



9 776869 776105  
29.10.05/£4.25

**In this week's issue: UK scores albums chart success;  
Retailers slam DVD giveaways Plus: the charts in full**

# MUSICWEEK



CMP  
LONDON BIRMINGHAM NEWCASTLE

# The Darkness

# The Darkness

ONE WAY TICKET TO HELL

...AND BACK

28th NOVEMBER 2005  
THE ALBUM on CD / LP

[www.thedarknessrock.com](http://www.thedarknessrock.com)  
[www.atlanticrecords.co.uk](http://www.atlanticrecords.co.uk)



# MUSICWEEK



Record year as Robbie leads British artists' best performance yet on the albums rundown

## UK rules the albums chart

### Charts

by Paul Williams

Robbie Williams is this week set to lead UK acts to their greatest domination of the top of the artist albums chart since the countdown was launched 16 years ago.

The EMI artist's sixth studio album *Intensive Care*, which is released today (Monday), is widely expected to debut at the top of the chart this Sunday, which would make it the 24th successive week in which a UK-signed act has been number one.

That would beat the previous longest such uninterrupted sequence by domestic signings on the artist albums chart, which was achieved back in March 1990, just 14 months after the countdown launched when compilations were excluded from the main chart.

Atlantic Records managing director Max Loussada, whose James Blunt album *Back To Bedlam* last week overtook Coldplay's *X&Y* to become 2005's top-seller to date, points to the buoyant live music sector and the growing adult market as key factors in explaining UK music's success.

"The adult-orientated audience have become a forceful part of the albums market and they have more records than ever to choose to purchase," he says. "Suddenly with iTunes and certain publications doing music spreads they have re-engaged with music. And the really successful live music scene has re-engaged the youth market."

The strong performance by UK acts on the albums chart this year was yesterday (Sunday) expected to be further underlined by the Prodigy's *Their Law*. The Stiglas 1990-2005 best of leading a Top

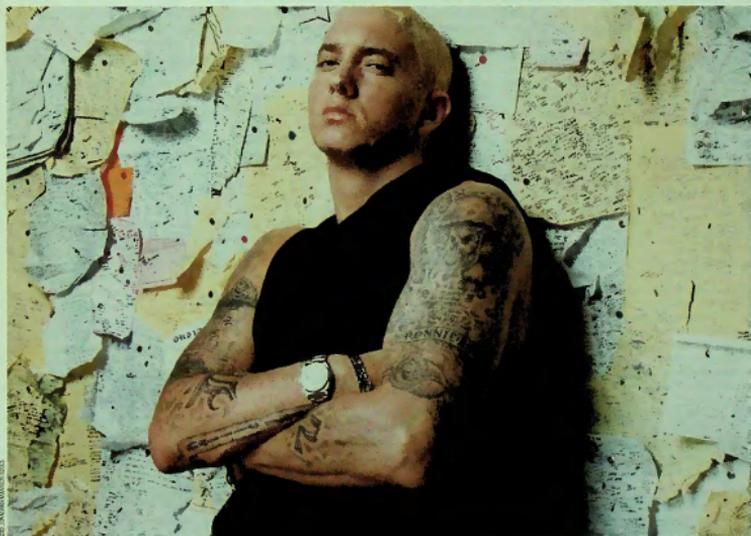
10 almost exclusively made up of British artists with Universal's Mariah Carey the only non-UK artist. The XL act were joined in the Top 10 by three other UK independent signings, Simply Red on their own label, Dramatico's Katie Melua and Domino's Franz Ferdinand, highlighting an exceptional byproduct of the fourth quarter for the independent sector.

Vital managing director Pete Thompson, whose company is distributing the Prodigy and Franz Ferdinand albums with its distribution partner THE, suggests the independent acts having success

currently are the kind of artists who understand that indie are better homes than majors. "The labels do have the machinery now to compete," he adds.

Non-UK-signed acts have so far this year claimed just five weeks at the top of the artist albums chart, the last being Universal's Akon back in May with *Trouble*. In the 24 weeks since then, 12 different UK albums have topped the chart, including James Blunt, whose *Back To Bedlam* spent nine non-consecutive weeks at number one.

paolw@musicweek.com



### Monkeys swing into top three

Domino's Arctic Monkeys score massive debut hit thanks to online push including giving away MP3s of demos p3

### Making the leap into digital sales

As iTunes and Napster grab the headlines, labels, artists and shops are getting on with launching their own online stores p6

### Jazz breaks into new venues

British jazz acts such as Acoustic Ladyland are winning bookings in venues usually linked with rock or pop p9

For the latest news as it happens, log on to

**MUSICWEEK.com**

### TV on message for Eminem push

Polydor is to break new ground for a record company by running an advert for its Eminem greatest hits set simultaneously across all major TV networks on the night before release.

The 60-second advert for

Curtain Call will be broadcast in the final advertising slot before 9pm on December 4, marking out the second time that an advert has run across all of the main commercial channels at the same time - the first was for the Make Poverty History Campaign earlier this year.

Polydor joint managing director David Joseph says, "As

part of our strategy we're running a roadblock TV ad across every channel the night before release.

It will be unmissable and underlines the breadth of the appeal of this record."

The campaign will coincide with *Lose Yourself* being used as a soundbed in the advert for the new video iPod. The spot, which was launched online last

week, will debut on television this week and is expected to run until Christmas.

Polydor is anticipating an initial ship of 1m units for the album, which will include two new studio tracks as well as hits such as *My Name Is*, *The Way I Am*, *Lose Yourself* and *Stan*. The rapper has sold more than 65m albums to date worldwide.



9 776669 776105

29.10.05/£4.25

29.10.05

# MUSICWEEK

Incorporating **THE MUSIC**, **KUZZ**, **GREEN STREET**, **MT MUSIC**, **RECORD MIRROR** and **TOURS REPORT**

**CMP Information, United Business Media**  
 Music, First Floor,  
 Lakeside House,  
 245 Blackfriars Road,  
 London SE1 9JF  
 Tel: (020) 7921  
 Fax: (020) 7921 8327



**CMP**  
 United Business Media

For direct lines, dial  
 (020) 7921 plus  
 the extension below.  
 For e-mails, type in  
 name as shown, plus  
 @musicweek.com

Followed by  
 @musicweek.com

Editor  
 Martin Talbot  
 (020) 7921 54

News editor  
 Paul Williams  
 (020) 7921 45

Production editor  
 Andy Jones  
 (020) 7921 46

Active business editor  
 Adam Job  
 (020) 7921 47

Talent editor  
 Sarah Watkins  
 (020) 7921 48

Digital editor  
 Nicola Sault  
 (020) 7921 49

Reporters  
 Jim Kurks (020) 7921 50

Reviews  
 Chris Gardner  
 (020) 7921 51

Chart consultant  
 Alan Jones (020) 4

Special consultants  
 Anya...

Chief sub-editor  
 David Smith  
 (020) 7921 52

Production  
 Phil Brooks (020) 7921 53

Chairs editor  
 Susan Vassil  
 (020) 7921 54

Direct Lawrence  
 (020) 7921 55

Database manager  
 Ian Travis (020) 7921 56

Sales manager  
 Mike South (020) 7921 57

Account manager  
 Scott Green  
 (020) 7921 58

Display sales  
 executive  
 Patricia Loxton  
 (020) 7921 59

ABC

Average weekly  
 circulation: 1 July  
 2000 to 30 June  
 2004: 9,522

Member of Periodical  
 Press Association

ISSN - 0265 1548

SUBSCRIPTION HOTLINE: 01858 438816

NEWSSTRADE HOTLINE: 020 7638 4666

Subscriptions  
 including Free Music  
 News Directory every  
 year, from Music  
 Week Publications,  
 CMP Information,  
 Three House,  
 Lakeside Street,  
 Market Harborough,  
 Leicestershire  
 LE15 9DF  
 Tel: 01970 438893  
 Fax: 01970 438953

Digest

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

### Bottom line

#### Increase in sales boost EMI profits

● EMI says it is on track to post a 9% profit growth in its half-year results, on the back of strong sales and cost savings from its restructuring programme. The company in a trading update last week reported that it expected revenues to rise by around 4.5% for the six months ending September 30. ● The contents of **Whitefield Street** studios are set to be auctioned online on November 15 following its closure on September 27.

● **Cap Media** last week used the platform of its AGM to deny speculation it had received a takeover approach. The board also said it was continuing to review its options regarding a decision by regulator Ofcom to create a new national digital radio multiplex. The radio group, which is the main shareholder in the UK's only existing national digital multiplex, said last week it was not ruling out a judicial review on the matter.

● **Chrystal Radio's** West Midlands-based **Heart station** is to promote its **Club Classics** show with a new advertising campaign, which will run for a month across its broadcast region on buses and billboards. ● **British Music Rights** director general **Emma Pike** is to open a half-day conference about the role of copyright in the creative economy. The event, which is being hosted by the music business network **MusicTank**, takes place on November 10 at the Foreign Press Association in central London. ● **Leading music and media law firm The Simkins Partnership** has dissolved. ● **Two Novello Awards** organiser the **British Academy of Composers & Songwriters** says interested parties and nomination forms to prepare for next year's event. Company details and contact names should be e-mailed to [feargal@briscashandwriting.com](mailto:feargal@briscashandwriting.com). ● **Bandcamp.com**, the band name online registry, is launching a digital service which will allow artists to sell music downloads directly to fans from their own websites.

### Sign here

UK £199; Europe £235; Rest of World £139. Rest of World Annual 2 £399. Refunds on cancelled subscriptions only will be provided at the Publisher's discretion. Local advertising opportunities available within the terms of subscription offer.

### EMI in European publishing deal

● EMI Music Publishing UK has signed a long-term sub-publishing deal with **Daniel Power**, which covers all European territories excluding France and includes the current self-titled album which has spawned the worldwide hit **Bad Day**.

● **Kobalt Music Group** has signed an administration deal with **Antony Hegarty** from **Antony & The Johnsons**. The deal with Hegarty's

Revis Music includes the singer's back catalogue and future recordings for all territories excluding North America. ● **Arab Strap** and **Test Icicles** are among the first signings to **Dominic's** new publishing wing, which is run by former **Rykman** general manager **Paul Landers**.



Test Icicles: Dominic publishing deal

● **Luavita Records** the joint venture label set up between former **Lizard King** and **marketing duo** **Sona Yari** and **Ben Durling** and **Sony BMG**, has signed **UK artist Liam Frost**.

● **Q Prime Music** is launching an independent label arm and chosen **UK act Mohar** as one of its first signings. It has been established by the management team of **Cliff Burnstone** and **Peter Mensch**. ● **Sony BMG** has entered into an agreement, with **Freemantle International Distribution**, which is designed to simulate the major to create and market more music television and DVDs.

● **Toshiba** has announced a deal with **Oasis** to release the video for the band's new single on the **803 mobile handset**. The mobile has an exclusive on the promotional video for **Let There Be Love**, **Oasis's** Christmas single, until **November 1**. ● A 7% share in **Britney Spears'** track **Everytime** has gone up for sale at a starting price of **£15,000** on auction website **eBay**. **Music manager Andrian Adams** is auctioning his share of the copyrights of the **Spencers** hit and hopes to sell it for around **£100,000**. ● **Music Industry Trusts** sponsor **Accenture** is to sponsor a bursary at the **Brit. School** to help an existing student to prepare for a career in the music industry. The **Accenture Bursary** is worth **£3,000** and is open to all current **Brit. School** music students. ● **Orange** and **3** have upgraded their music offerings. ● **EMI** has formally linked with the **US version** of **AIM**.

### People

#### Legal secretary steps up at BPI

● **Roz Groom**, the BPI's company secretary and legal adviser since 2000, has been promoted to its top legal position as general counsel, beginning on November 1. She replaces **Geoff Taylor**, who is returning to the IFFI after 16 months with the BPI. ● Former **Atlantic Records** US-based CEO and chairman **Vin Fon** is being linked with **Jargon Films** America following the departure last week of the **EMI** operations chairman and CEO **Matt Serletic**.

● **Women Of The Awards** organisers have unveiled the special achievement prize shortlist for this year's event ahead of the **November 23** ceremony at **London's Park Lane Hotel**. The nominees are: **Kate Burnett** (Rapture PR); **Charlie Carrington** (Vodafone); **Yvonne Jardine** (Warner); **Rae Earls** (4040); **Deby Fairley** (EMI); **Jo Hart** (Hart Media); **Orla Lee** (Polyton); **Delaina Sepko** (Sarm Studios); **Nicola Teer** (Sony BMG); **Melanie Vaughan** (Done & Dusted).

● **Digital mobile rights** management company **Secure Digital Container's** CEO **Michael Busscher** and **Universal Music's** lab senior vice president **Barney Wragg** are inviting music industry executives to a round-table discussion about digital rights management, which will be held at an as-yet-unconfirmed location in **London** this Thursday.

● **Air's** networking **Big Wednesday** evening aims to put the music industry in touch with TV, radio and press contacts at its **November 9** session. ● Respected music journalist **Sasha Stojanovic** died after a short illness last week. He was 54. Originally from **Yugoslavia**, **Stojanovic** was London-based and contributed to many music industry outlets around the world over the past 30 years.

### Exposure

#### AOL and Warner set up TV show

● AOL Music and Warner Music Group are producing a US-based

online reality TV show in which contestants attempt to become music moguls. The Biz, which airs on [www.thebiz.com](http://www.thebiz.com), will progress of nine hopefuls attempting to break into the music industry and become president of the newly-created **Warner Music Group** label. ● **Eric Clapton** and **Jools Holland** are to play a fundraising event in aid of **The Prince's Trust** next month. The two will perform at **The Prince's Trust Invest In Futures Gala Evening**, which takes place on **November 23** at **Banqueting House** in **London**.

● **Video.com** is planning a live mobile-based "Who chat" with **Feeder** on the network's **Live** portal. In a first for the network, fans of the Echo act will be able to communicate with the band on a dedicated **Wap-driven site** tomorrow to mark its 25th anniversary in **November** with an innovative online release, together with a revamped website, a mobile fan club, a series of live dates and a new compilation album. ● The **CD-JUK** format is to transfer to the US, after the show impresses **US** bosses with its big name line-ups. Production company **Blaze**, which produces the show in the UK, is currently well advanced in negotiations to sell the show to an American company.

● **IXtra** and **Asian Network** are to host a joint **Homegrown Weekend**, celebrating the best in the **British** and **Asian** music. **BBC** **EBC** digital networks **6** and **BBC7** will also contribute to the weekend, which takes place from **November 11 to 13**. ● Details have been released about the **Levi's One2show** tour, which will feature **Editors** heading a series of shows at **Barfly** venues across the country. ● **Parlophone's** **Coldplay** award set on top at the **Digital Music Awards** at **London's Hammersmith Palais** last Tuesday, receiving accolades for best campaign, best digital music community and **People's Choice Award** for **Official Website**. **Chris Evans** picked up the award for **Live 8**, which won in the best event category.

● **Parlophone's** **Coldplay** award set on top at the **Digital Music Awards** at **London's Hammersmith Palais** last Tuesday, receiving accolades for best campaign, best digital music community and **People's Choice Award** for **Official Website**. **Chris Evans** picked up the award for **Live 8**, which won in the best event category.

### Exposure

#### AOL and Warner set up TV show

● AOL Music and Warner Music Group are producing a US-based



Curran collected award for BMG

● **Yusuf Islam** won song of the year for **First One** in **1976** and songwriter of the year at the **Ascaph Awards** in **London** last Wednesday. **Publisher** of the year went to **BMG Music Publishing** whose group managing director **Paul Curran** picked up the award. The same publisher's signings **Keanu** received the **Ascaph College Award**. ● **Nielsen SoundScan** has launched a pan-European digital chart. p4

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

### MUSICWEEK online poll

Welcome to the **MUSICWEEK** poll. To vote, simply visit our website at [musicweek.com](http://musicweek.com) and click on the poll link.

This week we ask: Does the success of the Arctic Monkeys validate the practice of making music available online free of charge?

a. Yes  
 b. No

Last week, we asked: What would you prefer for Christmas. a) A video iPod, or b) A Sony Walkman phone?

The results were:

a. 72% ●●●●●●●●●●  
 b. 28% ●●●●●

Sheffield band's first full release makes big debut thanks to internet push and press support

## Monkeys swing to top after web buzz

### Talent

by Stuart Clarke

Independent label Domino was yesterday (Sunday) expected to add to its current Franz Ferdinand album success by scoring one of the surprise hit singles of the year with a top three entry for Arctic Monkeys.

The hotly-tipped band, who recently sold out London's Astoria and have won extensive support from the likes of *NME* and *Radio One*, were leading on midweek sales with their debut offering *I Bet You Look Good in the Danceros* as *Music Week* went to press last Friday, despite the fact an early demo of the track has been available to download from the band's website for free since early this year.

Vital's managing director Peter Thompson, whose company is handling distribution of the single with its partner THE, believes the fact that the band's music has been available for free has played a big

part in their current success. "I think people understand that, if given away in the right context, free music is a good thing that can have a beneficial effect. It gives the public a means to discover the artist while the physical single is something you can own and I'm sure that most of the people that bought the single also have the download," he says.

The Arctic Monkeys story is sure to have many an industry executive eagerly tracing their history in a bid to uncover the strategy of their success. However, Jonny Bradshaw, product manager for the band at Domino - which signed the band after a bidding war in May - says that their rise has been organic. "It happened with minimal Domino intervention, we just kept it on track," he says. "There seems to be a real connection with the fans."

Jan McAndrew, co-manager of the band with Geoff Barrodale, puts the success down to frontman Alex Turner's songs. "It would be easy for me to say it was a part



Arctic Monkeys: leaping off the bench to score massive debut hit

genius masterplan but it would be wrong. They are special. Yes, there's always a team effort but, frankly, it comes down to the songs, the instinct, attitude and honesty of these guys."

McAndrew is cautious about giving too much credence to the idea of giving music away online, but he notes that in this case it has clearly had a beneficial effect.

"With regard to the Arctic Monkeys, the free access that fans have had to the music has clearly been an enormous factor in what's happened," he says.

"They're the Therry Henry of music right now," says Rough Trade buyer Sean Forbes. "I don't think their giving away the music was a strategic thing. In a naive way it was just what they

thought you did, and it's had a lot to do with their success now."

EMI Music Publishing A&R senior vice president Mike Smith, who signed the band in the spring shortly after their Domino recording deal, suggests they have "that mythical quality a band like Oasis have" that has an impact on popular culture that few groups manage. He says, "They're young, good looking, have got attitude and tick all the right boxes for a band. They've got a great label, great management and in terms of that X-factor I've not come across a lyricist in a new band that compares to Alex."

Smith notes that the band built up a following long before the industry engaged with them. "Essentially all the hard work getting a fanbase and momentum came before anybody got involved with them," he adds. "They did a brilliant job of developing it themselves, which puts them in a very strong position."

stuart@musicweek.com  
● see Big Question p16

## DVD giveaways hit retail as covermounts outstrip sales

HMV managing director and Bard chairman Steve Knott has sent a letter to the heads of all the major DVD companies in the UK urging them to stop supplying content for covermounts, as UK retailers prepare for a new battle over newspaper giveaways.

Little more than a year after Bard joined forces with the MMF against record labels providing music for free newspaper CDs, Knott last week pleaded in an open letter to DVD operators to stop licensing their content for covermounts, which he says are damaging the image that consumers have of the format.

Knott tells *Music Week* that

even some video companies have been taken aback by the scale and quality of the titles given away over the past few weeks. "I believe that a lot in the industry increasingly share Bard's view that covermounts only serve to accelerate the devaluation of the format and create the perception that DVDs are, at best, cheap, and, at worse, a disposable commodity," he says.

His action comes at a time when covermount DVDs are becoming an increasingly popular marketing tool for national newspapers and magazines. They appear to have filled the gap of CD giveaways, which are now used

### Sales vs giveaways

DVDs sold: 3,000,000  
DVDs given away: 10,000,000

THE NUMBER OF DVD COVERS GIVEN AWAY BY THE PRESS IN THE UK IN 2002 WAS 10,000,000. SOURCE: IFA

far less following a decision by major labels to stop supplying reporters.

Knott is far from an isolated voice. Many music retailers in the UK argue that, with DVDs becoming increasingly important to their sales as a result of the weak physical music market, the practice of giving away DVDs, many of which are still viable commercially, can be damaging.

### Covermount DVDs

*Little Britain* (episode) *News Of The World* *East Is East* *The Guardian* *Colobret: The Last Emperor* *The Times* *Indochine* *Wings Of Desire* *The Independent* *Whistle Down The Wind* *The Telegraph* *On Golden Pond* *Meet Dr. Sunday* *Rosie And Jim* *The Daily Mail*

A LIST OF DVD COVERS GIVEN AWAY

Bard deputy chairman Paul Quirk, who runs Quirk's Records in Ormskirk, says that DVD sales account for around 40% of his total turnover. He believes that people will be less likely to buy or rent DVDs if they are given away. The debate over DVDs mirrors

the recent arguments over CD covermounts, with some retailers warning of a parallel with the CD compilations market, whose 15.9% year-on-year sales decline by last week is partially blamed by stores on newspaper's CD promotions.

Bard and MMF's campaign against CD giveaways has met with some success. However, the practice of free CDs with newspapers has not entirely disappeared as *The Observer* yesterday (Sunday) gave away a CD with three tracks from Domino act Franz Ferdinand's recent number one album *You Could Have It So Much Better*, along with two other tracks.

### THE MUSIC WEEK PLAYLIST



**BROKEN SOCIAL SCENE**  
*Iliad Our Dreams Of Pavement* (City Slang)  
The Canadian act will follow up their 2002 debut in January and this is a fine introduction (single, Nov 28)



**CAT POWER**  
*The Greatest* (Matador)  
Gloriously underplayed, this folk-tinged song is soaked with a melancholy haze that is totally encapsulating. Facilities (from album, Jan 23)



**GRETCHEN LIEBERKER**  
*Paper Tigers*  
Pure escapism in a similar space to Shona Knott's import album *Siren Songs*



**MADONNA**  
*Hung Up* (Warner Bros)  
It's not the first time it has been on *MW*'s playlist but, following its radio debut, we've never more convinced. Song of the year? Just maybe. (single, Nov 7)



**LIAM FROST**  
*She Painted Pictures* (Lavolta)  
A beautifully crafted song that begs to be listened to on repeat. The first signing to Lavolta (see p2) is a bright young talent (demo)



**MARIAH CAREY**  
*Don't You Forget About Us* (Mercury)  
A massive ballad not available on Carey's latest album, which looks likely to cap off a big year for the singer (single, Dec 19)



**V FORMATION**  
*Little Heart* (Unisig)  
This Belfast indie-pop, edge rock tunes that jump out from the speakers. Picked up by Out There Management (demo)



**WILL YOUNG**  
*All Time Love* (Sony BMG)  
Second single from Young's new album will rival *Leave Right Now's* success. An emotion-charged ballad with broad appeal (single, Jan 10)



**EIGHTEENTH DAY OF MAY**  
*Eighteenth Day Of May* (Hamb)  
Occupying a similar musical space to *The Music Numbers*, this is another folk-pop with sales appeal (album, October 31)



**CONNER REEVES**  
*Oughtabeal* (Still Water)  
Her back - and his unmistakable voice is now receiving growing specialist media support (single, Nov 21)

## Live sector pushes for touting ban

Representatives from the live music sector will be attending a Government-organised summit next month designed to address the problem of ticket touting across various industries.

The Department of Culture, Media And Sport is hosting the meeting on November 10 at which people from the worlds of music, theatre, tourism and sport will discuss the issue of touting. But already it is clear the Government and the live industry have different views of how best to counter the problem, with the former believing current laws need to be made to work more effectively and the latter advocating all touting be made illegal.

Among those invited from the music industry are Live 8 joint promoter Harvey Goldsmith, National Arenas Association chairman Peter Tudor, SJM Concerts director Rob Ballantine and a representative from Mean Fiddler.

The meeting comes after summer events such as Live 8, Wimbledon and The Ashes encountered serious problems with touts, prompting bodies from various industries to complain to the DCMS. The problem has been vastly accelerated by the internet, with some agencies selling tickets for events yet to be confirmed – as is currently happening with Robbie Williams – and private entrepreneurs buying tickets, then selling them on auction sites.

The response of the DCMS is to group all the industries together to discuss the issue, rather than deal with each of them on a case-by-case basis. It does not expect the meeting to deal with the issue of changing the law, however.

New legislation is not on the agenda, says a DCMS spokesman. "We want to find out if there's a solution out there already that's not being used," he says.

SJM Concerts director Rob Ballantine, who will be at the summit in his capacity as a member of the Concert Promoters Association's executive committee, says he is encouraged by Culture Secretary Tessa Jowell staging the meeting, but believes the law is in urgent need of changing. "We're saying to Tessa Jowell that touting should be made illegal," he says.



Jones: difference of opinion

MUSICWEEK 29.10.05

UK sales dominate first credible rundown, published in MW this week

# European chart highlights exploding digital market

## Downloads

by Paul Williams

The explosion of Europe's digital market has been marked by the launch of the first credible pancontinental chart dedicated to download sales across the region.

Euro Digital Tracks, which features in *Music Week* for the first time today (Monday), incorporates digital sales data from more than 100 different download sites operating in 17 countries across the region.

The chart has been created by Nielsen SoundScan, whose sister company Nielsen Music Control compiles the UK's official radio and TV airplay charts, although the Official Charts Company's chart director Omar Masikaia says the OCC is now capturing European digital sales data, which will lead to its own such chart.

The new digital countdown arrives in a year in which the download market has exploded,

accelerating from a tiny base in Europe to becoming the dominant force for singles sales in each territory. IFPI figures published earlier this month show in the UK alone digital sales rose tenfold in the half-year to June with 10m tracks downloaded, while Germany's digital market increased from 1m in 2004's first half to 8.5m during the same point this year and France's from 1m to 4m.

Although there have been previous attempts to compile charts ranking the popularity of releases across Europe, Nielsen SoundScan International marketing director Amy Howard says this is the first time such a chart has been created based on actual sales.

"What makes this a really significant step forward in terms of music market research is that before, even if you were looking at physical sales, it's always been incredibly difficult to look at the pan-European picture with any project because there are so many different charts existing using dif-



Robbie top of first MW-published chart.

ferent methods of compilation," she says. "This is the first to look at sales using the same method in each country."

In addition to the Europe-wide chart, which will be announced every Wednesday and published weekly as a Top 20 in the magazine, Nielsen SoundScan is also producing individual digital charts for 16 of the 17 countries. The one exception is the UK because online retailers here have signed exclusive data deals with the Official Charts Company, which has published a weekly UK download

chart since September 2004.

At present, sales data from the UK dominates the pan-European countdowns with 20 online retailers, including iTunes Music Store, HMV and Virgin, contributing towards the chart, more than doubling the number of outlets taking part from the second-biggest digital market, Germany. As a result the UK is by far the biggest sales contributor to the chart, this week racking up 512,000 sales or 54.3% of the total European digital market being recorded. Germany last week made up 13.9% of the market and France 8.2%.

The chart provides yet more evidence of the popularity of EMI's Robbie Williams across Europe, with Tipping at number one followed by Universal's Sugababes at two with *The Button*. However, as the chart is based on tracks rather than the total sales of songs, Tipping is one of several in the Top 10 to register more than one in different versions.

paul@musicweek.com

## JIM NOIR

Jim Noir has become the latest in a growing line of artists

benefiting from the hands-on approach of an independent label while having access to all the look and feel of a major record company.

Following an agreement between My Dad and Atlantic Records, Noir, who has released three low-key EPs through My Dad Records, will have his debut album released on December 5 with the assistance of the major.

Atlantic A&R manager Thomas Hainemans has been assisting with development and advice since the early EPs and in return the record company retains the options on future material.

The album could also be moved over to Atlantic at a certain level of commercial success.

My Dad managing director Paul Vella says, "The setup with Atlantic is great as it allows our artist all the benefits of an independent label as well as the benefits of a major."

Noir has been steadily gaining exposure, including 20,000 downloads of an early EP on iTunes. Self-produced at home, the album is loaded with West Coast Harmonies underpinned by a wiry English wit and an undeniable pop sensibility.

The single *The Key Of C* is scheduled for early 2006, and will be followed by a UK tour.

CAST LIST: Label: Paul Vella, Richard Jones, My Dad; Publishing: Dougie Bruce, Universal Music; Printing: National press; Live: Lawrence, David Cooper; In House: Radio; Retail: Yates, Mig McLeod, Coo Badger; Student: Nick Davis, Cool Data; TV: Atlantic; Management: Richard Jones, & Paul Vella, Key Music.

## SNAP SHOT



# Dissolution of Simkins impacts on law firms

A significant new force in music and media law will be born next month following the dissolution of The Simkins Partnership, which had boasted one of the largest teams of lawyers dedicated to the music industry.

Swan Turton will incorporate eight partners specialising in everything from film to advertising, including music group heads Julian Turton and Julian Bentley, who have left Simkins.

At the same time Simkins is being restructured from October 31 as Michael Simkins LLP with 10 new partners joining and, although it will continue to operate a media division with senior partners such as David Franks continuing to work with record companies, publishers, artists, composers and managers, a large focus of the practice will be commercial property and leisure.

Senior partner Julian Turton, who has practised at Simkins for 25 years, will be teaming up with advertising, marketing and photography group head Charles Swan in their new media outfit, which with nine founding partners puts it in the heavyweight league for entertainment firms.

Turton explains that the ending of Simkins' 20-year lease on its building in central London's Whitefield Street prompted the decision to create the new group.

"The feeling was that Simkins had grown large and that there were disparate groups. As places get large they become unwieldy. We had diverging views on what a West End media operation should be," he says, adding that his new outfit will focus exclusively on entertainment and media with no commercial property clients. "We can be a powerhouse of media lawyers, we'll just be behind Lee & Thompson," he adds.

Turton refuses to divulge which clients or how many will be leaving Simkins to follow the lawyers into Swan Turton, but says all the partners' existing business will move with them.

Also joining as partners at Turton and Swan's new firm are six other former Simkins lawyers. They are Julian Bentley, Stuart Barry, Anthony Goslyn, Alice Rayman, Melissa Bailey and Jonathan Coad. Tom Cowling will also join next year from Willoughby & Co.



Stoke-On-Trent group The Tonnys have been enjoying a grassroots build since appearing in *Music Week* in July.

Having signed a short-term deal with the Rob Wells-fronted Universal Digital label, the group have been benefiting from targeted database marketing and online promotion aimed at growing their fanbase in advance of a physical release.

Their second single *The Day The World Turned Char* was

released last week and new media manager Claire Nash says a live video has enabled them to translate the live element to fans around the UK. "Their website has been receiving a lot of hits, more so than a lot of our more established domestic artists," she says.

An as-yet-untitled EP was due to be released on November 14, but has been put back due to the continued interest in *The Day The World Turned Char*.

# Orange's Music Player for mobiles thwarts file-sharing

## Mobile

by Nicola Stale

Orange has taken initial steps to combat Bluetooth piracy by becoming the first network to offer users tools to transfer existing music collections to mobile while automatically wrapping each track in DRM.

The new service allows customers to transfer and manage their existing music collections into the service and onto 11 "Great For Music" handsets (pictured). By transferring the files into the system the tracks are immediately wrapped in DRM, preventing them from being forwarded to other mobile users via methods such as Bluetooth.

Orange also boasts that files transferred into Music Player are reduced to one quarter of the size of a normal MP3, courtesy of the AAC+ format. Consequently the 11 devices will now be able to hold up to 700 files on the mobile's memory and an extra 512mb memory card, compared to a maximum of 100 before.

Orange head of music Mark

Asford says, "This is obviously a clear step in helping to prevent piracy, but more importantly it is a clear step to offer our customers a rewarding, legitimate experience."

The new software has been developed and managed by aggregator and technology provider Groove Mobile whose European director of sales and business development Danny Spronx says, "This gives a message that you do not need to buy two devices this Christmas and that a phone can be your tethered MP3 player. This is

definitely an extra step in helping to deliver the customer a rewarding experience, which you would hope will ultimately assist in combating piracy."

While the new package is not specifically designed to fight piracy, it is anticipated that the improved functions will encourage users to adopt legitimate practices.

One major label source applauds the new developments. "This is a positive step," he says. "Our view is that if a consumer legitimately buys an album, then with that purchase should come a certain amount of personal usage. Of course, there is issue with pirated files, but if customers want to transfer music from their own collections, this should be allowed."

Meanwhile, mobile network 3 also announced last week that it would launch Dual Download on November 1. The new offering gives customers the opportunity to buy tracks from the 3 catalogue which would be simultaneously delivered to PC and mobile for the same price. Tracks sent to PC can be burnt on to CD and transferred to other portable devices.

nick@musicweek.com

# EMI joins US indie association

After the brutal battles in Brussels between Impala and Sony/BMG, the majors and independent community have moved a step closer with EMI linking up with the newly-created American Association of Independent Music (A2IM).

The major has become an associate member of A2IM, which formed earlier this year with an agenda to push indie interests. In contrast, EMI has no formal ties with UK independent organisation Aim.

This associate membership category includes distributors, manufacturers, digital aggregators and all others who are not indie labels, but who want to express support for the association and the indie community.

Don Rose, acting president of the newly formed trade body, which currently boasts around 100 members in the States, says that EMI is currently among about two dozen participants in the group's Associate Member Program (AMP).

"We acknowledge their commitment along with the others," he says, adding that only regular members, who are limited to independent labels by definition, have voting rights in A2IM and as such are the only members eligible to participate in the organisation's governance and policy-making.

Rose concedes that it might appear strange that a major would want to be any part of an indie organisation - or, indeed an indie would want a major as a member. But he adds, "A healthy independent sector makes for a healthy music industry."

EMI Music vice chairman David Munns, who is also chairman and CEO of EMI North America, drove the negotiations for the major. A spokeswoman says, "We're the world's largest independent and it's a natural affiliation."

Aim's chairman and CEO Alison Venham, who often has discussions with EMI in the UK about "common British concerns", says she can understand the philosophy of EMI helping to support a strong indie sector.

"We have a good dialogue with EMI. There are lots of issues that are common to us and them. I can see why they would want a strong independent sector, it's a 'let's support to sustain' policy, all about improving the market, which is good for both of us," she adds.

Venham also adds that at this stage she would not rule out EMI or others having some sort of affiliation with Aim, although a major could never become a full member.





## IZUMIRECORDS

Check out our new releases!

Available on CD £14.99  
Available on MP3 £9.99

Buy now

More info and links

CD  
MP3  
MP3+CD

More info and links

Buy now

CD  
MP3  
MP3+CD



Alongside iTunes and Napster, a host of labels, artists and shops are lining up to roll out their own online store. By Adam Webb

# Making the leap into digital

The summer 2004 UK launch of iTunes Music Store and Napster already seems aeons ago. Certainly, the number of digital retailers has multiplied sharply and despite Apple's overwhelming dominance - it still claims approximately 80% of the UK download market - it is hardly short of competition. There are at least 20 other similarly "long-tailed" services out there, all offering a million-odd tracks and all essentially competing for the same consumer wallet, the latest being revitalised digital offerings from HMV and Virgin Megastores.

Such proliferation marks a dramatic contrast to the long period of retrenchment on the nation's high streets, not to mention questions as to whether current numbers of digital retailers will be sustainable in the long term, or even the mid-term. Downloads are a high-volume, low-margin business. Without a sideline in iPods the margins are slim, and there is already a string of issues - from DRM to staggered pricing to subscription services - that will have major impacts on the digital marketplace of the future.

But, for the time being, having undergone the rigmarole of signing digital licences, hooking up with aggregation partners and getting content placed on the relevant services, most labels, artists and distributors are in an enviable position. The royalty cheques might not be huge, but at least there are numerous routes to market and demand for content is at a premium. All digital

retailers, from iTunes downwards, are screaming out for the sorts of exclusives that will differentiate their offerings from the competition.

However, after the initial rush, perhaps the next evolutionary step is for those individual artists, labels, distributors, brands, and also bricks-and-mortar retailers to get in on the act and take care of their own business - effectively building, managing and nurturing their own digital music stores.

The potential advantages of such a move are particularly topical. The MMF's Know More campaign has focused attention on artists' share of online royalties, while, in September, Apple CEO Steve Jobs declared that record labels demanding a staggered variation from iTunes \$0.99/£0.79 per track price point were "greedy".

In short, with the supply chain consisting of so many vested interests, who controls what in the digital ecosystem has become an increasingly contentious issue. Selling direct to a recognised customer demographic or fanbase, personalised download stores seems to offer a smart solution in wresting some of that power back. And it can be lucrative, too. When Warp Records launched Bleep.com in January 2005, the label sold 20,000 track downloads in a week.

Certainly, a website is typically the first port of call for fans and where they are most likely to congregate. That, by default, makes it an obvious place to sell things.

Online retail revolution: the 7 Digital-built Queen store. State 51% found site and the online arm of Eukatech's dance music operation

I think people have realised on the big download services like iTunes and Napster that it's very difficult to get exposed

Ben Drury, 7 Digital

"If an artist sells from their own site there are no restrictions," says Andy Baker, CEO at DX3, the DSP for Digital Stores - formerly Recordstore.co.uk - which hosts shops for the likes of Franz Ferdinand and Basement Jaxx. "They can set the agenda in terms of quantity and quality and exclusives, and they know they'll be going to number one on search engines."

Ben Drury, MD at 7 Digital, which has now set up more than 700 bespoke stores for both labels and artists, agrees. "I think people have realised on the big download services like iTunes and Napster that it's very difficult to get exposed," he says. "It's like being in an HMV the size of Oxford Street. We've always believed that the true brands are the artists themselves."

"It's a fantastic way for a label to focus its marketing and, for fans, I think there's a real feeling that, if they buy from the artist's site, that they're supporting them directly," adds Dominic Jones, head of new media at Finnacle, which, in conjunction with The Music Engine, has built 35 stores for artists and labels, including Morrissey, LK Records and Eagle. "It's very empowering, especially when it's in conjunction with placing tracks on the other download services."

The number of white label services capable of hosting a digital store is already multiplying and a growing number of companies have positioned themselves specifically in this area, all offering variations on the shopfront blueprint. 7 Digital, for instance, offers SMS-reverse payments; its downloads are multi-format and chart eligible; and it has begun offering video content. Fresh Media and Digital Stores offer physical, digital and mobile fulfilment under one roof. All simply bolt their offerings on to an existing website.

Elsewhere, Consolidated Independent, which already manages and delivers the backend digital catalogue for the likes of VIVA!Pias, Ministry of Sound, Sanctuary and Beggars Group is plotting an imminent move into the market with a special 25th anniversary store for 4AD. "The idea of an individual digital shop was a natural evolution for C.I.," says CEO Gavin Starks. "The initial stage simply involved getting content out there to the download services but, since we're already storing our client base's key assets, we are now in a position to allow them to create their own stores and to offer economies of scale that makes them profitable."

Independent download retailer TuneTribe offers another alternative with what is effectively a store-within-a-store, where labels and artists can log in to the main site and determine their own pricing, file format and presentation. CEO John Strickland likens this to the DIY feel of MySpace within an online retail environment. And then there are the multitude of web developers and multimedia companies who have built their own shopfront templates.

Combined with placements on the key digital retailers, a personal store can help realise the full potential of content. For Drury, they work best when offering consumers either exclusives or



Drury claims his service, which is due to launch over the next couple of weeks, already has 15 retailers signed up, while Fresh Digital CEO Dave Morgan is adamant that his E-Media stores offer a great opportunity for the independent sector. "I think that shops are going to have to look at this," he says. "They have to move into this space before someone else does. It's pretty tough out there and the revenues are not that great yet, but there's still a strong affinity to shops and bands and labels."

The strength of individual stores as brands in their own right is undoubtedly one of the independent retail sector's greatest assets. And, by partnering with VitalPias, this is precisely what 7 Digital will be hoping to harness. Vital head of digital Adrian Pope says the distributor has taken on a mediatory role - educating 7 Digital about physical retail while ensuring that its Chain With No Name clients can develop unique and bespoke elements from a shop in a box.

"We've been working between the shops and Ben and saying, 'Let's keep things as simple as possible,'" says Pope. "Let these guys do what they do best - they're not technology experts, so let's give them a solution so that they can where they can merchandise the front window of their website just as they'd merchandise the front window of their shop."

How independents market their service and play to their strengths, either local hubs or as specialised tastemakers, will be of key importance, he adds. It is here, as trusted filters, that they will fill a gap in the market. "Everyone can have a million tracks but it's what you do with them that counts," says Pope. "You can always sell cheaper, but unless your product is merchandised prop-

**User experience is key. You will win through on ease of use and usability**

Adrian Pope,  
VitalPias

erty you will always have difficulties. This isn't rocket science. One of the main reasons why iTunes is so successful is because of its usability. It's a slick piece of kit compared to most of its competitors. That user experience is key. You will win through on ease of use and usability."

With the likes of Karriemdownload, TuneTribe and eMusic already occupying the independent sector - not to mention the likely proliferation of standalone artist and label stores - it will certainly be interesting to watch these plans unfold. Many are already predicting a period of consolidation throughout the digital sector, but as evidence of how independent stores might flourish, one only has to look at the growing number of specialist dance outlets which are already selling MP3s direct from their websites.

By its very nature this is a genre well-suited to digital: consisting of a network of specialist shops all with mail-order websites, a cottage industry of tiny labels, and an international audience with transpacific tendencies.

"Loads of DJs are already buying downloads and, depending on what equipment they've got, a lot of DJs are now mixing with MP3s," says Ian Gordon, new business development director at Interactive Web Solutions, which has built download stores for the likes of Liverpool-based 3 Beat Records. "If you've got a good mail-order business then there's a lot of potential. But there is a lot of legwork involved."

Eukasech Records in London, which added MP3s to its online store in May, is typical of this development. According to owner Rory Viggers, the online store built by Floorless Media now accounts for around 50% of business and has

enabled the shop to expand operations into developing its in-house label and putting on events. Rather than relying on one dominant income stream, the emphasis is on developing a multiple of smaller ones.

For Justin Pearce, director of DJ Download, the online MP3 shop for *DJ* magazine, digital downloading has literally reinvigorated the entire dance industry. "At Midem there was an overwhelming sense of optimism from all of the overwhelming sense of optimism from all of the 'dance labels,'" he says. "With a yellow symbol sign-dance labels," he says. "With a yellow symbol sign-download or not, the service is currently picking up 70 new labels a month. Each track is available in two different sound qualities - 192kbps at £1.50 and a superior 320kbps at £1.99 - highlighting that certain customers are prepared to pay a premium for quality content."

*DJ* magazine web editor Terry Church believes the strength of the service is purely based on its niche value. "iTunes caters for a mass audience," he says. "It's simply not suitable for DJs looking for underground music."

Whether others can run a viable business model from such niches remains to be seen, but a more pertinent question would be whether a sudden proliferation of specialist sites will swerve business from the long-tailed retailers and accelerate consolidation in the wider digital market.

Certainly, it seems unlikely that quite so many start-up operations will be able to sustain themselves in the long term, but for those entities with true brand identity - the artists, labels and record shops - starting to sell your own downloads looks like the logical next step in capitalising on the digital revolution.

CUSTOMER SUPPORT TRUETHONES POLYPHONES MONOPHONES POSTPHONES COLOUR GRAPHICS

WELCOME TO ROADTONES - THE OFFICIAL ROADTONES RECORDS MOBILE STORE

CHECK OUT THE BRAND NEW, EXCLUSIVE TONES AND GRAPHICS FROM SLIPKNOT, TRUETHONES AND STILL REMAINS. IF YOU WISH TO SELECT A NEW COUNTRY, PLEASE CLICK ON ONE OF THE FLAGS BELOW.

IN ORDER TO VIEW THIS SHOP PROPERLY PLEASE CHECK YOUR SCREEN IS SET TO 320X256 PIXELS

OUR LATEST COLLECTIONS OF ITEMS

CLICK TO BUY

CLICK TO BUY

CLICK TO BUY

SEE MORE

ROADTONES MOBILE

SELECT A COUNTRY

custom built WAP and WAP based mobile shops for record labels and artists - www.mobiqu.tv (example shop above - www.roadtones.com)

With acts now playing at rock venues and their albums found in rock sections, jazz is finding a new home, writes *Kevin Le Gendre*

# Jazz artists are rocking the boat

If the rock venue will not go to a jazz band then maybe the jazz band could go to a rock venue. That is not quite what the prophet Mohammed said, but those who believe in taking their music as far and wide as possible may put their faith in these words.

Acoustic Ladyland, one of the British jazz success stories of this year, have secured bookings in venues which do not usually host improvising musicians. "They're now playing places such as the University of London Union," says Oliver Weindling, head of Babel, the adventurous independent that signed Ladyland, a four-piece where the saxophone player is the lead vocal. "And they're doing a Barfly tour and that's really the whole indie scene, that's the first step on the commercial rock ladder where you would have found the likes of Franz Ferdinand a couple of years ago."

What is perhaps more significant than the appearance of the jazz artist in the non-jazz space is the fact that in some Virgin Megastores Acoustic Ladyland's album, *Last Chance Disco*, is no longer racked in the jazz section. Rock fans who can relate to the brash, bolshie riffs underpinning the songs might get into improvisation without really feeling bad about themselves.

The other great success story of the year is Ladyland's labelmate Polar Bear, the twin sax-fronted band that weaves subtle echoes of hip hop and electronica into its jazz fabric. It has seen its profile rise considerably thanks to a Mercury Music Prize nomination for *Heid On The Tips Of Fingers*. The extra publicity has increased the album's sales to 6,000.

The media splash of the Babel artists as well as the healthy sales enjoyed by Jazz Jamaica, flagship act of Dune, another leading independent, have gone some way to lift the gloom which descended on the UK jazz scene following the



demise of the Scottish label Caber last year.

But the coming of Polar Bear and Ladyland was not in the script written by the major labels a few years ago. Following the breakthrough of Jamie Cullum and Norah Jones, the smart money said that the vocalist would be the commercial vehicle most likely to drive jazz towards the mainstream. But it has not had a decisive knock-out effect.

Mike Gavin of Linn's distributor Harmonia Mundi says, "Claire Marth has sold very well for Linn Records, but that's just one artist. Whether you want to call it the Jamie Cullum factor or not, I don't know. I mean, there are plenty of singers out there still struggling."

Indeed, some of the outstanding British jazz vocalists – Christine Tobin, Cleveland Watkiss, Ian Shaw and Eska Mtungwazi – still toil away on very limited budgets, while Clare Teal, snapped up by Sony from Candid, the label which originally took a chance on Cullum, has only sold moder-

Acoustic Ladyland: are playing venues not usually associated with jazz acts

ately. Gwyneth Herbert, signed by Universal, has been dropped after just one album.

Maria Rivington, category manager specialist music at Virgin Megastores, says, "To a certain extent the lack of movement from the majors has helped the independents at a grassroots level. It's given them the creative licence to find and nurture their own talent, so you haven't got the majors pushing down on them."

"The independents have recently taken control of the jazz circuit and through their investment and hard work have managed to bring a new cutting edge to the scene. There have been many acts with potential, but they haven't come through for the majors and perhaps this has made them more cautious in finding the next Jamie Cullum."

But should they have actually been looking for the first Acoustic Ladyland instead? With the benefit of hindsight, that might come across as a glib statement, but Pete Wareham's band had been around long enough for A&Rs to take an interest.

Maybe the age-old fear of instrumental jazz needs to be reviewed. Received wisdom says that if punters cannot sing it then they will not be able to take it to their hearts.

But Polar Bear play wordless songs, which can last up to 10 or 15 minutes in concert. If you wanted to be slightly provocative you could say that Seb Rochford's band does artful, sophisticated mood music where the strength of the writing and playing makes the absence of lyrics irrelevant.

That's essentially what Weather Report did. Although Zawinul and Shorter's pioneering outfit, the pride of CBS back in the Seventies, has been both blessed and blighted by the mantle of jazz-fusion legends, fans did not just gape at mind-blowing virtuosity. They imbibed the catchy melody of many tunes.

If we look beyond the UK to the artists which have made an impact on the international jazz scene in recent times – apart from Norah and co, who do we see? Esbjorn Svensson Trio, Brad Mehldau, Jason Moran, The Bad Plus. They all have one thing in common. They are piano trios.

When The Bad Plus played at London's Jazz Café a few years ago the venue was packed with kids mesmerised by Ethan Iverson's work on the huge grand. After a rendition of Queen's *We Are The Champions*, which went as far out to the avant-garde as the trio care to go, one youth was heard to scream to all and sundry, "Mother-fuckin' genius!"

It would be crass for major label A&R to concoct "The Brit Plus" and order them to do yet more Radiohead covers, but the surprising breakthrough of all of the aforementioned surely sends out the message that there has to be a little bit more thinking when it comes to new jazz signings

## VIRGIN MEGASTORES

OFFICIAL RETAIL PARTNER OF THE LONDON JAZZ FESTIVAL 2005

Virgin Megastore, Oxford Street is hosting the hottest FREE event in the festival calendar on 16 November from 6.00pm

Featuring Britain's finest "skazz" band, JAZZ JAMAICA and the ultimate jazz warrior, COURTNEY PINE

# CUTTING EDGE vs TRAD JAZZ



at the majors. The vision has to be wider.

Instead of opting for jazz which will not ruffle feathers, the majors might perhaps do well to support jazz which will capture the imagination. But to do this they have to overcome any knee-jerk prejudices towards instrumental music or what they perceive as "difficult" listening.

While it remains difficult to say exactly what kind of jazz musician could effectively "work" on a major label, there is no doubt that the talent pool is as rich today as it has been for many years. There are many forward thinking jazz musicians in Britain whose progress is exciting to watch.

Gwilym Simcock, Ingrid Laubrock, Byron Wallen, Nathaniel Facey, Zoe Rahman, Andrew McCormack, Jason Yarde and Eska Mtungwazi are just a handful of artists who might possibly benefit from major label investment. But they would have to be handled exactly the right way.

"The thing is that if you look at the history of major label signings, you know people such as Guy Barker, Courtney Pine, Django Bates, you can see mistakes were made. If the A&R can come in and build something with the artist then it might work," says Babel's Weindling.

"But I think that the artist-label relationship has to change to a more democratic, or let's say, more interactive thing, as opposed to the old style proprietorial relationship."

Most British jazz artists are astute enough to realise that the major label deal is first and foremost a pipedream. And their CD sales, even if they are signed to an established, well-distributed independent, are likely to be modest. What remains a real focal point for their career is the gig.

The one thing that unites all of the recent suc-

cess stories in British jazz – anybody from Jamie Cullum and Acoustic Ladyland to Mercury nominees Courtney Pine, Denys Baptiste, Soweto Kinch and Polar Bear – is that their fanbase was built primarily on the strength of excellent live performances. Unless some pop, rock, hip-hop and R&B acts, jazz artists must deliver on stage.

"Basically you've got the captive party there," says Weindling. "If you can get people to come to your gigs then you can touch them and build a relationship. You can clone music but you can't clone people."

"In pop more people buy CDs than go to gigs but in jazz it's the other way round. Brad Mehldau might sell 3,500 copies of an album, which isn't that much for pop, but he can fill a 2,000 seater venue. Off the back of a gig he will sell copies of old albums as well as new ones. Jazz fans are always interested in catalogue."

In other words, the traditional retail outlet is not the only way to sell jazz. But what about the impact of new media? "I think downloading will eventually become available for specialist music because of the lack of other opportunities but we'll have to wait a while," Weindling speculates.

"At the moment, Amazon is important for sales of jazz. Polar Bear are in the Top 20 in the Amazon chart and I think that mail-order, on-line sales and the net are very important for specialist music."

Yet jazz artists, especially those signed to an independent, would still want to see their product in sales outlets all over the country. With that in mind, Virgin Megastore, along with HMV and Fopp, has emerged as an important jazz retailer in the past few years, getting behind the smaller as well as the bigger names, staging live PAs by the

## Shepp to get down at the Lon

The London Jazz Festival has a habit of pulling off a grand coup at the 11th hour and this year is no exception: veteran American saxophonist Archie Shepp, one of the iconoclastic figures of the "New Thing" avant-garde explosion of the late Sixties has been booked to appear at the Queen Elizabeth Hall on November 13.

This is Shepp's first London date in five years and interest will no doubt be at fever pitch. But prior to that, there are several more essential gigs to enjoy. Jazz Jamaica All Stars, one of the most hearty live outfits to be found in any genre, open the festival in style at the Albany Empire on November 11, the night on which the much-admired Irish singer Christine Tobin plays the Vortex.

On a less brighter note we are reminded of the struggles faced by some British jazz musicians when we consider that two artists of the excellence of Tony Kofi and Jonathan Gee are reduced to playing in the tiny space of Ray's Jazz shop at Foyles', the



following evening. It is also a shame that Michael Garrick's Jazz Britannia Big band is not appearing at a venue bigger than The Spice Of Life in Soho.

Big bands are in fact an important theme of the festival and other large ensembles booked are the Vienna Art Orchestra (Purcell room,

**BRILLIANT DIRECTING TALENT AT YOUR FINGERTIPS**

To subscribe to the monthly magazine and quarterly DVD contact:  
David Paganini, +44 207 921 8320 / dpaganin@cmpinformation.com

The Best in Music Vision

# London Jazz Festival

November 14), Uri Caine, John Surman and the BBC Concert Orchestra (QEH, November 20), Gerald Wilson and the BBC big band (QEH, November 17) and the Heritage Orchestra as part of a Gilles Peterson evening which also features the Robert Gasper trio (Barbican, November 20). However, the pick of the bunch will surely be the big band led by the peerless American composer Maria Schneider (QEH, November 16).

The London Jazz Festival is not just about established names and every year there is always a rich crop of adventurous bookings of under-exposed artists. Gigs by the unorthodox but compelling American trumpeter Cuong Vu (The Spitz, November 19), The CosmoSomatics, the trio led by the legendary saxophonist Sonny Simmons (Pizza Express, November 18) and a one-off combination of Jason Yarde, Joanna MacGregor and the Britten Sinfonia (Wigmore Hall, November 17) are bound to supply the 'sound of surprise'.  
www.serious.org.uk

Archie Shepp. To play London's Queen Elizabeth Hall in November

likes of Soweto Kinch, Abram Wilson, Gilad Atzmon and Claire Martin.

Virgin is the official retail outlet of the London Jazz Festival and is aware just how important the capital is to the good health of the music. "About a quarter of all our jazz sales come from the London region and we recognise that it has played a massive part in the growth of the jazz market," says Maria Rivington.

"Virgin is almost becoming like a large sized independent store really," says Oliver Weindling. "I think that they've been squeezed by pop in supermarkets and they've realised that there's a lot of quality music around in other genres and they're keen to support it."

But what happens in London does not necessarily apply nationally. The state of the British jazz scene cannot be judged on the capital alone. "It's still impossible to get some CDs in stores up and down the country," says Mike Gavin.

"Somebody living outside of London or Manchester is going to find it hard to buy an independent jazz release. As far as distribution is concerned, everybody is suffering, whatever the genre. The record retail business is in the midst of huge change and nobody has worked out exactly how to negotiate it."

"We haven't seen the full impact of digital downloading yet. That's largely confined to pop so jazz shops remain key, and there are still lots of artists struggling for outlets for their work."

What is worrying is that the independent jazz shops in London continue to have a hard time keeping their heads above water. Ray's, one of the most historic jazz shops in the capital, has been reduced to a tiny strip of floor space in the book-

**The indie  
have  
recently  
taken  
control of  
the jazz  
circuit and,  
through  
their  
investment  
and hard  
work, have  
managed to  
bring a new  
cutting edge  
to the scene**

Maria Rivington,  
Virgin Megastores

shop Foyles while Moles, also relegated from its original King's Cross premises to a floor above Harold Moore's classical music shop, is also due to shut down permanently. Ironically enough during the London Jazz Festival.

All of which leaves British jazz in a strange place. While there is an urgent need for more coverage in the national press, awareness of the domestic scene has been significantly raised by the "Jazz Britannia" television series and concerts and the batch of Impressed albums which Gilles Peterson compiled for Universal.

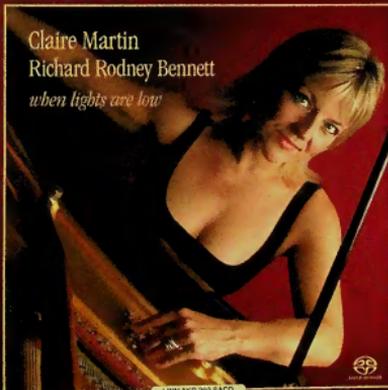
The F-IRE collective, an epitome of self-starting, also provides an inspiring story. Their artists - Jade Fox, Julia Biel, Robert Mitchell, Tom Arthurs, Jonathan Bratoff, Ladyland and Polar Bear to name but a few - have gone from community centre gigs to CMN tours in a few years.

However, the bottom line is that many contemporary British jazz artists do not sell enough albums. They live off gigs and still need to widen their fanbase.

Building bridges to other genres can help. Interestingly, the London Jazz festival is using the Rhythm Factory and the Albany, traditional rock venues, this year. Maybe jazz and rock artists could actually share the stage too. Mixed-genre bills have worked before.

In the past Miles Davis opened up for Neil Young. Today Soweto Kinch could feasibly slot into the same programme as Roots Manuva or De La Soul and Courtney Pine, one of the best live acts to be found in the country, could grace the same stage as Lemar or Damian Marley. And Jamie Cullum. Jazz and pop go a long way back, after all.

## Claire Martin & Richard Rodney Bennett when lights are low



Claire Martin  
Richard Rodney Bennett  
when lights are low

LINN AKD 269 SACD

NEW ALBUM AVAILABLE NOW

A joy from start to finish... they make something very hard seem effortless indeed. - JAZZWISE  
Style does not go out of style. - THE TELEGRAPH

### TOUR DATES

#### NOVEMBER

13	LONDON - Jazz Festival 2005, 605 Club	020 7295 5895
18	NORSHAM - Claire Martin Quartet	0470 503 0319
19	NORWICH - Claire Martin Quartet	01603 539596
20	MAIDSTONE - Claire Martin Quartet	01622 632648
22	HATFIELD - University of Hertfordshire - Claire Martin Quartet	01707 264054

#### DECEMBER

1-4	LONDON - Pizza Express Jazz Club - Claire Martin Quartet	020 7295 8122
12	BRIGHTON - with Ian Shaw	01273 647600
18	GAINSBOROUGH - with Pete Long Big Band	01427 811136
22	LONDON - The Purcell Room, South Bank Centre - with Ian Shaw	020 7401 8121

#### ALSO AVAILABLE



Too Damn Hot!  
(Linn AKD 243 SACD)



Secret Love  
(Linn AKD 246 SACD)



Claire Martin Box Set  
(Linn AKD 251)



LINN Linn Records - Music for Life™

www.linnrecords.com

harmonia mundi  
distribution

Trade Sales : 020 8709 9500

First it was giveaway CDs, now it is the threat of free DVDs which is damaging retailers

# Film executives need to take note

EDITORIAL  
PAUL WILLIAMS



As if entertainment retailers have not had enough to contend with during the past couple of years with the mountain of newspaper CD giveaways, they are now having to endure it all over again with free DVDs.

Those same retailers had to all intents and purposes won the battle against CD covermounts earlier this year after finally persuading the labels who supplied the repertoire of the harm they were inflicting on high street music sales. Yet now it seems the potential damage being inflicted by such newspaper promotions is switching to another part of their businesses.

As with the music promotions, the driver behind these giveaways is newspapers' desire to boost their circulation figures. Indeed the latest ABC figures, issued last week, tellingly reveal that the few increases in sales in the national newspaper market during the past quarter have largely come via improved sales of Saturday editions – just the day when another batch of classic movies is being given away.

But, if what happened with music CD covermounts is any guide, the price for these circulation rises is likely to be paid for yet again by the poor retailer, naturally unable to compete with free product. While artist album sales have managed to hold up this year, despite

a generally struggling high street, compilation sales have collapsed, with many dealers pointing the finger at the free hits CDs to explain the shrinking market.

With the giveaways mainly centred on DVDs, the record companies who initially fuelled the CD covermount boom by supplying tracks and then virtually killed it off by ending their deals may now be breathing a sigh of relief that the market has moved on.

But in this world where divisions between different entertainment sectors are increasingly blurred what happens in one sector cannot fail to affect another sector. Indeed, many of the same retailers on whom labels are relying to push their big albums in the Christmas market have, to a large extent, fallen back on accelerating DVD sales over the past few years to drive their businesses forward or, indeed, simply make up their numbers. Look closely at HMV's figures, for example, and you'll see its non-music business now makes up more than 50% of sales. So any negative impact these latest giveaways have on the retailers is bound to have a knock-on effect on the record industry. We can only hope that the lessons learned by label executives about covermounts will be quickly realised by their counterparts in the film industry, too.

paul@musicweek.com  
Paul Williams, news editor, Music Week  
CMP Information, First Floor,  
Ludgate House, 24/5 Blackfriars Road,  
London SE1 9UR

## Music does its bit to halt spread of Aids in Africa

VIEWPOINT  
STEVEN HOWARD



In the ongoing struggle to combat Aids in Africa, music is playing an important role in health education programmes for young Africans – both locally through performances in schools and villages and nationally through radio airplay.

Radio is one of the most important tools for spreading information in Africa – and music is the main attraction, with people tuning in to listen to local and Western hits. For example, Radio Simba in Uganda broadcasts messages about safe sex and sexual education in the ad breaks. Ugandan bands

kids by supporting the work of African musicians – and by getting behind the wealth of new musical talent coming out of Africa.

Providing assistance is not just about raising money and giving hand-outs. We need to engage the Africans in what they do and what they produce – and fully utilise their phenomenal musical talents.

Trade is vitally important in this. That's why new UK charities such as Bottletop try to manufacture products in parts of Africa where the health education initiatives they support are based.

### Assistance is not just about raising money and giving hand-outs

such as the Nile Beat Artists constantly convey HIV awareness messages through their songs.

And the kids seem to be listening. Uganda is now the only African country with a decreasing HIV infection rate. Health education has been instrumental in this.

Live 8 and Live Aid showed how Western acts can use the pulling power of their music to raise funds to help young people in Africa. But the UK music industry could be doing much more to help African

With the launch of Sound Affects Malmison – Bottletop's new charity album in association with lifestyle hotel group Malmison – music has become that unique local resource. Bottletop has taken original music from Africa and invited 10 of the UK's leading dance DJs to remix the tracks for a European audience.

In this way, African music is being turned into a global currency. Such initiatives also help to fuel the growth of new education programmes that spread vital information and messages of youth empowerment to build awareness of global health issues.

Steven Howard is director of music for Bottletop and chairman of The TCB Group.

## Are indie labels better at artist development?

### The big question

With four indie albums in this week's Top 10 do independents have the upper hand over the majors when it comes to artist development?

**Nigel Harding, Xfm**  
"Recordlight, Scissor Sisters and Keane would certainly disagree. While some majors are clearly more interested in marketing than in music, we still have plenty of vibrant, vital bands emerging from the big labels. The common marriage between indie labels and major funding shows that chart success can often go hand in hand."

**Alison Wansbom, Aim**  
"I think it shows the maturity of the independent sector. There are new artists on their first and second albums and the second album can be tricky. So I'm tremendously pleased, it shows a degree of integrity and patience at work, not just throwing a huge marketing spend at something for one week. These acts will endure."

**Jon Webster, BPI**  
"At the moment the way that the majors are, the indies are often acting as incubators. But it's easier these days for the indies to see a gap in the market and do it themselves. It's not all about power and money."

**Paul Lester, Umeak**  
"It's fantastic that there's independent music riding high in the charts – in

theory, but the music is only ever going to be as good as the artist on that label. Great when the independent acts in question are, say, Franz Ferdinand and The Prodigy. But what has independent status given Katie Melua and Simply Red? Their music is as bland and benign as it would be on a major."

**Mike Batt, Dramatico**  
"Independent labels are now learning that there is no magic to it, there's no brick wall. You just have to do what the majors do and do it as well as they do it. And yet by necessity indies have a sharper focus."

**Ben Beardsworth, XL Recordings**  
"When it comes to signing bands, it used to be that we were mainly competing against the majors, but now it feels like the large indies are becoming the stiffer opposition. This is because the credible alternative artists that we look to sign are clued up enough to realise that the large independent labels offer them clear advantages over the majors which still have the clout to deliver hits."

**Tim Noakes, Dazed & Confused**  
"It seems most of the majors have given up on artist development. There's no room for creative growth, because they need to justify, manage sales, against those of bigger pop acts. Indie labels, however, are ideally positioned to bring new talent into the mainstream as they care about the music and are perceived to be more approachable than these vast conglomerates."

A box containing **John Peel's** most treasured records is to feature in a C4 documentary and it reveals his tastes were not always as eclectic as you may think

## Crib Sheet

As the Boo Radleys once asked, what's in the box?

The box contains 142 seven-inch singles (Peel was never comfortable with the idea of CDs) that were treasured above all others and were kept at his Suffolk home. It would be the first thing he would grab from his unravelling collection in the event of a fire, so it's the most treasured part of possibly the most important record collection in the world. It's the musical equivalent of the crown jewels and the holy grail rolled into one.

Let me guess: it's stuffed with limited edition records by Napalm Death and The Fall... Strangely enough, there aren't any records by either although there are a few colourfully-filled discs in there that were never in danger of being hits. *Mag-Armageddon Death* by Electro Hippies springs to mind, as does I Gave My Fungus Jacket To Richie by Mary Monday.

**Brilliant. Any more?**  
Oh plenty. You can forget the seminal *WV! The Real Germaine Pleasure Stand Up And Be Countered* by Er Scungo? Or there's *The Great Name Dropper Part 3* by The Legion Of Super Heroes as well as *The Uplinkers'* legendary *Makers Of High Grade Sults*. There's also some cracking band names such as Meow, Some Chicken and Clief Of Lavender Hill. But let's stop with this before we play up to the cliché that Peel only ever listened to wilfully esoteric music. **You mean he didn't?**  
No. While there are the cool acts you



Easton: made it into John Peel's box

would expect, such as The MC5, Lee Scratch Perry and Pavement, there are also a few others that wouldn't look out of place in the collection of a more conventional fanclub. Go on...

Well, would it surprise you to learn Peel put Status Quo's Down Down into this elite collection? Or that Sheena Easton's *9 To 5* also made it to the box? Bill Oddie's Harry Krishna is also in there, although that may be down to the fact it came out on Peel's own Dandelion Records.

**A diverse mixture, then.**  
Indeed. Records by little-known acts such as The Beatles and The Yardbirds nestle nicely next to such mainstream artists as Cat Power and Boards Of Canada, which probably says a lot about John Peel's whole approach to music. And it's worth remembering that a lot of names on the list owe their careers to the early exposure

they received by being championed by Peel.

**Any other interesting surprises?**  
The Move's *I Can Hear The Grasses* Grow was found in the box too. Funnily enough, Peel-favourites The Fall have covered the song as their new single *Meanwhile*. We shouldn't be surprised that *The Undertones'* Teenage Kidds is in the box, but Peel really need three copies in there? Also we learn that Peel was possibly the White Stripes' biggest fan. Ten of the seven-inches in the collection are by the Detroit duo, which is way more than any other band has.

**Was the admiration mutual?**  
Very much so. Jack White is one of the many celebrities who appear in the documentary about the box. He tells a funny story about the first time he met Peel and found him crying with his head in his hands. While nervously approached and asked what was wrong, to which Peel replied, "Sorry, Liverpool have just won."

**Who else is in it?**  
Feargal Sharkey, Michael Palin, Roger Daltrey, Sir Elton John and Peel's widow Sheila. Meanwhile, Peel's son Tim is set to keep the family's musical tradition alive as not only did he work as a researcher on the programme but he's working in an A&R role at outside Universal Music to pick the best of the entries new bands send to the website [www.peel.com](http://www.peel.com).

John Peel's Record Box will be broadcast on Channel 4 on November 14. It is produced by Endemol-owned Initial and is showing as part of their series of programmes leading up to the UK Hall Of Fame induction ceremony, which this year will be including Peel as an honorary member.

nominees was a breath of fresh air. The playing field isn't quite as level as it is portrayed though, as albums submitted have to be available in all HMV high street stores – at a time when more than ever before it is acknowledged that distribution via websites and downloads is the way forward for smaller labels – and many bigger labels, too.

As a way round this problem, I spoke to a nice chap at HMV suggesting our label deals direct and posts, say, five copies of the album we were submitting, to each of the HMV stores in the UK on a sale or return basis, and we would be on stand-by for delivering more to fulfil demand if the album did get shortlisted.

He was sympathetic to our plight, but he said, "Ten years ago that would have been perfectly acceptable, but now – we simply could not deal with that situation."

Maybe something could be set up in HMV stores specifically to accommodate the requirements, just for May to July when albums are being submitted by labels, and the albums which don't get shortlisted can then be withdrawn.

**Raymond**  
mwletters@musicweek.com

## Diary

### DOOLEY'S DIARY



## Valentine's hit the target

**Remember where you heard it?** Forget cutting edge indie rock for a second – one of last month's hectic gigs of the week was Bullet For My Valentine's sold-out Astoria show, which attracted not only legions of teen fans, but a bevy of US rank heavymets keen to witness what all the fuss was about, among them the agents for Linkin Park and Metallica and legendary Slayer manager Rick Sals. Watch their profile rise... There was much confusion at the *Ascap* awards last week when it was announced that

**Robert Smith** was to accept an award for *The Cure's* *Loveless*, going for a professional looking man in a suit with decidedly sensible hair to wander on stage. "Erm, that obviously wasn't Robert Smith," ad-libbed *Ascap's* Sean Devine. "But it did by very hard to get here." Meanwhile PRS chairman Ellis Rich gave a typically pun-laden speech, including the threat-provoking line "Musicians are like sperm, only one in a million gets to do something." One was suggested. "Maybe he should have stuck to the water..." Retiring COO Brian McLaughlin was special guest at the *HMV Christmas Conference* Gabe Dimmer last week, along with his wife Sue. As a leaving gift HMV managing director Steve Knutt presented Brian with an authentic – and very beautiful – 1950s AMI

jukebox. After putting 20 pirates behind bars over the past couple of years, new BPI general counsel **Roz Groome** is clearly used to the perils of life on the ocean. A recent yachting holiday ended amid violent storms and a **Force 8** gale for the legal eagle. But she says nonchalantly, "It was nothing..." Seems like Borna's US venture capitalist outfit Elevation Partners is in the frame to make a bid for Boses & Hawkes. No one in the US camp was commenting, although sources close to *Hg Capital*, which bought the music publisher a couple of years ago, say they were only in it for the short term... Those in need of some escape should watch *MV* for more news on some big industry players and bands who will be converging on Brighton next year... Could the X-Factor reject be in for a revival with the help of a national red tap?... Could eBay be the next hot spot for auctioning off your publishing or recording rights? Last week we caught wind of somebody trying to sell their 7% share of Britney's single *Everytime* on the auction site and now we hear that a hot Nineties pop act are planning to put their entire catalogue online when it reverts back to them next year... **Arctic Monkeys** co-manager Ian McAndrew had plenty of reasons to celebrate last week. Not only were Arctic Monkeys' topping the charts but it was his birthday, too. Oh, the excitement... Keep a look out this week for news of one major making its digital catalogue available to a rather fluffy mobile network... Which senior digital music executive at a major label admitted to watching last week's **Digital Music Awards**, which contained an educational section devoted to the fundamentals of downloading, and admitted to learning one or two things?... Congratulations to **Rod Stanley**, who is the new editor of *Dazed & Confused*... Warner bigwigs are to gather in this week in Paris this week where they are preparing for the launch of a new *Enya* album...

## Letters

### MMF's position remains flawed

Paul Birch, *Revolver Music*

In the reporting of the chaotic MMF meeting at *In The City*, I have been painted as the villain of the piece. In fact Jazz Summers proves more than capable of salvaging his own case without any help from me. He was as it again in last week's unceremonial feature on him in *Music Week*. Jazz admits that "the only way today to break a record is to get the record company to spend as much money as they can. You won't make any money from royalties, but at least you have the publishing, the merchandising and the touring".

There is a nutshell in the flaw in the MMF's position. They expect the record company to take all the risk, they happily pocket all the subsidiary revenues the record release has made possible, and then they berate the record company for not paying them more. It simply doesn't add up.

The MMF's desire to do the best for managers is understandable. But they would do better for managers – and incidentally, for artists – if they were to support record companies rather than constantly trying to do them down. Record companies remain the UK's biggest cash investors in new musical talent.

And without that investment there will be less new British music, smaller and fewer subsidiary revenue streams and there will be much smaller management commissions.

The MMF should be campaigning for a healthy and profitable record industry rather than engaging in an illogical and misguided press war.

Wolverhampton

### HMV needs to play its part

Jaki Florio, *Loose*

The Mercury Music Prize is probably the only award where the content of what is being assessed is truly the only criteria, ie the music, and the diversity of this year's



When most people get a promotion, the celebrations usually consist of a few rounds down the Kings Head on a Friday night, but not so for Lucian Grainge (right) who was thrown a party to mark his appointment as chairman and CEO of Universal Music Group International, which was attended by some of the biggest names in the industry. Hosted by Universal Music Group

chairman and CEO Doug Morris (left), the party took place at the Nobi Berkeley Hotel in London and featured a performance from Andrea Bocelli (centre), while Beyoncé and Jay-Z turned up to congratulate Grainge. Also in attendance were Interscope's Geffen A&M chairman Jimmy Iovine, Island Def Jam chairman L.A. Reid and A&M president Ron Fair.

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
3rd Floor, Lodgepole House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## JOBS



# THE #1 INDEPENDENT ROCK LABEL IN THE UNITED STATES

## LONDON OFFICE IS HIRING

**VICTORY RECORDS** is looking for experienced music business players to join our European team in our Camden office. Sales, Promotion and Publicity superstars should apply. **VICTORY RECORDS** is the TOP, independent, rock label in the United States. We are now setting our sights on the UK and Europe. **VICTORY RECORDS** is more than just another record label. We are a forward thinking lifestyle company, and the premiere independent rock brand. Join us and be part of musical history.

**IF YOUR EXPERIENCE CAN BRING VALUE PLEASE APPLY:**

**FAX COVER LETTER / CV / RESUME / SALARY HISTORY TO (1)312.873.3889**

(or email to: [tory@victoryrecords.com](mailto:tory@victoryrecords.com))

(WE RESPECT ALL APPLICANT'S INFORMATION WITH THE UTMOST IN ABSOLUTE CONFIDENTIALITY)

### DIRECTOR OF INTERNATIONAL SALES

We seek the right individual to coordinate all international (ex - N. America) marketing activities for the Victory Records product line. This includes the creation, implementation and overseeing of sales and marketing plans along with acting as the liaison with our international distribution partners. Candidate must have a true grasp of the international music market along with proven sales experience.



### VICTORY RECORDS UK

85 - 87 Bayham Street  
Camden Town, London NW1 0AG UK  
Phone: +44 (0)207 4247896

**VICTORY RECORDS**  
345 N. LaSalle St., Suite 504  
Chicago, IL 60607 USA  
Phone: 312-466-4661

[www.VICTORYRECORDS.com](http://www.VICTORYRECORDS.com)

# MOVE ON UP

Find your next job at  
[www.musicweek.com/jobs](http://www.musicweek.com/jobs)

**MUSICWEEK.com**

### THE MUSIC RECRUITMENT CONSULTANTS

020 7569 9999 **handle**  
[www.handle.co.uk](http://www.handle.co.uk)  
[music@handle.co.uk](mailto:music@handle.co.uk)

- |  |             |
|--|-------------|
| <b>Sr Legal &amp; Business Affairs Mgr</b><br>Heavyweight role at major music publisher. 5+ years ppe. Rights experience and 2 years negotiating publishing deals & contracts.               | <b>£26k</b> |
| <b>HR Coordinator</b><br>Highly organised HR generalist with love of music to provide seamless support across all HR issues at major record company. 1 years relevant experience.            | <b>£22k</b> |
| <b>Online Marketing Mgr</b><br>Amazing opportunity to plan and execute online campaigns for massive international artists at leading record label. Significant online music marketing exp.   | <b>£30k</b> |
| <b>Marketing Assistant</b><br>Unbelievable chance for a music marketer to learn from industry gurus at pop sublabel within major. 1 years major label experience essential.                  | <b>£18k</b> |
| <b>TV Sales Assistant</b><br>Top grade graduate to support dynamic Sales Director & Producer in fast paced environment at successful TV production company.                                  | <b>£25k</b> |
| <b>Digital Account Executive</b><br>Confident, driven, commercially savvy account executive with a passion for music to develop relationships with mobile networks at global record company. | <b>£25k</b> |

**in tune**

# MUSICWEEK

# Club Charts 29.10.05

## The Upfront Club Top 40

Pos	Artist	Label	Chart Position
1	<b>TOM NOVO FEAT. MICHAEL MARSHALL</b> YOUR BODY	Mercury	10
2	<b>GOBRIIN WE INTERRUPT THIS PROGRAMME</b>	Mercury	10
3	<b>HERO &amp; FITZ FEAT. AERIAL BALEY</b> I JUST CAN'T GET ENOUGH	Mercury	10
4	<b>GEORGE PRONGE</b> LOVE IS GONNA SAVE THE DAY	Mercury	10
5	<b>DE LACR</b> HIDE AWAY 2005	Mercury	10
6	<b>DAVE MCCOLLUM</b> BITCH	Mercury	10
7	<b>CHANEL</b> MY LIFE	Mercury	10
8	<b>PARIS AVENUE FEAT. ROBIN ONE</b> I WANT YOU	Mercury	10
9	<b>BANANARAMA</b> LOOK ON THE FLOOR (HYPERNOTIC JANGLO)	Mercury	10
10	<b>EMERYTHRAMS</b> I GOT A LIFE	Mercury	10
11	<b>ASWAD VS SIMONE</b> GIANTIE SHINE 2005	Mercury	10
12	<b>JAMI ROODRAU</b> (DON'T) GIVE HATE A CHANCE	Mercury	10
13	<b>HOUD DOGS</b> I LIKE GIRLS	Mercury	10
14	<b>STARLET DUS</b> CAN'T STOP DANCIN'	Mercury	10
15	<b>SOULSHAKER FEAT. LORRAINE BROWN</b> HYPERNOTIC BROTIC GAMES	Mercury	10
16	<b>CREAM VS. THE HOXTONS</b> SUNSHINE OF YOUR LOVE	Mercury	10
17	<b>HEADGAS</b> DANCE	Mercury	10
18	<b>D.O.N.S. FEAT. TECHNOTRONIC</b> PUMP UP THE JAM	Mercury	10
19	<b>DOCCILLA</b> WITH YOU I YOU	Mercury	10
20	<b>HAPPY MOMENTS</b> IN A JUNGLE	Mercury	10

Pos	Artist	Label	Chart Position
21	<b>OLAV BASOSKI FEAT. MICHIE ONE</b> WATERMAN	Mercury	10
22	<b>FREEDOM ANGELIC DENNIS &amp; PLEIERS</b> AND SPAIN TEASE ME	Mercury	10
23	<b>DANNIT MINGOUE &amp; THE SOUL SEEKERS</b> PERFECTION	Mercury	10
24	<b>BOB SINCLAIR FEAT. GARY FINE</b> LOVE GENERATION	Mercury	10
25	<b>HARD 2I HARD</b> TO BEAT	Mercury	10
26	<b>DHT</b> LISTEN TO YOUR HEART	Mercury	10
27	<b>CHOSEN FEW</b> THE AFTER PARTY	Mercury	10
28	<b>TINA COUSINS</b> WONDERFUL LIFE	Mercury	10
29	<b>SUMMISED UNITE</b> LOVE CHANGES EVERYTHING	Mercury	10
30	<b>GENIS OF ENTITLEMENT</b> WHO DO YOU LOVE	Mercury	10
31	<b>RACHEL STARR</b> TILL THERE WAS YOU	Mercury	10
32	<b>STEVE MCG &amp; MOSQUITO</b> FEAT. STEVE SMITH	Mercury	10
33	<b>KIRSTY HAWKSHAW</b> REACH FOR ME	Mercury	10
34	<b>ACCESS 3</b> FROM THE LAND	Mercury	10
35	<b>MONTANA</b> KLEPTA ENORMIS/PATINUM	Mercury	10
36	<b>FREEMASON</b> WATCHIN'	Mercury	10
37	<b>CRADIC DAVID</b> DON'T LOVE YOU NO MORE (I'M SORRY)	Mercury	10
38	<b>SHARARA JAY</b> PUSH YOUR BODY	Mercury	10
39	<b>TIGRA</b> YOU GONNA WANT ME	Mercury	10
40	<b>SUABBERS</b> KUSH THE BUTTON	Mercury	10

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	ROBERTO SANCHEZ A LEO	Mercury
2	GOBRIIN WE INTERRUPT THIS PROGRAMME	Mercury
3	MADONNA CAN'T STOP DANCIN'	Mercury
4	DEPT. OF SENSATIONAL	Mercury

# ALBUMS

### COMMERCIAL POP TOP 50

Rank	Artist	Label
1	THE LAST ANGEL ON THE LEFT	Mercury
2	HERO & FITZ FEAT. AERIAL BALEY I JUST CAN'T GET ENOUGH	Mercury
3	REIDON ANGEL FEAT. CHLOE DENNIS & PLEIERS AND SPAIN TEASE ME	Mercury
4	THE LAST ANGEL ON THE LEFT	Mercury

### Novy notches up a no. 1

by **Alan Jones**  
 A number one club hit in Australia, the Netherlands and his native Germany earlier this year, Your Body by Tom Novy achieves a similarly lofty perch in the UK this week, moving 31 on the Upfront Club Chart and 9-1 on the Commercial Club Chart.

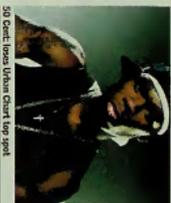
The track - also a huge summer hit in Ibiza, where Novy is a resident - is an original house stomper built around a sample from Afrika Bambaataa's Jump to It and features a live vocal from Michael Marshall, former lead vocalist of Trina Social Club and singer of Lunz's hit I Got 5 On It.

Radio One's Pete Tong has been an enthusiastic supporter of Your Body, although the track has yet to make it onto the Radio One playlist. It is, though, getting massive support from all four stations in the Galaxy group, as well as Kiss 100 FM and Vibe 105-108. Meanwhile, the video is being played more than five times a day on MTV Dance.

Novy's number one on the Upfront Chart was at the expense of fellow Germans and Data Records labelmates **Coldcut's** underground electro/fouse anthem We Interrupt This Programme, which jumps 8-2, finishing 10th behind Your Body. Although also championed by Pete Tong and his colleague Judge Jules, it is getting somewhat less support on radio and TV than Novy's single, but has been selected for use in Citroën's C1 TV campaign, which should provide some spin-off benefits.

On the Commercial Pop Chart, Novy's runner-up are **Freedom Angel**, with their updated of Chaka Demus & Pliers' 1993 number three hit, Tease Me. Finishing up a paltry 28th behind Novy, it has the added attraction of featuring the original duo reuniting some of their original performers.

Meanwhile, it's probably fair to say that **50 Cent's** Outta Control has completed its tour of duty as the Urban Chart's number one. Sliding 1-3 this week, it spent four weeks at number one - a decent run by most standards but not by those of 50 Cent, who, incredibly, clocked up seven weeks at number one with Candy Shop, and five weeks alongside with Disco Inferno and Just A Little Bit earlier this year. His newly serviced single Window Shopper should debut next week.



Tom Novy: Your Upfront and Commercial charts

50 Cent: Ivaso Urban Chart top spot

Produced in co-operation with the BPI  
and Band, based on a sample of more  
than 4,000 record outlets.  
© The Official UK Charts Company, 2005



As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 29.10.05

### SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCELOOR	SUGABABES I BET YOU LOOK GOOD ON THE DANCELOOR	MCFLY I WANNA HOLD YOU	ROBBIE WILLIAMS TRIPPING	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	FRIDAY HILL BABY GOODBYE	DANIEL POWTER BAD DAY	SEAN PAUL WE BE BURNIN'	LIBERTY X SONG 4 LOVERS	DANNI MINOGUE & THE SOUL SEEKERZ PERFECTION	MARIAH CAREY GET YOUR NUMBER/SHAKE IT OFF	LOVE BITES YOU BROKE MY HEART	BOB SINGLAR/GARY NESTA PINE LOVE GENERATION	MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE	CORILLAZ DARE	KATIE MELUA NINE MILLION BICYCLES	KELLY CLARKSON BEHIND THESE HAZEL EYES	UZ ALI BECAUSE OF YOU	LEE RYAN TURN YOUR CAR AROUND
	Band	Band	Band	Drum & Bass	R&B	R&B/Pop	Pop/Rock	Young Rappers	Pop/Rock	Pop/Rock	Pop/Rock	Band	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock

### ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	SUGABABES TALLER IN MORE WAYS	SIMPLY RED SIMPLIFIED	KATIE MELUA PIECE BY PIECE	JAMES BLUNT BACK TO BEDLAM	DEPECHE MODE PLAYING THE ANGEL	MARIAH CAREY GREATEST HITS	DAVID GRAY LIFE IN SLOW MOTION	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	KT TUNSTALL EYE TO THE TELESCOPE	MICHAEL BALL MUSIC	KELLY CLARKSON BREAKAWAY	STARSAILOR ON THE OUTSIDE	BARBRA STREISAND GUILTY TOO	PAUL WELLS AS IS NOW	KAISER CHIEFS EMPLOYMENT	GOLDPLAY X&Y	MICHAEL BOLTON THE VERY BEST OF	KANYE WEST LATE REGISTRATION	BRYN TERFER SIMPLE GIFTS
	Various	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock



*The Darkness*  
ONE WAY TICKET TO HELL

...AND BACK  
28th NOVEMBER 2005  
THE ALBUM ON CD / LP  
www.thedarknessare.co.uk  
www.thedarknessrecords.co.uk





# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
3rd Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 20am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## BUSINESS TO BUSINESS AND COURSES

### PACKAGING

#### Specialist

- In Replacement Cases & Packaging items
- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNED
- Polythane sleeves & Resalocable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



#### Sounds (Wholesale) Limited

Best prices given. Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 568631  
Unit 2, Park Street, Burton On Trent,  
Staffs, DE14 3SE  
E-mail: [matpriet@aol.com](mailto:matpriet@aol.com)  
Web: [www.soundswholesaleltd.co.uk](http://www.soundswholesaleltd.co.uk)

### PACKAGING

#### POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailing • DVD Mailing



#### WILTON OF LONDON

ESTABLISHED 25 YEARS  
TEL: 020 8341 7070 FAX: 020 8341 1176

### CD DVD VINYL REPLICATION

INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE  
CALLING ALL ARTISTS  
NEEDING REPLICATION  
500 Units **£468.50**  
1000 Units **£620.99**  
Labels  
Brokers  
Distributors  
CASHES NOW FOR  
LOWEST PRICES  
WHILE IN STOCK  
DISCOUNTS

0845 686 0001 [media.outcuing.com](http://media.outcuing.com)

### RETAIL

**red displays**  
storefronts • displays • storage • counters  
brochure cases • gondolas • shelving • shelves  
committed to indie retailers nationwide



[www.reddisplays.com](http://www.reddisplays.com) tel: 01733 239001

### SERVICES

#### PORTMAN MUSIC SERVICES LIMITED

ROYALTY & COPYRIGHT  
ADMINISTRATION SERVICES  
for record labels, music publishers,  
film & distribution companies

Please contact Maria Comiskey  
Tel: 01962 732033 Fax: 01962 732032  
Email: [maria@portmanmusicservices.net](mailto:maria@portmanmusicservices.net)

### THE DAVIS GROU

- Master
- 1/2 Master
- 1/4 Master
- Stereo Disc
- All types of Stereo Disc
- All types of Master Disc
- Jiffy Bags
- DVD cases

### WANTED

Private  
seldom used  
**SSL Studio**

on River Thames  
Greenwich

Good Design  
and Condition

Available for  
long-term rental  
(or partnership)  
Flexible Terms

Call Ian Tompson  
07808 003049  
[manfredirene@ic24.net](mailto:manfredirene@ic24.net)

### ART



### ART

Images of rock icons  
created from their own  
distinctive lyrics.

Born from Ziggy Stardust

Limited Edition fine art  
pictures print on canvas  
from an original painting  
by Mike Edwards

Size: 90cm x 90cm  
(other sizes available)  
Stretched over 16mm frame.  
Ready to hang. Signed.  
£295 + P&P

Also available:  
Lennon Yem the Whelsh  
Dylan Rolling Stone

Contact Mark Francis  
Chameleon Gallery  
01273 324 412

[www.artrock.co.uk](http://www.artrock.co.uk)

### INDUSTRY COURSES

global

**MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT**

November 2005 Courses

**MUSIC INDUSTRY OVERVIEW**  
Putting the music industry in perspective  
a 2 day course explaining how record companies, managers, publishers, music marketing departments, sales, distribution etc. all come together to sell records to the public.

**PR, MARKETING, & PROMOTIONS**  
A 1 day module explaining the campaigns behind the headlines. An A-Z of how artists are marketed, from campaign concept through to radio, TV and club exposure, includes an insight into the roles of the various record label departments involved.

[www.globalmusicbiz.co.uk](http://www.globalmusicbiz.co.uk)  
**020 - 7583 7900**

## to advertise using a BOX NUMBER

call Maria on 0207 921 8315

### OBSESSED WITH PORN?

Are you obsessed with pornography?  
We are making a TV programme about the  
addictive side of porn and are looking for  
people willing to talk about their  
experiences, whatever they may be.

Please call Jessica on 020 7430 4723  
or email: [pornaddict@itn.co.uk](mailto:pornaddict@itn.co.uk)

### CASH PAID

for CDs, vinyl LPs, 12" & 7"  
music memorabilia, guitar  
picks, crew clothing, tour  
merchandise, record awards  
promo surpluses & complete  
collections... will collect  
call Julian or Mark...  
office: 01474 815 089  
mobile: 07850 406 064  
e-mail: [mw@ell.com](mailto:mw@ell.com)

**RAT RECORDS**  
BUY CDs & VINYL  
SMALL TO VAST  
AMOUNTS  
We pay cash and  
collect at your  
convenience  
PRICES GIVEN OVER  
THE PHONE  
Call Tom on  
01852 500332  
[ratrecords@femail.net](mailto:ratrecords@femail.net)

## do you run courses for the music industry?

whether you target those building their skills as  
they move up in the industry or those trying to  
break into the industry

never has the need been stronger  
for staff to develop and diversify

music week has the readers you need to reach.

advertise your services to those committed to moving forward.  
call maria 020 7921 8315 email [maria@musicweek.com](mailto:maria@musicweek.com)

**TOP INDIE GROUPS SINGLES**  
 Coll. 12.0%  
 Sanctuary, 9.8%  
 Mos. 8.4%  
 V2, 8.4%  
 XL Around The

World, 7.0%  
**ALBUMS**  
 Mos., 9.9%  
 Sanctuary, 9.4%  
 V2, 8.9%  
 Broders Music,  
 6.8%  
 Demon Music

Major plays catch up as James Blunt scores the biggest album and single in quarter three

# Blunt powers Warner to 5-year high

## Market shares

by Paul Williams

Warner's UK staff have every reason to be feeling thoroughly pleased with themselves after a towering third quarter performance, giving them their biggest share of the album market in five years.

But such is the gulf in the respective sizes of the majors these days that even a run as good as this by the smallest of the "big four" means it still found itself in fourth spot on the albums corporate league table at the end of the quarter, behind—in order—Universal, Sony BMG and EMI.

While the much smaller size of the singles market allows one or two big hits to dramatically change the finishing order of the groups, in

the bigger albums market each quarter has now become a notably predictable affair with it almost a given that Universal will triumph. In fact, since the group formed out of the pairing of PolyGram and the old Universal in 1998, it has finished as albums market share leader in every quarter.

The battle for second spot has itself become easier to call following the creation last year of Sony BMG, which is probably alone now among the other majors in having enough collective might to be able to mount any challenge to Universal as top albums group. Add to all that EMI, which since 2002 has had the benefit of including Virgin's market share in its corporate score to usually ensure it at least third spot on albums, and the result every quar-

ter is largely the same.

But, despite the fact that its ranking on albums has not improved since the previous three months, Warner has a lot of positives to take from quarter three with its 15.0% market share representing its best performance since the days David Gray's White Ladder was clocking up incredible sales numbers. Warner's star attraction was James Blunt, whose Back To Bedlam sold 988,276 copies over the counter during the quarter to rank as the period's top seller. The same artist also claimed the quarter's top single with You're Beautiful.

Alongside the Blunt hit, which became the only single in the quarter to sell more than 200,000 copies, the same corporate group's Daniel Powter hit Bad Day finished as third top seller over the three months to help to more than double Warner's singles market share quarter-on-quarter to 17.1%. It was the group's best run in the market for at least 10 years, sending it from fifth to second spot behind Universal, whose slight fall back to 32.1% was still good enough to lead the market.

The top two singles groups had the quarter's five biggest sellers sewn up between them, with Universal claiming Pussycat Dolls featuring Busta Rhymes' Don't Cha (second top seller), We Came Through by Mariah Carey (fourth) and 2Pac Feat. Elton



Blunt: Back To Bedlam album shifted 988,276 copies from July to September alone

John's Ghetto Gospel (fifth).

Over on albums, Universal extended its lead at the top to 5.1 percentage points, despite the fact that its own share shrunk slightly to 25.4% and with Kaiser Chiefs' Employment (fourth spot) its only album among the quarter's top 10 sellers outside of the Now! 51 collection.

Sony BMG's albums share also declined over the three months in a market where OCC figures show total over-the-counter sales improved 1.4% on the year, but with all the top three groups losing market share as Warner gained its 20.3% was good enough for it to just move ahead of EMI and reclaim second spot.

The Sony BMG release Forever

Faithless—The Greatest Hits was, unusually, one of three releases to finish among the quarter's top five for the second successive quarter with the James Blunt album and Coldplay's X&Y (third of the quarter) also making the grade again.

For EMI, the album market was almost a repeat performance from quarter two, with the Coldplay album, Gorillaz' Demons Days (sixth top seller) and KT Tunstall's Eye To The Telescope (seventh) again ranking as its top three sellers, although the group's share fell from 22.1% to 20.2%.

After leapfrogging its way to become top independent singles group last time with Crazy Frog, GU claimed the same honour again in quarter three, but by a much smaller margin with its 2.6% share just 0.5 percentage points ahead of Sanctuary which, despite a notably painful quarter financially, had its best singles showing since the start of 2004 when it was riding high with Mad World by Michael Andrews Feat. Guy Jules.

Given the fact that Dramatico's second Katie Melua album only appeared in the last week of the quarter and Domino's new Franz Ferdinand set came too late for the period, the independents failed to make a huge impact among the period's biggest quarterly sellers. It was left again to Ministry of Sound which, after a six-month absence, returned to its more typical position as top albums indie.

With Michael and Franz Ferdinand a fortnight ago filling the top two album spots, the indie sector appears poised to make a greater impact on the market shares in quarter four which, given the fairly balanced split of the biggest new releases between the majors, also looks like being one of the most evenly-fought pre-Christmas contests in years. But, while the very biggest sellers are expected to be evenly spread out, when it comes to the final market share rankings it is likely it will be strength in numbers that will ultimately count.

palw@musicweek.com

## Q3's Top 10 singles

1. JAMES BLUNT You're Beautiful (Atlantic)
2. PUSSYCAT DOLLS FEAT. BUSTA RHYMES Don't Cha (ASAP)
3. DANIEL POWTER Bad Day (Warner)
4. MARIAH CAREY We Belong Together (Def Jam/Island)
5. 2PAC FEAT. ELTON JOHN Ghetto Gospel (Interscope)
6. KELLY CLARKSON Since U Been Gone (RCA)
7. OASIS The Importance of Being Idle (Big Brother)
8. ETIENNA Poni De Replay (Def Jam)
9. MVP Roc Ya Body (Mick Check 1, 2) (Positiva)
10. KOBELLAZ Dare (Parlophone)

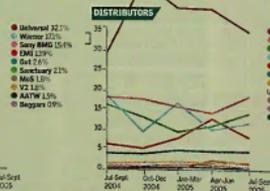
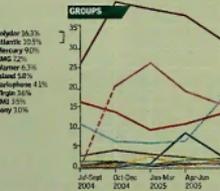
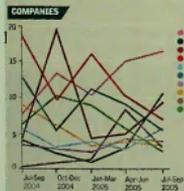
SOURCE: OCC/ISL (4 WEEKS ENDPOINT)

## Q3's Top 10 albums

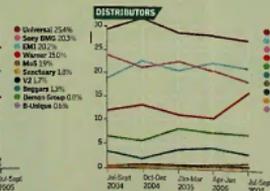
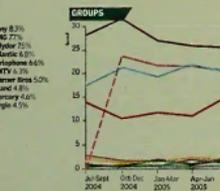
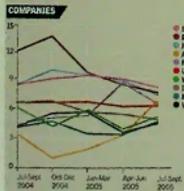
1. JAMES BLUNT Back To Bedlam (Atlantic)
2. VARIOUS Now That's What I Call Music! 51 (EMI Virgin/DORNY)
3. COLDFEEL X&Y (Parlophone)
4. KAISER CHIEFS Employment (B-Unitape)
5. FAITHLESS Forever Faithless—The Greatest Hits (Odeon)
6. GORILLAZ Demons Days (Parlophone)
7. KT TUNSTALL Eye To The Telescope (Relentless)
8. DAVID GRAY Life In Slow Motion (Atlantic)
9. JEFF WAYNE The War Of The Worlds (Columbia)
10. VARIOUS Gateshead Classics (MUS)

SOURCE: OCC/ISL (4 WEEKS ENDPOINT)

## Singles



## Albums



# Datafile

Britain's most comprehensive charts service  
**Week 43**

Upfront p18 > TV & radio airplay p21 > New releases p24 > Singles & albums p26

## FAST CHART

### SINGLES

**NUMBER ONE**  
ARCTIC MONKEYS 1 BET YOU LOOK GOOD ON THE DANCEFLOOR Domino  
Domino's hot new act topple Sugababes with their first chart eligible release and give the 13-year-old indie label its first number one single just a fortnight after Franz Ferdinand's You Could Have It So Much Better provided its first number one album.

### ALBUMS

**NUMBER ONE**  
THE PRODIGY THEIR LAW - THE SINGLES 1990-2005 XL  
Selling 778% more than nearest challengers Sugababes, The Prodigy's new retrospective provides the twisted fire-starters with their fourth straight number one album. No other dance act has managed that and only one - The Chemical Brothers - has a career tally of four number ones.

### COMPILATIONS

**NUMBER ONE**  
ACOUSTIC LOVE wsn  
Rooping to its fourth week at the top of the compilation chart, Acoustic Love sold 20,678 copies last week. Despite its lengthy reign, its overall sales of 94,854 are only enough to make it the 31st biggest-selling compilation of the year.

### AIRPLAY CHART

**NUMBER ONE**  
SUGABABES PUSH THE BUTTON Island  
Sugababes' push-radio programmers' buttons for the second week in a row with their latest single, which amassed 2,707 plays and an audience of 625,914 last week.

## The Market

### Sales dip despite big debuts

by Alan Jones  
With only two debuts in the Top 10, and two more in the 11-20 section of the chart, it is no surprise that singles sales dipped last week, but they held up better than expected, with a decline of just 4% to 882,978, their lowest level for seven weeks.

The decline was not universal and threw up some unusual quirks. For example, the number five single (Don't Cha by Pussycat Dolls) sold 16,513 copies - 21.9% more than Friday Hill's Baby Goodbye sold to take the same place a week earlier - but only one single outside the top five sold more than 10,000 copies. A fortnight ago, the top 15 singles all sold more than 10,000 copies. To further confuse the issue, the number 40 single this week (So Good by Bratz Rock Angels) sold 2,971 copies - exactly the same as Kaiser Chiefs' I Predict A Riot sold to take the same position seven days earlier.

Album sales also slipped a little last week, with the overall tally of 2,414,672 sales being 1.8% down on the previous week, and the lowest for six weeks. They were 2.53% below the 2,470,317 albums sold in the same week last year after which they climbed for 10 weeks in a row in the run-up to Christmas. With several big-name



Blunt: on track for biggest-selling album of the year

albums due out this week, including Robbie Williams' Intensive Care, Alex Parks' Honesty and Supergrass' Retrospective, sales are bound to leap ahead this week.

Meanwhile, congratulations to James Blunt, whose Back To Bedlam set slips 2-5 on the weekly chart but climbs 2-1 on the year-to-date listing. The week started with Coldplay's X&Y marginally ahead in the year-to-date rankings with sales of 1,521,292. Blunt moved ahead last Monday (October 17) and sold 35,769 albums in the week to take his 2005 total to 1,557,091 while X&Y's 15,889 sales in the week bring its total to 1,540,180.

Blunt's album, of course, was a 2004 release, and its overall sales in slightly more than a year on release are now 1,561,840, making it the 31st biggest-selling album of the 21st Century.

Finally, commiserations to Chris Rea, whose remarkable new Blues Guitars slipped from a first midweek sales flash position of 69 to 85, by week's end. Had the album managed to stay in the Top 75, it would have been the biggest album set ever to feature in the published portion of the chart featuring, as it does, 11 CDs and a DVD, with no fewer than 137 brand new songs, all inspired by Rea's love of blues music. The set retails for more than £30, and sold 2,826 copies last week.

## KEY INDICATORS

### SINGLES

Sales versus last week: -37%  
Year to date versus last year: +44.1%

### MARKET SHARES

Universal	34.9%
EMI	14.1%
Sony BMG	9.7%
Warner	7.8%
Other	33.9%

### ALBUMS

Sales versus last week: 0.0%  
Year to date versus last year: +32%

### MARKET SHARES

Universal	26.7%
EMI	15.6%
Sony BMG	15.2%
Warner	10.2%
Others	30.3%

### COMPILATIONS

Sales versus last week: -16.0%  
Year to date versus last year: -6.0%

### MARKET SHARES

Warner	33.9%
EMI	28.3%
Sony BMG	15.9%
Universal	15.5%
Others	6.4%

## RADIO AIRPLAY

### MARKET SHARES

Warner	26.1%
EMI	23.7%
Universal	21.8%
Sony BMG	15.5%
Others	12.9%

## CHART SHARE

Origin of singles sales (Top 75):  
UK: 62.6% US: 24.3% Other: 8.1%  
Origin of albums sales (Top 75):  
UK: 24.0% US: 25.4% Other: 0.6%

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Alex Parks Honesty (Polydor); Robbie Williams Intensive Care (Parlophone); Lady Sovereign Working Class Hero (Parlophone); Santana All That I Am (Sony BMG); Blink 182 Greatest Hits (Island); The Paddingtons First Comes First (Capitol); Red Stewart Songbook #4 (Sony BMG)

### OCTOBER 31

Audio Bully Generation (Virgin); John Legend Working Class Hero (Parlophone); Santana All That I Am (Sony BMG); Blink 182 Greatest Hits (Island); The Paddingtons First Comes First (Capitol); Red Stewart Songbook #4 (Sony BMG)

### NOVEMBER 7

Texas Red Book (Mercury); Anastacia Pieces Of A Dream (Sony BMG); Kate Bush Aerial (EMI); Eurythmics Ultimate Collection (Sony BMG); Il Divo Accora

(Sony BMG); Bob Marley Singles Collection (Island); Beastie Boys Solid Gold Hits (Parlophone)

### NOVEMBER 14

Babyshambles Down In Albion (Rough Trade); Green Day Bullet In A Bubble (VEA); Madonna Confessions On A Dancefloor (VEA); The Roots Greatest Hits (Parlophone); Pharrell Williams In My Mind (Virgin)

### NOVEMBER 21

Mary J Blige Retrospective (Island); My Chemical Romance Life On The Murder Scene (WEA); Son Of Dork Ticket Outta Loserville (Mercury); System Of A Down Hypnotize (Sony BMG); Westlife Face To Face (Sony BMG); Will Young Keep On (Sony BMG)

### NOVEMBER 28

Andrux No Hit Wonders (1995-1991) (Island); Jazzanova The Remixes 2002-2005 (Sovak Kolektiv)

## NEW ADDITION



G4 are poised to make a splash in the fourth quarter as they return on November 28 with their second album, G4 & Friends and associated DVD, Live At The Royal Albert Hall. The album features guest appearances from Sir Cliff Richard, Lesley Garrat and Robin Gibb, who appears on first single, a double A-side featuring When A Child Is Born and First of May.

## SINGLES

### THIS WEEK

The Magic Numbers Love Is A Game (EMI); Backstreet Boys Just Want You To Know (Jive); Audio Bullys Im In Love (Source); Four Tet A Joy (Domino); Kate Bush Kings Of The Mountain (EMI); George Michael John And Elvis (Sony BMG); Supergrass Low C (Parlophone); Texas Guit Revisited (Mercury); Westlife You Raise Me Up (Sony BMG); Green Day Jesus Of Suburbia (WEA); The Corrs Out Your Heart Like A Wheel (Atlantic); Will Smith Party Starter (Interscope)

### OCTOBER 31

Craig David Don't Love You No More (Im Sony); (Warner Bros); Nine Black Alps Just Friends (Atlantic); Pharrell Williams feat. Gwen Stefani Can I Have It Like That (Virgin); Goldfrapp Number 1 (Mer); Eurythmics I've Got A Life (Sony BMG)

### NOVEMBER 7

The Feeling Fill My Little World (Island); Kaiser Chiefs Modern Way (Polydor); Destiny's Child Stand Up For Love (Columbia); The Game Put On The Game (Polydor); Santana Just Feel Better (Sony BMG); Jamiroquai (Don't Give Hate A Chance (Sony BMG)

### NOVEMBER 14

Athlete Twenty Four Hours (Parlophone); The Darkness One Way Ticket (Must Destroy); Girls Aloud Biology (Polydor); Paul McCartney Jenny Wren (Parlophone); Will Young Switch It On (Sony BMG)

### NOVEMBER 21

Ben Jovi Welcome To Wherever You Are (Mercury); Dead 60 Ghostface Choir (Sony BMG); Goldie Lookin' Chain Kick It (Atlantic); Gorillaz Dirty Harry (Parlophone); Sean Paul Ever Blazin' (Atlantic)

For fuller listings, see musicweek.com







**SINGLE OF THE WEEK**

**Madonna**  
**Hung Up**

Warner Bros W695CD)  
After the experimental - and commercially disappointing - American Life album, Madonna is back to full-blown pop, this time utilising the hi-NRG sound of the mid-Eighties. Cleverly sampling the fanfare synth from Abba's Gimme Gimme Gimme, the queen of pop is back on great form with co-writer/producer Stuart Price at the controls. This is exploding just about everywhere and has number one written all over it. A sensational return.



**ALBUM OF THE WEEK**

**Kate Bush**  
**Aerial**

EMI 3439602  
Twenty years out of the spotlight has done little to dim either Bush's allure or her musical potency. Indeed, she sounds as vital as ever on this 16-track, two-CD set - a dense, hypnotic album that couldn't have come from anyone else. As interesting musically as it is lyrically, Aerial takes in samba, classical, folk and even a touch of drum & bass, but it is the narrative, arrangements and production that elevate it into something special.

**Singles**

**Architecture In Helsinki**  
Do The Whirlwind (Moshi Moshi MOSHI20)

Lifted from the album In Case We Die, this is more off-kilter pop from the eight-piece Melbourne collective. There is a charmingly ramshackle feel to their music, as catchy synth lines, rapping, brass and sitar all find their way into the mix. A 10-date tour will help introduce the UK to their bewitching yet lovable sound.

**Cream Vs The Hoxtons**  
Sunshine Of Your Love (Manifesto 9874942)

A big summer hit in the clubs and festivals, Sunshine Of Your Love is a does-what-it-says-on-the-tin update of Cream's classic single. The Hoxtons haven't done a lot to it - a bit of filtering and a 4/4 beat essentially - but what they have done works surprisingly well. A big crowd-pleaser, this is likely to repeat its recent success in *MW's* Upfront Chart at retail.

**The Game**  
Put You On The Game (Interscope 9887827)

This is far from The Game's - or producer Timbaland's - finest moment; in fact it sounds as if the rapper is on autopilot. However, with three Top 10 hits under his belt this year, the G-Unit rapper's commercial stock is running pretty high, so this single will be expected to coast to similarly lofty chart heights.

**Jamiroqai**  
Don't Give Hate A Chance (Sony BMG 82876750642)

It is business as usual for Jay Kay on this third single from the 250,000-selling *Dynamite* album. He has been remarkably constant in putting out music that hits the mark with his fanbase and this is no exception. As always, the production values are high and the groove is lo-cked in tight, so if it ain't broke, don't fix it.

**Kaiser Chiefs**  
Modern Way (B-Unique/Polydor BU10000)

This is yet another headbangingly good track from the kings of crowdswear. With a distinctly

Blur-esque/Britpop feel, this Stephen Street-produced track has been a festival hit over the summer and is the last single to be taken from the double-platinum Employment album. Radio One and Xfm have A-listed it.

**Kubb**  
Wicked Soul (Mercury 9874772)

It is easy to see why a buzz is building around Kubb at the moment as on paper they have all the right elements, in that they sound a bit like Radiohead mixed with, say, Athlete, and the songs are extremely clearly produced. However, this single doesn't quite pack the punch to stand out from the pack, although their debut album *Mother* promises more.

**Lil' Kim**  
Lighters Up (Atlantic AT0226CD)

This is another single taken from Lil' Kim's acclaimed fourth album *The Naked Truth* and sets the MC in celebratory mood. It is a fine party anthem with a Caribbean flavour, and has already been played at Radio One, iXtra and Choice FM.

**Daniel Powter**  
Free Loop (WEA W684CD1)

Powter follows Bad Day's number two chart success with a similarly middle-of-the-road offering, albeit with a darker tone lyrically. Taken from his 150,000-selling self-titled debut album, this isn't as infectious as its predecessor, but should reach the Top 20 nevertheless. Radio Two has playlisted the track.

**Son Of Dork**  
Ticket Outta Loserville (Mercury 9875321)

James Bourne's new band plough a furrow somewhere between *Busted* and the more edgy emo now being made by former bandmate Charlie Simpson. Produced by one-time Pixies collaborator Gil Norton, this title track from his debut album is reminiscent of Sum 41, right down to the US accent. It is a bold first stab, and is sure to appeal to fans of *Busted*.

**Uniting Nations**  
Corrida (Gusto CDGUS25)

Uniting Nations' third single strays little from the positive and

infectious formula used on *Out Of Touch* and *You And Me*. This cover of Quincy Jones's 1981 song features vocals from Laura More, who appeared in the video for Eric Prydz's *Call On Me* - which goes some way in explaining TV's interest in this single's promo.

**Albums**

**50 Cent**  
Get Rich Or Die Trying (OST) (Interscope 9887992)

This soundtrack to 50 Cent's big-screen debut has a laidback style, with appearances by G-Unit and Dr Dre helming two tracks. 50's track record is such that the album will be a commercial hit regardless of any critical response to his thespian skills.

**Anastacia**  
Pieces Of A Dream (Sony BMG 82876731992)

This hits set, packaged together with a handful of new material, shows the best and worst of the 20m-selling star. On the one hand, hits such as *I'm Outta Love* and *Not That Kind* have a brilliantly inventive quality, but some recent efforts lack sparkle and imagination. Nevertheless, it is sure to sell strongly in the run-up to Christmas.

**Beastie Boys**  
So Gold Hits (Parlophone 3440492)

It is only six years since the Beasties released their anthology *The Sounds Of Science*, but what gives this album - which features 15 of the biggest crowd pleasers of the band's 20-year career - a good chance of finding its way into huge numbers of Christmas stockings this year is the DVD version featuring the band's videos, which are some of the most memorable in music history.

**Bonnie Prince Billy**  
Summer In The Southeast (Drag City SM1)

Live albums can often be a joyless affair, strictly for fans and completists. Luckily, this is in a different class. Songs that may have been gentle on their original recordings are furred up and given previously unexplored dimensions.

**Mara Carlyle**  
Baby Bloodshot EP (Accidental AC2CD05)

Nigh-on-impossible to pin down - she has appeared everyone from Maximo Park to Will Young - Carlyle shows off her stunning voice and innovative songwriting, alongside an intriguing version of America's *'I Thing With The Pixies'* *Hey*. She plays London's Spitz on November 14.

**Eurythmics**  
Ultimate Collection (Sony BMG 82876748412)

This 19-track album comprises an impressive spread of Eurythmics' hits, plus their new single, *I've Got A Life*, which was written in August 2005 after Lennox and Stewart were reunited at *John's Love 8* concert. It is amazing how fresh tracks such as *Sweet Dreams* and *Who's That Girl* sound today with Lennox's expressive vocals and Stewart's polished production techniques second to none.

**Il Divo**  
Ancora (Sony BMG 82876731062)

Following the global success of their debut, *Il Divo* return with more of the same - well-recorded and well-performed interpretations of classic songs, perfect for the Christmas market. Kicking off with a stirring orchestrated version of Mariah Carey's *Hero*, sung in Italian, the album includes a duet with Céline Dion, a rousing *Ave Maria* (surely a Christmas single) and an introspective reading of Eric Carmen's *All By Myself*.

**Bob Marley & The Wailers**  
Africa Unite: The Singles Collection (Island BMWCD4)

Marking what would have been Marley's 60th birthday, this 20-track set features 18 of the reggae star's singles, plus a remix of *Africa Unite* by Black Eyed Peas' will.i.am and Snoop, a previously unheard song featuring Eric Clapton. Though there is some inevitable overlap with the multi-platinum-selling *Legend* set, *Africa Unite* includes more of his recent Seventies material. A heavy marketing push, plus the release of *I Shot The Sheriff* as a single on the same date, should give it impetus at retail.

(SPV): Sarlana - Just feel better (Sony BMG)  
**ALBUMS**  
The Bad Plus: *Suspicious Activity?* (Sony BMG). The Mars Volta: *SO4B* (Island)

Records released 07.11.05

**Texas**  
Red Book (Mercury 9872415)  
Texas are back to their White On Blonde-era poppy best on this, their sixth studio album.

Working with hot production teams such as Xenomania and Dallas Austin, the band have crafted an exciting, melodic album. The standouts are *Can't Resist*, the gorgeous *What About Us* and Spitzer's excellent duet with Blue Nile singer Paul Buchanan on *Sleep*.

**Teddy Thompson**  
Somatic Ways (Verve Forecast 9885549)

Treading in the footsteps of classic songwriters such as Bruce Springsteen and Steve Earle before him, this is a rich, balanced set that moves from melancholy numbers to uptempo grooves with effortless ease. Guests include Rufus and Martha White and organist Garth Hudson from The Band. Not to be missed.

**Various**  
So Amazing - An All-Star Tribute To Luther Vandross (Sony BMG 82876730262)

This is not, as it may initially appear, a hastily-packaged attempt to cash in on Vandross's untimely passing, since the man himself had been involved in the development of the project following a stroke in 2003. A stellar line-up of A-listers including Beyoncé, Stevie Wonder, Donna Summer and Wyclef Jean pay affectionate tributes, but the highlight is a duet between Vandross and Elton John on a reading of *Anyone Who Had A Heart*.

**Various**  
Tropicália (Soul Jazz SJRCD118)

Bringing together Brazilian artists of the late Sixties such as Os Mutantes, Caetano Veloso, Gal Costa and Gilberto Gil, this excellent compilation highlights their ongoing influence. Their blend of US psychedelia, Brazilian rhythms and folk provides the template for the likes of Beck, The Beach and David Byrne.

This week's reviews: Douglas Baird, Phil Brooks, Jeremy Brown, Stuart Clarke, Chris Franks, Jon Hill, Owen Lawrence, Nick Tesco, Simon Ward and Adam Welch



Madonna debuts at number four with Hung Up in an otherwise fairly static top five, while Craig David's Don't Love You No More continues its rapid rise up the chart

# The UK Radio A

## RADIO ONE

Pos	Last	Artist/Title/Label	Pos	Last	Pos	Weeks
1	1	SUGABABES PUSH THE BUTTON ISLAND	27	25	1	10/15
2	1	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION DEFECTED	26	25	1	17/14
3	3	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER RCA/AVILLA	21	24	1	10/15
4	14	FRANZ FERDINAND DO YOU WANT TO DANCE	18	22	1	10/15
5	23	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT VIRGIN	15	22	1	10/15
6	5	ROCK DEEP SHARE A LEG REINLESS	21	22	1	10/15
7	4	GOLDFRAPP NUMBER 1 NITE	9	22	1	10/15
8	16	U2 ALL BECAUSE OF YOU ISLAND	21	21	1	10/15
9	4	MADONNA HUNG UP WARNER BROS	21	21	1	10/15
10	12	BLOK PARTY TWO MORE YEARS WICKED	21	21	1	10/15
11	8	HARD-F LIVE FOR THE WEEKEND NECESSARY	21	21	1	10/15
12	5	CHARLOTTE CHURCH CALL MY NAME SONY BMG	23	20	1	10/15
13	13	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR BOUNDED	19	19	1	10/15
14	16	KT TUNSTALL SUDDENLY I SEE REINLESS	17	18	1	10/15
15	10	KAISER CHIEFS MODERN VIBES & HONKYTONG VIRGIN	18	18	1	10/15
16	8	SEAN PAUL WE BE BURNIN' VIRGILANT	22	18	1	10/15
17	12	ROBBIE WILLIAMS TRIPPING CHRYSALIS	19	17	1	10/15
18	17	LIL KIM LIGHTERS UP ATLANTIC	19	17	1	10/15
19	1	JAMES BLUNT HIGH ATLANTIC	21	16	1	10/15
20	4	FDO FIGHTERS DGA SCA	14	14	1	10/15
21	6	THE BARONS ONE WAY TICKET ATLANTIC	17	14	1	10/15
22	10	MOTY I WANNA HOLD YOU ISLAND	17	13	1	10/15
23	13	LETHAL BIZZLE FIRE VE	14	12	1	10/15
24	23	MARIAH CAREY FEAT. JERMAINE DUPRI GET YOUR NUMBER DEF JAM	11	11	1	10/15
25	15	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE BRISTOL	14	11	1	10/15
26	13	JAMIROQUAI (CON'T) GIVE HATE A CHANCE SONY BMG	11	11	1	10/15
27	1	GORILLAZ DARE MURKHOPE	11	11	1	10/15
28	19	AUDRIAN BRILYS I'M IN LOVE SONY	11	11	1	10/15
29	15	RAZORLIGHT KIRBY'S HOUSE (REDESK)	12	10	1	10/15
30	1	GORILLAZ DARE MURKHOPE	26	10	1	10/15

## INDEPENDENT LOCAL RADIO

Pos	Last	Artist/Title/Label	Pos	Last	Pos	Weeks
1	1	SUGABABES PUSH THE BUTTON ISLAND	1	1	1	10/15
2	2	ROBBIE WILLIAMS TRIPPING CHRYSALIS	1	1	1	10/15
3	3	KT TUNSTALL SUDDENLY I SEE REINLESS	1	1	1	10/15
4	4	DANIEL POWTER BAD DAY WARNER BROS	1	1	1	10/15
5	5	JAMES BLUNT HIGH ATLANTIC	1	1	1	10/15
6	6	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA AMM	1	1	1	10/15
7	7	CHARLOTTE CHURCH CALL MY NAME SONY BMG	1	1	1	10/15
8	8	GWEN STEFANI COOL INTERSCOPE	1	1	1	10/15
9	9	COLDPLAY FIX YOU PARLOPHONE	1	1	1	10/15
10	10	OASIS THE IMPORTANCE OF BEING IDLE BIG BROTHER	1	1	1	10/15
11	11	LEE RYAN TURN YOUR CAR AROUND BRISTOL	1	1	1	10/15
12	12	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION DEFECTED	1	1	1	10/15
13	13	JAMES BLUNT YOU'RE BEAUTIFUL ATLANTIC	1	1	1	10/15
14	14	MADONNA HUNG UP WARNER BROS	1	1	1	10/15
15	15	GORILLAZ DARE MURKHOPE	1	1	1	10/15
16	16	CRAIG DAVID DON'T LOVE YOU NO MORE WARNER BROS	1	1	1	10/15
17	17	KELLY CLARKSON BEHIND THESE HAZEL EYES SCA	1	1	1	10/15
18	18	U2 ALL BECAUSE OF YOU ISLAND	1	1	1	10/15
19	19	JAMIROQUAI (CON'T) GIVE HATE A CHANCE SONY BMG	1	1	1	10/15
20	20	DAVID GRAY THE ONE I LOVE ATLANTIC	1	1	1	10/15
21	21	WILL YOUNG SWITCH IT ON SONY BMG	1	1	1	10/15
22	22	THE BLACK EYED PEAS DON'T LET ME	1	1	1	10/15
23	23	FRANZ FERDINAND DO YOU WANT TO DANCE	1	1	1	10/15
24	24	MARIAH CAREY FEAT. JERMAINE DUPRI GET YOUR NUMBER DEF JAM	1	1	1	10/15
25	25	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER RCA/AVILLA	1	1	1	10/15
26	26	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE BRISTOL	1	1	1	10/15
27	27	RHIANNA PÖN DE REPLAY OF US	1	1	1	10/15
28	28	TEXAS CAN'T RESIST MURKHOPE	1	1	1	10/15
29	29	GREEN DAY VIKING ME UP WHEN SEPTEMBER ENDS REPESE	1	1	1	10/15
30	30	LIBERTY X SONG 4 LOVERS EVERETT/RESONANCE	1	1	1	10/15

Pos	Last	Artist/Title/Label	Pos	Last	Pos	Weeks
1	1	SUGABABES PUSH THE BUTTON ISLAND	27	25	1	10/15
2	3	ROBBIE WILLIAMS TRIPPING CHRYSALIS	21	24	1	10/15
3	2	JAMES BLUNT HIGH ATLANTIC	18	22	1	10/15
4	4	MADONNA HUNG UP WARNER BROS	15	22	1	10/15
5	11	KT TUNSTALL SUDDENLY I SEE REINLESS	20	12	1	10/15
6	7	U2 ALL BECAUSE OF YOU ISLAND	19	16	1	10/15
7	10	LEE RYAN TURN YOUR CAR AROUND BRISTOL	11	9	1	10/15
8	6	DANIEL POWTER BAD DAY WARNER BROS	11	7	1	10/15
9	12	CRAIG DAVID DON'T LOVE YOU NO MORE WARNER BROS	9	16	1	10/15
10	13	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION DEFECTED	11	21	1	10/15
11	5	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA AMM	11	5	1	10/15
12	16	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER RCA/AVILLA	18	7	1	10/15
13	12	CHARLOTTE CHURCH CALL MY NAME SONY BMG	14	7	1	10/15
14	13	FRANZ FERDINAND DO YOU WANT TO DANCE	19	9	1	10/15
15	14	SIMPLY RED PERFECT LOVE SONY BMG	11	5	1	10/15
16	18	TEXAS CAN'T RESIST MURKHOPE	11	3	1	10/15
17	9	OASIS THE IMPORTANCE OF BEING IDLE BIG BROTHER	11	3	1	10/15
18	23	GWEN STEFANI COOL INTERSCOPE	11	3	1	10/15
19	11	GORILLAZ DARE PARLOPHONE	11	3	1	10/15
20	4	GOLDFRAPP NUMBER 1 NITE	25	4	1	10/15
21	38	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT VIRGIN	34	6	1	10/15
22	35	THE CORRS OLD TOWN ATLANTIC	19	124	1	10/15
23	17	JAMES BLUNT YOU'RE BEAUTIFUL ATLANTIC	8	9	1	10/15
24	15	SEAN PAUL WE BE BURNIN' VIRGILANT	11	21	1	10/15
25	36	JENN CUNETA COME RAIN COME SHINE PRISTINA	10	33	1	10/15

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Climber ■ Biggest increase in plays ■ Audience increase of 50% or more



4. Madonna  
Madonna's Hung Up and midnight by midweek as an audience of 492,76m between its first play last Monday (October 17) and midnight on Saturday. Its sensational debut at number four on the airplay chart took 22 plays from Radio One and 11 from Radio Two, though its biggest supporters were 1076 Juice FM in Liverpool (835 plays) and Manchester's Key 103 (34).

and cranked up an impressive 1,054 plays and an audience of 492,76m between its first play last Monday (October 17) and midnight on Saturday. Its sensational debut at number four on the airplay chart took 22 plays from Radio One and 11 from Radio Two, though its biggest supporters were 1076 Juice FM in Liverpool (835 plays) and Manchester's Key 103 (34).

Make a big impression on musicweek.com

Call the Music Week sales team on 020 7... to find out more about online advertising



9. Craig David  
All The Way was an excellent return for Craig David after a two-year sabbatical,

peaking at number three both at retail and on the airplay chart. The follow-up, Don't Love You No More (1m Sorry, with airings from 69 stations adding up to 946

## KISS

Pos	Last	Artist/Title/Label	Pos	Last	Pos	Weeks
1	1	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER RCA/AVILLA	1	1	1	10/15
2	1	MARIAH CAREY/JERMAINE DUPRI GET YOUR NUMBER DEF JAM	1	1	1	10/15
3	5	KANO FEAT. LED THE LION NITE NITE	1	1	1	10/15
4	5	SO GO FEAT. MOBB DEEP/OUTA CONTROL INTERSCOPE	1	1	1	10/15
5	1	BOB WOV FEAT. OMARION LET ME HOLD YOU SONY BMG	1	1	1	10/15
6	1	MYLA/MIAMI SOUND MACHINE DOCTOR PRESSURE BRISTOL	1	1	1	10/15
7	3	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION DEFECTED	1	1	1	10/15
8	12	SEAN PAUL WE BE BURNIN' VIRGILANT	1	1	1	10/15
9	12	LETHAL BIZZLE FIRE VE	1	1	1	10/15
10	12	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT VIRGIN	1	1	1	10/15

## XFM

Pos	Last	Artist/Title/Label	Pos	Last	Pos	Weeks
1	1	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR BOUNDED	1	1	1	10/15
2	4	BLOK PARTY TWO MORE YEARS WICKED	1	1	1	10/15
3	7	HARD-F LIVE FOR THE WEEKEND NEG STARY	1	1	1	10/15
4	1	FRANZ FERDINAND DO YOU WANT TO DANCE	1	1	1	10/15
5	4	THE BARONS ONE WAY TICKET ATLANTIC	1	1	1	10/15
6	3	THE RANBY WARRIOLS ALL THE MONEY OR THE PRISONERS	1	1	1	10/15
7	1	EDITORS BULLETS KITCHENWARE	1	1	1	10/15
8	1	MAXIMO PARK A PLY SOME PRESSURE	1	1	1	10/15
9	1	RAZORLIGHT KIRBY'S HOUSE	1	1	1	10/15
10	1	GOLDFRAPP NUMBER 1 NITE	1	1	1	10/15

© Music Week Centre. From released to total number of plays in 48 participating independent local stations from 00:00 on Sun 10/15 2005 to 24:00 on Sat 12/16 2005

# Play Chart

Week	10 weeks	Low	High	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
26	24	4	4	<b>JAMES BLUNT</b>	YOU'RE BEAUTIFUL	ATLANTIC	1033	-33	20.28	-24
27	33	5	27	<b>ROLL DEEP</b>	SHAKE A LEG	MELANGE	348	-6	20.66	5
28	26	6	12	<b>MARTAH CAREY/JERMAINE DUPRI</b>	GET YOUR NUMBER	DEF JAM	842	-7	20.62	-23
29	31	0	0	<b>JAMIROQUAI</b>	(DON'T) GIVE HATE A CHANCE	SONY BMG	861	61	20.28	59
30	19	10	10	<b>COLDPLAY</b>	FIX YOU	PHILIPINE	1297	-11	19.60	15
31	46	2	25	<b>BLOC PARTY</b>	TWO MORE YEARS	WOLFE	317	-11	19.60	16
32	29	10	15	<b>WILL VS MIAMI SOUND MACHINE</b>	DOCTOR PRESSURE	EMERSON	715	-24	19.21	-34
33	78	3	0	<b>WILL YOUNG</b>	SWITCH IT ON	SONY BMG	848	69	18.71	148
34	32	8	69	<b>HARD-FI</b>	LIVING FOR THE WEEKEND	NECESSARY	462	-9	12.85	-22
35	39	4	0	<b>KATE BUSH</b>	KING OF THE MOUNTAIN	FUN	201	10	17.46	-61
36	65	1	1	<b>ARCTIC MONKEYS</b>	I BET YOU LOOK GOOD ON THE DANCEFLOOR	DUWIND	204	41	17.46	90
37	43	2	0	<b>KATISER CHIEFS</b>	MODERN WAY	BLUESCOPE/RED	247	113	17.03	5
38	29	3	0	<b>THE DARKNESS</b>	ONE WAY TICKET	ATLANTIC	410	50	16.98	-3
39	49	3	34	<b>LETHAL BIZZLE</b>	FIRE	V2	363	16	16.80	17
40	63	1	0	<b>ATHLETE</b>	TWENTY FOUR HOURS	PHILIPINE	230	60	16.78	770
41	31	7	0	<b>THE MAGIC NUMBERS</b>	LOVE'S A GAME	HEARST	155	7	16.59	-35
42	30	5	0	<b>BARBRA STREISAND</b>	STRANGER IN A STRANGE LAND	COLUMBIA	90	4	16.55	-16
43	26	3	0	<b>SIMON WEBBE</b>	NO WORRIES	JUNO/RED	469	176	15.82	463
44	54	1	0	<b>LIL KIM</b>	LIGHTERS UP	ATLANTIC	303	20	15.17	13
45	34	6	0	<b>FOO FIGHTERS</b>	DOA	RCA	182	24	15.00	-38
46	31	2	0	<b>EURYTHMS</b>	I'VE GOT A LIFE	RCA	242	39	14.94	6
47	28	13	15	<b>THE BLACK EYED PEAS</b>	DON'T LIE	A&M	804	-46	14.71	-64
48	60	2	3	<b>MCFLY</b>	I WANNA HOLD YOU	SILVER	369	6	13.25	23
49	33	1	0	<b>ROBERT POST</b>	THERE'S ONE THING	MERCURY	29	263	13.60	457
50	53	1	0	<b>DANIEL POWTER</b>	FREE LOOP	UNIVERSAL	210	1	13.41	-1

© Nielsen Music Control. Compiled from data gathered from 6000+ on-line radio stations on Sat. Oct. 22, 2005. Data not available for stations that do not report to Nielsen Music Control.

## PRE-RELEASE

Rank	Artist	Title	Label	Weeks on Chart
1	MADONNA	HUNG UP	WARRIOR	60
2	CRAIG DAVID	DON'T LOVE YOU NO MORE	EMERSON	1155
3	TEXAS GAIN	RESIST	MERCURY	28
4	COLDPLAY	NUMBER 1	SONY	230
5	PHARREL FEAT. CHUCK STEVEN	CAN'T HIDE IT	LOVE	22
6	THE CORRS	OLD TOWN	ATLANTIC	230
7	JENN GENETA	COME RAIN COME SHINE	PHILIPINE	21
8	JAMIROQUAI	(DON'T) GIVE HATE A CHANCE	SONY BMG	2028
9	WILL YOUNG	SWITCH IT ON	SONY BMG	182
10	KATE BUSH	KING OF THE MOUNTAIN	FUN	177
11	KATISER CHIEFS	MODERN WAY	BLUESCOPE	1704
12	THE DARKNESS	ONE WAY TICKET	ATLANTIC	1691
13	ATHLETE	TWENTY FOUR HOURS	PHILIPINE	1679
14	THE MAGIC NUMBERS	LOVE'S A GAME	HEARST	1659
15	SIMON WEBBE	NO WORRIES	EMERSON	1582
16	LIL KIM	LIGHTERS UP	ATLANTIC	1517
17	EURYTHMS	I'VE GOT A LIFE	RCA	1494
18	ROBERT POST	THERE'S ONE THING	MERCURY	1360
19	DANIEL POWTER	FREE LOOP	UNIVERSAL	1341
20	BONS FEAZ	TECHNOROTIC PUMP UP THE JAM	DATA	1330

## RADIO CROWERS

Rank	Artist	Title	Label	Weeks on Chart
1	MADONNA	HUNG UP	WARRIOR	60
2	WILL YOUNG	SWITCH IT ON	SONY BMG	182
3	JAMIROQUAI	(DON'T) GIVE HATE A CHANCE	SONY BMG	2028
4	SIMON WEBBE	NO WORRIES	EMERSON	1582
5	102 ALL RECALUSE	YOU	SONY	255
6	BOB SINCLAIR/GARY NESTA	PINE LOVE GENERATION	DEF JAM	137
7	CHIRLS	ALLOU BLOODY	RCA	136
8	JAMES BLUNT	HIGH	ATLANTIC	1822
9	THE BLACK EYED PEAS	MY HUMPS	A&M	412
10	CRAIG DAVID	DON'T LOVE YOU NO MORE	EMERSON	1155

## RADIO TWO

Rank	Artist	Title	Label	Weeks on Chart
1	TEXAS GAIN	RESIST	MERCURY	28
2	LEE RYAN	TURN YOUR CAR AROUND	SUNSHINE	15
3	ROBBIE WILLIAMS	TRIPPING	SONY BMG	15
4	THE CORRS	OLD TOWN	ATLANTIC	230
5	JENN GENETA	COME RAIN COME SHINE	PHILIPINE	21
6	SIMPLY RED	PERFECT LOVE	EMERSON	202
7	KATE BUSH	KING OF THE MOUNTAIN	FUN	201
8	CRAIG DAVID	DON'T LOVE YOU NO MORE	EMERSON	1155
9	BARBRA STREISAND	STRANGER IN A STRANGE LAND	COLUMBIA	90
10	EURYTHMS	I'VE GOT A LIFE	RCA	242
11	ROBERT POST	THERE'S ONE THING	MERCURY	29
12	FEDER	TELE	SONY	162
13	MADONNA	HUNG UP	WARRIOR	60
14	ATHLETE	TWENTY FOUR HOURS	PHILIPINE	230
15	DANIEL POWTER	FREE LOOP	UNIVERSAL	210
16	THE MAGIC NUMBERS	LOVE'S A GAME	HEARST	155
17	WELTJ UNRA	SOMEBODY LIKE YOU	SONY	162
18	102 ALL RECALUSE	YOU	SONY	255
19	DAVID GRAY	THE ONE I LOVE	SONY	162
20	COLDPLAY	NUMBER 1	SONY	230



**25. Jenn Geneta**  
Using instrumental samples from Paul McCartney's City Love Songs, Jenn Geneta's Come Rain Come Shine was a major club hit, and is now enjoying radio attention, advancing 36-25 on the play chart a week after it peaked at 80 on sales.



number 10 last week, but radio is catching up fast, with the track peaking 68-20 this week, after winning 297 plays and an audience of more than 29m. Thirdly and plays from Radio One and seven from Radio Two provide 86.82% of that audience, although the track's top supporters are played 32 times, and Beat 105 (25 plays).

### GALAXY

Rank	Artist	Title	Label	Weeks on Chart
1	SEAN PAUL	WE BE BURNIN	WOLFE	12
2	BEAN ANG FEAZ	SIDERMAN IT'S OVER NOW	AMM	1
3	SUGARBAES	PUSH THE BUTTON	ISLAND	1
4	KELLY CLARKSON	NISTA U BEEN GONE	RCA	1
5	BOB SINCLAIR/GARY NESTA	PINE LOVE GENERATION	DEF JAM	137
6	LETHAL BIZZLE	FIRE	V2	1
7	50 CENT	FEAT. MOBB DEEP	OUTLAW CONTROL	1
8	BONS FEAZ	TECHNOROTIC PUMP UP THE JAM	DATA	1
9	RHIANNA	PON DE REPLAY	DEF JAM	1
10	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES	DON'T CHA	1

### VIBE 101

Rank	Artist	Title	Label	Weeks on Chart
1	SUGARBAES	PUSH THE BUTTON	ISLAND	1
2	KATIE VEST	JAMIE FOXX	COLD DIGGER	1
3	BOB SINCLAIR/GARY NESTA	PINE LOVE GENERATION	DEF JAM	137
4	GORILLAZ	FEAT. BUSTA RHYMES	DEF JAM	1
5	LIBERTY X	SONG 4 LOVERS	EMERSON	1
6	MARTAH CAREY/JERMAINE DUPRI	GET YOUR NUMBER	DEF JAM	1
7	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES	DON'T CHA	1
8	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG	1
9	RHIANNA	PON DE REPLAY	DEF JAM	1
10	THE BLACK EYED PEAS	DON'T LIE	A&M	1

### GET MUSIC WEEK ONLINE

All the sales and airplay charts published in *Sunday Evening* are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)









# Albums

29.10.05  
Top 75

The Prodigy score their fourth number one album in a top 10 that is dominated by UK acts, including new releases from veterans Simply Red and Depeche Mode

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist Title	Label
1	BOB DYLAN NO DIRECTION HOME	CIC Video
2	CREAM MOVAL ALBERTI HALL - LONDON MAY 2.3.5.6 2005	Warner Music Video
3	2PAC LIVE AT HOUSE OF BLUES	Capitol Music
4	U2 BATTLE AND HOLM	CIC Video
5	RAT PACK GREATEST HITS	Decca DVD/CD
6	JIMI HENDRIX LIVE AT WOODSTOCK	Universal
7	FAITHLESS LIVE AT ALEXANDRA PALACE	Cherry
8	JUDD APLEE - THE CLASSIC HITS TOUR	Warner
9	MACHINE HEAD FLEETS	Real Gone
10	AC/DC FAMILY REUNION	Real Gone
11	ROY ORBISON THE ANTHOLOGY	Capitol
12	SHARON STEVENS THE CD COLLECTION	SAN Music
13	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	Mercury
14	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone
15	VARIOUS PUNK ATTITUDE	Fremantle Home
16	ABBA THE DEFINITIVE COLLECTION	Polaris
17	BLONDIE LIVE	DVD/CD
18	ROD STEWART AND THE FACES THE BEST OF	Warner
19	ABBA THE MOVIE	Mylar
20	PINK FLOYD LONDON 1966-1967	Capitol Music



**1. The Prodigy**  
Becoming the first since act in history to register five consecutive number one albums, The Prodigy debut in the top position with their compilation *Their Law - The Singles 1990-2005*. The album sold 72,209 copies last week - a far cry from the 316,953 opening of *Foetus of the Land* in 1997 but more than the 64,266 copies their latest studio album, *Always Never Outgrown*, sold on its release last year. The Prodigy's first major one album, 1994's *Music For The Alleged Generation*, had a more modest start, selling just 32,056 copies on its maiden chart appearance.

**6. Depeche Mode**  
As live concerters, four-prook of industry single Precious suggestion, Depeche Mode are back on form, and their latest album *Playing The Angel* sold 32,505 copies last week to debut at number six. It's the section act's 14th Top 10 album from -only the 2004 *Remonzo* not, which peaked at number 24, failed to make the grade. The band's last studio album, *Excitemer*, debuted at number nine with 28,290 sales in 2001, while *Excite* prior to that, 1997's *Ultra*, took to number one on sales of 43,200.

Pos	Artist Title	Label
1	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	Island
2	SUGABABES TALLER IN MORE WAYS	Island
3	SIMPLY RED SIMPLIFIED	Empire
4	KATIE MELUA PIECE BY PIECE	Capitol
5	JAMES BLUNT BACK TO BEDLAM	Atlantic
6	DEPECHE MODE PLAYING THE ANGEL	Mercury
7	MARIAH CAREY GREATEST HITS	Columbia
8	DAVID GRAY LIFE IN SLOW MOTION	Atlantic
9	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Domino
10	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone
11	MICHAEL BALL MUSIC	Universal
12	KELLY CLARKSON BREAKAWAY	RCA
13	STARBUK ON THE OUTSIDE	BMG
14	BARBRA STREISAND GUILTY TOO	Capitol
15	PAUL WELLER AS IS NOW	Columbia
16	KAISER CHIEFS EMPLOYMENT	Spinnaker
17	COLDPLAY X&Y	Capitol
18	MICHAEL BOLTON THE VERY BEST OF	Mercury
19	KANYE WEST LATE REGISTRATION	Walt Disney
20	BRYN TERFER SIMPLE GIFTS	RCA
21	ALED JONES NEW HORIZONS	Decca
22	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cherry
23	GORILLAZ DEMON DAYS	Parlophone
24	STEVIE WONDER A TIME 2 LOVE	Mercury
25	MARIAH CAREY THE EMANCIPATION OF MIM	Capitol
26	RIK ASTLEY PORTRAIT	Capitol
27	JACK JOHNSON IN BETWEEN DREAMS	Capitol
28	RACHEL STEVENS COME AND GET IT	Parlophone
29	THE MAGIC NUMBERS THE MAGIC NUMBERS	Mercury
30	JOHN LENNON WORKING CLASS HERO - THE DEFINITIVE	Capitol
31	HARD-FI STARS OF CCTV	Parlophone
32	CHARLOTTE CHURCH TISSUES AND ISSUES	Mercury
33	HAYLEY WESTERNA ODYSSEY	Capitol
34	JAMIE CULLUM CATCHING TALES	Capitol
35	NEW ORDER SINGLES	Capitol
36	PUSSYCAT DOLLS PCD	Capitol
37	GOLDFRAPP SUPERNATURE	Capitol
38	SEAN PAUL THE TRINITY	Capitol

## TOP 20 COMPILATIONS

Pos	Artist Title	Label
1	VARIOUS ACOUSTIC LOVE	WMA
2	VARIOUS THE VERY BEST OF NOW DANCE	BMG
3	VARIOUS DANCE PARTY	Capitol
4	VARIOUS HOUSEWIFE SONGS	Capitol
5	VARIOUS GUNPEL - A TRIBUTE	Capitol
6	VARIOUS THE ALBUM	Capitol
7	VARIOUS NOW THAT'S WHAT I CALL MUSIC 6L	Capitol
8	VARIOUS MASSIVE BEB - VOL 2	Capitol
9	VARIOUS ALL WOMAN - THE PLATINUM COLLECTION	Capitol
10	VARIOUS MY FIRST ALBUM	Capitol
11	VARIOUS ULTIMATE DISNEY PRINCESS	Capitol
12	VARIOUS HARDCORE NATION 2	Capitol
13	VARIOUS HUGE CLUB TUNES	Capitol
14	VARIOUS RELAXING CLASSIC FM	Capitol
15	VARIOUS POP JR	Capitol
16	VARIOUS ULTIMATE DIRTY DANCING (OST)	Capitol
17	VARIOUS VERY BEST OF BACK TO THE OLD SKOOL	Capitol
18	VARIOUS THE ULTIMATE MODS ALBUM	Capitol
19	VARIOUS BEATBOYS PRESENTS A HIP HOP HISTORY	Capitol
20	VARIOUS ESSENTIAL WOMAN	Capitol

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist Title	Label
1	JAMES BLUNT BACK TO BEDLAM	Atlantic
2	COLDPLAY X&Y	Capitol
3	KAISER CHIEFS EMPLOYMENT	Spinnaker
4	THE KILLERS HOT RUSS	Capitol
5	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cherry
6	SCISSOR SISTERS SCISSOR SISTERS	Real Gone
7	KEANE HOPE AND FEARS	Island
8	GREEN DAY AMERICAN IDOL	Capitol
9	OWEN STEFANI LOVE ANGEL MUSIC BABY	Capitol
10	OASIS DON'T BELIEVE THE TRUTH	Capitol
11	GORILLAZ DEMON DAYS	Parlophone
12	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone
13	TONY CHRISTIE DEFINITIVE COLLECTION	Capitol
14	PA D	Capitol
15	BASEMENT JAXX THE SINGLES	Capitol
16	SO CUNT THE MASSAGE	Capitol
17	ANON TRIBUTE	Capitol
18	FOO FIGHTERS IN YOUR HONOUR	Capitol
19	ATHLETE HOURS	Capitol
20	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER	Capitol

© The Official UK Charts Company 2005

# Albums Chart

Chart compiled from actual sales data, Sunday to Saturday across a period of more than 4000 UK retail outlets.  
 \*The Official UK Charts Company 2005. Includes all BPI and IASPI certifications.



**24. Stevie Wonder**  
 With guest appearances from India Arie, Prince and Fa Vagan, A Time 2 Love is Stevie Wonder's first album of new material since Conversation. Piece more than 10 years ago. The introductory single So What The Fuss was a number 19 hit in May - Wonder's biggest single success since 1986 - and helped the album to a first-week sales tally of 32,173 and a number 26 debut for the 55-year-old veteran. Conversation Piece debuted higher, at number eight, but with lower first-week sales of just 7,637 in a sluggish week in March 1995.

**52. Damien Rice**  
 The 21st-century Irish singer-songwriter Damien Rice's O, which achieved its seven figure debut on Sunday (October 23). Although it eventually peaked at number eight, O made a very slow start, and didn't manage to sell more than 1,000 copies in its 50th week on release. In July 2003, it has sold upwards of 1,400 copies every week since, peaking at 52,032 in Christmas week and last year. The album has been available for less than two to recent clearance sales, but sales since 2002 this week.

WEEK	WEEKS ON CHART	ARTIST	ALBUM TITLE	WEEKS ON CHART
39	25	<b>TAN BROWN</b>	<b>THE GREATEST</b>	25
40	41	<b>MCFLY</b>	<b>WONDERLAND</b>	41
41	21	<b>BOARDS OF CANADA</b>	<b>THE CAMPFIRE HEADPHASE</b>	21
42	21	<b>OASIS</b>	<b>DON'T BELIEVE THE TRUTH</b>	21
43	21	<b>PAUL ANKA</b>	<b>ROCK SWINGS</b>	21
44	39	<b>THE KILLERS</b>	<b>HOT FUSS</b>	39
45	37	<b>WE ARE SCIENTISTS</b>	<b>WITH LOVE AND SQUALOR</b>	37
46	32	<b>BON JOVI</b>	<b>HAVE A NICE DAY</b>	32
47	37	<b>GREEN DAY</b>	<b>AMERICAN IDIOT</b>	37
48	37	<b>CRAIG DAVID</b>	<b>THE STORY GOES</b>	37
49	29	<b>DANIEL O'DONNELL</b>	<b>TEENAGE DREAMS</b>	29
50	21	<b>BLOC PARTY</b>	<b>SILENT ALARM</b>	21
51	24	<b>NICKELBACK</b>	<b>ALL THE RIGHT REASONS</b>	24
52	36	<b>DAMIAN RICE</b>	<b>O</b>	36
53	33	<b>LEFTFIELD</b>	<b>A FINAL HIT - GREATEST HITS</b>	33
54	21	<b>THE BLACK EYED PEAS</b>	<b>MONKEY BUSINESS</b>	21
55	46	<b>FOO FIGHTERS</b>	<b>IN YOUR HONOUR</b>	46
56	4	<b>THE CORRS</b>	<b>HOME</b>	4
57	42	<b>BRATZ ROCK ANGELZ</b>	<b>BRATZ ROCK ANGELZ</b>	42
58	49	<b>DANIEL POWTER</b>	<b>DANIEL POWTER</b>	49
59	44	<b>DAMIAN "JR GONG" MARLEY</b>	<b>WELCOME TO JAMROCK</b>	44
60	19	<b>BOB DYLAN</b>	<b>THE ESSENTIAL</b>	19
61	55	<b>ELLA FITZGERALD</b>	<b>LOVE SONGS</b>	55
62	51	<b>KASABIAN</b>	<b>KASABIAN</b>	51
63	2	<b>LIBERTY X X</b>	<b>LIBERTY X X</b>	2
64	73	<b>ROBBIE WILLIAMS</b>	<b>GREATEST HITS</b>	73
65	4	<b>NEIL YOUNG</b>	<b>PRAIRIE WIND</b>	4
66	55	<b>THE WHITE STRIPES</b>	<b>GET BEHIND ME SATAN</b>	55
67	31	<b>50 CENT</b>	<b>THE MASSACRE</b>	31
68	33	<b>BASEMENT JAXX</b>	<b>THE SINGLES</b>	33
69	6	<b>CHARLIE LANDSBOROUGH</b>	<b>MY HEART WOULD KNOW</b>	6
70	61	<b>GWEN STEFANI</b>	<b>LOVE ANGEL MUSIC BABY</b>	61
71	65	<b>JOHN LEGEND</b>	<b>GET LIFTED</b>	65
72	63	<b>SCISSOR SISTERS</b>	<b>SCISSOR SISTERS</b>	63
73	49	<b>VARIOUS ROADRUNNER UNITED</b>	<b>ALL-STARS SESSIONS</b>	49
74	51	<b>MY MORNING JACKET Z</b>	<b>MY MORNING JACKET Z</b>	51
75	53	<b>BULLET FOR MY VALENTINE</b>	<b>THE POISON</b>	53

WEEK	WEEKS ON CHART	ARTIST	ALBUM TITLE	WEEKS ON CHART
65	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
66	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
67	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
68	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
69	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
70	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
71	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
72	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
73	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
74	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17
75	17	<b>DAVID GILBERT</b>	<b>DAVID GILBERT</b>	17

## TOP 10 INDIE SINGLES

WEEK	WEEKS ON CHART	ARTIST	SINGLE TITLE	WEEKS ON CHART
1	1	<b>THE MONKEYS</b>	<b>I GET YOU LOOK GOOD ON THE DANGERLOOR</b>	1
2	1	<b>LITTLETONS FEAT. PETER DINKOVITZ</b>	<b>THEIR WAY</b>	1
3	1	<b>BOB SINCLAIR FEAT. GARY NESTA</b>	<b>PINE LOVE GENERATION</b>	1
4	1	<b>LETTRAL BIZZLE</b>	<b>IFZE</b>	1
5	1	<b>BLOC PARTY</b>	<b>TWO MORE YEARS</b>	1
6	1	<b>FEEBEE SHATTER</b>	<b>TENDER</b>	1
7	1	<b>KATIE MELUA</b>	<b>NINE MILLION BICYCLES</b>	1
8	1	<b>FRANZ FERDINAND</b>	<b>DO YOU WANT TO</b>	1
9	1	<b>THE PRODDY</b>	<b>YOODOO PEOPLE OUT OF SPACE</b>	1
10	1	<b>LISA SCOTTLIE</b>	<b>ELECTRIC</b>	1

## TOP 10 INDIE ALBUMS

WEEK	WEEKS ON CHART	ARTIST	ALBUM TITLE	WEEKS ON CHART
1	1	<b>THE PRODDY</b>	<b>THEIR LAW - THE SINGLES 1990-2005</b>	1
2	1	<b>FRANZ FERDINAND</b>	<b>YOU COULD HAVE IT SO MUCH BETTER</b>	1
3	1	<b>KATIE MELUA</b>	<b>PIECE BY PIECE</b>	1
4	1	<b>BOARDS OF CANADA</b>	<b>THE CAMPFIRE HEADPHASE</b>	1
5	1	<b>PAUL WELLER</b>	<b>AS IS NOW</b>	1
6	1	<b>BLOC PARTY</b>	<b>SILENT ALARM</b>	1
7	1	<b>DANCEROOD</b>	<b>MOUSE &amp; THE MASK</b>	1
8	1	<b>THE WHITE STRIPES</b>	<b>GET BEHIND ME SATAN</b>	1
9	1	<b>BULLET FOR MY VALENTINE</b>	<b>THE POISON</b>	1
10	1	<b>CHRIS REA</b>	<b>BLUE GUITARS</b>	1

## TOP 10 ROCK ALBUMS

WEEK	WEEKS ON CHART	ARTIST	ALBUM TITLE	WEEKS ON CHART
1	1	<b>VARIOUS ROADRUNNER UNITED</b>	<b>ALL-STAR SESSIONS</b>	1
2	1	<b>GREEN DAY</b>	<b>AMERICAN IDIOT</b>	1
3	1	<b>NICKELBACK</b>	<b>ALL THE RIGHT REASONS</b>	1
4	1	<b>BULLET FOR MY VALENTINE</b>	<b>THE POISON</b>	1
5	1	<b>FOO FIGHTERS</b>	<b>IN YOUR HONOUR</b>	1
6	1	<b>FOO FIGHTERS</b>	<b>THE COLOUR AND THE SHAPE</b>	1
7	1	<b>GREEN DAY</b>	<b>DOOKIE</b>	1
8	1	<b>THRICE</b>	<b>VELVET SWEET</b>	1
9	1	<b>MICHELLE ROMANCE</b>	<b>THREE CHEERS FOR SWEET REVENGE</b>	1
10	1	<b>HIM</b>	<b>CARK LIGHT</b>	1

## TOP 10 JAZZ ALBUMS

WEEK	WEEKS ON CHART	ARTIST	ALBUM TITLE	WEEKS ON CHART
1	1	<b>JAMIE CULLUM</b>	<b>CATCHING TALES</b>	1
2	1	<b>PAUL ANKA</b>	<b>ROCK SWINGS</b>	1
3	1	<b>ELLA FITZGERALD</b>	<b>LOVE SONGS</b>	1
4	1	<b>MARCELINE PEYROUX</b>	<b>CARELESS LOVE</b>	1
5	1	<b>CHRIS REA</b>	<b>BLUE GUITARS</b>	1
6	1	<b>NORAH JONES</b>	<b>COME AWAY WITH ME</b>	1
7	1	<b>JAMIE CULLUM</b>	<b>TWENTYSOMETHING</b>	1
8	1	<b>NORAH JONES</b>	<b>FEELS LIKE HOME</b>	1
9	1	<b>RAY CHARLES</b>	<b>THE DEFINITIVE</b>	1
10	1	<b>VARIOUS</b>	<b>THE NUMBER ONE SINGING ALBUM 2004</b>	1

## TOP 10 CLASSICAL ALBUMS

WEEK	WEEKS ON CHART	ARTIST	ALBUM TITLE	WEEKS ON CHART
1	1	<b>BRYN TERFERL</b>	<b>SIMPLE GIFTS</b>	1
2	1	<b>ALED JONES</b>	<b>NEW HORIZONS</b>	1
3	1	<b>HARLEY WESTERHA FURE</b>	<b>ODYSSEY</b>	1
4	1	<b>KATHERINE JENKINS</b>	<b>SOME NATURAL</b>	1
5	1	<b>JOHN RUTHER</b>	<b>THE GIFT OF MUSIC</b>	1
6	1	<b>KARL JENKINS</b>	<b>FLUJELN</b>	1
7	1	<b>KARL JENKINS</b>	<b>THE ARMED MAN - A MASS FOR PEACE</b>	1
8	1	<b>KATHERINE JENKINS</b>	<b>PREMIERS</b>	1
9	1	<b>TERHELE HUNGROVOS</b>	<b>SPATACOLA IRA</b>	1
10	1	<b>HARLEY WESTERHA FURE</b>	<b>ODYSSEY</b>	1

For full specialist chart listings, visit [www.cdo.co.uk](http://www.cdo.co.uk)

KEYNOTE  
SPEAKERS



EMI GROUP  
Eric Nicoli  
Chairman [UK]



STARBUCKS ENTERTAINMENT  
Ken Lombard  
President [USA]



FRANCE TELECOM  
Patricia Langrand  
Senior EVP Content Division [France]



NOKIA  
Anssi Vanjoki  
EVP & GM, Multimedia [Finland]

midem  
MIDEMNET FORUM

Tune in to the people  
who make digital music move

MIDEMNET AT MIDEM: THE WORLD'S ANNUAL  
FORUM FOR DIGITAL & MOBILE MUSIC

In January 2006, international business leaders will again converge in Cannes to network and exchange digital music knowledge.

Held at MIDEM, the world's largest music market, the new two-day MidemNet Forum includes a whole day dedicated to mobile music.

Key Forum topics will include:

- ever-changing digital music revenue models,
- reaching emerging markets,
- new video and radio services,
- digital promotion, legal p2p,
- fixed/mobile convergence and dedicated mobile content...

And you'll get access to an exclusive market research.

REGISTER BEFORE NOVEMBER 1 AND SAVE 38%

Register on: [www.midem.com](http://www.midem.com)

Javier LOPEZ

Tel: 00 44 (0)207 528 00 86

Email: [javier.lopez@reedmidem.com](mailto:javier.lopez@reedmidem.com)

SPEAKERS INCLUDE:

- AIM, Alison Wenham, Chairman and Chief Executive [UK]  
AOL, Karen Howe, VP & GM Singingfish [USA]  
AWE [Omnico Group], Marcus Peterzell, President, Sales & Marketing [USA]  
BBC, Jenny Abramsky CBE, Director, BBC Radio & Music [UK]  
Blueprint, Paul Burger, Chairman [UK]  
Clear Channel, Evan Harrison, EVP Radio and Head of Online music [USA]  
EMI Music, Adam Klein, EVP Strategy & Business Development [UK]  
Fandango, Tetsuo Mori, EVP [Japan]  
IMMF, Peter Jenner, Chairman [UK]  
iMusica, Felipe Llerena, Executive Director [Brazil]  
Motorola, Mike Gaumont, VP and GM Digital Media Solutions [USA]  
MTV Networks, Jeff Yapp, EVP, Music and Logo Enterprise Group [USA]  
OMA / CoreMedia, Willms Buihse, Director Products & Marketing [Germany]  
RealNetworks, Tim Quirk, GM of Music Content & Programming [USA]  
SK Telecom, Won Yong Jo, Senior Manager [Korea]  
Sony BMG Music Entertainment, Jeremiah Bosgang, EVP, Television [USA]  
Sony BMG Music Entertainment, Thomas Hesse, President, Global Digital Business Group [USA]  
TVT Records, Steve Gottlieb, CEO [USA]  
V2, Beth Appleton, New Media and Business Development Manager [UK]

Day 1, MidemNet is

Sponsored by



In association with



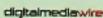
Media partners:



Research Partner:



Day 2, MidemNet Mobile is  
sponsored by:



MidemNet & MidemNet Mobile: 21-22 January 2006 • MIDEM: 22-26 January 2006  
Palais des Festivals, Cannes, France • [www.midem.com](http://www.midem.com)