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

Back for good... one more time

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

Capital gives DJs control of output

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



WOTYA gong for creator of Later

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

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their own set of rules



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

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

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

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

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

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

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

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

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



Akira The Don turns to the net

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



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

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

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



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

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

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

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

"Not only have they been romanticised, but

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

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

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

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

Eden goes it alone after retail coup



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

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

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

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

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

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

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

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

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

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

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

Self-styled post-punk laptop rapper MC Lars,



The whole dynamic of the entertainment business is changing
Mike Batt

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

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

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

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

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

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

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



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

THE DIY PLAYLIST



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



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



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



STORY ONE
Bizarre Belief (Shy Records)
Why is starting to spread on this over the local group Indie 100's Nic Harcourt picked up on the track last week and the buzz has started (single, Feb 04)



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



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



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



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



KRAY TWINZ
FEAT. SNOOP DOGG
World Wide (Gana)
Following What We Do, Kray Twinz return with this re-vocalized track featuring the ex-Sing Dico's former bandmate (single, Feb 20)



DANNY WEED
Cloud Nine (Southside Recordings)
Cloud Nine is getting attention on iTunes and returns with this re-vocalized track featuring the ex-Sing Dico's former bandmate (single, Feb 20)

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raphael Saadiq...

Akoustik Anarky gets organised



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

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

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

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

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

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

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

Nick Stern, manager, Clap Your Hands Say Yeah

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

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

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

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

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

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Teenage Fanclub: Vital was key in putting the team together

DIY music finds fresh routes to the marketplace



Although the internet is vital for most artists taking the

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

By Chris Franks

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Garreth Ryan, Shellshock

DIY - going to market

Nizlopi go their own way for Xmas push



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

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

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

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

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

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

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

Richard England, *Culix*

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

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

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

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

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

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SELECT A COUNTRY: [Flags]

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Steve Kersley
Proper

The Dualers' DIY hit leads to Pinnacle link



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

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



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

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

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

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

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

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

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

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

The artists who are do



The press has said plenty about DIY music, but

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

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

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

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

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

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

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

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

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

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

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

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



Sharing experience: the MW panel discuss taking the DIY route



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

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

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

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

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

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

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

UK's Bhangra scene and co-producers, with Papjabi MC, of the top five UK single Mandisa. He Shab K, Jaz and Jat went on to ghost produce records for the likes

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

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

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

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

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

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

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

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

Doing it for themselves



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

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

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

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

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

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

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

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

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

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

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

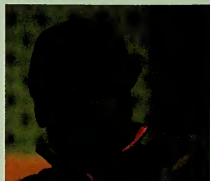
Jat (Kray Twins): I don't think it's worth it then. We were confident, so we got it to the stage where we've got a gaming company invested in us. If we'd gone to a label, we'd have got £70,000 for a video. We made one for £5,000. **MW:** It's interesting that the two artists here who haven't been signed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

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



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

Lisa O'Neill



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

Sway



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

Rick Parkhouse

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

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

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

Who's who on the cover



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

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

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

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

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

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

DIY: the round table

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

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

disc that could start its own cult."
RICK PARKHOUSE, 34, changed his name from Birmingham rock trio *Up! Amped* but built their own studio, secured a

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

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

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

Awards. Having sold upwards of 10,000 copies of his two mixtapes (*This Is My Promo*, Vol. 1 & 2), he debut album. *This Is My Demo*, will be released on his own

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



Photo: © The Arts Club

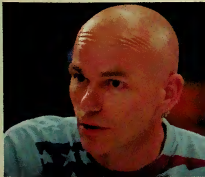
they had developed themselves to a certain stage, because if he's faced with 12 acts that he's got to develop from scratch, or one act that has developed themselves, then the latter is more cost effective.

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

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

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

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



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

Mark Kelly

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

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

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

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

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

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

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



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

David Ford



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

Jed, Kray Twinn

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Transcription by Ben Carlow and Adam Webb



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

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

Bottom line

Warner settles payroll probe

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

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

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

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

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

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

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

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

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

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

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

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

Exposure

Gig cancelled over safety

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



The Prodigy: Isle of Wight date

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

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

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

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

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

People

Top honour for Later's director

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

MUSICWEEK online poll

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

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

a. Yes
b. No

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

The results were:

a. yes 74% ●●●●●●●●●●
b. no 26% ●●●●



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

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

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

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

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

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

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



Ashcroft: set for Winter Wonderland

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

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

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

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

The Mobile network 3 and Ministry of Sound are this week expected to unveil details of a

MoS-branded mobile piece produced with exclusive content from the dance brand, which will go on sale in December.

Sign here

EMI in touch screen launch

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

Download store Wippit has

QCAP MEDIA HALF-YEAR RESULTS	28.3%
Revenue £11.6m	The above shows headline interim results, for six months to
(-10.9%)	September 30
Operating profit	0.025 (year-to-year)
£3.7m (+26.9%)	percentage change
Group profit before	Source: GCap
Luxation £12.4m (-	

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

Capital gives DJs control of output

Radio

by Paul Williams

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

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

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

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

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

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

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



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

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

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

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

play too many commercials."

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

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

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

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

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

palw@musicweek.com

Sony sees Red Ink as key to nurturing talent

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

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

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

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

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

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

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

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

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

Pair must settle differences

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

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

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

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

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

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



Fuller: franchise could be in jeopardy

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

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

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

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

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

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

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

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

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

New generation can lead industry

EDITORIAL
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In many respects, there is nothing new about DIY.

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

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

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

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

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

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

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

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

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

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

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

DIY means there is less pressure to compromise

VIEWPOINT
JUSTIN
SCHLOSBERG



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

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

Through that we got approached by Burning Heart/

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

Epitaph who are now releasing it worldwide.

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

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

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

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

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

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

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

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

Justin Schlosberg is the singer of Hell Is For Heroes

Could an artist sell 1m records without a label?

The big question

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

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

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

Mark Bjornsgaard, director, Artists First

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

their A&R choices."

Sara Jade, Young And Lost Club Records

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

Hendrix, Fortune and Glory Recordings

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

Mike Batt, Dramatico

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

Club Charts 03.12.05

The Upfront Club Top 40

Rank	Artist	Track	Label
1	FERRY CORSTEN FIRE	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Mercury
2	BUSH I	BUSH I THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Mercury
3	BUSH II	BUSH II THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Mercury
4	LMC YOU GET WHAT YOU GIVE	LMC YOU GET WHAT YOU GIVE	Mercury
5	ANDREA I	ANDREA I MEMORIA CANT FACILE	Mercury
6	DEEP DISH FEAT. MOREL SAGRAMENTO/PAGE/SWALLOW ME	DEEP DISH FEAT. MOREL SAGRAMENTO/PAGE/SWALLOW ME	Mercury
7	KORN UNLINED TRANSISTOR	KORN UNLINED TRANSISTOR	Mercury
8	STUNT RAINBOWS	STUNT RAINBOWS	Mercury
9	ROMANOFF WHAT ELSE IS THERE?/THE EMPEROR MACHINE	ROMANOFF WHAT ELSE IS THERE?/THE EMPEROR MACHINE	Mercury
10	HI TACK S.W. S.W. S.W. (WAITING 4 U)	HI TACK S.W. S.W. S.W. (WAITING 4 U)	Mercury
11	FORMALIC OVER TO YOU	FORMALIC OVER TO YOU	Mercury
12	LAAMY FEAT. MOZEL CUT ME LOOSE	LAAMY FEAT. MOZEL CUT ME LOOSE	Mercury
13	SUN ENDS OF THE EARTH	SUN ENDS OF THE EARTH	Mercury
14	DEEP DISH FEAT. MOREL SAGRAMENTO/PAGE/SWALLOW ME	DEEP DISH FEAT. MOREL SAGRAMENTO/PAGE/SWALLOW ME	Mercury
15	MAADONNA HUNG UP	MAADONNA HUNG UP	Mercury
16	BRANDY REYNOLDS KROCKET (A NATURAL GAMBLER)	BRANDY REYNOLDS KROCKET (A NATURAL GAMBLER)	Mercury
17	AARON SMITH FEAT. LUNY DANCIN'	AARON SMITH FEAT. LUNY DANCIN'	Mercury
18	MAALAH CAREY DONT FORGET ABOUT US	MAALAH CAREY DONT FORGET ABOUT US	Mercury
19	CHANEL MY LIFE	CHANEL MY LIFE	Mercury
20			

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	ANDREA I	ANDREA I MEMORIA CANT FACILE	Mercury
2	CHANEL	CHANEL MY LIFE	Mercury
3	DEEP DISH	DEEP DISH FEAT. MOREL SAGRAMENTO/PAGE/SWALLOW ME	Mercury
4	LAAMY	LAAMY FEAT. MOZEL CUT ME LOOSE	Mercury

Rank	Artist	Track	Label
21	TANE THAT REIGHT KY FIRE	TANE THAT REIGHT KY FIRE	Mercury
22	TOM NOVY FEAT. MICHAEL MARSHALL YOUR BODY	TOM NOVY FEAT. MICHAEL MARSHALL YOUR BODY	Mercury
23	HERO & FITZ FEAT. ABIGAIL BALLEW JUST CANT GET ENOUGH	HERO & FITZ FEAT. ABIGAIL BALLEW JUST CANT GET ENOUGH	Mercury
24	HOUSE HEAD STELLA	HOUSE HEAD STELLA	Mercury
25	WHO DA FUNK THE NIGHT	WHO DA FUNK THE NIGHT	Mercury
26	CATCHER I LIKE TO MOVE IT	CATCHER I LIKE TO MOVE IT	Mercury
27	ANASTACIA PIECES OF A DREAM/LEFT OUTSIDE ALONE	ANASTACIA PIECES OF A DREAM/LEFT OUTSIDE ALONE	Mercury
28	TINITY LIFE THE SILENCE	TINITY LIFE THE SILENCE	Mercury
29	DAVE MCCULLOUGH BITCH	DAVE MCCULLOUGH BITCH	Mercury
30	EURYTHMICS IVE GOT A LIFE	EURYTHMICS IVE GOT A LIFE	Mercury
31	ULTRABEAT VS. SCOTT BROWN EX/SUMM (I GO CRAZY)	ULTRABEAT VS. SCOTT BROWN EX/SUMM (I GO CRAZY)	Mercury
32	SUNDOG ILL BE READY	SUNDOG ILL BE READY	Mercury
33	SUMMER SON	SUMMER SON	Mercury
34	BCD PROJECT INFINITY	BCD PROJECT INFINITY	Mercury
35	ATONE400 STRUNG OUT	ATONE400 STRUNG OUT	Mercury
36	COBAIN WE INTERPRET THIS PROGRAMME	COBAIN WE INTERPRET THIS PROGRAMME	Mercury
37	GIGABYTE HUGGING PEACH	GIGABYTE HUGGING PEACH	Mercury
38	RIONIDE VS THE DOORS RAPTURE RIDERS	RIONIDE VS THE DOORS RAPTURE RIDERS	Mercury
39	MECK THUNDER IN MY HEART	MECK THUNDER IN MY HEART	Mercury
40	GODFRAPP NUMBER 1	GODFRAPP NUMBER 1	Mercury

NEWS CHARTS



Corsten signs Commercial Chart this week.

What new single wars up the Urban Chart

Corsten burns up the chart

by Alan Jones

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

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

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

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

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

There is no change on the Urban Chart this week, where 50 Cent's *Writout* shopper remains at number one and distances itself from track *Heard 'Em Say* - which features vocals from Kanye West's new lead singer of Brown 5 - and a very promising number eight entry for **Chris Brown's** debut single *Run It!*, which ended West's 10-4-week reign at the top of the US Hot 100 singles chart a couple of weeks ago.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	50 CENT	WRIOUT	Mercury
2	CHRIS BROWN	RUN IT!	Mercury
3	50 CENT	HEARD 'EM SAY	Mercury
4	50 CENT	HEARD 'EM SAY	Mercury
5	50 CENT	HEARD 'EM SAY	Mercury
6	50 CENT	HEARD 'EM SAY	Mercury
7	50 CENT	HEARD 'EM SAY	Mercury
8	50 CENT	HEARD 'EM SAY	Mercury
9	50 CENT	HEARD 'EM SAY	Mercury
10	50 CENT	HEARD 'EM SAY	Mercury

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

MUSICVIEW

The Official UK Charts 03.12.05

SINGLES

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

ALBUMS

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

Girls Aloud Chemistry



The New Album
5 December 2005

20 19 DANIEL POWERS BRO DAY

21	30	THE WHITE STRIPES THE DENIAL TWIST	Warner Brothers	XL
22	41	PAUL MCCARTNEY JENNY WREN	Parlophone	
23	18	LIL' KIM LIGHTERS UP	Arista	
24	20	BOB SINCLAIR/G NESTA PINE LOVE GENERATION	Delisted	
25	61	THE DEAD 60S GHOSTFACED KILLER	Dolenz	
26	6	GOLDIE LOOKIN' CHAIN R 'N' B	Arista	
27	41	KORN TWISTED TRANSISTOR	Vegyn	
28	6	VARIOUS EVER FALLEN IN LOVE	EMI	
29	23	SEAN PAUL WE BE BURVIN'	Wahlanic	
30	41	ALKALINE TRIO MERCY ME	Vegyn	
31	25	KANYE WEST FEAT JAMIE FOXX GOLD DIGGER	Roc-A-Fella	
32	41	FOO FIGHTERS RESOLVE	RCA	
33	28	GORILLAZ DARE	Parlophone	
34	24	HILARY DUFF WAKE UP	Arigil	
35	24	UNITING NATIONS/LAURA MORE AL NO CORRIDA	Gusto	
36	6	FREEFALLER SHE'S MY EVERYTHING/BASKET CASE	Velocity	
37	37	KELLY CLARKSON BEHIND THESE HAZEL EYES	RCA	
38	27	KAISER CHIEFS MODERN WAY	8 1/2 Miles/Polystar	
39	17	GREEN DAY JESUS OF SUBURBIA	Reprise	
40	32	MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE	Eleven	



GORILLAZ: SCORE TOP 10 NEW ENTRY

The New Album 5 December 2005 CD/Download.

www.giftguide.co.uk

COMPILATIONS

1	6	NOW THAT'S WHAT I CALL MUSIC! 62	EMI/Pygmy Records
2	1	POP PARTY 3	Sony BMG TV/UK
3	4	THE NUMBER ONE CLASSICAL ALBUM 2006	Sony BMG TV/UK
4	2	CLUBLAND 8	UMI/ATV
5	3	DANCE PARTY	Sony BMG TV/UK
6	3	WESTWOOD X	Def Jam
7	6	THE R&B YEARBOOK	Sony BMG TV/UK
8	6	THE ANNUAL 2006	Motown/Of Sound
9	8	HOUSEWORK SONGS	EMI Virgin
10	7	GATECRASHER CLASSICS 2	Motown/Of Sound
11	11	THE VERY BEST OF POWER BALLADS	EMI Virgin
12	9	THE VERY BEST OF NOW DANCE	EMI Virgin
13	6	CHRISTMAS HITS	Warner/BMG TV/Sony TV
14	15	DISNEY'S GREATEST HITS	Nel Drey
15	6	BARBIE GIRLS 2	Universal TV
16	12	ESSENTIAL R&B - WINTER 2005	Sony BMG TV/UK
17	10	MY FIRST ALBUM	VIVA
18	10	ANDREW LOYD WEBBER - DIVAS	Polystar
19	13	STEVE WRIGHT'S ALL NEW SUNDAY LOVE SONGS	UMI/WISH
20	6	VERY BEST OF UPLIFTING HOUSE EUPHORIA	EMI Virgin/Motown/Of Sound

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
BABYPINKIES ALBION ROUGH TRADE NOV 28	RUFUS WAINWRIGHT WANT POWDER NOV 28
DAVID GRAY HOSPITAL FOOD INCIDENT/ANTICOM 28	C4 G4 AND FRIENDS SONY BMG NOV 28
THE BROTHERS DUBBIE SONY BMG NOV 28	OZZY OSBOURNE UNDER COVERS EPIC NOV 28
THE BROTHERS DUBBIE SONY BMG NOV 28	THE BROTHERS DUBBIE SONY BMG NOV 28
PHYSICAL DOLLS STOXVIBES POLYDOR NOV 28	THE BROTHERS DUBBIE SONY BMG NOV 28
CHARLOTTE CHURCH EVELI GARD SONY BMG DEC 5	EMINEM CLUTAN CALL POWDER DEC 5
FRANK FERDINAND WALK AWAY ROMANO DEC 5	GIRLS ALoud CHEMISTRY POWDER DEC 5
IL Divo CHRISTMAS CARD SONY BMG DEC 5	JANET JACKSON Ghetto Classics WEA DEC 12
KANYE WEST HEARD 'EM SAY/Roc-A-Fella DEC 5	INTOROUS BIG FINAL CHAPTER ATLANTIC JAN 2
HEAVY METAL FOREVER FOR YOU/STU LITE DEC 5	THE STROKES FIRST IMPRESSIONS OF EARTH JAN 2
THE STROKES FIRST IMPRESSIONS OF EARTH DEC 5	THE STROKES FIRST IMPRESSIONS OF EARTH JAN 2
SUGARBAES NEW ISLAND DEC 5	THE STROKES FIRST IMPRESSIONS OF EARTH JAN 2
PHARRELL WILLIAMS ANHEL VIRGIN JAN 2	BECK GJESUSITA POLYDOR JAN 23
SUPERGRASS TEN FLOPHONE JAN 2	CLAP YOUR HANDS SAY YEAM CLAP YOUR HANDS JAN 23
BON JAVI WELCOME TO WHEREVER YOU ARE JAN 9	HANUS SAY YEAM WICKI TA JAN 23
MERCURY JAN 9	RICHARD ASHCROFT KEYS TO THE WORLD JAN 23
JOSE GONZALEZ HEART BEATS PEAK/EPIC JAN 9	PHLOPHONE JAN 23

20	21	THE BLACK EYED PEAS MONEY BUSINESS	AAI
21	27	KT TUNSTALL EYE TO THE TELESCOPE	Broadsis
22	22	SUGARBAES TALLER IN MORE WAYS	Island
23	19	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	XL
24	18	ROD STEWART THANKS FOR THE MEMORY GREAT...	J
25	8	KATE BUSH AERIAL	EMI
26	32	DAVID GRAY LIFE IN SLOW MOTION	Atlantic
27	26	COLDPLAY X&Y	Parlophone
28	30	PUSSYCAT DOLLS PCD	AAI
29	28	SIMON WEBBE SANCTUARY	Invest
30	6	BRYAN ADAMS ANTHOLOGY	Polystar
31	2	DIRE STRAITS & MARK KNOPFLER PRIVATE...	Motown
32	35	BARBRA STREISAND GUILTY TOO	Columbia
33	24	BLINK 182 GREATEST HITS	Columbia
34	25	SAVAGE GARDEN TRULY MADLY COMPLETELY...	Dolenz
35	6	SON OF DORK WELCOME TO LOSEVILLE	Motown
36	37	FOSTER AND ALLEN SING THE NUMBER 1'S	BMG TV
37	38	JACK JOHNSON IN BETWEEN DREAMS	Broadsis/Island
38	39	ELVIS PRESLEY HIT STORY	RCA
39	31	CRAIG DAVID THE STORY GOES	Warner Brothers
40	40	MICHAEL BALL MUSIC	Universal TV



WILL YOUNG: BATTLES WITH MADONNA FOR TOP SPOT

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

Quickfire

What does winning this award mean to you?

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

How much of a shock was winning this award?

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

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

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

Were there any particular obstacles along the way?

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



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

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

Why did you choose the music industry over other businesses?

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

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

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

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

Crib Sheet

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

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

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

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

People are buying it.



Mono Taxi: seven-inch thrust

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

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

No. Oh? "It's about forming relationships with artists and finding out who your friends are at media with certain releases," Kapff reasons. "From there we can decide whether we want to move forward with a band or not." So apart from pressing up the records, how much promotional commitment is Plas giving these artists?

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

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

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

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

DOOLEY'S DIARY



A night for the boys at Wotyas

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

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

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



It was a case of Wise by name, wits by nature as last Thursday's **Nonoff Nobling Proper Music pop quiz** when a resurgent Wise Buddah/Box Music team shook out last year's one-point defeat to plip a resurgent PPL sound to the post, by a margin of 336 points to 328. Last year's winners, the **Nationwide Mercury Prizes**, limped in third with 20 points, sorely

missing the inspirational David Williamson, who was confined to his quarters on child care duty. The winners were last in row in the **Regents Park Marston bar** at 2am sipping pink champagne, courtesy of Wise Buddah managing director Mark Godley and Box Music owner Ashley Abram. Judging by this photo, Friday morning must have been an interesting one.

Classified

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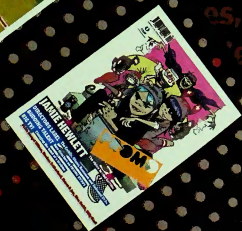
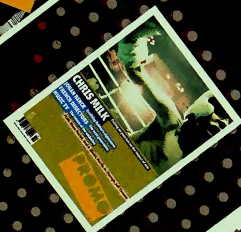
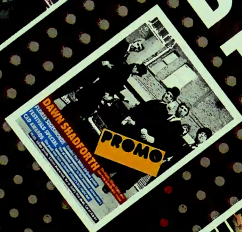
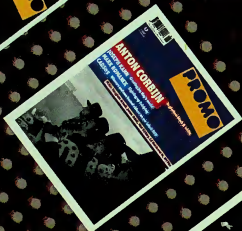
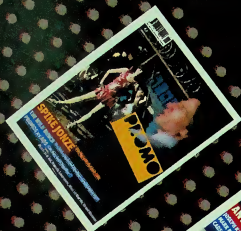
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FAST CHART

SINGLES

NUMBER ONE

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

ARTIST ALBUMS

NUMBER ONE

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

COMPILATIONS ALBUMS

NUMBER ONE

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

RADIO AIRPLAY

NUMBER ONE

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

THE SCHEDULE

ALBUMS

THIS WEEK

The Bee Gees Love Losses (Polydor); G4 G4 And Friends (Sony BMG); The Darkness One Way Ticket To Hell... (Atlantic); Ozzy Osbourne Under Covers (Epic); Rufus Wainwright Want (Polydor)

DECEMBER 2

Eminem Curtain Call (Polydor)

DECEMBER 5

Girls Aloud Chemistry (Polydor); Jim Noir Tower Of Love (My Dad); Various X Factor Compilation (Sony BMG); Korn See You On The Other Side (Virgin)

DECEMBER 12

Jahiem Ghetto Classics (WEA)

DECEMBER 19

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

JANUARY 2

Northern BIG The Final Chapter (Atlantic)

The Market

Artist albums up 10%

by Alan Jones

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

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

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

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

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



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

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

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

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

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

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

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

KEY INDICATORS

SINGLES

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

MARKET SHARES

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

ALBUMS

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

MARKET SHARES

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

COMPILATIONS

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

MARKET SHARES

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

RADIO AIRPLAY

MARKET SHARES

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

CHART SHARE

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

For further listings, see musicweek.com

NEW ADDITION



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

SINGLES

THIS WEEK

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

DECEMBER 5

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

DECEMBER 12

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

JANUARY 2

Pharrell Williams Angel (Virgin); Supergrass Fin (Parlophone); Louis XIV Field Of Allegiance (Atlantic)

JANUARY 9

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

JANUARY 23

Beck Ghettochip Malfunction (Polydor)

Will Choirboys do a 'Cullum'?

The Plot

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

THE CHOIRBOYS THE CHOIRBOYS

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

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

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

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

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



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

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

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

Mute hatches plan to build on Depeche Modes overseas success

Campaign focus

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

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

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



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

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

TASTEMAKERS TIPS

Chris Brown Run It (Jive)

ANDREW JEFFRIES, PROGRAMME DIRECTOR, KISS 100



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

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

Plan B No Good (679)

KITTY EMERSON, MUSIC EDITOR, THE OBSERVER

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

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

Akron/Family

Akron/Family (Young One)

SOPHIE HARRIS, JOURNALIST, TIME OUT/BBC



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

THE INSIDER

Smooth FM



go with the flow

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

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

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

which changed in June from UCC to Smooth.

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

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

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

RADIO PLAYLISTS

RADIO 1

A LIST
Arctic Monkeys: I Bet You Look Good On The Dancefloor; Callypso Talk: Ten Feet Down; Rizzle: Franz Ferdinand Walk Away; Getz: Dirty Harry: Hired & Fizz feat. Abigail Bailey; Jai Cant Get Enough; Kaiser Chiefs: Modern Day; Kanye West feat. Adam Levine: Heart 2 Heart
Maddame Ting Ting: Gaze Let There Be Love; Robbie Williams: Advertising Space; Sean Paul: Ever Blazin'; Supahubbs: Ugly; The Black Eyed Peas: My Humps; The Darkness: One Way Ticket; The Pussycat Dolls: Don't Cha; The Streets: Judas; The White Stripes: The Darkest: Ten; New York: Michael Marshall: Your Body Is A List
Eminem: Rap God; Babyshambles: Emblem; Bruce Reynolds: Rocker; Charlotte Church: Em God; David Gray: Hospital Food; Emerson Drive: Em Drive; Girls: Lookin' Good; R'n'B: Gwen Stefani: Louder; Howard Dean: I Like Girls; James Blunt: Goodbye My Younger, KT

Tinelli: Under the Weather; McFly: Ultraviolet; Rihanna: If It's Lovin' That You Want; Stereophonics: How; Will Young: Switch It On
G LIST
Daniela Mercury: The Myster His Came Back; Girls Aloud: Set The Day; Hard-Fi: Cash Machine; Mariah Carey: Don't Forget About Us; Mary J Blige: Without You; Nappy: JCB Song; BoyzOne: What She Is; Thee: Thee; Thee: Thee; Thee: Thee
FUTURE/ALBA
D1 LIST
Aven Smith feat. LeVii Daniels: Notation B10; Nancy Gill: Sugar Hip Hop; The Saturdays: No Gossip

RADIO 2

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

gpt AWARDS
ALBUMS
 Hilary Duff - *Most Wanted* (Follow)
 The Dixie Chicks - *One Year Ticket To Hell...*
 & Back (gpt)
 Jack Johnson - *Bushfire Fairytales*

(gptd)
 Anastacia - *Pieces Of A Dream* (gptd)
 Katie Melua - *Pieces Of My Heart* (gptd)
 Piero (gptd)
 Katerin Greig - *Empire of the Senses* (gptd)
 (gptd)

Young God label, and Gira describes them as his 'favourite rock band in the universe'. **Cori!**

Ed209 vs Dan Ting Dem CTRL Z vs Screwface

Dar Licks (Hardcore Beats)
BEN ADDISON, SILVERBACK RECORDS
 "A couple of baby daddies here with this double A-side if your doubling bassline breaks your cup of tea. Ed209 & Dan's track marries the tough Hardcore Beats sound with an old school hands-in-the-air rave flavour, while CTRL Z & Screwface's offering is an altogether darker affair with some punishing breakbeats, a d'n'b style bassline, and some familiar 'exterminate' samples. This is definitely not one for granny!"

Ubernoise Cardigan Arms (Sugar Star Records)

SAM JACKSON, HEAD OF MUSIC, RADIO FORTH
 "Can't get my head around this song, can't decide if I love it or loathe it. If you've just split up with someone, you'll probably end up playing this a lot. The Streets meets the New Seekers - freaky."

Boy Kill Boy Back Again (Vertigo)

NICK NEEDS, HEAD OF MUSIC, AT IT PRODUCTIONS
 "A crackin' New Year single from Boy Kill Boy. Already the comparisons to The Smiths and Hard-Fi are being wrongly baited about. With their fast pace, interesting fringes and a 7+ performance ready to go in January, it's all systems go for 2006 - watch this space."

My Top 10

HATIRAS DJ & Artist

- 1 METRIC - OLD WORLD UNDERGROUND (WIRE) (NEW YORK: A&M)
- 2 LADURÉES - L'ESPECE HUMAINE (WIRE) (NEW YORK: A&M)
- 3 MACKA RAYDON SHIP (BLOW MEDIA)
- 4 BUBBLES - FORD STREET LINE (A&M) (POOLE MUSIC)
- 5 BUBBLES - MEXICO TEXAS (BLOW MEDIA)
- 6 CHABE - A BITCH (JAZZES) (BLOW MEDIA)
- 7 MACKA RAYDON SHIP (BLOW MEDIA)
- 8 SHIMMIE LESH & LINDSEY - IT'S COMING ALIQUO (EYECLIPSE)
- 9 D.I. & LAIDBACK - LOVE AMETTION EP (WIRE)
- 10 DEFECHE MODE - PLAYING THE ANGEL (REKISS)

Here's a great variety of proper tunes for every mood, from the danceable punk rock of Canadian indie Metric, to the distorted dancefloor weapons from Macka and Max Codetta. Also, look out for the electro Eighties tributes from Laidback Luka and D.I., the musical, electronic Eyeclimex releases and the reggae-influenced party monster Shine Like A Star by Brinsley Ford.

Smooth Top 10

- 1 Craig David Don't Love You No More (In Sync) (Warner)
 - 2 Simon Webbe No Worries (Innocent)
 - 3 Jamiroquai (Don't) Give Hate A Chance (Sony BMG)
 - 4 The Pussycat Dolls Silk Chanté (Polydor)
 - 5 Simply Deep Perfect Love (Sire)
 - 6 Jamie Collins Mind Trick (Epic)
 - 7 Eya Anurastine (Warner)
 - 8 Karen Rimes Looking For Love (Mercury)
 - 9 Lemar If There's Any Justice (Sony BMG)
- to lose sight of serving both the listener and the advertiser," says Bennett. "It's a lesson stations in the US didn't learn, who, in a bid to drive up shareholder values, cut costs - mainly programming, and piled in the revenues - mainly lots of ads and lost their listeners in the process."

Our teams are focused on our own product rather than worrying about what the competition are up to

While citing Radio Two as the brand's biggest competitor, Bennett suggests it faces competition from every station in its two regions. Bennett believes that the stations' heavy music focus means iPods are as much a competitor as other stations. However, he adds, "Our teams are focused on our own product rather than worrying about what the competition are up to. With a library made up of soulful hits from the likes of

Marvin Gaye and Aretha Franklin, and contemporary artists including Lemar, Alicia Keys and Michael Bublé, the stations' schedules are spiced up at the weekend with more specialist programmes.

To achieve this, the brand has executed large external TV and advertising campaigns in London and the north west, featuring a woman driving a Jaguar XK turning on Smooth FM and driving off to Lemar's 'If There's Any Justice'. Bennett hopes the campaign will consolidate 100.4's position and help 102.2 fight off London competition. Addresses: 102.2 Smooth FM 3100A Smooth FM 26-27 Cadisburgh Street London W1H 5DL E-mail: info@smoothfm.com Website: www.smoothfm.com

IN-STORE NEXT WEEK



In-store - Eminem, Girls Aloud, Outkast, Korn, 4 Pools & A Piano, Pete Tong Essential Classics, Vintage Cheese, Single of the week - JJ Divo

BORDERS



Windows - Darkness, Coldplay, InStore - Christmas CDs 3 for £12, Music DVDs under £10, CDs under £3.99, Eminem, Girls Aloud, KT Tunstall, Oasis, Franz Ferdinand, Diana Krall, Narnia, OST, Andrea Bocelli, Alce Jans



Albums of the month - Prodigy, Merz, BlockHead, Lords of Canada, Arab Strap, Ted Loides, Lords of Altonham, Bearsuit, Gravenhurst



Windows - Christmas; **Instore** - Kate Bush, Girls Aloud, System Of A Down, Killers, Outkast, Colossus, John Fahey, Korn, Pharcyde, U2, Strokes, Kanye West, Enya, Franz Ferdinand, Paul Weller, Gwen Stefani, Rolling Stones



Windows - Christmas; **Instore** - Korn, Girls Aloud, System Of A Down, Killers, Outkast, Colossus, John Fahey, Korn, Pharcyde, U2, Strokes, Kanye West, Enya, Franz Ferdinand, Paul Weller, Gwen Stefani, Rolling Stones

music zone



Windows - Christmas; **Album of the week** - Korn, Girls Aloud; **Instore** - Korn, Girls Aloud, 4 Pools & A Piano, Ashanti, Joseph McManners, G4, Chorbys

offer of the week



Offer of the week - Eminem; **Windows** - Korn, Girls Aloud, Now 62, Darkness, G4; **Recommendations** - X Factor, Pete Tong Essential Collection, Essential Hits

PARADE NETWORK



Select a listening posts - BRMC, Bullet For My Valentine, The Killers, The Vexler, Robert Plant, Mojo recommended retailers - Girls' Day, Rose, Eddie Hinton, Aidan Smith, Dirty Three, Eileen Rose

Sainsbury's



In-store - G4, The Darkness, Eminem, The Bee Gees, Slade, Chas & Dave, Andrea Bocelli, Elvis Presley, Dick & Dom In Da Jungle, Chorbys, Best Air Guitar Album In The World Ever, School Disco Number 1's

TESCO



In-store - Brand Reynolds, Charlotte Church, DHT, Franz Ferdinand, Gwen Stefani, JJ Divo, Katie Melua, Strokes, Sugababes, Tony Christie, Kanye West, A Classic Christmas, Billy Elliot, Coo Athlens Classics, Essential Hits, Get Your Party Started, Girls Aloud, Happy Songs

WHSmith



In-store - Robbie Williams, Joseph McManners, Santa Sings, Will Young, Best Christmas Album In The World Ever, Gorillaz

Woolworths



Album of the week - Anastacia; **Single of the week** - Charlotte Church; **In-store** - Anastacia, Best Christmas Album In The World Ever, David Gray, Robbie Williams

The Rolling Stones Rain Fall Down

8 LIST
 Barbara Streisand Come Tomorrow, Bob Marley & The Wailers Stayin' Alive, Charlotte Church Even God Can't Change The World, Craig David Don't Love You No More, Franz Ferdinand Walk Away, Jamie Collins Mind Trick, Kelly Clarkson Because of You, Liberty X A Night To Remember, David Let There Be Music: Supergroups U2, Will Young Keep On (album)
9 LIST
 Athlete Twenty Four Hours, Corinne Bailey Rae Like A Star, Dusted Always Remember To Respect And Honour Your Mother, Girls Aloud See The Day, Harley Hutchinson Deadman, James Blunt Goodbye My Love, Jo Dee Messina I Got To Learn Sometime, The Dixie Chicks One Year Ticket To Hell, Paul Weller Here's The Good News, Simple Minds Slender, The Carpenters Girls Only Ever Get To Learn Sometime, The Darkness One Year Ticket, Titi Merrett Still Pretending, Various Or New Orleans 2005 A Benefit (album), Westlife, Take Diana Rose

When You Tell Me That You Love Me

10 LIST
 Big Eye'd Peas My Humps; Charlotte Church Even God; Coldplay Gigg; Craig David Don't Love You No More; David Gray Hospital Floor; Fire Fighters Rescued; Franz Ferdinand Walk Away; Girls Aloud; James Blunt Here's The Good News; James Blunt Here's The Good News My Love; Jo Dee Messina I Got To Learn Sometime; Kelly Clarkson Because of You; KT Tunstall Under the Weather; Madonna Hungry; Mariah Carey Don't Forget About Us; Oasis; Robbie Williams; Simple Minds Slender; The Carpenters Girls Only Ever Get To Learn Sometime; The Darkness One Year Ticket; Will Young Switch It On.

GALAXY

Big Eye'd Peas My Humps; **Bob Sinclar** Love Generation; **DHT** Listen To Your Heart; **Hart & Phil** I Just Can't Get Enough; **Kanye West** Gold; **Kelly Clarkson** Since I Been Deep; **Melissa Hunt** You Myto; **Mylo** vs Miami Sound Machine; **Doctor Pressure** Pussycat Dolls; **Girls Aloud** Mind Trick; **Shirley Bassey** First Love; **Sean Paul** We Be Burnin'; **Sugababes** Push The Button; **50 Cent** Outro; **50 Cent** Window Shopper; **DONS** Get It Techno; **Frankie P** Pump Up The Jam; **Lethal Bizzle** Live; **Mariah Carey** Get Your Number; **Rihanna** If It Loves You; **Tom McElroy** My Body; **Various Artists** Christmas; **David Mitchell** Girls; **Galid Lookin'** Chain R.I.B.; **Sean Paul** Ever Backin'; **The Game** Get Your Number; **D.I List**; **Aaron Smith** Dance; **Foxy Corsten** Fire; **Mary**

J Blige Be Without You, **Young Jeezy** Just a Soul Survivor

XFM

Archie Mondays I Got You (single); **Good For The Reason** Athlete 24 Hours; **Bushbambas** Albert; **Blue Party** Two More Years; **Caroline** Good Clean Fun; **Coldplay** Talk A Good Game; **Fire Fighters** Rescued; **Franz Ferdinand** Walk Away; **Gorillaz** Dirty Harry; **Hard-Fi** Get Cash; **Jade** Johnson Sitting, Waiting, Wishing; **Kaiser Chiefs** Modern Day XT; **Katrina** Under the Weather; **Magnat** Fall At Your Feet; **Maxine** Pump Up The Jam; **Peavee** Hitdog; **SES** Super Outta Love; **The Bees** Love; **Keanight** Kelly's Heart; **Richard Ashcroft** Break The Night With Colour; **Super Red** Hippocampus; **Stevie Nicks** Dreamcatcher; **Spergon** Fire; **The Darkness** One Year Ticket; **The Beat** 60s Classified Killer; **The Fatback Band** Aya; **The Killers** Johnny Waza; **A Few Moments** The Stripes; **Jahobbe**, **The Subways** No Goodbye; **The White Stripes**

The Denial Test

Archie Mondays I Got You (single); **Good For The Reason** Athlete 24 Hours; **Bushbambas** Albert; **Blue Party** Two More Years; **Caroline** Good Clean Fun; **Coldplay** Talk A Good Game; **Fire Fighters** Rescued; **Franz Ferdinand** Walk Away; **Gorillaz** Dirty Harry; **Hard-Fi** Get Cash; **Jade** Johnson Sitting, Waiting, Wishing; **Kaiser Chiefs** Modern Day XT; **Katrina** Under the Weather; **Magnat** Fall At Your Feet; **Maxine** Pump Up The Jam; **Peavee** Hitdog; **SES** Super Outta Love; **The Bees** Love; **Keanight** Kelly's Heart; **Richard Ashcroft** Break The Night With Colour; **Super Red** Hippocampus; **Stevie Nicks** Dreamcatcher; **Spergon** Fire; **The Darkness** One Year Ticket; **The Beat** 60s Classified Killer; **The Fatback Band** Aya; **The Killers** Johnny Waza; **A Few Moments** The Stripes; **Jahobbe**, **The Subways** No Goodbye; **The White Stripes**



SINGLE OF THE WEEK 1

Robbie Williams
Advertising Space

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



SINGLE OF THE WEEK 2

Nizlopi
The JCB Song

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

Singles

James Blunt

Goodbye My Lover (Atlantic AT0230CD)

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

Mariah Carey

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

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

Crazy Frog

Jingle Bells (Gusto CDGUS27)

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

Depeche Mode

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

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

Eminem

When I'm Gone (Interscope/Polydor 9698981)

Deepening the slapstick of recent

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

Hot Pants

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

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

Hound Dogs

I Like Girls (Director B2876/77032)

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

Hawling Bells

Low Happing (Bella Union)

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

Jaed

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

Keedie & The England Cricket Team

Jerusalem (Hyperactive CDSTUMP1)

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

The Long Blondes

Separated By Motorways (Good & Evil 6796G03CD)

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

McFly

The Ballad Of Paul K/Ultraviolet (Island MCS040442)

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

Damian 'Ur Gong' Marley

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

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

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

Mark Owen

Hail Mary (Sedna SEDNACS2)

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

Plan B

No Good/2' Dick (679L116CD)

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

The Pogues feat Kirsty MacColl

Fairy Tale of New York (Warner Bros WEA4000CD)

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

The Subways

No Goodbye's (Warner Bros WEA3982CD)

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

Westlife with Diana Ross

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

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

Albums

Comet Gain

City Fallen Leaves (Track & Field HEAT36)

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

Various

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

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

Viva Voce

Lovers Lead The Way (Full Time Hobby FT03003CD)

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

Whip Atheist

Love'songs To God (Resonant RESCD 015)

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

This week's reviewers: Daryl Burt, Phil Brooke, Ben Cardew, Stuart Garkin, Chris Fooks, John Gwyn, Owen Lawrence, Kevin Slade, Nick Tisco and Adam Watts.

031205

TV Airplay Chart

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

© Nielsen Music Control. Compiled from data published from 0600 on Sun 30 Nov 2005 to 21:00 on Sat 3 Nov 2005. The TV Airplay Chart is compiled based on plays on the following stations: The Arts, BA, Qant Show, TV Flood, Variety, The Kids, TV Music, TV MTV, TV News, TV News, MTV UK, National, MTV2, Q, TV, Soaps, Smash Hits, The Box, The Hits, TFM, Top, UK, VHS.

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



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



9. Girls Aloud
Its only six weeks since the video for Girls Aloud's *Biology* made its TV bow, and five weeks since it re-entered 224-1 on the TV airplay chart but already it has been overtaken by the group's follow-up. See *The Day*, which rocks 120-9 this week, while *Biology* remains 120-9 in 11-32. See *The Day* is a cover of Don C. Lee's 1985 number three hit, and the video was aired 283 times last week, a total which includes 95 plays from B4, 47 from Chart Show TV and 29 from Flamingo.

MTV MOST PLAYED

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

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THE BOX MOST PLAYED

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

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KERRANG! MOST PLAYED

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

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MTV2 MOST PLAYED

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

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MTV BASE MOST PLAYED

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

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ON THE BOX THIS WEEK

CD-UK
Franz Ferdinand
Walk Away: B4
Nickelback
Photograph: Under the Weather
Sugababes
Ugly

GMTV

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

T4

Franz Ferdinand
Walk Away: Will
Young
Keep On
The Top of the Pops
David Gray
Hospital
Foot Eye
Armenia
Jamie
Cullum
Nickelback
Robbie Williams
Advertising Space
Sean Paul
Ever Blazin':
The
Blues:
The
Darkness
Knows

POPWORLD

Performances -
Kelly Clarkson
Because Of You, KT
Tunstall
Under the Weather
Sean
Raymond
Beckley
Interviews - Take
That, Hard-Fi, McFly,
Physical
Dance
Videos - Plan B
No
Good

BBC1

Friday Night With
Jonathan Ross
Celebrity Gigs (17)

JTV

Friday With Des &
Mel Chas & Dan
Marsch
Off
Richard
Herring
Kelly Clarkson
Charli
Katie
Michael
Paul
O'Grady
Debbie
Harry
Clayton
Rufus
Wainwright
Ewan
Orange
Playlist
Ozzy
Osbourne
Ozzy
Frank
Skinner
Shine
Winifred
(18)

MTV

Massive Attack In
Profile (18)
Parkinson - Robbie
Williams
gambles
(18)

HIT 40 UK

Anastacia
Pieces: 165
A Drumm, Molding
Nathan
An
Comics
Colley
Tall: 50
Cent
Winifred
Shopper
Gorillaz
Dirty
Harry
Madonna
Hang
Up
Dead
Gos
Greatest
Hits

CHANNEL 4

Richard
Ashcroft
video
exclusive
(18)
Madonna - I'm
Going
To Tell
U A
Secret (18)
Robbie
Williams
video
exclusive
(9)
T4
Presents
Robbie
Williams
(18)
4Music
Janes
Gulam,
Hard-Fi,
Burt
Bacharach
(18)

Madonna retains her lead at the top with Hung Up ahead of Push The Button by the Sugababes, while The Strokes and Katie Melua make strong gains.

The UK Radio Airplay

RADIO ONE

Rank	Artist	Title	Label	Wk	Releases
1	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE...	DEPOND	27	1879
2	MADONNA	HUNG UP	WARNER BROS	22	2302
3	GORILLAZ	DIRTY HARRY	PARLOPHONE	28	25
4	TOM NOVOY	YOUR BODY AIN'T	ASAP	31	24
5	THE WHITE STRIPES	THE DENIAL TWIST AL	REPUBLIC	25	24
6	KAISER CHIEFS	MODERN WAY	B UNCLE/PYROTOR	26	24
7	THE BLACK EYED PEAS	MY HUMPS	ASAP	26	24
8	KATIE MELUA	HEARD 'EM SAY	ROCA AFELLA	28	1925
9	THE PUSSYCAT DOLLS	STICKWITU	ASAP	26	21
10	OASIS	LET THERE BE LOVE	EGYPTIAN	21	21
11	SEAN PAUL	EVER SLAZIN'	HYPERMUSIC	9	21
12	WILL YOUNG	SWITCH IT ON	SONO BIG	20	20
13	THE STROKES	JACOBO	PARLOPHONE	4	19
14	FOO FIGHTERS	RESOLVE	ISLAND	30	18
15	THE DARKNESS	ONE WAY TICKET	ATLANTIC	19	17
16	GOLDIE LOVIN	CHAIN	FNB	17	16
17	BRANDI REYNOLDS	ROCKET (A NATURAL GAMBLER)	TDI	11	16
18	FRANZ FERDINAND	WALK AWAY	SONO BIG	16	15
19	SUGABABES	UGLY	ISLAND	8	16
20	ATHLETE	TWENTY FOUR HOURS	PARLOPHONE	17	15
21	COLDPLAY	TALK A GOOD GAME	PARLOPHONE	7	14
22	JAMIROQUAI	DON'T GIVE HATE A CHANCE	SONO BIG	30	14
23	BOB SINCLAIR	FEAT. GARY NESTA PINE	LOVE GENERATION	14	14
24	GIRLS ALoud	BIOLOGY	NOVOY	17	13
25	SON OF DORK	TICKET OUTTA LOOSEVILLE	MEMORY	9	12
26	BOB SINCLAIR	FEAT. GARY NESTA PINE	LOVE GENERATION	14	12
27	SIMON WEBBE	NO WORRIES	EGYPTIAN	12	12
28	ROYKSOP	WHAT ELSE IS THERE	BILL OF SOUND	8	12
29	BABYSHAMBS	ALBION	ROCA AFELLA	8	11
30	KT TUNSTALL	UNDER THE WEATHER	REPUBLIC	1	11

1-10 weeks last week. * denotes first week on chart. ** denotes first week on chart. *** denotes first week on chart.

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Wk	Releases
1	MADONNA	HUNG UP	WARNER BROS	27	2610
2	SUGABABES	PUSH THE BUTTON	ISLAND	27	2271
3	ROBBIE WILLIAMS	TRIPPING	EMI	20	2002
4	JAMES BLUNT	HIGH	ATLANTIC	18	1196
5	DANIEL POWTER	BAD DAY	WARNER BROS	14	1475
6	WILL YOUNG	SWITCH IT ON	SONO BIG	14	1387
7	THE PUSSYCAT DOLLS	STICKWITU	ASAP	10	1381
8	SIMON WEBBE	NO WORRIES	EGYPTIAN	12	1217
9	CRAIG DAVID	DON'T LOVE YOU NO MORE	WARNER BROS	13	1217
10	KT TUNSTALL	SUDDENLY I SEE	REPUBLIC	10	1201
11	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES	DONT CHA	12	1196
12	THE BLACK EYED PEAS	MY HUMPS	ASAP	17	1162
13	JAMIROQUAI	DON'T GIVE HATE A CHANCE	SONO BIG	19	1161
14	ATHLETE	TWENTY FOUR HOURS	PARLOPHONE	17	1161
15	BOB SINCLAIR	FEAT. GARY NESTA PINE	LOVE GENERATION	14	1161
16	OASIS	LET THERE BE LOVE	EGYPTIAN	11	1161
17	KT TUNSTALL	UNDER THE WEATHER	REPUBLIC	1	1161
18	LIBERTY X	A NIGHT TO REMEMBER	EMERALD	10	1161
19	WESTLIFE	YOU RAISE ME UP	ISLAND	8	1161
20	COLDPLAY	FIX YOU	PARLOPHONE	8	1161
21	KELLY CLARKSON	BECAUSE OF YOU	SONO BIG	4	1161
22	OWEN STEFANI	COOL IN LOSERS	DEPOND	8	1161
23	KAISER CHIEFS	MODERN WAY	B UNCLE/PYROTOR	6	1161
24	CORILLAZ	DIRTY HARRY	PARLOPHONE	28	1161
25	ANASTACIA	PIECES OF A DREAM	EMI	5	1161
26	TOM NOVOY	YOUR BODY AIN'T	ASAP	31	1161
27	OASIS	LET THERE BE LOVE	EGYPTIAN	4	1161
28	GIRLS ALoud	BIOLOGY	NOVOY	17	1161
29	ROBBIE WILLIAMS	ADVERTISING SPACE	ORIONALS	17	1161
30	CHARLOTTE CHURCH	ALL MY NAME	SONO BIG	7	1161

1-10 weeks last week. * denotes first week on chart. ** denotes first week on chart. *** denotes first week on chart.

Wk on chart, Last week, Weeks on chart, Peak on chart, Weeks on chart, Wk on chart

Rank	Artist	Title	Label	Wk	Releases
1	MADONNA	HUNG UP	WARNER BROS	28	10
2	SUGABABES	PUSH THE BUTTON	ISLAND	28	10
3	CRAIG DAVID	DON'T LOVE YOU NO MORE	WARNER BROS	12	34
4	SIMON WEBBE	NO WORRIES	EGYPTIAN	14	3
5	KT TUNSTALL	UNDER THE WEATHER	REPUBLIC	12	47
6	WILL YOUNG	SWITCH IT ON	SONO BIG	15	1
7	THE PUSSYCAT DOLLS	STICKWITU	ASAP	16	35
8	ATHLETE	TWENTY FOUR HOURS	PARLOPHONE	17	15
9	ROBBIE WILLIAMS	TRIPPING	EMI	20	5
10	DAVID GRAY	HOSPITAL FOOD	ATLANTIC	21	35
11	OASIS	LET THERE BE LOVE	EGYPTIAN	21	35
12	ROBBIE WILLIAMS	ADVERTISING SPACE	EMI	20	34
13	COLDPLAY	TALK	PARLOPHONE	20	34
14	DANIEL POWTER	BAD DAY	WARNER BROS	16	34
15	KAISER CHIEFS	MODERN WAY	B UNCLE/PYROTOR	12	29
16	STEVIE WONDER	POSITIVITY	MOBSTAR	21	29
17	JAMES BLUNT	HIGH	ATLANTIC	13	29
18	TOM NOVOY	YOUR BODY	ASAP	16	28
19	THE BLACK EYED PEAS	MY HUMPS	ASAP	17	28
20	FRANZ FERDINAND	WALK AWAY	SONO BIG	17	27
21	GORILLAZ	DIRTY HARRY	PARLOPHONE	29	26
22	THE DARKNESS	ONE WAY TICKET	ATLANTIC	12	26
23	LIBERTY X	A NIGHT TO REMEMBER	EMERALD	11	25
24	SUGABABES	UGLY	ISLAND	5	24
25	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON...	DEPOND	5	24

1-10 weeks last week. * denotes first week on chart. ** denotes first week on chart. *** denotes first week on chart.

1. Madonna Madonna's Hung Up earned an audience of 95.53m from 2,843 plays - both tallies representing 2005 highs. Hung Up's audience was up 16.7% last week, and its lead over second placed Sugababes is an equally unprecedented



91.5% of 45,672m. Hung Up's terrific tally was boosted by 25 plays on Radio One, where it was second only to The Arctic Monkeys' Be You Look Good, and 22 plays on Radio 2, where only KT Tunstall's Under The Weather was heard more often. 75 of the 110 stations monitored by Music Control aired Hung Up at least 20 times last week.

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

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MUSIC 2006 Year 1



5. KT Tunstall Massive support from Radio 2 (23 plays) and Radio 1 (12) help Under The Weather to

leap 17.5 on the airplay chart, where it becomes the fourth straight tuntable smash from KT Tunstall's debut album Eye To The Telescope. The Scottish singer-songwriter's album increased

KISS

Rank	Artist	Title	Label
1	KATIE MELUA	HEARD 'EM SAY	ROCA AFELLA
2	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES	DONT CHA
3	MADONNA	HUNG UP	WARNER BROS
4	SEAN PAUL	EVER SLAZIN'	HYPERMUSIC
5	BOB SINCLAIR	FEAT. OMBARDON	LEME HOLD YOU
6	SUGABABES	PUSH THE BUTTON	ISLAND
7	MILK MIAM	SOUND MACHINE	DOCTOR PRESSURE
8	LYLON KIM	LIGHTERS UP	ATLANTIC
9	TOM NOVOY	YOUR BODY	ASAP
10	RAY J	ONE WISH	SANCTARY

XFM

Rank	Artist	Title	Label
1	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON...	DEPOND
2	BLOC PARTY	TWO MORE YEARS	WOLFE
3	THE FUTUREHEADS	AREA	ISLAND
4	KAISER CHIEFS	MODERN WAY	B UNCLE/PYROTOR
5	FOO FIGHTERS	RESOLVE	ISLAND
6	THE WHITE STRIPES	THE DENIAL TWIST	AL
7	SIGUR ROS	HOPPIKULLA	XL
8	THE SUBWAYS	NO GOODBYES	INDEFINITE
9	ATHLETE	TWENTY FOUR HOURS	PARLOPHONE
10	EDITORS	MILKINCH	KITCHENWARE

03.12.05

REVIEWS DVD

Barbra Streisand

The Television Specials (Warner Music Vision 034792472)

With her latest album *Gully* To attracting sales of more than 200,000 in the past 10 weeks, Barbra Streisand remains tremendously popular, and this excellent compilation collects the five one-hour TV specials she taped for CBS Television between 1965 and 1973 into an historic and breathtaking boxed set. My Name Is Barbra (1965) is a classic filmed in black and white but beautifully restored. It plays to Streisand's vocal strengths and the need for visual props, via imaginative and virtuosic performances of Second Hand Rose, Don't Rain On My Parade, and so on. 1966's *Color Me Barbra*, as its title suggests, abandons the monochrome look and is a spectacular showcase for Streisand. The Belle of 14th Street (1967) harks back to vaudeville, and is the least successful special here. A Happening In Central Park (1968) is a powerhouse performance in one of the world's great open spaces, while 1973's *Barbra Streisand...And Other Musical Instruments* is a multi-cultural potpourri, with Streisand singing people to a sitar accompaniment, and pitting her voice against a bagpipe band on Don't Rain On My Parade.



Marvin Gaye
What's Going On - The Life & Death of Marvin Gaye (Eagle Vision ERD49493)

In a completely different league from the numerous poorly researched and compiled Marvin Gaye documentary DVDs already out there, this is beautifully filmed, superbly structured, engrossing and full of great music. Put together by the team behind the Classic Albums series, and set for telecast by the BBC, it carefully unfolds the story of his life and death via archive footage of Gaye in performance and in conversation and interviews with friends, family and colleagues. In addition to the TV programme, the DVD includes interviews and concert footage, extending its running time to 100 minutes.

Albums

FRONTLINE RELEASES

- DAVIDSON ON TRAP DOGS** (Dogs: A Film About Dogs) CD £14.99
- DAVIDSON ON TRAP DOGS** (Dogs: A Film About Dogs) DVD £19.99
- DAVIDSON ON TRAP DOGS** (Dogs: A Film About Dogs) CD £14.99
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OTHER

- BARBRA STREISAND CHRISTMAS** (Warner Music Vision 034792472)
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POP

- ALAN PARSONS A PLAIN SPARKIN' PARTY** (Atlantic 034792472)
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ROCK

- ALAN PARSONS A PLAIN SPARKIN' PARTY** (Atlantic 034792472)
- ALAN PARSONS A PLAIN SPARKIN' PARTY** (Atlantic 034792472)
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CATALOGUE & REISSUES

- ALAN PARSONS A PLAIN SPARKIN' PARTY** (Atlantic 034792472)
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MUSIC DVD

POP/ROCK

- ALAN PARSONS A PLAIN SPARKIN' PARTY** (Atlantic 034792472)
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Singles

031205
Top 75

In the final busy week before Christmas, it is new entries galore. Nothing is strong enough, however, to knock Madonna from the top.

The Official UK

TOP 20 DOWNLOADS

Wk	LAST	ARTIST	TITLE	Label
1	1	MADONNA	HUNG UP	Warner Bros
2	3	THE BLACK EYED PEAS	MY HUMPS	ALM
3	2	THE WHITE STRIPES	THE DENIAL TWIST	Mercury
4	5	CIRLS ALOUD	BIOLOGY	UNIVERSAL
5	4	SUGABABES	PUSH THE BUTTON	Island
6	8	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Mercury
7	2	WESTLIFE	YOU RAISE ME UP	EMI
8	6	KATE BUSH	THIS WOMAN'S WORK	BMG
9	9	PUSSYCAT DOLLS	STICKWITU	ALM
10	7	GORILLAZ	DIRTY HARRY	Parlophone
11	7	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	ALM
12	6	KANYE WEST	FT JAMIE FOXX GOLD DIGGER	RoAid
13	7	DANIEL POWTER	BAD DAY	Warner Bros
14	7	ROBBIE WILLIAMS	TRIPPING	Orion
15	7	WILL YOUNG	SWITCH IT ON	S
16	7	CRAIG DAVID	DO YOU LOVE YOU NO MORE (FM SORRY)	Warner Chappell
17	7	SIMON WEBBE	NO WORRIES	Mercury
18	7	PHARRELL FT GWEN STEFANI	CAN I HAVE IT LIKE THAT	Mercury
19	7	BOB SINCLAR	FEAT GARY NESTA PINE LOVE GENERATION	Delphic
20	7	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic

TOP 20 RINGTONES

Wk	LAST	ARTIST	TITLE	Label
1	1	MADONNA	HUNG UP	Warner Chappell
2	5	PUSSYCAT DOLLS	DON'T CHA	Interscope
3	4	SUGABABES	PUSH THE BUTTON	Universal/EMI/Capitol
4	2	WESTLIFE	YOU RAISE ME UP	Mercury/EMI
5	6	CRAIG DAVID	DO YOU LOVE ME NO MORE	Warner Chappell
6	1	PHARRELL WILLIAMS	CAN I HAVE IT LIKE THAT	EMI/Interscope
7	6	FAITHLESS	INSOJANIA	Warner Chappell
8	7	ROBBIE WILLIAMS	TRIPPING	BMG
9	7	SIMON WEBBE	NO WORRIES	Mercury/EMI
10	7	KANYE WEST	GOLD DIGGER	Warner Chappell
11	7	BLACK EYED PEAS	MY HUMPS	will Land/EMI
12	13	GORILLAZ	DARE	EMI/Capitol/Atlantic
13	7	JAMES BLUNT	YOU'RE BEAUTIFUL	Island/EMI
14	7	DANIEL POWTER	BAD DAY	EMI
15	7	UNITED NATIONS	AT NO CORRIDA	Hothouse/Kingston
16	7	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Hothouse/Kingston
17	7	SEAN PAUL	WE BURNIN'	EMI/Atlantic/Philly
18	7	LIL' KIM	LIGHTERS UP	Capitol/EMI
19	7	SON OF DORK	TICKET OUTTA LOSERVILLE	EMI
20	7	GREEN DAY	AMERICAN IDIOT	Warner Chappell

TOP 20 EUROPEAN DOWNLOADS

Wk	LAST	ARTIST	TITLE	Company
1	1	MADONNA	HUNG UP (ALBUM VERSION)	WARNER
2	1	MADONNA	HUNG UP (ALBUM VERSION)	WARNER
3	2	SUGABABES	PUSH THE BUTTON	UNIVERSAL
4	1	BLACK EYED PEAS	MY HUMPS	UNIVERSAL
5	1	CIRLS ALOUD	BIOLOGY	UNIVERSAL
6	1	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	INDE
7	1	PUSSYCAT DOLLS	STICKWITU	UNIVERSAL
8	1	JAMES BLUNT	YOU'RE BEAUTIFUL	WARNER
9	1	ROBBIE WILLIAMS	TRIPPING	EMI
10	1	KANYE WEST	GOLD DIGGER	UNIVERSAL
11	1	KATE BUSH	BETWEEN A MAN AND A WOMAN	BMG
12	1	WESTLIFE	YOU RAISE ME UP	INDE
13	1	XAVIER NADDO	DIESS WEG (BRAZIL EDIT)	INDE
14	1	DANIEL POWTER	BAD DAY (ALBUM VERSION)	WARNER
15	1	KATIE MELUA	NINE MILLION BICYCLES	INDE
16	1	DAVID/CRAIG	DON'T LOVE YOU NO MORE...	WARNER
17	1	GORILLAZ	DIRTY HARRY	UNIVERSAL
18	1	PUSSYCAT DOLLS	DON'T CHA	UNIVERSAL
19	1	MELANIE C	FIRST DAY OF MY LIFE	INDE
20	1	MADONNA	GET TOGETHER (ALBUM VERSION)	WARNER

Wk	LAST	ARTIST	TITLE	Label
1	1	MADONNA	HUNG UP	Warner Bros
2	2	WESTLIFE	YOU RAISE ME UP	S&P/EMI
3	3	THE BLACK EYED PEAS	MY HUMPS	ALM
4	7	SIMON WEBBE	NO WORRIES	Mercury
5	4	GIRLS ALOUD	BIOLOGY	Parlophone
6	NEW	GORILLAZ	DIRTY HARRY	Parlophone
7	6	LIBERTY X	A NIGHT TO REMEMBER	EMI
8	6	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Mercury
9	11	CRAIG DAVID	DON'T LOVE YOU NO MORE	Warner Bros
10	NEW	TOM NOYF	FEAT. MICHAEL MARSHALL YOUR BODY	BMG
11	NEW	50 CENT	WINDOW SHOPPER	Interscope
12	12	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	ALM
13	5	WILL YOUNG	SWITCH IT ON	S
14	8	THE DARKNESS	ONE WAY TICKET	Mercury
15	10	SUGABABES	PUSH THE BUTTON	Island
16	14	ROBBIE WILLIAMS	TRIPPING	Orion
17	NEW	STEREOPHONICS	REWIND	V2
18	13	SON OF DORK	TICKET OUTTA LOSERVILLE	Interscope
19	15	PHARRELL	FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Mercury
20	14	DANIEL POWTER	BAD DAY	Warner Bros
21	10	THE WHITE STRIPES	THE DENIAL TWIST	Mercury
22	NEW	PAUL MCCARTNEY	JENNY WREN	Parlophone
23	18	LIL' KIM	LIGHTERS UP	Atlantic
24	20	BOB SINCLAR	FEAT. GARY NESTA PINE LOVE GENERATION	Delphic
25	NEW	THE DEAD 60S	GHOSTFACE KILLER	Delphic
26	NEW	GOLDIE LOOKIN' CHAIN	N° 1	Atlantic
27	NEW	KORN	TWISTED TRANSISTOR	Mercury
28	NEW	VARIOUS	EVERY FELLA IN LOVE (WITH SOMEONE YOU...)	EMI
29	23	SEAN PAUL	WE BURNIN'	EMI/Atlantic
30	NEW	ALKALINE TRIO	MERCY ME	Virgin
31	25	WESTLIFE	FEAT. JAMIE FOXX GOLD DIGGER	Mercury
32	NEW	FOO FIGHTERS	RESOLVE	Parlophone
33	26	GORILLAZ	DARE	Parlophone
34	25	HILARY DUFF	WAKE UP	BMG
35	26	UNITED NATIONS	FEAT. LAURA MORA AT NO CORRIDA	Mercury
36	NEW	FREEFALLER	SHE'S MY EVERYTHING/BASKET CASE	Mercury
37	33	KELLY CLARKSON	BEHIND THESE HAZEL EYES	Mercury
38	27	KAISER CHIEFS	MODERN WAY	Mercury

TITLES & ARTISTS: 1-15 BY NICK SPINNEY; 16-20 BY NICK SPINNEY; 21-25 BY NICK SPINNEY; 26-30 BY NICK SPINNEY; 31-35 BY NICK SPINNEY; 36-40 BY NICK SPINNEY; 41-45 BY NICK SPINNEY; 46-50 BY NICK SPINNEY; 51-55 BY NICK SPINNEY; 56-60 BY NICK SPINNEY; 61-65 BY NICK SPINNEY; 66-70 BY NICK SPINNEY; 71-75 BY NICK SPINNEY; 76-80 BY NICK SPINNEY; 81-85 BY NICK SPINNEY; 86-90 BY NICK SPINNEY; 91-95 BY NICK SPINNEY; 96-100 BY NICK SPINNEY; 101-105 BY NICK SPINNEY; 106-110 BY NICK SPINNEY; 111-115 BY NICK SPINNEY; 116-120 BY NICK SPINNEY; 121-125 BY NICK SPINNEY; 126-130 BY NICK SPINNEY; 131-135 BY NICK SPINNEY; 136-140 BY NICK SPINNEY; 141-145 BY NICK SPINNEY; 146-150 BY NICK SPINNEY; 151-155 BY NICK SPINNEY; 156-160 BY NICK SPINNEY; 161-165 BY NICK SPINNEY; 166-170 BY NICK SPINNEY; 171-175 BY NICK SPINNEY; 176-180 BY NICK SPINNEY; 181-185 BY NICK SPINNEY; 186-190 BY NICK SPINNEY; 191-195 BY NICK SPINNEY; 196-200 BY NICK SPINNEY; 201-205 BY NICK SPINNEY; 206-210 BY NICK SPINNEY; 211-215 BY NICK SPINNEY; 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1966-1970 BY NICK SPINNEY; 1971-1975 BY NICK SPINNEY; 1976-1980 BY NICK SPINNEY; 1981-1985 BY NICK SPINNEY; 1986-1990 BY NICK SPINNEY; 1991-1995 BY NICK SPINNEY; 1996-2000 BY NICK SPINNEY; 2001-2005 BY NICK SPINNEY; 2006-2010 BY NICK SPINNEY; 2011-2015 BY NICK SPINNEY; 2016-2020 BY NICK SPINNEY; 2021-2025 BY NICK SPINNEY; 2026-2030 BY NICK SPINNEY; 2031-2035 BY NICK SPINNEY; 2036-2040 BY NICK SPINNEY; 2041-2045 BY NICK SPINNEY; 2046-2050 BY NICK SPINNEY; 2051-2055 BY NICK SP

Singles Chart

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

■ Sales increase ■ Highest new entry ■ Platinum (500,000) ■ Silver (100,000) ■ Sales increase ■ Silver (50K) ■ Highest new entry ■ Platinum (500,000) ■ Silver (100,000)

1	1	MADONNA HUNG UP	Warner Bros
2	2	WESTLIFE YOU RAISE ME UP	S
3	3	THE BLACK EYED PEAS MY HUMPS	ADM
4	4	SIMON WEBBE NO WORRIES	Island
5	4	GIRLS ALoud BIOLOGY	Island
6	6	GORILLAZ DIRTY HARRY	Parlophone
7	6	LIBERTY X A NIGHT TO REMEMBER	EMI
8	9	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Island
9	12	CRAIG DAVID DON'T LOVE YOU NO MORE	Warner Bros
10	6	TOM HOVY YOUR BODY	Sola
11	11	SUGARBAE PUSH THE BUTTON	Island
12	13	ROBBIE WILLIAMS TRIPPING	Charisma
13	5	MILO YOUNG SWITCH IT ON	S
14	14	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM
15	15	DANTEL POWTER BAD DAY	Warner Bros
16	8	50 CENT WINDOW SHOPPER	Interscope
17	8	THE DARKNESS ONE WARY TICKET	Atlantic
18	7	JAMES BLUNT HIGH	Atlantic
19	9	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Definitive
20	36	SON OF DORK TICKET OUTA LOSERVILLE	Mutiny
21	38	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin
22	22	STEREOPHONICS REWIND	V2
23	20	KT TUNSTALL SUDDENLY I SEE	Mutiny
24	21	LIL' KIM LIGHTERS UP	Atlantic
25	30	KAYE WEST FEAT. JAMIE FOXX KISS DOGGER	Parlophone
26	27	GORILLAZ DAVE	Reprise/Warner Bros
27	27	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
28	3	PAUL MCCARTNEY JENNY WEN	Parlophone
29	38	THE PUSSYCAT DOLLS STOCKTUNT	ADM
30	25	COLDPLAY FIX YOU	Parlophone
31	28	KAISER CHIEFS MODERN VAY	Reprise/Warner Bros
32	29	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Island
33	30	SEAN PAUL BE BENEVOLENT	Atlantic
34	5	FO FIGHTERS RESOLVE	RCA
35	22	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	Virgin
36	37	DEAD & COMPANY GHOSTFACE KILLER	Mutiny

As used by Top Of The Pops and Radio One
 Chart compiled from actual sales data by the BPI, based on a sample of more than 4,000 UK shops.
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17. Stereophonics
 Every track on Stereophonics' current album Language, Sex, Violence, Other? has a one word title, and Howled is the fourth to chart, debuting at number 17 on sales of 5,575. Previous singles Dakota, Superman and Devil peaked at one, 13 and 11 respectively. Rewind is Stereophonics' 22nd hit Top 40 list but has had little support from radio, without which exposure the album is outside the Top 75 for the eighth week in a row, with sales of 1,723 earning it 162nd position, and taking its cumulative sales since March to 432,664.



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

HIT 40 UK

Week	Artist	Title	Label
1	1	MADONNA HUNG UP	Warner Bros
2	2	WESTLIFE YOU RAISE ME UP	S
3	3	THE BLACK EYED PEAS MY HUMPS	ADM
4	4	SIMON WEBBE NO WORRIES	Island
5	4	GIRLS ALoud BIOLOGY	Island
6	6	GORILLAZ DIRTY HARRY	Parlophone
7	6	LIBERTY X A NIGHT TO REMEMBER	EMI
8	9	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Island
9	12	CRAIG DAVID DON'T LOVE YOU NO MORE	Warner Bros
10	6	TOM HOVY YOUR BODY	Sola
11	11	SUGARBAE PUSH THE BUTTON	Island
12	13	ROBBIE WILLIAMS TRIPPING	Charisma
13	5	MILO YOUNG SWITCH IT ON	S
14	14	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM
15	15	DANTEL POWTER BAD DAY	Warner Bros
16	8	50 CENT WINDOW SHOPPER	Interscope
17	8	THE DARKNESS ONE WARY TICKET	Atlantic
18	7	JAMES BLUNT HIGH	Atlantic
19	9	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Definitive
20	36	SON OF DORK TICKET OUTA LOSERVILLE	Mutiny
21	38	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin
22	22	STEREOPHONICS REWIND	V2
23	20	KT TUNSTALL SUDDENLY I SEE	Mutiny
24	21	LIL' KIM LIGHTERS UP	Atlantic
25	30	KAYE WEST FEAT. JAMIE FOXX KISS DOGGER	Parlophone
26	27	GORILLAZ DAVE	Reprise/Warner Bros
27	27	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
28	3	PAUL MCCARTNEY JENNY WEN	Parlophone
29	38	THE PUSSYCAT DOLLS STOCKTUNT	ADM
30	25	COLDPLAY FIX YOU	Parlophone
31	28	KAISER CHIEFS MODERN VAY	Reprise/Warner Bros
32	29	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Island
33	30	SEAN PAUL BE BENEVOLENT	Atlantic
34	5	FO FIGHTERS RESOLVE	RCA
35	22	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	Virgin
36	37	DEAD & COMPANY GHOSTFACE KILLER	Mutiny

TOP 30 PHYSICAL SINGLES

Week	Artist	Title	Label
1	1	MADONNA HUNG UP	Warner Bros
2	2	WESTLIFE YOU RAISE ME UP	S
3	3	SIMON WEBBE NO WORRIES	Island
4	3	THE BLACK EYED PEAS MY HUMPS	ADM
5	4	GIRLS ALoud BIOLOGY	Island
6	6	GORILLAZ DIRTY HARRY	Parlophone
7	6	LIBERTY X A NIGHT TO REMEMBER	EMI
8	9	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Island
9	9	TOM HOVY YOUR BODY	Sola
10	9	CRAIG DAVID DON'T LOVE YOU NO MORE	Warner Bros
11	6	50 CENT WINDOW SHOPPER	Interscope
12	8	MILO YOUNG SWITCH IT ON	S
13	13	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Island
14	13	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM
15	8	THE DARKNESS ONE WARY TICKET	Atlantic
16	10	SON OF DORK TICKET OUTA LOSERVILLE	Mutiny
17	5	STEREOPHONICS REWIND	V2
18	16	ROBBIE WILLIAMS TRIPPING	Charisma
19	16	PAUL MCCARTNEY JENNY WEN	Parlophone
20	15	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin
21	10	DEAD & COMPANY GHOSTFACE KILLER	Mutiny
22	17	LIL' KIM LIGHTERS UP	Atlantic
23	22	KORIN TWISTED TRANSDISOR	Virgin
24	24	VARIOUS ARTISTS ALL IN LOVE (WITH SOMEONE YOU...)	DMI
25	24	ALKALINE TRIO MERRY VA	Wagram
26	26	COLDIE LOOKIN' CHAIN R 'N B	Atlantic
27	26	FO FIGHTERS RESOLVE	RCA
28	27	FREAZER! SHE'S MY EVERYTHING/BASKET CASE	Waltz
29	28	LIBRARIY DUFF WAKE UP	Angel
30	12	THE WHITE STRIPES THE DENIAL TWIST	XL
31	30	GREEN DAY JESUS OF SUBURBIA	Reprise

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums

031205
Top 75

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

The Official UK

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	DANIEL O'DONNELL	THE NUMBER ONE ROLL SHOW	1	1
2	2	WESTLIFE	THE NUMBER ONE TOUR	1	1
3	4	VARIOUS	LIVE 8 - JULY 2ND 2005	1	1
4	2	U2	VERTIGO 2005 - LIVE FROM OCEANO	1	1
5	3	QUEEN & PAUL RODGERS	RETURN OF THE CHAMPIONS	1	1
6	5	BRUCE SPRINGSTEEN	BOB TO ELIN - 30TH ANNIVERSARY EDITION	1	1
7	7	VARIOUS	RYEVIEW - BEST OF	1	1
8	11	BOB DYLAN	NO DIRECTOR HOME	1	1
9	8	LIVE	LAST RECORDING: LES MISERABLES IN CONCERT	1	1
10	4	CREAM	ROYAL ALBERT HALL - LONDON MAY 23&26 2005	1	1
11	10	GIRLS ALONE	LIVE AT THE CARLING ACADEMY	1	1
12	6	KEANE	STRATOSPHERES	1	1
13	15	ELVIS PRESLEY	LEGENDS IN CONCERT	1	1
14	9	SIMPPLY RED	LIVE IN CUBA	1	1
15	12	STATUS	QUO THE PARTY ANIT OVER YET	1	1
16	17	RAT PACK	GREATEST HITS	1	1
17	16	VARIOUS	HEY MR PRODUCER!	1	1
18	18	QUEENS OF THE STONE AGE	OVER THE YEARS AND THROUGH THE WOODS	1	1

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

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

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

ARTIST'S DEBUT ALBUM: 48
 ALBUM: 48
 AMERICAN: 48
 BRITISH: 48
 CLASSIC: 48
 COVER: 48
 DEBUT: 48
 DISCO: 48
 FOLK: 48
 GOSPEL: 48
 HARD ROCK: 48
 HEAVY METAL: 48
 INDIE: 48
 JAZZ: 48
 POP: 48
 R&B: 48
 ROCK: 48
 SOUTHERN: 48
 SYMPHONIC: 48
 TRADITIONAL: 48
 VA: 48
 VIDEO: 48
 WORLD: 48
 YOUNG ADULT: 48

Babyshambles

To Pete, Patrick, Drew & Adam

Despite the shambles, congratulations on your top 10 album

From your friendly accountants down in Albion

Guy, Jon, Ian, Howard, Mark & Marc



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