. I would also mention Robert Plant's Mighty Rearranger and Black Eyed Peas' Monkey Business.  
**Best event:** V Festival at Chelmsford, plus Arcade Fire at Carling Academy in Liverpool.  
**Act to watch:** Arctic Monkeys, Maximo Park and Hard-Fi.

**Richard Russell**  
Chairman and CEO, XL Recordings

**High point:** Stevie Wonder at Harlem Apollo, August 6.

**Best record:** Devendra Banhart's I Feel Just Like A Child.

**Best event:** White Stripes at Alexandra Palace.

**Acts to watch:** Arctic Monkeys, The Raconteurs and Be Your Own Pet.

**Biggest opportunity/threat:** Great, original music is being made all the time. The only threat is cynicism.

**Paul Curran**

Group managing director, BMG Music Publishing

**High point:** In April seeing Coldplay perform the new album at the Troubadour in LA.

**Low point:** England losing the first test

## In the headlines

**Pryde and Peter Hill join Fopp...Crazy Frog's Axel F debuts at one...**

**JUNE**

Coldplay's X&Y debuts at one in the UK with 463,471 sales, just a week after Oasis's Don't Believe The Truth opens with nearly 238,000 sales...Gorillaz' Demon Days enters the US Top 10...Universal joins forces with Asda to sponsor stars in GMTV's Entertainment Today...Video director Doug Wilson is named director of the year at the Music Week and Promo-organised Cad05 Music Vision Awards...Bob Geldof becomes embroiled in a royalties dispute with his former Boomtown Zs colleagues...Former Zomba executive Steven Howard launches his own company, TCB...Michael Parkinson is named as

2005's Mits recipient...The BPI eyes its first court hearings against illegal file-sharers...London's Jazz FM is relaunched as Smooth FM...Nik Goodman becomes Capital FM programme director...A US equivalent of Aim – the American Association of Independent Music – is launched...Xfm wins a Manchester FM licence...Coldplay claim their first-ever US number one...Sanctuary blames a drop in album releases for a fall in earnings...Sales of Michael Jackson albums rise as he is cleared of all child abuse charges...EMI Music Publishing signs Arctic Monkeys...TOTO confirms it will move to BBC2 on 17...Chrissy's co-founder Chris Wright is awarded a CBE and former Bacc chairman Guy Fletcher an OBE...Glastonbury opens with typical storms...The OFT approves the takeover of Mean Fiddler...Emap acquires Scottish Radio Holdings' 22 radio stations...Lizard King co-founder Martin Heath signs a deal with Warner in the US...

**JULY**

People from around the world gather in 10 locations to watch the historic Live 8 shows...July 7 bombs in London threaten to halt live music in the capital but, at most venues, the disruption lasts for only one night...Radio One head of music Alex Jones-Donnelly announces his departure to become senior vice president at EMI Music Publishing...Chris Evans announces a return to radio...Elton John single Electricity controversially hits the top five, largely due to downloads given away as sweeteners for a competition, prompting the OCC to rethink chart rules...HMV Digital spells out flexible pricing plan, while Virgin says it will beat HMV's digital service to launch by three days...BBC director general Mark Thompson asks for improved consultation with the music industry at a BPI AGM speech...Virgin Retail announces plans to open 10 stores per year over three years and to trial second hand CD sales...HMV sets up a depot in Guernsey...IFPI figures show global file downloads have tripled in the first half of the year...Former Universal label managing director Paul Adam becomes Mercury senior A&R director...James Blunt makes it to number one in both the singles and albums charts...

**AUGUST**

Plans are announced for a new War Child album...Muse extend deals with Warner...Delegates from 30 British companies travel on a BPI mission to Tokyo...IFPI figures show UK collection societies lead the world in collecting money from radio and TV broadcasts and public performances...Ministry Of Sound signs deal

## New venues take live music into a new era

With ticket sales breaking records year after year, there has never been a time when live music has meant so much to so many people in the UK. And in 2005, the live industry successfully crowd-surfed along on a wave of popularity. Festivals and huge arena shows sold out faster than ever, while plans for new and revamped venues unveiled in the year suggest an exciting future for the live scene.

The outdoor summer programme alone was evidence of just how big a business live music has become. More than 1m tickets were sold for the festivals and a series of large outdoor tours from the likes of Coldplay and U2, with a further 225,000 tickets given away for Live 8.

Even if there were certain losers – there were very few big pop arena tours, for example, and many of those which did appear struggled to fill venues – the demand for live music went beyond the festivals and into the clubs and bars.

The reasons given for this upturn are numerous. Some say bands have simply got better at delivering live performances, while others suggest organisers have got better at looking after audiences and making live music a safer and more comfortable experience, thereby encouraging older generations of festival and pig goers. If there is truth in the latter, then that suggests a positive future for what was arguably the biggest live music business story of the year – that US giant Anschutz Entertainment Group is spending £500m converting London's Millennium

Domus into a complex containing the country's largest concert arena.

Meanwhile, Wembley Arena's £35m redevelopment is due for completion in April 2006, while Earls Court has made investments on internal infrastructure and the Royal Festival Hall is in the middle of the biggest revamp in its 50-year history.

Investment continues from other areas, too. The live scene in Newcastle was given a boost when Academy Music Group opened a venue in the town, spending £4m converting a bingo hall.

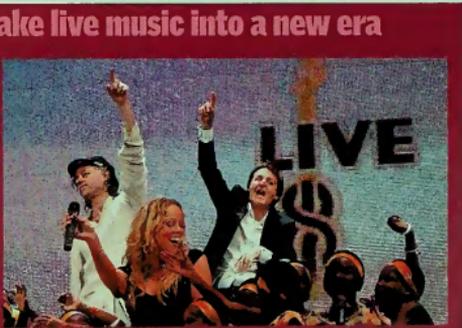
In turn, Mean Fiddler was taken over by Hansard, a 50-50 joint venture between MCD Productions and Clear Channel. The deal, which valued the company at £38m, saw MCD Productions managing director Denis Desmond take over as Mean Fiddler managing director as founder Vince Power exited. Meanwhile, Clear Channel

continues its growth at a rate of knots. Although its new position – through its Mean Fiddler interest – as a stakeholder in Glastonbury will not reap benefits in 2006, with the Eavis family taking a well-earned break, the group will hope to plug the gap with London's Wireless Festival.

Looking into 2006, though, many will be focusing on the development of the grass-roots scene, thanks to the introduction of the new Licensing Act. The music elements of the act were drawn up in consultation with the Live Music Forum and replace the old public entertainment licence.

As many as 100,000 of the UK's pubs, clubs, student unions and restaurants could be ready to stage music events in 2006. As the success of the Arctic Monkeys indicated in 2005, live music is a great natural ally of the Internet and those fans are seeking out live music in venues no matter how small.

Live 8. For many the highlight of an incredible year of live music



## In the headlines

with Vodafone to get its content available on mobiles in 27 countries...The world's first record producer's conference is announced...BPI announces its first round of writs against serial uploaders...Marc Collen's new EMI label division is named Angel Music Group...Emap's takeover of Scottish Radio Holdings' radio interests is given regulatory approval...Universal Classics & Jazz hires a private investigator to track down Madeleine Peyroux, who reportedly disappears following a promotional trip to the UK...Sony BMG agrees to make content available through Playdour...Q tops the music magazine ABC figures for the first time...The Bee Gees announce new albums, live activity and a musical and film...Warner breaks off talks to take over Sanctuary...V2 unveils pan-European licensing venture Cooperative Music...The new video format UMD launches for PlayStation Portables...Warner Music announces the creation of a digital label...

### SEPTEMBER

HMV and Virgin launch their download services...Napster links up with radio station Club Asia...Festival season comes to a close with more than 1m tickets sold...Venture capital firm Argyll Partners buys MVC from Woolworths...Robin Millar appeals unsuccessfully - for investors to step in and stop the closure of Whitfield Street Studios...Parlophone announces holographic Gorillaz world tour for 2007...Brits organisers announce a return to Earls Court 1 in 2006...Apple unveils figures suggesting iTunes has 80% share of the UK's digital market...War Child album is successfully launched online within 24 hours of recording taking place...Antony & The Johnsons' I Am A Bird wins the Mercury Music Prize...EMI unveils the first Kate Bush album in 12 years...Andi Peters steps down as Top Of The Pops executive producer following its move to Sunday nights...A push for the DualDisc format begins...The 17th Popkomm takes place, attracting 800 exhibitors from 48 countries...Simply Red begin the task of re-recording their Warner back catalogue to circumvent the major's hold on their master recordings...Sanctuary issues its fourth profit warning of the year...Bard looks to turn its indie conference into an annual event after the success of the debut...David Mansfield steps down as Cap Media chief executive and is replaced by executive chairman Ralph Bernard...Impala's appeal against the Sony BMG merger is heard...Chrysalis Music division CEO Jeremy Lascelles takes over control of The Echo Label.

### OCTOBER

Bard celebrates its first indie retail conference, vowing to turn it into an annual event...Chrysalis sells its book business...Lemar wins two awards at the Mobos...Jeremy Lascelles assumes control of The Echo Label following a series of exits...WiaMX, Linewire and eDonkey stop illegal services...Music Managers Forum backs publishers in an online royalties battle with the record industry...Morstarbom announces plans for the UK's first mobile download subscription service...HMV results show the business was 9.2% down over the summer...MCPs-PRS and British Music Rights give their support to EC proposals to transform the collection of online royalties...MPF's "Know More" panel at In The City discusses its argument...The success of James Blunt helps Warner to its best UK

against Australia.

**Best record:** Intensive Care, an album to be proud of.  
**Best event:** Glastonbury.  
**Act to watch:** Humanzi on Polydor.  
**Executive to watch:** Ferdie Unger-Hamilton.  
**Most looking forward to:** The new Keane album and the copyright tribunal.

### Richard Manners

Managing director, Warner/Chappell

**High point:** Signing Morrissey and Muse.  
**Low point:** The London bombings.  
**Best record:** Joseph Arthur's Our Shadows Will Remain.  
**Best event:** Green Day at Hammersmith Apollo.  
**Act to watch:** Nilöpi and Matt (out of Busted).  
**Executive to watch:** James Endicott.  
**Opportunity/threat:** The copyright tribunal. Lock both sides in a room without food until it's sorted and we could send £10m to charity instead.

### Robin Millar

Producer and former Whitfield Street Studios owner

**High point:** Meeting Delta Goodrem.  
**Low point:** Leaving Whitfield Street Studios to the bulldozers.  
**Best record:** KT Tunstall's Suddenly I See.

### Low point:

Leaving Whitfield Street Studios to the bulldozers'

Robin Miller, former Whitfield Street Studios owner

**Best event:** Madonna's birthday party.  
**Act to watch:** Manjari.  
**Executive to watch:** Nick Stewart.  
**Most looking forward to:** A new British R&B superstar.

### Tom Rose

**Owner, Reveal Records in Derby**  
**High point:** Starting our record label.  
**Low point:** Ronnie Barker's death.  
**Best record:** Antony & The Johnsons' I Am A Bird Now.  
**Best event:** Richard Hawley at the Glee Club, Birmingham.  
**Act to watch:** Kris Drever.  
**Most looking forward to:** Joan As Police Woman's Real Life.

### Emma Pike

Director general, British Music Rights

**High point:** The successful staging of a major European conference on the Creative Economy.  
**Low point:** Internecine conflict within the industry which is threatening to undermine our unity.  
**Best record:** KT Tunstall's Eye To The Telescope.  
**Best event:** Pre-IVors showcase at the Bedford.  
**Act to watch:** Nilöpi.

## Consolidation leaves radio stumbling

Consolidation was the big game in town for UK commercial radio in 2005, but even the biggest deal in the sector's history could not paper over the cracks of a declining planet.

When Capital and GWR officially merged in May, it was supposedly set to pave the way for an exciting new future for independent local radio, creating, in the form of Cap Media, the biggest group in the sector with a powerful array of stations, from Capital to Classic FM.

But, as smooth as the journey was for the merger through the regulatory authorities, the launch of the group itself heralded a troubled start for Cap as the back-crop of a difficult advertising environment was accompanied by declining Rajar fortunes for some of its most famous brands, not least London's Capital FM.

But at the time a rescue operation for Capital had been unveiled in November, many of the execs who had successfully led the Capital Radio group for years had left the building for the final time (including chief executive David Mansfield), only adding to Cap's uncertainties.

Emap's own big expansion in a bid to have a radio business similar in size to Cap happened somewhat more smoothly in comparison. Its announced plan in June to take over Scottish Radio Holdings' 22 stations reduced what had been the "big five" at the start of the year down to three groups. It left Chrysalis, one of the other survivors of that former club, with significantly reduced options if it wanted to



All change: Geoff Lyng (left) hands over Virgin breakfast show to former Xfm DJ O'Connell (right)

join the consolidation train. Chrysalis, though, could take comfort from the fact that its Heart station in quarter three once again overtook Capital as London's most-listened-to commercial station with Emap's Magic filling second spot. Both Heart and Magic were among a host of stations to bring in new breakfast shows hests during 2005, while Xfm's Christian O'Connell was poached by Virgin to replace Pete and Geoff.

While commercial radio consolidated, so did the Beeb, in a way. Charter review continued to keep BBC executives busy in a year in which the Corporation announced 2,050 job cuts in a bid to save £35m annually.

On an audience front, the two BBC stations had an encouraging 2005, with Radio 2 remaining the nation's most-listened-to station and adding the likes of Chris Evans to its books, while Radio One achieved its best Rajar performance in four years in quarter three, with breakfast

show host Chris Moyles alone adding 300,000 listeners.

A revival at Radio One has yet to be matched by one at another long-established BBC music institution, Top Of The Pops, which in July left its long-time home of BBC1 for a new Sunday evening slot on BBC2. The 7pm positioning, immediately following Radio One's Top 40 programme, was welcomed by labels coming just ahead of new releases hitting stores on the Monday, but the programme is still to prove itself in the ratings.

The transfer to BBC2 leaves the BBC's flagship TV channel without a regular music programme for the first time in more than four decades, with its music output instead reserved for the likes of Jonathan Ross's Friday night chat show or specials, such as its extensive Live 8 coverage.

But, with the wealth of satellite and digital channels and an increasing number of Channel 4 video exclusives, music remains ever present on our screens.

**Executive to watch:** Stephen Navin.  
**Most looking forward to:** A holiday.

### Steve Orchard

Operations director, GCap Media

**High point:** Bruce Springsteen at the Royal Albert Hall.  
**Low point:** The London bombings.  
**Best record:** Back To Bedlam by James Blunt.  
**Best event:** Live 8.  
**Act to watch:** Corinne Bailey Rae.  
**Most looking forward to:** Improving the fortunes of Capital Radio.

### Jon Webster

Director of independent member services, BPI

**High point:** Cream at the Royal Albert Hall.  
**Low point:** The loss of Shelagh MacLeod.  
**Best record:** Rilo Kiley's More Adventurous.  
**Best event:** Cream at the Royal Albert Hall.  
**Act to watch:** John and Wayne.  
**Executive to watch:** John Northcote at Academy Group.  
**Most looking forward to:** Reformation of Genesis.

### Ben Cooper

Head of mainstream, Radio One

## Merger talk continues after Sony and BMG unite

After six years of hitting the hoop, the major music companies finally slammed their first merger in 2005. But anyone expecting further action was bitterly disappointed.

By the beginning of January, Sony Music Entertainment and BMG Music Entertainment had already had their merger plans approved by the hangers of Brussels, but the tough work was yet to start. Under chairman and CEO Rob Stringer, the business of bringing two companies together – thus creating Sony BMG Entertainment – began in earnest, as former Sony staff moved slowly down to Fulham through the first half of the year.

By the end of the year, the company was leading the race into Christmas, with six albums in the Top 10 at the start of December.

As five became four, the world debated how soon four would become three. The chatter continued yet again on the futures of EMI and Warner Music, both their suitability for marriage and their exposure as the two smallest majors by some margin behind Universal and Sony BMG.

It is now almost six years since an astonished Midem rocked to talk of a merger proposal between the two companies, back in 2000. And while the two companies never came close to making such a declaration of intent this year, the "m" word was never far away whenever Edgar Bronfman or Eric Nicoli faced the press.

Warner executed a traumatic IPO in the first half of the year, which both highlighted their exposure to a bid from EMI – or anyone else for that matter – but

| Rank | Album                               | Artist  | Weeks on Chart |
|------|-------------------------------------|---------|----------------|
| 1    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 2    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 3    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 4    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 5    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 6    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 7    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 8    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 9    | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |
| 10   | MADONNA CONFESIONS ON A DANCE FLOOR | MADONNA | 1              |

also undermined their attractiveness to a potential suitor.

However, as things stand there are no signs of any imminent movement from the two companies, but few – outside of Nicoli and Bronfman – dispute the virtues of a deal. There is no doubt that they will face the "m" word more times during 2006.

Bronfman and Nicoli could, of course, be waiting for the outcome of the independent labels' complaint to the European Commission about the Sony BMG merger.

While many believed that the horse had not only bolted, but was heading over the horizon, Aim and Impala continued in their efforts to scam the stable door well into the autumn. The organisations put their case to the EC in September and are currently waiting for a verdict. What will happen next if the

indies do win their case is unclear. But it would not exactly help the argument for further merger.

Whatever does or does not happen between EMI and Warner, the UK's biggest indie is sure to face change as it looks into a new year. If Sanctuary's Andy Taylor gave a Christmas Day speech, he would inevitably talk of 2005 as his "annus horribilis". It has been a traumatic period for the company, which issued more profit warnings than many labels scours hits and announced a series of lay-offs and divestments – the latest being a plan to sell off parts of its publishing interests.

Now the indie shapes up in 2006 will be as fascinating as the continuing Warner/EMI soap opera. It has been predicted before, but the odds are firmly in favour of four becoming three, sooner rather than later.

**MUSIC WEEK ONLINE POLL HIGHLIGHTS**  
Can The Darkness prove themselves to be more than a novelty rock act with their second album?  
**Yes – 45% No – 56%**

Will the launch of digital subscription services by HMV and Virgin Retail be the start to encourage consumers to rent rather than buy music?  
**Yes – 33% No – 67%**

Will the Take That tour be magic without Robbie?  
**Yes – 52% No – 48%**

Does the success of the Arctic Monkeys validate the practice of making music available online free?  
**Yes – 67% No – 33%**

Does the success of the Arctic Monkeys validate the practice of making music available online free?  
**Yes – 75% No – 25%**

## In the headlines

album performance in five years...The digital music community voices concern over mobile piracy using Bluetooth technology...The Franz Ferdinand album goes Top 10 in the US...Sanctuary lays off 175 staff...Universal lodges a complaint with EC over online royalty rates...Universal unveils a John Peel Music website for unsigned acts...Microsoft and RealNetworks settle a two-year anti-trust case...Robbie Williams' Intensive Care gives UK acts a 25th consecutive week at the top of the albums chart before topping the chart in more than a dozen other countries...Arctic Monkeys top the singles chart...Euro Digital Tracks, the first pan-European download chart, launches...EMI joins the American Association of Independent Music...Orange takes steps against Bluetooth piracy...

### NOVEMBER

Radio One names Gorge Ergatzidis as new head of music...Downloads grow share of the singles chart...Blaze and O2 trial live music broadcasts to mobile phones...Stephen Navin is named as Sarah Faulder's successor in the role of MPA chief

executive...Coldplay and Green Day dominate the MTV Europe Music Awards...PPL prepares to do battle with the Government over the organisation's plans to raise extra income for music from pubs, clubs and shops...EMI Music Publishing pioneers non-traditional ways of exploiting its catalogue, including having mugs and tea towels quoting lyrics...Ofcom forces more than 40 illegal broadcasters off the air...Retailers voice concern over an October sales dip...Stock Aitken and Waterman reunite...Universal Music Publishing signs a deal to represent Elton John and Bernie Taupin...Live 8 DVD debuts with strong sales...Warner US unveils details of digital-only label Cordless...Grolster closes after losing US court case...Sony BMG says it will rush release the debut single from the X Factor winner in time for the Christmas chart...Universal licenses 100,000 tracks to Vodafone Live! service...Sony BMG recalls CDs with controversial anti-piracy software...Paul Connolly becomes resident of Europe for Universal Music Publishing...Pink Floyd and The Who are among the acts honoured in the second UK Music Hall of Fame...Capital gives DJs free play choices as part of a relaunch plan...Simon Cowell and Simon Fuller reach an out-of-court settlement in their legal battle over X Factor...

### DECEMBER

Simon Cowell signs an exclusive new five-year deal with Sony BMG...Eminem's Friday-issued best off Curtain Call debuts at number one after just two days' sales...Gordon Brown launches a review of intellectual property rights...The MCPS-PRS Alliance presses for labels to reveal their download earnings as part of an ongoing royalty dispute...Government work permit plans threaten UK tours by overseas artists...Heavy chart discounting hits the high street, as retailers battle declining sales...Sanctuary looks for partners for its music publishing business...RealNetworks delays a UK launch for its Rhapsody music subscription service in favour of a music portal...Coldplay, Gorillaz, Keane, Paul McCartney and U2 are among UK-signed Grammy nominees...The music industry pushes the anti-piracy message as the European Parliament votes on the Data Retention Directive...

In 2006, the industry needs to be patient and not rush to dismiss the latest hopefuls

# Let's give the new acts a chance

## EDITORIAL MARTIN TALBOT



As the year draws to an end, we are all drawn to review the year which has just passed and make our predictions for the 12 months to come.

And, if I had one wish for 2006, it would be the return of patience to our industry.

We are all guilty of wanting everything now, the most damaging manifestation, perhaps, being the speed with which we dismiss the next crop of new hopefuls.

We have all done it – a new act leaps into the Top 10 with their debut single, their album enters at 20, chart positions which are out of sync with the hype and attention which the industry and the wider media have heaped on their shoulders.

"That's disappointing," is the common comment. The clear verdict? "They're over!" The career of an act is dismissed already, without even getting out of the blocks.

It is such an attitude which creates a new variation on second-album syndrome. By this, I don't mean the challenge which every artist has in following up a successful debut album, but the inclination to pass by the second album from an act, after heaping all the expectation on their first.

The media- and industry-driven obsession with uncovering the next big thing is part of this, creating a horribly unhealthy tendency to grab every new act as some kind of messiah and dismiss already familiar acts as slightly uncool also-rans.

For me, three of the best albums to be released in 2005 were by Ben Folds, Goldfrapp and Jack Johnson, acts which have developed over a series of albums and whose peak – I believe – is yet to come.

It has been said so often that it is becoming a cliché – many acts do not get into their stride until the second, third, or fourth albums. Yet too many acts do not get the chance to get so far into their careers.

Let's try to give them a chance – starting in 2006.

All that is left is for me to wish all of you some festive greetings. We will return with our next issue in the first week of 2006, the week beginning January 2.

Until then, have a very Merry Christmas and a happy new year. From everyone in the *Music Week* team, we look forward to seeing and working with you in 2006.

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## DOOLEY'S DIARY



### A special farewell do for Mr HMV

Remember where you heard it: Many a bleary-eyed executive headed into work last Tuesday, having survived into the very early hours of the morning to witness an emotional send-off for perhaps HMV's greatest-ever asset, Brian "Finbar" McLaughlin. A star-studded line-up of past and present execs, some from as far away as Canada and Japan, turned up at the tribute dinner at London's Landmark Hotel to mark the historic event. But, given McLaughlin's recent history of announcing his retirement (from a full-time role only) and then changing his mind, the gathered throng probably felt obliged to stay to the bitter end just to make sure he really was going this time. As HMV managing director Steve Knott neatly put it at the beginning of the proceedings, "Welcome to the fifth annual Brian McLaughlin leaving party". For diehard Portsmouth fan McLaughlin, the timing of the event last Monday was hardly great – it clashed with Harry Redknapp's return as Pompey manager in a match just a few miles away in North London. Then again, maybe it wasn't too bad after all – the match finished 3-1 to Spurs... HMV Group CEO Alan Giles, bravely a supporter of Portsmouth's arch rivals Southampton, smartly dug into the McLaughlin personal file to pull out some gems about the great man as he kicked off the night's tributes. One was a letter dated May 3 1985 in which the bearded one offered his



apologies for having – shock horror – quite possibly having upset someone at an HMV do. It read, "I want to say sorry for the comments I made to you during the Eastbourne conference. Some of the things I said about you were unforgivable". Just for good measure, the letter helpfully went on, "Despite the alcohol I was more than aware of what I was saying... The alcohol theme (a pattern seems to be emerging here) continued, with Giles revealing a telling series of expense claims once



submitted by McLaughlin. One was £6.80 for drinks with Steve Knott, immediately followed by another claim for £13750 for emergency medical treatment. Chariton Athletic manager Alan Curbishley, a supporter of McLaughlin's HMV Football Extravaganza down the years, also turned up (pictured 1) with McLaughlin, and Sky's Geoff Shreeves and he used his own tribute to salute the great man's selfless spirit: "He's always there when he needs you". Even so, McLaughlin

still won the "man of the match" champagne in a presentation on the night by Sky Sports's colleagues Richard Keys and Shreeves. Appropriately, the night's musical entertainment came from none other than Lulu (pictured 2), who was in the UK Top 10 with I'm A Tiger when McLaughlin joined HMV way back in 1988. McLaughlin's entire family were with him to share the occasion (pictured 3), while his son James came up with the best impression of his old man... EMI Group chairman



# Club Charts 24.12.05

## The Upfront Club Top 40

| Position | Last Week | Weeks on Chart | ARTIST/TITLE   |
|----------|-----------|----------------|--|
| 1        | 1         | 1              | <b>AARON SMITH FEAT. LUVU! DANCIN'</b>                 |
| 2        | 2         | 1              | <b>BECK AND KUNISER IN THE PART AGAIN</b>              |
| 3        | 1         | 4              | <b>HI TACK SAN SAN SAY (WAITING 4 U)</b>               |
| 4        | 3         | 2              | <b>RED CARPET ALRIGHT</b>                              |
| 5        | 12        | 1              | <b>CALANTI SOUL PUPPED (OO-BEE-DE-DEE-DEE-DM)</b>      |
| 6        | 12        | 2              | <b>MYLO FEAT. FREEDROM FIVE MUSCLE CAR</b>             |
| 7        | 12        | 2              | <b>SILSONIC FEAT. FREEDROM FIVE MUSCLE CAR</b>         |
| 8        | 7         | 2              | <b>PODNO MUSIC POWER</b>                               |
| 9        | 7         | 1              | <b>RYTHM FRIAL FEAT. REDD ANIEL WAIN IN THE MIRROR</b> |
| 10       | 3         | 5              | <b>THE SOURCE FEAT. RANDI STATION YOU GOT THE LOVE</b> |
| 11       | 10        | 2              | <b>MARY J. BLIGE BE WITHOUT YOU</b>                    |
| 12       | 11        | 4              | <b>MARSH CARRY DON'T FORGET ABOUT US</b>               |
| 13       | 11        | 4              | <b>LMC YOU GOT WHAT YOU GIVE</b>                       |
| 14       | 9         | 3              | <b>STUNT HEADLINES</b>                                 |
| 15       | 8         | 3              | <b>FORMATIC OVER 10 YOU</b>                            |
| 16       | 13        | 1              | <b>BUSH II BISHIN THE PIANO TRACK</b>                  |
| 17       | 7         | 1              | <b>FERRY CHRISTEN FIRE</b>                             |
| 18       | NEW       | 1              | <b>WARIOUS CLUBBERS GUIDE 2006 (SAMPLER)</b>           |
| 19       | 7         | 6              | <b>SUBARABS LUVY</b>                                   |
| 20       | 21        | 4              | <b>SUNBLOCK I'LL BE READY</b>                          |

| Position | Last Week | Weeks on Chart | ARTIST/TITLE  |
|----------|-----------|----------------|---|
| 21       | 15        | 5              | <b>KORN TWISTED TRANSISTOR</b>                                      |
| 22       | 11        | 8              | <b>HERO &amp; FTIZ FEAT. ABIGAIL BALLEW I JUST CAN'T GET ENOUGH</b> |
| 23       | 11        | 8              | <b>DEEP DISH FEAT. MOBEL SACRAMENTO/RABE/SWALLOW ME</b>             |
| 24       | 20        | 8              | <b>ROYKSOPP WHAT ELSE IS THERE? THE EMPEROR MACHINE</b>             |
| 25       | 21        | 4              | <b>DEBBIE NOME A PAIN THAT I'M USED TO</b>                          |
| 26       | 18        | 5              | <b>TOM NOVY FEAT. MICHAEL MARSHALL YOUR BODY</b>                    |
| 27       | 21        | 8              | <b>MADONNA HUNG UP</b>  |
| 28       | 21        | 8              | <b>CHANEL MY LIFE</b>   |
| 29       | 21        | 8              | <b>ANDREA T. MENDEZA CAN'T TAKE IT</b>                              |
| 30       | 20        | 3              | <b>ANDREW SPENCER FEAT. PIT BALLEW I'M ALWAYS HERE</b>              |
| 31       | 11        | 3              | <b>STAXX JAY</b>  |
| 32       | 16        | 2              | <b>TEXAS SLEEP</b>  |
| 33       | NEW       | 1              | <b>TIGA GOOD AS GOLD</b>  |
| 34       | NEW       | 1              | <b>WHO DA FUNK THE NIGHT</b>  |
| 35       | NEW       | 1              | <b>DJ DAZ THE WOAH SONG</b>   |
| 36       | NEW       | 1              | <b>GEROVE COVERAGE IN MANWAY</b>                                    |
| 37       | 21        | 6              | <b>LAINY FEAT. MOZEL CUT THE LOOSE</b>                              |
| 38       | NEW       | 1              | <b>GIGIBAKER HUGGING PEACH</b>                                      |
| 39       | NEW       | 1              | <b>DAVE MCCOULEN BITCH</b>  |
| 40       | NEW       | 1              | <b>A'LLURE FEAT. ELEPHANT MAN HALE 2 LUV U/WH OH</b>                |

## Dancin' its way to the top

by Alan Jones

After coating their heels for a fortnight at number-two, Chicago duo **Aaron Smith feat. Luvu!** progress to the top of the Upfront Club Chart this week with **Dancin'**. Around on import since 2004, and played by all the big-name house DJs ever since, it is beginning to get a lot of radio support now, too, and is on the Radio One B-list, ahead of its UK release today (December 19).

Dancin' has less luck on the Commercial Pop Chart, where it remains at number two, having been leaptfrogged by another track getting support from Radio One, namely **Squad's** **I'll Be Ready**. Widely tipped as the next *Call On Me* type crossover - like Eric Prydz's smash it is filtered funny, house from Sweden and has a promotional video full of scantily clad women - **I'll Be Ready** is based on the Baywatch theme, though, to its credit, it succeeds in its own right, as well as a homage.

With new promos in scarce supply as Christmas approaches, the Upfront Chart nevertheless has its highest new entry for seven weeks, as **Music Powers**. Pornu makes an impressive debut at number eight. The last record to debut higher was Madonna's *Hung Up*, which debuted at number four in the first chart in November.

Music Power previously spent several weeks in the unclassified 41-100 portion of the chart when on very limited promo but the full package - featuring mixes by Paul Woodford, Syle & Supersstar, Andy Van Norder and Tom Novy - has only just dropped.

Finally, 16-year-old Chris Brown continues to set the pace at the top of the Urban Chart, where his *Run It!* rules for a third straight week. Although runner-up **Mary J. Blige** makes no further records into Brown's lead after keeping 19-2 last week, the chasing pack has closed up, with **Notorious B.I.G.'s** *Nasty Girl* moving 3-3 while halving the distance between itself and Brown's disc in terms of support. **Beyoncé's** *Check On It*, and **Gwen Stefani's** *Luxurious* also close in at four and five, and the entire top five is now within a light 18% margin. **Three 6 Mafia**, up 25-8 with *Slay Jay* and **Jagged Edge's** So Amazing tailgating it 26-9, also make significant gains.

### TOP 10 UPFRONT CLUB BREAKERS

| ARTIST/TITLE                           | LAST WEEK | WEEKS ON CHART |
|--|-----------|----------------|
| 1 JAMOROSAL ELECTRICAL MASTRESS        | 10        | 1              |
| 2 BWO SATEEN DIS OF REDWAVE            | 10        | 1              |
| 3 FREEDONS FEAT. AMANDA WILSON WITCHIN | 10        | 1              |
| 4 JAMOROSAL DYNAMITE                   | 10        | 1              |
| 5 MIMICRY PART 1                       | 10        | 1              |

# Albums



Melrose 11.12.05 covers the Urban Top Five

### COMMERCIAL POP TOP 30

| LAST WEEK | WEEKS ON CHART | ARTIST/TITLE   |
|-----------|----------------|--|
| 1         | 1              | <b>SUNBLOCK I'LL BE READY</b>                          |
| 2         | 1              | <b>AARON SMITH FEAT. LUVU! DANCIN'</b>                 |
| 3         | 1              | <b>RED CARPET ALRIGHT</b>                              |
| 4         | 1              | <b>RYTHM FRIAL FEAT. REDD ANIEL WAIN IN THE MIRROR</b> |



Produced in co-operation with the BPI  
 and based on a sample of more  
 than 4,000 UK music titles.  
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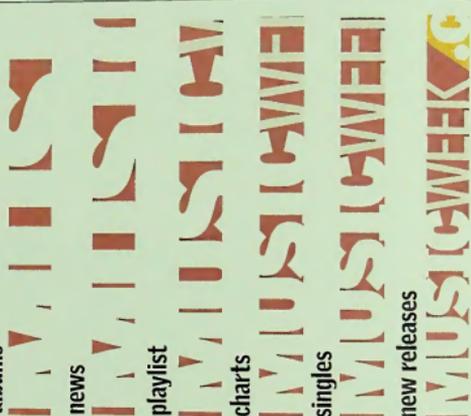
# MUSICWEEK

## The Official UK Charts 24.12.05

### SINGLES

|    |                             |                                  |                 |
|----|-----------------------------|----------------------------------|-----------------|
| 1  | NIZLOPI                     | JOB SONG                         | rpm             |
| 2  | WESTLIFE FEAT. DIANA ROSS   | WHEN YOU TELL ME...              | S               |
| 3  | MADDONNA                    | HUNG UP                          | AMM             |
| 4  | MADDONNA                    | STICKWITTU                       | Warner Brothers |
| 5  | CRAZY FROG                  | JINGLE BELLS/OU CAN'T TOUCH THIS | Cap             |
| 6  | SUGABABES                   | UGLY                             | Island          |
| 7  | THE BLACK EYED PEAS         | MY HUMPS                         | AMM             |
| 8  | ROBBIE WILLIAMS             | ADVERTISING SPACE                | Capitals        |
| 9  | MCFELY                      | ULTRAVIOLET/THE BALLAD OF PAUL K | Island          |
| 10 | WESTLIFE                    | YOU RAISE ME UP                  | S               |
| 11 | MARIAH CAREY                | DON'T FORGET ABOUT US            | Cap/Jar/Island  |
| 12 | SIMON WEBBE                 | NO WORRIES                       | Innocent        |
| 13 | KELLY CLARKSON              | BECAUSE OF YOU                   | BMG             |
| 14 | DH FEAT. EDMEE              | LISTEN TO YOUR HEART             | Mersey of Sound |
| 15 | DEPECHE MODE                | A PAIN THAT I'M USED TO          | Mute            |
| 16 | GORILLAZ                    | DIRTY HARRY                      | Parlophone      |
| 17 | ARCTIC MONKEYS              | I BET YOU LOOK GOOD...           | Derezo          |
| 18 | THE STROKES                 | JUICEBOX                         | Rough Trade     |
| 19 | KEEDIE/ENGLAND CRICKET TEAM | JERUSALEM                        | Hyperstone      |
| 20 | ORISIS                      | LET THERE BE LOVE                | Big Brother     |
| 21 | GIRLS ALLOUD                | BIOLOGY                          | Hydra           |

### albums



### news

### playlist

### charts

### singles

### new releases

### ALBUMS

|    |                     |                             |                 |
|----|---------------------|-----------------------------|-----------------|
| 1  | EMINEM              | CURTAIN CALL - THE HITS     | Interscope      |
| 2  | ROBBIE WILLIAMS     | INTENSIVE CARE              | Capitals        |
| 3  | WESTLIFE            | FACE TO FACE                | S               |
| 4  | JAMES BLUNT         | BACK TO BEDLAM              | Arista          |
| 5  | IL DIVO             | ANGORA                      | Sony Music      |
| 6  | MADONNA             | CONFESIONS ON A DANCE FLOOR | Warner Brothers |
| 7  | KELLY CLARKSON      | BREAKAWAY                   | BMG             |
| 8  | GORILLAZ            | DEMON DAYS                  | Parlophone      |
| 9  | KATIE MELUA         | PIECE BY PIECE              | Derezo          |
| 10 | PUSSYCAT DOLLS      | PCD                         | AMM             |
| 12 | WILL YOUNG          | KEEP ON                     | Sony BMG        |
| 13 | SUGABABES           | TALLER IN MORE WAYS         | Island          |
| 14 | COLDPLAY            | X&Y                         | Parlophone      |
| 15 | KT TUNSTALL         | EYE TO THE TELESCOPE        | Rebelle         |
| 16 | G4 & FRIENDS        |                             | Sony Music      |
| 17 | THE BLACK EYED PEAS | MONKEY BUSINESS             | AMM             |
| 18 | KAISER CHIEFS       | EMPLOYMENT                  | B Universal     |
| 19 | FURTHINGS           | ULTIMATE COLLECTION         | BMG             |
| 20 | GIRLS ALLOUD        | CHEMISTRY                   | BMG             |
| 21 | SUPERTRAMP          | RETROSPECTIVE               | PolyGram        |
| 21 |                     |                             | AMM             |

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As the creator of one of the best known Christmas songs to date, **Noddy Holder** talks to *Music Week* about *that* record and his current career

## Quickfire

**You did what so many dream of doing – you wrote a Christmas song that has stood the test of time. Have you been surprised by the tracks continual resurgence at Christmas time?**  
I'm very surprised.

**When did you write the track?**  
Me and Jimmy wrote the song way back in 1973, but the chorus and the middle was actually one of the first songs we ever wrote back in 1967. The lyrics used to be "Why don't you buy me a rocking chair to watch the world go by." We just changed the verse and the chorus.

**Was it hard?**  
No, I just went down to the pub one night, had a few whiskeys, came home and the song was done. I wanted to achieve a very working class English Christmas song. That's the feel I wanted. We actually went to New York to record it in the middle of a blazing hot summer of 1973.

**That must have been a strange experience?**  
It was very humid and sticky outside but, of course, in the studio we were



nice and air conditioned. To get the chorus sounding big enough though, we all had to go out into the stairwell to record the vocals so there we are, a bunch of English fellas singing a Christmas song while all these Yanks are going to work wondering what the hell's going on.

**What did the record company think of the track when you played it to them first?**

We took it in and they flipped. The song went straight in at number one

– I think reorders on the first day were 360,000. Little did we know it'd still be going strong 32 years later. It doesn't seem to age.

It still sounds fresh. I think that's the thing, there feels like a different slant on it each year. The thing about it is there's nothing in there that dates it, it's just a good pop song. There's also nothing Christmasy about the song, there's no sleigh bells or reindeers in there. People seem to think that a Christmas song is different to other

songs and it's not. I get sent about 50 Christmas songs people each year and 99.9% are atrociously dire. From a financial perspective, it must be a pretty good money-spinner. Can you give us a ballpark figure of the amount of money a song like this can earn?

It has grossed a lot of money over the years. I can tell you that much. How much, I don't know. When was the last time you toured? Any plans to get the group back on the road?

1991. Dave and Don still continue as sort of State mark two, but 1991 was when we had our last year together. I thought enough was enough. I was getting offered other things and thought I may as well give it a go. We'd done all we set out to do.

**You've had a fairly diverse career post Slade – playing a teacher on The Grimleys, a cameo role in Coronation Street and guest spots in the Noddy's Crisps/ Nuts ads.**

I'm lucky in that, I'm in the position of being able to pick and choose what I do. I've done a TV ad campaign, acted, played the voice of a cartoon – a bit of this, bit of that you know. I think people come to me because I'm a bit daft. I've been performing for more than 50 years and I think people do get to hear about the sort of things you do and it stands you in good stead. It's experience I think. Give 100% – that's what I've always done and people hear about that.

**What has been the best experience thus far?**

They've all been good in different ways, it's all performing. All involved different ways of doing things and I don't think I could say any were better or worse than the other. The most thrilling thing was to do the 40th anniversary Live Coronation Street episode, which was nerve-wracking. It had never been done before in drama and I was absolutely thrilled because I'm a huge fan.

**Any plans to slow down?**  
Every year I say I'll slow down and I never seem to.

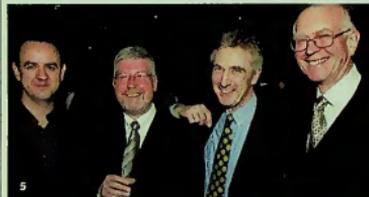
**What do you think of music nowadays – do you pay much attention to the new young things climbing the charts?**

I don't really watch the charts much, but I pay attention to what's around. That mob with the bears, The Magic Numbers, they're good. The Sugababes single Push The Button is brilliant. I'm not usually an albums man, generally I'm a pop singles man and it's good this market is still around, we need it.

**Do you enjoy it when other people cover your songs?**

It's great. One On Feet The Noise is probably our most covered track. Most successful was the US group Quiet Riot who had a number one hit with it and went on to sell 7m albums.

Noddy Holder was the lead singer in Slade. A double CD and DVD compilation of their work was released last month.



**Eric Nicoli** (pictured with Steve Knutt (4) apologised for the absence of Clive Calder, who "decided to stay at home to do his wife what he did to the Bertelsmann group". Other guests on the night included *MW* editor Martin Talbot, Universal communications chief – and Grammy nominee – **Adam White** and former BPI director general **John Deacon** (pictured 5), while IFLPI chairman and CEO **John Kennedy** and former Bard director general **Bob Lewis** also turned up to pay tribute (pictured 6).

not to mention Warner chairman **Nick Phillips**, Sony chairman and CEO **Rob Stringer** and EMI Music chairman and CEO **Tony Wadsworth**. McLaughlin himself topped a rather special evening late into the night, repaying the audience with memories of the record label counterparts who he had crossed swords with over the years. While former Sony chairman **Paul Burger** was given credit for "letting me smoke in his office", Universal's **Nigel Hayward** and **Tony Pye** used to try

to wear McLaughlin down with stabs – "they were the most boring negotiations you could possibly imagine" – while Warner's **Rob Dickins** simply set his lawyer on him. The lawyer? A certain PPL boss, Mr **Fran Nevrlk**. "And we're now best friends, so fuck you Rob," quipped McLaughlin. The HMV man also saved a few words for **Mike McMahon**, recalling an occasion when, earlier in their relationship, the EMI sales guru had vomited over his shoes. Away from the world of HMV, Motilar's manager was caught up in the drama at Hems!

Hempstead last week. In addition to his role co-managing the band, Will Williams is a part-time fireman and he was called to the front line to battle the blaze. Plenty going on at EMI towers last Friday, what with **The Beatles'** writ heading into the high court. That morning board meeting was no emergency session though, simply the regular monthly gathering... The BPI council also gathered for its own annual end of year meeting earlier in the week, followed by the traditional Xmas lunch. This year, talk was of a bit of panic which span through the industry last Tuesday, after midweek sales figures indicated an alarming week-on-week slump in sales.

Thankfully, it turned out to be an **orthometical** error. But, oh, how those hearts fluttered. But, which record company boss is so upset with his company's performance that, after calling his senior execs together and tearing them off a strip, turned off the light as he left the meeting to leave the lot of them sitting in the dark?...



Christmas came early for Rod Stewart backstage at his recent Earls Court gig. The show was a sell out (naturally), Celtic had just won, Stewart was still on a high from becoming a dad again and, to cap it all, he was given a surprise presentation for sales of his *Platinum* series in the UK, where it has now accumulated seven-times platinum success. Pictured (l-r) are Stofel Entertainment's **Lotus Donovan**, Stofel senior marketing manager **Paul McGillicuddy**, Stewart's manager **Arnold Stofel**, Sony BMDG UK chairman and CEO **Rob Stringer**, Stewart and Sony BMDG VP marketing **Louise Hart**.



The MPA Xmas lunch is firmly established as the business's festive farewell, but last Friday's event took on an additional significance. The dinner, at the Park Lane Hilton, in London, saw the publishing fraternity say hello to new chief executive **Stephen Navin** and farewell to his predecessor, **Sarah Faulder**, who was presented with an MPA Gold Badge for her nine years of service. MCPS chairman **Tom Bradley** also announced plans for a dinner marking the 125th anniversary of the MPA, at London's Billingsgate on July 6 next year. Faulder is pictured (centre) with MPA Song managing director **Andrew King** and **Bradley** himself.



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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](mailto:maria@musicweek.com)

"BEST OFS" IN THE TOP 20  
 2000: 6  
 2001: 9  
 2002: 4  
 2003: 5  
 2004: 7

the number of "best of's" in the Top 20 in the week before Christmas  
 Source: OCC/MW research

The above shows

"Best of's" face tough times in crowded festive market

# Hits albums struggle to make their mark

## Christmas

by Paul Williams

Eminem's greatest hits set may be setting the pace for this year's Christmas market, but its success is going against the trend of a less-than-spectacular season for "best of's".

Artist hits packages have long been an almost guaranteed banker for labels during the fourth quarter, to make up the numbers and boost their bottom lines. But, Eminem and a few others aside, they are failing to match their domination of recent years among the very biggest festive sellers.

Twelve months ago, Robbie Williams' Greatest Hits at number one and hit sets from Kylie Minogue and Ronan Keating in the top five led seven retro-

spectives in the Top 20 (eight including a live Busted hits set) going into Christmas week.

However, the only guaranteed "best of's" in yesterday's (Sunday) equivalent Top 20 were Eminem's *Curtain Call* and *Take That's Never Forget - The Ultimate Collection*, which has proved itself to be this year's surprise big festive seller. Hits sets from Eurythmics and Supertramp were also looking for Top 20 places, but even taking these releases into account, the "best of" market is failing to make the strong impact it has in previous years.

HMV head of music Phil Penman notes, "It's fair to say that there may not be the same depth of hits albums out there this Christmas, although there are, of course, some outstanding releases, including Eminem, while the perform-

ance of both *Take That* and *Eurythmics* has been a real bonus. However, this actually represents a very positive development, as it basically means there are more high quality studio albums in the market this year, which many people would view as a good thing."

There are certainly no shortages of retrospectives which have been released into the market in time for Christmas, with around another 10 "best of's" yesterday expected to figure in the lower reaches of the Top 75, including sets by Mariah Carey, Dire Straits/Mark Knopfler and John Lennon. But one possible reason to explain why collectively "best of's" are failing to have the impact of previous years is that there have been fewer retrospectives appearing this quarter from superstars whose hits have not been previous-



Eminem chart-topping greatest hits set is setting the pace in the festive market

ly chronicled. Tellingly, Eminem's chart-topping *Curtain Call* marks the first time all his hits have appeared on a single album, but the likes of Bryan Adams, John Lennon and, especially, Elvis Presley, with new "best of's" this Christmas, have all been subject to the greatest hits treatment previously.

In comparison, 2004's Christmas Top 20 included the first-ever "best of's" from Robbie Williams, Ronan Keating, Shania Twain, Britney Spears and Blue, while Kylie Minogue's entire career was covered on a single release for the first time. Similarly, high in 2003's festive Top 10 were the first retrospectives covering REM and Red

Hot Chili Peppers' Warner careers, plus the first single-disc Michael Jackson "best of" recalling his Epic Records output.

The one obvious exception to the rule this year is *Take That's Never Forget*, which has taken just five weeks to sell more than 400,000 copies, despite its tracklisting being almost identical to the band's huge-selling 1996 Greatest Hits set.

Although probably reaching largely the same fanbase as a decade ago, the new best of has been boosted by a hugely-popular ITV documentary on the band and the excitement of a reunion tour. paulw@musicweek.com

# Christmas opening times

| Distributor      | Dec 19      | Dec 20      | Dec 21      | Dec 22      | Dec 23      | Dec 24 | Dec 25 | Dec 26 | Dec 27      | Dec 28      | Dec 29      | Dec 30 New year reopening | Parcel firm  |                 |
|------------------|-------------|-------------|-------------|-------------|-------------|--------|--------|--------|-------------|-------------|-------------|---------------------------|--------------|-----------------|
| Analogue         | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | 09.00-16.00 | 09.00-16.00 | 09.00-16.00               | Reopen Jan 3 | Carrier Systems |
| Arakocore        | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | Closed      | Closed | Closed | Closed | Closed      | 09.00-18.00 | 09.00-18.00 | Closed                    | Reopen Jan 3 | DHL             |
| Avaulta          | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed      | Closed | Closed | Closed | Closed      | 09.00-17.30 | 09.00-17.30 | 09.00-17.30               | Reopen Jan 3 | DHL             |
| Avid             | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | 09.00-17.30 | 09.00-17.30 | 09.00-17.30               | Reopen Jan 3 | Parcel Firm/DHL |
| BMG              | 07.00-18.00 | 07.00-18.00 | 07.00-18.00 | 07.00-18.00 | 07.00-18.00 | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | PostNet         |
| Carac            | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | Closed | Closed | Closed | Closed      | 06.00-18.00 | 07.00-18.00 | 09.00-18.00               | Reopen Jan 3 | DHL             |
| CM Distribution  | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | Closed      | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | DHL             |
| Deluxe           | 08.00-17.30 | 08.00-17.30 | 08.00-17.30 | 08.00-17.30 | 08.00-17.30 | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | Target Express  |
| EMI Music        | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | Closed | Closed | Closed | Closed      | 09.00-17.30 | 09.00-17.30 | 09.00-17.30               | Reopen Jan 3 | Parcel Firm     |
| Entertainment UK | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | Closed | Closed | Closed | 10.00-18.00 | 09.00-17.00 | 09.00-17.00 | 09.00-17.00               | Reopen Jan 2 | DHL             |
| Heldis           | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | Closed | Closed | Closed | Closed      | 09.00-17.00 | 09.00-17.00 | 09.00-17.00               | Reopen Jan 3 | DHL             |
| Konecta Music    | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | AMC             |
| Meracle          | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | Closed      | Closed | Closed | Closed | Closed      | 09.00-16.30 | 09.00-16.30 | 09.00-16.30               | Reopen Jan 3 | DHL             |
| Music 123        | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | 09.00-17.30 | 09.00-17.30 | 09.00-17.30               | Reopen Jan 3 | Various         |
| Primo Leisure    | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | Various         |
| Proper Music     | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | 09.00-17.30 | 09.00-17.30 | 09.00-17.30               | Reopen Jan 3 | UPS             |
| Rediff Gold      | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | 09.00-18.00 | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | DHL             |
| Select Music     | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | 09.00-17.30 | Closed | Closed | Closed | Closed      | 09.00-17.30 | 09.00-17.30 | 09.00-17.30               | Reopen Jan 3 | DHL             |
| StarBook         | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | Closed | Closed | Closed | Closed      | 09.30-18.00 | 09.30-18.00 | 09.30-18.00               | Reopen Jan 3 | DHL             |
| TED              | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | 10.00-17.00 | Closed | Closed | Closed | Closed      | 10.00-17.00 | 10.00-17.00 | 10.00-17.00               | Reopen Jan 3 | DHL             |
| THE              | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | Closed | Closed | Closed | Closed      | 08.30-18.00 | 08.30-18.00 | 08.30-18.00               | Reopen Jan 3 | AMC             |
| THE              | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | 08.30-18.00 | Closed | Closed | Closed | Closed      | 08.30-18.00 | 08.30-18.00 | 08.30-18.00               | Reopen Jan 3 | AMC             |
| Universal        | 08.00-19.00 | 08.00-19.00 | 08.00-19.00 | 08.00-19.00 | 08.00-19.00 | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | Various         |
| VIVA**           | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | 09.30-18.00 | Closed      | Closed | Closed | Closed | Closed      | Closed      | Closed      | Closed                    | Reopen Jan 3 | N/A**           |

\*SOLD BY RETAILER FROM 9.30-18.00. \*\*SOLD BY RETAILER FROM 9.30-18.00. \*\*SOLD BY RETAILER FROM 9.30-18.00. \*\*SOLD BY RETAILER FROM 9.30-18.00.

# Datafile

Britain's most comprehensive charts service

Week 51

Upfront p22

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Singles p28

Albums p30

## FAST CHART

### SINGLES

#### NUMBER ONE

NIZLOPI, JCB SONG (FDM)

This is the first number one not only for Nizlopi, but also for label FDM and distributors Nova, whose signings reach the track via a deal with Piranha. Nizlopi's strong performance all in The City and subsequent signing to Warner Chappell Publishing was noted in Music Week 14 months ago.

### ARTIST ALBUMS

#### NUMBER ONE

EMINEM CURTAIN CALL - THE HITS (Interscope)

None of the last 11 number one albums have spent more than two weeks on top. Eminem makes it three chart titles in a row at the most competitive time of the year.

### COMPILED

#### NUMBER ONE

VARIOUS NOW! 62 (EMI/Virgin/UMTV) With 899,729 sales in its first 27 days in the shops. Now! 62 is 30% ahead of some stage sales of 692,294 for 2004 equivalent Now! 59, and 1.8% ahead of Now! 56's 2003 haul of 883,723.

### AIRPLAY

#### NUMBER ONE

MADONNA HUNG UP (Maverick) Pussycat Dolls Stick+WU ended Hung Up's three-week reign on the sales chart, and may yet prove to be its airplay chart nemesis - but not yet. Although Stick+WU improves 4-2 on the airplay chart this week, it is still a massive 43% behind Hung Up, which closes its seventh week at number one.

## The Market

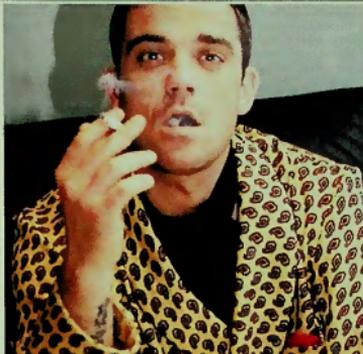
### Christmas shoppers boost sales

by Alan Jones

After an unusually erratic week's sales - where album numbers were 3.3% down on Sunday but 32% up on Saturday, and all over the place in-between, compared to the previous week - the eventual combined albums total of 7,665,901 sales was 14.9% up on the prior week's 6,674,018 but 1.8% below the comparative week of 2004, when a total of 7,805,883 albums were sold.

Although Eminem held on for a third week at number one on the artist album chart in an unchanged top three, he was more closely attended by runner-up Robbie Williams, whose Intensive Care increased its sales week-on-week by 29.6%, slashing Eminem's lead from 109,750 to 26,944.

All of the Top 10 artist albums sold more than 100,000 copies, while a further 71 sold more than 10,000 copies. The compilation sector was also lively, with 32 albums exceeding 10,000 sales though only one - Now That's What I Call Music! 62 - managed to sell in six-figure quantities. Now! 62 dipped 14.1% week-on-week to 175,611 but raised its 27-day sales to 899,729, enough for it to relieve Now! 61 of the title of the year's best selling compilation. The cheapest place to buy



Robbie Williams: sales for new album up nearly one-third compared to last week

albums in the run-up to Christmas seems to be Marks & Spencer, which has quietly started selling goods not bearing its own brand, including Pure Evoke DAB radios, a handful of DVDs and some high profile albums, among them the current releases by Westlife, Robbie Williams, Madonna, G4 and Girls Aloud. M&S's price point of £9.50 is already competitive but when combined with their three for two offer it can reduce the price of albums to £6.33. It should also be noted that as well as being unprofitable, these sales are lost as far as the OCC chart is concerned, since M&S is not part of its 'defined universe' and does not contribute sales data.

Although it is frowned upon by record companies, and not recommended by this column, it must be tempting for hard-pressed independent record dealers - some of whom pay full list price averaging £9.15 ex VAT for the albums mentioned - to clear out M&S and sell the albums themselves. As they can reclaim VAT on purchases, the effective cost of such a move tumbles to £5.39 per album.

Finally, with Nizlopi helping physical sales and Christmas catalogue sales lifting downloads, singles improved 6.02% last week to 1,059,022, their highest level since downloads were added to the weekly tally 36 weeks ago.

## KEY INDICATORS

### SINGLES

Sales versus last week +6.3%  
Year to date versus last year +51.6%

#### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 24.1% |
| Sony BMG  | 17.0% |
| FDM       | 16.6% |
| EMI       | 13.6% |
| Warner    | 11.2% |
| Others    | 17.3% |

### ALBUMS

Sales versus last week +17.1%  
Year to date versus last year +5.6%

#### MARKET SHARES

|           |       |
|-----------|-------|
| Sony BMG  | 31.6% |
| Universal | 31.0% |
| EMI       | 16.1% |
| Warner    | 15.2% |
| Others    | 6.1%  |

### COMPILED

Sales versus last week +6.8%  
Year to date versus last year +33.5%

#### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 42.5% |
| EMI       | 26.2% |
| Sony BMG  | 18.8% |
| Warner    | 5.0%  |
| Others    | 7.5%  |

### RADIO AIRPLAY

#### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 26.5% |
| EMI       | 24.2% |
| Warner    | 21.0% |
| Sony BMG  | 12.2% |
| Other     | 16.1% |

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 65.3% US: 29.3% Other: 5.4%  
Origin of albums sales (Top 75):  
UK: 60.4% US: 37.8% Other: 27.7%

For further listings, see musicweek.com

## THE SCHEDULE

### ALBUMS

#### THIS WEEK

Ryan Adams 29 (Lost Highway), Jagged Edge Jagged Edge (Sony BMG)

#### JANUARY 2

The Strokes First Impressions Of Earth (Rough Trade)

#### JANUARY 9

Team LG The Way We Do It (Kernington Recordings)

#### JANUARY 16

Regina Spector Mary Anne Meets The Crowdedeps... (WEA), Fiona Apple Extraordinary Machine (Epic), Jace Everett Jace Everett (Epic)

#### JANUARY 23

POD Festivity (Atlantic) Beck Guerrilla (Polydor), Notorious BIG The Final Chapter (Atlantic), Richard Ashcroft Keys To The World (Parlophone), Clay Aiken Hands Say How Clay Aiken Hands Say Yeah (Wichita), Cypress Hill Best Of

## NEW ADDITION



Roots Manuva recorded nearly 40 songs for his latest album, Awfully Deep, and many didn't make the final cut. Keen for the songs see the light of day, Big Dada will release Alternately Deep on February 13, an album featuring unreleased songs and remixes of the album's tracks.

## SINGLES

### THIS WEEK

JAMES 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 tbc (Sony BMG), Santa - Amariio (Santas Grotesco) (Brightstart), Nizlopi The JCB Song (FDM), The Pogues Fairytale Of New York (WEA)

### DECEMBER 26

Hard Fi Cash Machine (Atlantic)  
JANUARY 2  
Supergroup Fin (Parlophone), Louis XIV Pledge Of Allegiance (Atlantic)

### JANUARY 9

Pharrell Williams Angel (Virgin), Richard Ashcroft Break The Night With Colour (Parlophone), Jose Gonzalez Heartbeats (Peacefrog), Queens Of The Stone Age Burn The Witch (Polydor),

Teasie Sleep (Mercury), Will Young All Time Love (Sony BMG), Ramstein Mann Gagen Mann (Island)

### JANUARY 16

Bevonce Check On It (Sony BMG), Kubby Grow (Mercury), Son Of Dork Eddie's Song (Mercury), Arctic Monkeys When The Sun Goes Down (Domino), Belle And Sebastian Fanny Little Frog (Rough Trade), Damian Marley Beautiful (Island), Notorious BIG Nasty Girl (Atlantic)

### JANUARY 23

Beck Ghettofication (Polydor), A-ja Analogue (Polydor), Starsailor This Time (EMI), Alex Parks Honestly (Polydor), Robert Post Come Home (Defected), Playgroup Front To Back (Defected)

### JANUARY 30

Ashlee Simpson Boyfriend (Polydor), Mogwai Friend Of The Night (PIAS), Beth Orton Conceived (Heavenly)



**BPI AWARDS**

**ALBUMS**  
 Jose Gonzalez -  
 Never Forever  
 Various -  
 Woodwork - 10  
 (gold)  
 COTY (platinum)  
 Take That - Never  
 Forget - The

Loserville (gold),  
 Texas - Bird Book  
 (gold)  
 Simply Red -  
 Simplified (gold),  
 Hard-Fi - Stars Of  
 CCTV (platinum)  
 Take That - Never  
 Forget - The

Ultimate Collection  
 (two times  
 platinum),  
 Sugababes - Better  
 In More Ways (two  
 times platinum),  
 Foo Fighters - In  
 Your Honor (two  
 times platinum),

Enigma - Curious  
 C&I (three times  
 platinum),  
 Kylie Minogue - Piece  
 Of Me (three  
 times platinum)



Salif Keita - MBemba (Universal  
 Jazz)  
 Amadou & Mariam - Dimanche A  
 Bamako (Because)  
 Ali Farka Toure and Toumani  
 Diabate - In the Heart Of The  
 World (World Circuit)  
 Los de Abajo - LDA V The  
 Lunatics (Real World)

**Nigel Harding**

**HEAD OF MUSIC, XFM**

Hard-Fi - Hard To Beat (Atlantic)  
 Kaiser Chiefs - Oh My God  
 (B-Unique)  
 Sigur Ros - Hoppipolla (EMI)  
 Hot Hot Heat - Middle Of  
 Nowhere (Reprise)  
 The Mooney Suzuki - Alive &  
 Amplified (Sony BMG)

**Ian Anderson**

**EDITOR, FROOTS**

Cheikh Lô - Lamp Fall (World  
 Circuit)  
 Mousou T E Lei Joventis -  
 Mademoiselle Marcelline (Le Chant  
 du Monde/Manivette)  
 Nitanimera - Choro (Alfa Music)  
 Spiers & Boden - Songs (Feltside)  
 Chris Wood - The Lark  
 Descending (R.I.F.E)

**Simon Broughton**

**EDITOR, SONGLINES**

Amadou & Mariam - Dimanche a  
 Bamako (Because)  
 Mariza - Transparente (World



**MW**  
 tastemakers'  
 favourite acts:  
 (clockwise  
 from left)  
 Arcade Fire  
 gained most  
 mentions,  
 Sugababes still  
 in with the  
 critics, Hard-Fi  
 popular with  
 radio execs



Connection/EMI)  
 Ska Cubano - ¡Ay Caramba!  
 (Casino Sounds)  
 DJ Shantel - Bucoquina Club Vol 2  
 (Essay)  
 Kronos Quartet & Asha Bhojle -  
 You've Stolen My Heart  
 (Nonesuch)

**Louise Kattenhorn**

**PRODUCER, RADIO 1 ONE MUSIC**

Snog - Real Estate Man (Krack  
 Tronik)  
 Matthew Jonson - Followed By  
 Angels (Perfect Pitch)  
 Suicidal Birds - Be Animal  
 (Transformed Dreams)  
 Stuff & Sebastian - Push Barman  
 To Open Old Wounds (Jeepster)  
 Republic Of Safety - Passport  
 (Independent)  
 Pointed Sticks - Perfect Youth  
 (Sudden Death)

**Mark Adams**

**SENIOR MUSIC PROGRAMMER, EMAP TV**

James Blunt - You're Beautiful  
 (Atlantic)  
 Green Day - Wake Me Up When  
 September Ends (Reprise)  
 David Gray - The One I Love  
 (Atlantic)  
 Pussycat Dolls - Don't Cha  
 (A&M)  
 Sugababes - Push The Button  
 (Universal)

**Jim Mahat**

**HEAD OF MUSIC, BBC LONDON**

Arctic Monkeys - I Bet You Look

Good On The Dance Floor  
 (Domino)  
 Kaiser Chiefs - I Predict A Riot  
 (B-Unique)  
 Kanye West Feat. Jamie Foxx -  
 Gold Digger (Def Jam/Mercury)  
 The White Stripes - My Doorbell  
 OX)  
 Larrikin Love - Happy As Annie  
 (Transgressive)

**Sean Forbes**

**ROUGH TRADE RECORD SHOP**

Brakes - Give Blood (Rough  
 Trade)  
 Randy - Randy The Band  
 (Burning Heart)  
 Belle & Sebastian - Push Barman  
 To Open Old Wounds (Jeepster)  
 Republic Of Safety - Passport  
 (Independent)  
 Pointed Sticks - Perfect Youth  
 (Sudden Death)

**Ric Blaxill**

**HEAD OF PROGRAMMES, BBC 6 MUSIC**

Editors - Bulletts (Kitchenware)  
 Rayonettes - Love In A Trash Can  
 (Sony BMG)  
 Hard-Fi - Living For The  
 Weekend (Atlantic)  
 Athlete - Wires (Parlophone)  
 Gorillaz - Feel Good Inc  
 (Parlophone)

**Brent Tobin**

**DEP PD, GALAXY**

Pussycat Dolls - Don't Cha

(A&M)  
 Gadjö - So Many Times  
 (Manifesto)  
 Rihanna - Pon De Replay (Def  
 Jam)  
 Kelly Clarkson - Since You've  
 Been Gone (Roc Da Radio mix)  
 (Sony BMG)  
 Missy Elliott - Lose Control  
 (Atlantic)

**Gareth Grundy**

**DEPUTY EDITOR, Q**

Gorillaz - Demon Days  
 (Parlophone)  
 Coldplay - X&Y (Parlophone)  
 Richard Hawley - Coles Corner  
 (Mute)  
 Hard-Fi - Stars Of CCTV  
 (Atlantic)  
 Kate Bush - Aerial (EMI)

**Terry Underhill**

**PROGRAMME DIRECTOR, REAL RADIO**

**YORKSHIRE**

Lucie Silvas - Breath In  
 (Mercury)  
 Daniel Powter - Bad Day (Warner  
 Bros)  
 U2 - Sometimes You Can't Make  
 It On Your Own (Island)  
 James Blunt - You're Beautiful  
 (Atlantic)  
 Michael Bublé - Home (Warners)

**Kitty Empire**

**MUSIC EDITOR, THE OBSERVER**

Kate Bush - Aerial (EMI)  
 The Arcade Fire - Funeral  
 (Rough Trade)  
 Black Mountain - Black  
 Mountain (Jagjaguwar)  
 Amadou & Mariam - Dimanche  
 A Bamako (Because)  
 M.L.A. - Arular (XL)

**Peter Hart**

**EDITOR, TOP OF THE POPS MAGAZINE**

Girls Aloud - Biology (Polydor)  
 Madonna - Hung Up (WEA)  
 Seisser Sisters - Filthy/Gorgeous  
 (Polydor)  
 Charlotte Church - Crazy Chick  
 (Sony BMG)  
 Kelly Clarkson - Since U Been  
 Gone (Sony BMG)

**Richard Kihlstrom**

**ROCK & POP BUYER, BORGERS**

Arcaide Fire - Funeral (Rough  
 Trade)  
 King Creosote - KC Rules OK  
 (679)  
 Two Gallants - The Throes  
 (Saddle Creek)  
 Richard Hawley - Coles Corner  
 (Mute)  
 Britney Sea Power - Open Season  
 (Rough Trade)

**William McGillivray**

**NEW MUSIC EDITOR, MTV UK & IRELAND**

Shidisco - Disco Blood (Fierce  
 Panda)  
 Hot Chip - Over and Over (EMI)  
 Sky Child - The Noise Won't Stop  
 (Good & Evil)

Tom Vek - Nothing But Green  
 Lights (Phones Remix) (Island)  
 Alden Tyrell - Disco Lunar  
 Module (Clonco)

**Kevin Milburn**

**DIRECTOR, NATIONWIDE MERCURY**

**MUSIC PRIZE**  
 Nine Horses - Snow Borne  
 Critrow (Samahisound)  
 M Ward - Transistor Radio  
 (Matador)  
 Antony & The Johnsons - I Am A  
 Bird Now (Rough Trade)  
 Jay Zipper - Heartlight Set  
 (Footana)  
 Peapp - Tiger, My Friend (Leaf

**Mango Saul**

**FEATURES EDITOR, SMASH HITS**

McFly - I'll Be OK (Island)  
 Sugababes - Push The Button  
 (Universal)  
 Coldplay - Fix You (Parlophone)  
 Oasis - The Importance Of Being  
 Idle (Big Brother)  
 Robbie Williams - Tripping  
 (Chrysalis)

**Paul Lester**

**DEPUTY EDITOR, UNCUT**

Orange Juice - The Glasgow  
 School (Domino)  
 Franz Ferdinand - Do You Want  
 To? (Domino)  
 The Arcade Fire -  
 Neighbourhood #2 (Laika)  
 My Morning Jacket - Lay Low  
 (Sony BMG)  
 Kanye West - Diamonds  
 (Roc-A-Fella)

**Joe Mott**

**HOT SHOWBIZ EDITOR, DAILY STAR**

Gorillaz - Demon Days  
 (Parlophone)  
 Damian Marley - Welcome To  
 Jamrock (Island)  
 The White Stripes - Get Behind  
 Me Satan (XL)  
 Jen - Finally Woken (Sony BMG)  
 John Legend - Get Lifted (Sony  
 BMG)

**Gavin Martin**

**MUSIC CRITIC, DAILY MIRROR**

American - I Thing (Sony BMG)  
 Bright Eyes - We Are Nowhere  
 And It Is Here (Saddle Creek)  
 Arcade Fire - Neighbourhood #2  
 (Rough Trade)  
 The White Stripes - My Doorbell  
 (XL)  
 Missy Elliott - Lose Control  
 (Atlantic)

**Sophie Harris**

**MUSIC JOURNALIST, TIME OUT/BBC**

Arcaide Fire - Funeral (Rough  
 Trade)  
 My Morning Jacket - Z (Sony  
 BMG)  
 M Ward - Transistor Radio  
 (Matador)  
 Devendra Banhart - Cripple Crow  
 (XL)  
 Dr Dog - Easybeat (Rough Trade)


**SINGLE OF THE WEEK**
**Hard-Fi**  
 Cash Machine

Atlantic HARD505X (26/1)  
 In terms of singles, Hard-Fi end the year where they began, with the release of *Cash Machine*, which was released to a muted response in January. However, this time round it has won a spot on some high-profile radio playlists. During the year the band's profile has soared, with a Mercury Music Prize nomination and a string of hit singles helping to push the album *Stars Of CCTV* past 200,000 copies. This re-release can only add extra mileage to the album.


**ALBUM OF THE WEEK**  
**The Strokes**

First Impressions Of Earth  
 Rough Trade RTRADDX330 (2/1)  
 Even though *The Strokes'* third album is not as instantly accessible as their previous discs, there is still much to like here. Top five single *Juliekat* is on the Radio One A-list, which will give it ample exposure to attract those composers looking to 'upgrade' their unwanted Christmas presents via refunds and extra cash. Julian Casablancas seems to have further developed his distinctive singing drawl, merging into one on the numerous down tempo songs.

**Singles**
**Richard Ashcroft**

 Break The Night With Colour  
 (Parlophone CD/R6550) (9/1)

The former Verve frontman is still feeling melancholy on his first single for four years.

Taken from upcoming album *Keys To The World*, this mid-tempo ballad, enhanced by keyboards, will sound perfect in the live arena. Ashcroft's recent support slot on the Coldplay tour has bolstered his profile, and the song looks set for success thanks to generous airplay support.

**Coldcut**

Man In A Garage (Ninja Tune ZENCD176) (16/1)

The second single to be lifted from the forthcoming album *Sound Mirrors* offers the kind of cut'n'paste approach that Coldcut are known for, overlaid by bluesy guitars. The vocals remain calm, while the wailing strings act like a subtle cry for help. The song has universal appeal and has received airplay on Xfm, Kiss FM and Radio Two.

**The Crimea**

Lottery Winners On Acid (Warner Bros W69CD1) (9/1)  
 Taken from the band's October-released album *Tragedy Rocks*, this is a gentle, pop-infused track replete with singer Davey's uniquely husky vocal. It's a good choice of single and should cement their position as one of the UK's most interesting, and charming, alternative acts.

**Editors**

Munich (Kitchenware/Sony BMG SKD83) (2/1)

Originally released last spring, Munich gets another chance to shine, with a Radio One B-listing and support from Xfm helping it on its way. It is the third single to be taken from Editors' debut album *The Back Room*.

**José González**

Heartbeats (Peacefrog PFG076) (9/1)

Already ubiquitous thanks to the *Sony Bravia TV* advert, this cover

— it was originally recorded by fellow Swedes *The Knife* — is one of the standouts on his album *Vener*. Popular on Radio One thanks to plays from Zane Lowe and Jo Whalley, this single could go some way in winning González the alt-folk crown from contemporaries such as Doves, Banhart and Sufjan Stevens.

**The Knifé**

You Don't Love Me (Virgin VSCD1710) (9/1)  
 The Knifé pull off a neat trick of combining a jaunty indie guitar that wouldn't have sounded out of place in a Britpop band with an impassioned and angry vocal that makes them sound entirely contemporary. This single, serving as the curtain-raiser for their debut album *Inside In/Inside Out*, is a fine example.

**Kubichek!**

Taxi (Fantastic Plastic FPF056) (9/1)  
 Kubichek! have been picking up a lot of attention recently, but on this showing it's hard to see why. Taxi is a distinctly average slice of angular indie that sounds rather like a Bloc Party B-side. Nevertheless, Xfm has played it, which should help to build interest.

**Louis XIV**

Pledge Of Allegiance/The Hunt (Atlantic AT0228) (2/1)  
 This is another excellent single from the charismatic San Diego four-piece, who made a big impression on their UK tour this autumn. The standout on this double A-side is *Pledge Of Allegiance*, taken from their major-label debut album *The Best Little Secrets Are Kept*, which is as lively and loose as it is funny and compelling.

**Mylo feat. Breast**

Muscle Car (Freeform BFD019) (9/1)

If Mylo is going to release yet another single from the *Destroy Rock'n'Roll* album it might as well be one as good as *Muscle Car*, a collaboration with removers *Breast* on *Five*. These familiar with the original will recognise the lovely floating synths, to which has been added jazz instruments and a catchy vocal.

**Pharrell**

Angel (Star Trak/Virgin VUSCD317) (2/1)

Can Have I Have It Like That highlighted his rapping skills, but Pharrell unleashes his falsetto on this brief, but not unambitious slice, of R&B. Although the production is hardly The Neptunes' most inventive, airplay is all over the song, which bodes well for In My Mind, Pharrell's debut solo album, released on February 6.

**Queens Of The Stone Age**

Burn The Witch (Interscope 9879554) (9/1)

Featuring ZZ Top legend Billy Gibbons on guest guitar, this typically driving blues stomper was one of the highlights from this year's critically acclaimed *Lullabies To Paralyze*. The B-sides include reworkings from Peaches and UNKLE, while the video promises winged skeletons, beheadings, blood drinking and witch baiting. All good clean fun, then.

**Simply Red**

Something Got Me Started/A Song For You (simplyred.com SRS030CD) (26/12)

Although current album *Simplified* has failed to match its predecessor *Home In* over-the-counter sales, its Top 10 success demonstrates that Hucknall's DIY approach is holding its own. These re-recordings of his own 1991 hit and Leon Russell's standard are as polished as you would expect, while the Cuban flavour injects something new into the mix.

**Aaron Smith feat. Luvi**

Dancin' (Data BOSSMOS02CD) (2/1)

Owing much of its appeal to a big vocal hook that repeats throughout the song, *Dancin'* is an uptempo tune that promises to provide Ministry Of Sound with its first Top 20 hit of 2006. The commercial single features six remixes that will appease those not convinced by the radio edit.

**Sunblock**

I'll Be Ready (Manifesto 9876550) (9/1)

If dance singles containing filtered power-pop samples like

Eric Prydz' *Call On Me* are your bag, how about this — a pounding house number that incorporates the Baywatch theme. Radio One has B-listed it, and the bikini-clad video is predictably getting its fair share of TV coverage.

**Supergass**

Fin (Parlophone R6682) (2/1)

Supergass have been quietly winning over listeners with their much-admired — if not commercially successful — *Road To Roum* album, and this single should continue their steady progress. Already an Xfm favourite, Fin has a gently psychedelic side that brings to mind lazy summer holidays in the sun — more than welcome in the height of winter.

**Texas**

Sleep (Mercury 9876291) (9/1)

The third single from current album *Red Book*, *Sleep* finds Sharleen Spiteri sharing vocals with Blue Nile frontman Paul Buchanan. It's a typically pleasant, softly sung ballad, which, although unlikely to expand Texas' fanbase, should help to extend its parent album's shelf life. The band recently completed a sell-out UK tour, and a further five arena dates have been announced for May.

**Wolfmother**

Mylo's Eye (Modular MCS40438) (9/1)

This single from the hotly-tipped Australian trio indicates they are improving at recreating the mesmerising power of their live performances in the studio. Unhappily retro it may be, but there is still currently nothing quite like it in the world of psychedelic rock.

**Will Young**

All Time Love (Sony BMG B237677952) (9/1)

This mature and touching piano-led single is perhaps the finest evidence yet of Young's star quality and is certain to find a home in the Top 10. And, with Girls Aloud producing some of the finest pop of the moment, it acts as a timely reminder that TV talent show winners can sustain proper careers. It was added to Radio Two's A-list last week.

**Albums**
**Marathon Men**  
 Blessings (Chameleon CFCD019) (9/1)

Marathon Men are an Anglo-French duo who have gained notoriety on the club scene with their remixes of Roy Ayers, Trevor Lovey and Serge Gainsbourg. The album mixes a number of styles from US style hip-hop through to Balearic house. It is not entirely original, but a lively enough offering to appeal to a relatively wide audience.

**Team LG**

The Way We Do It (Kerrington Records ZENCD1) (9/1)

Kerrington Recording makes its debut with this collection of bittersweet love songs packed with homespun charm. The elusive Mr L and Little G add their vocals to tracks that show a keen ear for songwriting and arranging, blending lo-fi electronics with acoustic flourishes. Definitely a label to watch in 2006.

**Overlap**

Electric Pinet (Tunetribes) Audio-visual duo Overlap make their first full-length outing with this album of dark, cinematic pop.

Recorded with Andy Draganis (Blue States), it's ghostly, atmospheric sound evokes the likes of *The Cure* yet has a moody charm all of its own. With videos already on Video-C and MTV2, this should join the likes of Air and Kevin Shields as a soundtrack staple.

**Various**

Weeds (OST) (Rykodisc RCD10830) (9/1)

Whatever they're putting in the water over there in US TV-land, it has to be special. This is another compilation of top tunes from a hit TV series. Given the breadth of artists and music on this album, from Sufjan Stevens to Peggy Lee, the overall impression is a stoner's soundtrack. Turn, in turn, drop out — inhaled.

This week's winners: David Bull, Phil Brown, Ben Cawdor, Stuart Clarke, Eleanor Goodman, Jani Larkin, James Rose, Nicola Slack, Nicki Teo and Simon Ward.

24.12.05

# TV Airplay Chart

| Rank | Weeks on Chart | Artist                                 | Title                        | Label             | Points |
|------|----------------|--|------------------------------|-------------------|--------|
| 1    | 3              | <b>GIRLS ALLOUD</b>                    | SEE THE DAY                  | ISLAND            | 439    |
| 2    | 1              | <b>EMINEM</b>                          | WHEN I'M GONE                | INTERSCOPE        | 420    |
| 3    | 2              | <b>COLDPLAY</b>                        | TALK A CALIFORNIA MANIFESTO  | PARLOPHONE        | 413    |
| 4    | 6              | <b>SUGABABES</b>                       | UGLY                         | ISLAND            | 371    |
| 5    | 72             | <b>THE POGUES FEAT. KIRSTY MACCOLL</b> | FAIRYTALE OF NEW YORK        | USA               | 333    |
| 6    | 4              | <b>WESTLIFE WITH DIANA ROSS</b>        | WHEN YOU TELL ME THAT...     | S                 | 322    |
| 7    | 7              | <b>MADONNA</b>                         | HUNG UP                      | WARNER BROS       | 307    |
| 8    | 103            | <b>NOTORIOUS B.I.G.</b>                | NASTY GIRL                   | ATLANTIC          | 300    |
| 9    | 8              | <b>THE BLACK EYED PEAS</b>             | MY HUMPS                     | A&M               | 289    |
| 10   | 5              | <b>ROBBIE WILLIAMS</b>                 | ADVERTISING SPACE            | CHRISTMAS         | 263    |
| 11   | 105            | <b>SON OF DORK</b>                     | EDDIE'S SONG                 | MERCURY           | 262    |
| 12   | 15             | <b>TEXAS SLEEP</b>                     |                              | MERCURY           | 250    |
| 13   | 11             | <b>PUSSYCAT DOLLS</b>                  | SWAY                         | A&M               | 252    |
| 14   | 48             | <b>G4</b>                              | WHEN A CHILD IS BORN         | SHOW BME          | 235    |
| 15   | 17             | <b>KANYE WEST FEAT. ADAM LEVINE</b>    | HEARD 'EM SAY                | ROCAVELLA         | 231    |
| 16   | 13             | <b>MCFLY</b>                           | THE BALLAD OF PAUL K         | ISLAND            | 230    |
| 17   | 9              | <b>JAMES BLUNT</b>                     | GOODBYE MY LOVER             | ATLANTIC          | 224    |
| 18   | 40             | <b>NIZLOPI</b>                         | JOB SONG                     | FOAM              | 222    |
| 19   | 13             | <b>PUSSYCAT DOLLS</b>                  | STICKWITU                    | A&M               | 220    |
| 20   | 28             | <b>SIMON WEBBE</b>                     | NO WORRIES                   | UNMUSIC           | 215    |
| 21   | 17             | <b>GORILLAZ</b>                        | DIRTY HARRY                  | PARLOPHONE        | 214    |
| 22   | 137            | <b>BON JOVI</b>                        | WELCOME TO WHEREVER YOU ARE  | MCA/SLR           | 199    |
| 23   | 17             | <b>TONY CHRISTIE</b>                   | MERRY XMAS EVERYBODY         | FANMILL           | 187    |
| 24   | 19             | <b>KELLY CLARKSON</b>                  | BECAUSE OF YOU               | SONY BMG          | 180    |
| 25   | 18             | <b>TOM NOVY</b>                        | YOUR BODY                    | USA               | 168    |
| 26   | 34             | <b>DHT</b>                             | LISTEN TO YOUR HEART         | ISLAND            | 167    |
| 27   | 25             | <b>MARY J. BLIGE</b>                   | BE WITHOUT YOU               | ISLAND            | 165    |
| 28   | 23             | <b>SEAN PAUL</b>                       | EVER BLAZIN'                 | WYLLIAMS J        | 162    |
| 29   | 26             | <b>WHAMI</b>                           | LAST CHRISTMAS               | EPIC              | 157    |
| 29   | 28             | <b>OASIS</b>                           | LET THERE BE LOVE            | BIG BROTHER       | 157    |
| 31   | 41             | <b>WESTLIFE</b>                        | YOU RAISE ME UP              | S                 | 154    |
| 32   | 3              | <b>MY CHEMICAL ROMANCE</b>             | I'M NOT OKAY (I PROMISE)     | REPRISE           | 147    |
| 32   | 14             | <b>DAVID GRAY</b>                      | HOSPITAL FOOD                | ATLANTIC          | 147    |
| 34   | 20             | <b>MARIAH CAREY</b>                    | DON'T FORGET ABOUT US        | IMP J&M           | 143    |
| 35   | 72             | <b>THE DARKNESS</b>                    | CHRISTMAS TIME...            | MUST BROADCASTING | 140    |
| 36   | 44             | <b>RAY J</b>                           | ONE WISH                     | SANCTUARY         | 139    |
| 37   | 25             | <b>HARD-FI</b>                         | CASH MACHINE                 | NECESSARY         | 137    |
| 38   | 38             | <b>RIHANNA</b>                         | IF IT'S LOVIN' THAT YOU WANT | IMP J&M           | 134    |
| 39   | 33             | <b>BAND AID 20</b>                     | DO THEY KNOW IT'S CHRISTMAS? | MERCURY           | 133    |
| 40   | 56             | <b>PHARRELL ANGELO</b>                 |                              | VERIGN            | 131    |

■ Highest Top 40 Airplay  
■ Highest Top 100 Airplay

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Girls Aloud knock Eminem and Coldplay off the top two spots with their glamorous new promo for See The Day

## MTV MOST PLAYED

| Rank | Artist                              | Title                       | Label       |
|------|-------------------------------------|-----------------------------|-------------|
| 1    | <b>SUGABABES</b>                    | UGLY                        | ISLAND      |
| 2    | <b>THE STROKES</b>                  | JUIZBOX                     | REPRISE     |
| 3    | <b>KANYE WEST FEAT. ADAM LEVINE</b> | HEARD 'EM SAY               | ROCAVELLA   |
| 4    | <b>PUSSYCAT DOLLS</b>               | STICKWITU                   | A&M         |
| 5    | <b>COLDPLAY</b>                     | TALK A CALIFORNIA MANIFESTO | PARLOPHONE  |
| 6    | <b>ROBBIE WILLIAMS</b>              | ADVERTISING SPACE           | CHRISTMAS   |
| 7    | <b>EMINEM</b>                       | WHEN I'M GONE               | INTERSCOPE  |
| 8    | <b>TOM NOVY</b>                     | YOUR BODY                   | USA         |
| 9    | <b>HARD-FI</b>                      | CASH MACHINE                | NECESSARY   |
| 10   | <b>OASIS</b>                        | LET THERE BE LOVE           | BIG BROTHER |



**Girls Aloud** Girls are very much allowed at the top of the TV airplay chart where recent releases by Pussycat Dolls, Sugababes and Girls Aloud have all enjoyed multi-week reigns. Girls Aloud are back on top this week thanks to new single See The Day. Its total of 439 plays is enough to topple former chart champ Eminem's When I'm Gone. Six Top 10's top supporters are Chart Show TV (93 plays), B4 (92) and MTV Hits (49).

## THE BOX MOST PLAYED

| Rank | Artist                 | Title                 | Label      |
|------|------------------------|-----------------------|------------|
| 1    | <b>GIRLS ALLOUD</b>    | SEE THE DAY           | ISLAND     |
| 2    | <b>SUGABABES</b>       | UGLY                  | ISLAND     |
| 3    | <b>WILL YOUNG</b>      | SWITCH IT ON          | SONY BMG   |
| 4    | <b>EMINEM</b>          | WHEN I'M GONE         | INTERSCOPE |
| 5    | <b>MARIAH CAREY</b>    | DON'T FORGET ABOUT US | IMP J&M    |
| 6    | <b>ROBBIE WILLIAMS</b> | ADVERTISING SPACE     | CHRISTMAS  |
| 7    | <b>TEXAS SLEEP</b>     |                       | MERCURY    |
| 8    | <b>NIZLOPI</b>         | JOB SONG              | FOAM       |
| 9    | <b>SON OF DORK</b>     | EDDIE'S SONG          | MERCURY    |
| 10   | <b>HARD-FI</b>         | CASH MACHINE          | NECESSARY  |

## KERRANG! MOST PLAYED

| Rank | Artist                       | Title                    | Label       |
|------|------------------------------|--------------------------|-------------|
| 1    | <b>MY CHEMICAL ROMANCE</b>   | I'M NOT OKAY (I PROMISE) | REPRISE     |
| 2    | <b>THE DARKNESS</b>          | ONE WAY TICKET           | ATLANTIC    |
| 3    | <b>SON OF DORK</b>           | EDDIE'S SONG             | MERCURY     |
| 4    | <b>FOO FIGHTERS</b>          | RESOLVE                  | WEA         |
| 5    | <b>THE STROKES</b>           | JUIZBOX                  | REPRISE     |
| 6    | <b>EMINEM</b>                | WHEN I'M GONE            | INTERSCOPE  |
| 7    | <b>GREEN DAY</b>             | WELCOME TO SUBURBIA      | REPRISE     |
| 8    | <b>ALKALINE TRIO</b>         | MERCY ME                 | WYLLIAMS J  |
| 9    | <b>THE WHITE STRIPES</b>     | THE DENIAL TWIST         | XL          |
| 10   | <b>RED HOT CHILI PEPPERS</b> | BY THE WAY               | WARNER BROS |

## MTV 2 MOST PLAYED

| Rank | Artist                     | Title                    | Label           |
|------|----------------------------|--------------------------|-----------------|
| 1    | <b>EDITORS</b>             | MUNCH                    | KITCHENWARE     |
| 2    | <b>THE STROKES</b>         | JUIZBOX                  | REPRISE         |
| 3    | <b>MY SCIENTISTS</b>       | THE GREAT ESCAPE         | VERIGN          |
| 4    | <b>MY CHEMICAL ROMANCE</b> | I'M NOT OKAY (I PROMISE) | REPRISE         |
| 5    | <b>SYSTEM OF A DOWN</b>    | HYPNOTIZE                | COLUMBIA        |
| 6    | <b>MAXIMO PARK</b>         | APPAS PRESSURE           | WARP            |
| 7    | <b>CILIMMOTOS</b>          | TRAINS TO BRAZIL         | IMPACT/REPUBLIC |
| 8    | <b>FALL OUT BOY</b>        | SUGAR, WE'RE GOIN DOWN   | MERCURY         |
| 9    | <b>THE STROKES</b>         | JUIZBOX                  | REPRISE         |
| 10   | <b>FOO FIGHTERS</b>        | RESOLVE                  | WEA             |

## MTV BASE MOST PLAYED

| Rank | Artist                              | Title                  | Label      |
|------|-------------------------------------|------------------------|------------|
| 1    | <b>RAY J</b>                        | ONE WISH               | SANCTUARY  |
| 2    | <b>NOTORIOUS B.I.G.</b>             | NASTY GIRL             | ATLANTIC   |
| 3    | <b>EMINEM</b>                       | WHEN I'M GONE          | INTERSCOPE |
| 4    | <b>CHRIS BROWN</b>                  | RUN IT                 | JIVE       |
| 5    | <b>LIM KIM</b>                      | LIGHTERS UP            | ATLANTIC   |
| 6    | <b>KANYE WEST FEAT. ADAM LEVINE</b> | HEARD 'EM SAY          | ROCAVELLA  |
| 7    | <b>SEAN PAUL</b>                    | EVER BLAZIN'           | WYLLIAMS J |
| 8    | <b>BOW WOW FEAT. OMARION</b>        | LET ME HOLD YOU        | SONY BMG   |
| 9    | <b>THE BLACK EYED PEAS</b>          | MY HUMPS               | A&M        |
| 10   | <b>KANDI PAT</b>                    | LEO THE LION NITE NITE | EPIC       |

## ON THE BOX THIS WEEK

**CD:UK** G4 When A Child Is Born: Girls Aloud 11; Wish It Could Be Christmas Every Day: McFly 10; See The Day: Son Of Dork; Merry Christmas Everyone: The Pogues feat. Kirsty MacColl; The Pogues feat. Katie Melua: Fairy Tale Of New York.

**GMTV** Christmas (Thurs): Hayley Westwood (Wed); The Chieftains (Wed).

**T4** Hard-Fi Cash Machine: Mary J Blige; Big Boy With You: Richard Ashcroft; Break The Night With Colour: Best of 2005 (Mon-Sun).

**TOP OF THE POPS** Charlotte Church; Grigley James; Bush; Kieran Chivers; McFly; Pussycat Dolls; Tony Christie.

**POPWORLD** Popworld Awards show.

**BBC1** Friday Night With Jonathan Ross; Richard Ashcroft: guests (Fri).

**BBC2** Jools' Annual: Neodystopia; James Blunt; Irma Thomas; Rob Gibb; Corine Olsch; Marc Almond; Gold-Pop; Corinne Bailey Rae; Kate Rusby; Chris Difford.

**ITV1** Today With Des & Mel; The Chieftains: guest; Monty Don; Live: guests (Wed); About All-Time Greatest Hits (Tue).

**The Paul O'Grady Show** Live! guests (Mon); Sheraton; Solihull guests (Fri); G4 guest (Thu); Roy Wood: guests (Fri); Parkies - Mariah Carey: guests (Sat).

**CHANNEL 4** 50 Years On: Christmas: Gauding; James Brown (Mon); Green Day - Live At Milton Keynes (Mon); Simon Willmet; Thea Kelly; Clarkson (Wed); Westlife (Thu); Pussycat Dolls & Hard-Fi (Fri); B4 (Mon-Fri).

**EMINEM**  
ANGER MANAGEMENT TOUR  
NEW YEAR'S EVE

**THE STROKES**  
NEW YEAR'S EVE

**ARCADE FIRE**  
NEW YEAR'S EVE

**THE STROKES**  
NEW YEAR'S EVE

**MUSIC** **TV**

THE BIGGEST STARS OF 2005 LIVE IN YOUR HOME

**ROBBIE WILLIAMS**  
LIVE AT THE BRIT AWARDS  
NEW YEAR'S EVE

**KYLIE**  
SHOWGIRL CONCERT  
NEW YEAR'S EVE

**JAMES BLUNT**  
NEW YEAR'S EVE

**RYAN REID**  
NEW YEAR'S EVE

**KY TUNSTALL**  
NEW YEAR'S EVE

Madonna reigns supreme at number one, as the top 10 hits exchange one or two places. Meanwhile, The Pogues Feat Kirsty MacColl have the highest new entry

**RADIO ONE**

| Wk | LAST WEEK | ARTIST / TITLE   | WKS ON CHART | PEAK | LAST | WKS   | LAST  | AUDIENCE |
|----|-----------|--|--------------|------|------|-------|-------|----------|
| 1  | 1         | MADONNA HUNG UP WANNER BROS                                  | 23           | 25   | 23   | 25    | 22394 |          |
| 2  | 7         | TOM NOVOY YOUR BODY GUN                                      | 22           | 24   | 24   | 18638 |       |          |
| 3  | 3         | HERD & FITZ FEAT ABIGAIL BAILEY I JUST CAN'T GET ENOUGH MATE | 22           | 23   | 23   | 12800 |       |          |
| 4  | 2         | THE STRIKES LUCEBRO KEVIN TRADE                              | 22           | 23   | 23   | 12625 |       |          |
| 5  | 11        | BRANDY REYNOLDS ROCKET (A NATURAL GAMBLER) BLS               | 18           | 23   | 23   | 12728 |       |          |
| 6  | 13        | NIZLOPI JOB SONG FM  | 17           | 23   | 24   | 12464 |       |          |
| 7  | 7         | SUGABABES UGLY ISLAND  | 23           | 21   | 21   | 12326 |       |          |
| 8  | 1         | KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY RICA/ATLANTA      | 23           | 21   | 21   | 14403 |       |          |
| 9  | 13        | FRANZ FERDINAND WALK AWAY SONNO                              | 20           | 21   | 21   | 14010 |       |          |
| 10 | 16        | COLDPLAY TALK AHALOPHONE                                     | 16           | 20   | 20   | 15312 |       |          |
| 11 | 19        | ROBBIE WILLIAMS ADVERTISING SPACE CHRYSLER                   | 15           | 19   | 19   | 12722 |       |          |
| 12 | 10        | EMINEM WHEN I'M GONE INTERSCOPE                              | 20           | 19   | 19   | 12410 |       |          |
| 13 | 7         | PUSSYCAT DOLLS STICKWITU                                     | 20           | 18   | 18   | 12425 |       |          |
| 14 | 18        | HARD-FI CASH MACHINE NECESSARY                               | 15           | 17   | 17   | 11017 |       |          |
| 15 | 11        | GORILLAZ DIRTY HARRY HALOPHONE                               | 18           | 17   | 17   | 12320 |       |          |
| 16 | 6         | OASIS LET THERE BE LOVE BLS/BROTHER                          | 21           | 17   | 17   | 9670  |       |          |
| 17 | 22        | HOUD DOGS I LIKE GIRLS DIRECTAID                             | 12           | 16   | 16   | 10528 |       |          |
| 18 | 13        | FOO FIGHTERS RESOLVE RCA                                     | 17           | 16   | 16   | 11417 |       |          |
| 19 | 27        | KT TUNSTALL UNDER THE WEATHER RELIENLESS                     | 11           | 15   | 15   | 10452 |       |          |
| 20 | 30        | ARCTIC MONKEYS WHEN THE SUN GOS DOWN DOWNDOWN                | 9            | 14   | 14   | 10320 |       |          |
| 21 | 16        | THE WHITE STRIPES THE DENIAL TWIST XL                        | 16           | 14   | 14   | 13558 |       |          |
| 22 | 20        | ROYKSOPP WHAT ELSE IS THERE WALL OF SOUND                    | 12           | 14   | 14   | 8818  |       |          |
| 23 | 22        | GIRLS ALoud SEE THE DAY POLYDOR                              | 17           | 13   | 13   | 10915 |       |          |
| 24 | 22        | THE BLACK EYED PEAS MY HUMPS A&M                             | 17           | 12   | 12   | 7940  |       |          |
| 25 | 27        | RHONANNA IF IT'S LOVIN' THAT YOU WANT GET A&M                | 11           | 12   | 12   | 7700  |       |          |
| 26 | 20        | AARON SMITH BANGIN' BOSS                                     | 9            | 12   | 12   | 7515  |       |          |
| 27 | 3         | SEAN PAUL EVER BLAZIN' VIRGILANTE                            | 22           | 11   | 11   | 7914  |       |          |
| 28 | 26        | MICKEY ULTRAVIOLET ISLAND                                    | 11           | 11   | 11   | 7909  |       |          |
| 29 | 5         | PHARREL DAVID YOUNG  | 1            | 10   | 10   | 6497  |       |          |
| 30 | 6         | BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION DEFECTED  | 8            | 10   | 10   | 6224  |       |          |
| 31 | 2         | NOTORIOUS B.I.G. NASTY GIRL ATLANTIC                         | 1            | 10   | 10   | 5259  |       |          |

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**INDEPENDENT LOCAL RADIO**

| Wk | LAST WEEK | ARTIST / TITLE  | WKS ON CHART | PEAK | LAST | WKS  | LAST | AUDIENCE |
|----|-----------|---|--------------|------|------|------|------|----------|
| 1  | 1         | MADONNA HUNG UP WANNER BROS                                 | 24           | 25   | 25   | 25   | 4532 |          |
| 2  | 2         | PUSSYCAT DOLLS STICKWITU A&M                                | 19           | 24   | 24   | 24   | 3104 |          |
| 3  | 3         | SUGABABES PUSH THE BUTTON ISLAND                            | 18           | 24   | 24   | 3219 |      |          |
| 4  | 8         | ROBBIE WILLIAMS ADVERTISING SPACE CHRYSLER                  | 12           | 14   | 14   | 2186 |      |          |
| 5  | 5         | KELLY CLARKSON BECAUSE OF YOU SONY/BMG                      | 14           | 12   | 12   | 2240 |      |          |
| 6  | 11        | SUGABABES UGLY ISLAND                                       | 10           | 13   | 13   | 1898 |      |          |
| 7  | 15        | COLDPLAY TALK AHALOPHONE                                    | 12           | 12   | 12   | 1860 |      |          |
| 8  | 6         | DANIEL POWTER BAD DAY WARNER BROS                           | 12           | 11   | 11   | 1505 |      |          |
| 9  | 9         | SIMON WEBBE NO WORRIES INNOCENT                             | 17           | 12   | 12   | 2036 |      |          |
| 10 | 14        | GIRLS ALoud SEE THE DAY POLYDOR                             | 10           | 14   | 14   | 1881 |      |          |
| 11 | 7         | KT TUNSTALL UNDER THE WEATHER RELIENLESS                    | 12           | 12   | 12   | 1401 |      |          |
| 12 | 4         | ROBBIE WILLIAMS TRIPPING CHRYSLER                           | 10           | 11   | 11   | 1662 |      |          |
| 13 | 13        | OASIS LET THERE BE LOVE BLS/BROTHER                         | 20           | 12   | 12   | 2822 |      |          |
| 14 | 10        | JAMES BLUNT HIGH ATLANTIC                                   | 15           | 10   | 10   | 1444 |      |          |
| 15 | 28        | JAMES BLUNT GOODBYE MY LOVER ATLANTIC                       | 5            | 10   | 10   | 1650 |      |          |
| 16 | 16        | THE BLACK EYED PEAS MY HUMPS A&M                            | 9            | 10   | 10   | 1000 |      |          |
| 17 | 19        | KT TUNSTALL SUDDENLY I SEE RELIENLESS                       | 7            | 10   | 10   | 1470 |      |          |
| 18 | 17        | CRAIG DAVID DON'T LOVE YOU NO MORE WANNER BROS              | 6            | 10   | 10   | 2553 |      |          |
| 19 | 18        | PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHIA A&M            | 7            | 10   | 10   | 1212 |      |          |
| 20 | 12        | WILL YOUNG SWITCH IT ON SONY/BMG                            | 20           | 9    | 9    | 6790 |      |          |
| 21 | 22        | TOM NOVOY YOUR BODY GUN                                     | 11           | 9    | 9    | 1285 |      |          |
| 22 | 20        | GORILLAZ DIRTY HARRY HALOPHONE                              | 10           | 9    | 9    | 1648 |      |          |
| 23 | 23        | DMT LISTEN TO YOUR HEART GUN                                | 5            | 9    | 9    | 1059 |      |          |
| 24 | 23        | DAVID GRAY HOSPITAL FOOD ATLANTIC                           | 6            | 8    | 8    | 1011 |      |          |
| 25 | 21        | BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION DEFECTED | 7            | 8    | 8    | 884  |      |          |
| 26 | 5         | NIZLOPI JOB SONG FM   | 9            | 8    | 8    | 782  |      |          |
| 27 | 25        | OASIS THE IMPORTANCE OF BEING IDLE BLS/BROTHER              | 4            | 8    | 8    | 1089 |      |          |
| 28 | 26        | WESTLIFE YOU RAISE ME UP S                                  | 6            | 8    | 8    | 638  |      |          |
| 29 | 24        | OWEN STEFANI UNUSUSUS INTERSCOPE                            | 6            | 8    | 8    | 1039 |      |          |
| 30 | 27        | FRANZ FERDINAND WALK AWAY SONNO                             | 5            | 8    | 8    | 1182 |      |          |

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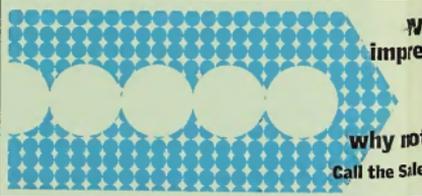
**The UK Radio Airplay**

| Wk | LAST WEEK | ARTIST / TITLE  | WKS ON CHART | PEAK | LAST | WKS | LAST | AUDIENCE |
|----|-----------|---|--------------|------|------|-----|------|----------|
| 1  | 1         | MADONNA HUNG UP   | 27           | 20   | 20   | 20  | 8973 |          |
| 2  | 4         | PUSSYCAT DOLLS STICKWITU                                  | 26           | 4    | 4    | 4   | 6275 |          |
| 3  | 5         | ROBBIE WILLIAMS ADVERTISING SPACE                         | 25           | 5    | 5    | 5   | 6045 |          |
| 4  | 6         | COLDPLAY TALK   | 25           | 6    | 6    | 6   | 5828 |          |
| 5  | 5         | SUGABABES UGLY  | 25           | 5    | 5    | 5   | 5089 |          |
| 6  | 6         | OASIS LET THERE BE LOVE                                   | 25           | 6    | 6    | 6   | 4893 |          |
| 7  | 7         | KT TUNSTALL UNDER THE WEATHER                             | 25           | 7    | 7    | 7   | 4739 |          |
| 8  | 8         | GIRLS ALoud SEE THE DAY                                   | 25           | 8    | 8    | 8   | 4572 |          |
| 9  | 8         | FRANZ FERDINAND WALK AWAY                                 | 25           | 9    | 9    | 9   | 3804 |          |
| 10 | 10        | KELLY CLARKSON BECAUSE OF YOU                             | 25           | 10   | 10   | 10  | 3671 |          |
| 11 | 9         | SUGABABES PUSH THE BUTTON                                 | 25           | 11   | 11   | 11  | 3643 |          |
| 12 | 10        | SIMON WEBBE NO WORRIES                                    | 25           | 12   | 12   | 12  | 3080 |          |
| 13 | 16        | DANIEL POWTER BAD DAY                                     | 25           | 13   | 13   | 13  | 2914 |          |
| 14 | 17        | TOM NOVOY YOUR BODY                                       | 25           | 14   | 14   | 14  | 2802 |          |
| 15 | 22        | JAMES BLUNT GOODBYE MY LOVER                              | 25           | 15   | 15   | 15  | 2866 |          |
| 16 | 19        | KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY                | 25           | 16   | 16   | 16  | 2654 |          |
| 17 | 10        | THE POGUES FEAT. K. MACCOLL FAIRYTALE OF NEW YORK         | 25           | 17   | 17   | 17  | 2646 |          |
| 18 | 24        | HERD & FITZ FEAT. ABIGAIL BAILEY I JUST CAN'T GET... MATE | 25           | 18   | 18   | 18  | 2514 |          |
| 19 | 15        | DAVID GRAY HOSPITAL FOOD                                  | 25           | 19   | 19   | 19  | 2494 |          |
| 20 | 27        | THE ROLLING STONES RAIN FALL DOWN                         | 25           | 20   | 20   | 20  | 2437 |          |
| 21 | 34        | NIZLOPI JOB SONG  | 25           | 21   | 21   | 21  | 2382 |          |
| 22 | 14        | RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR              | 25           | 22   | 22   | 22  | 2369 |          |
| 23 | 18        | KATIE MELUA I CRIED FOR YOU                               | 25           | 23   | 23   | 23  | 2285 |          |
| 24 | 13        | THE BLACK EYED PEAS MY HUMPS                              | 25           | 24   | 24   | 24  | 2276 |          |
| 25 | 6         | EMINEM WHEN I'M GONE                                      | 25           | 25   | 25   | 25  | 2248 |          |

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that audience, while top play falls are 91 from Corz. #9 from Galaxy 102 and 47 each from Kiss 100 FM and Rock FM. With Don't Cha still in the Top 50 airplay list, after 19 weeks, sales of the group's PCO album surge ever higher, reaching a new peak of 98,203 last week.

**17. The Pogues Feat. Kirsty MacColl** 18 years after its first release,



FairyTale Of New York is in the shops again. It's already doing exceptionally well as a download - it would have been number 17 on the singles chart this week if the fact it physically hadn't disqualified it - and is the top Christmas song on radio, jumping 103-17 on the airplay chart.

**CAPITAL**

| Wk | LAST WEEK | ARTIST / TITLE             | WKS ON CHART | PEAK | LAST | WKS | LAST | AUDIENCE |
|----|-----------|----------------------------|--------------|------|------|-----|------|----------|
| 1  | 1         | MADONNA HUNG UP            | 26           | 1    | 1    | 1   | 8973 |          |
| 2  | 2         | SUGABABES PUSH THE BUTTON  | 26           | 2    | 2    | 2   | 6275 |          |
| 3  | 3         | DANIEL POWTER BAD DAY      | 25           | 3    | 3    | 3   | 6045 |          |
| 4  | 4         | ROBBIE WILLIAMS TRIPPING   | 25           | 4    | 4    | 4   | 5828 |          |
| 5  | 5         | JAMES BLUNT HIGH           | 25           | 5    | 5    | 5   | 5089 |          |
| 6  | 7         | KT TUNSTALL SUDDENLY I SEE | 25           | 6    | 6    | 6   | 4893 |          |
| 7  | 8         | PUSSYCAT DOLLS STICKWITU   | 25           | 7    | 7    | 7   | 4739 |          |
| 8  | 9         | COLDPLAY TALK              | 25           | 8    | 8    | 8   | 4572 |          |
| 9  | 10        | SUGABABES UGLY             | 25           | 9    | 9    | 9   | 3804 |          |

**CHRYSLER**

| Wk | LAST WEEK | ARTIST / TITLE  | WKS ON CHART | PEAK | LAST | WKS | LAST | AUDIENCE |
|----|-----------|---|--------------|------|------|-----|------|----------|
| 1  | 1         | PUSSYCAT DOLLS STICKWITU                                  | 26           | 1    | 1    | 1   | 6275 |          |
| 2  | 2         | MADONNA HUNG UP   | 26           | 2    | 2    | 2   | 8973 |          |
| 3  | 7         | TOM NOVOY YOUR BODY                                       | 25           | 3    | 3    | 3   | 2802 |          |
| 4  | 5         | THE BLACK EYED PEAS MY HUMPS                              | 25           | 4    | 4    | 4   | 2276 |          |
| 5  | 4         | BIG FISH FEAT. SHORBAN IT'S OVER NOW                      | 25           | 5    | 5    | 5   | 1031 |          |
| 6  | 3         | SUGABABES PUSH THE BUTTON                                 | 25           | 6    | 6    | 6   | 5089 |          |
| 7  | 6         | DMT LISTEN TO YOUR HEART                                  | 25           | 7    | 7    | 7   | 1059 |          |
| 8  | 9         | HERD & FITZ FEAT. ABIGAIL BAILEY I JUST CAN'T GET... MATE | 25           | 8    | 8    | 8   | 2514 |          |
| 9  | 10        | NOTORIOUS B.I.G. NASTY GIRL                               | 25           | 9    | 9    | 9   | 5259 |          |
| 10 | 8         | MARY A BLUDE BE WITHOUT YOU                               | 25           | 10   | 10   | 10  | 1248 |          |



# Singles

24.12.05  
Top 75

Nizlopi's re-released JCB Song climbs to the top of the chart, while potential Christmas number one from Westlife, Crazy Frog, Robbie Williams and McFly enter the Top 10

## TOP 20 DOWNLOADS

| The Last | ARTIST TITLE   | Label       |
|----------|--|-------------|
| 1        | MADONNA HUNG UP                                      | Warner Bros |
| 2        | EMINEM WHEN I'M GONE                                 | Interscope  |
| 3        | MARIAH CAREY ALL I WANT FOR CHRISTMAS IS YOU         | Columbia    |
| 4        | PUSSYCAT DOLLS STICKWITU                             | Interscope  |
| 5        | SUGABABES UGLY                                       | Interscope  |
| 6        | BLACK EYED PEAS MY HUMPS                             | AT&T        |
| 7        | SIMON WEBBE NO WORRIES                               | Island      |
| 8        | WESTLIFE YOU RAISE ME UP                             | S           |
| 9        | SUGABABES PUSH THE BUTTON                            | Island      |
| 10       | GORILLAZ DIRTY HARRY                                 | Parlophone  |
| 11       | POOGES FAIRYTALE OF NEW YORK                         | Poppy Music |
| 12       | KELLY CLARKSON BECAUSE OF YOU                        | RCA         |
| 13       | STROKES JUICEBOX                                     | Virgin      |
| 14       | ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR | Domino      |
| 15       | GIRLS ALoud BIOLOGY                                  | Virgin      |
| 16       | DANIEL POWTER BAD DAY                                | Warner Bros |
| 17       | PUSSYCAT DOLLS FT BUSTA RHYMES DON'T CHA             | AT&T        |
| 18       | JAMES BLUNT YOU'RE BEAUTIFUL                         | Atlantic    |
| 19       | SEAN PAUL EVER BLAZIN'                               | Virgin      |
| 20       | JAMES BLUNT GOODBYE MY LOVE                          | Atlantic    |

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## TOP 20 RINGTONES

| The Last | ARTIST TITLE                                 | Label                   |
|----------|--|-------------------------|
| 1        | GORILLAZ DIRTY HARRY                         | DG                      |
| 2        | GORILLAZ UARE                                | EMI/Universal/Atlantic  |
| 3        | GORILLAZ FEEL GOOD INC                       | EMI                     |
| 4        | ROBBIE WILLIAMS TRIPPING                     | BMG                     |
| 5        | SUGABABES PUSH THE BUTTON                    | Universal/EMI/Capitol   |
| 6        | PUSSYCAT DOLLS DON'T CHA                     | Interscope              |
| 7        | SIMON WEBBE NO WORRIES                       | Sony/AT&T/Interscope    |
| 8        | WIZARD I WISH IT COULD BE CHRISTMAS EVERYDAY | Warner                  |
| 9        | SLABE MERRY CHRISTMAS EVERYBODY              | BMG                     |
| 10       | ROBBIE WILLIAMS ADVERTISING SPACE            | BMG                     |
| 11       | COOLPLAY FOR YOU                             | EMI                     |
| 12       | GOLDFRAPP OOH LA LA                          | Warner Bros             |
| 13       | UB40 KINSHION TOWN                           | Mercury/Real Gone Music |
| 14       | BAND AID 20 YOU KNOW IT'S CHRISTMAS          | Warner Bros             |
| 15       | UB40 RED RED WINE                            | Sony/AT&T               |
| 16       | KAISER CHIEFS I PREDICT A ROSE               | Universal               |
| 17       | RHIANNA PON DE REPLAY                        | Warner Bros/Universal   |
| 18       | ROBBIE WILLIAMS MAKE ME PURR                 | BMG                     |
| 19       | BRAUNO REYNOLDS ROCKET                       | EMI/Universal/Mercury   |
| 20       | BRENDA LEE ROCKY AROUND THE CHRISTMAS TREE   | Warner Bros             |

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## TOP 20 EUROPEAN DOWNLOADS

| The Last | ARTIST TITLE  | Company      |
|----------|---|--------------|
| 1        | MADONNA HUNG UP (ALBUM VERSION)                       | WEA          |
| 2        | EMINEM WHEN I'M GONE                                  | Universal    |
| 3        | SUGABABES PUSH THE BUTTON                             | Universal    |
| 4        | MARIAH CAREY ALL I WANT FOR CHRISTMAS IS YOU          | SBM          |
| 5        | PUSSYCAT DOLLS STICKWITU                              | Universal    |
| 6        | BLACK EYED PEAS MY HUMPS                              | Universal    |
| 7        | SUGABABES UGLY  | Universal    |
| 8        | JAMES BLUNT YOU'RE BEAUTIFUL                          | WEA          |
| 9        | THE POOGES FEAT KIRSTY MCCOLL FAIRYTALE OF NEW YORK   | WEA          |
| 10       | MADONNA HUNG UP (RADIO VERSION)                       | WEA          |
| 11       | ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCE FLOOR | Island       |
| 12       | KATIE MELIA NINE MILLION BICYCLES                     | Island       |
| 13       | DANIEL POWTER BAD DAY (ALBUM VERSION)                 | WEA          |
| 14       | SHAKIRA DON'T BOTHER                                  | SBM          |
| 15       | THE STROKES JUICEBOX                                  | Virgin       |
| 16       | JAMES BLUNT GOODBYE MY LOVE                           | Warner Music |
| 17       | GIRLS ALoud BIOLOGY                                   | Universal    |
| 18       | KELLY CLARKSON BECAUSE OF YOU                         | Sony BMG     |
| 19       | ROBBIE WILLIAMS TRIPPING                              | EMI          |
| 20       | KANYE WEST HIGGERS                                    | Universal    |

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**1. Nizlopi** 27 weeks after it was first released, Nizlopi's JCB Song struts to number one. The original single sold 205 copies to date. It number 10 in May, and was reissued last week after a highly effective campaign featuring it as a possible Christmas number one, selling 51,260 copies to take pole position. Nizlopi's album, Half These Sougs Are About You, was slower starter, selling eight copies the week it came out in August 2004. It jumps 185-103 this week, with sales of 9,568 raising its total sales to 12,362.

**2. Westlife Feat Diana Ross** When You Tell Me That You Love Me was a number two hit for Diana Ross in 1971, when it was unable to pass First Choice. Michael & Ethan Johns' Don't Let The Sun Go Down On Me, then Queen's Bohemian Rhapsody – and it looks like having to settle for runners-up position. It was as Ms. Ross' collaborative remake with Westlife debuts in second place this week on sales of 40,703. It arrives just seven weeks after You & Me. Westlife's 13th number one, which had first-week sales of 97,256, a total that has since swelled to 305,698.

# The Official UK

| Wk On Chart | Peak | ARTIST TITLE  | Label   |
|-------------|------|---|---|
| 1           | NEW  | NIZLOPI JCB SONG  | Universal/Warner/Chappell/Downward/Atlantic                     |
| 2           | NEW  | WESTLIFE FEAT. DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 3           | 1    | PUSSYCAT DOLLS STICKWITU                                    | Interscope/Warner/Chappell/Downward/Atlantic                    |
| 4           | 2    | MADONNA HUNG UP   | Warner Bros/Sony/AT&T/Interscope                                |
| 5           | NEW  | CRAZY FROG JINGLE BELLS/CANT TOUCH THIS                     | Warner Bros/Sony/AT&T/Interscope                                |
| 6           | 3    | SUGABABES UGLY  | Interscope  |
| 7           | 6    | THE BLACK EYED PEAS MY HUMPS                                | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 8           | NEW  | ROBBIE WILLIAMS ADVERTISING SPACE                           | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 9           | NEW  | MCFLY ULTRAVIOLET/THE BALLAD OF PAUL K                      | Parlophone/Universal/Atlantic                                   |
| 10          | 4    | WESTLIFE YOU RAISE ME UP                                    | Sony/AT&T/Interscope  |
| 11          | NEW  | MARIAH CAREY DON'T FORGET ABOUT US                          | Parlophone/Universal/Atlantic/Warner/Chappell/Downward/Atlantic |
| 12          | 8    | SIMON WEBBE NO WORRIES                                      | Island  |
| 13          | 10   | KELLY CLARKSON BECAUSE OF YOU                               | RCA/Interscope/Warner/Chappell/Downward/Atlantic                |
| 14          | 7    | DHT FEAT. EDMEE LISTEN TO YOUR HEART                        | BMG/Interscope/Warner/Chappell/Downward/Atlantic                |
| 15          | NEW  | DEPECHE MODE A PAIN THAT I'M USED TO                        | Mercury/Sony/AT&T/Interscope                                    |
| 16          | 14   | GORILLAZ DIRTY HARRY  | Parlophone/Capitol/Sony/AT&T/Interscope                         |
| 17          | 19   | ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR        | Domino/Capitol/Sony/AT&T/Interscope                             |
| 18          | 5    | THE STROKES JUICEBOX  | Virgin/Interscope/Warner/Chappell/Downward/Atlantic             |
| 19          | NEW  | KEEFE/ENGLAND CRICKET TEAM JERUSALEM                        | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 20          | 9    | OASIS LET THERE BE LOVE                                     | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 21          | 18   | GIRLS ALoud BIOLOGY   | Virgin/Interscope/Warner/Chappell/Downward/Atlantic             |
| 22          | 12   | HERD & FITZ FEAT. ABIGAIL BAILEY I JUST CAN'T GET UO        | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 23          | 18   | TONY NOVY FT MICHAEL MARSHALL YOUR BODY                     | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 24          | 16   | SEAN PAUL EVER BLAZIN'                                      | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 25          | 19   | CRAIG DAVID DON'T LOVE YOU NO MORE                          | Warner Bros/Sony/AT&T/Interscope                                |
| 26          | 20   | RHIANNA IF IT'S LOVIN' THAT YOU WANT                        | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 27          | NEW  | THE SUBWAYS NO GOODBYES                                     | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 28          | 26   | DANIEL POWTER BAD DAY                                       | Warner Bros/Sony/AT&T/Interscope                                |
| 29          | 37   | CHARLOTTE CHURCH EVEN GOD CAN'T CHANGE THE PAST             | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 30          | NEW  | WATER BABIES UNDER THE TREE                                 | Sony BMG/Interscope/Warner/Chappell/Downward/Atlantic           |
| 31          | 24   | 50 CENT WINDOW SHOPPER                                      | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 32          | 26   | PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA                 | AT&T  |
| 33          | 22   | KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY                  | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 34          | 13   | FRANZ FERDINAND WALK AWAY                                   | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 35          | 29   | SUGABABES PUSH THE BUTTON                                   | Universal/EMI/Capitol   |
| 36          | 18   | ROBBIE WILLIAMS TRIPPING                                    | Mercury/Capitol/Sony/AT&T/Interscope                            |
| 37          | 21   | JAMES BLUNT YOU'RE BEAUTIFUL                                | Atlantic/Warner/Chappell/Downward/Atlantic                      |
| 38          | 42   | BRAUNO REYNOLDS ROCKET (A NATURAL GAMBLER)                  | Mercury/Capitol/Sony/AT&T/Interscope                            |

| TITLES 4-7 | BEYONCÉ FEAT. SOFIY  | DON'T FORGET ABOUT US  | HEARD 'EM SAY                             | THE WAY 2      |
|------------|--|--|---|----------------|
| 8          | A GOOD FEELING <td>HE'S THE GOOD NEWS <td>HE'S THE GOOD NEWS <td>SPICEY AFRICA</td> </td></td> | HE'S THE GOOD NEWS <td>HE'S THE GOOD NEWS <td>SPICEY AFRICA</td> </td> | HE'S THE GOOD NEWS <td>SPICEY AFRICA</td> | SPICEY AFRICA  |
| 9          | AMINÉ <td>HEAVEN <td>HEAVEN <td>IF YOU GO AWAY</td> </td></td>                                 | HEAVEN <td>HEAVEN <td>IF YOU GO AWAY</td> </td>                        | HEAVEN <td>IF YOU GO AWAY</td>            | IF YOU GO AWAY |
| 10         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 11         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 12         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 13         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 14         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 15         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 16         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 17         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 18         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 19         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |
| 20         | ANDY CUBAN <td>EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td></td>                           | EVERYBODY <td>EVERYBODY <td>EVERYBODY</td> </td>                       | EVERYBODY <td>EVERYBODY</td>              | EVERYBODY      |

# Singles Chart

**TOP WEEK**  
**LAST WEEK**  
**WEEKS ON CHART**  
**ARTIST**  
**TITLE**  
**RECORD LABEL**  
**WEEKS ON CHART**

| 39 | 32  | <b>ROYKSOPP</b> WHAT ELSE IS THERE?<br>(Major Tom/Universal) (Reissue)  | WOLF OF SOUND #94(201) (UK1) |
|----|---|---|------------------------------|
| 40 | 36  | <b>PHARREL FEAT. GWEN STEFANI</b> CAN I HAVE IT LIKE THAT<br>(iHeartRadio) (Atlantic) (New) <td>WOLF OF SOUND #94(201) (UK1)</td> | WOLF OF SOUND #94(201) (UK1) |
| 41 | 25  | <b>THE DARKNESS</b> ONE WAY TICKET<br>(New) (Geffen) (New) (Geffen) <td>ATLANTIC #55(235) (5)</td>                                | ATLANTIC #55(235) (5)        |
| 42 | 32  | <b>KATIE MELUA</b> I CRIED FOR YOU JUST LIKE HEAVEN<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>           | DUKE #16(201) (UK1)          |
| 43 | 40  | <b>BOB SINCLAIR</b> FEAT. GARY NESTA PINE LOVE GENERATION<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>     | DUKE #16(201) (UK1)          |
| 44 | 47  | <b>COLDPLAY</b> FIX YOU<br>(New) (Capitol) (Capitol) (Capitol) <td>PARLOPHONE #10(261) (1)</td>                                   | PARLOPHONE #10(261) (1)      |
| 45 | 13  | <b>KANYE WEST FEAT. JAMIE FOXX</b> GOLD DIGGER<br>(Reissue) (RCA) (New) (RCA) <td>RCA #10(261) (1)</td>                           | RCA #10(261) (1)             |
| 46 | 37  | <b>WILL YOUNG</b> SWITCH IT ON<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                | DUKE #16(201) (UK1)          |
| 47 | 40  | <b>GORILLAZ</b> DARE<br>(New) (Virgin) (Virgin) (Virgin) <td>VEGAS #10(261) (1)</td>  | VEGAS #10(261) (1)           |
| 48 | 38  | <b>LIBERTY X</b> A NIGHT TO REMEMBER<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                          | DUKE #16(201) (UK1)          |
| 49 | 61  | <b>KELLY CLARKSON</b> SINCE U BEEN GONE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                       | DUKE #16(201) (UK1)          |
| 50 | 24  | <b>BABYSHAMBLES</b> ABIE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                      | DUKE #16(201) (UK1)          |
| 51 | 21  | <b>PAUL WELLER</b> HERE'S THE GOOD NEWS<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                       | DUKE #16(201) (UK1)          |
| 52 | 46  | <b>LIL' KIM</b> LIGHTERS UP<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                   | DUKE #16(201) (UK1)          |
| 53 | 50  | <b>MYLO VS MIAMI SOUND MACHINE</b> DOCTOR PRESSURE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>            | DUKE #16(201) (UK1)          |
| 54 | <b>DAVE McCULLEN</b> B' TICH<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                            | DUKE #16(201) (UK1)   |                              |
| 55 | 54  | <b>KT TUNSTALL</b> SUDDENY I SEE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                              | DUKE #16(201) (UK1)          |
| 56 | 68  | <b>SON OF DORK</b> TICKET OUTTA LOSERVILLE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                    | DUKE #16(201) (UK1)          |
| 57 | 33  | <b>THE ROLLING STONES</b> RAIN FALL DOWN<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                      | DUKE #16(201) (UK1)          |
| 58 | 39  | <b>KT TUNSTALL</b> UNDER THE WEATHER<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                          | DUKE #16(201) (UK1)          |
| 59 | 58  | <b>KAISER CHIEFS</b> I PREDICT A RIOTSINK THAT SHIP<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>           | DUKE #16(201) (UK1)          |
| 60 | 43  | <b>KATIE MELUA</b> NINE MILLION BICYCLES<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                      | DUKE #16(201) (UK1)          |
| 61 | 65  | <b>GORILLAZ</b> FEEL GOOD INC<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                 | DUKE #16(201) (UK1)          |
| 62 | 30  | <b>THE CRIBS</b> YOU'RE GONNA LOSE US<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                         | DUKE #16(201) (UK1)          |
| 63 | <b>OZZY OSBOURNE</b> IN MY LIFE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                         | DUKE #16(201) (UK1)   |                              |
| 64 | 31  | <b>HARD-FI</b> HARD TO BEAT<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                   | DUKE #16(201) (UK1)          |
| 65 | 53  | <b>SEAN PAUL</b> WE BE BURNIN'<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                | DUKE #16(201) (UK1)          |
| 66 | 11  | <b>JAMES BLUNT</b> HIGH<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                       | DUKE #16(201) (UK1)          |
| 67 | 68  | <b>FATHEADS</b> INSOMNIA 2005<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                 | DUKE #16(201) (UK1)          |
| 68 | 70  | <b>OASIS</b> THE IMPORTANCE OF BEING IDLE<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                     | DUKE #16(201) (UK1)          |
| 69 | 44  | <b>GWEN STEFANI</b> LUXURIOUS<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                 | DUKE #16(201) (UK1)          |
| 70 | 75  | <b>BODYROCKERS</b> I LIKE THE WAY<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                             | DUKE #16(201) (UK1)          |
| 71 | <b>MICHAEL BUBLE</b> HOME/SONG FOR YOU<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                  | DUKE #16(201) (UK1)   |                              |
| 72 | 57  | <b>HILARY DUFF</b> WAKE UP<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                    | DUKE #16(201) (UK1)          |
| 73 | 50  | <b>KELLY CLARKSON</b> BEHIND THESE HAZEL EYES<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                 | DUKE #16(201) (UK1)          |
| 74 | <b>DAMIAN "JR GONG"</b> MARLEY THE MASTER HAS COME BACK<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td> | DUKE #16(201) (UK1)   |                              |
| 75 | 43  | <b>THE FUTUREHEADS</b> AREA<br>(New) (Mercury) (Mercury) (Mercury) <td>DUKE #16(201) (UK1)</td>                                   | DUKE #16(201) (UK1)          |

■ Sales increase  
■ Sales increase +50%  
■ Highest New Entry  
■ Platinum 600,000+  
■ Gold 100,000+  
■ Other 250,000+

| 39 | 32 | ROYKSOPP                    | WOLF OF SOUND | 39 | 32 | ROYKSOPP                    | WOLF OF SOUND |
|----|----|-----------------------------|---------------|----|----|-----------------------------|---------------|
| 40 | 36 | PHARREL FEAT. GWEN STEFANI  | WOLF OF SOUND | 40 | 36 | PHARREL FEAT. GWEN STEFANI  | WOLF OF SOUND |
| 41 | 25 | THE DARKNESS                | ATLANTIC      | 41 | 25 | THE DARKNESS                | ATLANTIC      |
| 42 | 32 | KATIE MELUA                 | DUKE          | 42 | 32 | KATIE MELUA                 | DUKE          |
| 43 | 40 | BOB SINCLAIR                | DUKE          | 43 | 40 | BOB SINCLAIR                | DUKE          |
| 44 | 47 | COLDPLAY                    | PARLOPHONE    | 44 | 47 | COLDPLAY                    | PARLOPHONE    |
| 45 | 13 | KANYE WEST                  | RCA           | 45 | 13 | KANYE WEST                  | RCA           |
| 46 | 37 | WILL YOUNG                  | DUKE          | 46 | 37 | WILL YOUNG                  | DUKE          |
| 47 | 40 | GORILLAZ                    | VEGAS         | 47 | 40 | GORILLAZ                    | VEGAS         |
| 48 | 38 | LIBERTY X                   | DUKE          | 48 | 38 | LIBERTY X                   | DUKE          |
| 49 | 61 | KELLY CLARKSON              | DUKE          | 49 | 61 | KELLY CLARKSON              | DUKE          |
| 50 | 24 | BABYSHAMBLES                | DUKE          | 50 | 24 | BABYSHAMBLES                | DUKE          |
| 51 | 21 | PAUL WELLER                 | DUKE          | 51 | 21 | PAUL WELLER                 | DUKE          |
| 52 | 46 | LIL' KIM                    | DUKE          | 52 | 46 | LIL' KIM                    | DUKE          |
| 53 | 50 | MYLO VS MIAMI SOUND MACHINE | DUKE          | 53 | 50 | MYLO VS MIAMI SOUND MACHINE | DUKE          |
| 54 |    | DAVE McCULLEN               | DUKE          | 54 |    | DAVE McCULLEN               | DUKE          |
| 55 | 54 | KT TUNSTALL                 | DUKE          | 55 | 54 | KT TUNSTALL                 | DUKE          |
| 56 | 68 | SON OF DORK                 | DUKE          | 56 | 68 | SON OF DORK                 | DUKE          |
| 57 | 33 | THE ROLLING STONES          | DUKE          | 57 | 33 | THE ROLLING STONES          | DUKE          |
| 58 | 39 | KT TUNSTALL                 | DUKE          | 58 | 39 | KT TUNSTALL                 | DUKE          |
| 59 | 58 | KAISER CHIEFS               | DUKE          | 59 | 58 | KAISER CHIEFS               | DUKE          |
| 60 | 43 | KATIE MELUA                 | DUKE          | 60 | 43 | KATIE MELUA                 | DUKE          |
| 61 | 65 | GORILLAZ                    | DUKE          | 61 | 65 | GORILLAZ                    | DUKE          |
| 62 | 30 | THE CRIBS                   | DUKE          | 62 | 30 | THE CRIBS                   | DUKE          |
| 63 |    | OZZY OSBOURNE               | DUKE          | 63 |    | OZZY OSBOURNE               | DUKE          |
| 64 | 31 | HARD-FI                     | DUKE          | 64 | 31 | HARD-FI                     | DUKE          |
| 65 | 53 | SEAN PAUL                   | DUKE          | 65 | 53 | SEAN PAUL                   | DUKE          |
| 66 | 11 | JAMES BLUNT                 | DUKE          | 66 | 11 | JAMES BLUNT                 | DUKE          |
| 67 | 68 | FATHEADS                    | DUKE          | 67 | 68 | FATHEADS                    | DUKE          |
| 68 | 70 | OASIS                       | DUKE          | 68 | 70 | OASIS                       | DUKE          |
| 69 | 44 | GWEN STEFANI                | DUKE          | 69 | 44 | GWEN STEFANI                | DUKE          |
| 70 | 75 | BODYROCKERS                 | DUKE          | 70 | 75 | BODYROCKERS                 | DUKE          |
| 71 |    | MICHAEL BUBLE               | DUKE          | 71 |    | MICHAEL BUBLE               | DUKE          |
| 72 | 57 | HILARY DUFF                 | DUKE          | 72 | 57 | HILARY DUFF                 | DUKE          |
| 73 | 50 | KELLY CLARKSON              | DUKE          | 73 | 50 | KELLY CLARKSON              | DUKE          |
| 74 |    | DAMIAN "JR GONG"            | DUKE          | 74 |    | DAMIAN "JR GONG"            | DUKE          |
| 75 | 43 | THE FUTUREHEADS             | DUKE          | 75 | 43 | THE FUTUREHEADS             | DUKE          |

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

Chart compiled from actual sales list Sunday to Saturday across a range of more than 4,500 UK radio stations. © The Official UK Charts Company 2005. Reissue with BPI and BBC cooperation.



**McFly**  
 After opening their career with seven straight top five hits, McFly can manage only a number nine debut for latest single Ultraviolet/The Ballad of Paul K. It's the fourth single from the band's current album Wonderland, which has failed to ignite in the midweek Room On The 3rd Floor, and has sold 260,040 copies since its release 16 weeks ago, including 23,343 last week, enough for it to climb 57-50. Room On The 3rd Floor has sold 685,666 copies.



**Mariah Carey**  
 Don't Forget About Us was recently added to midweek One. Mariah Carey's Emanicipation Of Mind album, and new makes its singles chart debut at number 11 on sales of 11,547. It is Carey's fourth hit of the year - something she only previously achieved in 1994 - making her tally of Top 40 hits to 34. It would have joined the Top 20 - at number 18 - by Carey's last 1994 hit, All I Want For Christmas Is You, which registered 7102 sales last week, but as only two of them were physical sales, it is ineligible.

The Official UK Singles Chart is compiled by the BPI and BBC. Based on a sample of more than 4,500 retail outlets, including 1200+ radio and TV outlets.

## HIT 40 UK

| LAST WEEK | ARTIST              | TITLE   | WEEKS ON CHART |
|-----------|---------------------|---|----------------|
| 1         | NIZLOPI             | JCB SONG  | 15M            |
| 2         | WESTLIFE            | WITH DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME | 5              |
| 3         | THE PUSSYCAT DOLLS  | STICKWIT  | 14M            |
| 4         | MADONNA             | HUNG UP   | 11             |
| 5         | CRAZY FROG          | JINGLE BELLS/CAN'T TOUCH THIS                     | 5              |
| 6         | SUGABABES           | UGLY  | 12M            |
| 7         | THE BLACK EYED PEAS | MY HUMPS  | 14M            |
| 8         | ROBBIE WILLIAMS     | ADVERTISING SPACE                                 | 10M            |
| 9         | MCFLY               | ULTRAVIOLET/THE BALLAD OF PAUL K                  | 5              |
| 10        | WESTLIFE            | YOU RAISE ME UP                                   | 11             |
| 11        | KELLY CLARKSON      | BECAUSE OF YOU                                    | 11             |
| 12        | SIMON WEBBE         | NO WORRIES  | 10             |
| 13        | MARIAH CAREY        | DON'T FORGET ABOUT US                             | 11             |
| 14        | SUGABABES           | PUSH THE BUTTON                                   | 12             |
| 15        | DANIEL POWERS       | BAD DAY   | 11             |
| 16        | DIT FEAT. EDMEE     | LISTEN TO YOUR HEART                              | 12             |
| 17        | OASIS               | LET THERE BE LOVE                                 | 11             |
| 18        | CRAIG DAVID         | DON'T LOVE YOU NO MORE                            | 11             |
| 19        | GORILLAZ            | DIRTY HARRY                                       | 11             |
| 20        | ROBBIE WILLIAMS     | TRIPPING  | 11             |
| 21        | TONY MOUY           | YOUR BODY   | 11             |
| 22        | HERD & FITZ         | ARIGAIL BAILEY I JUST CAN'T GET ENOUGH            | 11             |
| 23        | DEPECHE MODE        | A PAIN THAT I'M USED TO                           | 11             |
| 24        | THE PUSSYCAT DOLLS  | FEAT. BUSTA RHYMES DON'T CHASE                    | 11             |
| 25        | KANYE WEST          | FEAT. ADAM LIVINGE HEARD EM SAY                   | 11             |
| 26        | ARCTIC MONKEYS      | I BET YOU LOOK GOOD ON THE DANCEFLOOR             | 11             |
| 27        | THE STROKES         | JUJUBOOK  | 11             |
| 28        | SEAN PAUL           | EVER GLAZIN'                                      | 11             |
| 29        | RIHANNA             | IF IT'S LOVIN' THAT YOU WANT                      | 11             |
| 30        | JAMES BLUNT         | HIGH  | 11             |
| 31        | GIRLS ALoud         | BIOLOGY   | 11             |
| 32        | CHARLOTTE CHURCH    | EVEN GOD CAN'T CHANGE THE PAST                    | 11             |
| 33        | JAMES BLUNT         | YOU'RE BEAUTIFUL                                  | 11             |
| 34        | FRANK FERDINAND     | WALK AWAY   | 11             |
| 35        | KEEDIE/CLARKSON     | CRICKET TEAM JERUSALEM                            | 11             |
| 36        | KT TUNSTALL         | UNDER THE WEATHER                                 | 11             |
| 37        | KT TUNSTALL         | SUDDENY I SEE                                     | 11             |

## TOP 30 PHYSICAL SINGLES

| LAST WEEK | ARTIST              | TITLE   | WEEKS ON CHART |
|-----------|---------------------|---|----------------|
| 1         | NIZLOPI             | JCB SONG  | 15M            |
| 2         | WESTLIFE            | WITH DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME | 5              |
| 3         | CRAZY FROG          | JINGLE BELLS/CAN'T TOUCH THIS                     | 5              |
| 4         | THE PUSSYCAT DOLLS  | STICKWIT  | 14M            |
| 5         | MADONNA             | HUNG UP   | 11             |
| 6         | MCFLY               | ULTRAVIOLET/THE BALLAD OF PAUL K                  | 5              |
| 7         | ROBBIE WILLIAMS     | ADVERTISING SPACE                                 | 10M            |
| 8         | SUGABABES           | UGLY  | 12M            |
| 9         | THE BLACK EYED PEAS | MY HUMPS  | 14M            |
| 10        | MARIAH CAREY        | DON'T FORGET ABOUT US                             | 11             |
| 11        | WESTLIFE            | YOU RAISE ME UP                                   | 11             |
| 12        | DEPECHE MODE        | A PAIN THAT I'M USED TO                           | 11             |
| 13        | DIT FEAT. EDMEE     | LISTEN TO YOUR HEART                              | 12             |
| 14        | SIMON WEBBE         | NO WORRIES  | 10             |
| 15        | KELLY CLARKSON      | BECAUSE OF YOU                                    | 11             |
| 16        | KEEDIE/CLARKSON     | CRICKET TEAM JERUSALEM                            | 11             |
| 17        | OASIS               | LET THERE BE LOVE                                 | 11             |
| 18        | THE STROKES         | JUJUBOOK  | 11             |
| 19        | SEAN PAUL           | EVER GLAZIN'                                      | 11             |
| 20        | HERD & FITZ         | ARIGAIL BAILEY I JUST CAN'T GET ENOUGH            | 11             |
| 21        | RIHANNA             | IF IT'S LOVIN' THAT YOU WANT                      | 11             |
| 22        | THE SUBWAYS         | NO GOODBYES                                       | 11             |
| 23        | CRAIG DAVID         | DON'T LOVE YOU NO MORE                            | 11             |
| 24        | GIRLS ALoud         | BIOLOGY   | 11             |
| 25        | TONY MOUY           | FEAT. MICHAEL MARSHALL YOUR BODY                  | 11             |
| 26        | ARCTIC MONKEYS      | I BET YOU LOOK GOOD ON THE DANCEFLOOR             | 11             |
| 27        | GORILLAZ            | DIRTY HARRY                                       | 11             |
| 28        | 50 CENT             | WINDOW SHOPPER                                    | 11             |
| 29        | WATER BABIES        | UNDER THE TREE                                    | 11             |
| 30        | CHARLOTTE CHURCH    | EVEN GOD CAN'T CHANGE THE PAST                    | 11             |

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

25.12.05  
Top 75

# The Official UK

In a relatively static week, the big albums maintain their grip on the chart's highest positions, while James Blunt and Gorillaz makes strong gains back into the Top 10

## TOP 20 MUSIC DVD

| Pos | Artist               | Title                                     | Label         | Weeks on Chart |
|-----|----------------------|---|---------------|----------------|
| 1   | VARIOUS              | NOW THAT'S WHAT I CALL A MUSIC QUIZ       | EMI           | 1              |
| 2   | VARIOUS              | LIVE 8 - JULY 2ND 2005                    | Real Gone     | 1              |
| 3   | IL DIVO              | ENCORE                                    | Special Music | 1              |
| 4   | WESTLIFE             | THE NUMBER ONES TOUR                      | Capitol       | 2              |
| 5   | MICHELLE             | THE WONDERLAND TOUR 2005                  | Island        | 2              |
| 6   | KYLIE MINOUGE        | SHOWGIRL                                  | Parade        | 1              |
| 7   | MI                   | VERTIGO 2005 - LIVE FROM CHICAGO          | Island        | 1              |
| 8   | DANIEL O'DONNELL     | THE ROCK 'N' ROLL SHOW                    | Real Gone     | 1              |
| 9   | MUSE                 | ASSOLUTION TOUR                           | Warner Music  | 1              |
| 10  | LIVE                 | CAST RECORDING LES MISERABLES IN CONCERT  | Video Collect | 1              |
| 11  | QUEEN & PAUL RODGERS | ROCKERS OF THE CHAMPIONS                  | Parade        | 1              |
| 12  | VARIOUS              | RIVERDANCE - BEST OF                      | Video Collect | 1              |
| 13  | GA                   | LIVE AT THE ROYAL ALBERT HALL             | Sony          | 1              |
| 14  | CREAM                | ROYAL ALBERT HALL - LONDON MAY 23/26 2005 | Warner Music  | 1              |
| 15  | BOB DYLAN            | NO DIRECTION HOME                         | Capitol       | 1              |
| 16  | IAN BROWN            | GREATEST PROMOS                           | Capitol       | 1              |
| 17  | BRUCE SPRINGSTEEN    | BORN TO RUN - 30TH ANNIVERSARY EDITION    | Columbia      | 1              |
| 18  | ROBBIE WILLIAMS      | WHAT WE DID LAST SUMMER                   | Chrysalis     | 1              |
| 19  | VARIOUS              | POP PARTY KARAOKE                         | Universal     | 1              |
| 20  | KAISER CHIEFS        | EMPLOYMENT                                | Island        | 1              |

## TOP 20 COMPILATIONS

| Pos | Artist  | Title                                 | Label        | Weeks on Chart |
|-----|---------|---------------------------------------|--------------|----------------|
| 1   | VARIOUS | NOW THAT'S WHAT I CALL MUSIC 62       | EMI          | 1              |
| 2   | VARIOUS | POP PARTY 3                           | Sony         | 1              |
| 3   | VARIOUS | CHRISTMAS HITS                        | Warner Music | 1              |
| 4   | VARIOUS | THE NUMBER ONE CLASSICAL ALBUM 2005   | Sony         | 1              |
| 5   | VARIOUS | THE R&B YEARBOOK                      | Sony         | 1              |
| 6   | VARIOUS | THE ANNUAL 2006                       | Mercury      | 1              |
| 7   | VARIOUS | DANCE PARTY                           | Sony         | 1              |
| 8   | VARIOUS | HOUSEWORK SONGS                       | EMI          | 1              |
| 9   | VARIOUS | NOW XMAS                              | EMI          | 1              |
| 10  | VARIOUS | NINE PRESENTS THE ESSENTIAL BANDS     | EMI          | 1              |
| 11  | VARIOUS | THE BEST CHRISTMAS ALBUM IN THE WORLD | EMI          | 1              |
| 12  | VARIOUS | WESTWOOD X                            | Capitol      | 1              |
| 13  | VARIOUS | THE BEST CLUB ANTHEMS CLASSICS        | Capitol      | 1              |
| 14  | VARIOUS | IRELAND B                             | Island       | 1              |
| 15  | VARIOUS | MAGIC - THE ALBUM                     | Island       | 1              |
| 16  | VARIOUS | VINTAGE CHEESE                        | Universal    | 1              |
| 17  | VARIOUS | THE VERY BEST OF POWER BALLADS        | EMI          | 1              |
| 18  | VARIOUS | GATECRASHER CLASSICS 2                | Mercury      | 1              |
| 19  | VARIOUS | BARBIE GIRLS 2                        | Universal    | 1              |
| 20  | VARIOUS | A CLASSIC CHRISTMAS                   | EMI          | 1              |

## THE YEAR SO FAR: TOP 20 SINGLES

| Pos | Artist                        | Title                              | Label       | Weeks on Chart |
|-----|-------------------------------|------------------------------------|-------------|----------------|
| 1   | TONY CHRISTIE FEAT. PETER KAY | IS THIS THE WAY TO AMARILLO        | UMG         | 1              |
| 2   | CRAZY FROG                    | AHEL F                             | Gothic      | 1              |
| 3   | JAMES BLUNT                   | YOU'RE BEAUTIFUL                   | Atlantic    | 1              |
| 4   | MICHAEL                       | ALL ABOUT YOU YOU GOT A FRIEND     | Island      | 1              |
| 5   | AKON                          | LOVELY                             | Universal   | 1              |
| 6   | PUSSYCAT DOLLS                | FEEL GOOD GIRLS DON'T COME IN PINK | Atlantic    | 1              |
| 7   | WESTLIFE                      | YOU RAISE ME UP                    | Capitol     | 1              |
| 8   | ZPAC FT. ELLIOT YOUNG         | CHETTO GOSPEL                      | Interscope  | 1              |
| 9   | MADONNA                       | HUNG UP                            | Warner      | 1              |
| 10  | SUGABABES                     | PUSH THE BUTTON                    | Island      | 1              |
| 11  | DANIEL POWTER                 | BAD DAY                            | Warner Bros | 1              |
| 12  | GORILLAZ                      | FEEL GOOD INC                      | Parlophone  | 1              |
| 13  | WILL SMITH                    | SWITCH                             | Interscope  | 1              |
| 14  | MARCO LEE                     | ME LOVE YOU                        | J           | 1              |
| 15  | JENNIFER LOPEZ                | GET RIGHT                          | Epic        | 1              |
| 16  | NELLY FT. TIM MCCRAW          | OVER AND OVER                      | Columbia    | 1              |
| 17  | MARIAH CAREY                  | WE BELONG TOGETHER                 | Capitol     | 1              |
| 18  | SHOON DOGG                    | WILSON/TIMBERLAKE SIGNS            | Columbia    | 1              |
| 19  | 50 CENT                       | CAVAT SHOP                         | Interscope  | 1              |
| 20  | BOSTON                        | ROCKERS I LIKE THE WAY             | Mercury     | 1              |



**1** Eminem  
Although only the artist in the Top 20 to suffer bigger percentage sales dips than Eminem's *Curtain Call - The Hits*, last week were The Darkness, Santa, Korn and Joseph McManners, the hip-hop star remains top of the album chart. Sales of 198,793 - down 17.6% - bring *Curtain Call's* 16 day sales tally to 553,083, as it catapults 40-23 in this year's Top 100 album rankings. That's a little more than the 547,687 tally of 50 Cent's *The Massacre*, a tad less than Black Eyed Peas' *Monkey Business* (579,154) but a sacrifice cent to beat both and become the year's top hip-hop album.



**3** Westlife  
With its first two singles, *You Raise Me Up* and *When You Tell Me That You Love Me*, in the Top 10, Westlife's *Face To Face* album is in great demand last week, selling a further 168,798 copies to remain at number three. The album's 418 day sales of 882,055 mean it has already outsold their last two albums - *Allow Us To Be Frank* (653,405) and *Unleashed* (752,523) - and will become their first platinum-seller this week, having got there faster than all but 2005's *Coast To Coast*.

| Pos | Artist                        | Title                                       | Label       | Weeks on Chart |
|-----|-------------------------------|---|-------------|----------------|
| 1   | EMINEM                        | CURTAIN CALL - THE HITS                     | Aftermath   | 1              |
| 2   | ROBBIE WILLIAMS               | INTENSIVE CARE                              | Capitol     | 2              |
| 3   | WESTLIFE                      | FACE TO FACE                                | Capitol     | 3              |
| 4   | JAMES BLUNT                   | BACK TO BEDLAM                              | Parlophone  | 1              |
| 5   | IL DIVO                       | ANCORA                                      | Real Gone   | 1              |
| 6   | TAKE                          | THAT NEVER FORGET - THE ULTIMATE COLLECTION | Virgin      | 1              |
| 7   | MADONNA                       | CONFESSIONS ON A DANCE FLOOR                | Warner Bros | 1              |
| 8   | KELLY CLARKSON                | BREAKAWAY                                   | Real Gone   | 1              |
| 9   | GORILLAZ                      | DEMON DAYS                                  | Parlophone  | 1              |
| 10  | KATIE MELUA                   | PIECE BY PIECE                              | Island      | 1              |
| 11  | PUSSYCAT DOLLS                | PCD   | Atlantic    | 1              |
| 12  | WILL YOUNG                    | KEEP ON                                     | Sony        | 1              |
| 13  | SUGABABES                     | TALLER IN MORE WAYS                         | Island      | 1              |
| 14  | COLDPLAY                      | X&Y   | Parlophone  | 1              |
| 15  | KT TUNSTALL                   | EYE TO THE TELESCOPE                        | Decca       | 1              |
| 16  | G4 & FRIENDS                  | Live  | Sony        | 1              |
| 17  | THE BLACK EYED PEAS           | MONKEY BUSINESS                             | Island      | 1              |
| 18  | KAISER CHIEFS                 | EMPLOYMENT                                  | Island      | 1              |
| 19  | EURYTHMICS                    | ULTIMATE COLLECTION                         | Polygram    | 1              |
| 20  | GIRLS ALoud                   | CHEMISTRY                                   | Real Gone   | 1              |
| 21  | SUPERTRAMP                    | RETROSPECTACLE                              | Atco        | 1              |
| 22  | SIMON WEBBE                   | SANCTUARY                                   | Island      | 1              |
| 23  | KATHERINE JENKINS             | LIVING A DREAM                              | Capitol     | 1              |
| 24  | ENYA                          | AMARANTINE                                  | Warner Bros | 1              |
| 25  | THE CHOIRBOYS                 | THE CHOIRBOYS                               | Capitol     | 1              |
| 26  | ANASTACIA                     | PIECES OF A DREAM                           | Capitol     | 1              |
| 27  | MARIAH CAREY                  | GREATEST HITS                               | Columbia    | 1              |
| 28  | DAVID GAY                     | LIFE IN SLOW MOTION                         | Atlantic    | 1              |
| 29  | GREEN DAY                     | BULLET IN A BIBLE                           | Reprise     | 1              |
| 30  | BARBRA STREISAND              | GUILTY TOO                                  | Columbia    | 1              |
| 31  | ROD STEWART                   | GREAT AMERICAN SONGBOOK IV                  | Capitol     | 1              |
| 32  | BRYAN ADAM                    | ANTHLOGY                                    | Real Gone   | 1              |
| 33  | ASIS                          | DON'T BELIEVE THE TRUTH                     | Real Gone   | 1              |
| 34  | THE PRODIGY                   | THEIR LAW - THE SINGLES 1990-2005           | Capitol     | 1              |
| 35  | DIRTY STRAITS & MARK KNOPFLER | PRIVATE INVESTIGATIONS                      | Mercury     | 1              |
| 36  | JACK JOHNSON                  | IN BETWEEN DREAMS                           | Capitol     | 1              |
| 37  | KATE BUSH                     | AERIAL                                      | Capitol     | 1              |
| 38  | ANDREA BOCELLI                | ARIA - THE OPERA ALBUM                      | Real Gone   | 1              |

Specialist

# Albums Chart

| Pos | Wks | Artist                            | Album                                 | Label                         |
|-----|-----|-----------------------------------|---------------------------------------|-------------------------------|
| 39  | 7   | BLINK 182                         | GREATEST HITS                         | Geffe 180/999 (E)             |
| 40  | 40  | FRANZ FERDINAND                   | YOU COULD HAVE IT SO MUCH BETTER      | Domino WIG0236 (NYE)          |
| 41  | 60  | HARD-FI                           | STARS OF CCTV                         | Interscope                    |
| 42  | 6   | ELVIS PRESLEY                     | HITSTORY                              | Mercury 1041042 (E)           |
| 43  | 10  | BRYN TERFER                       | SIMPLE GIFTS                          | MCA 12810/1050 (MAM)          |
| 44  | 4   | JOHNNY CASH                       | RING OF FIRE - THE LEGEND OF CASH     | Decca 04500042 (E)            |
| 45  | 34  | THE DARKNESS                      | ONE WAY TICKET TO HELL AND BACK       | Atlantic 10010102 (E)         |
| 46  | 59  | JOOLS HOLLAND & HIS R&B ORCHESTRA | SWINGING THE BLUES                    | Capitol 9400232 (E)           |
| 47  | 57  | DANIEL POWTER                     | DANIEL POWTER                         | Warner Brothers 9400232 (E)   |
| 48  | NEW | MARY J BLIGE                      | THE BREAKTHROUGH                      | Geffe 1007949 (E)             |
| 49  | 45  | KANYE WEST                        | LATE REGISTRATION                     | Def Jam 8015732 (E)           |
| 50  | 16  | MCFLY                             | WONDERLAND                            | Mercury 1002009 (E)           |
| 51  | 53  | MICHAEL BUBLE                     | IT'S TIME                             | Reprise 1348892 (E)           |
| 52  | 51  | MICHAEL BOLTON                    | THE VERY BEST OF                      | Columbia 8052474 (E)          |
| 53  | 44  | JEFF WAYNE                        | THE WAR OF THE WORLDS                 | Capitol 0211600 (E)           |
| 54  | 5   | SAVAGE GARDEN                     | TRULY MADLY COMPLETELY - THE BEST OF  | Capitol 0211600 (E)           |
| 55  | 43  | SLADE                             | THE VERY BEST OF                      | Cherry 0211600 (E)            |
| 56  | 55  | UB40                              | THE BEST OF VOL 1 & 2                 | DeP International 1007024 (E) |
| 57  | 64  | CLIFF RICHARD                     | THE PLATINUM COLLECTION               | Capitol 0211600 (E)           |
| 58  | 6   | FOSTER AND ALLEN                  | SING THE NUMBER 1'S                   | Decca 1007024 (E)             |
| 59  | 47  | MICHAEL BALL                      | MUSIC                                 | Universal 1007024 (E)         |
| 60  | 54  | CRIG DAVID                        | THE STORY GOES                        | Warner Brothers 9400232 (E)   |
| 61  | 57  | MARIAH CAREY                      | THE EMANCIPATION OF MIMI              | Def Jam 1007024 (E)           |
| 62  | 66  | BLONDIE                           | GREATEST HITS                         | Capitol 0211600 (E)           |
| 63  | 31  | FAITHLESS                         | FOREVER FAITHLESS - THE GREATEST HITS | Cherry 0211600 (E)            |
| 64  | 9   | JOHN LENNON                       | WORKING CLASS HERO - THE DEFINITIVE   | Capitol 0211600 (E)           |
| 65  | 72  | GREEN DAY                         | AMERICAN IDIOT                        | Reprise 0211600 (E)           |
| 66  | 27  | THE MAGIC NUMBERS                 | THE MAGIC NUMBERS                     | Capitol 0211600 (E)           |
| 67  | 27  | FOO FIGHTERS                      | IN YOUR HONOUR                        | Mercury 1007024 (E)           |
| 68  | 25  | CHARLOTTE CHURCH                  | TISSUES AND ISSUES                    | Sony BMG 1007024 (E)          |
| 69  | 62  | 50 CENT & G UNIT                  | GET RICH OR DIE TRYIN' (OST)          | Jazz 0211600 (E)              |
| 70  | 32  | JAMIE CULLUM                      | CATCHING TALES                        | Capitol 0211600 (E)           |
| 71  | 76  | THE KILLERS                       | NO FUSS                               | Capitol 0211600 (E)           |
| 72  | 63  | DESTINY'S CHILD                   | NO 1'S                                | Columbia 1007024 (E)          |
| 73  | 73  | SIMPLY RED                        | SIMPLIFIED                            | Mercury 1007024 (E)           |
| 74  | 65  | SYSTEM OF A DOWN                  | HYPNOTIZE                             | Mercury 1007024 (E)           |
| 75  | NEW | FRANZ FERDINAND                   | CRAZY CHRISTMAS EDITION               | Domino 1007024 (E)            |

■ Sales increase ■ Top 100 entry ■ Platinum 100,000+ ■ New 100,000+  
■ Sales increase +50% ■ Top 100 entry ■ Gold 250,000+ ■ 100,000+  
■ Sales increase +100% ■ Top 100 entry ■ Platinum 1,000,000+ ■ New 1,000,000+



4. James Blunt With new single Goodbye My Lover out today.

James Blunt's Back To Back album continues to migrate back towards the top of the chart. It jumps 7-4, with sales of 14,479 representing a 52.5% increase week-on-week and increasing its cumulative sales to more than 200,000 to date. To be precise, it's also the highest weekly sale for the album yet, beating its previous top tally of 122,827 registered on the fourth of its nine weeks at number one some 20 weeks ago.



48. Mary J Blige The most vivid illustration of how rarefied the sales atmosphere is at the moment comes from the new Mary J Blige album, The Breakthrough, which debuts this week at number 48. Superficially a pitifully low key way to end a run of four Top 10 albums for one of urban music's most successful artists, it actually achieves Blige's best ever first-week sales of 24,485, beating the 17,680 start at number eight, made by November 2003 predecessor Love & Life, and every single week of every single Blige album hitherto.

## TOP 10 INDIE SINGLES

| Pos | Wks | Artist                        | Title                                 | Label               |
|-----|-----|-------------------------------|---------------------------------------|---------------------|
| 1   | 1   | NIZLOP                        | JCB SONG                              | RDG (NYE)           |
| 2   | 1   | CRAZY FROG                    | JINGLE BELLSU CAN'T TOUCH THIS        | Def (E)             |
| 3   | 1   | THE STROKES                   | JIBBERJAB                             | Mercury 1007024 (E) |
| 4   | 6   | ARCTIC MONKEYS                | 1 BET YOU LOOK GOOD ON THE DANCEFLOOR | Domino (E)          |
| 5   | 3   | FRANZ FERDINAND               | WALK AWAY                             | Domino (E)          |
| 6   | 2   | PAUL WELLER                   | HERE'S THE GOOD NEWS                  | Y2 (E)              |
| 7   | 6   | DAVE MCCULLEN                 | BITCH                                 | Mercury 1007024 (E) |
| 8   | 7   | ROYKSOPP                      | WHAT ELSE IS THERE?                   | WALL OF SOUND (NYE) |
| 9   | 5   | BARYSHAMBLES                  | ALBION                                | Mercury 1007024 (E) |
| 10  | 10  | BOB SINCLAIR FEAT. GARY NESTA | PINE LOVE GENERATION                  | Decca (E)           |

## TOP 10 INDIE ALBUMS

| Pos | Wks | Artist                | Title                            | Label               |
|-----|-----|-----------------------|----------------------------------|---------------------|
| 1   | 1   | KATIE MELUA           | PIECE BY PIECE                   | Decca (E)           |
| 2   | 2   | THE PRODIGY           | THE LAW - THE SINGLES 1990-2005  | XL (E)              |
| 3   | 3   | FRANZ FERDINAND       | YOU COULD HAVE IT SO MUCH BETTER | Domino (E)          |
| 4   | 7   | THE WHITE STRIPES     | GET BELONGING                    | RDG (NYE)           |
| 5   | 4   | ANTONY & THE JOHNSONS | I AM A BIRD NOW                  | Mercury 1007024 (E) |
| 6   | 5   | ARCADIE FIRE          | FUNERAL                          | Mercury 1007024 (E) |
| 7   | 8   | JOSE GONZALES         | VEENER                           | Mercury 1007024 (E) |
| 8   | 6   | BARYSHAMBLES          | DOWN IN ALBION                   | Mercury 1007024 (E) |
| 9   | 15  | NIZLOP                | HALF THESE SONGS ARE ABOUT YOU   | RDG (NYE)           |
| 10  | 9   | PAUL WELLER           | HERE'S THE GOOD NEWS             | Y2 (E)              |

## TOP 10 ROCK ALBUMS

| Pos | Wks | Artist              | Title                           | Label        |
|-----|-----|---------------------|---------------------------------|--------------|
| 1   | 1   | GREEN DAY           | BULLET IN THE BIBLE             | Capitol (E)  |
| 2   | 3   | BLINK 182           | GREATEST HITS                   | Geffe (E)    |
| 3   | 2   | THE DARKNESS        | ONE WAY TICKET TO HELL AND BACK | Atlantic (E) |
| 4   | 8   | GREEN DAY           | AMERICAN IDIOT                  | Reprise (E)  |
| 5   | 6   | FOO FIGHTERS        | IN YOUR HONOUR                  | RDG (NYE)    |
| 6   | 4   | SYSTEM OF A DOWN    | HYPNOTIZE                       | American (E) |
| 7   | 7   | SLADE               | THE VERY BEST OF                | Cherry (E)   |
| 8   | 5   | KORN                | SEE YOU ON THE OTHER SIDE       | Mercury (E)  |
| 9   | 9   | GREEN DAY           | INTERNATIONAL SUPERHEROES       | Reprise (E)  |
| 10  | 11  | MY CHEMICAL ROMANCE | THREE CHEERS FOR SWEET REVENGE  | WEA (E)      |

## TOP 10 JAZZ ALBUMS

| Pos | Wks | Artist           | Title             | Label               |
|-----|-----|------------------|-------------------|---------------------|
| 1   | 1   | MICHAEL BUBLE    | IT'S TIME         | Reprise (E)         |
| 2   | 1   | JAMIE CULLUM     | CATCHING TALES    | Capitol (E)         |
| 3   | 3   | MADELINE PEYROUX | CARELESS LOVE     | Mercury 1007024 (E) |
| 4   | 4   | PAUL ANKA        | ROCK SWINGS       | Capitol (E)         |
| 5   | 7   | DIANA KRALL      | CHRISTMAS SONGS   | Mercury (E)         |
| 6   | 9   | CHRIS REA        | BLUE GUITARS      | Mercury 1007024 (E) |
| 7   | 5   | NORAH JONES      | COME AWAY WITH ME | Mercury 1007024 (E) |
| 8   | 6   | JAMIE CULLUM     | TWENTYSOMETHING   | Capitol (E)         |
| 9   | 8   | RAY CHARLES      | THE DEFINITIVE    | Mercury (E)         |
| 10  | 10  | MICHAEL BUBLE    | MICHAEL BUBLE     | Reprise (E)         |

## TOP 10 CLASSICAL ALBUMS

| Pos | Wks | Artist                       | Title                  | Label               |
|-----|-----|------------------------------|------------------------|---------------------|
| 1   | 1   | KATHERINE JENKINS            | LIVING A DREAM         | Mercury 1007024 (E) |
| 2   | 2   | THE CHORBOYS                 | THE CHORBOYS           | Mercury 1007024 (E) |
| 3   | 4   | ANDREA BOCELLI               | ARIA - THE OPERA ALBUM | Mercury 1007024 (E) |
| 4   | 3   | BRYN TERFER                  | SIMPLE GIFTS           | Mercury 1007024 (E) |
| 5   | 7   | HAYLEY WESTERDA              | ODYSSEY                | Mercury 1007024 (E) |
| 6   | 6   | ALEX JONES                   | NEW HORIZONS           | Mercury 1007024 (E) |
| 7   | 8   | KATHERINE JENKINS            | SECOND NATURE          | Mercury 1007024 (E) |
| 8   | 5   | JOSEPH MCNAMMERS             | IN DREAMS              | Sony BMG (E)        |
| 9   | 3   | KATHERINE JENKINS            | PREMIERE               | Mercury 1007024 (E) |
| 10  | 14  | KING OF THE JUNGLE/WILDCARDS | ESSENTIAL CAROLS       | Mercury 1007024 (E) |

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