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In this week's issue: **Sanctuary** targets turnaround;  
**Simplyred.com** cues up album **Plus:** the charts in full

# MUSICWEEK



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# MUSICWEEK



## Darkness to put rivals in shade

Atlantic Records is billing its new Darkness album as literally the biggest release of the year with a campaign aimed at radio, using a six-foot edition of their new single.

One Way Ticket To Hell, the first single from the band's forthcoming second studio album

One Way Ticket To Hell...And Back, will be delivered to national and regional stations next Monday pinned to the huge record in time for an 8.15am radio date. It follows initial plays of the album - which is produced by Roy Thomas Baker - to key media last week.

"We have to get the message across that this is the biggest rock record of the last decade - and it will be!" says Atlantic managing

director Max Lousada. "This album makes you want to drink more, drive faster - it's one of those records. The guitars will rip your face off. The vocals send shivers up your spine. Singles - I see four, the band see six. I'm comfortable, let me put it that way."

Ahead of the single's radio debut next week, Atlantic is following the example of fellow Warner signing Madonna by

initially making the track available as a Real Audio ringtone. It will be available from this Friday on the band's website as well as through traditional mobile operators, to kick-start the campaign for the follow-up to 2003's Permission To Land which has to date sold more than 3.5m units globally.

The single will be released physically on November 14, two weeks ahead of the album.

## Cap boss vows to fix analogue

New chief of performing analogue stations, as well as focusing on digital growth p4

## Young returns older and wiser

Will Young underlines his commitment to promoting his third album, which sees Sony BMG set its sights worldwide p8

## Simplyred.com's label revolution

As Simply Red gear up to release a new album, MW profiles their radical label, which has already scored success p11

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As group issues fourth profit warning, bosses target turnaround through sell-offs and savings

# Sanctuary plans revival

## Companies

by Martin Talbot

Sanctuary Group is vowing to shape up, regroup and get on with business after another traumatic few days saw it issue its fourth profit warning in a year last week.

The company attracted a further round of negative headlines last week after admitting for the first time that it would make a loss in the financial year which ends this coming Friday. The announcement comes after a summer period

in which it has discussed possible sales with several parties including EMI, Warner Music and Endemol.

For the first time last week, Sanctuary Group executive chairman Andy Taylor and Sanctuary Recorded Music worldwide CEO Joe Cokell gave a bullish exposition of the company's performance, despite the difficulties which have dogged the company.

In last week's statement, Sanctuary confirmed that operational and trading problems had left it likely to generate a loss in the financial year which ends this

coming weekend, blaming "negative commentary" which had an impact on its record division.

Sanctuary also confirmed that an offer period - during which it must limit any public announcements - was continuing; it is understood that the company is currently talking to more than half a dozen possible suitors.

Taylor says the group is looking for strategic partners to help fund growth, or buyers for its non-core businesses. It has already sold its books business to Music Sales.

Speaking to *Music Week* last Friday, he insisted, "I still believe in the integrated music model."

In last week's statement, Taylor conceded for the first time that it had attempted to grow too quickly. "I am well aware that Sanctuary has disappointed the market significantly this year and, with hindsight, it is clear we grew too fast," he said.

Taylor says a fundamental review of the company's operations is ongoing, and will examine cost structures, the performance of revenue-generating assets, and

accounting policies, among other issues.

Besides already confirmed savings of 27m to 28m by year-end - with which the company is already on target - further savings are also being investigated, he adds.

Sanctuary took a fresh blow last Thursday, after Press Complaints Commission chairman Sir Christopher Meyer resigned as a non-executive director of the group.

martin@musicweek.com

Analysis, p6



## Bard Indie Conference to build on debut event after indie retailers offer positive reactions

# Retailers hail debut indie event

### Events

by Ben Carver

Retailers' association Bard is looking to turn its Indie Conference into an annual fixture after declaring last week's inaugural event a resounding success.

A capacity audience of more than 150 delegates attended last Wednesday's event at Birmingham's Britannia Hotel, where they heard fourth-quarter release presentations from the four major record groups plus distributors Pinnacle and Vital.

"I was just amazed, it was fantastic, the response was great and it was amazing technically," says Bard deputy chairman Paul Quirk, who originally came up with the idea for the event. "We probably will go for it again. The will is there and the demand is there - retailers want it to happen."

The conference, which was subtitled *It's All About The Music*, previewed most of this autumn's biggest releases for independent retailers, who were given a first chance to hear Kate Bush and

Will Young's new singles, while there was also a preview of Pharrell Williams' forthcoming solo single *Can I Have It Like That?*

Delegates also heard presentations from 7 Digital and FreshDigital on downloads for the independent sector and a presentation from *Music Week* editor Martin Talbot on independent retail today. The day finished with an acoustic performance from new Mercury act Kubk.

Bard's own enthusiasm for the event was echoed by the independent retailers in attendance. "I thought it was a really great idea," says Rough Trade co-owner Nigel House. "I liked the way people were very positive, which is how we have to be. You can't roll around in the mire."

"For a first one it was awesome," says Richard White, managing director of Chalky's in Banbury. "The best thing was that all the record companies supported it. They sent relevant, important representatives."

The only criticism was reserved for some of the major groups' focus on more established acts during their presentations,



Kubk: acoustic performance at event

although this was not a unanimous view. "It was a good idea, the conference, but a shame some of the majors made no effort to present relevant indie-friendly titles," says Tom Rose, owner of Reveal Records in Derby.

"It was a shame there was not space for all the main indie distributors to present, as I feel this would have been more useful than the pop-orientated major label presentations."

The presentation included



Knott: paid tribute to indie retailers

video messages of thanks to indie retailers from artists, including The Magic Numbers, Athlete and Starsailor.

Bard general secretary Kim Bayley says the association is already considering plans for next year. "Next year, if we do it, we hope to get a few more indies," she says. "We would try to get more presentations from more labels, but not cut out the majors. People liked seeing the new product. We need to be wider in what we show

and to give people more opportunity to talk to each other."

There was praise throughout the day for the independent retail sector. Vital managing director Peter Thompson started his presentation with a tribute to the indies. "You are extremely important for us. Vital invests more time into the independent sector than any other retailer sector," he said. "You are at the forefront of everything that we do. I firmly believe that, without your support, there wouldn't be an independent label sector."

Bard chairman Steve Knott also paid tribute to independent retail in his introductory speech. "Specialist indie retailers are the lifeblood of the industry. Independent record shops have helped nurture new artists - it is an extremely important job and long may it happen," he said.

The conference followed Bard's AGM, held at the EPI offices in London the day before, at which all board members were re-elected, with Knott retaining his position as chairman, and Paul Quirk re-elected as deputy chairman. [www.bardmusicweek.com](http://www.bardmusicweek.com)

# Digital companies woo indie retailers at Bard conference

The burgeoning digital market figured prominently at the first Bard Indie Conference, as two companies unveiled services designed to help independent retailers to compete in the download market.

7 Digital managing director Ben Drury introduced his company's "low risk" Independent Retail Download Service, which allows retailers to operate their own download store, with access to the entire 7 Digital catalogue of 200,000 tracks, increasing to more than 1m by summer 2006.

The basic service costs £495 a year, with retailers receiving 10% to 20% of download revenues.

Tracks are available at 192kpbs, higher quality than many download sites, while the site will support MP3, WMA and AAC formats and all tracks can be paid for by text message.

In addition, a partnership with VitalPlus will give independent retailers the option to create their own bespoke version of the shop, with added functionality and features particular to individual retailers' needs.

"We have worked hard to make our services as affordable as possible," said Drury. "Our aim is for the service to be complementary to what you are doing in store. You can promote it in store and even have a terminal in store."

FreshDigital also used the conference to present its E-Media store concept to the retailers. The service is similar to 7 Digital's, in offering access to its catalogue of tracks, but also allows users to add new products to the site and allows for the sale

of physical product.

FreshDigital CEO Dave Morgan noted independent retailers can no longer afford to ignore the digital market. "They all know they have got to be there. The people who seem to be making money are the mobile guys and the download guys," he said.

The services met with cautious approval from independent retailers at the conference. "We are very interested," said Tim Ellis of What Records in Nuneham. "But it's the same as having a website. If nobody knows it is there you

won't get any customers. I'm interested in how to get people to visit the site."

Daniel Austin, development manager of Global Grooves in Stoke on Trent, adds, "We are currently developing an MP3 site which will be launched in a month or so. We will be offering digital downloads from hundreds of dance labels and artists. We at Global Grove think digital downloads are going to be a bigger part of the future than people and companies are letting on."

## THE MUSIC WEEK PLAYLIST



**MADONNA**  
**Hung Up**  
(Maverick)  
To say Madonna is back on form is a gross understatement. The lead single from her new album is a massive hit - no question. (single, November 14)



**SPINTO BAND**  
**Mountains**  
(Radio1)  
One of the highlights of New York's CMJ Music Marathon, Spinto Band pop joyous rock-pop and this melody-driven debut is a strong introduction. (single, November 21)



**UNTYING NATIONS FEAT. LAURA MORE**  
**AI No Corrida**  
(Gut)  
Untying Nations' remix of Laura More's club hit has proved so popular it will now be the official single. (single, October 24)



**NAS FEAT. LAURYN HILL**  
**It Wasn't You**  
(White Label)  
This white label possesses a cool, understated quality that owes its appeal to a sample of the classic Nas and Marvin Gaye track *You Are Everything*. (single, Oct)



**THE FEELING**  
**Fill My Little World (Island)**  
This uplifting, guitar-driven pop track will hit a broad audience. The Feeling signed with Island earlier in the year and will be a name to watch in 2006. (single, October 17)



**SMOOCH**  
**She Like Electric**  
(Forté)  
She's sweet, perfect pop songs come from the youngest rocking duo on Seattle (aged just 12 and 13). Frilly, there is a UK release for this topped outfit. (album, October 31)



**WESTLIFE**  
**You Raise Me Up**  
(5)  
A big success for Josh Groban, *You Raise Me Up* looks set to provide Westlife with a strong launch leading into the fourth quarter (single, October 24)



**THE AUTOMATIC**  
**Recover**  
(B-Unique)  
Things are starting to heat up for this Cardiff-based four-piece who recently joined the B-Unique roster. This is an infectious, hard-edged track that stands out from the pack. (single, November 7)



**SPACE COWBOY**  
**Across The Sky**  
(Tiger Track)  
This purty production is already an MTV favourite and, with its uptight instrumentation and memorable vocal hook, should have no trouble going over from. (single, October 31)



**TEST ICICLES**  
**Circle, Square, Triangle**  
(Demino)  
Despite a sensibility to Bloc Party, Test Icicles are certainly in their own league with their attempt of infectious, single. (single, October 24)

GCap boss focuses initial attention on audience figures

# Analogue operations under GCap scrutiny

## Radio

by Paul Williams

GCap's new chief executive Ralph Bernard is putting his immediate focus on improving the group's analogue business, despite pinning its future on digital radio.

Bernard moved from executive chairman to take over from David Mansfield last Monday, after the former Capital boss's surprise departure was announced to the City. Bernard says he will now will look to turn around what are internally viewed as some beleaguered audience figures within the group, which has also been hit by a series of disappointing advertising figures since it began trading in May.

"There are some audience issues to deal with," says Bernard. "Our audiences are under pressure and we need to continue a process to try to ensure we grow them." Bernard is unwilling to spell out which stations in particular are causing the group concern, though.

After his initial focus on the analogue business, Bernard aims to grow the business through digital radio, as GCap seeks to cash in on what is likely to be 40% penetration of digital sets in the UK by 2009. The group is already investing more in the sector than any other company, while it also has more stations than anyone else. "These are very significant times for the development of radio and we need to ensure the business is prepared for both the current challenges and those going forward and the current challenge is lots of competition, particularly from the BBC, and also the commercial sector," he says.



Handover: GCap's new CEO Bernard (right) and the executive he replaced, Mansfield

"We've got a lot of commercial pressures because the advertising market is less buoyant than we would like it to be. And we've got to ensure the shareholders of the business, who after all have funded it for a number of years, understand the strategy and recognise we want them to stick with the business because it's going to have a very exciting future."

Digital had been one of Bernard's direct responsibilities as part of a carefully constructed list of responsibilities which was drawn up with Mansfield ahead of Capital and GWR's announcement last September that they planned to merge. The decision to have both Bernard, who was previously running GWR, and Mansfield, formerly Capital's chief executive, running the merged company was criticised by some in the City as unworkable, so the announcement the partnership was ending last week was viewed with an air of inevitability.

Paul Richards, analyst with Numis Securities, observes, "Having Ralph and David together

was tolerated by shareholders as a means to get the deal done, but once the process was completed that changed."

Bernard believes the partnership had been the right set-up for the merger to work, noting that when putting the merger together he and Mansfield had been very careful to ensure the pair of them kept separate roles "to avoid any tripping over one another."

But he adds circumstances had now changed, prompting a review of the set-up as part of ongoing restructuring. "You can't leapfrog over the chairman and chief executive issue and deal with everything else, so you have to deal with that first," he says. "David and I discussed it. We had very cordial discussions and the conclusion was one we reached between us and we put it to the board."

Mansfield will continue to play a role with GCap until January, helping to oversee the final stages of the post-merger integration. Meanwhile, a GCap trading update is due to be issued on Wednesday. [pw1@musicweek.com](mailto:pw1@musicweek.com)

## THE SPINTO BAND

### SNAP SHOT

The Spinto Band have emerged alongside Clap Your Hands Say Yeah as a highlight from the CMJ Music Marathon, the annual A&R gathering staged in New York.

The six-piece, who have to date released just one limited-edition independent single in the US through New York-based Independent States.

Transmission (the label run by US blogger Utopia, formerly of Spin magazine), are enjoying growing interest from a slew of UK labels and their debut UK single Mountains will be released on November 21 by Radiate.

**CAST LIST:** Management: Trevor Jones, Spintonic; Press: Michael Dixon, Soda Rock UK; Label: Radiate.

Manager Trevor Jones of Spintonic Productions says they have been building the band on an indie level in the US, with the recently released single *Clap Your Hands Say Yeah* printed in small batches by hand. The 25th CMJ Music Marathon, which took place from September 14 to 17, has earned a strong reputation among the international A&R community. British Sea Power, Pilot To Gammer and Polyphonic Spree have all previously played the event, while bands to perform this year included Arcade Fire, December 31st, Tom Vek, Doves and Wolfmother.



# Key players aim to save

Movie producer David Puttnam and MP Frank Dobson are among the high-profile names who have been approached by Robin Millar in a bid to save one of London's most famous studios.

Millar was ordered by his landlords to leave Whitfield Street studios at the end of last week after they concluded a deal with a property developer. For the past few weeks, the producer had been seeking new financing to help run the studios, which descended into administration the previous week.

However, he says he has been wrong-footed by the developer's move and time is running out to keep Whitfield as a recording studio. Initially, he is looking for

£100,000 to keep the developers at bay and the doors open.

"I'm pleased to have given Whitfield Street another lease of life for 18 months, but I am sad that 35 years of history and in my view London's greatest ever studio could close forever," says Millar. "We are looking for £100,000 to force the opposition to allow us to trade on while we try to work out a solution which saves the studios, but time is so very short. This has to be wrong for the creative industries in Britain."

Millar has also called on senior political figures, including creative industries minister James Purnell, Frank Dobson and former minister Chris Smith, and creatives such as Puttnam to join his campaign to



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► In Germany, we have come up with the right idea at the right time: Friday is Music Day! – Viewpoint, p26



## EC decision on Sony BMG merger just months away

Impala is expecting to hear before Christmas whether the EC will be forced to reassess its Sony BMG merger decision following last Thursday's appeal in the Court of First Instance.

With the case fast-tracked, Brussels insiders are suggesting the Luxembourg judges will be more likely to deliver their verdict quicker than the normal timeframe of between three and six months.

Impala's team, including deputy secretary general Helen Smith, Naive president and Impala vice chairman Patrick Zelnick and their Brussels lawyers Crosby Renouf, went into the one-day hearing last week optimistic they could effect at least a partial reversal of the decision, made in the case Comp/M3333, because of the changes which have taken place in the market since the merger was green lighted in July 2004. It was also able to draw on evidence pro-

duced by the Commission, which had not been previously available. Executives and lawyers representing Sony Corp, Bertelsmann and Sony BMG were also in attendance at the court, which was presided over by three judges.

Smith says, "If anything, we feel in a stronger position now than before the EC decision because we have had the opportunity to look at the evidence on which the Commission based its decision."

Brussels lobbyists and others also believe developments in the music market, such as the increasing number of digital downloads, could also play their part in the judges' decision.

Smith adds the European trade body pressed the same arguments that it has consistently held since Sony and BMG announced their merger. "[We believe] that the EC made a series of fundamental flaws in how they applied laws and how

they assessed the market, looking at areas such as publishing, online and recording," she says.

Zelnick describes the issue as "the biggest EU political debate since the constitution itself". He notes, "It deals with fundamental rights on cultural diversity, which are in fact already a concrete treaty obligation. Despite this, the Commission did not take cultural diversity into account at all."

A Sony BMG spokesman was not available to comment before the appeal, but has previously noted that "the EC reached its decision after an in-depth, six-month investigation, and we are confident the court will reaffirm their decision to clear the merger."

If the Court of First Instance rules that the EC got its decision wrong, it will be required to look at the merger again and draw up new parameters to meet with the appeal court's approval.

## ave studio

save the studios, which have hosted stars from Jimmy Page to Iggy Pop.

However, the producer concedes that his last hope might be one of the many wealthy rock stars who has used the facilities over the past three decades. He believes £1m would be enough to stop development. It is understood there may also be an attempt to have the building listed to prevent it being developed as office space or flats.

"I can't believe that Jimmy Page, Robert Plant, Ozzy Osbourne, Madonna, Pet Shop Boys, The Darkness, Depeche Mode, Sade, Sir Elton John, Coldplay and Doves – and that's just since I've been running the place – will be happy to see the place close forever," he adds.

## Former boss steps in to helm a slimline Echo

Chrysalis Music division CEO Jeremy Lascelles is assuming day-to-day control of The Echo Label following the exit of its two most senior executives.

Echo managing director John Chuter and A&R director Darrin Woodford will both leave the independent at the end of this week, putting Lascelles directly back in charge of an operation he first ran in 1998 when he took the role of managing director.

Lascelles, while regretful about the loss of staff, is optimistic about taking forward the label, which has also pruned its roster in the last few weeks. "I'm genuinely sorry to see both John and Darrin leave," he says. "Their

contributions and loyalty to The Echo Label have been considerable."

Lascelles adds he is keen to look at new ways of operating that will reduce standard costs at the label. "We're looking at ways of signing and developing things in a different way," he says. "Signing and marketing is always the most expensive part of running a label and that's what we'll be looking at. I see the future of the label is working with a small focused roster and a small focused staff."

In related changes, Hugo Turquet has been promoted to the post of senior A&R manager, reporting directly to Lascelles.

Turquet has been with The Echo Label for eight years in various capacities, most recently A&R.

"Hugo has been a fantastic part of the team for a long time and this position essentially just gives him a little bit more responsibility," says Lascelles.

The Echo Label was launched as the Chrysalis Group's first re-entry into the record label business after the ending of non-complete restrictions following the sale of its Chrysalis Records business to EMI.

Lascelles served as managing director of the label from 1998 to 2001, joining amid a restructure that saw managing director Steve Lewis becoming Chrysalis Music

Division CEO. Record turnover of £6.3m in 2003 led to a first operating profit for the label of £327,000, but the following year declining turnover led to an operating loss of £750,000.

The label's core roster now comprises Feeder, Black Rebel Motorcycle Club, Ray LaMontagne, Morcheeba – who the label signed in 2004 – and Engineers, while it recently parted company with I Am Kloot and The Stands. Most recent success has come from Black Rebel Motorcycle Club, whose new album *Howl* achieved Top 20 status in the UK in August, while its big fourth-quarter priority is a first Fear "best of".

A

# Alex Prior

Just a boy

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*"An extraordinarily powerful and beautiful operatic voice" Sunday Telegraph*

*"The little Pavarotti" Daily Mail*

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**SANCTUARY GROUPS ANNOUNCES HORRIBLES**  
Jan 26: profit warning  
Jan 27: announces turnover up 49% to £220.9m with profit of £24.8m, for year

to end of September 2004.  
Jan 17: profit warning  
June 28: Group announces interim, pre-tax profits down to 1.3m on turnover down to £95m, and

a debt level of £97.7m, plus a £21.5m convertible loan.  
Aug 28: profit warning. 3.5m price plummet, 40% in a day as group announces

new backing arrangements.  
Sept 18: 600,000 catalogue to Music Sales and Close  
Sept 21: profit warning  
Sept 22: profit warning  
announces it is

heading for a loss in current financial year.  
Andy Taylor says, "I'm aware that Sanctuary has disappointed the market this year and it's a close we

grow too fast. I am focused on repairing the short-term damage to the business. Sanctuary has a strong robust back to a profitable trading position and back to sustainable supporting our

artists throughout. The Board and I are determined to steer a recovery that is fundamentally a robust business. We will be restructuring our business and long term growth."



Cokell, Morrissey, Taylor: the former Smiths singer has signed a new deal with Sanctuary, with a new album due in early 2006

## Label bosses outline their plans for the indie's future Sanctuary vows to stand by 360° model

### Companies

by Martin Talbot

Few would argue that 2005 has been Sanctuary Group's annus horribilis. But if anyone thought that founders Andy Taylor and Rod Smallwood were planning to pack up and give in now, they are very much mistaken.

As some analysts last week suggested the group needs to shed its 360-degree approach to survive its current troubles, executive chairman Taylor left little room for doubt.

"I still believe in the integrated music model, it is a strong model," he says. "We are committed to it, to an artist-facing business, which centres around working with the artist to exploit their work and develop their careers."

"We are the only ones doing it and are likely to continue being so for a while. It takes a lot of work and a lot of financing to get there." Certainly, financing is at the heart of the problems which leave Sanctuary facing its fourth profit warning in a matter of months, after a year when the company has – to some – looked close to unravelling. By last Friday, the company's share price was sitting at less than 1p, the climax of a terrifying fall of around 80% since the start of the year.

But Taylor is nothing if not determined, insisting that the company's problems have come partly from perception rather than reality. "In simple terms, we started off with some problems, but not 'end-of-the-world' problems," he

says, "in terms of slippage within the urban division and over expenditure on urban releases, as well as some American releases slipping and not performing."

"That resulted in the first profit warning, and much since then has been the result of sentiment rather than reality."

In effect, confidence in the company has slumped both within the City – thus explaining the company's share price slump, suggests Taylor – and within the wider music industry itself.

Sources within the business suggest that Sanctuary has been dogged by nervousness within

### We are looking to sell off non-core areas, but we are committed to our four core divisions

Andy Taylor

retail – with stores returning higher levels than usual of Sanctuary product, because of fears over the company's ongoing cashflow position – as well as among distributors and other suppliers, who have begun asking for earlier payments than usual.

Such an attitude has even led many to misread Sanctuary's current discussions with potential buyers and investors, says Taylor. "The fact that we are currently looking for partners has been painted by some as a panic measure, it made people think that there was a fundamental problem here," he explains. "But that isn't the case."

"It began to appear that we were

scrambling around looking for a deal, rather than looking for a deal to help us continue growing. We are looking for a deal to continue to fund the growth model. That's always what we were planning. We don't have to do a deal at all."

Investment from strategic partners has always been a target for the company, which, after launching in January 1998, funded its ambitious expansion plan through a combination of organic growth and a programme of acquisitions of record companies and catalogues including Castle Music, Trojan and Modern and management arms such as Trifinoff, MW and Big FD and the Bravado merchandising operation. According to the UK Record Industry Annual Survey, the four years up to September last year saw it spend a total of £67.9m on acquisitions.

Funding has come from equity issues and support from the company's banks, which Taylor insists remain as confident in the 360-degree model as he is. Where Sanctuary has had problems is in convincing the markets of the business model's merits – leaving it to pursue other strategic partners for funding as it pushes forward, hence the current offer period and its discussions with companies such as Warner Music and Endemol founder Jon De Mol. Essentially, he says, this has seen Sanctuary ploughing ahead with its growth, without securing the future funding in place. Taylor now acknowledges that this has been a problem.

"I have to admit that we grew too quickly," he says. "The panic in the City occurred effectively

## Success behind the negative headlines

Sanctuary Recorded Music Worldwide CEO Joe Cokell believes the recent negative headlines surrounding the group have distracted from some of the company's successes. Simple Minds entered at six in the German album chart, seven in Italy, 10 in Belgium and "in the teens and 20s in several other European markets", he says.

"This is an example of an act which haven't had significant album success in terms of album sales for many years, and yet have achieved 180,000 sales in the last seven days," he says. "People have lost sight of some of the successes that the company has been working on. It is not just about what is happening in the UK and

the US, but in Europe and around the world too." Cokell points out that, besides this Simple Minds success, Rough Trade's Adam Green has sold 125,000 albums in Germany, while Arcade Fire have sold 200,000 albums in Europe. In June, Sanctuary's Robert Plant album has now reached 500,000 sales worldwide.

This autumn will see continuing development of the company's Status Quo and Simple Minds albums, as well as new pop projects from former S Club member Jo O'Meara, Ennise vocalist Andy Bell, as well as the Going Underground compilation, which sees Universal joining the EMS/Sanctuary

because we grew too fast without shoring down the funding."

"We tried to grow too quickly with the Urban Division specifically. We should have built more slowly. But we invested a lot in it and were expecting higher turnover. A lot of that product didn't come through in time and costs were high and turnover was lower."

"We continued our growth in the belief that the model works. That we would be able to fund the model, but it has been increasingly hard to continue to grow at the rate we were growing."

"We are now having to move from a growth model to a consolidation model, as evidenced by the refinancing we have announced. But this is only while we get our strategy back on track."

"Taylor is certainly in no doubt that his group can do just that and remains in a very strong position. "I feel that we have built a very strong core or business," he says. "It gives us a very strong platform."

Taylor emphasises this point by highlighting the strength of Sanctuary's continuing operations dur-

### As long as we can continue to sign the right acts, we will remain in business

Joe Cokell

ing the same period. "Our agency business has been totally unaffected, the merchandise division has reported strong growth, especially in retail, while the Management division has seen from Madden enjoy their best year to date, and the likes of Elton John, Joss Stone and James Blunt who also experienced highly successful periods," he says.

Although last week's profit warning represents arguably the lowest point of Sanctuary's 26-year run, Sanctuary Recorded Music worldwide CEO Joe Cokell believes it marks the beginning of its climb out of its current plight.

Cokell stresses the importance of retaining a cool head. "We have

to be sensible and realistic," he says. "We could have chased some of the albums we have lined up for 2006 into the last quarter of this year. But our view is that we have to take into account the artists and the managers and everybody else involved."

"We have to set the records up correctly. We have to remain calm and focused, that we know that we are very good at what we do – you only have to look at our successes to see that."

Keeping his team calm, not to mention managers and artists, has been a crucial task for Cokell. But he says, "We haven't had acts jumping and wanting to leave the company, because they want to be with us. Yes, there is some sensitivity because of the negative press, but as long as we continue to deliver, that confidence will remain."

"There are distractions, but the thing is that the majority of the guys we have working in our key areas are pretty experienced executives, they know what they have to do." Both Taylor and Cokell also dismiss any notion that their agreement to break the silence of the past few months represents an attempt to put the recording division – or any of Sanctuary's other "core" divisions – on the block.

"There is no intention with the plea to sell the recording division," says Cokell. "It has been and will remain one of the drivers of the business. As long as we can continue to have success and sign the rights acts, we will remain in the business."

"Analysts will have their own opinions on what they should or should not happen. But the vision centres around our four core businesses – management, agency, merchandising and record company."

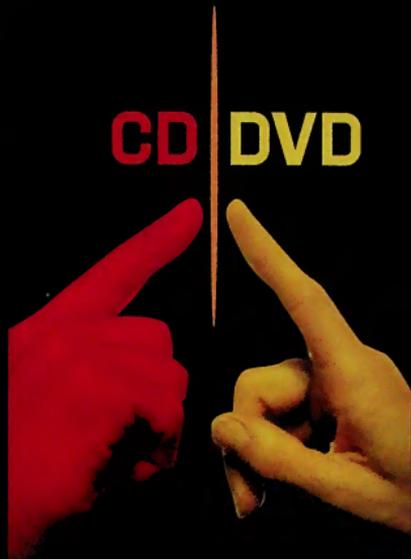
Taylor emphasises again, for any analysts or doomsayers within earshot, "We are looking to sell off non-core areas, but we are committed to our four core divisions – management, agency, merchandising and record company. We are not looking to break up the model."

Got that? martin@musicweek.com



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Steve Lipson,  
Producer.

**WILL YOUNG**

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Singles (UK peak)  
Anything Is  
Possible/Evergreen  
(3)  
Light My Fire (1)  
The Love &  
Winding Road/

**Suspicious Minds (1)**

Don't Let Me  
Down/You & I (2)  
Love & Affection (1)  
War Game (3)  
Friday's Child (4)

**counter sales)**

From Now On  
(1 - 1,010,972)  
Friday's Child  
(1 - 1,578,524)

**Albums (UK peak**

**- over 100-**

# Singer plans to take international stage with film role and follow-up to 1.6m-selling album Will set to switch on global charm

**Talent**

by Stuart Clarke

19 Entertainment, Sony BMG and Will Young are stepping up their ambitions ahead of his third studio album *Keep On*.

Since the launch of his second album, *Friday's Child*, almost two years ago, Young has established himself as a genuine superstar, who launches into his new album as the most likely challenger to Robbie Williams for the title of Britain's biggest male pop idol.

The ambitions for Young, four years since first appearing on a certain reality TV music show, are underlined by the determination to push him onto the global stage.

19 Entertainment founder Simon Fuller believes that, after two successful albums in the UK and some healthy European airplay success, the time is right to "press play" on Young's international career and is confident that, in the form of *All Time Love*, they have the song to take him there.

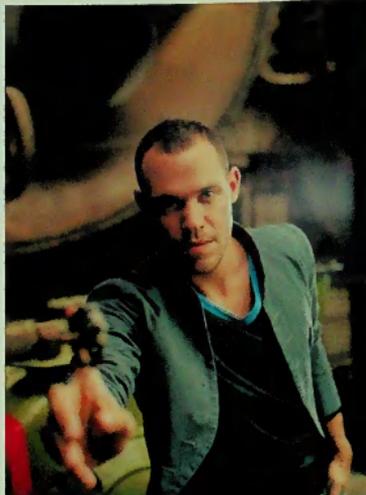
"With *All Time Love* we will really push the button on international," says Fuller. "When we released Will's last album, he was quite reluctant about pursuing a career in other markets because, to be honest, he wasn't completely comfortable with the idea of fame. Now, he's interested and we have the song to make it happen. All *Time Love* is one of those songs that can break language barriers and cross borders."

*All Time Love* will lead the launch of the new album in mainland Europe where it will go to radio early next year, coinciding with promotional trips to the key markets. Sony BMG music division president God Doherty says the initial focus will be on Germany, the Netherlands, Spain and Italy, with Australia also high on the agenda. "These are markets where we have had some good airplay success in the past so our initial focus will be there."

"In the past we have never been able to commit time to international," notes Sony BMG international vice president Dave Shack. "Over the last album, though, we were able to build a little base. We sold 30,000 albums in Italy, in a number of Asian territories we did between 10,000 and 15,000 of the last album and airplay-wise Germany has been big for us. Now that we have the commitment from Will, with the singles that we have on this album there's only one way it can go and that's all the way."

In the UK, the campaign for the new album begins today (Monday) with the radio servicing of lead single *Switch It On*. The track was Young's choice for first single and he is personally delivering the song to key London radio stations today, ahead of a broader regional radio run in October.

The song is not the Christmas ballad one might expect the project to lead with, rather an upbeat track which showcases a marked progression for the artist.



Young: "I'm so proud of the new album. I don't think there's one weak song on there."

"It's the song that I'm most proud of on the album," says Young himself. "I wrote it with a conglomerate of people and the process actually started when Steve [Lipson] and I were promoting the last album, so it's been with me for a long time. I'm very happy with it."

While some would argue that the decision to lead with anything other than a ballad is an unnecessary risk for an artist whose audience has adopted him through mid-tempo songs such as *Leave Right Now*, *Your Game* and his debut double A-side *Anything Is Possible*/Evergreen, Fuller says the move is about driving Young's career forward.

"It's important Will doesn't start to be seen as predictable," he says. "I think you always need to be conscious of growing a new audience because if you don't, you go stale. I always think of it as adding a little bit more to the mix each time. To that end, this album is about the broadest we've done to date, but not to the point that we're going to lose his old fans."

Young is vocal in his desire to lead with something a bit different. "From where I started from, the music could only get better," he says. "I felt that the last album was in two halves, in that there were six songs that I was really proud of and the rest were just fine. This is a slightly harder record, but I didn't

set out to do that. I'm absolutely so proud of the new album. I don't think there's one weak song on there."

**Before, Will wasn't comfortable with the idea of fame. Now, he's interested and we have the right song**

Simon Fuller, 19 Management

"The thing you have to think about with these decisions is that Will is the guy that has to go out there and fight the battle, so he's got to believe in the decisions we make," adds Fuller. "He is a very sharp, intelligent guy and if his voice isn't taken seriously it affects him, so we have to take that into account."

While Fuller refuses to put a target on his commercial expectations for the album, he is quietly confident in its potential. "Personally I have huge expectations in everything I do; anything less than that and I'm gutted. We would be very disappointed if we didn't do better with this than the last album because quite simply Will is better now than he was, and he's made a fantastic album." *Friday's Child* has to date sold 1.6m copies in the UK alone, double that of his

debut offering *From Now On*, which has sold just over 800,000 copies.

Producer Steve Lipson was a key player in A&R'ing the album, alongside Doherty and Fuller, and Young cites him as an important influence in the finished product.

"Steve's influence has been interesting," says Young. "We've become very close and, in a way, he's like a second dad to me and I think that shows in the results. We're not afraid to be honest with each other and, in the early days, when everybody was telling me I should be the white soul singer, he moved me away from that and I'm glad he did."

The album sees Young collaborating with a varied team of writers. One of the most surprising of these is Nitin Sawhney. "Working with Nitin was a wonderful, inspirational experience," says Young. "He has so many sounds and ideas, and doesn't write thinking about radio play or things like that while he's working. I have really fond memories."

Adding an interesting twist to the international launch for the album is the release of Young's first movie role alongside Judi Dench and Bob Hoskins in *Mrs Henderson Presents...*, which will premiere in the UK in November. "It just adds to the platform on which to launch *Will*," says Doherty. "Will is on screen a fair bit throughout the film and there's a lot of excitement about it in the usual film circles, so it's going to add some punch for us."

While the film will open in the UK at a similar time to the UK, 19 and Sony BMG are approaching the market with realistic ambition.

"The US is tricky for all the reasons everybody knows," says Fuller. "If you don't get it straight away they overlook you and you can't really come back from that. We will look more seriously at the US market if *All Time Love* is the hit that we all believe it is - that might be the song that opens up America."

Young's first TV performance for the new album will take place on Parkinson on October 15 ahead of its release on November 21.

"There were two guidelines I gave Will for this album and they were, firstly, to make an album he believed in and, secondly, to think about what your audience would take from it," says Fuller.

"When you get any more specific than that it starts to prejudice your thoughts. I know there is a trend to use analysis and research among many people in the industry nowadays, but I'm really not into that. Just make a great album that people will love and make it for as many people as possible."

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**C44**



Simplyred.com's indie stance has been as successful as it is radical. Now the label is set for a fresh push. By Adam Woods

# Keeping the Simply Red flag flying

You can probably gather all you need to know about Mick Hucknall's attitude towards the modern music industry by his choice of Cuba as the recurring motif of *Simplified*, the second self-released Simply Red album.

To use Hucknall's own term, the "cottage industry" of Simplyred.com relocated to the Caribbean island for a week in August. Working with the discipline that tends to reveal itself when one or more of the people involved are also paying the bills, the team filmed promos, interviews and two live concerts at Havana's Gran Teatro, which will provide the basis of a DVD to be released just after the album on November 7.

Never one to shy away from audacious comparisons, Hucknall told a Cuban radio interviewer that the move perfectly encapsulated this latest phase of Simply Red's long career: "We are now an independent group, completely independent from the major record companies," he said. "And we are going to be performing the new album here for our Cuban friends, because I know they also understand a bit about independence."

Fidel Castro, who in a certain sense is every bit as red as the singer, might appreciate the analogy between Hucknall's renegade status and his own ageing, stately republic, proudly divorced from the prevailing economic powers of the world. And then again he might not - Castro didn't make it down to the Gran Teatro, in spite of fears that he would arrive and fill the front three rows with bodyguards.

Simply Red have certainly created their own regime with Simplyred.com, a joint venture between Hucknall and his management company Silentway. You might even classify it as a revolutionary regime - and Hucknall is clearly relling in his new role as the architect of his own destiny.

"The best thing is just the sense of freedom that you have when you are making your own music on your own terms," he says. "I was feeling frustrated about where I sat within contracts from about 1998, so I just felt that I needed to do this. Music should feel free, and that is how I feel now. I feel liberated."

When the band released *Home* in March 2003, Hucknall and his management/record company team, led by former East West general manager Ian Grenfell, introduced to the music industry the concept of an independent, one-artist record company with major label-sized ambition.

Not content with simply marketing to the band's fanbase to diminishing returns, the new venture aimed to put Simply Red right back in the game and, with 2.6m sales of *Home* now in the bank, the first part of its mission has been accomplished. The second part, which starts now, is the business of proving that such success can be sustained and built upon.

One characteristic of the birth of Simplyred.com was the fire Hucknall reserved in his interviews for the contractual practices of the major labels. "As you go on longer and longer in the business, you start to understand what that contract actually means," he said at the time. "I pay for all the costs of recording the record and then they end up owning it. That is just an absurdity for me."

As the wheels grind into motion again, it is clear that the first campaign's successes have created a new mood of calm confidence in the Simplyred.com camp, and no-one exemplifies the change so much as Hucknall himself. "It is a less fraught time than it was with *Home*," he says. "Most of the hard work was done in setting up the operation, and now that is up and running it is just about putting out the music and co-ordinating that."

For the release of *Simplified* - a collection of new and old songs, some of them stripped of pro-



Seeing Red? Mick Hucknall in Havana, August 2005

duction touches and orchestrated, others infused with a Latin pulse – Hucknall is determined to set his revolutionary politics to one side.

"I wouldn't say I have mellowed about the record business," he says. "But I think the thing to do now is just to shut up and get on with it, and actually just do what we said we were going to do. I am in the business of making music, and I don't need to keep harping on about the industry because I think I have already said enough."

This all comes in the wake of news that Simply Red are now "well over halfway through" re-recording around 70 tracks from their 40m-selling Warner back catalogue – and thereby creating new copyrights – for future sync usage.

"We are effectively setting up a record company, and obviously it is important to have recordings on that record company," says Hucknall. "We are able to go back to our older material, but in order to justify that we felt that it was important that I reinterpret those songs, instead of just giving people the same versions. I didn't want to just have re-recordings."

Simplified is the first in a pair of albums, both of which will feature old and new material in different ratios, with the second one – titled *Amplified* – due to land in spring next year. Whereas *Simplified* consists of roughly 70% old songs to 30% new, including a cover of Leon Russell's *A Song For You*, on *Amplified* those proportions will be reversed.

The stripped-down concept of *Simplified* was born at a time last year when Hucknall's camp was reflecting on the conclusion of the Home campaign and beginning to consider its next course of action. During the same period, the singer agreed to be interviewed for an edition of *Eagle Vision's* Classic Album series of DVDs which would focus on 1991's *Stars*.

"They had me singing a song just with the piano, and everybody remarked on how the song seemed to jump out at you, and that you somehow focused back on the song, as opposed to it being a production," says Hucknall.

"So I went then to choose what I thought were some of the best songs I had written, and we tried to apply it the same way – by cutting down the amount of rhythm or production there was on it

and focusing on the voice and the orchestration. When you do something so simple, you are very exposed, so you have to get it right, and the tension you get from that can create almost a jazz quality to it, which is really good."

Among the songs on the new record are naxed versions of *Holding Back The Years* and *For Your Babies*, a Latin-ised reading of *Something Got Me Started*, the new single *Perfect Love*, which features Cuban singer Danae, and a percolating version of *Fairground*, which Hucknall likens to jazz fusion giants *Weather Report*.

The band have clearly taken care to create something new from their back catalogue, mindful of the fact that few fans are likely to be interested in replacing Warner product for Simplyred.com versions purely out of support for an indie venture. As a result, Hucknall is also satisfied that the rash of rearranged material will not render his back catalogue obsolete.

"I think the old albums and the new ones both speak for themselves," he says. "It's up to people to decide. But I think they are different enough, and I have certainly found them quite a pleasure to listen to, and bearing in mind I have been listening to these songs for 20-odd years, it amazed me how I am still able to enjoy these new versions."

But the appearance of Simplyred.com releases in the racks alongside East West CDs does have interesting implications for loyal fans. "Clearly anyone that has considered themselves a Simply Red fan would understand that they are supporting the band a hell of a lot more by buying Simplyred.com product than they are by buying Warner product," adds Hucknall.

"That includes all the musicians, because the musicians that work with us now at Simplyred.com are all working on a royalty basis. We have been unable to do that before, but we are getting now, for the first time in our careers, the lion's share of the success."

With the two album projects and ongoing Warner re-recordings, Simplyred.com is essentially doing all the things a switched-on pop star and his experienced management would do given a clean slate and the opportunity to use their imagination.

Ask Ian Grenfell, managing director of Simplyred.com and director of Silentway, Simply Red's Manchester-based management firm, whether there are any disadvantages to being independent rather than being in a major-label deal, and he'll tell you that he hasn't come across one yet.

"For instance, I think the effectiveness of our marketing spend is twice as powerful. We have very different break-even figures to majors, so we can spend £100,000 on TV and it is less of a risk to us, because we probably need to sell half as many records to make sense of it."

After only the briefest of pauses between promotional campaigns, Simplyred.com is setting out to make the most of these economies of scale once again, and the remarkable part is how little the infrastructure this time differs from the previous push. "I think there is some fine-tuning, but looking back, an awful lot of what we did actually worked last time round," says Grenfell.

To prove the point, he notes that most of this record's international distribution partners are still on board from Home, with the occasional exception. "A few didn't work out, but out of 70 or 80 countries where we release records, only three or four have changed, so that is a pretty good strike rate."

The list of international laurels won on behalf of Home makes for remarkable reading, and will undoubtedly turn the heads of many established acts who covet greater independence but can't shake the nagging doubt that only a major label can hand them six- and seven-figure sales. In the US, the album went double-platinum, shipping 750,000 copies, of which, Grenfell mentally calculates, 650,000 have now gone across the country. Given that the last Warner album, 2000's *Love And The Russian Winter*, saw the band tip to around 1.1m sales worldwide, the scale of the renaissance is striking.

In Italy, Home was the biggest international album of 2003; in the Netherlands, the band sold 135,000 copies of Home, as well as a statistically impressive 75,000 copies of the companion live DVD, recorded in Sicily.

In the US, where the band's commercial fortunes have consistently declined since *Holding Back The Years* topped the *Billboard* charts in 1986, Home sold 260,000 copies – more than five times the total sales of the previous record of new material.

"It felt like a bigger comeback than that it did here, although there is a long way to go," says Grenfell. While Home went out through Red Distribution in the US, *Simplified* will be distributed by Verve Music Group's Verve Forecast label, which was recently reactivated to house the great jazz company's non-jazz repertoire, having once adorned releases by singer-songwriters including Tim Hardin, Laura Nyro and Richie Havens.

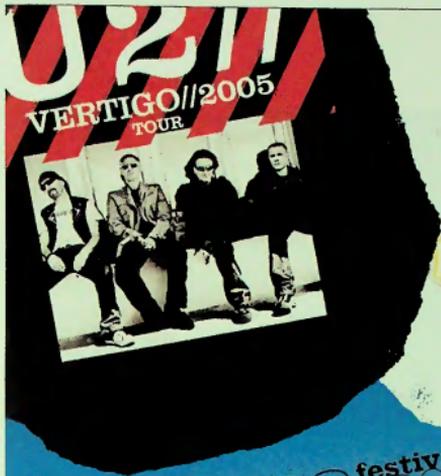
By chance, Grenfell says, the old and new format of *Simplified* has given the US label the kind of album it might well have suggested the band make, had it been involved in the A&R process.

"They are very excited about this style of album," says Grenfell. "With older artists, there is a difficulty connecting with a fanbase that doesn't want 12 new pieces of work. With *Simplified*, we have got a few new tracks, so we can lead for radio, and then we have got older songs, which are different takes on material people already know they like."

The other key change in the distribution infrastructure is here in the UK, where Ministry of Sound has given way to V2. Grenfell is at pains to point out that the decision does not reflect on Ministry's performance with Home. "We had no intention of changing from Ministry, because we were very, very satisfied with the relationship

**We are able to go back to our older material, but in order to justify that we felt that it was important that I reinterpret those songs, instead of just giving people the same versions**

Mick Hucknall



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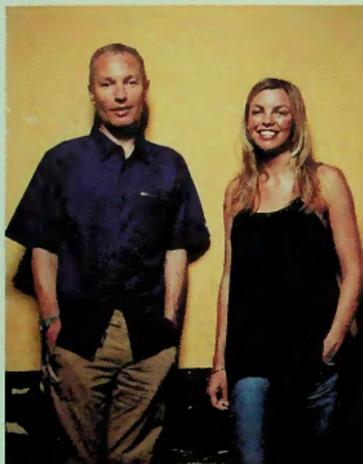
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last time around," he says. "Quite simply, V2 steamed in with a very good offer, but they will have to work very hard to do as well as Ministry did."

**Red army:**  
Simplyred.com's  
Ian Grenfell and  
Andrea Mills

This concept of artists auditioning record labels – occasionally taking up a better offer, and certainly not being embarrassed to serve their own interests – is a modern phenomenon which is very likely only just beginning. In Simply Red's case, both the management and the artist are clearly enjoying having the whip hand, although there is no real sense of a band taking its revenge on the music industry.

After all, Hucknall and almost all of those around him operated within the major-label environment for many years; if Simplyred.com is a reaction against the late 20th Century music industry, it also draws on many of its methods and, frankly, a good number of its former staff.

"If you look at our set-up, it is all people that worked for majors – we have got nine people on the team who were directors of major record companies," says Grenfell. "I think everyone thought, last time around, that we would be slowly disappearing into the sunset, but we all have a very good idea of what we are doing."

Alongside Grenfell at Silentway Management and Simplyred.com, are Andy Dodd (chairman), Tim Wilde (director of business affairs), Andrea Mills (artist & promotions manager) and Steve Crowther (financial director). The set-up is completed by Alex Noyes (marketing manager for Simplyred.com), Elaine Gwyther (online manager for Simplyred.com), Andrea Irvine (accounts for Silentway Management), Jayne Mills (finance manager for Simplyred.com), Dan Wale (accounts assistant for Simplyred.com), Jenna Steade (artist and promotions assistant), Lara Cornwall (market-

ing assistant) and Sarah Cooper (assistant to Ian Grenfell).

The bolt-on staff who have returned for Simplified and also served on Home include PR team Barbara Charone and Moira Bellas of MBC, international consultant Rainer Focke, former WEA marketing director Tony McGuinness, TV plugger Tony Barker of the Outside Organisation, radio specialists Mick Garbutt and Charlie Lycett of Lucid PR, business development consultant David Perez, and Steve Betts and Bill Whitney at Radiopromotions.

With 13 full-time staff and this cast of respected contractors coming on board as each project begins to heat up, Grenfell believes the team is a model of efficiency. "All the deals that we do, be they record deals or sponsorship deals, all seem to come together really quickly," he says. "It's like when we went to Cuba – there was Done & Dusted and ourselves, and Mick, and that was the decision-making committee."

While Simplyred.com has never been short on ambition, the last album, it is fair to say, exceeded expectations, and certainly in terms of its longevity. "It took us by surprise, because we ended up working it for 18 months," says Grenfell. "We released on Mother's Day, and we had that big 'Mother's Day effect', and then the challenge was to make it last until Christmas, which we managed to do."

This time, the company expects to spend the same amount on marketing over a shorter period, aiming Simplified squarely at the Christmas market, with a view to possible further promotion around Valentine's Day and even Mother's Day once again.



2 promo's, 1 documentary, 3 night concert shoot, 1 EPK and a TV commercial.  
Worked hard, played hard.  
Thanks Simply Red & Silentway Management for a great week in Cuba.

[doneanddusted.com](http://doneanddusted.com)

If the record should last longer than that, Simplyred.com will very likely be in the interesting position, more often witnessed in the singles and airplay chart, of watching one release go up as its predecessor passes it on the way down.

The focus on regular album and DVD releases is an understandable one for a band with the kind of mainstream audience Simply Red attracts. While Simplified is led on October 10 by its first single and opening track, Perfect Love, Grenfell freely concedes that singles fit rather less comfortably into the whole model, although they certainly have their uses.

"The challenge with any artist, such as Texas or Jamie Cullum, or any of those artists that have a very mainstream audience, is radio," he says. "Those sort of artists can often get TV much more easily, so the difficulty is coming up with songs that don't sound forced, that are true to the band, but are uptempo and work on radio."

"The morning TV shows – the GMTVs and This Mornings – work really well, especially with ballads, because it is a more female audience. You Make Me Feel Brand New, we didn't get an awful lot of TVs, but we did get the right TVs, and it worked fantastically well. When Mick was on This Morning, his performance moved the presenter to tears."

The costs of getting the whole promotional machine moving are by no means insignificant, but the potential rewards are great. "I put my house on the line for Home, as I said at the time," says Hucknall. "I just remember signing some documents a few weeks ago, and I think I have done it again."

Singing Stars:  
Simply Red  
perform at  
Knoxton's Grand  
Theatre

**We are going to be performing the new album for our Cuban friends, because I know they also understand a bit about independence**

Mick Hucknall



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Socialist club:  
Hucknall with  
local musicians in  
Havana

**The fact that Home was on Mick's own label gave it a whole momentum in terms of press**

Barbara Charone,  
MBC

Seasoned tabloid-watchers will know that Mick Hucknall has more than one house, but no one wants to lose their home, even if they own several of them. If the profitability of an entire company comes down to the success of one project, there is no excuse for allowing it to underperform.

"In our set-up meetings at the start, the biggest difference I noticed was that all the meetings were really quick," says Grenfell. "Because there wasn't really a hierarchy, you didn't have that thing of, 'I don't want to upset the MD.'"

Hucknall himself was famously sent back into the studio on several occasions with Home, having delivered what he thought was the finished version each time. These very teething troubles, as artistic temperament slowly came to grips with commercial imperative, may ironically be the reason Simplyred.com was finally able to roll out as smoothly as it did. "The album took a year longer to come out than we had anticipated last time, and so we had a year just to plan it all," says Grenfell.

Indeed, one of the interesting elements of the entire Simplyred.com concept is the way it demonstrates that even pop stars – perhaps especially pop stars – need an incentive to get out of bed in the morning. Particularly if an early start is required.

"Mick has worked harder because he is engaged again," says Grenfell. "He is just a lot more interested in what is going on now. He did some breakfast radio the other day, which he has never done, but when we ran it past him, assuming he wouldn't be interested, he just said, 'Why wouldn't I? This is my record.'"

**SIMPLY RED**  
Home

**SIMPLIFIED**  
SIMPLY RED

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The manager believes the entrepreneurial nature of the set-up chimes with Hucknall's Manchester roots. "He sees it like he is back being the bloke with the small operation," says Grenfell. "He sees it in a very cottage-industry, working-class, cause-and-effect-type way. And we certainly don't worry about being cool."

Not cool, no, although starting out in the mid-Eighties, their ranks bolstered by three former members of Joy Division's Factory Records labelmates the Durutti Column, Simply Red can claim to have been briefly that. "The first year Simply Red came out, they played Glastonbury and were on the cover of the *NME*," says Grenfell. "But the music has never been a trendy type of music."

And if Hucknall is not desperate to follow current trends, it is probably because he does not have a great deal of respect for them. "What you have on one side is this really polished music, sold like soap powder, and then you have this very pigeonholed indie scene of four lads clanging about on a guitar, and I think that independent music can actually be broader – it doesn't have to be so limited," he says.

"Bearing in mind that we are now very much an independent band, I would like to say to the whole scene that I would just like to see a more variable stylistic input. I don't see why it has to be so limited, and I am just proud that we are offering people out there who love music a broader alternative."

Simply Red have never exactly had an easy ride with critics over the years – something that is arguably less a consequence of Hucknall's music than his appearance. He has said in the past that

he regards comments about his hair in the same light as racist insults. Certainly – and rather surreally, when you think about it – his red hair and his refusal to apologise for it seem to be at the heart of the band's poor critical press.

But the best defence against such sniping is probably the sheer scale of the band's success. Stars sold 4m copies in the UK alone, and was the biggest album not only of 1991 but of 1992 as well. "That just seems mad now," says Grenfell. "With piracy and the market divisions we have these days, I doubt there would ever be a UK 4m-selling album again. Everything has changed."

In the face of these changes, what Simply Red have done in setting up their own label without sacrificing any of their commercial clout is something that makes them unique among their contemporaries, and which has earned them new respect in the industry and in the media.

"Home was certainly the best-received and best-selling Simply Red album for a while, and the fact that it was on Mick's own label gave it a whole momentum in terms of press," says Barbara Charone. "The fact that he could talk about the label was a big bonus – he enjoyed talking about it and the press was very positive."

Hucknall also recalls the encouraging reaction to Simplyred.com's first steps as an independent label. "We were pleased by the support we got," he says. "What I appreciated was that people were open enough to see that there could be a new way of doing things; it didn't have to be done in the same old way."

"We were just really pleasantly surprised by how we got support from radio and from the var-

**What I appreciated was that people were open enough to see that there could be a new way of doing things; it didn't have to be done in the same old way**

*Mick Hucknall*

ious parts of the music media who just gave us a bit of a helping hand, you know? I hope it has set an example – I'd like to think that some other people will take the same route, because it is certainly working for us."

Hucknall professes himself uninterested in the possibility of fostering other artists under Simplyred.com, even though his love of music is genuinely in no doubt – Blood & Fire, the reggae label he part-owns, does fine work in rehabilitating neglected repertoire. "That's not something I want to do," he says. "That's not what I'm doing it for – I'm a songwriter, bandleader, singer. I'm just going to stick to that."

But it is hard to miss the gleam in the eye of Ian Grenfell when the talk turns to broadening the Simplyred.com palette. "As much as Mick doesn't have ambitions to work with other artists, there is an awful lot of skill here that could be applied to other major acts in our situation," he says.

Other established artists and their managers have been in touch looking for the magic formula, and understandably so. "The biggest issue with people who are considering doing it is the safety net, it's the advance," he says. "But as well as getting artists calling, we've had a lot of banks on the phone. If you did get other people wanting to go down this route, there is money there for it."

"There is no reason to suppose, after all, that this is a business model which could only suit Simply Red. Mick Hucknall and his independent label may very well be enjoying standing alone as they prepare to do it all again, but it is a safe bet that there will be others looking for some of the same independence before long."

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## Simplified: Mick Hucknall discusses his new album with Alan Jackson

The title in one way seems blindingly obvious. Simplified, is a nice piece of word play on the band's name, but where did the title come from?

"It's the first album title that I have not come up with, it was actually Ian Greenfell's partner, Elyse, who came up with the idea. Initially I wasn't that crazy about it but I have the title to the follow-up album and it goes great with that."

I haven't heard the final track listing but tell me about the version you have got here for Something Got Me Started.

"The man who has to take all the credit for that is Andy Wright who I have been working with since Fairground actually; that was the first song that we worked on. The music that I have done on the album, some of it had this slightly Latino theme to it and a sort of JoJo Gilberto acoustic lazy style of sound. Ian [Greenfell] then mentioned to Andy that we were doing this thing in Cuba and did he have any ideas that would fit into the Latino idea and [consequently] we got Andy Wright on a roll. He came up with some stuff for the song, 'Your Perfect Love, this brass riff that was just so evocative, then he did the same thing with Holding Back the Years and with Something Got Me Started. I've just done a little bit of extra production on the songs and they were complete. I haven't even touched Something Got Me Started, that's how he left it and I think it's brilliant. Really love it."

Holding Back the Years is completely different to the original, tell us about that.

"Again, it's Andy putting a Latino edge on it. I think I did with that was add two additional guitars from Kenji [Suzuki] and Andy had the sound in the bag really; it just fits in so well with the project."

That was a song that 17-18 years ago was a major hit in the UK and it was a number one in America. As a songwriter, it must give you enormous pride to think that you have written and seen a song become a classic.

"It's one of those ones where it went right away. I find that the record, the sound and my voice is so much deeper and enriched and sounds so big and fat. When I listen back to the original recordings on the album, we have got a version of Sad Old Red and I listened to the original of that and Holding Back the Years, I sound like I'm seven years old! Then I hear myself now and my voice is just so much bigger. I wanted the music and the songs to be represented and this is the way that I wanted it to be represented. In a timeless way. Whereas I think the first recordings are within their time; they sound like they are made in



the Eighties and they sound very 1985. I think with these new songs somehow we've lost a lot of the contemporary production values; they just seem to speak for themselves, so that in 10 years' time they won't sound like they are made in 2005, they could have been made anytime before the past 30 years."

Talking about songs that have become classics, you have decided on this album to cover Leon Russell's A Song For You. When did that song first speak to you and why did you decide to cover that song now?

"I think I first got that song about 12 years ago, the version I love the most was the Donny Hathaway version and I would never touch the song as I thought you couldn't improve on Donny Hathaway. Again, Ian Greenfell, my manager was saying, 'You should sing this song,' and I thought 'Well, I love this song' and it was just a question of how to work it in a way that becomes akin to Simply Red as opposed to just regurgitating somebody else's version. Once we got through that, we have now got our name stamped on the songs."

Would you agree that this is a song where there is an appropriate time in a person's life that they sing it? "Very much so yes, but then you think, well, I have been doing this for 21 years, which is quite a long time. When it says, 'I've acted out my life in stages,' anyone who has

been in my position would listen to that and think, I have and I am and that's what my life has been about. It's such a remarkable song in that sense. When I'm writing and recording, you're thinking very intimately, you're not necessarily thinking about being in front of a thousand people and that song encapsulated both sides. I've acted out my life in stages when ten thousand people are watching, but we're alone now and I'm singing this song for you. It kind of does both and fulfills both functions. That's the brilliance of the lyric."

The next song here in my listing is Sad Old Red from Picture Book. "I'm particularly proud of this version, I think it's an awesome version and I think that people who don't appreciate many of the songs is if they have a problem with me personally. If you're ears are liberated, then there's some music on this album that is just astounding. One of my great musical moments, if I was ever going to go up to St Peter's gate and say 'Let me in'; I'd point to the solo that Ian Kirsham plays, at the first time when he comes in on that song is one of the greatest moments in musical history I think, in my taste. In jazz or any other medium, it just blows me away every time that moment happens. I'm so proud to have this long relationship with Ian and we've actually started writing songs together as well on these

sessions. He's such an awesome player and great musician to have in the band to help explain my madness. I would come up with ideas but I needed someone to help me explain to the other guys in the band where we were to go with the ideas and that's what Ian has always fulfilled for us."

What about More?

"More, I love. I've always loved this song. There was a time around making Picture Book, I'd been listening to Alex Saldick's work, the work that he'd done with Grace Jones and Sly and Robbie. I was very much trying to get the band at the time and the production to sound very much like this kind of era where it's kind of reggae-ish but not entirely reggae. That's what I tried to get with More and I do feel like it does introduce part two of the album in a way. So we've left Europe and suddenly hit South America and the Caribbean, so enjoy the ride."

For Your Babies is next?

"That's one of my best songs I think. I have a lot of friends and met people who have children and they couldn't understand how I could have written this without having children myself. I take that as the most enormous compliment because it's one of those sorts of tear jerkers for those people and I'm very proud to have written it. This is a particularly beautiful version with the strings; the softer songs go so well with the strings."

Every Time We Say Goodbye, the Cole Porter song, it's not such a stripped-down version, it has strings and it's quite built up again, how does it differ from the version that you recorded all those years ago.

"I hate to correct you but there are no strings on it. I think the reason why you say that is the original has a piano and a cello, this one has a piano, guitar, double bass and very minimal drums and a trumpet; so there is more music on it. This is more of a classic jazz set-up than the original version; I think this has a different mood to the original. The original is very much an English country garden one whereas this one has a very Blue Note, black American jazz feel."

Smile, I can imagine Frank Sinatra doing that?

"It's very much done in a crooning style. It could be from the Sinatra, Tony Bennett style; it could be any of those people singing that song. It's just to add another dimension to the styles of music that I love. I love that style of singing. It's kind of rarefied now; when people try and it sounds so clichéd, which is why I wanted it to be an original song as opposed to just doing a cover and some kind of croon as standard."

If you add up all the song parts of this album and you read it as a postcard from where you are from this point in your life, it does sound like the work of a very contented man, more so perhaps than we have ever seen you before in your music. Would that be a correct reading of it?

"In interviews that I did for the Home Project, it was really dawning on us, on the entire team actually, how incredibly liberating this was for us to make this album and we did so well with that project, it was well received and got a lot of support from people who were also equally as tired of the general music industry as it stands. I found it incredibly rewarding and liberating so that we now can just make the kind of music that we want to make and that's how it feels to me. It just feels so relaxed and free. I'm also reaching a time in my career where my voice is at its absolute peak. I think your voice just physically starts to peak at the age of 45 and then from the age of 50 onwards begins to fade. So I'm really at my vocal peak, and what a time to be at my peak when I'm making my own music with my own label and with my own fantastic team. So it could be a better time. I'm already thinking ahead with the next album which I know is very different to this album but is somehow very much a sister album to this album, so we have got many cards under the table."

# Club Charts 01.10.05

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	DANNI MINOGUE & THE SOUL SEEKERS	PERFECTION	Capitol
2	D.O.M.S. FEAT TECHNOTRONIC	PUMP UP THE JAM	BMG
3	OLIVIA BASSOLES FEAT MICHIE	ONE WATERBURY	Mercury
4	SUGARBABES	PUSH THE BUTTON	Mercury
5	SAPHRAM	LET PUSH YOUR BODY	Mercury
6	RACHAEL STARR	TILL THERE WAS YOU	Mercury
7	STEVE MAC & MOSSQUITO	STEVE SMITH LOVIN' YOU MORE	Mercury
8	CONJUURE	ONE EXTRAORDINARY WAY	Mercury
9	ROBBIE RIVERA FEAT JESUS JONES	HIGH HERE	Mercury
10	SIMPLY RED	PERFECT LOVE	Mercury
11	MEDCAB DANCE	THE MESSAGE	Mercury
12	JENN JAMES	COME BAIN DOWN SHINE	Mercury
13	NAÏE CLINT	THE MESSAGE	Mercury
14	KIRSTY HAWKSHAW	REACH FOR ME	Mercury
15	CREAM VS. THE HOXTONS	SUNSHINE OF YOUR LOVE	Mercury
16	CHOSEN FEW	THE AFTER PARTY	Mercury
17	TINA YU	DOWN WANT ME	Mercury
18	TONI MONY	YOUR BODY	Mercury
19	ROYKSOPP	49 PERCENT	Mercury
20	X-PRESS 2 FEAT KORTI WAGNER	GIVE IT	Mercury
21	CHARLOTTE CHURCH	CALL MY NAME	Capitol
22	ULTRABEAT	FEEL IT WITH ME	Capitol
23	DU BOMBA & J. PAOLO	FEAT. SANDY LAMB ESIMAL	Mercury
24	BOB SINCLAIR	FEAT. GARY FINE LOVE GENERATION	Mercury
25	ERNESTO VS BASTIA	DARK SIDE OF THE MOON	Mercury
26	THE MODERN JANE	FALLS DOWN	Mercury
27	ONE HIT WONDERS	GRADE OF GOD	Mercury
28	VORTEX	FEAT. DORIANE	Mercury
29	MARQUIS BOSS	SAMPLER (DJ SAMPLER)	Mercury
30	ALEXIS STRUM	BAU HAIRBUT	Mercury
31	SEX ON MONDAY	BEING BACK THE LOVE (HOLD ME DOWN)	Mercury
32	ROCKY MAZINI	FEAT. FAT JOE & AMERIE I DON'T CARE	Mercury
33	INJOY BELL	CRAZY	Mercury
34	BASEMENT JAXX	DO YOUR THING (2005 REMIX)	Mercury
35	LUNA TO NEW AI	FEAT. ROBERTO GONZALEZ	Mercury
36	CLUB KILLER	24.7	Mercury
37	FREEDOM FIVE	NO MORE CONVERSATIONS	Mercury
38	BODYPOCKETS	ROUND & ROUND	Mercury
39	LEAH CONTACT	HIGH	Mercury
40	FALSH EVANS	WESCHERIZED	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

- 1 DANNI MINOGUE & THE SOUL SEEKERS - PERFECTION
- 2 D.O.M.S. FEAT TECHNOTRONIC - PUMP UP THE JAM
- 3 OLIVIA BASSOLES FEAT MICHIE - ONE WATERBURY
- 4 SUGARBABES - PUSH THE BUTTON



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Simply Red mixes of Cuban-favoured track

Danni Minogue teams up with Soul Seekers

## Simply Red in comeback

By Alan Jones

Even weeks ago, Soul Seekers topped the Upfront and Commercial Pop charts with Turn Me Upside Down, an instrumental track based around Vicki Sue Robinson's Turn The Beat Around. This column opined that "if Turn Me Upside Down were to appear in a fully voxed version, its chances of success would improve considerably".

Sure enough, a new mix of the former instrumental, hitching a Danni Minogue vocal to the backing track, was duly recorded, and certainly sounds more like a potential hit. Now titled Perfection (Danni Minogue, Down), and credited to Danni Minogue & The Soul Seekers, the refurbished track has been fully serviced to clubs, and jumps 9-1 on the Upfront Chart while narrowly missing out on a return to the Commercial Pop Chart summit, where it moves 16-2 - an updated version of the 1989 hit Pump Up The Jam, credited to D.O.M.S. Feat. Technomic, leads the way.

Meanwhile, one of the fastest moving records on both charts is Perfect Love by Simply Red. A Cuban-favoured rejoinder from Mick Hucknall and his sidelicks, the track serves as the first single from their new album Sunshined. Recast for dancer-floor consumption by Roger Sanchez, Lee Cabrera, Love To Infinity, Motivo and Kurts Mantronik, it soars 30-10 on the Upfront Chart while debuting at number 11 on the Commercial Pop Chart, where it is the highest of 10 new entries.

On the Urban Chart, Kanye West's God Digger sparkles again at the top of the chart, once more holding off OutKast. Control by 50 Cent and Pussycat Dolls. Don't Cha by a small margin. The charts' been particularly wiggly recently, but it shows signs of moving again, with new offerings from three female stars - Olivia, Ms Dynamite and Missy Elliott - all climbing into the Top 10. After hanging around just outside the chart for a couple of weeks, I Changed My Mind by Keyshia Cole finally makes the grade, debuting at number 17, while there are also new entries from Vanessa Brown, Ryan Leslie, Alicia Keys and Marquis Houston.

### COMMERCIAL POP TOP 30

- 1 DANNI MINOGUE & THE SOUL SEEKERS - PERFECTION
- 2 D.O.M.S. FEAT TECHNOTRONIC - PUMP UP THE JAM
- 3 OLIVIA BASSOLES FEAT MICHIE - ONE WATERBURY
- 4 SUGARBABES - PUSH THE BUTTON



Produced in co-operation with the BPI and BPIA, based on a sample of more than 4,000 record outlets.  
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As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 01.10.05

### SINGLES

	AM		
1	1	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	RCA
2	2	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	RCA
3	2	SEAN PAUL WE BE BURVIN'	WIPAC
4	3	FRANZ FERDINAND DO YOU WANT TO	Domino
5	4	KATIE MELUA NINE MILLION BICYCLES	Parrallem
6	5	DANIEL POWTER BAD DAY	Worner Brothers
7	4	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Bluebird
8	3	GORILLAZ DARE	Parlophone
9	6	KELLY CLARKSON BEHIND THESE HAZEL EYES	RCA
10	8	RIHANNA P.O.N DE REPLAY	Def Jam
11	6	STEREOPHONICS DEVIL	VP
12	7	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	Interscope
13	6	DAMIAN "JR GONG" MARLEY WELCOME TO JAMROCK	Island
14	9	COLDPLAY FIX YOU	Parlophone
15	8	HARD-FLIVING FOR THE WEEKEND	Nonesuch
16	12	DAVID GRAY THE ONE I LOVE	Atlantic
17	15	KT TUNSTALL SUDDENLY I SEE	Reprise
18	6	BON JOVI HAVE A NICE DAY	Mercury
19	13	JESSICA SIMPSON THESE BOOTS ARE MADE FOR...	Columbia
20	17	OASIS THE IMPORTANCE OF BEING IDLE	Big Brother
21	16	SIMON WEBBE LAY YOUR HANDS	Interscope

### ALBUMS

1	1	DAVID GRAY LIFE IN SLOW MOTION	Parlophone
2	6	BON JOVI HAVE A NICE DAY	Mercury
3	4	BARBRA STREISAND GUILTY TOO	Columbia
4	2	JAMES BLUNT BACK TO BEDLAM	Atlantic
5	4	IAN BROWN THE GREATEST	Fiction
6	3	KT TUNSTALL EYE TO THE TELESCOPE	Reprise
7	5	KANYE WEST LATE REGISTRATION	RCA
8	4	COLDPLAY X&Y	Parlophone
9	9	KELLY CLARKSON BREAKAWAY	RCA
10	4	DANIEL O'DONNELL TEENAGE DREAMS	Bluebird
11	14	FAITHLESS FOREVER FAITHLESS - GREATEST HITS	Dosy
12	6	QUEEN & PAUL RODGERS RETURN OF THE CHAMPIONS	Parlophone
13	6	GORILLAZ DEMON DAYS	Parlophone
14	7	KATSER CHIEFS EMPLOYMENT	Bump & Polaris
15	8	PUSSYCAT DOLLS PCD	AMM
16	11	GOLDIE LOOKIN' CHAIN SAFE AS FUCK	Atlantic
17	11	JACK JOHNSON IN BETWEEN DREAMS	Island
18	4	STATUS QUO THE PARTY AINT OVER YET	SonyBmg
19	6	THE STONE ROSES THE STONE ROSES	SonyBmg
20	17	OASIS DON'T BELIEVE THE TRUTH	Big Brother
21	6	TRACY CHAPMAN TRACY CHAPMAN	Big Brother

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Chart	Artist	Track	Peak	Weeks on Chart
1	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
2	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
3	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
4	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
5	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
6	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
7	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
8	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
9	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
10	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1

### PRE-RELEASE AIRPLAY TOP 20

Chart	Artist	Track	Peak	Weeks on Chart
1	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
2	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
3	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
4	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
5	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
6	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
7	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
8	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
9	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
10	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1

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 Todd Terry - "Keep on Making Moves" - Mainstream  
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### COOL CUTS CHART

Chart	Artist	Track	Peak	Weeks on Chart
1	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
2	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
3	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
4	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
5	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
6	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
7	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
8	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
9	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
10	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1

### URBAN TOP 30

Chart	Artist	Track	Peak	Weeks on Chart
1	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
2	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
3	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
4	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
5	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
6	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
7	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
8	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
9	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
10	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1



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Chart	Artist	Track	Peak	Weeks on Chart
1	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
2	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
3	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
4	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
5	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
6	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
7	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
8	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
9	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1
10	21 SAVANNAH	ROCK ON! (feat. JAY-Z)	1	1



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# Indie retailers conference was a massive triumph and can only get better and bigger

## Bard gets it spectacularly right

EDITORIAL  
MARTIN TALBOT



When the team at retailers' association Bard first spoke seriously about organising an indie retailers' conference, they hoped for around 50 or so to turn up. And even that was considered optimistic.

In that context, last week's inaugural event in Birmingham was a massive triumph for all involved. Anyone who scanned the gathering of more than 150 retailers could see that with their own eyes.

The initial caution was understandable. There have been occasions in the past when such retail gatherings have scarcely managed to draw delegates in double figures. But what last week's event demonstrated is that if you get it right, such an event will flourish.

Independent retail is a high risk, seat-of-the-pants experience at the best of times and a day off the shop floor is not easy to justify.

But the overwhelming verdict from those retailers I spoke to last Wednesday was that Bard – Kim Bayley, Paul Quirk and all – got it spectacularly right.

There will always be gripes. At least a couple of the major groups' presentations were criticised for failing to take the audience into account and leaving in some of the more "supermarket-focussed" projects, but independent retail is a broad sector and while some are

more left-field, others take a more chart-oriented view.

The only aspect where the event was perhaps lacking was in scale, but every first step must be careful and tentative. And, having taken its first step, Bard's conference should look to stride out in future years.

There is scope to give the floor to a more eclectic range of distributors – thus satisfying both left-field and mainstream retailers by providing information about every release – and a debate on retail issues, or a keynote from one of the suppliers' most senior executives, would also satisfy the need for more communication between the suppliers and the most isolated retailers.

Of course, those who couldn't make it last week can get a feel for the releases being prepared for this autumn from the official conference brochure which comes with this week's issue of *Music Week*.

But any indie retailers out there who couldn't make it last week should promise themselves on thing – that they don't miss out next time. And there should be a next time.

The demand for such an event is now firmly established. The Bard Indie Conference should return next autumn – bigger and better.

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## Move to Friday chart backed by German trade and media

VIEWPOINT  
GERD GEBHARDT



In future, German music fans will hardly be able to wait for Fridays. New releases in Germany will regularly be available in the shops on this day. The brand new charts will also be presented from Fridays, so that customers can head off into the weekend knowing what is happening on the music scene. Trade and media partners are all for it. We expect even more customer service and new stimuli for the music market from this.

The data collection for the charts used to run from Monday to Saturday; now it runs from Fridays

**We have come up with the right idea at the right time**

to Thursdays, beginning last week. The new charts will be published for the first time on October 7. The rhythm of the data collection for the charts will be brought forward so that the new charts will come out with the new releases on Fridays in future.

The introduction of Friday as the Music Day is being accompanied by a marketing campaign. The logo depicts a tear-off calendar bearing the words, "Friday is Music

Day!" Further advertising in the form of a trailer is being used, while the logo will also appear in newspaper and magazines.

The new measures were discussed with all those involved from the music industry, trade and media. The member companies of the German trade association for music and media support and explicitly welcome Friday as the Music Day. Trade partners and customers alike are taking advantage of the integration of the music day into that part of the week during which purchasing power is at its highest. Trade is therefore sure that customers will gladly embrace Friday as the Music Day.

Media partners are united in their backing of the new idea. In future, MTV Germany will no longer be compiling the chart shows at the weekend with the songs from last Monday, but rather with the latest top hits from Friday. Many radio stations are jumping on the bandwagon, too. Major online partners such as T-Online and AOL are using the logo for the Friday as Music Day in their advertisements. The great support for this idea confirms: we have come up with the right idea at the right time. Friday is Music Day!

Gerd Gebhardt is president of IFPI Germany

## Should Apple adopt tiered pricing for its downloads?

The big question

**Apple CEO Steve Jobs last week used a conference speech to accuse record companies of "greed" for pressing for iTunes to introduce a tiered pricing structure. Should Apple be more flexible or is this blanket price the right policy?**

**John Forsyth, Mute Records**

"Tiered pricing is inevitable if iTunes are to continually grow their depth of catalogue. It makes no sense that there's tracks on iTunes you can't buy 'unbundled' right now due to their length, but an album can't be 'bundled only' when an artist wishes it to be."

**Ben Drury, 7 Digital**

"There are two issues here. I am a believer in variable pricing and we have always supported it. We have seen consumers are willing to pay more for something special, for example the official Band Aid download sold tens of thousands of copies despite being priced at £1.49. The second issue is labels putting wholesale prices up and, at such an early time in the market, any large price hikes could be dangerous."

**Leanne Sherman, Napster**

"This dispute highlights the testing problems involved in trying to migrate high street shoppers to a pure online store, which is why we believe that subscription is a far better proposition for labels, consumers and MSPs."

**Alison Wenham, Aim**

"I think we should introduce a tiered pricing structure. A blanket approach might suit a simple retail product, but this is not a simple market and a single price policy doesn't reflect the value of music in today's market. Price flexibility is the way forward."

**Adrian Pope, VitalPias Digital**

"Different services will distinguish themselves in different ways and some will do this in their pricing policy. Flexibility and options are always welcome when presenting a release and providing labels are aware of the different services, policies there should be something for everyone."

**Dave Morgan, FreshDigital**

"The pricing is right. You are devaluing music if you are selling it for 25p a download. Some sites are selling exclusives for £1.50 and they are selling. If anything I would like to see pricing go up."

**Marc Connor, Air International**

"I'm not saying they've got the pricing right at 79p, but how can you determine that one particular song is worth more than another? We've always enjoyed working with iTunes and they've helped Jamie's (Dullman) career all the way through."

**John Strickland, TuneTribe**

"Tiered pricing is definitely the way forward. Steve Jobs has shot himself in the foot by wanting to keep the blanket price of 79p and this is why he still cannot sign two of the majors in Japan."

# Acclaimed composer **Michael Nyman**, who tours the UK next month, explains how going it alone is the best way to make it in classical music

## Quickfire

**Why did you decide to embark on your first solo tour now?**

It's the first time that I've done something like a rock musician, which is to go on tour to promote an album. I'm releasing *The Piano Sings* on my own MN Records, which is a collection of work from several films. I think the album is very strong and playing live is a great marketing tool. Also, it'll be just me and a piano, so it gives audiences who've been listening to me for years a chance to hear a different voice, because most of these songs have never been heard as solo piano works. When I work, most things start as piano pieces and build from there into the sort of things you hear on *Wonderland*, so this is a way of restoring the original scale and modesty.

**But *The Piano Sings* isn't the only thing you're bringing out this year. By the time the tour starts, there will be three releases through the label, and we'll be looking to release five or six by the end of the year.**

**Why did you decide to establish your own label?**

I've been releasing albums since 1976 and had contracts with all majors apart from Sony. There's a certain amount of frustration, because I'm incredibly prolific and like to bring out lots of releases within a short space of time, whereas record companies like to have one release out and then flog it to death, but classical artists don't get that way. I'm bringing out the soundtrack to *The Libertine*, starring Johnny Depp and John Malkovich, and I think it will be the most exciting score since *The Piano* and there's no way I'd want a major label to say "I don't want an opera release out at the same time." It's a much more logical extension of what I do as a composer than being in a big conglomerate.



where you have two weeks of marketing spend behind you and then you're on your own.

**How difficult was the process of starting a label?**

Not that difficult, really, because I'm working with Declan Galpin, who I worked with on *Drowning By Numbers* and he's known my work for more than 15 years. He doesn't come from a classical background, but he's sold more classical albums than anything else. It wasn't a complex process - I just put my hand in my pocket and paid for it. Since I made a bit of money on *The Piano* rather than spend it on a racehorse or something, it's nice to be able to put it back into something music-related and set up my own label. It also gives me more creative control. I've got into photography - and this isn't a vanity thing because I think they're strong images - and I'll be using my pictures as artwork on all the albums.

**How does the creative process for a score work? Do you see the film and hope inspiration strikes or do you bring your own preconceived ideas to the table?**

Sometimes it's both. One of my most

famous pieces, from *The Cook, The Thief, The Wife And Her Lover*, was used because the director described the sort of music he wanted and I pulled something down from the shelf and said "Like this?" and he said "Exactly like this. Can't you create something like this?" And I told him it was something I'd written for the Haysel Stadium tragedy some years before, and told him he was welcome to use it but I didn't want to try and copy it. So that's what he did.

**How much of an impact did *The Piano* have on your career?**

It was a very good impact because it brought my music to an audience that didn't know what I did. But there were downsides, because certain people in certain areas of the classical music industry turned their noses up because it was so popular and they thought it was my only voice, meaning they felt they didn't have to deal with me. But their pigeonholing is something of an occupational hazard in this industry. Michael Nyman has produced scores for films such as *The Piano*, *Galatea* and *Wonderland* as well as operas such as *Man And Boy*. His national tour starts on October 10.

## DOOLEY'S DIARY



### Bard on a winner despite moans

Remember where you heard it? Few could argue that the first indie retailers' conference staged by retailers' association **Barb** last Wednesday was anything less than a runaway success. There were some moans though, one attendee cried that the presentation by one of the majors' presentations was more suited to a supermarkets' conference than one for the indie sector, while another insisted that he wanted a fully fledged debate about retail issues. But this was "all about the music", to steal **Barb's** catchline. And common consent crowned **Walford's** presentation as the best of the lot, including musings from labels chiefs **Richard Russell** (from XL), **Laurence Bell** (Domino), **Mark Jones** (Wall Of Sound), **Mark Richardson** (Independence), **Simon Durance** (Defected) and **Steve Rockett** (Warp). Come **Ross Noble's** appearance as **Irman** caused a few raised eyebrows, particularly at the suggestion that the venerable retail association be renamed as "a pig's cock". "It would certainly be a talking point," the comedian said, "and a hell of a logo." Indeed, **Ply** a certain **West London** studio which has been hunting for the male who secretly filmed a certain supermodel and her symbolic boyfriend snorting cocaine on their premises and sold the results to the **Mirror** for a purported six-figure sum. They have since had the paps camped outside round the clock. Must have been a crazy journey to the Court of First Instance last

week for **Impala** and its allies. They were making the trip from **Brussels** by car, presumably every penny saved counts for the fighting fund. **Island Records UK** is ecstatic to learn it has ranked in third place on a US website quizzing thousands of unsigned artists about which label they would like to sign with. The **Home of U2** and **Keane** polled 37% of the votes on [www.hi2quarters.com](http://www.hi2quarters.com). **Instant only** by **Sony BMG** New York-based **Arista** (5.1%) and **J Records** (4.2%). **Grime** star **Kano** was clearly overjoyed by his new single's **Top 30** placing. "It's alright," he said with a shrug at the **Mobo** reception last Thursday. "I'm more interested in albums anyway." **Polydor** has concluded a deal with **Fantastic Plastic** for hotly sought after group **Gullemotus**, so everyone can put their cheque-books away for the time being. On a similar note, which popular UK indie is close to inking a deal with **Cap Vibe** Hands Say **Yeah!**. Congratulations to young publisher **Stage Three** which has a UK roster of seven - three of which were in the **singles' Top 50** last week. Not content with its conquest of modern British rock with the success of **Help: A Day in the Life**, **War Child Music** is auctioning a collection of rare **Beat** **Geese** gold and platinum discs, all of which were presented to **Blue Weaver**, who in turn donated them to the charity. The jewel in the crown is a **Saturday Night Fever** presentation disc. The auction will start on **Apple** at 6pm, this Sunday. **Look** is auctioning a groundbreaking deal with **Essay** to upload unsigned bands at the conference has paid off big time, with **ITC** **Unsigned** already moving into the **Top 20** on the **iTunes** **Top 100** albums. After a long search and a bold ad in its very publication, **Radio One** is now getting underway with interviews to find a successor to **EMI Music Publishing**-bound **Alexis** **Donnelly**. Down a few corridors, **6 Music** has been spreading its wings, teaming up with the **Club Fandango** team for a new monthly night at **Water Rats** in London. The night will also place on the **bat** **Wednesday** every month, launching **October 26**.



Most people probably would not choose to celebrate their 21st birthday by performing tracks from their highly-anticipated new album in front of a crowd of industry bigwigs. But then **Katie Melua** is not most people - and besides, she was joined by a hefty group of her best mates. Dramatic boss **Mike Bolt** was tooken with **Melua's** birthday performance at the **Hammersmith Palais** that he even got on stage for an impromptu jam. Guests at the star-studded event included **Cilla Black** and **Cloris Tarrant** (pictured, with **Melua**).



**Kanye West** proved this week that it's not all guns and girls in the hip hop world - the rapper brought his inner city beats to **St. John's Wood** in North London, with an intimate live performance at the **Abbey Road** studios. A number of stars rubbed shoulders with competition winners at the event, including **Boyz n the Banda**, **Ex-11** and artist and top-selling artist. **Pictured**, left to right, are **Universal Music Group** International and UK chairman/CEO **Lucian Grainge**, **Island Def Jam** **CEO** **Antonio "LA" Reid**, **Mercury Records** management director **Jason Hill**, **Def Jam** president and **CEO** **Jay-Z** and **Goe Robson** (management).



**Cue Laurie Holloway** and that famous theme music as **Michael Parkinson** was in town (well, **Croydon**) last week, ready to offer up some expert advice to **Brit School** students considering a possible career in the music. **Parky** followed a tour of the school last Monday with a question and answer session discussing everything from interviewing a **High School** **Mickdam** to having **Rick Astley** playing in his pub that very night. The visit was a neat prelude to the **chatshow** king being honoured on **November 7** at the 14th annual **Music Industry Trusts' Dinner** at **London's Grosvenor House Hotel**, with proceeds going to the **Brit School** and **Norfolk-Robbins Music Therapy**. **Pictured**, left to right, are **Brit School** principal **Nick Williams**, **Parky** and **Harrow Crawford**, a **Norfolk-Robbins Music Therapist** based at the **Brit School**.

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# The Magic Numbers

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# Datafile

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Week 39

Upfront p26 TV & radio airplay p29 New releases p32 Singles & albums p34

## FAST CHART

### SINGLES

**NUMBER ONE**  
PUSSYCAT DOLLS DON'T CHA (A&M)

With sales of 195,164 on its first 20 days in the shops, Don't Cha is the seventh biggest seller of the year. The Pussycat Dolls' album includes covers of Soft Cell, Nina Simone and Dean Martin hits.

### ARTIST ALBUMS

**NUMBER ONE**  
DAVID GRAY LIFE IN SLOW MOTION (Atlantic)

It is David Gray's second week in a row at number one and the Atlantic label's 11th in 12 weeks. Life In Slow Motion's sales are shadowing his previous album A New Day At Midnight, achieving 97% of its predecessor's sales on week one, and 98.3% of its week-two tally.

### COMPILATIONS

**NUMBER ONE**  
DANCE PARTY (Sony/BMG/UMTV)  
After scoring identical sales to the number two compilation, Massive R&B Volume 2 and boating it on "fractional" sales last week, Dance Party pulls decisively ahead, riding a 4.5% increase in sales to 21,167, while its rivals slip 1.2% to 20,012.

### AIRPLAY CHART

**NUMBER ONE**  
KT TUNSTALL SUDDENLY I SEE (Relientless)

Continuing its slow fade on sales - it dips 15-17 this week - KT Tunstall's third single strengthens its lead atop the airplay chart, where it had a considerably bigger audience last week than new runner-up Robbie Williams' Tripping.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
The Corrs Home (Atlantic); The Mitchell Brothers A Breath Of Fresh Air (6/9); Sheryl Crow Windflower (Atlantic); Jamie Cullum Catching Tales (J.C.); Sean Paul The Trinity (Atlantic); Katie Melua Piece By Piece (Dramatico); Andy Bell Crazy (Sanctuary)

**OCTOBER 3**  
The Beta Band Greatest Hits (Regal); Noise Next Door Play It Loud (Warner Bros); Ms Dynamite Judgement Days (Polydor); Franz Ferdinand You Could Have It So Much Better (Domino); Leftfield A Final Hit (Hard Heads); The Get Back Thunder, Lightning, Strike (Mercury/Indies)

**OCTOBER 10**  
Sugababes Taller In More Ways (Island); Ricky Martin Life (Sony BMG); Tatu Dangerous And Moving (Polydor); Paul

## The Market

### Downloads reach new high point

by Alan Jones  
Despite holdovers with reduced sales at the top of both the singles and albums charts, both sectors remained extremely healthy last week.

Overall, singles sales declined just 0.7% to 902,208 weekly sales, beating the 900,000 mark for the third week in a row. It is the first time sales have sustained this level for more than a fortnight since June 2002. Sales then, of course, were only physical but now include downloads.

Physical singles last week of 347,642 represented just 38.53% of total sales, with downloads reaching a record high (out of 24 weeks since they were counted) of 554,566 and a record share of 61.47%.

Singles sales for the past three weeks total 2,72m - an 80.7% increase over the same period last year, although physical-only sales, at 1,10m, are 27% down.

Meanwhile, the start of new clearance sales in HMV and Woolworth gave the albums market a significant boost, in terms of units if not value. Artist album sales surged ahead 17.6% week-on-week to 2,24m, while compilations improved by 2% to 477,003. Overall album sales - at 2,72m - were at their highest level for



David Gray: number one album by a comfortable 31.9% margin, despite sales dip of 37%

eight weeks and 13.3% above the same week in 2004.

While there were new entries to the Top Five for Bon Jovi, Barbra Streisand and Ian Brown, it was David Gray's Life In Slow Motion which again emerged at the top of the artist album chart. The album saw its sales dip 37.3% from its opening frame to 71,599 but enjoyed a comfortable 31.9% margin over runners-up Bon Jovi's Have A Nice Day.

Pussycat Dolls secured an even easier victory on their third week atop the singles chart with Don't Cha. Its sales slipping 31.1% in the week, Don't Cha's 44,897 tally was almost double the 22,982 sales that earned Kanye West's Gold Digger a number two debut.

Finally, further to last week's oddity, which saw the number one

and two compilation albums both selling 20,249 copies, clarification that it is "fractional" sales that determine which record is awarded the higher chart placing by OCC. The chart is compiled down to eight decimal points - or one hundred millionths of a sale. Obviously records only sell in whole numbers, but the complex weighting matrix employed to take account of shops which are unable to report produces these fractions.

For example, if an album sells 15 copies in seven shops in a weighting cell where there are nine shops, the projected sales for all nine would be 15 divided by seven, multiplied by nine, or 19.28571428. The fractions are not discarded until the end of the chart process.

## KEY INDICATORS

### SINGLES

Sales versus last week -0.7%  
Year to date versus last year +322%

### MARKET SHARES

Universal	36.1%
Indies	20.9%
Warner	18.3%
Sony BMG	13.9%
EMI	10.8%

### ALBUMS

Sales versus last week +17.6%  
Year to date versus last year +34%

### MARKET SHARES

Universal	26.6%
Warner Music	22.6%
Sony BMG	17.6%
EMI	17.3%
Indies	15.9%

### COMPILATIONS

Sales versus last week +2.0%  
Year to date versus last year -15.8%

### MARKET SHARES

Universal	35.2%
EMI	19.1%
Warner	12.8%
Sony BMG	17.8%
Indies	14.9%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	25.7%
EMI	20.9%
Sony BMG	17.9%
Warner	17.0%
Indies	18.5%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 43.0% US: 53.2% Other: 3.8%  
Origin of albums sales (Top 75):  
UK: 61.4% US: 34.7% Other: 3.9%

For fuller listings, see musicweek.com

## NEW ADDITION



A-ha will release their eighth studio album, Analogue, on November 7, while the title track will go to radio on December 12. The album will arrive ahead of a UK arena tour that kicked off on December 3. A-ha have enjoyed a surge in profile over recent years after the likes of Coldplay, Keane and Bloc Party cited their influence.

## SINGLES

**THIS WEEK**  
Charlotte Church Call My Name (Sony BMG); Lata All About Us (Polydor); Mariah Carey Get Your Number (Mercury); Basement Jaxx Do Your Thing (XL); Miley Cyrus Tasty Eye (Atlantic); Ms Dynamite Judgement Day (Polydor); Sugababes Push The Button (Island); Paul Weller Come On/Let's Go (V2); Liberty X Song 4 Lovers (Virgin)

**OCTOBER 3**  
Ricky Martin I Don't Care (Sony BMG); Rachel Stevens I Said Never Again (But Here We Are Again) (Polydor); Bloc Party Two More Years (Wichita); James Blunt High (Atlantic); Depeche Mode Precious (Mute); Robbie Williams Tripping (Parlophone); George Michael John And Elvis Bundle (Sony BMG)

**OCTOBER 10**  
UZ All Because Of You (Island); Lee Ryan

Turn Your Car Around (Brightside); Stephen Fretwell New York (Polydor); Tika Yu Gonna Want Me (Plush Bow Wow Let Me Hold You (Sony BMG); Missy Higgins Scar (WEA)

**OCTOBER 17**  
Mchyl I Wanna Hold You (Island); Faith Hill Live We Never Loved At All (A&E); Alex Parks Looking For Water (Polydor); Santana I'm Feeling You (Sony BMG); Arab Strap Dream Sequence (Chemical Underground); The Feeling Fill My Little World (Island); Happy Mondays Playground Superstar (Big Brother)

**OCTOBER 24**  
Craig David Don't Love Me... (Warner Bros); Backstreet Boys Just Want... (Jive); Audio Bullys Im In Love (Source); Kate Bush King Of The Mountain (EMI); Nine Black Alps Just Friends (Island); Superglance Low C (Parlophone); Westlife You Raise Me Up (Sony BMG)

01.10.05

## Lost Sixties act re-emerges

### The Plot

Fat Cat rediscovers Vashti Bunyan, who releases her second album 36 years after her debut.

**VASHTI BUNYAN** (**LOOKAFTERING** [FAT CAT]) With guest appearances by Devendra Banhart, Adem and Joanna Newsom, the new album by Vashti Bunyan – her second in 36 years – makes for an interesting tale, but her label Fat Cat is cautious about presenting it as a novelty album.

Bunyan's life story is certainly an intriguing one. A protégée of Andrew Loog Oldham, she skirted the edge of London's underground scene before embarking on a thwarted two-year, horse-drawn trip to the Isle of Skye in search of Donovan and a Utopian community of artists he was planning to establish.

On the road, she composed a series of songs and, in late 1969, teamed up with producer Joe Boyd to record the album *Just Another*

Diamond Day for the Philips label. Augmented by string arrangements from Nick Drake collaborator Robert Kirby and stark instrumentation from members of Fairport Convention and The Incredible String Band, these haunting tales disappeared without trace.

And so the seeds of a great "lost" album were born. Vinyl copies exchanged hands for nearly £1,000 before its CD reissue on Paul Lambert's Spinney imprint in 2000. Since then, *Diamond Day* has become something of a touchstone for young artists such as Devendra Banhart, Adem and Joanna Newsom.

Indeed, all the above names supply minor musical contributions to Vashti's forthcoming follow-up album, *Lookaftering*, which will be released by Fat Cat on October 17.

However, Fat Cat co-founder Dave Howells says that *Lookaftering* is very much a solo effort, produced in collaboration with fellow Fat Cat artist Max Richter. "The music is totally about Vashti and it is rooted in her experiences and in her playing. There's a consistent seam on there with Max's strings and the other



contributors just bring a little bit of spice," he says.

With features already secured across the broadsheets and key music titles ("Vashti's getting even better press than we got with *Sigur Ros*," adds Howells) live dates in London and Edinburgh are being planned, while Kiernan Evans at CC Labs is currently filming a documentary which will retell the journey to Skye, albeit this time in a car. A 10-minute snippet of the film will be previewed in October as part of the ICA's music documentary series.

And, as for Vashti herself, she remains amazed that her songs have finally found an audience. "Nobody ever said anything positive about *Diamond Day* when it came out, so I always assumed it was terrible. When the reviews of the reissue were so positive it was amazing to me. There was this new generation who loved it and understood it."

**CAMPAIGN SUMMARY**  
LABEL: Dave Howells, Marcus Thorne Fat Cat.  
PRESS: Ruth Clarke, Bestnet.

### TASTEMAKERS TIPS

**Bob Sinclair Feat. Gary Pine Love Generation (Detected)**

**JAMES HYMAN, XFM, BROADCASTER**  
"This incredibly cheesy but superb pop record made all the right noise in Ibiza. Like **BOB SINCLAR** and **GARY PINE**."

**Frankie Knuckles' Whistling Snow** added Balaeric juice and uplifting lyrics, it features **Wailer Gary Pine** who, alongside **Bob Sinclair**, could find himself with an even bigger smash than his previous boss **Bob Marley** did with **Sun Is Shining**. Quite simply an honest feel-good positive huge hit; I love it!"

**Plan B Sick 2 Def (Pet Cemetery)**

**BLAKEY, DJ, IXTRA**

"It's only been released independently so far and it's already created a massive hype

around the guy. The way he raps at you just completely draws you in and hypnotises you. The last verse, which he spits in reverse, is nothing short of pure genius. I absolutely cannot wait to see what this guy puts out under The Streets' label, 679. Look out for this boy. If you got the chance to see him live, do not miss it!"

**Roots Manuva Awfully Deep (Big Dada)**

**STEVE YATES, WORD MAGAZINE**

"Some would say that the rise of grime has made an anachronism out of Roots Manuva, but all they've done is make him look more vital. Certainly few of the current crop could match **Awfully Deep** – a tale of metropolitan madness in the face of marginal fame – reworked from the album, with the nightmare electronics stripped away, leaving behind a



### THE INSIDER

**Kiss 100**

**KISS 100** celebrates 20 years in radio, the broadcaster

is enjoying one of the most high-profile periods in its history.

The Empas station recently celebrated its anniversary with a huge event at Alexandra Palace featuring more than 100 Kiss DJs from past and present and will this year launch the first annual Kiss Awards, taking place on November 6 at London's ECoL venue. The awards, which will be hosted by T4's June Sarpong, promise to celebrate the best in urban and dance music.

Managing Director Bill Griffin, who joined the station last month from Channel 4, says the awards

fit nicely with the personality mix of the station. "It is an example of bringing the brand to life and creating a touch-point for listeners to interact with the station, the brand and the music," he adds.

"While the station focuses on a core target of 15- to 24-year-olds, head of music Christian Smith says it makes a conscious decision not to forget the listeners on the outer fringe of that demographic.

"Our target is 15-24 but we try not to alienate the 25-34 audience, something we seem to have succeeded in," he says, referring to the station's current lead over the broader 15-34 demographic. The station is currently attracting a cumulative audience of 1.4m in the nation's capital and reaching 2.36m listeners across the UK.

## Sony BMG eyes double-platinum landmark for John Legend debut

### Campaign focus

Sony BMG is in hot pursuit of double-platinum status for John Legend's debut album *Get Lifted* after last week seeing it break through the 300,000 shipment barrier.

The album, which yesterday (*Sunday*) was on course to clock up its 29th week in the Top 75, has to date generated three hit singles, but it was breakthrough track *Ordinary People* that saw sales of *Get Lifted* gain steady momentum.

Sony BMG marketing manager Celina Rollon points to Legend's early presence in the UK which really got the ball rolling for the album. "Last June, John visited the UK to tour with Kanye West. We set up a small showcase – just John, a baby grand and key media. The show was amazing and word started to spread," she says.

The album was released on January 10 and Rollon says "an industry buzz" followed a Leicester Square showcase two weeks later. It was, according to Rollon, "the hottest ticket in town", with celebrity attendees including Usher



and Akon helping to generate press.

An exclusive performance on Parkinson's first single *Use To Love You* followed in March and May Legend returned to record four tracks for *Late...* with Jools Holland and perform a sold-out show at the Scala in London.

With the June release of *Ordinary People*, Sony BMG targeted a female audience by advertising in *Heat* magazine, and TV ads during Hollyoaks, Ramsey's Kitchen Nightmares and Big

Brother. A Radio One session with Jo Whileley and a Radio Two Johnnie Walker slot helped propel the single into the Top 10.

Legend was back in the UK last week to perform at last Thursday's Mobo Awards, while he is lined up to return in November to promote his new single, a remix of the track *So High* Feat. Lauryn Hill.

The So High remix will be released on November 28 and the major has plans for a new album from Legend in 2006.

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
**Bob Sinclair Love Generation, Charlotte Church**  
**Let My Heart Be David Gray** The Cure | **Low-Foo**  
**Fighters D.O.A., Franz Ferdinand** Do You Want To? | **Corinne Bailey Rae** | **Flunking For The Weekend, James Blunt** | **High Kings West** | **See Ya My Dynamite** | **Judgment Day: Oasis** | **The Importance of Being Idle: Payday** | **Duffy feat. Busta Rhymes** | **Don't Cha: Robyn Williams** | **Tupac** | **Real Deep Shakes A. Jay** | **Sean Paul** | **We B Linnit: Supagolinas** | **Push The Button: The White Stripes** | **My Doorbell**

**B LIST**  
**Bedouin Semaheins** | **When The Night Falls** | **My Song: Blue** | **Pure** | **You Move** | **Wan, Coldplay** | **My You: Editors** | **Black: Foster** | **Quaker, Goldie** | **Lonely Chain** | **Now** | **Mease** | **A. Nation: Mariah Carey** | **Mr. Number** | **Missy Elliott** | **feat. Tweet** | **Young Ego: Mylee** | **It's About Sex** | **Machine** | **Don't Pressure: Pendulum** | **Shut Your Mouth** | **Staves** | **I Said** | **Nazir Ajami** | **Blat** | **Blat**

**We Are! Rihanna** | **Fun De Rapay: Starsailor** | **In The End: Skunkfunk** | **Devil** | **All Because of You X-Press 2 feat. Kurt Wapner** | **One It**

**C LIST**  
**Arctic Monkeys** | **But You Look Good On The Dancefloor** | **Audio Bullys** | **In Love** | **Dariusz Masley** | **Wilsons** | **To Jamrock** | **Kelly Clarkson** | **Behind These Hazel Eyes** | **Lebanon** | **Bravo** | **Liberty X** | **Song For Lovers** | **Melody I Wanna Hold You** | **Olav Bosquetti** | **Pressure** | **Razerkight** | **Kidz** | **House** | **14FFRONT**

**Maximo Park** | **Apply Some Pressure** | **MIA** | **Colony** | **Nate James** | **The Message** | **Plumett** | **Williams** | **Kate** | **Owen** | **Sheela** | **Can I Have It** | **Sebastian** | **Teller** | **La Ritz** | **Reunite**

#### RADIO 2

**Yes** | **Strawberry Switchblade** | **In A Strange Land** | **Depeche Mode** | **Producers** | **James Blunt** | **Hip** | **Jem** | **Coneta** | **Clare** | **Clare** | **Shel** | **Los Ryan**

**RPT AWARDS**  
**ALBUMS**  
 Sean Paul - The  
 Truth (Island)  
 Paul McCartney -  
 One on One  
 Chas & Creation In  
 The Backyard  
 (Capitol)  
 Ian Brown - The

Greatest (Capitol)  
 Arcade Fire -  
 Funeral (Capitol)  
 Sam Cooke -  
 Portrait Of A  
 Legend (Capitol)  
 Various - Pop  
 Princesses 2 (Capitol)  
 Jack Johnson - In

Between Dreams  
 (Black Eye)  
 Blake Eye Pass -  
 Making Business  
 (Atlantic)  
 Tony Christie - The  
 Definitive Collection  
 (two times platinum)

Oldfly - X&Y  
 (New Line)  
 David Gray - White  
 Ladder (two times  
 platinum)

wonly barroom stumble with Damon Albarn plinking on the old joanna and the strings sweeping gently in the background. It's a melancholy take on an exhilarating song."

**Pharrell Williams Feat. Gwen Stefani Can I Have It Like That (Virgin)**

MELISSA JOHNSON, DRIVETIME, KISS 100



"This is the new joint from Pharrell featuring the hugely successful Gwen Stefani on backing vocals. Is that how it is with Pharrell now... artist's will literally do whatever he sees even if it is just backing vocals... go on Pharrell. All I got was a promo copy with no release date, so I'm not entirely sure when this track's coming out, but it's already getting some heavy airplay on Kiss 100 FM.

This is his first single from his long-awaited debut solo album *In My Mind* that is set for release on November 14."

**Nine Horses Snow Borne Sorrow (Samadhi Sound)**

KEVIN MILBURN, DIRECTOR, NATIONAL MERCURY PRIZE

"This collaboration with David Sylvian was recorded with Steve Jansen and Burnt Friedman and features Stina Nordstam and Ryuichi Sakamoto. Following the stark, experimental Bleisish album, Sylvian here sets his nine songs of heartache and redemption to lush arrangements and, with Wonderful World and Darkest Blue, music play is once more a possibility. Whether it will broaden his fanbase remains to be seen, but it's a record that will be warmly welcomed by devoted followers of this intriguing artist."

**Our Top 10**

**OLY RALFE AND ANDREW MITCHELL**  
 Musicians: Ralfe Band

1. IROE ELLIENORU LIKETE EAFRANIN (FROM MUGO) ANGLO (B&B)
2. ERIC SATTIE & GOSWAMIES PLAYED BY ALDO COCCOLINI (FROM CLASSICS)
3. TOP TON MORNING FROM FRODO BAGGINS
4. BOB DYLAN I'VE DREAMED A DREAM SINGING IT ALL BACK (MCA)
5. MADRIDAS MUSIC INSPIRED AND TAKEN FROM UNDERGROUND PROGRAM MUSIC FOR FILMS
6. TOM WALTERS FRANK'S WILD YEARS (G&W)
7. ANTON TONIN FROM TITANIC (DUKA TUNED)
8. BECK ONE FOOT IN THE GRAVE (SONOLUX)
9. POLAR BEAR HOLD ON TIPS OF FINGERS (B&W)
10. KATERINE LES GREAIRES FROM UN MANSOU

"Fluente Africaine is such a beautiful piece of music. We've played this Fog song a lot, and 11550 Dream is a classic Dylan song. Frank's Wild Years represents Walt's at his best. Tobin's inspired Forties jazz style and heavy abstract beat loops take you on a bumpy ride through film noir danger. Polar Bear play jazz with dats of electronica. Philippe Katerine takes us through the shadowy Parisian world of food, sex and drugs."

**IN-STORE NEXT WEEK**



**Instore** - Rowetta, Leiffred, Franz Ferdinand, Student Daze, Ms Dynamite, Ultimate Meats, New Order, Glumrah R&B, Snood Dog, John Lennon, **Album of the week** - Franz Ferdinand, Robbie Williams, **MUSIC DVD** - Punk

**BORDERS**

**Instore** - Queen, Barbra Streisand, Ian Brown, Status Quo, Daniel O'Donnell, Mary Duff, Devendra Banhart, Paul Anka, Ray Charles, GLEC, Pink Floyd artist of the month campaign.



**Albums of the month** - Devendra Banhart, Reuben, Stereo MC, Broadcast, Arsty Cowfold, August, The Blvd, Les Rhythmes Digitales, The Superimpresos, Cocorise



**Windows** - Sale, League of gentlemen, Kingdom of Heaven **Instore** - Franz Ferdinand, Jo O'Meara, Shyne, Maria Winans, Faith Evans, Mase, P.Diddy, F.S.K., KRS-One, **Roots: Singles** - Bloc Party, Prodigy, Audio Slave, Buffy, H.K.I.V., New Order, TQ, Black Dick, Maxi Priest, Robbie Williams, James Blunt, Press ads - Peter Jay, New Order, Bloc Party



**Albums of the week** - Franz Ferdinand, **Instore** - Ms Dynamite, John Lennon, New Order, Leiffred, Paul Anka



**Windows** - Sale, **Instore** - Katie Melua, Hayley Westenra, Jamie Cullum, HIM, Corrs, Help! A Day In The Life, **Recommends** - Sean Paul, Bob Dylan, Sheryl Crow, Neil Young?



**Special listening posts** - Bullet For My Valentine, Big Star, Blackalicious, Omyrion, Earth, Wind & Fire, **Mojo listening posts** - Paula Frantz, John French, Freakwater, August Born, Delbert McClimmon, Dave Davies



**Instore** - Katie Melua, Jamie Cullum, The Corrs, Sean Paul, Sheryl Crow, HIM, Hayley Westenra, Neil Young, Dead 60's, Bob Dylan, VBO Now Dance, Acoustic Live, Back To The Old Skool, Drivetime, Help - A Day In The Life



**Albums** - Dead 60's, Weir, The Essential Quill, Back to the Ole Skool, Katie Melua, Sheryl Crow, Bob Dylan, Death Row Presents...Hip Hop History, Jamie Cullum, Hayley Westenra, Now Dance VBO, Help A Day In The Life, The Corrs, HIM, Sean Paul, Acoustic Live, Neil Young



**Windows** - Sale, **Instore** - Franz Ferdinand, Bullet For My Valentine, John Lennon, Ms Dynamite, New Order, Leiffred, Sky FX, Ricky Martin, The Prodigy, We Are Scientists, The Cardigans, **Press** - Rachel Stevens, Mariah Carey, Roadrunner U2/campaign, The Fall, MEW, Roger Waters, The Waterboys, Grandaddy, John Cullen



**Album of the week** - Ms Dynamite, **single of the week** - Robbie Williams, **Instore** - Ms Dynamite, Charlotte Church, Franz Ferdinand, Very Best of Back To The Old Skool, Leiffred, Paul Anka, Robbie Williams, Depeche Mode

**Kiss 100 Top 10**

1. Sean Paul We Be Burnin' (Atlantic)
  2. Pharrell feat. Pharrell (Virgin)
  3. Pharrell feat. Busta Rhymes Don't Cha (J&M)
  4. Rihanna Pon De Replay (Mercury)
  5. Black Eyed Peas Don't Lie (Interscope)
  6. Kanye West feat. Jamie Foxx Goldigger (Mercury)
  7. Mylo vs Miami Sound Machine Doctor Pressure (Brazzard)
  8. 50 Cent feat. Mobo Deep Outta Control (Interscope)
  9. Bow Wow feat. Omarion Let Me Hold You (Sony BMG)
  10. Mariah Carey feat. Jerninae Dupri Get Your Number (Mercury)
- one digital figures are taken into account.  
 Griffin believes advances in digital technology have played a strong part in broadening Kiss's national horizons. "Digital radio

**Our listeners expect us to be on the big tunes from day one, not two months later**

gives Kiss great potential for growth as the brand gets out to more people who were previously unable to access Kiss," he says.  
 Smith says the station's commitment to new talent has also played a part in forming its reputation with young audiences. For the last two years it has run a national Pirate Soundlash competition, offering a DJ or crew the chance to win a regular show on the station. As he notes, "Last year the winners, but a couple of the runners up now have weekly shows on Kiss. Each one of them specialises in a genre which wasn't represented in a big way before their arrival."  
 On the programming front, Kiss is continuing to reassess its policy in when to add tracks to the playlist. Smith suggests the decline in singles sales means release dates are now less important.  
 The station's flexible music policy means it responds to changes in listener tastes quickly. "Our listeners expect us to be on the big tunes from day one, not two months after they've been played in the clubs," says Smith.  
 Address: Mappin House, 4 Winstley Street, London, W1W 8HF. Tel: 020 7182 8155. Website: www.kiss100.com

one digital figures are taken into account.  
 Griffin believes advances in digital technology have played a strong part in broadening Kiss's national horizons. "Digital radio

Turn Your Car Around: Make James The Message, New Order, Waiting For The Streets, Carl Michael Stevens I Saw Never Again (But We're Here), Robbie Williams Tipping  
**B LIST**  
 Basement Jaxx Do Your Thing, Ben Folds Jerusalem, Charlotte Church Call My Name, David Gray Life In A Slow Motion, Jo O'Meara Whirl Me, Katie Melua Keine Milchen Reiche, Mylo vs Miami Sound Machine Doctor Pressure, Simply Red Perfect Love  
**C LIST**  
 Robinson Soundclash When The Night Falls  
 My Song, Ben & Juvie How A Miss Day, Daniel Power Day Day, DJ Presidento Rock, Feeder Riders, Jamie Cullum Get Your Way, John D'Ercole, With Urban Soundbody Live The UK, Tansel Sweeney I See, Paul McCartney Chaos And Creation In The Back Yard (album), Paul Walker comes Outta Go, Status Quo The Sun Ain't In My Eye No, The Rolling Stones A Bigger Bang (album), Tracy Bonham Something Beautiful, '02 All Because Of You, Vanessa Brown Whipped

**CAPITAL**  
 A LIST  
 Basement Jaxx Do Your Thing, **Black Eyed Peas Let It Be, Charlotte Church Call My Name, Colley Ray Ft. You Only Dream Don't Do It, You No Mean (Gee-Sorry), Daniel Power Day Day, David Gray The One I Love, Franz Ferdinand Do You Want To Get Wrong (Stromboli), James Blunt High, Jerninae Dupri Get Your Way, Jerninae Dupri Get Your Way, Jo O'Meara Whirl Me, The Monty, Kanye West Good Religion, Kelly Clarkson Behind These Shades, Tom McEwan's Sweeney I See, Lee Ryan Turn Your Car Around, Liberty X Song For The Lover, Lisa Scott-Lee, Ewan MacLeod, Gary Taylor, 'The Next Day' (album), Judgment Day, Mylo vs Miami Sound Machine Doctor Pressure, 'Mickelback Philosophy' (album), The UK, Tansel Sweeney I See, Paul McCartney Chaos And Creation In The Back Yard (album), Paul Walker comes Outta Go, Status Quo The Sun Ain't In My Eye No, The Rolling Stones A Bigger Bang (album), Tracy Bonham Something Beautiful, '02 All Because Of You, Vanessa Brown Whipped**

**XFM**  
 DIRT TIME LIST  
 Arctic Monkeys Ft. You're Leaking Good On The Darkest, **Black Bayou 101, I'm In Good, The Darkest, 'Rushes Bayou 101, The Night, Feels... Black Party You Move, Colley Ray Ft. You, Editors Bullets, Feeder Sludger, The Fighters, O2, Franz Ferdinand Do You Want To Get Wrong, Happy Mondays Playhouse, Superstar, Herd Ft Living For The Moment, Jack Johnson Goodies, Jesse Archer Even This UK, Tansel Sweeney I See, Lee Ryan Turn Your Car Around, Liberty X Song For The Lover, Lisa Scott-Lee, Ewan MacLeod, Gary Taylor, 'The Next Day' (album), Judgment Day, Mylo vs Miami Sound Machine Doctor Pressure, 'Mickelback Philosophy' (album), The UK, Tansel Sweeney I See, Paul McCartney Chaos And Creation In The Back Yard (album), Paul Walker comes Outta Go, Status Quo The Sun Ain't In My Eye No, The Rolling Stones A Bigger Bang (album), Tracy Bonham Something Beautiful, '02 All Because Of You, Vanessa Brown Whipped**

**Evening List**  
 Art Brut Good Weekend, Battle Demons, Ben Folds Live, Benjamin Blomstedt Out Of Sight, **Black Rebel Motorcycle Club Wight Of The World: Boy Least Likely To Paper Cuts, 'Cior Good Start, Death Cab For Cutie Sea Me, The Black, Depeche Mode Precious, 'Dimond Nigha Destination Damascus, Diebackback Genuous, El Presidente Pocket, Fleet Gt Down, 'Imbu Sa Ya Kawa, LCD Soundbytes, Inhibition, LIZBANS Ft. Peter Dinkley, Their Way Leads XIV Finding Out Under In Black, **Millars Storm In A Trench, 'My Morning Jacket Of The Record, Outsider Underwriting, Rick Orloff Recording Song, Stephen Fretwell New York, The Everglades I Never Ever Fire How Are You, You Need To Be... The Get Out, Benji Rival, 'The Kooks Solo Song, We Are Scientists The Great Escape, 'WIMA Rise Movement, Abigail & Midge Who Space For Rent X-Press 2 One It****

**Galaxy**  
 Black Eyed Peas Don't Lie, Darius Rucker, **Black Eyed Peas Don't Lie, Flower, Corrs Coverage, Kano, Night, Kanye West, Kid Dynamite, Kelly Clarkson, Grace U, Keen, Gabe, Mattie By City Life, Mylo vs Miami Sound Machine Dr. Pressure, Pharrell feat. Busta Rhymes Don't Cha, Rihanna Ft. Jay-Z, Sean Paul We Be Burnin', Uffing Nations, You Are Me  
**B LIST**  
 Bobby Valentino Tell Me, Steve Strasser Good, KCM, Mike Stone U, M&P 30's vs Body (Mike Chok 1.2, Pans Beats Real, Carmen Rose U Got Me, Pretty Ricky Good With Me, Sepuffy V Problem? Let's Get Love  
**C LIST**  
 Basement Jaxx Do Your Thing, Bob Slinger Love Revolution, Jammy P Koolha, Marshy Carey Get Your Number, Steve Mc & Steve Smith Love You More**



**SINGLE OF THE WEEK**

**Bob Sinclar**  
Love Generation

Defected DF0107CD  
Powered by summery acoustic guitar, this return from the French dance producer is topped by both a Bob Marley-esque vocal from Gary Pine and a whistled chorus. The track has massive pop appeal, highlighted by an A-listing at Radio One, playblistings on the Galaxy network and other dance specialists, as well as strong backing at MTV and B4. After massive success in Ibiza this summer, this will be one of 2005's biggest dance hits.

**Singles**

**Alfie**  
Where Did Our Loving Go? (Regal REG131CD)  
Alfie has always promised great things, but has never really captured the public imagination. Where Did Our Loving Go doesn't veer from that path. It has a touching, world-weary melody and lush pop backing, but struggles to distinguish itself.

**Death Cab For Cutie** (Atlantic PR15555)  
This glorious indie-pop song is the first from the Seattle quartet's fifth album and shows them in fine form. Quaint, gangly guitar lines and an uptempo rhythm play lost to a beautiful lead male vocal which delivers an incredibly memorable, albeit understated, hook. Their latest album debuted at number three in the US.

**El Presidente**  
Rocket (One 82876743002)  
Originally a limited-edition release last year, this catchy, surf-punk flavoured guitar track is taken from the band's October 24-released debut album *Elected*. El Presidente has already scored Top 40 singles with 100 MPH and Without You, and their hectic touring schedule will get them plenty of exposure over in the run-up to Christmas, so Rocket is likely to make more of a chart impact this time around.

**Feeder**  
Shatter/Tender (Echo ECSEV180)  
This double A-sided single appears in the wake of Feeder's Download headline festival slot, and UK appearances supporting U2 and REM. Both the punchy Shatter and melodic Tender have been used by director Sergei Lukyanenko in the movie *Nightwatch*, with the video for the single being adopted as a trailer for the film. A six-date November tour should ensure that Feeder repeat previous single Pushing The Senses' Top 30 success.

**MIA**  
Galang '05 (XL XLS199CD1)  
The single that initially sparked MIA's word-of-mouth reputation

receives a reissue in the wake of album *Arular*'s recent Nationwide Mercury Music Prize nomination. This minor tweak of the original version deserves to give MIA's punchy, eccentric sound its first whiff of chart success.

**Roll Deep**  
Shake A Leg (Relentless RELCD22)  
After big summer hit *The Avenue*, Roll Deep return with another track that looks likely to repeat its chart success. This unusual pop/grime/salsa hybrid is incredibly catchy, as highlighted by an A-listing at Radio One.

**Lee Ryan**  
Turn Your Car Around (Brightside 82876743362)  
Despite a wealth of recent press goodwill, Ryan's eponymous debut album has so far failed to ignite commercially. This solid piece of MOR could, however, provoke a turnaround. Turn Your Car Around is a watertight effort that showcases the ex-Blue singer's undeniably strong vocal talent, and has so far seen Capital and Radio Two throw their weight behind the track.

**Simply Red**  
Perfect Love (Simplyred.com SR5005CD1)  
Continuing the lucrative business model that reaped such rewards with previous album *Home*, this new effort from Mick Hucknall adopts a distinctly Cuban feel with its Latin rhythms, horn section, and guest vocals from Havana singer Denae. As lush and well-produced as would be expected from Simply Red, this will serve as the perfect taster for their October 17-released album *Simplified*. Radio Two is the first station to support the single, and have given it a B-listing.

**U2**  
All Because Of You (Island CID906)  
This is the fourth single from the quadruple-platinum *How To Dismantle An Atomic Bomb* and may be no classic by the band's high standards, but its sparsely produced dose pack sufficient punch to cut through most competition. Radio One, Virgin and Xfm are already supporting what is likely to become U2's 29th Top 10 hit.

**Albums**

**Hanson**  
Live And Electric (Cooking Vinyl COOKCD359)  
This year's comeback from the Nineties rock-rollers has culminated in this retrospective with a mature and raw sound. Covers of Radiohead's *Optimistic* and U2's *In A Little While* showcase the threesome's undeniable talents, but fail to lend credibility. But, for a band that has shifted 15m albums, this is sure to find favour with the now grown-up MIMMOp fans.

**Jackie O**  
Between Women Of Whores & Gods (Skinny Dog 13)  
Produced by Steve Lloyd (Doves, Elbow) this captures the essence of the Manchester four-piece. Their swampy punk/blues sound has echoes of Tom Waits and Preacher Man, but their sound is their own. Tracks such as *I Found Out* and *Candy Leap* out of the speakers and cement the band's position as one of the hottest Manchester acts around.

**Alicia Keys**  
Unplugged (J 82876718082)  
If ever there was an artist at home in the unplugged setting, it is Alicia Keys. While many acts tend to lose power acoustically, Keys simply thrives, breathing new life into songs from her catalogue and a few carefully-selected covers. Her voice simply soars as she takes on Wild Horses and her rendition of her own single, *Woman's Worth* is a joy. Also worth checking out is the album closer, *Love It Or Leave It*. *Unplugged* Welcome To Jamrock, featuring Damian Marley.

**Liberty X**  
X (Virgin CDVGM1)  
Liberty X's third album takes 2002's number one hit *Just A Little* as its reference point but fails to move on. Although the band have scored seven Top 10 hits, X's mix of S Club-style ballads and hip hop/pops gives the album a tired air, perhaps best demonstrated by the mismatched collaboration with Run DMCS *Reverend Run* on the track *Then Was You*.

**ALSO OUT THIS WEEK**  
**SINGLES**  
Bow Wow: Let Me Hold You (Gulfstream)  
Steph: Fretwell: New York (Fiction)  
Missy Higgins: Scar (Capitol)  
Hush: If I Was (Island)  
Morning Jakes: Off The Record (Sony)  
**ALBUMS**  
Gang Of Four: Return The Gift (V2)  
New And The Glass Handed Kites (Epic)  
Roadrunner Under The All-Star Sessions (Roadrunner)



Records released 10.10.05

**ALBUM OF THE WEEK**

**Sugababes**  
Taller In More Ways

Island CID8162  
Sugababes' fourth album is an impressive development for the trio, who have managed to give their sound a US-influenced R&B polish without losing their own original twist. Songs run from the upbeat pop of lead single *Push the Button* to the classy ballad *Ugly*, which promises to be huge when released as a single. Their previous two albums turned double platinum and shifted the best part of 1m copies in the UK; this looks set to at least repeat that feat.

**Ricky Martin**  
Life (Columbia 5205492)  
Martin's ninth album - and third full UK release - is billed as his most eclectic album to date. Slick and commercial, *Life* features collaborations with *The Matrix*, will.i.am and Lary Tubes among others, as well as guests artists Daddy Yankee and Black Eyed Peas' Taboo. Like other cuts on the album, new single *I Don't Care* embraces the trademark Latin hip-swinging swagger that has helped Martin sell more than 70m albums worldwide.

**Norken**  
Our Memories Of Winter (Combination CORE0351)  
This second Norken album from Leo Anthony Norren breathes life into the chillout genre with innovative techno-house. Having originally made his name as Melanatics, this quietly impressive and assured album should prove just as influential.

**Ralfie Band**  
Swords (Skint BRASSIC 38)  
As *Ralfie* Band have delivered one of the most arresting debuts of the year. It is a ramshackle affair, weaving in an array of off-kilter instruments among their strong, radio-friendly songs. The band share the Coral's blueprint of revitalising the past in new ways and could easily emulate their success.

**Steve Reid Ensemble**  
Spirit Walk (Soul Jazz SJRCD122)  
Spirit Walk is the first of two projects from jazz drummer Steve Reid, who has played with Sun Ra and Fela Kuti among others, and electronic guru Kieran Hebden, aka Four Tet. Reid dominates this album with his excellent drum-heavy jazz, but Hebden on "electronics" adds the odd mutated touch.

**Claire Sproule**  
Circle Sproule (Parlophone 3315222)  
This priority release from EMI introduces the talents of 23-year-old Irish singer-songwriter Sproule, who has developed the songs she wrote as an 18-year-old and reproduced them for this

debut album. Sproule's voice is pure and enchanting, while the subject matter is soul-searching but always uplifting.

**Alexis Strum**  
Cocoon (Universal 9871379)  
Cocoon is the debut effort from singer-songwriter Strum, whose creamy vocals and moody lyrics evoke an angry Norah Jones. Strum has previously written for the likes of Kylie and Rachel Stevens, but Cocoon, a languorous, battime album, is a departure from these electropop hits, and could propel Strum to the mainstream.

**LATU**  
Dangerous And Moving (Interscope 9885104)

The Russian duo's second album is a more solid, focused record than their 2003 debut. Working with the likes of Trevor Horn, Sting, Dave Stewart and Billy Steinberg has helped turn in a great pop album full of potential singles, in particular *Cosmos*, *Craving*, *We Shout* and *Sacrifice*. The strong single *All About Us* should set the tone for healthy sales.

**Various**  
Class AA: Beyond Entertainment (Akoustic Anarky AA2W17CD)  
Bubbling up from the Manchester underground, this is the first officially released Akoustic Anarky compilation. The collective have provided a platform for the likes of Nine Black Alps and The Longcut, who both feature here alongside up-and-coming talents such as Jack Cooper and Harriasons.

**Various**  
LVR1035562  
As anyone who has been to London indie club Trash recently will know, indie dance is back in vogue. But when the Nineties version was baggy, this year's update is all skinny clothes and angular guitars. Leave them all behind; nearly encapsulates the scene in a two-CD set - one mixcd, one not.

This week's reviewers: Dugald Baird, Phil Brooks, Jimmy Brown, Dan Cardew, Stuart Clark, Owen Jones, James Mack, Nick Teeto, Simon Ward and Adam White.



KT Tunstall remains radio's darling, by some distance, but Sugababes, Rachel Stevens and Simply Red are the biggest climbers down below

# The UK Radio Airplay

## RADIO ONE

Pos	Week	Artist / Title	Days	Last	Pos	Audio
1	2	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA AIN	26	26	18	18
2	3	GORILLAZ DARE	25	25	16	17
3	12	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	20	24	12	13
4	16	CHARLOTTE CHURCH CALL MY NAME	30	24	16	19
5	1	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	27	23	17	12
6	5	THE WHITE STRIPES MY DOORBELL	24	23	16	13
7	13	FRANZ FERDINAND DO YOU WANT TO DANCE	30	22	16	18
8	21	SUGABABES PUSH THE BUTTON	15	21	16	10
9	3	HARD-F LIVING FOR THE WEEKEND	25	20	16	18
9	5	KT TUNSTALL SUDDENLY I SEE	20	20	15	11
9	5	SEAN PAUL WE BE BURNIN'	24	20	16	17
9	17	OASIS THE IMPORTANCE OF BEING IDLE	10	20	15	12
9	8	RIHANNA PON DE REPLAY	30	20	15	12
14	13	FOO FIGHTERS DOA	30	18	20	15
17	17	DAVID GRAY THE ONE I LOVE	16	18	18	15
16	30	MS DYNAMITE JUDGEMENT DAY	16	16	17	15
16	26	JAMIE P MOOKIE	13	16	16	15
16	22	BOB SINGLAR FEAT. GARY PINE LOVE GENERATION	14	16	16	15
16	30	BEHOUIN SOUNDS/ASH WHEN THE NIGHT FEELS MY SONG	15	15	12	15
19	0	MISSY ELLIOTT TEARY EYED	15	15	12	15
19	0	PHARELL WILLIAMS/GWEN STAFANI CAN I HAVE IT...	4	15	10	15
22	22	ROBBIE WILLIAMS TRIPPING	14	14	16	15
22	13	X-PRESS 2 LIVE IT SIGHT	24	14	16	15
22	10	COLDPLAY FIX YOU	26	14	16	15
25	0	HOLL BREE SHAK A LEG	13	13	16	15
25	0	DAMIAN MARLEY WELCOME TO JAMROCK ISLAND	8	13	16	15
27	22	COLDIE LOOKIN CHAIN YOUR MISSUS IS A NUTTER	14	12	12	15
27	22	LES RHYMES DIGGALES JACQUES YOUR BODY	14	12	12	15
27	22	KAISER CHIEFS I PREDICT A RIOT	13	11	14	15
27	27	STARSAILOR IN THE CROSSFIRE	14	11	11	15

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## INDEPENDENT LOCAL RADIO

Pos	Week	Artist / Title	Days	Last	Pos	Audio
1	2	THE BLACK EYED PEAS DON'T LIE AIN	25	26	26	27
2	1	DANIEL POWTER BAD DAY	29	25	25	25
3	3	GWEN STEFANI COOL	29	25	25	25
4	4	OASIS THE IMPORTANCE OF BEING IDLE	10	17	20	20
5	7	KT TUNSTALL SUDDENLY I SEE	20	17	17	20
6	6	COLDPLAY FIX YOU	27	16	14	21
7	5	JAMES BLUNT YOU'RE BEAUTIFUL	17	16	20	20
8	9	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA AIN	26	15	12	12
9	12	ROBBIE WILLIAMS TRIPPING	14	15	17	17
10	8	GORILLAZ DARE	25	13	13	13
11	19	SUGABABES PUSH THE BUTTON	15	14	14	13
12	10	DAVID GRAY THE ONE I LOVE	16	12	12	13
13	11	CHARLOTTE CHURCH CRAZY CHICK	18	13	13	13
14	17	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	20	13	13	13
15	14	LIBERTY X SONG 4 LOVERS	19	13	13	13
16	23	CHARLOTTE CHURCH CALL MY NAME	30	13	13	13
17	18	RIHANNA PON DE REPLAY	30	13	13	13
18	13	GREEN DAY YEAH ME UP WHEN SEPTEMBER ENDS	24	13	13	13
19	20	KAISER CHIEFS I PREDICT A RIOT	13	13	13	13
20	16	BODYROCKERS I LIKE THE WAY	19	13	13	13
21	24	JEM WASH I SOW BROS	31	13	13	13
22	26	FREMASON'S FEAT. AMANDA WILSON LOVE ON MY MIND	23	13	13	13
23	0	SEAN PAUL WE BE BURNIN'	24	13	13	13
24	28	FRANZ FERDINAND DO YOU WANT TO DANCE	30	13	13	13
25	14	KELLY CLARKSON BEHIND THESE HAZE EYES	14	13	13	13
26	14	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	14	13	13	13
27	29	MARTIN CAREY FEAT. JERMANIE DUPRI GET YOUR NUMBER	14	13	13	13
28	21	SIMON WEBBE LAY YOUR HEADS DOWN	16	13	13	13
29	22	JAMES BLUNT HIGH	16	13	13	13
30	22	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	14	13	13	13

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KT Tunstall  
Last Week  
This Week  
Radio One  
Radio Two  
Radio Three  
Radio Four  
Radio Five  
Radio Six  
Radio Seven  
Radio Eight  
Radio Nine  
Radio Ten  
Radio Eleven  
Radio Twelve  
Radio Thirteen  
Radio Fourteen  
Radio Fifteen  
Radio Sixteen  
Radio Seventeen  
Radio Eighteen  
Radio Nineteen  
Radio Twenty

Pos	Week	Artist / Title	Days	Last	Pos	Audio	Radio 1	Radio 2	Radio 3	Radio 4	Radio 5	Radio 6	Radio 7	Radio 8	Radio 9	Radio 10	Radio 11	Radio 12	Radio 13	Radio 14	Radio 15	Radio 16	Radio 17	Radio 18	Radio 19	Radio 20
1	4	KT TUNSTALL SUDDENLY I SEE	20	20	15	12	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	4	ROBBIE WILLIAMS TRIPPING	14	14	16	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	9	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA AIN	26	26	18	18	16	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	7	GORILLAZ DARE	25	25	16	17	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	2	COLDPLAY FIX YOU	26	24	16	19	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	31	OASIS THE IMPORTANCE OF BEING IDLE	10	20	15	12	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	8	DANIEL POWTER BAD DAY	29	25	16	17	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	3	GWEN STEFANI COOL	29	25	16	17	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	6	THE BLACK EYED PEAS DON'T LIE	25	20	16	17	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	14	SUGABABES PUSH THE BUTTON	15	14	16	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	13	FRANZ FERDINAND DO YOU WANT TO DANCE	30	22	16	18	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
12	15	JAMES BLUNT HIGH	16	18	18	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	16	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	20	24	12	13	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14	17	CHARLOTTE CHURCH CALL MY NAME	30	24	16	19	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
15	5	DAVID GRAY THE ONE I LOVE	16	18	18	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	11	JAMES BLUNT YOU'RE BEAUTIFUL	17	16	20	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
17	10	JEM WASH I SOW BROS	31	16	13	13	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18	18	RIHANNA/PON DE REPLAY	30	20	15	12	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
19	13	KAISER CHIEFS I PREDICT A RIOT	13	11	14	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
20	31	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	27	23	17	12	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21	20	SEAN PAUL WE BE BURNIN'	24	20	16	17	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
22	14	THE WHITE STRIPES MY DOORBELL	24	14	16	15	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
23	12	LEE YARUN TURN YOUR CAR AROUND	17	12	15	14	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24	6	RACHEL STEVENS I SAID NEVER AGAIN	14	6	11	14	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25	12	HARD-F LIVING FOR THE WEEKEND	25	12	11	14	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

■ Highest Top 50 chart ■ Topped increase in audience ■ Audience increase ■ Highest Top 50 chart ■ Biggest increase in plays ■ Audience increase of 20% or more



**24 Rachel Stevens**  
I Said Never Again, the number 28 airplay peak of the album's first single Negotiate With Love. Helping I Said Never Again to its big jump, it received a dozen plays from Radio Two and four from Radio One, which combined to provide more than four-fifths of its audience, while its top play tally was 31 from Core, 24 from Cool FM and 23 from West FM and Vibe 101.

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**34. Simply Red**  
The Cuban-influenced Perfect Love rocks 179-34 this week, drawing 349 plays from 42 stations. Some 14 of those plays came from Radio Two, which also provided a massive 83.1% of the track's audience of a little over 17m. But its top supporter in terms of plays

## KISS

Pos	Week	Artist / Title	Days	Last	Pos	Audio
1	1	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	20	20	12	13
2	1	SEAN PAUL WE BE BURNIN'	24	24	16	15
3	1	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA AIN	26	26	18	18
4	1	RIHANNA/PON DE REPLAY	30	30	15	12
5	1	GORILLAZ DARE	25	25	16	17
6	1	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	27	27	17	12
7	1	THE BLACK EYED PEAS DON'T LIE	25	25	16	17
8	1	SO COUT D'OUTA CONTRO	17	17	12	15
9	1	MARIAH CAREY/JERMANIE DUPRI GET YOUR NUMBER	14	14	13	13
9	1	BLOW UP FEAT. OMBLON LET ME HOLD YOU	14	14	13	13

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## XFM

Pos	Week	Artist / Title	Days	Last	Pos	Audio
1	4	HARD-F LIVING FOR THE WEEKEND	25	26	18	18
2	4	FRANZ FERDINAND DO YOU WANT TO DANCE	30	22	16	18
3	2	GORILLAZ DARE	25	25	16	17
4	1	JACK JOHNSON BREAKDOWN	15	15	16	15
5	2	FOO FIGHTERS DOA	30	24	16	19
6	0	EDITORS BULLETS	15	15	16	15
7	0	OASIS THE IMPORTANCE OF BEING IDLE	10	20	15	12
8	7	THE WHITE STRIPES MY DOORBELL	24	14	16	15
9	13	BLOCC PARTY TWO MORE YEARS	14	13	16	15
10	11	DANDY WARRIOLS ALL THE MONEY OR THE	14	11	16	15

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# irplay Chart

RANK	WEEKS ON CHART	LAST WEEK	TITLES	ARTIST	LABEL	WEEKS ON CHART				
						1	2	3	4	5
26	7	3	0	NATE JAMES THE MESSAGE	CHERRY	198	65	20	85	1
27	10	3	5	KATIE MELUA NINE MILLION BICYCLES	DECCA	190	38	17	18	1
28	26	18	23	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	1154	-6	19	69	11
29	11	26	50	BODYROCKERS I LIKE THE WAY	MERCURY	887	-36	19	25	-2
30	36	2	0	LIBERTY X SONG 4 LOVERS	VERMILION	1115	9	19	14	1
31	37	3	29	FOO FIGHTERS DOA	RCA	315	-20	18	94	-1
32	26	19	65	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	989	-34	18	43	34
33	38	2	0	MARIAH CAREY/JERMAINE DUPRI GET YOUR NUMBER	DEF JAM	670	9	17	10	1
34	19	1	0	SIMPLY RED PERFECT LOVE	EMPIRE/REPRISE	349	159	1702	365	-
35	41	2	0	BOB SINCLAIR FEAT. GARY PINE LOVE GENERATION	DEFLECT	423	-3	16	5	9
36	64	1	0	UZ ALL BECAUSE OF YOU	ESLAD	206	100	16	19	71
37	23	8	48	FREEMASONS/AMANDA WILSON LOVE ON MY MIND	EPIC	754	-13	16	34	54
38	53	2	9	KELLY CLARKSON BEHIND THESE HAZEL EYES	RCA	712	26	13	35	36
39	49	2	0	BASEMENT JAXX DO YOUR THING 2005	JL	542	30	14	94	-4
40	45	2	0	MS DYNAMITE JUDGEMENT DAY	PIONEER	295	50	14	48	16
41	27	7	26	SIMON WEBBE LAI YOUR HANDS	IMPACT	604	-33	14	48	-4
42	35	2	0	X-PRESS 2 GIVE IT	SKAT	260	0	13	22	-23
43	63	1	0	BEN FOLDS JESUSLAND	SOINY BMG	29	7	13	9	44
44	48	1	44	JAMIE CULLUM GET YOUR WAY	VCI	112	10	13	86	50
45	46	11	62	THE MAGIC NUMBERS LOVE ME LIKE YOU	HEARST	363	-50	13	80	11
46	39	4	23	JAMES Y P NOOKIE	SIRE	344	-17	13	68	15
47	73	1	0	ROLL DEEP SHAKE A LEG	REDWREST	161	6	12	84	55
48	13	2	0	JO O'MEARA WHAT HURTS THE MOST	SPECTRUM	263	26	12	83	12
49	0	1	0	BARBRA STREISAND STRANGER IN A STRANGE LAND	COLUMBIA	14	0	12	48	0
50	102	1	0	MISSY ELLIOTT TEARY EYED	ATLANTIC	205	52	11	99	100

\*Nielsen Music Control. Copyright from data published on 10/20/05 on Sunday 10 Sept 2005 until 21/00 on Sat 24 Sept 2005. Stations ranked by audience. Figures in chart last four weeks only.

13,106 copies, which all the airplay equivalent it improves 53-36, with 65 stations giving it 712 plays. **51. Kate Bush** *King Of The Mountain* is Bush's first single in 11 years and received its radio premiere on Ron Browz's *Radio Two* show last Wednesday. By midnight on Saturday, it had already added 45 plays from 20 of the 111 stations monitored by Music Control and an audience of more than 1m.



Music Control and an audience of more than 1m. **52. Joe O'Meara** *What Hurts The Most* is O'Meara's first single in 11 years and received its radio premiere on Ron Browz's *Radio Two* show last Wednesday. By midnight on Saturday, it had already added 45 plays from 20 of the 111 stations monitored by Music Control and an audience of more than 1m.

21 8340

## MUSICWEEK.COM



**38. Kelly Clarkson**  
Clay Aiken registers her second Top 10 single from her second album.

Breakaway on the sales chart. Behind these Hazel Eyes debuts at number nine at sales after setting

### GALAXY

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AMM
2	1	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	IMPACT
3	2	DANCING Q.U.S.V ROKETTE FADING LIKE A FLOWER	AMM
4	1	THE BLACK EYED PEAS DON'T LEAVE	AMM
5	6	RHIANNA PON DE REPLAY	DEF JAM
6	7	BIG ANG FEAT. SIOBHAN IT'S OVER NOW	AMM
7	7	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG
8	1	SEAN PAUL WE BE BURNIN	ATLANTIC
9	10	50 CENT OUTTA CONTROL	INTERSCOPE
10	11	MISSY ELLIOTT LOSE CONTROL	ATLANTIC

### VIBE 101

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AMM
2	1	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	IMPACT
3	1	SEAN PAUL WE BE BURNIN	ATLANTIC
4	3	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND	EPIC
5	5	RHIANNA PON DE REPLAY	DEF JAM
6	5	GORILLAZ DARE	IMPACT
7	7	GWEN STEFANI FLOWR	INTERSCOPE
8	11	CHARLOTTE CHURCH CALL MY NAME	SONY BMG
9	8	2PAC FEAT. ELTON JOHN GRETTO GOSPEL	INTERSCOPE
10	3	THE BLACK EYED PEAS DON'T LEAVE	AMM

\*Nielsen Music Control

### PRE-RELEASE

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	ROBBIE WILLIAMS	TRIPPING	ATLANTIC
2	SUGABABES	PUSH THE BUTTON	SONY BMG
3	JAMES BLUNT	HIGH	ATLANTIC
4	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG
5	LEE RYAN	TURN YOUR CAR AROUND	BRIGHTSIDE
6	RACHEL STEVENS	I SAID NEVER AGAIN	REPRISE
7	NATE JAMES	THE MESSAGE	CHERRY
8	LIBERTY X	SONG 4 LOVERS	VERMILION
9	MARIAH CAREY/JERMAINE DUPRI	GET YOUR NUMBER	DEF JAM
10	SIMPLY RED	PERFECT LOVE	EMPIRE/REPRISE
11	BOB SINCLAIR FEAT. GARY PINE	LOVE GENERATION	DEFLECT
12	UZ	ALL BECAUSE OF YOU	ESLAD
13	BASEMENT JAXX	DO YOUR THING 2005	JL
14	MS DYNAMITE	JUDGEMENT DAY	PIONEER
15	X-PRESS 2	GIVE IT	SKAT
16	BEN FOLDS	JESUSLAND	SOINY BMG
17	ROLL DEEP	SHAKE A LEG	REDWREST
18	JO O'MEARA	WHAT HURTS THE MOST	SPECTRUM
19	BARBRA STREISAND	STRANGER IN A STRANGE LAND	COLUMBIA
20	MISSY ELLIOTT	TEARY EYED	ATLANTIC

### ON THE RADIO THIS WEEK

**RADIO 1**  
New Show - JK & Joel Day Breakfast  
Oldies That  
New Show - Frankie & Reggy  
Early Breakfast (Fri)  
Jo Whaley Record  
of the Week - Arctic Monkeys  
1. Get You Good  
On The Dancefloor  
Colin & Edith  
Record of the Week - Goldfrapp  
Honest 1  
Scott Mills Record  
of the Week - Green  
Sides: Can I Take It Like This  
Zane Lowe Record  
of the Week - Supergrass  
Merico

**RADIO 2**  
BB King At 80 (Fri)  
New Quotient  
Pioneers of Rock  
'n' Roll - Ruth  
Brown (Week)  
Bob Kuhn  
New Chart - Jethro  
Thull  
Country Live (Sat)  
Jonathan Ross -  
Stanley Kubrick  
(Sat)  
Dermot O'Leary  
Live From  
Aberdeen  
Moby/Delicate  
Improvise/Hard  
Rock/Queen  
Live (Sat)  
The Frank  
Ferdinand  
Premiere (Sat)  
Good Morning  
Sunday - Brian  
Kennedy (Sun)  
Record of the Week - Kate Bush  
King Of The Mountain  
Album of the Week - The  
Black Eyed Peas  
Rock Walk/Over

**RADIO 3**  
Jazz Legends  
Malcolm Miller (Fri)  
Jazz On 3 - Murray  
Taylor (Fri)  
6 MUSIC  
Paul Auster  
Powers (Fri)  
Mani  
Gleason Co - (Man)  
Jazz On 3 - Murray  
Taylor (Fri)  
Mani  
Gleason Co - (Man)  
Jazz On 3 - Murray  
Taylor (Fri)  
Mani  
Gleason Co - (Man)

**1XTRA (Sat)**  
Hip Hop Weekend  
(Fri-Sat)

**XFM**  
Christian  
O'Connell's Record  
of the Week - The  
Daily Word  
The Money Of  
The Single Life  
Laura Lavelle's  
Record of the  
Week - X-Press 2  
Give It

**VIRGIN**  
Pete Mitchell -  
Frenz Frenzless  
Blaze Frenzless  
XFM guest (Sun)

### RADIO GROWERS

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	SUGABABES	PUSH THE BUTTON	SONY BMG
2	LEE RYAN	TURN YOUR CAR AROUND	BRIGHTSIDE
3	ROBBIE WILLIAMS	TRIPPING	ATLANTIC
4	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG
5	SIMPLY RED	PERFECT LOVE	EMPIRE/REPRISE
6	JAMES BLUNT	HIGH	ATLANTIC
7	PAUL WELLER	COME ON LET'S GO	RCA
8	SEAN PAUL	WE BE BURNIN	ATLANTIC
9	RACHEL STEVENS	I SAID NEVER AGAIN	REPRISE
10	STARSAVOR	IN THE GOSPEL	ATLANTIC

### RADIO TWO

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	KY TUNSTALL	SUDDENLY I SEE	REDWREST
2	JIM WILSH	I	SONY BMG
3	ROBBIE WILLIAMS	TRIPPING	ATLANTIC
4	JAMES BLUNT	HIGH	ATLANTIC
5	LEE RYAN	TURN YOUR CAR AROUND	BRIGHTSIDE
6	NATE JAMES	THE MESSAGE	CHERRY
7	SIMPLY RED	PERFECT LOVE	EMPIRE/REPRISE
8	KATIE MELUA	NINE MILLION BICYCLES	DECCA
9	BEN FOLDS	JESUSLAND	SOINY BMG
10	RACHEL STEVENS	I SAID NEVER AGAIN	REPRISE
11	DEPECHE MODE	PRECIOUS	WALT
12	BARBRA STREISAND	STRANGER IN A STRANGE LAND	COLUMBIA
13	JO O'MEARA	WHAT HURTS THE MOST	SPECTRUM
14	SHERYL CROW	GOOD IS GOOD	AMM
15	JAMIE CULLUM	GET YOUR WAY	EMPIRE/REPRISE
16	NEW ORDER	WAITING FOR THE SIRENS CALL	CHERRY
17	KERINA PALLOT	ALL GOOD PEOPLE	SONY
18	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG
19	COLDOPLAY	FIX YOU	REDWREST
20	KATE BUSH	KING OF THE MOUNTAIN	EMI

\*Nielsen Music Control

Albums: 2005  
1. The Pussycat Dolls  
2. Mylo vs Miami Sound Machine  
3. The Black Eyed Peas  
4. Kelly Clarkson  
5. The Pussycat Dolls  
6. The Black Eyed Peas  
7. The Pussycat Dolls  
8. The Black Eyed Peas  
9. The Pussycat Dolls  
10. The Black Eyed Peas  
11. The Pussycat Dolls  
12. The Black Eyed Peas  
13. The Pussycat Dolls  
14. The Black Eyed Peas  
15. The Pussycat Dolls  
16. The Black Eyed Peas  
17. The Pussycat Dolls  
18. The Black Eyed Peas  
19. The Pussycat Dolls  
20. The Black Eyed Peas

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# Singles

011005  
Top 75

There are seven new entries to the Top 20 - Kanye West, Franz Ferdinand and Katie Melua making the biggest impact, but failing to usurp Pussycat Dolls at number one

# The Official UK

## PHYSICAL SINGLES TOP 40

WEEK	LAST WEEK	ARTIST TITLE	WEEKS ON CHART
1	1	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	43W
2	2	SEAN PAUL WE BE BURNIN'	10W
3	3	KATIE MELUA NINE MILLION BICYCLES	10W
4	4	FRANZ FERDINAND DO YOU WANT TO	10W
5	5	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	10W
6	6	KELLY CLARKSON BEHIND THESE HAZEL EYES	10W
7	6	DANIEL POWTER BAD DAY	10W
8	4	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	10W
9	5	GORILLAZ DARE	10W
10	10	DAMIAN 'JR GONG' MARLEY WELCOME TO JAMROCK	10W
11	10	RIHANNA PON DE REPLAY	10W
12	7	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	10W
13	11	HARD-FI LIVING FOR THE WEEKEND	10W
14	13	JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKIN'	10W
15	3	BON JOVI HAVE A NICE DAY	10W
16	8	STEREOPHONICS DEVIL	10W
17	12	COLDPLAY FIX YOU	10W
18	11	JAMES Y NOOKIE	10W
19	14	SIMON WEBBE LAY YOUR HANDS	10W
20	15	DAVID GRAY THE ONE I LOVE	10W
21	9	STATUS QUO THE PARTY AIN'T OVER YET	10W
22	8	HIM WINGS OF A BUTTERFLY	10W
23	16	THE BLACK EYED PEAS DON'T LIE	10W
24	17	OASIS THE IMPORTANCE OF BEING IDLE	10W
25	18	LES RHYTHMES DIGITALES JACQUES YOUR BODY (MAKE ME SWEAT)	10W
26	6	PENDULUM SLAM OUT HERE	10W
27	15	KT TUNSTALL SUDDENLY I SEE	10W
28	10	OWEN STEFANI COOL	10W
29	21	PRETTY RICKY GRIND WITH ME	10W
30	6	BULLET FOR MY VALENTINE SUFFOCATING UNDER WORDS OF SORROW	10W
31	24	KANO NITE NITE	10W
32	20	FAITHLESS INSOMNIA 2005	10W
33	22	GOLDIE LOOKIN' CHAIN YOUR MISSUS IS A NUTTER	10W
34	29	KAISER CHIEFS I PREDICT A RIOTSINK THAT SHIP	10W
35	6	JAMIE CULLUM GET YOUR WAY	10W
36	6	MEW SPECIAL	10W
37	8	LADYTRON DESTROY EVERYTHING YOU TOUCH	10W
38	20	TONY YAO FEAT. 50 CENT SO SEDUCTIVE	10W
39	31	GIRLS ALONG (LONG HOT SUMMER)	10W
40	23	JEM WISH	10W

## DOWNLOADS

WEEK	LAST WEEK	ARTIST TITLE	WEEKS ON CHART
1	1	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	43W
2	4	GORILLAZ DARE	10W
3	2	DANIEL POWTER BAD DAY	10W
4	3	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	10W
5	6	KT TUNSTALL SUDDENLY I SEE	10W
6	11	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	10W
7	5	RIHANNA PON DE REPLAY	10W
8	7	OASIS THE IMPORTANCE OF BEING IDLE	10W
9	8	JAMES BLUNT YOU'RE BEAUTIFUL	10W
10	2	SEAN PAUL WE BE BURNIN'	10W
11	10	KAISER CHIEFS I PREDICT A RIOT	10W
12	12	FRANZ FERDINAND DO YOU WANT TO	10W
13	9	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	10W
14	13	COLDPLAY FIX YOU	10W
15	14	DAVID GRAY THE ONE I LOVE	10W
16	17	OWEN STEFANI COOL	10W
17	21	ANTONY & THE JOHNSONS HOW THERE'S SOMEONE	10W
18	22	RADIOHEAD I WOULD LIKE TO BE THE	10W
19	20	KELLY CLARKSON BEHIND THESE HAZEL EYES	10W
20	22	KELLY CLARKSON BEHIND THESE HAZEL EYES	10W



**2. Kanye West**  
Switching his attention from diamonds to gold, Kanye West is in a rich vein of chart form. Diamonds From Sierra Leone, the introductory single from his second album Late Registration, reached number eight in July, providing him with his highest chart position as a primary artist on a record, and follow-up Gold Digger, featuring Jamie Foxx, easily took the week's debut, at number two with sales of 22,982. The Late Registration album has moved 2-4-3-7 since its release four weeks ago, selling 174,006 copies.



**4. Franz Ferdinand**  
Their second highest hit to date, behind the number three peak of Take Me Out, Franz Ferdinand's new single Do You Want To debuts at number four on sales of 12,944. It is the lead-off single from the Scots band's second album You Could Have It So Much Better, which is released on October 3. Their self-titled debut album reached its highest position for 15 weeks last week, rising to number 62, but slips to number 65 this week. Despite a 32.8% increase in sales to 4,811, which take its cumulative sales to 114m.

WEEK	LAST WEEK	ARTIST TITLE	WEEKS ON CHART
1	1	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	43W
2	2	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	10W
3	2	SEAN PAUL WE BE BURNIN'	10W
4	4	FRANZ FERDINAND DO YOU WANT TO	10W
5	5	KATIE MELUA NINE MILLION BICYCLES	10W
6	5	DANIEL POWTER BAD DAY	10W
7	4	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	10W
8	3	GORILLAZ DARE	10W
9	6	KELLY CLARKSON BEHIND THESE HAZEL EYES	10W
10	8	RIHANNA PON DE REPLAY	10W
11	6	STEREOPHONICS DEVIL	10W
12	7	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	10W
13	2	DAMIAN 'JR GONG' MARLEY WELCOME TO JAMROCK	10W
14	9	COLDPLAY FIX YOU	10W
15	11	HARD-FI LIVING FOR THE WEEKEND	10W
16	12	DAVID GRAY THE ONE I LOVE	10W
17	14	KT TUNSTALL SUDDENLY I SEE	10W
18	2	BON JOVI HAVE A NICE DAY	10W
19	14	JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKIN'	10W
20	15	OASIS THE IMPORTANCE OF BEING IDLE	10W
21	5	SIMON WEBBE LAY YOUR HANDS	10W
22	18	THE BLACK EYED PEAS DON'T LIE	10W
23	2	JAMES Y NOOKIE	10W
24	5	KAISER CHIEFS I PREDICT A RIOTSINK THAT SHIP	10W
25	4	OWEN STEFANI COOL	10W
26	2	HIM WINGS OF A BUTTERFLY	10W
27	11	STATUS QUO THE PARTY AIN'T OVER YET	10W
28	2	LES RHYTHMES DIGITALES JACQUES YOUR BODY (MAKE ME SWEAT)	10W
29	3	GOLDIE LOOKIN' CHAIN YOUR MISSUS IS A NUTTER	10W
30	25	KANO FEAT. MIKE SKINNER & LEO THE LION NITE NITE	10W
31	26	PRETTY RICKY GRIND WITH ME	10W
32	2	FAITHLESS INSOMNIA 2005	10W
33	17	JAMES BLUNT YOU'RE BEAUTIFUL	10W
34	NEW	PENDULUM SLAM OUT HERE	10W
35	12	MARIAH CAREY WE BELONG TOGETHER	10W
36	35	2PAC FEAT. ELTON JOHN GHE TO GOSPEL	10W
37	NEW	BULLET FOR MY VALENTINE SUFFOCATING UNDER WORDS OF SORROW	10W
38	2	TONY YAO FEAT. 50 CENT SO SEDUCTIVE	10W



# Albums

It is a busy week for new entries, with seven acts making Top 20 debuts. But none can dislodge David Gray's *Life In Slow Motion*, which spends a second week at number one

011005  
Top 75

# The Official UK

## TOP 20 MUSIC DVD

Pos	LAST WEEK	ARTIST TITLE	Label	Weeks on chart
1	1	JIMI HENDRIX LIVE AT WOODSTOCK	Universal UK	1
2	7	U2 RATTLE AND HUM	CDC Video (CD)	1
3	1	PINK FLOYD LONDON 1966-1967	Trappist Music (PS)	1
4	2	BRUCE SPRINGSTEEN WH-I STORYTELLERS	Columbia (DVD)	1
5	3	RAT PACK GREATEST HITS	Definitive (DVD)	1
6	4	JAY-Z FADE TO BLACK	CDC Video (CD)	1
7	5	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	Mercury (DVD)	1
8	9	AC/DC FAMILY JEWELS	Epic (DVD)	1
9	3	BOB JOVI THE CRUSH TOUR	Universal Video (CD)	1
10	8	THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Music Video (DVD)	1
11	11	MICHAEL JACKSON LIVE IN BUCHAREST - THE DANGEROUS TOUR	Epic (DVD)	1
12	14	FOO FIGHTERS EVERYWHERE BUT HOME	RCA (DVD)	1
13	6	BLONDIE LIVE	BMG (DVD)	1
14	22	DEAN MARTIN LEGENDS IN CONCERT	Capitol Music (DVD)	1
15	15	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (CD)	1
16	10	EMINEM THE ANGER MANAGEMENT TOUR	Interscope (CD)	1
17	19	PINK FLOYD CRYLANDS: THE MAKING OF THE DARK SIDE OF THE MOON	Epic Video (DVD)	1
18	17	ELVIS PRESLEY ALPHA FROM HAWAII	BMG Video (DVD)	1
19	18	VARIOUS LIVE AID - 20 YEARS AGO TODAY	Warner Music Video (CD)	1
20	13	ABBA THE DEFINITIVE COLLECTION	Polygram (CD)	1



**2. Bob Jovi**  
Bob Jovi have had five number one albums so far, but have also had three number two albums. His new album *Have A Nice Day*, which debuts in number one position this week on sales of 53,209, following the number six success of the title track to his singles chart. *Have A Nice Day* is the first album of new Bob Jovi songs since *Be Nice*, which also peaked at number two in 2002. Bounce back first week sales of 60,758, and was denied pole position by Elvis - 30

## TOP 10 R&B ALBUMS

Pos	LAST WEEK	ARTIST TITLE	Label	Weeks on chart
1	1	KANYE WEST LATE REGISTRATION	Roc-A-Fella (CD)	1
2	1	GOLDIE LOOKIN' CHAIN SAFE AS FUCK	Atlantic (CD)	1
3	3	VARIOUS MASSIVE R&B - VOL 2	Sony BMG (CD)	1
4	2	PUSSYCAT DOLLS PCD	ASAP (CD)	1
5	4	KANDI DOME SWEET HOME	BMG (CD)	1
6	9	JOHN LEGEND GET LIFTED	Columbia (CD)	1
7	12	MARIAN CAREY THE EMANCIPATION OF MIMI	Def Jam (CD)	1
8	12	KANYE WEST THE COLLEGE DROPOUT	Roc-A-Fella (CD)	1
9	4	50 CENT THE MASSAGE	Interscope (CD)	1
10	18	MICHAEL JACKSON THE ESSENTIAL	Epic (CD)	1



**3. Kanye West**  
Kanye West's second album, *Late Registration*, has topped the R&B chart with sales of 60,758. It is his first album to debut at number one on the R&B chart.

## TOP 10 INDIE ALBUMS

Pos	LAST WEEK	ARTIST TITLE	Label	Weeks on chart
1	2	ANTONY & THE JOHNSONS I AM A BIRD NOW	North (CD)	1
2	6	THE WHITE STRIPES GET BEHIND ME SATAN	SL (CD)	1
3	1	STATUS QUO THE PARTY AIN'T OVER YET	Sony Music (CD)	1
4	1	THE KILLERS HIT FUSS	Island (CD)	1
5	1	ELBOW LEADERS OF THE FREE WORLD	XL (CD)	1
6	3	ARCADE FIRE FUEL	Reprise (CD)	1
7	4	DEVONORA BANHART CRIPPLE CROW	XL (CD)	1
8	7	BASEMENT JAXX THE SINGLES	XL (CD)	1
9	11	BLOC PARTY SILENT ALARM	Wichita (CD)	1
10	8	PENDULUM HUND YOUR COLOUR	Real Gone Music (CD)	1

## TOP 10 INDIE SINGLES

Pos	LAST WEEK	ARTIST TITLE	Label	Weeks on chart
1	1	FRANZ FERDINAND DO YOU WANT TO	Domino (CD)	1
2	1	KATIE MELUA NINE MILLION BICYCLES	Cherry Red (CD)	1
3	1	STEREOPHONICS DEVIL	XL (CD)	1
4	1	PENDULUM SLAM!OUR COLOUR	Real Gone Music (CD)	1
5	1	BULLET FOR MY VALENTINE SUFFOCATING UNDER WORDS OF SORROW	Wichita (CD)	1
6	1	STATUS QUO THE PARTY AIN'T OVER YET	Sony Music (CD)	1
7	1	JULIETTE & THE LIKES GOT TO KILL	Nonesuch (CD)	1
8	1	ARMAND VAN HELDEN WHEN THE LIGHTS GO DOWN	Sony Music (CD)	1
9	4	FREEMANS FEAT AMANDA WILSON LOVE ON MY MIND	Island (CD)	1
10	2	ERNESTO VS BASTIAN DARK SIDE OF THE MOON	Real Gone Music (CD)	1

## SET MUSIC WEEK ONLINE TOO

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Pos	LAST WEEK	ARTIST TITLE	Label	Weeks on chart
1	1	DAVID GRAY LIFE IN SLOW MOTION	Atlantic (CD)	2
2	2	BOB JOVI HAVE A NICE DAY	Sony Music (CD)	1
3	3	BARRA STREISAND GUILTY TOO	Columbia (CD)	1
4	2	JAMES BLUNT BACK TO BEDLAM	Atlantic (CD)	1
5	5	IAN BROWN THE GREATEST	Film Music (CD)	1
6	3	KT TUNSTALL EYE TO THE TELESCOPE	Capitol Music (CD)	1
7	4	KANYE WEST LATE REGISTRATION	Roc-A-Fella (CD)	1
8	4	COLDPLAY X&Y	Sony Music (CD)	1
9	10	GUILTY CLARKSON BREAKAWAY	NCA (CD)	1
10	10	DANIEL O'DONNELL TEENAGE DREAMS	Real Gone Music (CD)	1
11	14	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Epic (CD)	1
12	6	QUEN & PAUL ROGERS RETURN OF THE CHAMPIONS	Parlophone (CD)	1
13	10	GORILLAZ DEMON DAYS	Capitol Music (CD)	1
14	7	KAISER CHIEFS EMPLOYMENT	Parlophone (CD)	1
15	8	PUSSYCAT DOLLS PCD	ASAP (CD)	1
16	11	GOLDIE LOOKIN' CHAIN SAFE AS FUCK	Atlantic (CD)	1
17	22	JACK JOHNSON IN BETWEEN DREAMS	Island (CD)	1
18	11	STATUS QUO THE PARTY AIN'T OVER YET	Sony Music (CD)	1
19	6	THE STONE ROSES THE STONE ROSES	Sire (CD)	1
20	17	OASIS DON'T BELIEVE THE TRUTH	Big Top (CD)	1
21	6	TRACY CHAPMAN TRACY CHAPMAN	Mercury (CD)	1
22	15	FOO FIGHTERS IN YOUR HONOUR	RCA (CD)	1
23	15	MCFLY WONDERLAND	Tommy (CD)	1
24	12	HARD-FI STARS OF CCTV	Nonesuch (CD)	1
25	25	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam (CD)	1
26	3	ANTONY & THE JOHNSONS I AM A BIRD NOW	North (CD)	1
27	6	THE KILLERS HIT FUSS	Island (CD)	1
28	17	DANIEL POWTER DANIEL POWTER	Warner Bros (CD)	1
29	15	THE MAGIC NUMBERS THE MAGIC NUMBERS	Mercury (CD)	1
30	6	RAZORLIGHT UP ALL NIGHT	Virgin (CD)	1
31	22	GWEN STEFANI LOVE ANGEL MUSIC BABY	Virgin (CD)	1
32	13	ROLLING STONES A BIGGER BANG	Interscope (CD)	1
33	10	SCISSOR SISTERS SCISSOR SISTERS	Virgin (CD)	1
34	10	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD	Parlophone (CD)	1
35	9	DAMIAN RICE	Interscope (CD)	1
36	26	MYLO DESTROY ROCK N ROLL	Real Gone Music (CD)	1
37	23	THE BLACK EYED PEAS MONKEY BUSINESS	Asylum (CD)	1
38	11	CHARLOTTE CHURCH TISSUES AND ISSUES	Sony Music (CD)	1

ARTIST	WEEKS ON CHART	LAST WEEK	ARTIST	WEEKS ON CHART	LAST WEEK
DAVID GRAY	2	1	ANTONY & THE JOHNSONS	1	3
BOB JOVI	1	2	THE KILLERS	1	6
BARRA STREISAND	1	3	ELBOW	1	5
JAMES BLUNT	1	4	DEVONORA BANHART	1	4
IAN BROWN	1	5	BASEMENT JAXX	1	7
KT TUNSTALL	1	6	BLOC PARTY	1	11
KANYE WEST	1	7	PENDULUM	1	8
COLDPLAY	1	8	FRANZ FERDINAND	1	10
GORILLAZ	1	10	THE WHITE STRIPES	1	12
DANIEL O'DONNELL	1	10	THE KILLERS	1	13
FAITHLESS	1	14	THE KILLERS	1	14
QUEN & PAUL ROGERS	1	16	THE KILLERS	1	15
GORILLAZ	1	17	THE KILLERS	1	16
KAISER CHIEFS	1	17	THE KILLERS	1	17
PUSSYCAT DOLLS	1	18	THE KILLERS	1	18
GOLDIE LOOKIN' CHAIN	1	19	THE KILLERS	1	19
JACK JOHNSON	1	22	THE KILLERS	1	20

# Albums Chart



Chart compiled from actual sales last Sunday in the week, across a sample of more than 6,000 UK outlets.  
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WEEKS ON CHART

Pos	Week	Label	Artist	Album	WOC
39	24	Capitol	<b>GOLDFRAPP</b>	SUPERNATURE	1
40	25	Capitol	<b>JEM</b>	FINALLY WOKEN	1
41	34	Capitol	<b>GREEN DAY</b>	AMERICAN IDIOT	3
42	41	Capitol	<b>THE WHITE STRIPES</b>	GET BEHIND ME SATAN	1
43	12	Capitol	<b>ELBOW</b>	LEADERS OF THE FREE WORLD	1
44	36	Capitol	<b>BASEMENT JAXX</b>	THE SINGLES 2	2
45	37	Capitol	<b>SAM COOKE</b>	PORTRAIT OF A LEGEND	1
46	30	Capitol	<b>50 CENT</b>	THE MASSACRE	1
47	3	Capitol	<b>NEIL YOUNG</b>	HARVEST	1
48	42	Capitol	<b>DAJIAN "JR GONG" MARLEY</b>	WELCOME TO JAMROCK	1
49	47	Capitol	<b>JOHN LEGEND</b>	GET LIFTED	1
50	16	Capitol	<b>SECUR ROS TALK</b>		1
51	33	Capitol	<b>KASABIAN</b>	KASABIAN	1
52	NEW	Capitol	<b>MARY DUFF</b>	THE ULTIMATE COLLECTION	1
53	35	Capitol	<b>CRAIG DAVID</b>	THE STORY GOES	1
54	6	Capitol	<b>GREEN DAY</b>	DOOKIE	1
55	9	Capitol	<b>KANO</b>	HOME SWEET HOME	1
56	63	Capitol	<b>THE VERVE</b>	THIS IS MUSIC - THE SINGLES 92-98	1
57	72	Capitol	<b>LED ZEPPELIN</b>	PHYSICAL GRAFFITI	1
58	39	Capitol	<b>JAMIROQUAI</b>	DYNAMITE	1
59	NEW	Capitol	<b>DISTURBED</b>	TEN THOUSAND FISTS	1
60	39	Capitol	<b>JEFF WAYNE</b>	THE WAR OF THE WORLDS	1
61	49	Capitol	<b>DAVID GRAY</b>	WHITE LADDER	1
62	40	Capitol	<b>MADELINE PEYROUX</b>	CARELESS LOVE	1
63	44	Capitol	<b>ARCADE FIRE</b>	FUNERAL	1
64	57	Capitol	<b>STEREOPHONICS</b>	LANGUAGE, SEX, VIOLENCE, OTHER?	1
65	62	Capitol	<b>FRANZ FERDINAND</b>	FRANZ FERDINAND	1
66	10	Capitol	<b>MICHAEL JACKSON</b>	THE ESSENTIAL	1
67	46	Capitol	<b>BOB DYLAN</b>	NO DIRECTION HOME (OST)	1
68	3	Capitol	<b>GOLDFRAPP</b>	BLACK CHERRY	1
69	NEW	Capitol	<b>DEVENDRA BANHART</b>	CRIPPLE CROW	1
70	3	Capitol	<b>PHIL COLLINS</b>	HITS	1
71	34	Capitol	<b>DIDO</b>	LIFE FOR RENT	1
72	15	Capitol	<b>G4</b>		1
73	6	Capitol	<b>GORILLAZ</b>	GORILLAZ	1
74	37	Capitol	<b>SIMPLE MINDS</b>	BLACK & WHITE OSO505	1
75	37	Capitol	<b>KEANE</b>	HOPES AND FEARS	1



**5. Ian Brown**  
Gathering together his 13 hit singles since leaving The Stone Roses, including new single All Abiding, and adding other favourites from his four previous solo albums, Ian Brown's The Greatest debuts at number five on sales of 39,962.

Its arrival coincides with yet another revival in the fortunes of his former band's sparsely 1989 debut album which re-enters the chart at number 39 on sales of 13,815. Currently available for less than a Euro from HMV and Woolworth, the Stone Roses' album's all-time peak number nine, came in July 2004, during another HMV sale.



**18. Status Quo**  
The title track to Status Quo's new album The Party Ain't Over Yet the veteran band's highest charting single for 15 years last week, debuting at number 18. The album makes a lesser impact, arriving at number 18 with 14,773 sales. The band's 25th chart album total, it falls short of their last studio album, Heavy Traffic, which reached number 15 in 2002, but increases Quo's tally of Top 20 albums to 27 - the same as the Rolling Stones.

The only group with more than 20 albums to date is the Rolling Stones, with 39.

## TOP 20 COMPILATIONS

Pos	Artist	Album
1	VARIOUS	DANCE PARTY
2	VARIOUS	MASSIVE RAB - VOL 2
3	VARIOUS	GOLDEN OLDSIES
4	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 61
5	VARIOUS	FLOORFILLERS 4
6	VARIOUS	MY FIRST ALBUM
7	VARIOUS	ULTIMATE DISNEY PRINCES
8	VARIOUS	FESTIVAL
9	VARIOUS	BIG TUNES 3 - LIVING FOR THE WEEK END
10	VARIOUS	HED KANDI: THE MIX 50
11	VARIOUS	BREAK UP SONGS
12	VARIOUS	A LIFETIME OF ROMANCE
13	VARIOUS	SUPER CHARGED
14	VARIOUS	POP JR
15	VARIOUS	URBAN HEAT
16	VARIOUS	POWER & PASSION
17	VARIOUS	DRUM & BASS ESSENTIALS
18	VARIOUS	NEW VIVIAN - THE NEW COLLECTION 2005
19	ORIGINAL	SAUNDTRACK SATURDAY NIGHT FEVER
20	VARIOUS	RENAISSANCE - THE CLASSICS

## TOP 10 DANCE ALBUMS

Pos	Artist	Album
1	FATHEAD	FOREVER FAITHLESS - THE GREATEST HITS
2	MYLO DESTROY	ROCKIN' ROLL
3	PEPPECHE MODE	REMIXES 81-04
4	UNDERWORLD	1992-2002
5	VARIOUS ARTISTS	HED KANDI: THE MIX 50
6	BASEMENT JAXX	THE SINGLES
7	THE CHEMICAL BROTHERS	SINGLES 93-03
8	THE PRODIGY	THE FATHER OF THE LINDA
9	PENDULUM	HOLD YOUR COLOUR
10	BOYSOPP	MELDY AM

## TOP 10 ROCK ALBUMS

Pos	Artist	Album
1	FOO FIGHTERS	IN YOUR HONOUR
2	QUEEN & PAUL ROBBERS	RETURN OF THE CHAMPIONS
3	DISTURBED	TEN THOUSAND FISTS
4	GREEN DAY	DOOKIE
5	GREEN DAY	AMERICAN IDIOT
6	FOO FIGHTERS	THE COLOUR AND THE SHAPE
7	MY CHEMICAL ROMANCE	THE THREE ORS FOR SWEET REVENGE
8	LED ZEPPELIN	PHYSICAL GRAFFITI
9	SYSTEM OF A DOWN	MEZZERIZ
10	TRIVIUM	ASCENDANCY

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Album
1	COLDPLAY	X&Y
2	JAMES BLUNT	BACK TO BEELAM
3	KAISER CHIEFS	EMPLOYMENT
4	THE KILLERS	HOT FLUX
5	SCISSOR SISTERS	SCISSOR SISTERS
6	KEANE	HOPES AND FEARS
7	FATHEAD	FOREVER FAITHLESS - THE GREATEST HITS
8	GREEN DAY	AMERICAN IDIOT
9	OWEN STEFANO	LOVE ANGEL MUSIC BABY
10	OSASIS	DON'T BELIEVE THE TRUTH
11	TONY CHRISTIE	DEFINITIVE COLLECTION
12	GORILLAZ	DEMON DAYS
13	G4	G4
14	BASEMENT JAXX	THE SINGLES
15	50 CENT	THE MASSACRE
16	ARON TROUBLE	ARON TROUBLE
17	KAT TUNSTALL	EYE TO THE TELESCOPE
18	ATHELE	LOUISST
19	FOO FIGHTERS	IN YOUR HONOUR
20	STEREOPHONICS	LANGUAGE, SEX, VIOLENCE, OTHER

Sales Increase  
 Sales Increase +50%  
 Highest New Entry  
 Platinum (300,000)  
 Gold (100,000)  
 Silver (50,000)  
 RPI Platinum (Export UK European Sales)

**KAISER CHIEFS** 4  
**KEANE** 6  
**KAT TUNSTALL** 19  
**LED ZEPPELIN** 8  
**MARQUEE HENRI** 12  
**MYLO DESTROY** 2  
**NEIL YOUNG** 47  
**OSASIS** 10  
**PAUL ROBBERS** 2  
**QUEEN** 4  
**QUEEN & PAUL ROBBERS** 2  
**ROCKWELL** 17  
**ROLLING STONES** 32  
**ACE TUNSTALL** 17  
**SCISSOR SISTERS** 5  
**SEAL** 20  
**SHARON STONE** 11  
**THE STONE ROSES** 25  
**THE VERVE** 56  
**THE WHITE STRIPES** 4  
**TRACY CHAPMAN** 71

# Another great summer of live music on Channel 4 and E4

Homelands, Nokia Isle of Wight Festival, Download Festival,  
T4 on the Beach, O2 Wireless Festival, Oasis: Live from Manchester,  
V Festival, The Big Chill, Playstation 2 Freedom Weekender,  
Pepsi Max Downloaded, Bestival

Thanks for sharing it with us.

Coming soon: Robbie Williams: Live in Berlin, Kayne West: Live at Abbey Road,  
4Music Presents: Franz Ferdinand, BT Digital Music Awards, Swarovski Fashion  
Rocks for the Prince's Trust and T4 Poll Winners Party with Smash Hits.

Plus: T4 every Saturday and Sunday from 9am  
4Music every Saturday from midnight  
E4Music everyday from 6am - 2pm

