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**In this week's issue: Radio One looks to digital future;
East Anglia music focus and CD Plus: the charts in full**

MUSICWEEK



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To celebrate the unveiling of nine new artists into the UK Music Hall of Fame, Channel 4 is screening a series of insightful and revealing documentaries about the legends that are already there, and the ones that are poised to enter.

Sun 6th Nov 8pm - Biggest Selling Artists Of The 21st Century

Mon 7th Nov 11pm - Who Killed The Rolling Stone?

Tue 8th Nov 11.05pm - Madonna - Who's That Girl?

Wed 9th Nov 11.05pm - World's Greatest Gigs

Wed 9th Nov 12.15am - Jimi Hendrix: The Road To Woodstock

Thu 10th Nov 11.40pm - The Who: Behind Who's Next?

Sun 13th Nov 11.20pm - Robbie Williams: The Show Off Must Go On

Mon 14th Nov 11.05pm - John Peel's Record Box

Tue 15th Nov 11.05pm - Is This The Real Life? The Queen Story

Wed 16th Nov 11.05pm - Vertigo 2005: U2 Live from Chicago

The season culminates on Thursday 17th November with the broadcast of the UK Music Hall of Fame Induction Ceremony live from London's Alexandra Palace. It's the ultimate monument to the greats of rock and roll. channel4.com/music

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New music head ready to innovate

R1 eyes digital future

Radio

by Ben Cardew

Radio One controller Andy Parfitt is turning to his newly-appointed head of music George Ergatoudis to steer the station's future as a multi-media brand.

IXtra music manager Ergatoudis was last week named by the network as its replacement for Alex Jones-Donnelly, who left the station in August to become senior vice president of A&R at EMI Music Publishing.

The move comes as new Rajar figures reveal that Radio One is enjoying its highest market share in more than four years, at 9.4%, with audience up 260,000 year-on-year to 10.3m. The rise has been driven by the success of Chris Moyles's breakfast show, which has increased its audience by 360,000 listeners over the past year to 6.5m nationally.

On the back of the rises, Parfitt notes that Radio One is moving quickly to bring added-value multi-media features to its output, such as having music video clips on its website. "George brings an understanding of all that to the station," he says. "We have made good inroads into transforming us into a multi-platform brand. Radio One is traditionally a radio station and it makes a phenomenal impact with under-35-

year-olds in the UK, but more and more our online services are making an impact."

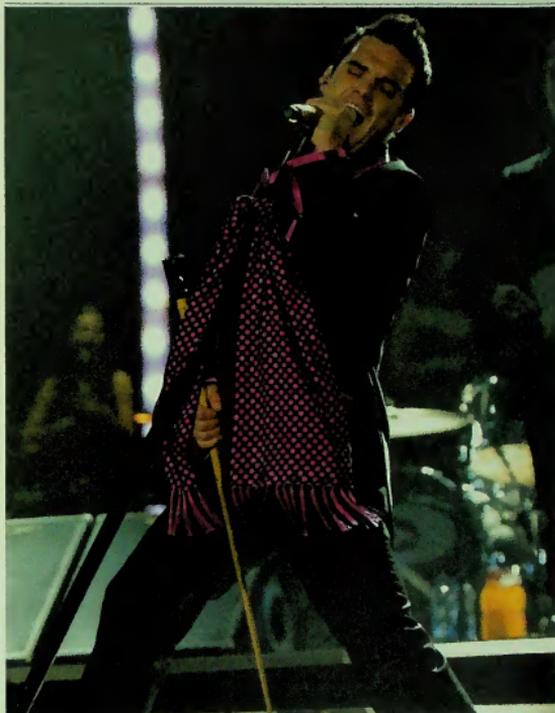
Parfitt adds that Ergatoudis understands how online services such as My Space, which allow users to share songs, are changing the way young audiences interact with music. He also cites the work that Ergatoudis did at IXtra with the "east London DIY scene" as an example of his broad knowledge of music and innovative outlook.

But, despite Ergatoudis's specialist music radio background, the controller notes, "I should be at pains to say that the remit for Radio One is that we are a multi-genre station with a playlist that is looking to balance all. What this appointment doesn't mean is an emphasis on new black music on Radio One. If you look at George's CV, it's a very broad one."

Island Records radio promotions manager Nick McEwen says that Ergatoudis's depth of experience, which includes stints at Radio One and Kiss 100, made him the best candidate for the job.

"He is known for his knowledge of urban music, but he has excellent across-the-board knowledge of music," he explains. "He is a really good man manager and very personable. Having worked in the BBC for years, he has the advantage of starting the job running."

ben@musicweek.com
© Rajars analysis, p6



Healthy start for Intensive Care

Robbie Williams' first solo album without Guy Chambers has landed the EMI artist the best sales start of his career, aided by a Channel 4 concert special and widespread discounting at retail.

Intensive Care last week opened with 373,832 over-the-counter sales, comfortably securing him a seventh solo

number one album and beating his previous best first-week sales of 320,081 units set by Greatest Hits last October.

Williams' sixth solo studio set managed 131,633 sales on its first day alone last Monday, buoyed by a campaign that included a launch concert in Berlin, which was broadcast to 23 cinemas across Europe then screened by Channel 4 the Saturday before the album's release.

EMI Records managing director

Terry Felgate said last Friday, "Before release we were saying if the album did over 300,000 we'd woo, and now it looks likely to be close to 400,000."

However, Intensive Care has been subject to extensive discounting on the high street, with Asda and Tesco selling it at £8.77 and Virgin Retail at £8.99, while HMV dropped prices to £7.99 (reduced from £12.99) for customers spending £30 across other titles in-store.

Downloads set to overtake CDs

Music Week research highlights that downloads are set to replace CDs as the dominant Top 40 singles format p3

Breaking the silence

The EMI team reveal how they tackled the return of elusive star Kate Bush after 12 years out of the spotlight p7



Storm brews from the East

To accompany this week's Escalator CD, MW examines the East Anglia music scene and profiles 11 of its top acts p8

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Your guide to the latest news from the music industry

Bottom line

Apple launches Australian iTunes

● Apple last week pressed the button on its Australian iTunes Music Store, despite not having a deal with Sony BMG. The Australian launch had been subject to delays as a result of Apple being unable to successfully negotiate terms with the country's leading labels. Meanwhile, US consumer Jason Tomczak last week launched legal action against Apple over an allegedly defective screen on its iPod Nano. It follows complaints from Nano purchasers about scratched screens.

● The BPI is to take 23 independent labels on a trade mission to LA's Billboard Film and TV Conference, which takes place on November 14-16.

● The Recording Industry Association of America has launched another round of lawsuits against 745 college students for illegally distributing music online.

● The BBC is consulting the industry over JS Bach download plans. p4

● Former Warner Music business affairs director Steve Lazarus is launching Lazarus Consulting, which will offer commercial, business and legal advice to companies looking to exploit opportunities in the media.

● Spanish police have shattered a pirate syndicate alleged to have flooded the Spanish market with more than 1m illegal music and film discs a month. Last Wednesday, police arrested 69 people believed to be involved in the production, storage and retail distribution of pirate discs.

● The IFPI has welcomed the European Commission's progress report on the EU accession process of Bulgaria and Romania, which it says addresses concerns over shortcomings in intellectual property enforcement in the two countries.

● The Bay City Rollers' one-time producer Phil Walman is heading to court over alleged unpaid royalties. p4

● The Musicians' Union has created an innovative facility for musicians, offering every paid-up member of the union the opportunity to register for £1,000 worth of instrument and equipment insurance cover.

● Sony BMG has posted a loss of \$60m (£34m) on sales of \$936m (£525m) for the three months to September 30. The company blamed the loss on difficult market conditions in its key markets, including the US, UK, Germany and Italy.

● Capital FM slips to London's third-placed station. p6

promotion coincides with the introduction of a C-list music playlist comprising at least three songs. ● BPI executive chairman Peter Jenner and publisher boss Paul Hitchman and IMMF chairman Peter Jenner are among the names newly announced for a half-day seminar on copyright in the creative economy being hosted by Music Tank at the Foreign Press Association in London on November 10.



Dynamite MC to host radio countdown

● Drum & bass artist Dynamite MC is to host commercial radio's new R&B hip hop and dance chart countdown Fresh 40, which will begin its weekly 4pm to 7pm Sunday run this winter on a date still to be announced.

● Edel Music chairman Michael Haentjes has been elected chairman of the board of the Deutsche Phonoverbände, the association that brings together record members from the three German record industry bodies.

● Jason Fion has made his first appointment after last week being confirmed as chairman and CEO of Vinyl Records in the US, following the departure of Matt Serletic. Fion has recruited former Island Def Jam executive Jeffrey Kemper as executive vice president of business affairs and development.

● EMI Music has appointed Clear Channel's Tim Mauder as chief financial officer. Mauder succeeds Stuart Ellis, who was promoted to chief operating officer and regional director for EMI Music in May.

● Shaun Keaveny is to present Xfm's Friday breakfast show from this week. Keaveny, who has been hosting Xfm's mid-morning show since January 2004, will take up the role as Lauren Laverne's show this week begins hosting breakfast Mondays to Thursdays. Quick-fire. p13

● HMV Group chief executive Alan Giles is battling with nine other CEOs

for the title CSC (Computer Sciences Corporation) business leader of the year award, which is being held as part of the annual National Business Awards at London's Grosvenor House Hotel on November 8.

● Roger Daltrey, Mike Batt and Tony Christie were among the names honoured at last Wednesday's Gold Badge Awards at London's Savoy.

A&B being recognised at the event, organised by the British Academy of Composers & Songwriters, were Evelyn Barrowell, Sam Brown, Lynsey de Paul, Nigel Elderton, Colin Lester & Ian McAndrew, Paddy Maloney, Tony Osborne and Keith Skues.

● EMI Music Publishing Spain has appointed Santiago Mendez-Pidal as managing director. Mendez-Pidal, who replaces Carlos Aguirre-Kutz, goes to EMI from Clipper's Madrid where he spent two years as managing director.

● Seb Emira and Fiona Wootton, the duo responsible for PR and marketing at the Soja venue in London, have set up their own publicity company.

Simply titled Seb and Fiona, the company aims to provide "an independent voice for quality music and alternative acts".

● Creative agency pd3 has appointed Jason Jules, a co-founder of PR agency The Watch-Men, as head of PR to help promote their range of media and develop brand relationships.

● The UK in August 2006.

● Friland links to M&S. p5

● Kano's planned concert at London's Scala last week was cancelled following police fears about safety. The Metropolitan Police refused to comment specifically as to why it asked for the concert to be cancelled.

● New music TV services broadcasting to mobiles are being trailed. p5

● The BBC says it intends to extend the coverage of its digital radio service so that 95% of the population lives within the reception area in 10 years' time. Currently, 85% of the UK population is able to access the BBC's digital channels.

● Kerang! 105.2. Emap's West Midlands-based rock station has launched a marketing campaign to promote the branding of its playlist. It includes 48 and 96 sheet outdoor media covering the whole of the station's broadcast area for a four-week period.

● An internationally-focused live music event Barfly: The Great Escape is launching in Brighton. p4

● The Rolling Stones and Virgin Records have struck a deal with Starbucks to make an album of rare tracks available through the coffee chain in the US and Canada. The album, *Rarities 1971-2003*, will be released on November 22 and sold through Starbucks as well as through traditional retailers.

● Music from EMI artists including Collyer and KT Tunstall will be made available for free on memory cards with Nokia's 6230 handset in Latin America as part of a tie-up between EMI and Nokia.

● Ivor Novello Awards organiser the British Academy of Composers & Songwriters is asking for interested parties to register for tickets and nomination forms for next year's event. Company details and contact names should be e-mailed to fergal@britishacademy.com (and not as stated last week).

● James Blunt, Texas and KT Tunstall are to appear at the third Mastercard Princes's Evening taking place at London's Café de Paris on November 16 and broadcast by Channel 4 three days later.



Gorillaz: to perform at MTV awards

● Parlophone's Gorillaz are to perform with De La Soul at the MTV Europe Music Awards this Thursday using 3D hologram animation. Meanwhile, Ike Turner, Neneh Cherry, Martina Topley Bird and Booty Brown are the latest names added as guests for the virtual band's Manchester Opera House gigs this week.

● Jeff Wayne's *The War Of The Worlds* is to be staged as a full live production and will feature Wayne conducting The Black Smoke Band and a 48-piece string section. It will tour the UK in August 2006.

● Friland links to M&S. p5

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Exposure

BBC to up digital radio coverage

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Sign here

Starbucks to sell Stones rarities

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People

Heart head of music steps up

● Chrysalis Radio Head has promoted its London-based station Heart 106.2 FM head of music Russ Evans to senior head of music. His

MUSICWEEK online poll

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

This week we ask: Blaze and O₂ are both trialling music TV broadcasts to mobile phones, will you watch music television on your handset?

a. Yes

b. No

Last week, we asked: Does the success of the Arctic Monkeys validate the practice of making music available online free of charge?

a. Yes 67%

b. No 33%

Yes 67%

No 33%

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

Music Week research confirms huge shift in buying patterns for singles

Downloads share of market doubles within six months

Digital

by Paul Williams

Downloads are fast closing in on CDs as the dominant Top 40 singles format after toppling their share among the top sellers in only six months.

New Music Week research reveals that digital sales are now typically making up around 28% of the Top 40 each week, compared to just 15% when the combined chart launched back in April.

The shift in buying patterns among the very biggest sellers comes as downloads further tighten their grip across the entire singles market. A week ago they made up 63.9% of all singles sales, compared to 47.4% for the first combined chart. But the spread of digital across many thousands of titles – compared to just hundreds for the physical market – has meant the sales are spread more thinly and the CD remains the prevalent format for each week's leading sellers.

However, a comparative analysis of sales patterns between the inaugural combined chart (chart week 15) and the countdown six months later (chart week 42) reveals that within the Top 40 this position is now under threat.

When the combined chart arrived in April, downloads on average made up just 20.7% of each track's total sales within the Top 40, but, by last week, as Domino's Arctic Monkeys debuted at number one, this average had risen to 30.6%. As a consequence, digital's overall share of Top 40 sales rose from 14.6% at the dawn of the combined chart to 28.2% last week.

Given these movements, Virgin Retail's marketing and e-commerce director Steve Kincaid sug-

gests digital could overtake CD as the leading singles chart format within the space of a year. "You can see that trend growing," he says. "It's not just a question of digital sales growing but a question of physical sales dropping. What you're seeing is the digital market has a lot longer lifespan than physical, which tends to be a much faster market."

Napster UK vice president and general manager Leanne Sherman notes that since its service launched in May 2004 the company has witnessed a steady increase in both track purchases and subscriber numbers. "Interestingly, this pattern continued through the subsequent launches of our major competitors in the UK market, which illustrates the size of demand for digital services," she adds.

But, while the digital market's share of the singles pie is rising rapidly overall, there remain notable disparities when it comes to the impact on individual tracks. Within last week's Top 40 Island's Love Lives managed to debut at 13 while you Broke My Heart with just 4.2% of sales achieved digitally, compared to Relentless/Virgin set **KT Tunstall** claiming 82.2% of her sales digitally to finish in 31st place



KT Tunstall: 82% of sales were downloads

with Suddenly I See.

Among the Top 10 titles, there are similarly huge differences with Foo-A-Fella/Mercury's Kanye West featuring Jamie Foxx claiming more than half of that week's sales digitally for Gold Digger, while Island's McFly achieved 93.0% of their sales through physical CD and DVD formats to debut at three with I Wanna Hold You. This appears to illustrate that, while the digital

market is undeniably in the ascendance, for certain acts there remains huge demand by fans for a physical product.

HMV head of digital Mark Bennett says the research confirms a general trend the retailer has been seeing in terms of digital sales growth, but adds, "It also shows that a robust demand remains for sales of physical singles, particularly from younger consumers who are less well placed to purchase legal downloads."

"What people have to be careful of is not forgetting there is still a physical market," adds Mercury Records managing director Jason Iley. "People still like to feel and touch releases and go into a record store."

Alongside concern that the indie sector was being denied easy access to the digital market, there was also controversy at the combined chart's launch about the introduction – as a concession to high street retailers – of a rule that stated only releases with a physical format could qualify for the countdown. This has meant some tracks have missed out on winning early chart places, despite otherwise selling enough units to qualify.

However, Virgin's Kincaid notes the market is now moving on and the chart needs to reflect that. "The rules are being looked at and there's definitely room for movement, which would be beneficial and more accurately reflect what is selling," he adds.

However, HMV's Bennett is convinced the rule should stay in place. "It remains in the long-term interests of the industry to maintain a combined singles chart that is based on the availability of a single across all formats," he says. paul@musicweek.com

EMI chief's role extended to take in Virgin

Capitol Music president Keith Wozencroft is taking on the additional responsibility of Virgin Records as the company awaits the arrival of a new MD.

In a newly-created role of Capitol Music and Virgin Records, UK president Wozencroft will oversee the management of Virgin as well as continuing his existing role looking after both EMI Records and Parlophone.

Wozencroft, who has been with EMI since August 1990, says his role at Virgin will be similar to his one at EMI Records and Parlophone where he has worked closely with the respective MDs, helping them to develop their companies and offering support where it is needed.

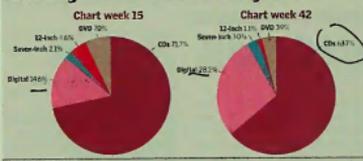
"I do want to expand my role, but it needs to be the right move and Virgin is a natural extension. It's the right time because Miles Leonard and Terry Felgate have been in their Parlophone and EMI roles for about two-and-a-half years and both have been achieving great work," says Wozencroft.

His arrival at Virgin comes five months after Philippe Ascoli exited as managing director to return to his native France to launch his own label with EMI.

"When Philippe left it just seemed there could be some value in getting involved in Virgin as well with the same philosophy and assist whoever is coming in to run it," he says. "It's simple. I'm there for people who need some help. With Virgin it's a fantastic label and it's a name I'm proud to be working with. They've got such great heritage and it's been well run."

Wozencroft has also been tasked with appointing a successor to Ascoli and is hoped to be making an announcement in two to four weeks' time. "I've got an MD in mind who I think would be good in the role," he says.

How singles sales break down by format



THE MUSIC WEEK PLAYLIST



SPINTO BAND
Mountains/
Brown Bags
(Virgin)
Spinto Band's London show last week attracted the biggest A&R turnout since Arctic Monkeys hit the capital (single, Nov 25)



FRANZ FERDINAND
Walk Away
(Domino)
Second single from Franz's master one album is a big step forward from a songwriting perspective (single, Dec 5)



CORINNE BAILEY RAE
I Am A Star
(EMI)
Since *AMV* first playlisted this in September, it has caught the ears of everyone from Jools Holland to R1's Trevor Nelson (single, Nov 10)



GIRLS ALOUD
Chemistry
(Polydor)
The album could well spawn hit after hit, such is the quality of the tunes. Hits off to Brian Higgins' Xenomania production team (album, Dec 5)



BABYSHAMBLES
8 Dead Boys
(Rough Trade)
Whatever your take on Doherty, his lyrical prowess is currently unrivalled and this is a fine example of his abilities. (from album, Down In Abkirk)



JAKOS INARÍNA
His Lyrics Are
Discreet
(Unsigned)
Combining Joy Division with pop, this is a possibly youthful six-piece were a highlight of last week's Iceland Airwaves festival (demo)



MILKE
She Says (Part
Records)
Pete Tong got the ball rolling on this dance track and more radio play votes. She Says will grab you a little more with each listen (single, Nov 28)



CHANEL
My Life
(OneTwo)
With samples cleared, this tune is now ready for commercial release. She Says will grab you a little more with each listen (single, Nov 21)



THE HEDRONS
Heateraker
(Unsigned)
We stumbled upon this Glasgow band unintentionally, but we're glad we did. An announcement in two to four weeks' time. The girls perform their first London shows this week (demo)



SANTA CLAUS
Is This The Way
To Amarillo
(Santa's Grotes)
(Brightspark)
We'd rather not, but the associated album has already shipped 130,000 units (single, Nov 28)

New event will provide platform for international acts

Brighton set to rock with global talent

International

by Robert Ashton

Acts looking to break out of their domestic markets onto the global stage are being targeted for a new internationally-focused live music event.

Barfly - The Great Escape, which will run for three nights next May in Brighton, is being backed by the Channel4 Group and Glastonbury Festival's chief booking agent Martin Elbourne with support from a host of organisations, including the BPI, AIM, MME, the DTT and Music Week.

Elbourne, who hatched the idea for The Great Escape about a year ago with Barfly group operations manager Jon McDowd, says the inspiration for the new live showcase and networking event is SXSW and the Netherlands' EuroSonica festival. However, the pair are giving The Great Escape their own spin; the first event will run from May 18-20 next year in Brighton, which is expected to host the event annually, and will make use of 10 local venues and be based around the city's Queen's Hotel, whose bar will be used as an unofficial networking focus.

Organisers say the event will not operate in the same arena as In The City and similar industry conferences as it will not feature any



Brighton International stage for talent

unsigned bands, while a large proportion - up to 50% - of acts included will come from outside of the UK. It will also be open to the public, with around 3,000 expected to attend the first one alongside 500 invited to industry players.

"It will be well organised, well programmed with expert-ready hands, which all have domestic deals in place and management. It is for bands which have not yet broken out of their domestic countries," says Elbourne, who with McDowd will personally vet acts, having expected to have seen the vast majority of the participating groups already perform live.

The Great Escape is aiming to be a must-do event in the diary of every UK and international label chief, agent, promoter and festival booker.

For next May's event Elbourne

envisages four bands each night in each of the 10 venues over the three nights with a 50/50 split between UK acts and groups from the rest of the world. There is already strong interest from most European countries, including Finland and Sweden, and overseas territories such as the US, Canada and Australia.

The Great Escape programme will also feature "Parkinson-style" interviews and issue-based discussions, with Glastonbury founder Michael Eavis in discussion with DJ Edith Bowman and an analysis of Frans Ferdinand's rise, with contributions from the band themselves, their management and label, already promised for the inaugural event. However, Elbourne is adamant. The Great Escape will not feature a host of "panels of middle-aged blokes talking about what they did 15 years ago - that can happen in the bar afterwards".

McDowd adds that The Great Escape is a perfect brand extension for Channel4 because its "big focus is on promoting new artists" as happens with Barfly and its sister companies.

DTI secretary of state Alan Johnson also pledges his support. He adds, "The Great Escape means even more British music will be exported abroad."

robert@musicweek.com

CORINNE BAILEY RAE SNAP SHOT

Corinne Bailey Rae has been a name to watch for 2006 after a limited-edition three-track sampler, intended as a low-key introduction to the Leeds-born artist, took on a life of its own by catching the ears of radio and TV executives alike.

Since EMI serviced the sampler - led by the track Like A Star - six weeks ago, Bailey Rae has been playlisted on Radio Two and Capital FM. The performance on Later With Jools Holland and was last week added to Radio One's lightest playlist. In addition, Like A Star has been record of the week for Radio One's Jo Whalley and Cole & Edith over two successive weeks.

"The Like A Star single was really intended as a low-key introduction to Corinne, basically to get her name in front of people ahead of her first major single next year," says EMI product manager Matt Dixon. "It has gone well beyond our expectations. The level of awareness is just mental."

Manager Bob Miller has been working with Bailey Rae for six years. She signed a publishing deal with Global Talent last year, while recording went to EMI in April this year.

Corinne really has the special thing that you can't define that separates her from the rest of the pack," he says. "It's without successive weeks."

CAST LIST: Management: Bob Miller, Running Media Group; A&R: Matthew Rumbold, EMI; Gary Davies, Good Groove, Product; Manager: Matt Dixon, EMI; Press: William Luff, EMI; Radio: Tina Skinner, EMI; Publishing: Mike Williams, Global Talent.



BBC wary on download plan

The BBC is aiming to avoid a repeat of the uproar from labels over its Beethoven downloads giveaway in the summer by entering into discussions with the music industry over a forthcoming Bach project.

The Beethoven Experience proved hugely popular with the public, with more than 10 complete performances of the composer's nine symphonies being downloaded, but there was consensus in the industry that this damaged sales of Beethoven recordings.

The Bach series runs from December 16 to 25 and Radio Three will broadcast all the works of the composer. A BBC spokeswoman says nothing has been decided with regard to downloads, but it is looking likely that the BBC will introduce a more toned-down approach and will not make entire works available free of charge, as it did with Beethoven.

"As I understand it, they will be



A Bach Christmas: BBC in download talks

offering downloads but not of complete works," says Universal Classics & Jazz managing director Bill Holland. "So that's not a problem for us. It only becomes a problem when you give away a major complete work as we can't compete with something that's free."

But the BBC spokeswoman insists nothing is set in stone. "It hasn't been confirmed as yet," she says. "But it definitely won't be on the scale of what we did with Beethoven."

She says talks are taking place on the issue with the BPI and Musicians' Union as well as the major labels. The BBC has made concerted efforts to improve its relationship with the music industry and has regular meetings with the BPI.

BPI executive chairman Peter Jamison says he hopes the BBC will be able to work in partnership with its members over the Bach downloads.

According to Holland, making "samples" of major works available for free will boost sales for the industry, whereas making entire works available is extremely harmful.

BBC director general Mark Thompson addressed the BPI's AGM this year and announced the core themes of its emerging music policy. He promised close dialogue with the industry in any instances where it would step on the toes of the commercial sector.

Rollers producer set to see day in High Court

London's High Court will play host to an epic "David v Goliath" battle next year when former Bay City Rollers producer Phil Wainman faces up to Sony BMG over a long-standing royalties battle.

Wainman, who produced two of the band's mid-Seventies albums and three hit singles, including the chart-topping Bye Bye Baby, launched a claim for unpaid royalties last summer.

Now the case - a rare example of an individual taking on a major record group in the courts - is due to be heard on May 15.

In his claim, being handled by royalty referee expert David Morgan, Wainman says the major - then just BMG - stopped paying his royalties around 1979 and to that point had been receiving cheques of about £150,000 every six months.

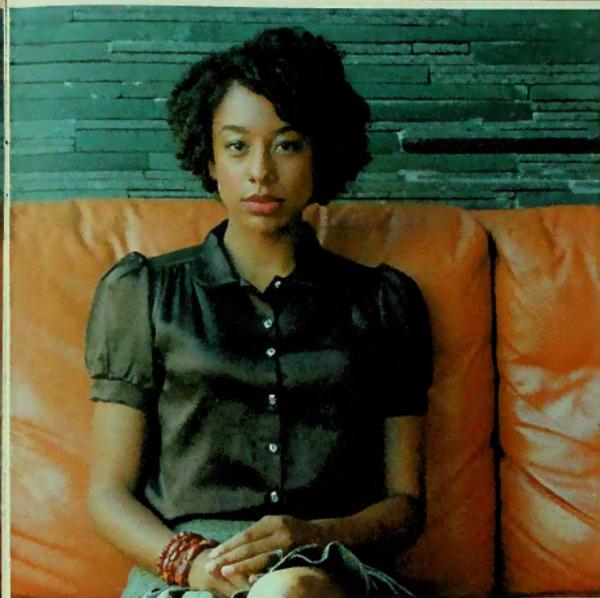
Wainman says the record group has "had long enough to pay me", adding that he has been amassing a private fighting fund to face the court battle. Wainman, who after producing acts such as the Bowtown Rats and Alex Harvey started a successful party

group, is determined to see his day in court because he had ambitions in the Seventies and Eighties to move into other music areas, but claims the non-payment of his producer royalties scuppered those plans. He adds, "BMG has built an empire with a lot of my help."

Morgan now estimates Wainman is due £3m alone without taking into account interest and damages; with those taken into account the pair could be looking for up to £6m. "This is a very expensive case, but Phil has the funds to fight it and that is very unusual for an individual to be able to go to court and stand up to a record company," says Morgan. "Most people are simply not in that financial position."

Wainman took part in last year's Bay City Rollers TV documentary Who Got The Bay City Rollers? Millions? charting the band's attempts to trace their lost earnings. However, his action is completely separate from any claim made by the Bay City Rollers. A Sony BMG spokesman declined to comment.

● 'She has always done things differently to most, but the perception that she's hard to work with is just not true'
 – Kate Bush profile, p7



Blaze and O2 trial UK's first broadcast TV on mobile

Two UK companies are separately bidding to revolutionise the way music is exposed on TV by trialling the first true music broadcasts to mobile handsets.

Blaze, which was specifically created as part of the UK's first mobile phone television broadcast on DAB, is offering music videos from all of the major labels and the bigger independents on a trial basis as well as some original programming.

At the same time O2 is trialling broadcast TV to mobile phones, with 400 customers in Oxford receiving 16 channels, including MTV, to their Nokia handsets. O2's service is based on Digital Video Broadcasting – Handheld (DVB-H) technology, which is similar to that used by the Freeview TV service.

Co-owned by Andy Cleary, Blaze's channel is funded by British Telecom Livetime, part of BT Wholesale, which owns the DAB TV space. Following the broadcast trials, Livetime plans to launch Europe's first commercial broadcast TV to mobile service in the first half of 2006.



Blaze: offering music videos on mobile

"Based on the insight from the pilots, this will change viewing patterns for TV," says BT Livetime chief commercial officer Emma Lloyd. "It's not being done at the same time as you would watch TV, it's adding more minutes to the time you watch TV."

"Based on all our research, there is a strong indication that music will be an important category for driving multi-media services," she adds.

The channel offers a degree of interactivity, with viewers able to vote for tracks using the handset's internet connection. There are

also plans to offer "one-click" audio and video downloads when the service is launched.

O2 research and development vice president Mike Short says his company had looked at all of the available technologies, but had settled on DVB-H as it offered better choice of handsets and potentially more channels. This is despite the fact that Ofcom has yet to allocate any DVB-H spectrum for commercial use in the UK, and will not before 2007.

"We know separate to the Oxford trial that music is very important content that appeals to young people," he says. "We are exporting music to be a category leader."

While these trials are not the first instances of mobile TV – Orange launched a service in May and offers 16 channels including Kiss and Kerrang! – previous services have been based on streaming information over the 3G network. This service relies on a one-to-one connection with a server, rather than a true broadcast which sends out one signal to many people at the same time.

Nordic talent wins worldwide profile

"Come Hear Finland." That is the tongue-in-cheek message from Music Export Finland, which is to host the opening night party at the Midem conference in January.

Details of the tie-up were unveiled at Finland's Musiikki & Media (Music & Media) last weekend, an annual three-day conference event showcasing Finnish talent and featuring panels looking at the Finnish market and how best to take its music to the world.

Among the 95 international guests were Anders Wahren (Roskilde Festival), Martin Elbourne (Glastonbury/The Great Escape), Sat Bisla (A&R Worldwide) and Michael McMartin (BMF Australia).

Music Export Finland director Paulina Ahokas hosted the opening address during which she unveiled figures showing unprecedented export growth for the Finnish market, up 26% annually from 1999 to 2004. She says international success of Finnish artists including The Rasmus, HIM and Nightwish had fuelled a hunger among local labels to make things happen. "Finnish companies representing new talent are hungrier than ever to present their artists to the world professionals," she says. "They believe they can generate new business out of Midem."

The opening night on January 22 will feature 10 bands and four DJs performing at Cannes' Palais des Festivals. Entire album streams are available via a



The Rasmus scoring global success

"moosic" player at the newly-launched www.music.fi website.

As Musiikki & Media took place in Finland, the Iceland Airwaves event was rolling through Reykjavik. Organisers have been toasting the success of the festival, in which 120 artists played across six venues.

There was no shortage of international acts at the four-day event. Led by Clap Your Hands Say Yeah, Fiery Furnaces and The Zutons, Airwaves lived up to its booking policy of catching left-field acts on the cusp of greater things. The international media was out in force, too, with representatives from Rolling Stone, MTV and Kerrang! among the estimated 400 foreign journalists.

"It's been a storming success," says the festival's UK PR manager Anna Hildur. "People are now comprehending the non-compromising concept of Airwaves and there's also a new generation of exciting talent coming through who will be making their mark in two or three years' time."

Q3 STATISTICS
Percentage of adults listening to radio via TV 35.1% (Q3 2004: 28.5%)
Percentage of adults listening to radio via the internet 4.7% (Q3 2004: 16.1%)
Percentage of adults who own a DAB set at home 10.5% (Q3 2004: 4.5%)
Reach of digital only radio broadcasts 4.1m

(Q3 2004: 3.2m)
Hours listened to digital only radio broadcasts 24.3m (Q3 2004: 17.8m)
Percentage of adults who listen to radio via mobile phone 6.1% (Q3 2004: 5.2%)
Weekly reach of all commercial radio 30.7m (Q3 2004: 31.0m)
Audience share of all commercial radio 43.5% (Q3 2004: 43.7%)
Weekly reach of all BBC radio 32.9m (Q3 2004: 32.5m)
Audience share of all BBC radio 54.6% (Q3 2004: 54.4%)

Festival coverage and Chris Moyles's breakfast show push BBC station up the Rajar ratings

Five focus pays off as RI figures soar

Radio

by Jim Larkin

A record-breaking summer of live music in the UK has helped lift Radio One to its best Rajar performance in four years.

Boosted by coverage of the likes of the Reading and Leeds festivals plus its own live events, the network added 100,000 listeners in the three months to the end of September to take its audience to 10.3m. Breakfast host Chris Moyles alone added another 300,000 listeners to his slot, while in London he finished ahead of both 95.8 Capital FM's Johnny Vaughan and Heart 106.2's Jamie Theakston for the first time.

For Radio One controller Andy Parfitt the figures are proof that it is possible for new and live music—which the BBC's unique funding status allows it to cover in far greater depth than its commercial rivals—to be the basis of a genuinely populist radio station.

"Part of our remit is to focus on new music, and there are plenty of examples of us doing that," says Parfitt. "There were the Reading and Leeds festivals, we took DJs round the country, we covered Franz Ferdinand at the Scala. It's a public service mix and I'm delighted the ratings are fantastic."

Despite Radio One's gains, Radio Two remains the nation's favourite music station, although ratings are down slightly. It has slipped 0.5 percentage points against the same period last year and lost 200,000 listeners, but the station's head of talent Lewis Carmine says it is absolutely where it needs to be in terms of ratings.

"Our target isn't ratings—it's to produce the greatest variety of music for our listeners that we can," he says. But Carmine expects the recent introduction of Chris Evans, whose shows are not covered in the latest Rajars, to bring about a boost to the figures. "I think it'll make quite a bit of difference to the weekends," he says. "He's a great presenter with a strong female appeal."

For the London stations, there was massive volatility for the second quarter in a row, with Capital slipping from first to third among commercial broadcasters and Chrysalis Radio's Heart climbing to number one in both share and reach, offering a convincing justification for the decision to introduce Jamie Theakston to its breakfast schedule. Emap's Magic 105.4 also saw strong growth.

The decline of Capital, finishing outside the top two for the first time in its 32-year history as it lost 16.9% of listeners year-on-year, is described as a "seminal moment"

by one commercial radio source as it puts the entire London market up for grabs.

The station's managing director Keith Pringle took the results on the chin and admitted they had prompted some soul searching.

"It's very disappointing but it wasn't completely unexpected," he says. "We had indications it wouldn't be good for us. Radio audiences are a constantly moving target and when you're the market leader you get picked at from all sides. But we've put some changes in place relating to music policy and how we do things and we plan to get back in number one position before long."

Pringle insists Capital has the best presenters in the market and is confident it can turn its ratings around quickly. He says it would be "too easy" to claim that changes brought about at group level through the merger of Capital and GWR, which resulted in a number of redundancies, were to blame for the poor performance. But sister station Classic FM's ratings were down by 7.4% year-on-year, and some in the commercial sector suggest this is not a coincidence.

"To get profitability up they are having to make savings and inevitably that will affect programmes," says Emap managing director of radio programming Mark Story. "There are no short cuts you can take when it comes to



Part of our remit is to focus on new music... I'm delighted the ratings are fantastic
Andy Parfitt, Radio One

making programmes that people love."

For his own part, Story was delighted with the Rajars as they revealed Magic 105.4 had increased in reach by 0.5 points over the year to move into second place in the London market ahead of Capital. But the real success story in London was Heart 106.2, which put on more than 100,000 listeners year-on-year.

Heart's managing director Barnaby Dawe says that while even he has been surprised at the speed with which Jamie Theakston has put on listeners in the wake of the last Rajars—which showed his breakfast show had lost 26% of the listeners following

the ousting of Jono Coleman from the slot—the success has come right across the board.

"Jamie's a contributing factor and he's done a fantastic job to be up 23%, Toby Anstis has also stepped in extremely quickly in his weekend slot and that's up 24%. We're also very strong on drive-time. We're six months ahead of schedule in the revamping of the station," he says.

But it was not all bad news for CGap Media in London as Xfm enjoyed its best Rajars yet, gaining more than 100,000 listeners. "It's the culmination of a couple of years of hard work," says programme director Andy Ashton.

For the second quarter in a row, outgoing breakfast show host Christian O'Connell achieved record results. Ashton says he expects replacement host Lauren Lawrence to take a little time to bed in, but he believes the fact Xfm listeners are already familiar with her through her drivetime slot will work strongly in her favour.

O'Connell is, of course, on his way to Virgin Radio, starting his breakfast show on January 23, and he joins it on a high. The national pop and rock commercial station gained more than 100,000 listeners, with the breakfast slot proving particularly popular as it added 127,000 listeners.

North of the border, Guardian Media Group's Real Radio Scot-

land became the country's most popular station for the first time as it overtook BBC Radio Scotland in share. However, it was not all good news for GMR, especially in London, where Smooth FM has lost almost half its listeners year-on-year following its format change and rebranding from Jazz FM.

The figures also revealed digital radio technologies are entering the mainstream. More than a third of adults are now using digital television to listen to radio, while almost 20% are now listening to the radio via the internet, compared to around 16% in the previous quarter. There are also 5.2m adults who now have a DAB radio at home, taking the figure past the 10% mark for the first time.

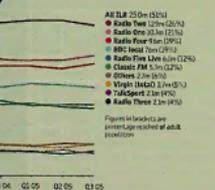
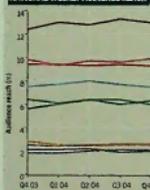
And those stations that have pioneered their digital offerings are seeing benefits in ratings terms, particularly at the BBC which is the world leader in digital radio. Some 7.4m unique users listened to more than 16m hours of BBC radio on the internet, with almost 0.5m people hearing Chris Moyles' breakfast show online.

BBC digital station 6 Music was down slightly against the previous period, with 285,000 listeners, while 1Xtra grew significantly, from 292,000 to 405,000. Asian Network UK also saw strong growth and pushed through the 500,000 mark for the first time.

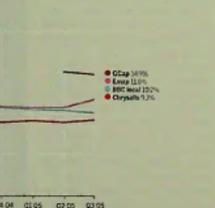
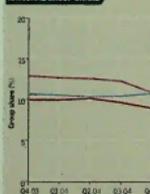
jin@musicweek.com

Radio 2005: third-quarter performances

NATIONAL WEEKLY AUDIENCE REACH



NATIONAL GROUP SHARE



KATE BUSH DISCOGRAPHY
 1978 The Kick Inside
 1978 Lionheart
 1980 Never For Ever
 1982 The Dressing
 1985 Hounds Of Love

Low
 1989 The Sensual World
 1993 The Red Shoes
 2005 Aerial

CAST LIST
Regional: Geoff Jules, Jukes
Producers: Tom Fink
Product manager: Paul Barnes, EMI
Press: William Luft, EMI
TV: Rebecca Costis, EMI
Radio: Tina Skinner, EMI
Promoter: Adrian Jones
Online media: Stuart Freeman, EMI

Talent

by Stuart Clarke

Kate Bush was never going to be the easiest proposition for the regimented record industry to get its head around and her latest album, the long-awaited follow-up to 1993's *The Red Shoes*, is proving to be no exception.

A 14-track double album, *Aerial* has been a three-year labour of love for the artist who shot to number one with her debut single *Wuthering Heights* in 1978 aged just 17.

Clocking in at more than 90 minutes, it represents a big statement from somebody who has been out of the spotlight for the best part of 12 years, but listening to the record it is obvious she has lost none of her charm. Whether singing about her washing machine, using Pi's infinite numerical sequence as a chorus or recruiting Rolf Harris for a spot of role-playing as *The Painter*, it is as fascinating as it is powerful.

Guests on the album include the late Michael Kamen, who in his last recording project before his death in November 2003 provided some orchestration, long-time collaborator Del Palmer, Lol Creme of 10CC and percussionist Bosco D'Alveira.

Typically, EMI - which has been hiring her since the start of her recording career - has had to contend with Bush's desire to keep her promotion to a bare minimum as it plots a campaign for the album, which is released on next Monday (November 7). She has toured just once, playing 22 dates in the UK and Europe back in the spring of 1979, while for this new album she agreed to undertake only one face-to-face interview.

However, despite the lack of access to the artist, EMI Records

There's something intriguing about someone genuinely shunning the spotlight

Alexis Petridis, *The Guardian*

managing director Terry Felgate is convinced the company can reap the benefits of an ever more targeted marketing and promotional strategy. There is going to be limited promotion on Kate but, as a result of that, everything she does becomes bigger. Less is more. You see everything. Kate does suddenly become very special," he says.

EMI Recorded Music chairman and CEO Tony Wadsworth, who has known Bush since 1998 and has been the major's principal contact with her during her lengthy time away, says the important thing is building on the platform of awareness that already exists among fans. "In launching the album I think that you accept that there is a huge amount of anticipation and you build on that," he says. "She has a great catalogue - there are very few artists that have never disappointed their fans but Kate is

12-year wait over as EMI delivers elusive star's *Aerial* New album draws Bush into limelight



one of them and you cannot underestimate the power of that with the buying public."

Testament to her appeal, the press coverage since *Aerial* appeared on the EMI schedule has been as substantial as it is broad, and her name has consistently appeared within the pages of the red tops, the broadsheets and the monthly magazines alike.

Freelance journalist Tom Doyle was granted the only face-to-face access to Bush for a forthcoming *Mojo* front-cover feature. He believes it is the very mystique about the artist that drives public interest. "The fact that she has been away for so long has helped her myth to grow," he says. "People are intrigued. She is an artist that has never followed anyone's lead - there are so many things that are so unique. Everyone loves someone that has disappeared."

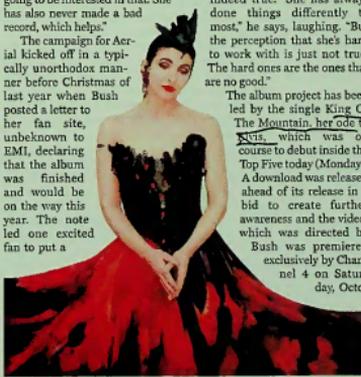
The Guardian's music writer Alexis Petridis believes that in an age where accessibility to artists and celebrities is in many ways more prolific than it has ever been, there is something fascinating about someone about whom you know so little. "There's something intriguing about someone gen-

uinely shunning the spotlight," he says. "Even at the height of her success, very little was known about her, she almost seems like this unreal figure and people are always going to be interested in that. She has also never made a bad record, which helps."

The campaign for *Aerial* kicked off in a typically unorthodox manner before Christmas of last year when Bush posted a letter to her fan site, unbeknown to EMI, declaring that the album "was finished and would be on the way this year. The note led one excited fan to put a

call in to *Music Week*, which in turn called EMI. It took a phone call from Wadsworth - who knew nothing of the album's completion - to Bush to confirm that it was indeed true. "She has always done things differently to most," he says, laughing. "But the perception that she's hard to work with is just not true. The hard ones are the ones that are no good."

The album project has been led by the single *King Of The Mountain*, her ode to *Miss*, which was on course to debut inside the Top Five today (Monday). A download was released ahead of its release in a bid to create further awareness and the video, which was directed by Bush, was premiered exclusively by Channel 4 on Saturday, Octo-



Bush: agreed to interview with *Mojo* magazine

ber 16. In a further twist to the campaign and perhaps testament to EMI's unwavering trust in her instincts, while the public was seeing the clip for the first time, so too was the record company.

Felgate says that communication with Bush's camp, headed by recently-appointed manager Geoff Jules of Jukes Productions (Bob Geldof, Underworld), is better than ever, and emphasises that they have a relationship. "This is an extremely ambitious record as Kate is an incredibly driven artist but we have total faith in her decisions. The way that it has been received so far has been fantastic," he says.

A commercial single could be seen as unnecessary for an artist whose traditional audience may be construed very much as album buyers, but Felgate was always confident about the decision. "From the fans' perspective we always had a clear message that they'll be out week one to buy the single," he says. "I think her audience are the people that have bought in the past but there's also a whole new audience."

"There are a lot of young people who are naturally very interested through things they have heard about Kate from other artists. The Futureheads did a version of *Hounds Of Love*, P!nce covered *Running Up That Hill* - that made a lot of kids aware of her and there's an intrigue there. Over the years her music has also remained fairly consistent in clubs with DJs dropping the records." A second, yet-to-be-determined single, will be released in the new year.

The retail response to the project overall has been enthusiastic after EMI introduced the album to buyers at last month's fourth quarter conference. Virgin Retail chart buyer Gary Lettec says the album

This is extremely ambitious record... we have total faith in Kate's decisions

Terry Felgate, EMI Records

could provide the strongest competition to *Il Divo* on its week of release. "The fact that Kate Bush has been away for so long has benefited her," he says. "She has a very loyal audience who have grown up with her and they've been waiting for over a year for this album to come out (since its announcement). It will be no surprise to see the album come in very strong. We predict a top three hit, and even challenge *Il Divo* for the number one spot."

"None of this interest and fascination would mean anything if the music didn't stand up by itself, and it does," concludes Wadsworth. "I am absolutely blown away by the album. I find it moving, very surprising in many ways and the innovation is very strong. It's a joy to be involved."

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East Anglia's music scene provides a rich hunting ground for A&Rs, says Ben Cardew, who offers

Full of eastern pro

It may be only a few hours by rail from London, but as the train passes through mile upon mile of woods and fields under those vast East Anglian skies, it's like entering a different world from the dirty bustle of the capital. And yet, despite such quietly rural surroundings, there is evidence of a thriving local scene that looks set to bring a brace of young East Anglian musicians to our ears for the first time, as shown by *Music Week's Escalator* CD (see right), which highlights 11 acts set for the next level.

In the last few months alone, Norwich's The Pistolas carried off gongs for best rock and best live band at the Diesel-U-Music awards; Ipswich soul star Nate James was nominated for two Mobo awards; Cambridge's The Broken Family Band have found critical acclaim for their second album *Welcome Home Loser and The Darkness*, a band so improbably anachronistic they could only have come from Lowestoft, have got the world waiting on the follow-up to 2003's Brit-winning *Permission To Land*.

"We are saturated with new music. You can't go anywhere without seeing good bands," says Kingsley Harris, curator of the East Anglian Musical Archive and joint-owner of Norwich's NR ONE records, home to local acts such as Cortez, My Visor and Fiel Garvie. "People are now trying new projects and people with small back rooms are attempting to put bands on."

This DIY ethos has given a welcome boost to

the local music scene. Typical of this attitude is Owen Turner, who manages to combine being in a band (Magoo - who are about to release their sixth album) with running the Sickroom studios outside of Norwich, in addition to having a hand in the monthly Wombat Wombat music nights at the Norwich Arts Centre.

"In Norwich there are gigs to go to every night. It can't help but spring up new bands," Turner says, praising local venues such as The Marquee, The Ferryboat and the Nelson, as well as such perennials as The Waterfront and the UEA, for supporting live music. "There are lots of shared musicians, too. You would be hard pushed to find someone that isn't in more than one band."

Out of this vibrant live scene have sprung several acts now making waves nationally, including Kaito and Bearsuit, as well as a handful of new labels, such as Happy Capitalist, Mummy Where's The Milkman and Howback Hum, all of which showcase the best in local talent and beyond. Even Wilde Club Records - home to Catherine Wheel in the early Nineties - is back, releasing a series of sampler EPs from local bands that have found favour with Radio One.

The Norwich, and indeed the entire East Anglian scene has also benefited from the helpful attitude of local university the UEA. As well as being host to the bigger touring bands (it has a standing capacity of 1,470), the university also supports local bands through its radio station,

Livewire, which plays demos and arranges competitions for new bands, as well as providing a steady stream of new, music-hungry students.

In neighbouring Cambridgeshire the situation is much the same. Naturally, the university town benefits from the influx of thousands of students every year and the touring bands this helps to attract but, as in Norwich, there is also a thriving grassroots scene based around the local pubs. "We have seen an explosion in the number of promoters," says Simon Baker, who promotes local gigs as Green Mind Promotions. "Every month there is someone starting their own night." While this enthusiasm has yet to translate into the creation of local labels, as has been the case in Norwich, Baker says that the quality of local bands has been transformed, citing the acoustic indie pop of Eske, The Resistance, who he describes as "My Bloody Valentine with dance loops" and The Shivers as some of the names to look out for.

Despite boasting the most high profile East Anglian band of recent times in the form of *The Darkness*, as well as a history of cutting edge drum & bass acts, from Photek to EZ Rollers, the live music scene in Suffolk is slightly more subdued than its neighbours. This is principally due to the lack of a local university. Nevertheless, BBC Suffolk music manager and presenter Stephen Foster, who plays half an hour of local music every Thursday on his drive time show, says the scene in Suffolk is

We have seen an explosion in the number of promoters. Every month there is someone starting their own night

Simon Baker,
Green Mind
Promotions

East Anglia
CD

ESCALATOR CD
TRACKLISTING
1. The Broken Family Band - It's All Over
2. The Urban Myth Club: I Feel It
3. The Shivers - Sleepy Eye Bye

4. RTC - Luther Bisset
5. The Rockets - This Electric
6. Wesley Clarke - Wat Can I Do
7. Neat People - Standing Next

8. Kerri B - Hotter Than The Sun
9. The Madelines - Trouble
10. Black Bikini Alpha - Swag
11. The Visions - Morrissey's Tongue

11 reasons to listen to this CD...

The Escalator CD, which accompanies *MW* this week, features 11 tracks from key up-and-coming acts from the east of England



1. Broken Family Band: It's All Over
Broken Family Band possess an effortless ability to pen joyful country-tinged pop songs that'll charm the pants off the listener on a first listen. Their third and latest album, *Balls*, showcases a broader indie-rock edge to their sound which should take their music to a far wider audience. Formed in Cambridge in 2001, they recently signed their publishing to Mute Songs.

2. The Urban Myth Club: I Feel It
Music Week first playlisted this track in July and it is great to be able to get it on the CD some months on. It's an interesting song that owes much of its appeal to a freshness and originality that sets it apart from the rest of the pack. The Urban Myth Club are a lo-fi collective of songwriters, vocalists and producers who occupy a similar stylistic space to Lemon Jelly and Zero 7 among others. The outfit has performed at Glastonbury and The Big Chill.

3. The Shivers: Sleepy Eye Bye
Sleepy Eye Bye is a mid-tempo, rollicking blues track that sits somewhere in the middle of an acoustic Led Zeppelin and Kings Of Leon. The Cambridge-born combo were part of the In The City showcases earlier this month where their balmy, noisy performances went down a treat. The band will perform with Broken Family Band on October 28 - a good opportunity to check out both bands at once.

4. RTC: Luther Bisset
Cambridge's much-loved punk metal band, RTC (formerly Right Turn Cycle) deliver a blistering, aural assault that shows plenty of promise. RTC formed a few years ago and their development seems to be reaching a peak with their new material. It is distorted, heavy, guitar-driven rock at the way.

5. The Rockets: This Electric
Currently in the studio with Wildhearts/The *Ga*Ga's producer Russ Russell, The Rockets

will this November see the release of debut four-track EP *This Electric* on indie label SonicBangl. The band play guitar-driven rock with appealing hooks and are a strong live act, recently supporting Dogs. Think Stereophonics with a tad more gusto, but they're from Cambridge, not Wales.

6. Wesley Clarke: Wat Can I Do
This 24-year-old has already enjoyed some success with the single I'll Be Glay which enjoyed six weeks inside the *Upfront* Top 20 earlier this year after hitting the *C-list* on Radio One. *Wat Can I Do* is a funky, tough-edged dance track that features a killer hook. They are set for a bright future judging by this track.

7. Neat People: Standing Next To Rose
Neat People pricked up A&R ears at In The City this year and rightly so. Their unique, feel-good rock songs deserve to be heard.

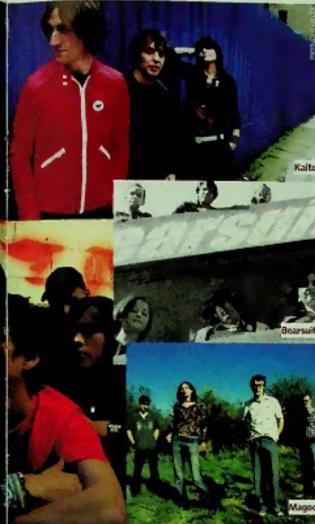
8. Kerri B: Hotter Than The Sun
Originally hailing from the north of England then relocating to a wing of a stately home in Norfolk, Kerri B, one-time Dario G front

woman, teams up with the Zombiefboy for this infectious dose of love-up pop.

9. The Madelines: Trouble
This is an edgy, emotion-charged rock song that possesses an urgency that is hard to ignore. A powerful vocal drives the heart of the song backed by an energetic bed of melodic guitars and solid percussion. Highly listenable, The Madelines are a band worth keeping a close eye on in 2006.

10. Black Bikini Alpha: Swag
Black Bikini Alpha deliver anxiety rock with a tough edge that owes much to the influence of early Nineties rock. A grungy guitar groove maintains the pace of the track while a raspy vocal offers a simple yet memorable verse-chorus structure.

11. The Visions: Morrissey's Tongue
One of the most aptly named songs on the CD, The Visions bear uncanny aural resemblances to the man they refer to in the song's title. Formed in 2002, the band count Mark Radcliffe, Steve Lamacz and John Kennedy among their supporters and are currently completing their debut album with producer Chris Brown.



ers pointers on what's out there

promise

as strong as he has ever known it. "The two music centres of Suffolk are Ipswich and Bury St Edmunds. Bury St Edmunds has a very strong scene, with The Volts, Miss Black America and The Visions, who all did Peel sessions," he says. "There is a strong pub circuit in Ipswich. Fuzz Face are probably the most promising band locally." Other Suffolk bands attracting interest, including Lowestoft's CTRU27, who record for NR ONE and The Shadow Project, who lead a strong Felixstowe scene. But if there is one name that undoubtedly towers over the music scene of Suffolk and indeed of East Anglia in general, it is late Suffolk resident John Peel. "John Peel gave a lot of Suffolk bands some much deserved airplay on Radio One," Foster says. "Because he pushed young bands that has encouraged more to get together. He had an enormous contribution to the Suffolk music scene."

And while Peel's death, combined with the inevitable big city bias of the music industry and media, may make it difficult for those East Anglian artists to translate local success onto a national level, there is no doubting that the talent - and the ambition - are there, as Kingsley Harris explains. "That was the whole idea of the label. We are not getting heard nationally. I want people in Scotland to know about bands in Norfolk. And if they won't come to us, we will come to them."

Escalator Music: helping bands move up to the next level

Escalator is a pioneering initiative developed and funded by Arts Council England. Each It is aimed at finding, supporting and investing in the best artists still working in the fields of literature, visual and performing arts across the east of England. Delivered by a group of music industry professionals, Escalator Music helps to bridge the gap between struggling musician and career musician. It provides professional advice and support to help artists' careers flourish. Escalator Music is managed by the Junction Cambridge where the team actively A&R, mentor and

publicise artists who live and work in Norfolk, Suffolk, Cambridgeshire, Bedfordshire, Hertfordshire and Essex. Escalator artists are also given funding advice and many of the 20 artists currently supported by Escalator Music have received lottery grants to help with essential development items such as studio time with producers, PR, duplication or touring support. Richard Brown from the Junction explained how the Escalator scheme is helping emerging talent to flourish: "We have always been keen to ensure

that Escalator Music is a very practical programme. By introducing developing musicians to experienced mentors at an early stage in their careers, we hope that they can avoid many of the pitfalls that new artists face. The funding comes in handy too, as it helps them through that initial phase where songs need to be recorded and the band's profile needs to be raised, but without money it is almost impossible to do this effectively." John Davidson, head of performing arts at Arts Council East is delighted that Escalator is working so well: "Escalator's

success lies in the industry professionals who co-ordinate and deliver the programmes. This ensures that the advice and support that the artists receive has up-to-the-minute relevance in the marketplace. For us, one of the most satisfying aspects of Escalator is that we are able to offer emerging artists opportunities to develop that are currently not available elsewhere. By helping artists to achieve their full potential, improve their skills and raise their profile, we are also highlighting the best of England as a hot house for new and exciting talent."

Classic says relax with new album

by Andrew Stewart

Classic FM's strategic development of existing and new audiences is likely to benefit from last month's release of *Relaxing Classic FM*, the latest in a series of recordings carefully targeted at the commercial radio station's key listener groups. The latest title follows the Easter release of *Classic FM Music for Babies*, a classical chart topper that continues to do good business.

Relaxing Classic FM, which runs to four discs, reflects the broad repertoire mix of network strands such as John Brunning's *Smooth Classics At Seven*, Nick Bailey's *Relaxing Classics At Two* and Jamie Crichton's *Easier Breakfast*. The popularity of Brunning's show has already prompted the release of *Smooth Classics For Rough Days*, while recent Rajar figures for Classic's "relaxing" music shows point to an upward trend in audience interest.

According to station manager Darren Herley, *Relaxing Classic FM* "is at the very heart of Classic FM's listener proposition". In addition to carrying licensed content, the set also includes new material



Relaxing Classic FM: carefully targeted

recorded by the station's partner orchestras, the Philharmonia and the Royal Liverpool Philharmonic. Works by Classic FM composer-in-residence Joby Talbot, Morten Lauriden and Scottish-born composer Stuart Mitchell are included in the repertoire selection, which was informed by listener requests and data gathered during Classic's annual Hall of Fame poll.

Classic is clearly determined to compete in the big Q&A retail battle, backing *Relaxing Classic FM* with prime-time ads on ITV and Classic FM TV, a heavy-weight package of national and magazine press ads and a viral marketing campaign. The album, distributed in the UK by Sony BMG, will also receive maximum exposure through ads on Classic itself and on the station's website.

Naïve unveils strong line-up

French independent label Naïve made a virtue of its classical wars with a presentation at the Institution of Civil Engineers on October 4, underlining the quality of its recent output and pointing to a new archive initiative with Andante.com and IMG Artists.

Naïve's catalogue, although founded on the acquisition of the Auidis and Opus 111 labels, continues to grow thanks to artists such as Rinaldo Alessandrini and his Concerto Italiano, soprano Sandrine Fiau, violinist Laurent Kocora and the chamber choir Accento. The October release of Bach's *Brandenburg Concertos*, performed by Alessandrini and Concerto Italiano, was marked out as disc of the week by BBC Radio Three's CD Review at the end of September. Naïve's plans for its Vivaldi Edition include the January 2006 release of the Venetian composer's opera *Tito Manlio* in its first complete recording.

The first batch of *Andante/IMG* issues on Naïve rolls out this month with the appearance of four double Digipaks, crowned by a 1954 Vienna Carmen under Herbert von Karajan.

Gal

Complete Works For Solo Piano.

McCawley (Avie AV2064 (3CD))



Certain classical projects defy compressed description in a few sentences, such as their

back-story. Leon McCawley's three-disc set of Hans Gál's complete piano music stands prominent among them, not least thanks to the perspective it offers on an unduly neglected composer's musical development from his student days in early 20th-century Vienna, through his direct experiences of anti-Semitism at the hands of the Nazis, to the 24 fugues he wrote as a 90th birthday present to himself in 1980. Produced by the composer's grandson and admirably presented by Avie, this release appeals to collectors drawn to high-quality rarities.

Chopin-Godowsky Etudes Berzovsky (Warner Classics 256462258-2)



Chopin's fiendishly difficult Etudes or studies for piano sound like child's play

beside Leopold Godowsky's

ornate transcriptions of the same. Russian pianist Boris Berzovsky is one of the few pianists around prepared to risk the potential carnage of performing the Chopin-Godowsky Etudes in public. In this live concert, recorded by Warner Classics at Snape Maltings earlier this year, the mighty Boris warms up with the original Chopin before launching into its Godowskian recomposition. The audacious, profoundly musical results underline Berzovsky's status among today's most potent keyboard wizards.

Hanson Bold Island Suite: Symphony No.2; Suite From Merry Mount. Cincinnati Pops Orchestra/Kunzel (Telarc SACD-60649 (SACD))



Howard Hanson's Second Symphony was commissioned in 1930 by Serge Koussevitzky, taken up by Arturo Toscanini and famously recorded by the Pulitzer Prize-winning composer himself. This disc, issued by Telarc to mark the 40th anniversary of Erich Kunzel's association with the Cincinnati Pops Orchestra, captures the work's tuneful, big-hearted spirit.

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ALBUM OF THE WEEK
Vaughan Williams

Willow-Wood; The Sons Of Light etc. Williams; RLPO & Chorus/Lloyd-Jones

Naxos 8.557798
Gramophone's label of the year Naxos, with the help of the Ralph Vaughan Williams Society, has pulled off a smart deal in securing the world premiere recording of *Willow-Wood*, a cantata for baritone, women's voices and orchestra. Roderick Williams (pictured), the Royal Liverpool Philharmonic and David Lloyd-Jones create an evocative, highly charged impression of RVW's setting of Dante Gabriel Rossetti's enigmatic poetry.

It also presents the world premiere recording of the *Bold Island Suite*, written for the Cleveland Orchestra in 1961.

Rubinstein/Scharwenka
Piano Concerto No.4; *Piano Concerto No.1*. BBC Scottish SO/Stern (Hyperion GDA67508)



Hyperion's monumental Romantic Piano Concerto series more than lives up to billing

with the release of its 38th volume, a gilt-edged showcase for the formidable technique and musicianship of Canadian pianist Marc-André Hamelin. Anton Rubinstein's Fourth Concerto can hold its own against Tchaikovsky's infinitely better known First and, on the strength of this recording, deserves to regain a place in the classical repertoire. There is musical swagger, pathos, poetry and heroism in both of the works coupled on this album.

Various
Love Blows As The Wind Blows: English And American Songs, Including Dover Beach, Songs Before Sleep, Tit For Tat, etc. Lemalu, Martinu; Belcea Quartet (EMI Classics 5 58050 2)

New Zealand-born Samoan Jonathan Lemalu confirms why he is one of the most exciting young singers around in this sparky anthology



of 20th Century English and American themes. He is at his compelling best in a trio of Richard Rodney Bennett's *Songs Before Sleep* and Butterworth's cycle *Love Blows As The Wind Blows*, eloquently moulding phrases and colouring words with a maturity well beyond his years.

Waters
Ca Ira. Terfel, Groves, Huang; London Voices; Orchestra/Wentworth (Sony BMG Masterworks SZH 60867)



For all its surround-sound effects and sonic imagery, *Ca Ira* takes time to catch the ear. The three-act work also never quite decides whether it is opera or a West End show. Bryn Terfel's sheer vocal presence grabs the attention, however, and helps give life to former Pink Floyd bassist Roger Waters' simple score. The narrative tale of the French Revolution shows up the composer's weaknesses and strengths, the latter reserved for unfussy set-pieces. Waters fans will recognise the broad, anthemic style of his writing and be drawn to the bonus DVD documentary.

Portman
Oliver Twist OST. City of Prague Philharmonic/Sneli (Sony BMG SK96506)



The OST for Roman Polanski's *Oliver Twist* falls short of Arnold Bax's score for David

Lean's 1948 screening of the novel, but certainly carries the emotional sensitivity and folk-like openness of Oscar winner Rachel Portman's best work. Given the critical reaction to the movie, Sony BMG could have a big seller on its hands here.

Various
Mozart - The Supreme Decorator: Montague, Futral, Cullagh; Hanover Band/Mackerras (Opera Rara ORR22)



Opera Rara's title explores Mozart's insights into the singers at his disposal and his little-known efforts to intensify their expressive gifts. Arias by JC Bach and Mozart himself receive the full range of vocal ornaments and graces required to show off a singer's taste and individuality, beautifully sung and played under Sir Charles Mackerras.

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As the download market booms, chart rules barring digital-only singles should be revisited

It's time for a chart rule review

EDITORIAL
PAUL WILLIAMS



Nobody can dispute the impact downloads have had this year on reviving – and arguably even saving – the singles market, but until recently they largely served to boost the overall sector's size rather than having too much influence on the Top 40.

But analysis outlined in this week's issue shows that, increasingly, 50% or more of some hits' weekly singles sales are coming from digital music retailers. This is a far cry from only six months ago when, at the time of the combined chart's launch, typically 80-90% of sales at the top end of the chart were still being achieved within the physical market.

Despite ever-shrinking volumes, the physical singles business remains hugely important, with both Arctic Monkeys and McFly a week ago securing top three debuts largely via the high street. But, overall, it is digital which is increasingly dictating the shape of the chart, allowing the likes of Kanye West's *Gold Digger* and Daniel Powter's *Bad Day* to recently enjoy extended Top 10 runs while lower down keeping the likes of KT Tunstall's *Suddenly I See* alive long after its physical impact has been extinguished.

But, despite this growing trend, digital's influence on the combined chart is being artificially held back

by a rule introduced at the countdown's birth, dictating that, unless a release comes with at least one physical format, any digital sales it achieves will automatically be ignored.

At the outset of the chart, the rule was an understandable concession to the high street retailer still keen to support the physical single, but wanting to avoid awkward gaps in their chart racks, which would be caused by having digital-only chart entries. But six months in and the market has moved on. For a start, the same retailers pushing for the rule now have significant digital presences of their own.

In the past couple of months tracks by Kate Bush, Franz Ferdinand and Will Young have been denied early chart places because of the rule, despite having sold enough units on digital to otherwise have qualified, so denying them the promotional exposure of being in the chart and effectively disenfranchising those music buyers that made those sales in the first place. With digital sales increasing their penetration of the Top 40 all the time, a regular re-examination of this rule should be undertaken to ensure the countdown keeps pace with changing times and remains relevant to the music fans buying into it each week.

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Online distribution prompts need for rights protection

VIEWPOINT
ROZ GROOME



I noticed something about the responses to my appointment to the BPI's general counsel role last week. Amid the congratulations, there was another message – "Are you sure you want this job? It's the toughest in the music industry."

There is an unprecedented array of legal issues for the BPI to deal with right now, but in many ways it is business as usual.

The shift to delivering music in the digital environment means tensions between sectors are inevitable.

The BPI's Copyright Tribunal reference of the MCPS-PRS online

The really tough job is knowing when to choose our battles

scheme is not a threatening event, as it is often portrayed. The history books reveal that it is a step we are often forced to take whenever a new format is developed and the publishing sector sees an opportunity to increase its rates.

I look forward to a time when all of us in this business can all prosper from making sound recordings available online. To this end, I trust and hope that the Alliance will see the sense in stepping back from its demand for dou-

bled royalty payments.

Our litigation campaign against major uploaders of copyright music on peer-to-peer networks has been portrayed by some as gratuitously draconian, even vindictive. It is not. It is similar to our anti-piracy work in the physical world. We simply have to deter people from wantonly taking music for free.

It is inevitable that some people will try to take advantage of this period of transition to pursue their own agendas. The work of academics like Laurence Lessig and the so-called Creative Commons movement falls into this category. It is also inevitable that some of our own will flirt with ideas like this.

I say do not be tempted down that path. The advent of new distribution mechanisms does not provide an argument against copyright – it proves even more the need for a strong copyright regime. The really tough job is in a period of dramatic change is knowing when to choose our battles. If we choose wisely we will ensure the protection of the rights on which our industry is founded and in so doing ensure that business flourishes to the benefit of all.

Roz Groome is the BPI's new general counsel.

What do you make of RI's new head of music?

The big question

What do you make of the appointment of George Ergatoulis as the new head of music at Radio One and what do you hope he will bring to the role?

Phil Penman, HMV

"Ergatoulis clearly has a depth of experience across a range of programming spanning pop to urban and dance, while he's also worked on important shows, such as *Jo Whaley*. This makes him well placed to ensure that Radio One keeps working to a broad public service remit, which reflects our nation's rich musical diversity and ground-breaking innovation."

Ruth Barlow, *Beggars Group*

"George was an obvious choice for the job having already proved himself a successful head of music at *1Xtra*. While the pressure of the new role will undoubtedly be greater, his active and broad knowledge across new genres and understanding of the current music scene, coupled with his frank and open-minded manner, should be an advantage to both Radio One and the music industry in breaking new artists."

Keith Pringle, *95.8 Capital FM*

"He's got a fantastic reputation and he's regarded as a real music expert, so I think it's a good appointment for

them. If their music strategy is solid then I don't think their output is likely to veer off in any single direction, so I don't think we're about to witness any hugely dramatic changes on that front."

Steve Marton, *Virgin Records*

"I think it was a tough choice because there seemed to be a number of people currently inside Radio One who were all potentially in the running. George, however, is an excellent choice as he spent a number of years already with the station. Thank God they didn't give it to any of the pluggers that applied! It would have been chaos."

Dylan White, *Anglo Plugging*

"The great thing about Radio One is that it's broad, it's not niche. You can hear great pop, great bands, great urban all in one place.

What the BBC website can do is phenomenal, the letter-open feature is great. It's infatigable. George understands all that."

Henri Youall, *British Music Rights*

"I think George Ergatoulis' appointment is a positive move for Radio One and the music industry as a whole. George has a real understanding of the impact that new technologies are having on the industry and the music-making process itself. Hopefully this means that new music can be discovered and distributed via many different platforms, which can only be good news for music creators."

Lauren Laverne, who steps into Xfm's breakfast slot today (Monday), talks about her plans for the show, the playlist and which DJ has inspired her the most

Crib Sheet

What will you bring to the Xfm breakfast show?

Obviously it will be great music, which is what Xfm is all about. I am quite different from the rest of breakfast show DJs – although hopefully I will be just as funny. I am hoping I will be a bit more mellow, rather than waking people up to tell them that their parents are dead as a joke. I want to be a young sexy Wogan – but a girl.

A lot has been made of the fact that you will be the only female DJ fronting a music breakfast show in London. Is that important?

They have only just equalised female DJs you know, so it's an experiment to that effect.

What acts will you be playing on the show? Will you have much of a free choice?

We have playlists, but our playlist is great. And obviously I will have an input into the music that we play. It will be a lot of big, fat Xfm hits. For example, I think I will be the only breakfast DJ playing Arcade Fire. There will be Xfm favourites, such as Franz Ferdinand, the Arctic Monkeys – the best of new music that you can expect. I don't want to change it too much – Xfm is a part of people's day. The breakfast show is a very competitive market and you will be up against former Xfm breakfast show presenter **Christian O'Connell**. Does that worry you?

I don't see it as a competition. I just want to do the best I can. I spoke to Christian on the Monday that I got the job and he said that when he was asked who should get the job he said me, anyone else the listeners would tear apart, which increased the



Laverne wants to be a young, sexy Wogan

pressure. He feels that I can do it and he knows better than anyone. I'm not interested in getting into a big slanging match. I was raised by hippies, so I don't get competitive. **Although you have been on the radio for a few years now, you first came onto our radar as lead singer of Kenickie. Is it a strange experience to be on the other side of the business?** I have had a very different experience from other people – I have done some of the things that I am talking to people about. It gives you a good perspective.

Xfm is also applying for an analogue licence in your native North East. Why do you think the station deserves to win out? Our region is producing some of the best new music in the country at the

moment and we should have a station to reflect that – not just a load of stinky happy house. More than anything, though, north-eastern people know how to have fun. That, plus a passion for brilliant music, is what Xfm is all about. There will also be free stottie cakes for listeners. I may have just made that last bit up, though.

You have done a lot of radio and TV, including CD:UK at the moment. Which do you prefer?

I love doing both TV and radio. I love doing Xfm all week, it's such a different experience. Just because you love the new Ladytron album, it doesn't mean you can't read *Neat*. Your rise through the ranks of radio has been fairly stratospheric. **What is it that listeners like about you?**

My biggest learning curve was to not try to teach people about music. Maybe people like that. I enjoy doing the show – I enjoy it with them. It's about enjoying music together. **Who were your big influences in radio when you were growing up?** I always listened to John Peel and I really liked The Evening Session with Steve Lamacq and Jo Whalley on Radio One. Also Darny Baker on Radio One on Saturday mornings.

Most breakfast DJs tend to stay as breakfast DJs for many years. Will you do the same?

I don't really see things like that. There are lots of things I could be happy doing. I like to see myself doing radio when I'm 50. There is something nice about doing a talk radio show for truckers at 50. Lauren Laverne came to prominence with Sunderland four-piece Kenickie and is now a television presenter and DJ. She takes over from Christian O'Connell as the presenter of the Xfm breakfast show today (Monday).

DOOLEY'S DIARY



Awards, bashes and minor affairs

Remember where you heard it:

It was a busy week for British Academy of Composers & Songwriters stalwart **Guy Fletcher**, who last Wednesday lunchtime hosted the **Academy's Gold Badge Awards** at the Savoy, then **two days later** was at the Palace picking up his **GBE**. Among those collecting Gold Badges, **Tony Christie** grabbed the chance at the event to reveal just what had really inspired his son to help the old man back on the comeback trail this year. "He found out his name was in the will, so he set about to work me to death," he helpfully told the gathering. Meanwhile, songwriter **Gary Osborne** also got in on the father-and-son double-act, taking his mobile on-stage with him and calling his dad in Australia as he received a Gold Badge on behalf of **Tony Osborne**, whose extensive musical-directing CV includes **Judy Garland** and **Shirley Bassey**. Dooley is curious to know what **Chris Evans** makes of Xfm's decision to have new breakfast show presenter **Lauren Laverne** presenting Mondays to Thursdays only. Evans made the same request during his Radio One days and was told where to go... Dooley visited Finland last week and was surprised to see the **MPW's** Australian representative **Alistair Cranney** on primetime Finnish TV talking about the break-up of local group

Nightwish Cranney had heard of the group for the first time the night before when a concerned local questioned him about rumours of their demise... On the signing front, hotly tipped LA four-piece **Orson** completed a deal with **Universal Music Publishing** last week. The group look set to follow in the footsteps of the Killers and the Scissor Sisters before them, breaking the UK before the US... This year's **Christmas number one** could well be a tussle between two fictional (we think) characters performing Christmas classics. The **Crazy Frog** is trying his hand at Jingle Bells and **Santa Claus himself** is throwing his weight behind (in *This Way To*) **Amarillo** (Santa's Grotto)... Anyone looking to crack the US market should consider some words of advice recalled by **Stiff Records'** **Dave Robinson** at a **MusicTank** event last week. Following a minor affair in the **Blockheads'** dressing room, after which **Clive Davis** (Arista cancelled its relationship with Stiff, Robinson was told by one Arista representative, "Let me tell you how it works in the USA. First we fuck you. Then, if you survive and grow, you get to come back and fuck us in return"... Those struggling with the pronunciation of the surname of **Radio One's** new head of music **George Ergatoufas** may like to know that in his early days at the BBC George was nicknamed

"**Eng & Two Chips**". Just three of the 12 acts performing at this Thursday's **MTV Europe Awards** are UK-signed and they're all from **EMI**: **Colin Hanks**, **gorillaz** and **Robbie Williams**... Who says good things never happen to nice people? **Domino** founder **Laurence Bell** had quite a weekend last week celebrating his 40th birthday and the number one success of the **Arctic Monkeys**. Talking of which, London's **SW18** is now billing itself as "**Home of the hits**" after the postcode's **Domino** and **XL** between them supplied last week's number one single and album...



What with the recent **Happy Days**-aping car advert and the rockabilly feel to the new **Girls Aloud** single, it feels like there is a **Fifties** revival in the air. One man who might enjoy this is **retiring** **HMV** **COO** **Brian McLaughlin** (right), who was presented with an authentic **Fifties** **AMJ** jukebox as a leaving gift at the recent **HMV** **Christmas Conference Gala Dinner** by **HMV** managing director **Steve Knott** (left) on behalf of **HMV** **UK** and **Ireland**. **McLaughlin** and his wife **Sue** were guests of honour on the night, which included filmed tributes and speeches, as well as a performance from the **not-forty-Fifties-at-all** **Kubb**.



As her publicist, you would assume of all people he would have at least a few nice words to say about his client **Sharon Osbourne** (pictured, right). But when it was decided to put her mug on the back of more than 100 buses in the West End to advertise her autobiography, **Sharon Osbourne Extreme**, **Gary Farrow** (left) just could not resist telling her, "It's official. You have a face like the back of a bus." Still, the **X-Factor** judge is not complaining as the book is firmly established among the best sellers. Meanwhile, it is understood **Gary Farrow** is now working on a book of his own. With good luck, he should have it all coloured in by early in the new year.

A chateau on the outskirts of Paris was the location for a glitzy launch for **Eya's** new album last Thursday. More than 200 international guests descended on the location which was once home to the banker of **Louis XIV** (as in the French ruler – the hard rocking **Warner**-signed **Sau Digo** act of the same name aren't that rich, yet). Pictured (l-r) are **John Reid**, **WMI** executive VP of marketing, **Paul-René Albertini**, **WMI** chairman/**CEO**, **Nicky Ryan**, manager, **Eya**, **Nick Phillips**, **Warner Music UK** chairman, **Roma Ryan** from the management team, **Gero Caccia**, **WMI** executive VP and **Diarmuid Quinn**, **Warner Bros** executive VP of marketing.



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MUSICWEEK

Club Charts 05.11.05

The Upfront Club Top 40

Position	Artist	Track	Label
1	CHANEL MY LIFE	CHANEL MY LIFE	Atlantic
2	HERD & FITZ FEAT. ABIGAIL BALEY	JUST CAN'T GET ENOUGH	Atlantic
3	LIAM ROOPE	IT'S YOUR TIME	Atlantic
4	MADONNA	WALK AWAY WITH ME	Sony
5	MADONNA	HUNG UP	Warner Bros.
6	GEORGE FORBES FEAT. LOUIS ARMSTRONG	LOUIS ARMSTRONG	Capitol
7	DE'JA VU	DE'JA VU	Capitol
8	EURYTHMICS	THE GYPSY HEART	Capitol
9	COUBAIN WE	INTRODUCE THIS PROGRAMME	Capitol
10	STARLET DUS	STARLET DUS	Capitol
11	DAVE MCCULLEN	BLITCH	Capitol
12	PARIS AIDEE FEAT. ROBIN O'NEILL	WANT YOU	Capitol
13	PARIS AIDEE FEAT. ANOEL SAGRAMENTO	PARIS AIDEE	Capitol
14	HOUSE HEADZ	STELLA	Capitol
15	HAPPY MONDAYS	PLAYGROUND SUPERSTAR	Capitol
16	SUMMER SON	SUMMER SON	Capitol
17	DH1	LISTEN TO YOUR HEART	Capitol
18	GOLDFRAPP	NUMBER 1	Capitol
19	ASAP	ASAP	Capitol
20	ROYKSOPP	WHAT ELSE IS THERE? THE EMPEROR MACHINE	Capitol
21	ANDREA T. MENDOZA	CANT TAKE IT	Atlantic
22	CREAM VS. THE HOXTONS	SUNSHINE OF YOUR LOVE	Atlantic
23	TINA COUSINS	WONDERFUL LIFE	Atlantic
24	BANANAFOOL	LOOK ON THE FLOOR (HYPNOTIC TAVO)	Atlantic
25	BRAND NEW	ROCKET (A NATURAL GAMBLE)	Atlantic
26	D.O.M.S.	FEAT. TECHNOLOGIC PLUMP UP THE JAM	Atlantic
27	LEE S. FEAT. DANIELLE	OPEN YOUR HEART	Atlantic
28	BLONDE VS. THE DOORS	RAP TUBE RIDERS	Atlantic
29	SOULSHAKER	FEAT. LORRAINE BROWN	Atlantic
30	HOUND DOGS	I LIKE GIRLS	Atlantic
31	SUN ENDS OF THE EARTH	SUN ENDS OF THE EARTH	Atlantic
32	SUNKISSED UNITED	LOVE CHANGES EVERYTHING	Atlantic
33	TOM MANDOLINI	FEAT. MOEL MACKAY	Atlantic
34	DAWNIT MINOQUE & THE SOUL SEEKERS	PERFECTION	Atlantic
35	GENTS OF ENTITLEMENT	WHO DO YOU LOVE	Atlantic
36	MEDICAB DANCE	MEDICAB DANCE	Atlantic
37	ACCESS 3	PROMISED LAND	Atlantic
38	OLAV BASSOSKI	FEAT. MICHIE ONE	Atlantic
39	BOB SINCLAIR	FEAT. GARY FINE	Atlantic
40	EIGHT SUPERNATURAL	EIGHT SUPERNATURAL	Atlantic

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	TODD TERAVANTINA	WASQUINDA BROWN	Atlantic
2	BAND SIXTEEN	DIRTS OF HARDWARE	Atlantic
3	SUNNY SIAZ	TRUST IN ME	Atlantic
4	HILARY HART	WANT ME	Atlantic
5	CLARE	ALONE	Atlantic

ALBUMS

Clubs embrace Madonna

By Alan Jones
In the world of perfume, number five is the one that matters when it comes to Madonna. Not just because she's the fifth best-selling artist in the world, but because she's the fifth best-selling artist in the world. And she's exactly where *Madonna's* single *Hung Up* sits on the Upfront Club Chart this week.

Jumping 71 on the chart, which it leads by an unusually large 20% margin, *Madonna* has probably had more impact on the dancefloor than any other artist and her upcoming single *Hung Up* continues that tradition by debuting at number four on the Upfront Club Chart. It's five months since there has even been a debut inside the Top 10, by 54 feet. Only *Miracle* exploded onto the chart at number two. *Hung Up* enters at even higher debut on the Commercial Pop Chart. Where it finishes at number three – but it's only three weeks since *Soulshaker's* hypnotic *Erotic Games* made an identical stratospheric start.

Both records finishing ahead of *Madonna* on the Commercial Pop Chart are on the All Around The World label, with *Herd & Fitz's* *Just Can't Get Enough* climbing 3-2 (as it also does on the Upfront Chart), while *Tina Cousins* jumps 7-1 with her forthcoming reissue of *Wonderful Life*, a big hit for Back in 1987.

While there are 19 new entries to our two other charts, there's only one on the Urban Chart – 50 Cents' *Window Shopper*, which debuts at number 12. *Fiddy* has already spent 21 weeks at the chart apex this year, enjoying lengthy residencies with *Candy Shop*, *DiscO Inferno*, *Just A Little Bit* and most recently *Qunta Control*, which slips 710 this week, and seems likely to be overtaken by *Window Shopper* a week hence. At the top of the chart, *Lil Kim* extends her lead with *Lighters Up*, while *Kanye West's* *Gold Digger* edges back up from three to two.



Upfront: *Madonna's* *Hung Up* debuts

Madonna: Back on top

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	50 CENTS	WINDOW SHOPPER	Atlantic
2	HERD & FITZ FEAT. ABIGAIL BALEY	JUST CAN'T GET ENOUGH	Atlantic
3	TINA COUSINS	WONDERFUL LIFE	Atlantic
4	MADONNA	HUNG UP	Atlantic
5	PARIS AIDEE FEAT. ROBIN O'NEILL	WANT YOU	Atlantic

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 05.11.05

SINGLES

1	WESTLIFE YOU RAISE ME UP	Capitol
2	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR (remix)	Island
3	SUGABABES PUSH THE BUTTON	EMI
4	KATE BUSH KING OF THE MOUNTAIN	Capitol
5	ROBBIE WILLIAMS TRIPPING	AM
6	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	Appal
7	HILARY DUFF WAKE UP	Jan
8	BACKSTREET BOYS JUST WANT YOU TO KNOW	Island
9	MCFLY I WANNA HOLD YOU	Re-Archie
10	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Longplay
11	FRIDAY HILL BABY GOODBYE	Musical
12	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION	Warner Brothers
13	DANIEL POWTER BAD DAY	EMI Virgin/Uniqae
14	LIBERTY X SONG 4 LOVERS	sygnitic
15	SEAN PAUL WE BE BURNIN'	Def Jam
16	MARIAH CAREY GET YOUR NUMBER/SHAKE IT OFF	Warp
17	MAXIMO PARK APPLY SOME PRESSURE	Isola
18	KELLY CLARKSON BEHIND THESE HAZEL EYES	Interscope
19	WILL SMITH PARTY STARTER	Prefecture
20	GORILLAZ DARE	Parlophone
21	MIYLO VON MIYAMI SOUND MACHINE DOCTOR PRESSURE	Benelux
22	DONIS FEAT. TECHNOLOGIC DRIVING THE JAM	Capitol

ALBUMS

1	ROBBIE WILLIAMS INTENSIVE CARE	Capitol
2	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	XL
3	SUGABABES TALLER IN MORE WAYS	Island
4	KATIE MELUA PIECE BY PIECE	Dracula
5	JAMES BLUNT BACK TO BEDLAM	A&R
6	DESTINY'S CHILD NO.1'S	Columbia
7	KELLY CLARKSON BREAKAWAY	RCA
8	MARIAH CAREY GREATEST HITS	Columbia
9	SUPERTRAMP RETROSPECTACLE	AM
10	SIMPLY RED SIMPLIFIED	Sire/Interscope
11	DAVID GRAY LIFE IN SLOW MOTION	Arista
12	KAISER CHIEFS EMPLOYMENT	B Uniqae/Physic
13	KT TUNSTALL EYE TO THE TELESCOPE	Revelos
14	MICHAEL BALL MUSIC	Universal TV
15	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Domino
16	COLDPLAY X&Y	Parlophone
17	BARBRA STREISAND GUILTY TOO	Columbia
18	MICHAEL BOLTON THE VERY BEST OF	Columbia
19	GORILLAZ DEMON DAYS	Parlophone
20	DEPECHE MODE PLAYING THE ANGEL	Ata
21	FATHEADS FOREVER FATHEADS - THE GREATEST HITS	Duffy
22	ROBBIE WILLIAMS THE REAL ROBBIE WILLIAMS	Capitol



PRE-RELEASE AIRPLAY TOP 20	Artist	Track	Genre
1	MADONNA	WALK AWAY	Pop
2	PRINCE & THE NEW POWER GENERATION	THE LOVE U GOT	R&B
3	JAY-Z	THE BLACK ALBUM	R&B
4	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
5	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
6	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
7	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
8	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
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18	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
19	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
20	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B

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2. **THE NOTORIOUS B.I.C.C.** - THE TRUTH
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20. **THE NOTORIOUS B.I.C.C.** - THE TRUTH

URBAN TOP 30

1. **THE NOTORIOUS B.I.C.C.** - THE TRUTH
2. **THE NOTORIOUS B.I.C.C.** - THE TRUTH
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Rank	Artist	Track	Genre
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2	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
3	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
4	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
5	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
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29	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B
30	THE NOTORIOUS B.I.C.C.	THE TRUTH	R&B



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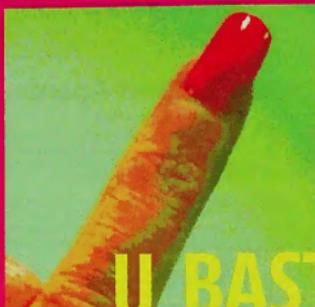
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Datafile

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Week 44

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

FAST CHART

SINGLES

NUMBER ONE
WESTLIFE YOU RAISE ME UP S/BMG
"Raising up" singles sales to their highest level - 1,025,317 - for four weeks. Westlife's latest hit increases their overall tally to just shy of 5m since their 1999 debut *Swear It Again*.

ALBUMS

NUMBER ONE
ROBBIE WILLIAMS INTENSIVE CARE
Chrysalis
Carving itself a commanding 15.9% share of the artist album market, Robbie Williams' latest sold 5.79 times as many copies as nearest challengers The Prodigy's hits set, and more copies than the rest of the Top 10 added together.

COMPILATIONS

NUMBER ONE
POP PARTY 3 Sony BMG/UMTV
While Robbie Williams helped artist album sales to increase 18% week-on-week, the compilation sector expanded 15%. Pop Party 3 sold 379,914 copies last week and can be expected to sell many more, as both previous releases in the series have topped 800,000 sales.

AIRPLAY

NUMBER ONE
ROBBIE WILLIAMS TRIPPING Chrysalis
He couldn't dethrone them on the sales chart but Robbie Williams' tripping finally edges past the Sugababes on the airplay chart after their two-week reign. Tripping's most important supporters are Radio One (2st plays) and Radio Two (16st), which together provide 52.84% of its audience - more than the songs remaining 2,125 logged plays combined.

THE SCHEDULE

ALBUMS

THIS WEEK
Audio Bullys Generation (Virgin), John Leman Working Class Hero (Parlophone), Santana All That I Am (Sony BMG), Blink 182 Greatest Hits (Island), The Paddingtons First Comes First (Polytone), Rod Stewart Songbook #4 (Sony BMG), Testicles For Screening Purposes Only (Domino)

NOVEMBER 7
Texas Red Book (Mercury), Anastacia Pieces Of A Dream (Sony BMG), Kate Bush Aerial (EMI), Eurythmics Ultimate Collection (Sony BMG), II Divo (Arts & Crafts), Bob Marley Singles Collection (Island), Beastie Boys Solid Gold Hits (Parlophone)

NOVEMBER 14
Babysambles Down In Allusion (Rough Trade), Green Day Bullet In A Bubble

The Market

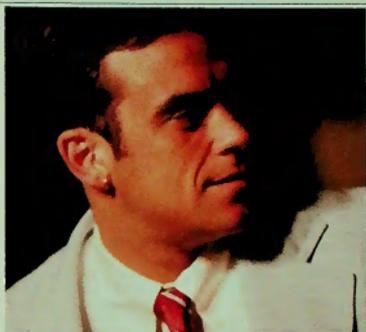
Robbie leads massive sales surge

by Alan Jones
The heavy hitters are back, with Westlife taking the singles crown and Robbie Williams topping the album chart with sales figures the like of which we haven't seen since June.

Westlife's recording of You Raise Me Up takes the singles title with sales of 97,288, marking a 21-week high, last exceeded by Crazy Frog's Axel F on June 11.

Meanwhile, Robbie Williams registers the highest one-week sale of his career with his eighth solo album Intensive Care dashing to 573,832 sales - the biggest tally since Coldplay's X&Y opened its account 20 weeks ago.

You Raise Me Up scored the highest weekly sale of any Westlife single for four years, and is the fourth version of the song - composed by Norway's Rolf Lovland, with lyrics by Irishman Brendan Graham - to make the Top 200 in less than four years. Lovland's own group Secret Garden, former Eurovision winner, reached number 103 with their original recording of the song in April 2002, and it was subsequently a number 22 hit for Daniel O'Donnell (December 2003), and reached number 91 for another Irishman, Brian Kennedy, the same month.



Robbie: scores highest one-week sale of his career with Intensive Care

Despite the fact You Raise Me Up is Westlife's 13th number one single, and Intensive Care is Robbie Williams' 10th number one album, it is the first time they have ruled the two charts simultaneously.

Intensive Care's sales last week were the fourth highest thus far in the 21st century. Of 304 weeks to have elapsed this century, only 11 have brought individual albums sales in excess of 300,000.

The full roll of honour: Coldplay's X&Y (464,471, June 18 2005), The Beatles' 1 (422,042, December 30 2000), Dido's Life For Rent (400,351, October 11 2003), Robbie Williams' Intensive Care (373,832, November 5 2005), Robbie Williams' Swing When You're

Winning (365,208, December 29 2001), Robbie Williams' Greatest Hits (320,081, 30 October 2004), The Beatles' 1 (319,126, November 25 2000), Robbie Williams' Sing When You're Winning (318,596, 9 September 2000), Oasis' Standing On The Shoulders Of Giants (311,265, March 11 2000), Robbie Williams' Escapology (310,237, December 28 2002), Hear'Say's PopStars (306,631, April 7 2001).

Finally, while Williams' arrival at the summit this week extends British rule of the album chart to 95 weeks, it is interesting that all of the albums in the above list are also homegrown, the biggest one-week tally this century by a US artist is the 325,890 sales of Norah Jones' Feels Like Home album on February 21 2004.

KEY INDICATORS

SINGLES

Sales versus last week: +16.1%
Year to date versus last year: +46.2%

MARKET SHARES

Sony BMG	30.7%
Universal	20.7%
EMI	20.5%
Warner	5.9%
Others	22.2%

ALBUMS

Sales versus last week: +178%
Year to date versus last year: +3.2%

MARKET SHARES

EMI	40.5%
Universal	19.8%
Sony BMG	14.2%
Warner	8.9%
Others	16.6%

COMPILATIONS

Sales versus last week: +15.1%
Year to date versus last year: -15.8%

MARKET SHARES

Sony BMG	23.7%
EMI	23.6%
Warner	23.4%
Universal	4.0%
Ministry of Sound	1.9%
Others	23.9%

RADIO AIRPLAY

MARKET SHARES

Warner	26.6%
EMI	23.3%
Universal	12.1%
Sony BMG	16.0%
Others	12.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 72.0% US: 25.3% Other: 2.7%
Origin of albums sales (Top 75):
UK: 64.0% US: 33.3% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



Richard Ashcroft will release his new studio album on January 23 through Parlophone. The as-yet-untitled set arrives on the back of a period that has seen his profile rise following his Live 8 performance with Coldplay and subsequent dates supporting the group on their UK tour. The yet-to-be confirmed first single from the set will hit radio before Christmas.

SINGLES

THIS WEEK
Craig David Don't Love Me No More (In Sorry) (Warner Bros); Nice Black Aips Just Friends (Island); Pharrell/Gwen Stefani Can I Have It Like That (Arista); Goldfrapp Number 1 (Mute); Eurythmics I've Got A Life (Sony BMG)

NOVEMBER 7
The Feeling Fill My Little World (Island); Kaiser Chiefs Modern Way (Polydor); The Game Put Us On The Game (Polydor); Santana Just Feel Better (Sony BMG); Jamiroquai (Dont) Give Hate A Chance (Sony BMG); Outkast 10x (Sony BMG); Madonna Hung Up (WEA)

NOVEMBER 14
Girls Aloud Biology (Polydor); Will Young Switch It On (Sony BMG); Anastacia Pieces Of A Dream (Sony BMG); The Darkness One Way Ticket (Must Destroy); Stevie Wonder Positivity

(Island); The White Stripes The Delirious Twist (XL)

NOVEMBER 21
Destiny's Child Stand Up For Love (Columbia); Paul 50 Cent Window Shopper (Polydor); Coriell X A Night To Remember (Virgin); Foo Fighters Resolve (Sony BMG)

NOVEMBER 28
Babysambles Albion (Rough Trade); David Gray Hospital Food (HT/Antarctic); John Legend So High (Sony BMG); Oasis Let There Be Love (Big Brother); Pussycat Dolls Slickwoods (Polydor)

DECEMBER 5
Franz Ferdinand Walk Away (Domino); Gwen Stefani Luscious Toy (Polydor); The Strokes Juiceweb (Rough Trade); Sugababes Ugly (Island); Pharrell Fergal (Virgin); Mariah Carey Don't Forget About Us (Mercury)

05.11.05

Building on firm foundations

The Plot

Mercury team get busy with debut album by former Busted member James Bourne's new band, Son Of Dork

SON OF DORK WELCOME TO LOSERVILLE (MERCURY)

Targeted text promotions, postcard flyers and a teaser TV campaign have formed the basis of Mercury's phase one strategy for launching the forthcoming first album by former Busted member James Bourne's new band Son Of Dork.

As part of its build-up to the release of *Welcome To Loserville* on November 21, the Universal company is aiming to broaden the band's fanbase while retaining fans who bought into Busted.

Product manager Hannah Neaves notes, "We needed to capitalise on the Busted link, but it's important we moved that fanbase forward by broadening Son Of Dork's appeal with the young male teen market."

The album will be stickered with 'James from Busted!' in a bid to further reinforce the connection. "Busted fans have remained very loyal to James," adds Neaves. "This side of Christmas, we're really targeting Busted fans' mums who are looking for an easy present to buy."

Lead single *Ticket Outta Loserville* is released next Monday and has been receiving healthy video play so far. Mercury is trying a number of elements in with the physical release in a bid to further its reach. The single will feature a unique U-ymex element which allows fans to remix their own versions of the song and a competition has been launched to find the best remix. In addition, the maxi-format will contain a unique pin code that offers fans the chance to win a pair of "golden tickets outta loserville" for an exclusive Son Of Dork gig taking place on Monday, November 21.

Neaves says Mercury has been conscious of building a "credible" element into the campaign by incorporating a link with skate shops and alternative music clubs. In addition, an "x-rated" version of the *Ticket Outta Loserville* clip has been shot and will be available



online to the group's fanbase. "A scantily clad young lady gyrates on James' groin," says Neaves. "Most boys will find it well worth a look."

Further retail promotion will include the band performing at the HMV in Manchester as the store switches on the city's Christmas lights, while Woolworths is offering 50 signed copies of the single in each town the band have visited on their recent tour.

"Musically, Son Of Dork is similar to bands that have a young male fan base, such as Blink 182," says Neaves. "James has grown up with the Busted fans, but the SO D music is pitched slightly harder, and our challenge is to grow the audience in the right way."

CAMPAIGN SUMMARY

MANAGEMENT: Prestige Management; MARKETING: Hannah Neaves, Mercury; NATIONAL PRESS: Louise Wynn, Mercury; REGIONAL PRESS: Gordon Durcan, Eloise Markwell, APB; TV: Glasha Murphy, Mercury; NATIONAL RADIO: Mark Rankin, Mercury; REGIONAL RADIO: Alex Whitcombe, Mercury; SREMIAN: Brendan Moon, Morse Code; NEW MEDIA: Luke Brisson, Mercury.

TASTEMAKERS TIPS

Menis & NazzaT Sshh! (white label)

SUMERAN AHMAD, HEAD OF MUSIC, CLUB ASIA

"Asian rap artists Menis and NazzaT have surprised many with their refreshing and undeniably 'British' debut single 'Sshh!'. With a raw sound and often cerebral lyrical content the duo can be described as what one would get if you mixed Eminem and The Streets with a huge dose of desi spices. Finally, an act whose got some home truths about Asian society written by two young, talented and raw Asians."

Rogue Wave Descended Like Vultures (Sub Pop)

LIANNE STEINBERG, FEATURES EDITOR, CITY LIFE

"Sub Pop never let their instinct for great bands fade – the world just turned its attention in a different direction. Thankfully,

as the nights draw in and the chill of winter cuts through, Californians Rogue Wave bring their courageous warmth and soothing despair to light up the dark afternoons. Wrapped in lo-fi melodies and sparkling hooks, they're on course for one of the finest albums of the year."

Salif Keita M'Bemba (Universal Jazz)

FIONA TALKINGTON, LATE JUNCTION, RADIO THREE

"Many so-called World Music artists flirt with a pop-orientated dilution of their country's tradition. Not so Salif Keita. Born in 1949 in Mali, West Africa, his family disowned their albino offspring.

Undeterred, Salif developed a passion for the griot, or storytelling tradition, and with his unusually pure yet powerful voice finding bands to perform with wasn't a problem. He's done it all: afro-beat, rock, pop, and now, in his mid-fifties, he's

THE INSIDER

Planet Rock



Six years on from launch, GCapped digital radio station Planet Rock has developed from something of an experiment on the then widely unexplored digital radio platform into a fully functional radio station with the recent addition of well-known personalities such as Rick Wakeman and Nicky Horne.

The station's executive producer Trevor White says GCAP's confidence in the station has grown considerably over the past year, sentiments echoed by the station's move from pre-recorded voice tracks to "real

people" in April. "We've become one of the stations that GCAP feels confident enough to invest in," says White. "The presenters give us the chance to interact with the audience directly, and the response to it has been great." Wakeman, former keyboardist for Yes, hosts the Saturday morning shift while veteran radio presenter Horne hosts the morning shift through the week.

The digital station is also soon to gain a PR and marketing executive and White believes that come March the station will go "live" 12 hours a day. "Every element of Planet Rock is geared up for growth," he says.

Adhering to a classic rock format, Planet Rock targets the niche 34- to 54-year-old male

RADIO PLAYLISTS

RADIO 1

- ALIST**
Arctic Monkeys 1 Get You Look Good On The Dancefloor; **Arctic Monkeys** 2 Hate This Love; **Arctic Monkeys** 3 I Wanna Be Yours; **Arctic Monkeys** 4 Do I Wanna Know?; **Arctic Monkeys** 5 R U Mine?; **Arctic Monkeys** 6 She's Gone; **Arctic Monkeys** 7 One For The Road; **Arctic Monkeys** 8 Madness; **Arctic Monkeys** 9 If You're Not The One; **Arctic Monkeys** 10 I Wanna Be Yours; **Arctic Monkeys** 11 Do I Wanna Know?; **Arctic Monkeys** 12 R U Mine?; **Arctic Monkeys** 13 She's Gone; **Arctic Monkeys** 14 I Wanna Be Yours; **Arctic Monkeys** 15 Do I Wanna Know?; **Arctic Monkeys** 16 R U Mine?; **Arctic Monkeys** 17 She's Gone; **Arctic Monkeys** 18 I Wanna Be Yours; **Arctic Monkeys** 19 Do I Wanna Know?; **Arctic Monkeys** 20 R U Mine?; **Arctic Monkeys** 21 She's Gone; **Arctic Monkeys** 22 I Wanna Be Yours; **Arctic Monkeys** 23 Do I Wanna Know?; **Arctic Monkeys** 24 R U Mine?; **Arctic Monkeys** 25 She's Gone; **Arctic Monkeys** 26 I Wanna Be Yours; **Arctic Monkeys** 27 Do I Wanna Know?; 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Singles

Anastacia

Pieces Of A Dream (Epic 8287638082)

This is the title track from Anastacia's forthcoming greatest hits album, and follows her contemporary power ballad formula. It may prove too similar to other Anastacia hits to have Top 10 impact but, with worldwide album sales exceeding 20m, she is likely to penetrate the chart to some extent.

Arcade Fire

Wake Up (Rough Trade RTFRAS0286)

Fives into their brilliant album *Punk*, Arcade Fire move on from tracks that are excellent on from tracks that are more on from tracks that are merely very good. However, with Radio One on board (Wake Up is on the C-list) it has a good chance of becoming the band's first mainstream hit.

Athlete

Twenty Four Hours (Parlophone CDATH010)

This is more melodic melodrama from the band whose Tourist album has sold close to half a million copies in the UK. It is not quite the heart-tugging as Wires, but in the same vein, and could reach the Top 10 given the right support. The band play two nights at London's Hammersmith Apollo this week.

The Black Eyed Peas

My Humps (Interscope 9887259) Despite being backed by one of the year's hottest music videos, My Humps needs no help projecting its sex appeal to the listener. A minimal production that owes much to the influence of Pharrell Williams, My Humps is essentially a beat, subtle synth jabs and a sexy vocal from Fergie.

Coldcut

Everything Is Under Control (Ninja Tune ZENCDS173)

Featuring vocals and guitar from Jon Spencer, this return from the cut/paste pioneers has a catchy guitar-driven edge, while the hip-hop beats are also in full effect. Coldcut's new album *Sound Mirrors* is released on January 9.

SINGLE OF THE WEEK

Girls Aloud

Biology

Polydor 9875297

Spearheaded what looks certain to be a big comeback for pop records this winter, this is a dazzling single with more invention and energy about it than pretty much anything happening in more alternative circles. With so many different sections strung together it shouldn't really work, but it does, to brilliant effect. It already has healthy radio and TV support (including a Radio One B-listing) and is pretty much a shoe-in for the top spot.

last week, it is now gaining impetus for release, and has just joined Radio One's C-list.

The Rasmus

Sail Away (Island MCSD140441)

One of 2004's strongest global success stories, Finland's The Rasmus return with a power-rock song complete with sweeping strings, multi-layered guitar and a soaring vocal hook that sticks. While the track probably leans more toward the US market than the UK, given airplay this single will succeed.

The Subways

No Goodbyes (Infectious xxx) Taken from the Brit trio's July-released debut album *Young for Eternity*, this cute, punky rock track should build on the Top 30 form of their two previous singles. A UK university tour and a forthcoming appearance on the OC could help hike the band's profile to the next level.

Twista feat. Trey Songz

Girl Tonik (Atlantic AT025CD) The Chicago hip-hopper who scored top five hits with *Slow Jamz* and *Sunshine* is back with this smooth jam featuring his rapid-fire rap. R&B newcomer Trey Songz lends the cut late-night club appeal with his smoochy vocal.

Martha Wainwright

Far Away (Drowned In Sound DIS0011)

Though she is yet to match her *Bloody Mother Fucking Asshole* single for impact, Far Away is one of the strongest tracks on Wainwright's eponymous debut album. Certainly, anyone reacquainting themselves with Kate Bush would also love this. Wainwright embarks on a 15-date UK tour in November.

The White Stripes

The Denial Twist (XL XLS22CD) Piano seems to suit The White Stripes well – the Denial Twist follows previous single *My Denial* in using the instrument to great effect. It is not classic Stripes, but it bumps along agreeably in a Southern funk fashion, and has picked up radio support from Radio One (B-list) and Xfm along the way.



ALBUM OF THE WEEK

Madonna
Confessions On A
Dancefloor

Warner Bros 9362494602
Following favourable notices for the single *Hung Up*, Madonna delivers her best album since *Ray of Light*. Mostly co-produced and co-written by Stuart Price, it is segued like a DJ mix album, the production is very modern – all squealing synths and gut-wrenching bass – and Madonna's vocals are on top form. The best cuts are the uptempo *Get Together*, the sweet *Love Lies* and the Eastern-flavoured *Isaac*.

Straits work, from 1979's *Sultans Of Swing* right through to the Emmylou Harris duet *All The Roadrunning*, a charming taster to his 2006-released solo album. It is a strong set which will pack real commercial clout over the yuletide season.

Green Day

Bullet In A Bible (Reprise 9362494662)

This souvenir album and DVD from Green Day's Milton Keynes show earlier this year captures the band at its live best, and contains a great cross-section of their material. The boxed set format will go down well with their fans in the run-up to Christmas.

Kubb

Milk (Mercury 9870767)
The Kubb formula takes in the more crowd-pleasing elements of Radiohead, Jeff Buckley and Muse's material and moulds it into a hearty, yet utterly transparent, broth. Sounding ultimately like a zestier Keane, this album will no doubt get hoovered up by the thousands who bought *Hopes And Fears*, but the project has as manufactured an air about it as the new Westlife album.

Uniting Nations

One World (Gusto GUSCD02)
Judging by Out Of Touch's commercial success – it is 2005's fourth biggest-selling single – and the hubbub surrounding the single *AI No Corrida*, One World's brand of cheese-tastic commercial house will no doubt continue to get clubbers hot under the collar for the foreseeable future.

Various

Check The Water (Leaf Bay50CD)
London's Leaf mark a decade of pushing boundaries with this two-CD set, kicking off with Boymerang's beautiful inaugural label release and pushing through to new signing Volcano's furious jazz-rock shapes a couple of hours later. The levels of creativity and sonic playfulness rarely wane, making it a superb run-up of the ever-challenging label.

This week's reviewers: David Baird, Phil Brooke, Jimmy Brown, Stuart Clive, Chris Franks, John Larkin, Simon Ward and Adam Webb.

Robbie and the Sugababes trade places at the top of the chart and Madonna reaches number three after just two weeks, while Athlete and Goldfrapp rise into the Top 10

The UK Radio Airplay Chart

RADIO ONE

THE LAST AIRPLAY TITLE	WEEKS ON CHART	PEAK	LAST	TITLE	ARTIST
1	2	1	1	MADONNA HUNG UP	WARRNER BROS
2	1	8	3	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	DEFLECTED
3	1	1	2	SUGABABES PUSH THE BUTTON	ISLAND
4	1	3	7	PHARRELL FEAT. GWEEN STEFANI CAN I HAVE IT LIKE THAT	WARRNER BROS
5	1	3	10	KATY PEARSON FEAT. JAMIE FOXX GOLD DIGGER	BMG A&R
6	1	3	10	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	WARRNER BROS
7	1	3	10	KAISER CHIEFS MODERN WAY	BMG A&R
8	1	3	10	BLOC PARTY TWO MORE YEARS	WARRNER BROS
9	1	3	10	GOLDFRAPP NUMBER 1	WARRNER BROS
10	1	3	10	HARD-FI LIVING FOR THE WEEKEND NECESSARY	WARRNER BROS
11	1	3	10	CHARLOTTE CHURCH CALL MY NAME	WARRNER BROS
12	1	3	10	ROBBIE WILLIAMS TRIPPING	CHRYSALIS
13	1	3	10	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	SONY BMG
14	1	3	10	JAMES BLUNT HIGH ATLANTIC	ATLANTIC
15	1	3	10	THE DARKNESS ONE WAY TICKET	ATLANTIC
16	1	3	10	LIL KIM LIGHTERS UP	ATLANTIC
17	1	3	10	FRANZ FERDINAND DO YOU WANT TO DANCE	SONY BMG
18	1	3	10	U2 ALL BECAUSE OF YOU	ISLAND
19	1	3	10	AUDIO BULLYS I'M IN LOVE	SONY BMG
20	1	3	10	CRAIG DAVID DONT LOVE YOU NO MORE	WARRNER BROS
21	1	3	10	DJLS FEAT. TECHNOTRONIC PUMP UP THE JAM	WARRNER BROS
22	1	3	10	MAXIMO PARK APPLY SOME PRESSURE	WARRNER BROS
23	1	3	10	THE BLACK EYED PEAS MY VILIPENS	WARRNER BROS
24	1	3	10	GOLDIE LOOKIN CHAIN	SONY BMG
25	1	3	10	THE MAGIC NUMBERS LOVE'S A GAME	WARRNER BROS
26	1	3	10	ROLL DEEP SHARE A LIE	WARRNER BROS
27	1	3	10	50 CENT WINDOW SHOPPER	WARRNER BROS
28	1	3	10	WILL YOUNG SWITCH IT ON	SONY BMG
29	1	3	10	ATHLETE TWENTY FOUR HOURS	WARRNER BROS
30	1	3	10	MIDLY I WANNA HOLD YOU	ISLAND
31	1	3	10	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	WARRNER BROS

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INDEPENDENT LOCAL RADIO

THE LAST AIRPLAY TITLE	WEEKS ON CHART	PEAK	LAST	TITLE	ARTIST
1	1	1	1	SUGABABES PUSH THE BUTTON	ISLAND
2	1	1	2	ROBBIE WILLIAMS TRIPPING	CHRYSALIS
3	1	1	3	KT TUNSTALL SUDDENLY I SEE	RELENTLESS
4	1	1	4	JAMES BLUNT HIGH ATLANTIC	ATLANTIC
5	1	1	5	MADONNA HUNG UP	WARRNER BROS
6	1	1	6	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	BMG A&R
7	1	1	7	DANIEL POWTER BAD DAY	WARRNER BROS
8	1	1	8	CHARLOTTE CHURCH CALL MY NAME	SONY BMG
9	1	1	9	CRAIG DAVID DONT LOVE YOU NO MORE	WARRNER BROS
10	1	1	10	GWEEN STEFANI COOL	INTERSCOPE
11	1	1	11	COLDPLAY FIX YOU	WARRNER BROS
12	1	1	12	OASIS THE IMPORTANCE OF BEING IDLE	BMG A&R
13	1	1	13	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	DEFLECTED
14	1	1	14	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	SONY BMG
15	1	1	15	LEE RYAN TURN YOUR CAR AROUND	BRISQ/SONY
16	1	1	16	WILL YOUNG SWITCH IT ON	SONY BMG
17	1	1	17	CORTELIZ DARE	INTERSCOPE
18	1	1	18	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
19	1	1	19	KELLY CLARKSON BEHIND THESE HAZEL EYES	BMG A&R
20	1	1	20	U2 ALL BECAUSE OF YOU	ISLAND
21	1	1	21	TEXAS CAN'T RESIST	MERCURY
22	1	1	22	MARSHAY CAREY FEAT. JERMAINE DUPRI GET YOUR NUMBER	SONY BMG
23	1	1	23	KATY PEARSON FEAT. JAMIE FOXX GOLD DIGGER	BMG A&R
24	1	1	24	FRANZ FERDINAND DO YOU WANT TO DANCE	SONY BMG
25	1	1	25	MYLO Y MIAMI SOUND MACHINE DOCTOR PRESSURE	WARRNER BROS
26	1	1	26	RIHANNA PON DE REPLAY	SONY BMG
27	1	1	27	DAVID GRAY THE ONE	WARRNER BROS
28	1	1	28	GREEN DAY WAKE UP IN THE WINTER	WARRNER BROS
29	1	1	29	THE BLACK EYED PEAS DEEZ LEZ	WARRNER BROS
30	1	1	30	SEAN PAUL WE'RE BE URNIN'	WARRNER BROS

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THE LAST AIRPLAY TITLE	WEEKS ON CHART	PEAK	LAST	TITLE	ARTIST
1	1	1	1	ROBBIE WILLIAMS TRIPPING	CHRYSALIS
2	1	1	2	SUGABABES PUSH THE BUTTON	ISLAND
3	1	1	3	MADONNA HUNG UP	WARRNER BROS
4	1	1	4	JAMES BLUNT HIGH ATLANTIC	ATLANTIC
5	1	1	5	CRAIG DAVID DONT LOVE YOU NO MORE	WARRNER BROS
6	1	1	6	DANIEL POWTER BAD DAY	WARRNER BROS
7	1	1	7	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	DEFLECTED
8	1	1	8	KT TUNSTALL SUDDENLY I SEE	RELENTLESS
9	1	1	9	ATHLETE TWENTY FOUR HOURS	WARRNER BROS
10	1	1	10	GOLDFRAPP NUMBER 1	WARRNER BROS
11	1	1	11	SIMON WEBBE NO WORRIES	WARRNER BROS
12	1	1	12	KAISER CHIEFS MODERN WAY	BMG A&R
13	1	1	13	KATY PEARSON FEAT. JAMIE FOXX GOLD DIGGER	BMG A&R
14	1	1	14	WILL YOUNG SWITCH IT ON	SONY BMG
15	1	1	15	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	SONY BMG
16	1	1	16	EURYTHMICS I'VE GOT A LIFE	BMG A&R
17	1	1	17	TEXAS CAN'T RESIST	MERCURY
18	1	1	18	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	WARRNER BROS
19	1	1	19	CHARLOTTE CHURCH CALL MY NAME	SONY BMG
20	1	1	20	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	BMG A&R
21	1	1	21	LEE RYAN TURN YOUR CAR AROUND	BRISQ/SONY
22	1	1	22	U2 ALL BECAUSE OF YOU	ISLAND
23	1	1	23	FRANZ FERDINAND DO YOU WANT TO DANCE	SONY BMG
24	1	1	24	DANIEL POWTER FREE LOOP	WARRNER BROS
25	1	1	25	PHARRELL FEAT. GWEEN STEFANI CAN I HAVE IT LIKE THAT	WARRNER BROS

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9. Athlete Three months after the title track from Athlete's album Tourist failed to justify - it reached 43 on sales and 50 on airplay - the fourth single, 24 Hours, is shaping up much better. Released on November 14, it jumps 40-9 on the airplay chart.

11. Simon Webbe No Worries for Simon Webbe as his upcoming single Lay Your Hands, reached a couple of months ago after it had reached number 11.

His debut solo single, Lay Your Hands, reached a couple of months ago after it had reached number 11.

four on the sales tally. Webbe's follow-up - out next Monday (November 7) - was aired on 65

of 111 radio stations monitored by Music Control last week but garnered 54.72%

THE LAST AIRPLAY TITLE	WEEKS ON CHART	PEAK	LAST	TITLE	ARTIST
1	1	1	1	SUGABABES PUSH THE BUTTON	ISLAND
2	1	1	2	DANIEL POWTER BAD DAY	WARRNER BROS
3	1	1	3	JAMES BLUNT HIGH ATLANTIC	ATLANTIC
4	1	1	4	ROBBIE WILLIAMS TRIPPING	CHRYSALIS
5	1	1	5	KT TUNSTALL SUDDENLY I SEE	RELENTLESS
6	1	1	6	MADONNA HUNG UP	WARRNER BROS
7	1	1	7	GWEEN STEFANI COOL	INTERSCOPE
8	1	1	8	KELLY CLARKSON BEHIND THESE HAZEL EYES	BMG A&R
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10	1	1	10	OASIS THE IMPORTANCE OF BEING IDLE	BMG A&R

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New releases

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REVIEWS

DVD

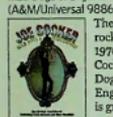
Queen + Paul Rodgers



Return Of The Champions
(Parlophone 3369859)

With Freddie Mercury dead and John Deacon not participating, it is left to Brian May and Roger Taylor to carry the Queen banner, and they do it in fine style on this concert recording filmed at Sheffield's Hallam FM Arena in May with former Free/Bad Company vocalist Paul Rodgers allocated the daunting task of taking Mercury's vocal role. A superb singer, Rodgers acquires himself particularly well because he brings his own vocal strengths, nuances and techniques to the songs rather than imitating Mercury. With a running time of 140 minutes, high-definition pictures, 6.1 DTS surround sound and 14-camera angles, it is as good as it gets.

Joe Cocker



Mad Dogs & Englishmen
(A&M/Universal 9286602)

The biggest rock event of 1970, Joe Cocker's Mad Dogs & Englishmen tour is graphically captured on DVD for the first time with this 35th anniversary release of cinematographer Dave Myers' classic documentary, which runs nearly two hours, and includes some stunning performances from Cocker and his entourage, who also included Leon Russell and Rita Coolidge. The sound has been upgraded, and there is a 24-page booklet, but the picture quality, by modern standards, is appropriately grainy, while the onstage performances, brilliant as they are, are almost eclipsed by the soap opera that is Cocker's sometimes difficult offstage relationship with Russell and the exploits of his massive entourage of helpers and hangers-on.

Shakin' Stevens



The DVD Collection (Epic 2029355)

The DVD version of Shaky's hits compendium *The Collection*, which has sold 140,000 copies since its release

Albums

FRONTLINE RELEASES

CLASSICAL

■ **ALLAN MARSA** THE PLATINUM COLLECTION *EMI Classics CD 346492*

E Class X

■ **ANDROMEDA** SEPARATIONS *ISE CD 00030*

SND Trance

■ **BRUNHARD** THOMAS LUCY *WINDSWEPT EMI MADERE3015*

SND Folk

■ **BRUCE P. MOUNTAIN** IN GREAT SWINDON *CD SWINDON 001*

P Folk

■ **CHRIK & CHRIKIAN** CHRIK AND CHRIKIAN *Wine CD WCR 07223*

WTFE Folk

■ **COOL PLAYERS** ROCK *Rock 1000: The Best Of Rock 1000*

WTFE Rock

■ **EMOTIONAL JOYRICK** PLAYS *Rock 1000: The Best Of Rock 1000*

WTFE Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3001*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3002*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3003*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3004*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3005*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3006*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3007*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3008*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3009*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3010*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3011*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3012*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3013*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3014*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3015*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3016*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3017*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3018*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3019*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3020*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3021*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3022*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3023*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3024*

SND Rock

■ **FRANKIE ROYAL** *FRANKIE ROYAL* *Mercury CD 3025*

SND Rock

■ **MURAL LIGHT OF THE WORLD** *Reggae CD HR 8703*

SND Reggae

■ **ORCHIDS** THE STRIVING FOR THE LAINZ *PERFORMANCE AND SINGLES LTD CD LTMCD 310*

SND Reggae

■ **PERKINS** AMORES *THE INVINCIBLE PERKINS* *Barry CD BRN 003*

SND Reggae

■ **PIETRO CAMP** I AM COKE *Rock Actor CD ROCKACT 001*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3026*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3027*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3028*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3029*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3030*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3031*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3032*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3033*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3034*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3035*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3036*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3037*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3038*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3039*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3040*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3041*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3042*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3043*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3044*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3045*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3046*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3047*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3048*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3049*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3050*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3051*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3052*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3053*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3054*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3055*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3056*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3057*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3058*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3059*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3060*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3061*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3062*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3063*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3064*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3065*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3066*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3067*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3068*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3069*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3070*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3071*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3072*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3073*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3074*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3075*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3076*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3077*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3078*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3079*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3080*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3081*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3082*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3083*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3084*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3085*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3086*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3087*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3088*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3089*

PH Indie/Rock

■ **PIETRO CAMP** *PIETRO CAMP* *Mercury CD 3090*

Singles Chart



Week	Single	Artist	Label	Chart Position
39	BOW WOW FEAT. OMARION LET ME HOLD YOU	Colombia 620955 (200)	1	
39	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	Interscope 8085498 (0)	2	
41	LETHAL BIZZLE FIRE	Virgin 927963 (0)	3	
42	RACHEL STEVENS I SAID NEVER AGAIN (BUT HERE WE ARE)	Virgin 927963 (0)	4	
43	KAISER CHIEFS I PREDICT A RIOTS/INK THAT SHIP	Interscope 8085498 (0)	5	
44	MORNING RUNNER BE ALL YOU WANT ME TO BE	Parlophone 0060491 (0)	6	
45	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic 4702700 (0)	7	
46	RIHANNA PON DE REPLAY	Def Jam 8084878 (0)	8	
47	BRATZ ROCK ANGELZ SO GOOD	Universal 8052811 (0)	9	
48	DEPECHE MODE PRECIOUS	Mercury 4702700 (0)	10	
49	U2 ALL BECAUSE OF YOU	Island 0204963 (0)	11	
50	JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKIN'	Columbia 62062 (0)	12	
51	TATU ALL ABOUT US	Interscope 8085498 (0)	13	
52	SUPERSTRONG LOW C	Parlophone 0060491 (0)	14	
53	FEEDER SHATTER/TENDER	Island 0204963 (0)	15	
54	OASIS THE IMPORTANCE OF BEING IDLE	Big Brother 8039238 (0)	16	
55	SIMPLY RED PERFECT LOVE	Sony/Interscope 8282523 (0)	17	
56	KELLY CLARKSON SINCE U BEEN GONE	RCA 8282082 (0)	18	
57	SIMON WEBBE Lay Your Hands	Interscope 8085498 (0)	19	
58	JO O'MEARA WHAT HURTS THE MOST	Scepter 5494933 (0)	20	
59	TOM VEX NOTHING BUT GREEN LIGHTS	De La Soul 96786 (0)	21	
60	THE KOOKS SO FOG	Virgin 92527 (0)	22	
61	DAVID GRAY THE ONE I LOVE	Atlantic 4702700 (0)	23	
62	THE GLITTERATI BACK IN POWER	Atlantic 4702700 (0)	24	
63	THE PRODIGY VOODOO PEOPLE/OUT OF SPACE	Atlantic 4702700 (0)	25	
64	DA PLAYAZ VS CLEA WE DON'T HAVE TO TAKE OUR CLOTHES OFF	Island 0204963 (0)	26	
65	LITTLAN FEAT. PETER DOHERTY THEIR WAY	Virgin 92527 (0)	27	
66	THE BLACK EYED PEAS DON'T LIE	Atlantic 4702700 (0)	28	
67	HAVE A LITTLE LIVING FOR THE WEEKEND	Mercury 8084878 (0)	29	
68	THE CORRS HEART LIKE A WHEEL/JOLD TOWN	Atlantic 4702700 (0)	30	
69	GWEN STEFANI COOL	Atlantic 4702700 (0)	31	
70	BODYROCKERS I LIKE THE WAY	Mercury 8084878 (0)	32	
71	BASEMENT JAXX DO YOUR THING	XL 8282082 (0)	33	
72	DAMIAN "JR GONG" MARLEY WELCOME TO JAMROCK	Island 0204963 (0)	34	
73	GOLDFAPP OH LA LA	Island 0204963 (0)	35	
74	FAITHLESS INSOMNIA 2005	Cosmo 8282082 (0)	36	
75	KANO FEAT. MIKE SKINNER & LEO THE LION NITE NITE	076 6783200 (0)	37	

As used by Top Of The Pops and Radio One

Start copies from actual sales. Single or 12" only. Including a sample of more than 4,000 CD singles.

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4. Kate Bush
She hadn't even released a single since 1994, so it is not as big a deal as it might have been, but Kate Bush makes a triumphant return to the Top 10 with *King Of The Mountain* (split), 22,252 copies to debut at number four and become her longest-charting single since *Rainy Day* that Hill reached number three in 1988. The first single from *Aerial* (not out until Monday), *King Of The Mountain* extends Bush's chart career to more than 27 years, while becoming her 25th hit in total but only her fourth Top Five entry.

HIT 40 UK

Week	Single	Artist	Label	Chart Position
1	WESTLIFE YOU RAISE ME UP	Island 0060491 (0)	1	
2	FACTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Decca	2	
3	SUGABABES PUSH THE BUTTON	Chrysalis	3	
4	KATE BUSH KING OF THE MOUNTAIN	Atlantic	4	
5	ROBBIE WILLIAMS TRIPPING	Cosmo	5	
6	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM	6	
7	HILARY DUFF WAKE UP	Angel	7	
8	BACKSTREET BOYS JUST WANT YOU TO KNOW	Island	8	
9	MCFLY I WANNA HOLD YOU	Island	9	
10	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Roc-A-Fella	10	
11	DANIEL POWTER BAD DAY	Warner Bros	11	
12	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Decca	12	
13	JAMES BLUNT HIGH	Atlantic	13	
14	KY TURNSTALL SUCCEEDY I SEE	Mercury	14	
15	KELLY CLARKSON BEHIND THESE HAZEL EYES	RCA	15	
16	MARLON CAREY FEAT. JERMAIN DUKRI GET YOUR NUMBER/SHAKE IT OFF	Def Jam	16	
17	FRIDAY HILL BABY GOODBYE	London	17	
18	SEAN PAUL WE BE BURNIN	Atlantic	18	
19	GORILLAZ DARE	Parlophone	19	
20	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Virgin	20	
21	LIBERTY X SONG 4 LOVERS	Island	21	
22	GOLDFAPP FIX YOU	Parlophone	22	
23	MADONNA HUNG UP	Mercury	23	
24	D.O.S FEAT. TECHNOTRONIC PUMP UP THE JAM	Decca	24	
25	LEE RYAN TURN YOUR CAR AROUND	Virgin	25	
26	GWEN STEFANI COOL	Interscope	26	
27	GRACEYOTE CHURCH CALL MY NAME	Sony BMG	27	
28	OASIS THE IMPORTANCE OF BEING IDLE	Big Brother	28	
29	MAXIMO PARK APPLY SOME PRESSURE	Virgin	29	
30	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic	30	
31	WILL SMITH PARTY STARTER	Interscope	31	
32	FRANK FERDINAND DO YOU WANT TO	Decca	32	
33	THE MAGIC NUMBERS LOVE A GAME	Mercury	33	
34	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	Interscope	34	
35	U2 ALL BECAUSE OF YOU	Island	35	
36	RIHANNA PON DE REPLAY	Def Jam	36	
37	KATIE MELUA NINE MILLION BICYCLES	Decca	37	
38	ROLL DEEP SHAKE A LEG	Dramatic	38	
39	CRAB DAVE DON'T LOVE YOU NO MORE	Warner Bros	39	
40	BOW WOW FEAT. OMARION LET ME HOLD YOU	Sony BMG	40	

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TOP 30 PHYSICAL SINGLES

Week	Single	Artist	Label	Chart Position
1	WESTLIFE YOU RAISE ME UP	Island 0060491 (0)	1	
2	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Decca	2	
3	KATE BUSH KING OF THE MOUNTAIN	Atlantic	3	
4	SUGABABES PUSH THE BUTTON	Chrysalis	4	
5	HILARY DUFF WAKE UP	Angel	5	
6	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM	6	
7	ROBBIE WILLIAMS TRIPPING	Cosmo	7	
8	MCFLY I WANNA HOLD YOU	Island	8	
9	FRIDAY HILL BABY GOODBYE	London	9	
10	MAXIMO PARK APPLY SOME PRESSURE	Virgin	10	
11	LIBERTY X SONG 4 LOVERS	Island	11	
12	BACKSTREET BOYS JUST WANT YOU TO KNOW	Island	12	
13	D.O.S FEAT. TECHNOTRONIC PUMP UP THE JAM	Decca	13	
14	WILL SMITH PARTY STARTER	Interscope	14	
15	MARLON CAREY GET YOUR NUMBER/SHAKE IT OFF	Def Jam	15	
16	DANIEL POWTER BAD DAY	Warner Bros	16	
17	KELLY CLARKSON BEHIND THESE HAZEL EYES	RCA	17	
18	SEAN PAUL WE BE BURNIN	Atlantic	18	
19	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Decca	19	
20	TEST ICICLES CIRCLE SONG TRIANGLE	Island	20	
21	MAGIC NUMBERS LOVE A GAME	Mercury	21	
22	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Roc-A-Fella	22	
23	GORILLAZ DARE	Parlophone	23	
24	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Virgin	24	
25	KATIE MELUA NINE MILLION BICYCLES	Dramatic	25	
26	RIFFLES LOCAL BOY	Right Beat	26	
27	AUDIO BULLYS I'M IN LOVE	Sansa	27	
28	LOVE BITES YOU BROKE MY HEART	Island	28	
29	DANNI MINOUCHE & SINK SEEBERT PERFECTION	All Around the World	29	
30	LEE RYAN TURN YOUR CAR AROUND	Virgin	30	

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Sales increase
 Sales increase +50%

Highest New Entry
 Highest New Entry

Platinum (30,000)
 Silver (20,000)

Gold (10,000)

2005 UK SINGLES CHART
 1. WESTLIFE YOU RAISE ME UP
 2. ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR
 3. SUGABABES PUSH THE BUTTON
 4. KATE BUSH KING OF THE MOUNTAIN
 5. ROBBIE WILLIAMS TRIPPING
 6. THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA
 7. HILARY DUFF WAKE UP
 8. BACKSTREET BOYS JUST WANT YOU TO KNOW
 9. MCFLY I WANNA HOLD YOU
 10. KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER
 11. DANIEL POWTER BAD DAY
 12. BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION
 13. JAMES BLUNT HIGH
 14. KY TURNSTALL SUCCEEDY I SEE
 15. KELLY CLARKSON BEHIND THESE HAZEL EYES
 16. MARLON CAREY FEAT. JERMAIN DUKRI GET YOUR NUMBER/SHAKE IT OFF
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 21. LIBERTY X SONG 4 LOVERS
 22. KATIE MELUA NINE MILLION BICYCLES
 23. RIFFLES LOCAL BOY
 24. AUDIO BULLYS I'M IN LOVE
 25. LOVE BITES YOU BROKE MY HEART
 26. DANNI MINOUCHE & SINK SEEBERT PERFECTION
 27. LEE RYAN TURN YOUR CAR AROUND

The Official UK Singles Chart is produced in co-operation with the BPI and is based on a sample of more than 1,000 UK retail outlets. Increasing track, sales, cassette and CD singles only.

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

Albums

05/11/05
Top 75

Robbie storms to the top spot with massive sales for his new album continuing an impressive chart run, while Destiny's Child and Supertramp also make Top 10 debuts

The Official UK

TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	GEORGE HARRISON & FRIENDS	THE CONCERT FOR BANGLADESH	Warner Music (UK) (CD)
2	BOB DYLAN	NO DIRECTION HOME	CIC Video (DVD)
3	CREAM	ROYAL ALBERT HALL - LONDON MAY 23&25 2005	Warner Music (UK) (DVD)
4	VARIOUS	COOL BRITANNIA 2	Warner Music (UK) (DVD)
5	ZPAC	LIVE AT HOUSE OF BLUES	Earl Music (DVD)
6	RAT PAK	GREATEST HITS	Decca (DVD)
7	UZ KATLIE	AND HAM	CIC Video (DVD)
8	JIMMI HENRIK	LIVE AT WOODSTOCK	Universal (DVD)
9	ROBBIE WILLIAMS	WHAT WE DID LAST SUMMER	Cherry (DVD)
10	FAITHLESS	LIVE AT ALEXANDRA PALACE	Cherry (DVD)
11	AC/DC	FAMILY JEWELS	EMI (DVD)
12	GREEN DAY	AMERICAN IDOL - WORLDS GREATEST ALBUMS	Art House (DVD)
13	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone (DVD)
14	ROY ORBISON	THE ANTHOLOGY	Warrner (DVD)
15	BLONDIE	LIVE	EMI (DVD)
16	JOHNNY CASH	THE MAN IN BLACK - HIS EARLY YEARS	WEA (DVD)
17	JOCC ALIVE	THE CLASSIC HITS TOUR	Warrner (DVD)
18	THE EAGLES	FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Music (DVD)
19	ABBA	GOLD	Poly (DVD)
20	ABBA	THE DEFINITIVE COLLECTION	Poly (DVD)

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TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	POP PARTY 3	Sony BMG (UK) (CD)
2	VARIOUS	ESSENTIAL R&B - WINTER 2005	Sony BMG (UK) (CD)
3	VARIOUS	THE VERY BEST OF NOW DANCE	EMI Virgin (CD)
4	VARIOUS	SOUL LOVE	Capitol (CD)
5	VARIOUS	DANCE PARTY	Sony BMG (UK) (CD)
6	VARIOUS	HOUSEWAGON SONGS	EMI (CD)
7	VARIOUS	JOHN PEEL - A TRIBUTE	Capitol (CD)
8	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 61	EMI (UK) (CD)
9	VARIOUS	THE ALBUM 6	EMI Virgin (CD)
10	VARIOUS	ULTIMATE DISNEY PRINCESS	Walt Disney (CD)
11	VARIOUS	MY FIRST ALBUM	ZVW (CD)
12	VARIOUS	RELAXING CLASSIC FM	Capitol (UK) (CD)
13	VARIOUS	ALL WOMAN! - THE PLATINUM COLLECTION	Capitol (CD)
14	VARIOUS	HARDCORE NATION 2	Warner Music (CD)
15	VARIOUS	MASSIVE R&B - VOL 2	Sony BMG (UK) (CD)
16	VARIOUS	POP JR	Universal (CD)
17	VARIOUS	HUGE CLUB TUNES	Sony BMG (UK) (CD)
18	VARIOUS	SOUL PARTY	EMI (UK) (CD)
19	VARIOUS	RED KNOX THE MIX 50	Red Knox (CD)
20	VARIOUS	VERY BEST OF BACK TO THE OLD SCHOOL	Motown (UK) (CD)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 61	EMI (UK) (CD)
2	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 60	EMI (UK) (CD)
3	VARIOUS	HAPPY SONGS	EMI (UK) (CD)
4	VARIOUS	CATERPILLAR - CLASSICS	Mercury (UK) (CD)
5	VARIOUS	POP JR	EMI (UK) (CD)
6	VARIOUS	RENAISSANCE - THE CLASSICS	Capitol (UK) (CD)
7	VARIOUS	FESTIVAL	Capitol (UK) (CD)
8	VARIOUS	DRIVING ROCK BALLADS	EMI (UK) (CD)
9	VARIOUS	CLUBLAND 7	AMT (UK) (CD)
10	VARIOUS	DAD ROCKS	EMI (UK) (CD)
11	VARIOUS	TEENAGE KICKS	EMI (UK) (CD)
12	VARIOUS	R&B ANTHEMS 2005	BMG (UK) (CD)
13	VARIOUS	DANCE PARTY	Sony BMG (UK) (CD)
14	VARIOUS	MASSIVE R&B	Sony BMG (UK) (CD)
15	VARIOUS	FLORIDIAN'S	Capitol (UK) (CD)
16	VARIOUS	THE ALBUM 5	EMI (UK) (CD)
17	VARIOUS	ESSENTIAL R&B - SPRING 2005	Sony BMG (UK) (CD)
18	VARIOUS	CLUBLAND XTREME HARDCORE	AMT (UK) (CD)
19	VARIOUS	POP PARTY 2	BMG (UK) (CD)
20	VARIOUS	COOKBOOK 2005 - CLASSICS	EMI (UK) (CD)

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1. Robbie Williams
Outblazes his biggest challenger by a margin of nearly six to one, Intensive Care provides Robbie Williams with his seventh solo **number one** album, and his 12th number one in all, including Take That releases. Williams has topped the chart every year since 1993, with the exception of 1997, and in a solo capacity for the past eight years. Of solo artists, only Elton John and David Bowie (eight) have had more number one albums, and his overall tally of 10 former ones is beaten only by The Beatles and Phil Collins.



6. Destiny's Child
Aging the format which generated massive sales for the Beatles and Elvis Presley, Destiny's Child's career-spanning #1 album debuts at number six this week, with sales of 23,020. The album houses both of their UK number one singles, all their other hits and a trio of new tracks, including Beyoncé's solo recording *Sold*. On it, The best's last album, Destiny Fulfilled debuted at number five last November, but with considerably larger first-week sales of 67,616, and has sold 552,570 copies to date. The trio's UK career album sales tally is 2,830,154.

Pos	Artist	Title	Label
1	ROBBIE WILLIAMS	INTENSIVE CARE	Cherry (UK) (CD)
2	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005	XL (UK) (UK) (CD)
3	SUGABABES	TALLER IN MORE WAYS	Island (UK) (CD)
4	KATIE MELUA	PIECE BY PIECE	Drumma (UK) (UK) (CD)
5	JAMES BLUNT	BACK TO BEDLAM	Atlantic (UK) (UK) (CD)
6	DESTINY'S CHILD	#1'S	Columbia (UK) (UK) (CD)
7	KELLY CLARKSON	BREAKAWAY	Capitol (UK) (UK) (CD)
8	MARIAH CAREY	GREATEST HITS	Capitol (UK) (UK) (CD)
9	SUPERTRAMP	RETROSPECTACLE	AA11 (UK) (UK) (CD)
10	SIMPLY RED	SIMPLIFIED	Simple (UK) (UK) (CD)
11	DAVID GRAY	LIFE IN SLOW MOTION	Atlantic (UK) (UK) (CD)
12	KAISER CHIEFS	EMPLOYMENT	Spinnaker (UK) (UK) (CD)
13	KT TUNSTALL	EYE TO THE TELESCOPE	Real Gone (UK) (UK) (CD)
14	MICHAEL BALL	MUSIC	Universal (UK) (UK) (CD)
15	FRANZ FERDINAND	YOU ONLY HAVE IT SO MUCH BETTER	Domino (UK) (UK) (CD)
16	COLDPLAY	X&Y	Parlophone (UK) (UK) (CD)
17	BARRA STREISAND	GUILTY TOO	Columbia (UK) (UK) (CD)
18	MICHAEL BOLTON	THE VERY BEST OF	Columbia (UK) (UK) (CD)
19	GORILLAZ	DEMOS DAYS	Parlophone (UK) (UK) (CD)
20	DEPECHE MODE	PLAYING THE ANGEL	Mute (UK) (UK) (CD)
21	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	Cosy (UK) (UK) (CD)
22	KANYE WEST	LATE REGISTRATION	Roc-A-Fella (UK) (UK) (CD)
23	MAGIC NUMBERS	THE MAGIC NUMBERS	Mercury (UK) (UK) (CD)
24	ALEX PARKS	HONESTY	Adelphi (UK) (UK) (CD)
25	BRYN TERFER	SIMPLE GIFTS	Trusty (UK) (UK) (CD)
26	JACK JOHNSON	IN BETWEEN DREAMS	Real Gone (UK) (UK) (CD)
27	MARIAH CAREY	THE EMANCIPATION OF MIMI	Capitol (UK) (UK) (CD)
28	GOLDRAPP	SUPERNATURE	Mute (UK) (UK) (CD)
29	STARSAULT	ON THE OUTSIDE	EMI (UK) (UK) (CD)
30	PUSSYCAT DOLLS	PCD	AA11 (UK) (UK) (CD)
31	MCFLY	WONDERLAND	Real Gone (UK) (UK) (CD)
32	JAMIE CULLUM	CATCHING TALES	Capitol (UK) (UK) (CD)
33	ALED JONES	NEW HORIZONS	Capitol (UK) (UK) (CD)
34	PAUL WELLER	AS IS NOW	Capitol (UK) (UK) (CD)
35	CRAIG DAVID	THE STORY GOES	Worner (UK) (UK) (CD)
36	HARD-FI	STARS OF CCTV	Mercury (UK) (UK) (CD)
37	THE BLACK EYED PEAS	MONKEY BUSINESS	AA11 (UK) (UK) (CD)
38	ROBBIE WILLIAMS	GREATEST HITS	Cherry (UK) (UK) (CD)

ARTISTS & ALBUMS:
1. ROBBIE WILLIAMS
2. THE PRODIGY
3. SUGABABES
4. KATIE MELUA
5. JAMES BLUNT
6. DESTINY'S CHILD
7. KELLY CLARKSON
8. MARIAH CAREY
9. SUPERTRAMP
10. SIMPLY RED
11. DAVID GRAY
12. KAISER CHIEFS
13. KT TUNSTALL
14. MICHAEL BALL
15. FRANZ FERDINAND
16. COLDPLAY
17. BARRA STREISAND
18. MICHAEL BOLTON
19. GORILLAZ
20. DEPECHE MODE
21. FAITHLESS
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23. MAGIC NUMBERS
24. ALEX PARKS
25. BRYN TERFER
26. JACK JOHNSON
27. MARIAH CAREY
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30. PUSSYCAT DOLLS
31. MCFLY
32. JAMIE CULLUM
33. ALED JONES
34. PAUL WELLER
35. CRAIG DAVID
36. HARD-FI
37. THE BLACK EYED PEAS
38. ROBBIE WILLIAMS

ALBUMS:
1. INTENSIVE CARE
2. THEIR LAW - THE SINGLES 1990-2005
3. TALLER IN MORE WAYS
4. PIECE BY PIECE
5. BACK TO BEDLAM
6. #1'S
7. BREAKAWAY
8. GREATEST HITS
9. RETROSPECTACLE
10. SIMPLIFIED
11. LIFE IN SLOW MOTION
12. EMPLOYMENT
13. EYE TO THE TELESCOPE
14. MUSIC
15. YOU ONLY HAVE IT SO MUCH BETTER
16. X&Y
17. GUILTY TOO
18. THE VERY BEST OF
19. DEMOS DAYS
20. PLAYING THE ANGEL
21. FOREVER FAITHLESS - THE GREATEST HITS
22. LATE REGISTRATION
23. THE MAGIC NUMBERS
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25. SIMPLE GIFTS
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COMPANIES:
1. CHERRY
2. XL
3. ISLAND
4. DRUMMA
5. ATLANTIC
6. COLUMBIA
7. CAPITOL
8. CAPITOL
9. CAPITOL
10. SIMPLE
11. ATLANTIC
12. SPINNAKER
13. REAL GONE
14. UNIVERSAL
15. DOMINO
16. PARLOPHONE
17. COLUMBIA
18. COLUMBIA
19. PARLOPHONE
20. PARLOPHONE
21. MUTE
22. ROC-A-FELLA
23. MERCURY
24. ADELPHI
25. TRUSTY
26. REAL GONE
27. CAPITOL
28. CAPITOL
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32. CAPITOL
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34. CAPITOL
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*MFX design and layout by Andrew Day, using artwork created by 'Amorphic Arts', with original work by Michelle Emblem'

*contact us for a sample to witness the MFX shine first hand

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