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UK subscription service set to take battle to Apple's iTunes with big-budget TV campaign

Napster pushes new menu

Downloads

by Nicola Slade

Napster UK is preparing to go nose-to-nose with Apple's iTunes Music Store in an aggressive, multi-million-pound advertising campaign to launch its new Napster To Go service.

A TV campaign expected to launch in the second quarter will mirror Napster's strategy in the US, where the online service has unveiled a campaign asking consumers to compare the cost of purchasing music from iTunes and the

Napster offering.

A Napster spokesman explains, "They are running with 'Do The Math', where they contrast the price of filling up a player with iTunes (\$10k) against Napster To Go (\$15 per month)."

Although specific details of the above-the-line campaign remain under wraps, the push will be the biggest campaign yet for a UK digital music service if it follows the US lead. Across the Atlantic, Napster booked an ad slot during last night's (Sunday) TV coverage of the Super Bowl, the most expensive advertising window of the year

with commercials costing \$2.4m (£1.3m) per 30-second slot.

The multi-million-pound campaign contrasts sharply with Napster's launch in the UK last May when it relied on predominantly general media coverage, deals with retail partner Dixons and a tie-up with *The Sun* to get out its message. However, since then Napster's parent company has offloaded its software arm and undertaken a further round of funding, giving it a war chest of more than \$200m.

Touted as a service which, according to the company, will

"change the music industry forever", Napster To Go allows customers to transfer music files, emceed in the Windows Media Audio format, to up to three PCs and three portable devices without the need for buying them as permanent downloads. The portable subscription service, which costs £14.95 a month in the UK, also launched last Thursday in the US, while a German launch is expected in the next two months. Napster currently has around 270m subscribers worldwide.

Napster UK general manager Leanne Sharnan says, "We're the

first to bring a portable subscription service to the UK and we sincerely believe that it will be a successful model which will also prompt more à la carte sales."

The new revenue stream is welcomed by many labels; Universal eLabs vice president Barney Wragg notes, "We are excited about it and have been supporting subscription models for a long time. We've always believed in such models, as they offer value to consumers. To offer portability makes it all the more exciting."

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● More details, p3



Imbruglia returns to middle ground

Natalie Imbruglia is going back to basics with her third studio album as she returns to the commercial sound of her 1997 debut *Left Of The Middle*, which sold more than 6.5m copies worldwide.

Having experimented with an edgier sound on her second album

White Lies Island, her third album *Counting Down The Days* sees Imbruglia deliver a set of mainstream songs, along the lines of her breakthrough hit *Torn*.

The album's lead single *Silver* was co-written by Imbruglia along with Shep Solomon and Eg White, who also penned Will Young's *Leave Right Now*. A distinctive video for *Silver* was filmed by Jake Nave during a four-day shoot in Latvia in January.

The album, due for release on April 4, is also the product of a brand new team for the Australian. Along with a new manager in Andy Stephens, who also manages George Michael, Imbruglia has become the second signing to Hugh Goldsmith's joint venture label with Sony BMG, Brightside. Goldsmith previously worked with Imbruglia on her debut album while he was managing director of RCA

Records, before departing to establish Innocent Records.

"I'm so much happier with everything about this record," says Imbruglia, who is currently in the early stages of promotion for the album. "I've accepted what my strengths are and, in Andy and Hugh, I have an amazing team around me."

Silver precedes the release of *Counting Down The Days* on March 21.

Agents aim to stamp out touts

In the wake of the OFT report into the ticketing sector, promoters and agents are planning joint action p5

Teams behind the Brits hits

Music Week lists the staff involved with the releases shortlisted for key categories in this week's Brits p7

Online PR nets fans' attention

Despite the dotcom crash, internet promotion is still playing a vital role in many acts' PR campaigns p12

This week's Number 1s
Albums: **Athlete**
Singles: **Eminem**
Airplay: **Scissor Sisters**



12.02.05/£4.25

PlayLouder targets indie buyers with online MP3 shop

PlayLouder is making a bid to become the "Rough Trade of the online world" with the launch today (Monday) of a download shop offering music by indie acts such as Franz Ferdinand and The White Stripes.

PlayLouder, the first UK company to offer an O2-powered online service, has commissioned its sister group Consolidated Independent (CI) to tailor a bespoke storefront which will allow tracks at 99p each and an album for £7.99.

The company has already struck licensing deals with

Beggars Group, XL Recordings and Vital-Pias Digital, which includes labels including Domino, Ninja Tune, Wall of Sound and B-Unique. This means artists that will be featured on the site from launch include Soulwax, Basement Jaxx, Lemon Jelly, Interpol, Frooty, Badly Drawn Boy and The Pixies.

PlayLouder co-founder and co-managing director Paul Hitchman adds that the group is also talking to Aim and several indie labels about the service, which will occupy the same space as existing operator Karmadownload.com.

However, he is not talking to majors for catalogue because he

says they are not interested in licensing for MP3 at present.

Hitchman adds that the new shop follows its success at creating an alternative audience.

He explains that the download partner O22 was not an ideal choice for the new initiative because PlayLouder has always wanted an alternative focus, which is not compatible with the more mainstream O22 offer.

"CI also now has the technology to tailor us a storefront," he adds. "We want to be the Rough Trade of online." Alongside downloads, the

PlayLouder Shop will also make available reviews, interviews and other features on acts prepared by the company's editorial team.

Although Hitchman concedes that his prices are higher than competitors such as iTunes, he adds that tracks downloaded from PlayLouder will be compatible with all MP3 players, including Apple iPods. PlayLouder's relationship with the indie market also gives it a lead on the iTunes Music Store, which has been slow to ink deals with indie labels and upload their catalogue.

"iTunes is automatically a mainstream service," he says.

"PlayLouder has a really good editorial team, who really know our market and can help navigate users to the best tracks."

"The PlayLouder shop demonstrates PlayLouder's ongoing commitment to the indie sector. Although the download market is crowded, we believe that our offering is a unique one that gives consumers exactly what they want - high-quality MP3s."

The download precedes the launch of PlayLouder MSP, the broadband ISP offering peer-to-peer file-sharing within a "walled garden" which is being targeted for launch by the end of April.

Subscription service for portable players challenges previous model for permanent downloads

Napster offers feast of takeaway music

Downloads

by Nicola Slade

Napster is boldly predicting its newly-launched portable subscription offer will turn the "traditional music business on its head".

Napster To Go will for the first time allow subscription users of the online service to transfer tracks from the site to a portable device without the need for having to buy them as permanent downloads. This will cost a monthly subscription of £14.95 - compared to the £9.95 users pay for the static, PC-bound download service - but the tracks become "locked" and unavailable if subscription payments are not maintained.

Napster UK general manager Leanne Sharman says the introduction of the service will offer UK music fans a whole new way to consume music and will drive revenues for all parties involved.

"Subscription is the way forward," she says. "It is far more exciting than the à la carte model and the undoubtedly better value for the

customer. The point is we are giving our customers a choice.

We're the first to bring a portable subscription service to the UK and we sincerely believe that it will be a successful model which will also prompt more single track sales."

Napster To Go subscribers will be able to choose from 1m tracks with the service. To subscribe, users must download the newly-launched Napster version 2.0 for free and pay for their "To Go" subscription. Songs are encoded in the Windows Media Audio format and can currently be played on any of five compatible players designed by Creative Labs, iRiver - who launched one of the first MP3 players in early 1999 - and Samsung. This complement of devices is expected to grow to 18 within the next three months, four of which are expected to be mobile phones.

Napster requires its customers to "dock" and sync the player at least once a month to ensure that the subscription does not expire, which would result in the digital



Creative Labs' Zen Micro: Napster ready.

files being "locked" after a two-week grace period. Through the Windows Media Janus DRM technology, which allows the portable service to work, the player also reports back listening information so that revenues can be counted

for and shared among those labels on the service. However, how those revenues are split has not been disclosed.

Although Napster To Go marks the first launch of a portable subscription music service, subscription services have been presented as a potential solution since 2001 when Universal and Sony launched its joint venture, PressPlay, as the first contender on the market. Napster ultimately bought the back-end technology of PressPlay and another service, MP3.com. In the US, Rhapsody and MusicNet currently offer static subscription services, as does the O22-powered website Wanadoo and Wipit in the UK.

With the launch of Napster To Go, labels, aggregators and other digital store operators are unanimous that it will recruit new people to digital music offerings, but some are cautious about its immediate impact on consumer behaviour.

EMI commercial manager digital media Ian Whitfield says, "Its early doors and the success of these models remains to be seen. Like

everything else, it is high end and will appeal to the early adopters. When digital music is completely taken away from the computer and into the living room - that is, purchasing music through our remote control - then we will see larger numbers take up these services."

That day may already have arrived. Napster To Go is a key feature of Windows Media Centre - the software giant's all-in-one entertainment package, which currently plans the service directly into the living rooms of Windows Media Centre users via compatible television sets.

While the tie-up with Microsoft gives Napster a platform to push its services, the inclusion of Windows DRM remains a point of contention. As Loudey's European operations general manager Ed Averdeck points out, "It's true that within the Windows Media Audio fraternity there is a lot of switching between services. Still, any investment Napster is putting in is going to be good for the overall market."

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THE MUSIC WEEK PLAYLIST



SUNSET STRIPPERS
Falling Stars
(Direction)
The battle for the next Eighties dance cover continues with this and a rival release adapting Boy Meets Girl (single, Feb 28)



WILLY MASON
Oxygen (Virgin)
Continuing to win over new fans, this single will help push sales of Mason's great debut album (single, February 14)



SHAPESHIFTERS
Back To Basics (Positiva)
Another anthem set to land from the club to mainstream media (single, March 14)



EDITORS
Munich (Gitcheware)
This new, eerily English-led single shows their rivals how to stand out with their second quality release (single, April)



NATALIE IMBRUGLIA
Silver (Brightside)
Jolie Nava has come up with a stunning video to accompany this snazzy hit (single, March 21)



VARIOUS
Folk Is A Four Letter Word (Delay 43)
Compilation of folk gems from Twisted Nerve's Andy Votel. An informative and inspirational collection (album, out now)



THE SUBWAYS
Oh Yeah (Infections)
The garage rock trio from Weymouth make the step up with their major debut (single, Feb)



BECK
E-Pro (Interscope)
The Duck Strippers are back at the controls for this rocking, beach-weird return (single, March 14)



JIM NOIR
My Patch EP (My Daz)
Great leftfield acoustic pop from a man with a healthy skewed work ethic (single, March 14)



GORILLAZ
Feel Good Inc (Parlophone)
This funky return from the animated outfit suggests 4m global album sales may be just the start (single, May 9)

Former RL DJ Jamie Theakston pumps up Heart's offer Heart raises stakes with new DJ onboard

Radio

by Paul Williams

Chrysalis Radio is to delve into an extra £1m of marketing resources to flag up the arrival of Jamie Theakston to its Heart 106.2 breakfast show.

In the biggest promotional push in the crowded London radio market since Johnny Vaughan replaced Chris Tarrant at Capital FM last spring, arch-rival Heart is putting in place a multi-tiered campaign for the former Radio One presenter who is taking over from Jano Coleman this Easter.

Although details of the campaign are understandably being kept under wraps for commercial reasons, the station's managing director Steve Parkinson says,

"We've announced an extra £1m to our budget this year to make the biggest splash possible." Theakston's arrival will only further stake up an already fierce London battle for breakfast show supremacy, with Capital FM currently in the midst of another high-profile Johnny Vaughan campaign, which included the debut of a new TV commercial last Friday.

The announcement of Theakston's appointment last Monday followed a difficult few days for Chrysalis, with press reports of a failed £100m bid to buy the Guardian Media Group's radio assets swiftly emerging after another round of disappointing Rajar figures for its flagship London station.

Parkinson suggests a change was being considered by the station back in late summer/early autumn, scotching suggestions that Coleman's fate may have been sealed by recent figures showing that Heart slipped below Zen's Magic into third place for London.

He adds, "It's part of our thinking that started in late summer, when we identified it was time to move the image of the station when we changed the logo, identity and marketing agency. What we wanted to do was get lapel listeners or non-listeners to re-assess the Heart brand."

Long-time station presenter Pat Sharp has already departed following the re-assessment, while Theakston's arrival in place of Coleman after a six-year stint underlines Heart's renewed bid in

the highly-competitive 30-plus audience bracket. "In the London market, Capital has given up the Kits battle for a couple of years ago - their hours for 15- to 24-year-olds have dropped so they've come fully into the 30-something market, while Magic have moved themselves slightly younger," says Parkinson. "Once you put Virgin in there, with Chris Moyles and Radio Two becoming a bit cooler, the pressure of choice on a 30-something is massive."

Little more than a year after Heart ended Capital's 30-year domination of London's commercial radio market, the station has declared its ultimate aim is to regain that number one position; Parkinson believes the opportunity could be there in the next 12 to 18 months.

The continuing development of Heart will be a key part of what Chrysalis Group chief executive Richard Huntington identifies as "a lot of future growth" from its existing assets, although speculation has centred on plans Chrysalis may have for expansion through acquisition. Although he will not comment on reports about a failed bid to buy Guardian Media Group's radio interests, Huntington acknowledges that, with Capital and GWR's merger now looking unstoppable and Emap expected to consolidate its already 27.8% stake in Scottish Radio Holdings, "The speculation is around the rest - us, Virgin and GMRG."

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Theakston: new breakfast slot

Apax declares interest in Woolworts

Private equity group Apax Partners declared an interest in Woolworts last week. If successful, the bid would put the generalist in the hands of two former hardware retailers.

Coming so soon after a difficult Christmas period, the targeting of Woolworts with an acquisition bid has arrived at a particularly inopportune moment.

However, by the end of last week, the Woolworts board and analysts were still waiting for a concrete offer to materialise. One retail analyst believes that, if the equity group makes an offer, it would be in the range 50p to 60p a share; the group is also known to have hired Roger Pedder and Brent Wilkinson, two former executives at Robert Dyas, to partner it on the deal. But further details of Apax's

designs on Woolworts, MVC or any other part of the operation remain under wraps. Indeed the hiatus - Apax declared an interest in bidding for Woolworts last Monday, leading to a 9p hike in the share price to 49.5p - led one analyst to wonder if a firm bid would materialise.

A spokeswoman for Woolworts says the relative lack of movement in the share price "leads to some scepticism" about the seriousness of Apax's intent. An Apax spokeswoman says, "We don't go into discussions. There is nothing there at the moment."

A Woolworts spokeswoman also confirms there have been no talks yet and she would not be drawn on how Apax may see the future of all or parts of the group. No one at Woolworts's MVC

operation was available for comment about how a bid might impact on music retailing, although the last trading statement from the group was hardly an advertisement for the entertainment group.

During the four-week and 48-week periods to January 1 2005, like-for-like sales at MVC were down by 4.7% and 5.3% respectively, figures blamed on the "unusually high number" of competitors opening up shop in the local areas.

However, Woolworts chairman Gerald Corbett has not discounted any bid out of hand. He says, "While our board will give proper consideration to any proposal that is made, we will continue to focus on the task of delivering the value inherent in Woolworts."

SHAPESHIFTERS

SNAP SHOT

Having scored one of the biggest mainstream dance hits of 2004, Shapeshifters are

looking to do it again with their follow-up Back To Basics on March 14.

"It's a record that the specialist house DJs are already really supporting, but it has also got a much wider audience, like

Lola's 'Theme had,' says Positive managing director Jason Ellis, who is planning to develop the act into an album project during the course of 2005.

"This act feels like it will manifest itself into something more than a couple of singles."

Early reactions to Back To Basics are already strong with a wide range

of media, suggesting that it could continue dance music's gradual mainstream renaissance.

"Away from the post-Eryiq Prydz type of dance covers, there have been some really strong house singles with records from Stonebridge and Soul Central," says Ellis.

The return of Shapeshifters comes after a strong start to the year for Positive, with Lovefreakz's Shine already delivering a Top 10 single, after also becoming the first single to receive a Nielsen Music Control Impact Award certification, in recognition of 5,000 pre-release radio plays.

CAST LIST: A&R - Jason Ellis, Positive Marketing; Hitlist News, EMI; National radio: Tina Skinner, Chris Stadle, EMI; Regional: Adrian Treddick, Andrew Thompson, EMI; TV: Jack Bennet, EMI; PR: Matt Larmouth, Activity PR.



Virgin opens doors in Manchester

Virgin Retail is returning to Manchester after a nine-month gap in March as part of a proposed rollout of 30 stores over the next three years.

The entertainment specialist pulled out of the city last June when it closed its existing 1,400 sq m store after more than 12 years and faced the prospect of being absent from the area until 2007 when a planned bigger store is due to open.

However, Virgin has now secured a 600 sq m site within Manchester's Trafford Centre with an opening lined up for March 17. The store is one of around 10 outlets planned to open this year, with a similar number of openings being forecast for each of the following two years.

Virgin Retail executive director (retail) Simon Douglas, who joined the business last September having a year earlier been part of rival HMV, is excited that the retailer is returning to Manchester.

"Manchester is a very vibrant music city and it is essential the Virgin brand is represented all the time and the Trafford Centre is somewhere we should be," he says.

Virgin, which currently operates around 130 stores across the UK, was originally looking for a site in Manchester to act as a stop-gap before the bigger store's launch in two years' time, but Douglas says the Trafford outlet will remain in operation even after the 2007 store opens. He adds, "What it does is re-establish the Virgin brand in the Manchester area in preparation for what will be a huge launch in 2007 and also helps us develop people in the new store."

Virgin has also confirmed new store openings this year in Canterbury and Dundee, both of which will be re-sites, reflecting a move by the retailer to close smaller outlets or those in less desirable locations. As a result, more than 20 Virgin stores closed last year.

Against those closures, Virgin is now embarking on its busiest programme of store openings for several years as Douglas aims to expand the retailer's UK presence. "One of the exciting opportunities with Virgin in there are a lot of places where we are not represented," he says.

BPI AWARDS

ALBUMS
 Vanitas - That
 Lonely Feeling
 (Isleek)
 Ashlee Simpson -
 Autobiography

(gold)
 Ashanti - Concrete
 Rose (Igloo)
 Ray Charles -
 Genius Loves
 Company (gold)
 Vanitas - Club
 Address 2005

(gold)
 Vanitas - Sad
 Songs (platinum)



Queen courts music biz with party at the Palace

by Adam Woods

The Queen is opening the doors of Buckingham Palace to the music industry for the first time, with an event to celebrate its contribution to British culture.

Up to 600 musicians and industry figures will attend the reception given by Her Majesty and The Duke of Edinburgh on March 1, representing the first time the Queen has recognised the music industry en masse. It will be the latest in a series of themed events staged by the Palace since 2003, with previous receptions celebrating pioneers, women of achievement and British designers.

Buckingham Palace declines to comment on the list of invitees due to data protection issues, but representatives of the majors and the key trade bodies, as well as independent figures such as Beggar's Group's Martin Mills, Mute founder Daniel Miller and Aim's Alison Wenham are known to have been invited.

Those who have already responded include Eric Clapton, Sir Tim Rice, Terry Wogan and a London Underground busker named Angelina Lahari.



HRH The Queen musical meet and greet.

The early evening reception will take place in the Buckingham Palace state rooms, after a day in which young musicians will perform for the Queen and Prince Philip and 200 schoolchildren.

The Queen will be briefed on the achievements of her guests before being led through the state rooms. "The Queen will process through the rooms meeting people," says a Buckingham Palace spokeswoman.

Although sections of the industry have staged events for Tory party grandees and represented themselves at the Labour Party

conference recently, the idea to honour British music came from within the Queen's Household.

Invitations went out in late January, at the end of a three-month process in which selected industry figures were invited to nominate individuals they believed to be worthy of recognition.

"We talked to Government departments and large industry bodies and asked them to put names forward," says the Buckingham Palace spokesperson.

The emphasis is on rewarding those who have contributed to the music business down the years, as well as those who play a leading role today. "It is pitched as a recognition of the contribution the music industry makes to Britain," says the spokesperson.

Aim was among the bodies which were invited to contribute names. "There will be people who have really trail-blazed the independent business," says CEO and chairman Alison Wenham. "People who really have put a stamp on what independence means through the Sixties, Seventies and Eighties and are still going."

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Promoters and ticket agencies call for closer scrutiny of live sector

OFT report exposes tout-tainted sector

by Robert Ashton

The new Office of Fair Trading report into the ticketing sector is prompting promoters and ticket operators to join ranks and launch their own collective strike to help stamp out touts.

As the main findings of the OFT's Ticket Agents In The UK are digested by the industry, another group of e-touts are currently advertising tickets at inflated prices for the reformed Cream at London's Royal Albert Hall this May. With one pair of tickets recently attracting bids on eBay of £720, leading figures and organisations in the business are galvanising to create their own pressure group. They want to persuade the Government to move more forcefully against the secondary agents they say are giving legitimate ticketing agencies, promoters and venue operators a bad name.

The OFT gave the legitimate primary agents a clean bill of health in its report. However, despite addressing the activities of secondary agents, many witnesses called to give evidence to the inquiry believe it missed an opportunity not to focus on this area and ultimately take a tougher line on music touts. The official line from the OFT is that the existing legislation, such as the Price Indications (The Resale of Tickets) Regulations 1994 is tough enough. But it admits more vigorous enforcement by Trading Standards is necessary.

This is not good enough for Concert Promoters Association (CPA) secretary Carole Smith. "The Government sees it as free enterprise, but unscrupulous traders tarnish the image of promoters," she says. The CPA is holding an executive meeting this week with the issue high on the agenda.

Nick Blackburn managing director Nick Blackburn also considers the report should have had a wider brief. "I think we, the legal side, do a proper job," he says. "I would like to see a report on the other side."

They and others are now calling for more co-operation

throughout the sector to pressure touts out of business. And there is evidence this is already happening. Jonathan Brown, secretary of the Society of Ticket Agents and Retailers (Star), says the OFT initially went in looking at the primary market, but came out looking at the secondary part. "The real horror stories come from the secondary market," he says.

Now Brown and others are advocating opening a dialogue with the Department of Culture, Music and Sport taking a harder line on the secondary market.

Brown would like to see it made illegal to resell tickets at a specified threshold level above their face value. He would also like to see prosecutions brought against people using websites that rip-off fans. In a similar way that the Government outlawed ticket touting in football through the use of health and safety laws, Star would also support legislation which could bring about a similar result in music ticketing. Star is also working with the OFT to produce standardised terms on all tickets used within the industry.

The internet is also a significant problem, with Blackburn arguing that the web has spawned amateur touts, who seek to cover the cost of their own concert-going by purchasing extra tickets to sell on at inflated prices. Peter Tudor, chairman of the National Arena's Association and sales and marketing director of Wembley Arena, agrees that e-touting is a growing menace and would like to see more Government action in this area.

He believes education plays an important role. "We need to make it standard practice that people are aware of what could happen if they don't buy via a reputable agent."

Tudor says he would like to see a campaign with the Star logo promoted more heavily and the public educated to recognise it in the same way that ABTA is used and recognised in the travel industry as a mark of quality and service.

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Live Venue / Event	Artist / Event	Start	End	Price	Buy	Est. Sell	Time Left
London Royal Albert Hall	CREAM TICKETS - MAY 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31	14:00	14:00	£720.00	14	00	14:00
London Royal Albert Hall	CREAM TICKETS - MAY 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31	14:00	14:00	£720.00	14	00	14:00
London Royal Albert Hall	CREAM TICKETS - MAY 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31	14:00	14:00	£650.00	14	00	14:00
London Royal Albert Hall	CREAM TICKETS - MAY 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31	14:00	14:00	£300.00	18	00	23h 40m

Cream tickets for sale on ebay.co.uk last Thursday, February 3



As it celebrates its 200th shop, chain plots expansion

HMV stores sail past double century mark

Retail

by Hamish Champ

HMV may only just have reached the 200th store landmark across the UK and Ireland, but it is not looking to stop there.

European managing director Steve Knott is already targeting 300 stores, perhaps more. "We've got 200 stores and we see no reason why we can't get to 300," he says.

There are at least 100 other good markets in the UK and Ireland where we're not represented. We opened 25 stores last year and this year, so we've got quite a way to go yet to get to the point where we even think we might have reached saturation point as far as stores are concerned."

Ask senior record industry executives what is HMV's secret and there is little disagreement. The chain's legendary tough approach to negotiation with suppliers is underpinned by a successful operation driven by high operating standards across the whole chain, loyal and knowledgeable staff, strong leadership and a commitment to music, new and old.

"Their strategy has clearly been successful, because they're bucking a trend," says Pinnacle sales director Chris Maskery. "They appear to be succeeding where others aren't and much of that success is down to the kind of leader-

ship the company has had over the years, whether it's been Brian [McLaughlin], David Pryde or Steve Knott. They are all strong individuals who drive the business forward."

The quality and continuity of the chain's staff – with McLaughlin, Pryde and Knott all having risen up the ranks to run the UK chain – is where HMV scores particularly high. "Their standards are really high and they clearly keep a real community spirit among all their managers," says Warner Music UK commercial director Alan Young. "There's a real camaraderie at their conferences, but there's also a real competitive edge amongst them. They've obviously been able to motivate their people in the right way to deliver exceptional standards."

Maskery adds, "The amount of long-serving staff they have says a lot about the company. A lot of their managers and area managers have been there a long, long time. You cut them in half and they have HMV written right through them. They seem very loyal to the company and the company to them."

Knott is also keen to stress the importance of his staff. "HMV is all about its people. We have some amazing people working here, both in terms of their passion and commitment to the business and to the products. The knowledge they have of the product is, in some cases, almost encyclopedic. People who go into one of our

Their strategy has clearly been successful, because they're bucking a trend

Chris Maskery, Pinnacle

stores can interact with people who are like-minded in terms of passion for the music, and who can subsequently help them to find whatever it is they are looking for. But its own goals aside, HMV has to contend with tough competition, notably from supermarkets, whose current presence in the music sector was not marked a decade ago. "It's grown and we cope with it pretty well, as you can see from our results," he says.

Ultimately, the customer decides whether they want to go to a specialist, where they know they'll get value for money, they'll get range and they'll get service from people who know what they are talking about. As a specialist, we offer all those things and supermarkets have a different agenda. They do what they want to do and we concentrate on what we do well."

Knott also believes HMV strategy of supporting new artists is key to its success. "We work very hard with the labels to break new acts; we've always done that and we'll continue to do that," he explains. "If you look at some of the successes of last year such as the Selsor Sisters, Keane, The Zutons, The

Killers, Snow Patrol and Kasabian, HMV has been championing these and new artists with the labels and we've played an important part in their success. We look forward to new acts like these, where we can help to break them and keep the new scene vibrant and ultimately keep sales up."

EMI SVP commercial and digital media Mike McMahon believes HMV maintains its position not least because of its attention to detail, right across the chain. "Good, hard retail things like compliance: albums are in the right place, every time," he says. "And the way they market themselves, the way store managers get behind the basic of retailing, is very strong. I never walk into HMV and find an album in the wrong place. If I've given support for advertising it always happens and if we agree a feature on a particular album in the store it always happens."

The chain is also very good at delivering what it says it is going to deliver, operationally, says McMahon. "On top of that, they have a very clear vision," he adds. "Bolt these things together with the strong leadership and it ends up being a very strong business."

Over the coming three or four years, HMV's growth strategy, aside from new openings, is one of developing the company's existing stores in the markets where it has a presence, says Knott.

"Obviously, we're in most of the big centres," he says, "and there are some places, like our Cardiff store, which we opened just before Christmas, where we went from a very small store for the size of the market to one which was almost four times the size."

It was, he says, a case of appropriating a store that was of the appropriate size for the city. "We've got a bit of that to do around the country; stores that we either want to re-site or extend," he says. "We did that in Chelmsford just before

Christmas, where we doubled the size of the store we had there."

Knott acknowledges there are some large markets where HMV does not currently operate, but the recent policy has been to open in smaller markets, towns and cities such as Chesterfield, Birkenhead, Tamworth and Woking. "We opened all these before Christmas and there are another 100 of these sized markets where the local population are crying out for a good HMV store," he says. "When we do open in those locations the reactions we get from the local community is always unbelievably positive: 'We've been waiting for an HMV to come here for years; that kind of thing. It resonates well when we do open them.'"

Meanwhile, at a time when there is a big question mark over the future of sales of physical sound recordings, Knott says HMV's position remains one of responding to consumer need. Citing the recently announced deal with Microsoft, which will see HMV offer a new digital downloading service later this year using software from the technology giant, Knott says such co-operation is a natural move for the retailer.

"This kind of deal makes sense because [digital downloads are] a distribution channel which is growing exponentially and we as market leader need to be in that particular channel," he says. "We've said all along we'd wait for the right solution to come along and when we did offer a solution it would be a quality one and that, along with everything we do, that we will do it in a quality way. The two very strong brands of HMV and Microsoft means that, hopefully, when we launch the service later this year it will prove to be a service that rivals the best that's out there."

Aiming to be the best – and achieving it – is something HMV has grown used to.

hamishchamp@bt.com

Galway store is chain's eighth in Ireland

The official celebration of HMV's double centenary came last Thursday, as the chain marked the opening of store number 200 in the UK and Ireland, in Galway, on Ireland's west coast.

The store, which actually began trading in November last year, is HMV's 200th store to open in the country, following the retailer's first foray into the Irish market back in 1986, when it opened stores in Dublin's Henry Street and craft district, Temple Bar.

A team of 50, headed by store

manager John Rooney, staff the new outlet, which stocks more than 20,000 titles, including 8,000 rock and pop CDs and 6,000 DVDs across a floor space of more than 400 sq m. HMV already has nine outlets in Northern Ireland.

Celebrations marking the opening of the store included an appearance by Dublin-based act The Frames, who took time out from their current European tour to meet and greet with fans and sign a commemorative plaque. The band later went on to perform an exclusive live set at the city's

Central Park's bar One club for one of 100 invited HMV guests, including senior industry executives from Ireland and the UK's record, video and games companies. The evening was hosted by HMV

which has seen open six stores in the past year and a half, to believe it is entirely fitting that the 200th store opening landmark should be celebrated in Galway."

Knott says HMV has been on the lookout for an appropriate site in the city for a while and believes the company's patience has paid off with the Barrock Lane store.

"The store did really well over Christmas, which tells us that a strong HMV offer in this part of Ireland has been long overdue."

INTERNATIONAL SHORTLISTS

Best international male solo artist:

Enimem (Aftermath); Tom Velez (APT); Kanye West (Roc-A-Fella); Brian Wilson (Nonesuch).

Usher (Arista)

Best international female solo artist: Anastacia (Epic); Ke\$ha (Virgin); Alicia Keys (J); Kylie Minogue.

(P) (Interscope); Owen Stefani (Interscope)

Best international group: Green Day (Reprise); Maroon 5 (J); D'UKast (Arista); Scissor Sisters.

Scissors (Polydor); U2 (Island)

Best international album: The Killers (Island King); Maroon 5 (J); D'UKast (Arista).

Scissor Sisters (Polydor); U2 (Island)

Best international breakthrough act: Jet (Elektra); The Killers (Island King).

Maroon 5 (J); Scissor Sisters (Polydor); Kanye West (Roc-A-Fella)

With the 25th Brit Awards ready to roll this Wednesday, *Music Week* spotlights the people working behind the scenes on the acts nominated in the UK-focused categories

The teams behind the Brits hits

Band Aid 20

Best single (Do They Know It's Christmas?). **Producers:** Nigel Godrich, Midge Ure. **Engineer:** Chris Blair. **Distributor:** Universal. **Label:** Mercury/Universal. **Label A&R:** Shane Murray (Mercury). **National radio promotions:** Bruno Morelli (Mercury). **Marketing:** Shane Murray (Mercury). **Press:** Bernard Doherty (LD Communications). **TV promotions:** Nicola Loud (Mercury). **Publisher:** Band Aid Trust.

Natasha Bedingfield

Best single (These Words), best British breakthrough act, best pop act. **Producer:** Steve Kipner, Andrew Frampton and Wayne Wilkins. **Engineer:** Wayne Wilkins. **Distributor:** BMG. **Label:** Phonogenic/Sony BMG. **Label A&R:** Paul Lisberg (Phonogenic). **National radio promotions:** Leighton Woods (Sony BMG). **Regional radio promotions:** Nick Bray, Lynn Swindlehurst (Sony BMG). **Marketing:** Louise Hart, Julie Gray, (Sony BMG). **Press:** Kate Head (Sony BMG). **Regional press:** Julie Smith (Sony BMG). **Online press:** Gary McKee (Sony BMG). **TV promotions:** Jacqui Quaine (Sony BMG). **Publisher:** EMI Music Publishing. **Publisher A&R:** Guy Moot (EMI Music Publishing). **Managers:** Neale Easterby, Richard Ramsey (Empire Management). **Lawyer:** Russell Roberts (Sheridans). **Accountant:** Richard Rosenberg (SRLV). **Live booking agent:** Dave Chumbley (Primary).

Jamie Cullum

Best male, best British live act. **Distributor:** Universal. **Label:** Universal Classics & Jazz/Candid. **Label A&R:** David Rose, Universal Classics & Jazz. **National radio promotions:** Mick Garbutt (Lucid). **Regional radio promotions:** Jo Hart (Hart Media). **Marketing:** Tom Lewis, Buffy Du Pon (Universal Classics & Jazz). **Press:** Linda Valentine (Universal Classics & Jazz), Kas Mercer (Mercenary). **Regional Press:** Tony Woods (Universal Classics & Jazz). **Online press:** Chris



Caudwell (Hyperlaunch). **Student press:** Tony Woods (Universal Classics & Jazz). **TV promotions:** Sam Wright (Seesaw PR). **Publisher:** EMI Music Publishing. **Publisher A&R:** Frank Ferguson (EMI Music Publishing). **Manager:** Marc Connor (Air Management). **Lawyer:** Paul Jones (Smiths). **Accountant:** Steven Davidson (Brett Adams). **Live booking agent:** Mike Greek (Helter Skelter).

Franz Ferdinand

Best British group, best album (Franz Ferdinand); best British breakthrough act; best British rock act; best British live act.

Jamella **franz** **consider** **for** **best** **british** **female**, **urban** **and** **single** **categories**

Distributor: Vival. **Label:** Domino. **Label A&R:** Laurence Bell (Domino). **National radio promotions:** Brad Hunter (Anglo Plugging). **Regional radio promotions:** Jessica Bailey (Anglo Plugging). **Marketing:** Bart McDonagh (Domino). **Press:** Steve Phillips (Coalition). **Regional press:** Carl Delahunty (Coalition). **Online press:** Alex Fordham (Anglo Plugging). **Student press:** Mark Wainwright (Wild). **TV promotions:** Karen Williams (Big Sister). **Club promotions:** Duncan Smith (Zoonked), Dave Roberts (Wild). **Publisher:** Universal Music Publishing. **Publisher A&R:** Frank Töpe (Universal Music Publishing). **Manager:** Cerne Canning (SuperVision Management). **Lawyer:** Simon Esplen (Russells). **Accountant:** Melanie Haywood. **Live booking agent:** Mike Greek (Helter Skelter).

Girls Aloud

Best pop act. **Distributor:** Universal. **Label:** Polydor/Universal Music. **Label A&R:** Colin Barlow, Polydor. **National radio promotions:** Neil Hughes, Arlene Moon (Polydor). **Regional radio promotions:** Grant Crain, Pippa Evers (Polydor). **Marketing:** Poppy Stanton (Polydor). **Press:** Sundraj Sreenivasan (Polydor). **Regional press:** Chareen Steel (Polydor). **Online press:** Tiffany Lawson, Jo Davies (Outside Line). **Student press:** Chareen Steel (Polydor). **TV promotions:** Rachel Cook (Polydor). **Club promotions:** Tracey Webb (Power). **Publisher:** Copyright Control. **Manager:** Louis Walsh. **Lawyer:** Richard Bray (Bray & Kraus). **Accountant:** Alan McEvoy (LiveWire Business Management). **Live booking agent:** Shaz Qureshi (Concorde).

RJ Harvey

Best British female. **Distributor:** Universal. **Label:** Island/Universal Music. **Label A&R:** Nick Gaffield (Island). **National radio promotions:** Nick McEwen (Island). **Regional radio promotions:** Charley Byrnes (Island). **Marketing:** Jon Turner (Island). **Press:** Regine Moylett (RMP). **Regional press:** Regine Moylett (RMP). **Online press:** Bev Allen (Hyperlaunch). **Student press:** Dave Roberts (Wild). **TV promotions:** Ruth Parrish (Island). **Club promotions:** Dave Roberts (Wild). **Publisher:** Universal Music Publishing. **Publisher A&R:** Paul Connolly, Universal Music Publishing. **Managers:** Sally-Anne McKeown, Paul McGuinness (Principle Management). **Lawyer:** Ann Harrison (Harrisons Entertainment Law). **Live booking agent:** Jeff Craft (Helter Skelter).

Jamella

Best British female, best single (Thank You); best British urban act. **Producers:** Soulshock, Biker (Soulpower Productions). **Engineer:** Soulshock (Soulpower Productions). **Distributor:** EMI. **Label:** Parlophone. **Label A&Rs:** Miles Leonard, Jamie Nelson (Parlophone). **National radio promotions:** Kevin McCabe (Parlophone). **Regional radio promotions:** Chaine Beaumont (Parlophone). **TV promotions:** Helen McGeough (Parlophone). **Club promotions:** Chris Smith (Renegade), Doug Cooper (Soul 2 Streets). **Marketing:** Claire O'Brien (Parlophone). **Press:** Murray Chalmers (Parlophone). **Regional press:** Warren Higgins (Infected). **Online press:** Jon Bills (Parlophone). **Student press:** Warren Higgins (Infected). **Publisher:** BMG Music Publishing. **Publisher A&R:** Ian Ranage (BMG Music Publishing). **Managers:** Jonathan Shalit, Nickie Banks (Shalit Global Entertainment). **Lawyer:** Chris Oryan (Russells). **Accountant:** Alan Heywood (Alan Heywood). **Live booking agent:** Solomon Parker (Concorde).

Kasabian

Best British rock act; best British live act.

Distributor: BMG. **Label:** RCA/Sony BMG. **Label A&R's:** Darren Dickson, Mike Pickering (BMG). **National radio promotions:** Mark Murphy (BMG). **Regional radio promotions:** Dave Rajan, BMG. **Marketing:** Jo Power (BMG). **Press:** Johnny Hopkins (Triad). **Regional press:** Julie Smith (BMG). **Online press:** Dan Ayers (BMG). **Student press:** Julie Smith (BMG). **TV promotions:** Richie Crossley, Becky Walker (BMG). **Club promotions:** Jim Fletcher (Inhouse). **Publisher:** EMI Music Publishing. **Publisher A&R:** Kenny McGough, EMI Music Publishing. **Manager:** Graeme Lowe, Cathy Jenkins (The Family Entertainment). **Lawyer:** Paul Lennon (Statham, Gill, Davies). **Accountant:** Lester Dales (Dales Evans & Co). **Live booking agent:** Mike Junior (ITB).

Keane

Best British group; Best British album (Hopes And Fears); best British single (Everybody's Changing); best British breakthrough act.

Distributor: Universal. **Label:** Island/Universal. **Label A&R:** Ferdy Unger-Hamilton (Island). **National radio promotions:** Kate Burnett (Rapture). **Regional radio promotions:** Charley Byrnes (Island). **TV promotions:** Mike Mooney (Island). **Marketing:** Jon Turner, Alex Waldron (Island). **Press:** Ted Cummings (Island). **Regional press:** Hannah Penby (Island). **Online press:** Bev Allen (Hyperlaunch). **Student press:** Kristie (Wild). **Publisher:** BMG Music Publishing. **Publisher A&R:** Caroline Elleray (BMG Music Publishing). **Manager:** Adam Tudhope. **Lawyer:** Gary Mandel (Spraggon Stennett Brabyn). **Accountant:** Dales Evans & Co. **Live booking agent:** Chris Myhill (The Agency).

Lemar

Best male; best British urban act.

Distributor: Sony. **Label:** Sony BMG. **Label A&R:** Nick Raphael (Sony BMG). **National radio promotions:** Joe Bennett, Craig Madley (Sony BMG). **Regional radio promotions:** Bob Herman (Sony BMG). **Marketing:** Ted Cockle (Sony BMG). **Press:** Joanna Burns (Joanna Burns PR). **Regional press:** James Heward (Pomona). **Online press:** Simon Hankin, Anwar Nuseibeh (Sony BMG). **Student press:** Tom Carson (Sony BMG). **TV promotions:** Nicola Carson (Sony BMG). **Club promotions:** Steve Ripley, Niven Govindan (Sony BMG). **Publisher:** Lemar Obika (MCPs). **Managers:** Richard Griffiths, Harry Magge (Modest). **Lawyer:** Paul Spraggon (Spraggon, Stennett, Brabyn). **Accountant:** Dales Evans. **Live booking agent:** Paul Fitzgerald (Concorde).

The Libertines

Best British rock act; best British live act.

Distributor: Pinnacle. **Label:** Rough Trade. **Label A&R:** James Endacott (Rough Trade). **National radio promotions:** Brad Hunner (Anglo Plugging). **Regional radio promotions:** Julie Thompson (Anglo Plugging). **Marketing:** Clare Britt (Rough Trade). **Press:** Tony Linkin (Coalition). **Regional press:** Tony Linkin (Coalition). **Online press:** Alex Fordham (Anglo Plugging). **Student press:** Nick Davis (Cool Delta). **TV promotions:** Michelle O'Connor (Anglo Plugging). **Club promotions:** Nick Davis (Cool Delta). **Publisher:** EMI Music Publishing. **Publisher A&R:** Mike Smith (EMI Music Publishing). **Manager:** Alan McGee. **Live booking agent:** Russell Warby (The Agency Group).

LMC vs U2

Best British single (Take Me To The Clouds Above).

Producer: Lee Monteverde for LMC Productions.

Distributor: Universal. **Label:** All Around The World. **Label A&R:** Matt Cidman (All Around The World). **National radio promotions:** Tony

Byrne (Single Minded). **Regional radio promotions:** Susie Tomkins (Tomkins). **Marketing:** Henry Semmens (Absolute Marketing & Distribution). **Press:** AATW. **Regional press:** AATW. **Online press:** AATW. **Student press:** AATW. **TV promotions:** Tony Byrne (Single Minded). **Club promotions:** Tracey Webb (Power & Popazz). **Publisher:** Universal Music Publishing/Warner Chappell. **Publisher A&R:** Andy Thompson (Universal Music Publishing). **Manager:** AATW. **Lawyer:** Anthony Javes (Javes Page). **Accountant:** Guy Ripon. **Live booking agent:** Mission Control.

Mckyay

Best hip act

Distributor: Universal. **Label:** Island/Universal Music. **Label A&R:** Paul Adams (Island). **National radio promotions:** Charley Byrne, Nick McEwan, Steve Pitron (Island). **Regional radio promotions:** Phil Witts (Island). **Marketing:** Sarah Boorman (Island). **Press:** Heather Redmond (Island). **Regional press:** William Rice (Purple). **Online press:** Jo Davies (Outside Line). **TV promotions:** Holly Davies (Island). **Publisher:** Universal Music Publishing. **Publisher A&R:** Mike McCormack, Darryl Watts (Universal Music Publishing). **Managers:** Matt Fletcher, Richard Rashman (Prestige Management). **Lawyers:** Kuz Gill (Statham), Gill, Davies, James Collins (Collins Long Solicitors). **Accountant:** Cliff Ryan (Ryan & Co). **Live booking agent:** Paul Franklin (Helter Skelter).

George Michael

Best British single (Amazing)

Producer: George Michael. **Engineer:** Niall Flynn. **Distributor:** Sony. **Label:** Columbia/Sony BMG. **Label A&R:** Rob Stringer (Sony BMG). **National radio promotions:** Mick Garbutt (Lucid). **Regional radio promotions:** Mick Garbutt (Lucid). **Marketing:** Ted Cockle (Sony BMG). **Press:** Connie Filippello (Comie Filippello Publicity), Joanna Burns (Joanna Burns PR). **Regional press:** Will Rice (Purple). **Online press:** Simon Hankin, Anwar Nuseibeh (Sony BMG). **Student press:** Tom Carson (Sony BMG). **TV promotions:** Deirdre Moran (Sony BMG). **Club promotions:** Steve Ripley, Niven Govindan (Sony BMG). **Publisher:** Dick Leaby Music. **Manager:** Andy Stephens (Andy Stephens Management). **Lawyer:** Russells. **Accountant:** Gelfand, Rennett, Feldman & Brown.

Kylie Minogue

Best international female solo artist.

Distributor: EMI. **Label:** Parlophone/EMI Music. **Label A&R:** Miles Leonard, Jamie Nelson (Parlophone). **National radio promotions:** Kevin McCabe (Parlophone). **Regional radio promotions:** Clare Beaumont, Mark Glead (Parlophone).

Marketing: Rob Owen (Parlophone). **Press:** Murray Chalmers (Parlophone).

Regional press: Murray Chalmers (Parlophone). **Online press:** Jon Bills (Parlophone). **Student press:** Dolly Clew (Parlophone). **TV promotions:** Helena McGeough (Parlophone). **Club promotions:** James Pitt (Parlophone). **Publisher:** Mushroom Music Publishing. **Manager:** Terry Blamcy (Terry Blamcy Management). **Lawyer:** Sheridan. **Accountant:** Ernst & Young. **Live booking agent:** Dave Chumbley (Primary).

Morrisey

Best male

Distributor: Pinnacle. **Label:** Attack/Sanctuary. **Label A&R:** Morrisey for Attack Records. **National radio promotions:** Brad Hunner (Anglo Plugging). **Regional radio promotions:** Jessica Bailey (Anglo Plugging). **Marketing:** Jennifer Ivory (Attack Records). **Press:** John Best, Penny Brignell (Best). **Regional press:** Blain PR. **Online press:** Alex Fordham (Anglo Plugging). **Student press:** Dave Roberts (Wild). **TV promotions:** Claire Jarvis, Tony Cooke (Stream). **Club promotions:** Ushot Moments. **Publisher:** Copyright Control. **Managers:** Merck Mercutadis, Peter Asher, Jed Weitzman (Sanctuary Artist). **Live booking agent:** K2 Agency.

Muse

Best British group; best British album (Absolution); best British rock act; best British live act.

Distributor: Warner. **Label:** Taste Media Ltd/Atlantic. **Label A&R's:** Saffa Jeffery, Dennis Smith. **National radio promotions:** Jon Turner (Atlantic). **Regional radio promotions:** Carrie Curtis (Atlantic). **TV promotions:** Sarah Hawks (Atlantic), Sam Wayne (Force Five). **Marketing:** Stuart Camp (Atlantic). **Press:** Julian Carrera (Hall Of Nothing). **Regional press:** Ian Cheek (Ian Cheek). **Online press:** Ben Harris (Hall Of Nothing). **Student press:** Ian Cheek (Ian Cheek PR). **Club promotions:** Tom Roberts (Ushot). **Publisher:** Taste Music. **Publisher A&R:** Mike Audley (Taste Music). **Manager:** Dennis Smith. **Lawyer:** Andrew Myers (Clintons). **Accountant:** Anthony Adis (Adis & Co). **Live booking agent:** Geoff Meall (The Agency).

Debut for Live award: Muse (pictured), Franz Ferdinand, Jamie Cullum, Kasabian and The Libertines vying for trophy



Dizzee Rascal

Best British urban act

Distributor: Vital. **Label:** XL. **Label A&R:** Nick Huggert (XL). **National radio promotions:** Hannah Parkin (XL). **Regional radio promotions:** Chris Bellam (XL). **Marketing:** Stewart Green (XL). **Press:** Colleen Maloney (XL). **Regional press:** Michael Cleary (XL). **Online press:** Steven Colborne (XL). **Student press:** Michael Cleary (XL). **TV promotions:** Craig McNeil (XL). **Club promotions:** Chris Bellam (XL). **Publisher:** Universal Music Publishing/Hero Music. **Publisher A&R:** Hannah Overton (Hero Music). **Manager:** Nick Denton (Belly Of The Beast). **Lawyer:** Paul Lennon (Thorn/Stanham/Gill/Harris). **Accountant:** Oliver Smyth (Davis Carr Chartered Accountants). **Live booking agent:** Peter Elliott (Primary).

Shapeshifters

Best British single (Lola's Theme)

Producer: Shapeshifters. **Engineer:** Shapeshifters. **Distributor:** EMI. **Label:** Postiva. **Label A&R:** Jason Ellis (Postiva). **National radio promotions:** Chris Slade, Tina Skinner (EMI). **Regional radio**

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promotions: Adrian Treddinick, Andrew Thompson (EMI). **Marketing:** Hannah Neaves (EMI). **Press:** Matt Learmouth (Alchemy). **Regional press:** Alchemy PR. **Online press:** Stuart Freeman (EMI). **Student press:** Alchemy. **TV promotions:** Kate Hiscox, Jude Bennett (EMI). **Club promotions:** 4: Four, Positiva, Power Promotions. **Publisher:** Copyright Control/AFP-Sony ATV/Universal Music Publishing/EMI Music Publishing/EMI Virgin Songs Inc and Pay Back Publishing. **Managers:** Nocturnal Groove (Shapeshifters), DW Management (Cookie). **Lawyer:** Leonard Lowy. **Accountant:** Ravi Koppa, CK Partnership. **Live booking agent:** Concorde International Artists.

Snow Patrol

British group, best British album (Final Straw); best British rock act. **Distributor:** Universal. **Label:** Fiction/Polydor. **Label A&R:** Jim Chancellor (Polydor). **National radio promotions:** Dan Drake (Polydor). **Regional radio promotions:** Grant Crain (Polydor). **TV promotions:** Kelly Sipper (Polydor). **Marketing:** Joe Munns (Polydor). **Press:** Paul Smernicki (Polydor). **Regional press:** Gordon Duncan (ATB). **Online press:** James McGavin (Hyperlaunch). **Student press:** Gordon Duncan (ATB). **Publisher:** Big Life. **Publisher A&R:** Tim Parry (Big Life). **Managers:** Jaz Summers, Tim Parry (Big Life). **Lawyer:** John Sutham (Tenon Sutham Gill Davies). **Accountant:** Chris Panayi (CC Panayi). **Live booking agent:** Steve Strange (Heiter Skeiter).

Joss Stone

Best British female; best British breakthrough; best British urban act. **Distributor:** EMI. **Label:** Relemlless. **Label A&R:** (International) Steve Greenberg (UK) Shabs. **National radio promotions:** Roland Hill (Virgin). **Regional radio promotions:** Jason Bailey, Martin Finn (Virgin). **TV promotions:** Amanda Warren (Virgin). **Marketing:** Roland Hill (Virgin). **Press:** Dave Woolf (Dave Woolf). **Regional press:** Sarah Sherry (Virgin). **Student press:** Dolly Clew (Virgin). **Publisher:** BMG Music Publishing. **Publisher A&R:** Steve Greenberg (BMG Music Publishing). **Manager:** Ron Stone (Gold Mountain). **Lawyer:** Richard Bray (Bray & Kraus). **Accountant:** Stephanie Hardwick (Hardwick & Morris). **Live booking agent:** David Levy (STB).

The Streets

Best male; best British album (A Grand Don't Come For Free); best British single (Dry Your Eyes); best British urban act. **Distributor:** TEN. **Label:** 679 Recordings/Locked On/Warners. **Label A&R:** Nick Worthington. **National radio promotions:** Jane Arthy, Pete Black, Andy Hipkiss (Warners). **Regional radio promotions:** Alan Smith (Warners). **Marketing:** Matt Thomas (Warners). **Press:** Ruth Drake (Pomona). **Regional press:** Rob Kerford (Way To Blue). **Student press:** Rob Kerford (Pomona). **TV promotions:** Laura Gilchrist (Warners). **Club promotions:** Dave Roberts (Wild). **Publisher:** Pure Groove/Universal Music Publishing. **Publisher**



A&R: Mick Shiner (Pure Groove). **Managers:** Tim Vigon, Tony Perrin (Coalition). **Lawyer:** Andrew Brabyn (Spraggon Stennett Brabyn). **Accountant:** John Child (John Child & Co). **Live booking agent:** Peter Elliot (Primary).

Sugababes

Best British single (In The Middle). **Producers:** Brian Higgins, Xenomania, Jeremy Wheatley. **Engineer:** Jeremy Wheatley. **Distributor:** Universal. **Label:** Island/Universal. **Label A&R:** Darcus Beese (Island). **National radio promotions:** Charley Byrnes (Island). **Regional radio promotions:** Phil Witts (Island). **Marketing:** Sarah Boorman (Island). **Press:** Anna Maslowski

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NOTE

Music Week's Brit Awards 2004 listing covers all the nominees in the British-focused categories. The

information has been sourced from labels, managers, publishers and PRs. Every effort has been made to collect full listings for the relevant

artists, although in certain cases some information has been withheld.



National radio promotions: Leighton Woods (Sony BMG). **Regional radio promotions:** Nick Bray (Sony BMG). **Marketing:** Sonny Takhar (S Records). **Press:** Stuart Bell (Outside Organisation). **Regional press:** Lisa Faichney (Outside Organisation). **Online press:** Dan Ayers (Sony BMG). **TV promotions:** Jacqui Quaine (Sony BMG). **Publisher:** Universal Music Publishing. **Manager:** Louis Walsh. **Lawyer:** Richard Bray (Bray & Kraiss). **Accountant:** Alan McEvey (LiveWire Business Management). **Live booking agent:** Jon Giddings (Solo).

Amy Winehouse

Best British female

Distributor: Universal. **Label:** Island/Universal. **Label A&R:** Darcus Beese (Universal). **National radio promotions:** Charley Byrnes, Nick McEwan (Island). **TV promotions:** Mike Mooney (Island). **Club promotions:** Duncan Smith (ZZonked). **Marketing:** Naomi Beresford-Webb (Island). **Press:** Shane O'Neill (Island). **Regional press:** Hannah Fenby (Island). **Online press:** Glenn Cooper (Island). **Student press:** Dave Roberts (Wild). **Publisher:** EMI Music Publishing. **Publisher A&R:** Guy Moot (EMI Music Publishing). **Managers:** Nick Godwin, Nick Schmansky, Kate Lower (Brilliant/19). **Lawyer:** David Gentle (Goldkorn Mathias & Gentle). **Accountant:** Margaret Cody (Smallfield Cody). **Live booking agent:** Paul Franklin (Helter Skelter).

Will Young

Best male; best British single (Your Game); Brits25; best song award (Leave Right Now).

(Island). **Regional press:** Hannah Fenby (Island). **Online press:** Glenn Cooper (Island). **Student press:** Wild. **TV promotions:** Holly Davies (Island). **Club promotions:** Hyperactive. **Publisher:** EMI Music Publishing. **Publisher A&R:** Guy Moot (EMI Music Publishing). **Manager:** Mark Hargreaves (Crowm). **Lawyer:** Chris Organ (Russells). **Accountant:** Stephen Daniel (Martin Greene Ravden). **Live booking agent:** Paul Franklin (Helter Skelter).

Keane (left), Franz Ferdinand (right): set to battle it out for best group, album and breakthrough act

Westlife

Best pop act.

Distributor: BMG. **Label:** S/BMG/Sony BMG Music. **Label A&R:** Simon Cowell (S Records).

Distributor: BMG. **Label:** S/BMG/Sony BMG Music. **Label A&R:** 19 Entertainment/Simon Wood. **National radio promotions:** Leighton Woods (Sony BMG). **Regional radio promotions:** Nick Bray (Sony BMG). **Marketing:** Louise Hart, Julie Gray, (Sony BMG). **Press:** Sam Oxley (Henry's House). **Regional press:** Sam Oxley (Henry's House). **Online press:** Dan Ayers (Sony BMG). **Student press:** Sam Oxley (Henry's House). **TV promotions:** Richie Crossley (Sony BMG). **Publisher:** Sony/ATV Music Publishing. **Publisher A&R:** Celia McCamley. **Manager:** Simon Fuller (19 Management). **Lawyer:** Charles Law (WGS Solicitors). **Accountant:** John Handley (Handley Roberts). **Live booking agent:** Bob Gold (GAA / Heather Madel 19 Touring).

The Zutons

Best British breakthrough act.

Distributor: Sony. **Label:** Deltasonic/Sony. **Label A&R:** Alan Wills (Deltasonic). **National radio promotions:** Joe Bennett, Craig Madley (Sony BMG). **Regional radio promotions:** Bob Herman (Sony BMG). **Marketing:** Kathryn Craddock (Sony BMG). **Press:** Tony Linkin (Coalition). **Regional press:** Tony Linkin (Coalition). **Online press:** Anwar Nuseibeh (Sony BMG). **Student press:** Tom Carson (Sony BMG). **TV promotions:** Deirdre Moran (Sony BMG). **Club promotions:** Tom Carson (Sony BMG). **Publisher:** EMI Music Publishing. **Publisher A&R:** Mike Smith (EMI Music Publishing). **Managers:** Tim Vigon, Tony Perrin (Coalition). **Lawyer:** Andrew Booth. **Accountant:** Julie Symes (OJ Kilkenny & Company). **Live booking agents:** Paul Buck, Geoff Meall (The Agency Group).

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The dotcom bubble may have burst, but internet promotion is still playing a key role in raising bands' profiles. *By Adam Woods*

Building the online buzz



If the past five or six years have taught online survivors one lesson, it is not to take themselves too seriously. And nowhere is that more true than in web PR. Entire online media empires have risen, fallen and risen again in the space of half a decade, and those whose job it is to find meaningful coverage among it all are used to justifying their existence.

"It used to be the last thing in most meetings – 'oh, what are you doing online?'" says Ant Cauchi, founder of Outside Line. "Now, it is like a running joke. On bigger projects, it is important, but it still comes after everything else. On smaller bands, when there is nothing else they can do, people are very interested in all the things they might be able to do online. Then, when they start to get big, they forget about it and it's all, 'what are we doing with Radio One?'"

But in the past 18 months – possibly spurred by the growth of online retail, changing patterns in media consumption or a reaction against the offline music press – online media seems to have rediscovered its place in the process.

Sites such as NME.com and portals such as AOL, MSN and Launch/Dotmusic – variously run by offline publishing groups and telecoms giants – have now been an online fixture for years and still represent the best way to spread news and guarantee maximum impact for pro-

Netting fans' attention: (clockwise from above) The Others, Bloc Party and The Bravery

motions. "You can send a piece of news to NME.com and, even if you don't send it to anybody else, everybody will pick up on it," says Tony Linkin, managing director of the music division at Coolit.

But it is in the undergrowth of smaller sites, and amid the forums and communities that build up around them, that new patterns are being found. Where press, TV, radio and high-profile portals are the places to maximise your PR effort and your band's profile, the less-visited corners of the web offer the opportunity to build them to that stage. Feeding music, online content and interview opportunities to smaller sites may not significantly drive sales, but it contributes to an early buzz.

"There is a different agenda running with smaller bands," says Don Jenkins, managing director of Bristol-based online PR and marketing agency Hyperlaunch, which handles online PR for bands including Dogs, Nine Black Alps and Hard Fi. "You don't really want to be using the internet to ram them down people's throats and they can't appear out of nowhere on major portal sites, so you have got to build the fanbase organically. That is where the underground, indie websites come in – going down to as far as the people who are just running sites in their bedrooms."

A lot of the amateur sites are the best run because you have got someone who is doing it for love

Ant Cauchi, Outside Line

Just as they did five years ago, music sites once again proliferate. "It has gone in a bit of a circle," says Cauchi. "When it started off, everybody and their dog had a website and we were trying to do services a million sites, including a lot of independent ones. Then the boom collapsed and they all fell away a bit, leaving just the bigger portals. And, in the past year-and-a-half, it has come back to a mixture of the two."

This time, most of the smaller sites are run, not by venture capitalists with a view to a dotcom fortune, but by enthusiasts on a shoestring, armed with infinite enthusiasm, a hard line on advertising – many refuse it – and some disarmingly impressive web design skills.

"Generally, a lot of the amateur sites are the best run because you have got someone who is doing it for love," says Cauchi. "It is not nine-to-five for them; they do it night and day because they enjoy doing it."

For sites such as drownedinsound.com, rockfeedback.com, the stereoeffect.com, newnoise.net, artrocker.com, musicom.com, dosomethingpretty.com and the dozens of others out there, the most persistent comparison is with fanzines. But the migration of such activity onto the web has lent many extra dimensions to the amateur media, not least in terms of the scope of their readership and their coverage.

"It is not just national, it is global, and people we speak to are as likely to come from the US as they are from the UK," says Toby L, who launched rockfeedback.com five years ago at the age of 16.

Those who do not take online seriously would do well to consider the ambition of this one operation alone. Rockfeedback now encompasses a sister record label – Transgressive – regular club nights at London's Buffalo Bar and Barfly (where live bands have included Bloc Party, Keane, The Bravery and The Libertines) and an MTV2 series currently in production.

Toby L believes online sites can revive inconvertible, independent values, even as they make the most of modern technology. "What we do is a lot less influenced by winning and dining," he says. "I think the older media standards have gone out of the window, really. The wise PRs are the ones who are working closer with online partners and trying to further the word."

As ever, the influence of PR is a finely judged thing. PRs are simultaneously essential to the operation of these sites and held at arm's length in a way few mainstream magazines can afford to do. But all sites need content and all new bands need coverage, and scenes such as the guerrilla-gigging, post-Libertines wave of guitar bands or the UK's urban music underground are a natural fit for these grassroots media.

"We will talk to the people who run these smaller sites and get reviews and features with them ahead of the bigger sites," says Jenkins at Hyperlaunch. "That is the kind of PR approach we take – almost piggy-backing on some of these sites and getting the features up early, so that they are almost pointing the way to the future of rock'n'roll."

Fan sites can also represent a direct line to core audiences, particularly for artists who are established but do not automatically command the front page. "The thing about fan sites is that you have either really good-looking, informative fan sites, or they haven't been updated for a year," says Peter Noble of Noble PR who, in representing artists such as Lou Reed and Tears For Fears, typically sends news to fan sites a few hours ahead of the official press release. "The fan sites that are good are very effective," he adds.

In addition to their more conventional press office duties, online PR firms typically handle a

variety of tasks which err towards offline definitions of either marketing or plugging.

"The thing I find most interesting about it is that the internet is almost like a microcosm of other types of marketing," says Jenkins. "You have got a PR element, you have got a street-team element, you have got a club promotion element, and of course you can see and hear the bands as well, so it is almost encroaching on radio and TV activity, in a small way."

Most web PRs now reject the shadowy practices of the past, when online marketers could frequently be found taking advantage of the anonymity of the medium to sow their recommendations in chatrooms. "Having been at the frontline of that, way back when I started out, I am not really convinced of its merits," says Jenkins. "There is something a bit piss-poor about the notion of people from marketing companies posing as other people."

These days, if PRs attempt to infiltrate internet communities, it is either in more upfront fashion, offering links to audio and video, or else via street teams. Conventional 'superfan' duties such as handing out fliers at gigs are now mirrored by their online equivalents, such as distributing viral games, clips and other promotional material by e-mail.

"Generally we will use the grassroots for a new band who nobody has heard about previously in a physical sense," says Glen Dormieux, head of the newly-formed music division at online entertainment marketing company Greenroom Digital. "We will create a link to a holding page with a clip on it and, if it is any good, that will files around the chat rooms. The site editors will

notice that everyone is talking about the band, and ask them in for an interview."

But experienced online marketers know there is no easy way through the defences of promotionally-resistant teenage consumers; clearly, when the music can be sampled that easily, it has to be good to stand up. Equally, many websites respond to covert street-team activity on their messageboards by barring the culprits.

But once a band has developed a fanbase, the online space, including mobile, is the default way for the two to keep in touch. The current trend for guerrilla gigs, as exemplified by Mercury's The Others, is being driven online. The band communicates directly with fans via the web and phone, with not a middleman in sight.

"With The Others, all the details will go up on the band's website, and it is the band that does that really," says Vanessa Cotton, director of the band's PR company, Triad. "Everything they do comes directly from them and you can literally phone them up and find out what's happening."

Although they cannot always offer the grassroots contact of specialist internet PRs, some offline PRs have expanded their remit to include prominent online magazines, including the more credible niche sites.

"Some of these sites are good for new and up-and-coming bands, as they have more space and freedom to take risks, and possibly because they are less dependent on advertising so they don't need to be so major label-focused," says Sarah Pickles at Hermana. "That is good for us, as we deal with mainly independent labels who need that kind of support."

The trend for offline agencies to attempt to



Geldie Lookin' Chain: seeds of success sown online

expand more formally into online communications has all but disappeared. The damage done to the credibility of online by the dotcom slump has yet to be remedied in some quarters and the memory of failed experiments in the past serves to remind press specialists what they are good at.

"A lot of PR companies have gone, 'Ha, online looks great - let's hire a person to do online PR stuff' But you need a team of people, not just a person in the corner, posting to a few sites," says Cauchi, whose company now employs 35 people, five years after it was set up under the umbrella of the Outside Organisation.

"Online used to be a fun little thing, but now there is a lot of money and commercial opportunities and you need to invest in good people. There is stuff changing in online all day long, and you really need to have people who are focused on it."

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Newly-created role paves way for marketing boost

Universal bolsters team to push for mainstream

by Andrew Stewart

Universal Classics and Jazz has promoted its classical catalogue manager Graham Southern to the newly-created post of classical manager, core and catalogue.

The appointment represents a significant step towards boosting the UK market presence of mainstream classical titles from Deutsche Grammophon and the Decca Music Group, which have been overshadowed in recent years by the stratospheric rise in Universal's classical crossover and TV-

advertised releases.

Southern expects a new classical press officer to be in place by the early spring, to work alongside an existing member of Universal's sales team. Meanwhile, he intends to ensure that the basic marketing, promotion and PR bases are covered for mainstream classical titles, not least by boosting the company's spend on advertising in specialist magazines and in other targeted areas.

"In the past three years," Southern observes, "the emphasis has

been placed on our own UCI signings, such as Katherine Jenkins and Aled Jones, and our crossover artists. We're also the most proactive company when it comes to TV-advertised compilations. We've invested considerable human resources into marketing those albums and that has been very successful. We've also been active in selling our catalogue, but I think it's fair to say that core was not pushed as hard."

Although the monthly total of new DG and Decca core classical



Lang Lang: major priority

titles has dropped well below the average presented in the early Nineties, Southern suggests that the labels are still producing true gems with lasting catalogue value. He adds that journalists and the general public need to know about the quality, if not quantity, of Universal's classical releases.

Catalogue lines such as the high-ticket Original Masters box sets continue to rack up impressive overall sales figures for Universal. Southern is determined to get the most from these and drive sales of

new core releases. "We need to focus on the strongest new releases and really go for it, marketing them heavily on the internet and through digital downloads as well as through more traditional outlets." The marketing man will be pushing pianist Lang Lang's Rachmaninov release in March, along with Valery Gergiev conducting Tchaikovsky and Vladimir Ashkenazy's new Rachmaninov disc.

Deutsche Grammophon's recent re-acquisition of the rights to the United DVD catalogue is set to add further value and range to Southern's schedule of core catalogue releases. The repackaged United productions, which include concerts and opera performances conducted by the like of Herbert von Karajan and Claudio Abbado, should boost the fast-growing market for classical DVD this April with the appearance of 10 titles in a projected series of 15 releases slated for issue over the next three years.

andrewstewart@emusic.co.uk

Reviews

Bennett

Sea Change and other choral works. Cambridge Singers/Rutter. (Collegium Records CSCAD 901). John Rutter's Collegium label devotes a full disc to the choral works of a composer other than Rutter himself with this album of music by Richard Rodney Bennett. The challenges of Bennett's chromatic writing are more than met by the admirable Cambridge Singers, recorded on top form here in hybrid surround sound. Rutter's conducting allows ample time for the sinuous harmonies and expansive melodies of pieces such as *The Bermudas* and *Pull Fathom Five* to register and shapes majestic readings of *A Farewell to Arns* and *The Missa Brevis*.

Bolivian Baroque

Baroque music from the missions of the Chiquitos and Moxos Indians. Florilegium. (Charmel Classics CCS SA 2210 (SACD + bonus DVD-V)).



The musical exchanges between European missionaries in Latin America and indigenous peoples have been explored before on disc, but never with the verve and sense of fun generated by UK early music group Florilegium and four sparky young Bolivian soloists, specially selected for the job. Recorded in the Cathedral de Concepcion in the Bolivian jungle, this album shows the richness of native and imported music associated with the Jesuit settlements in South America. Charmel Classics is backing its considerable investment in this fascinating project with an extensive marketing and PR campaign, which includes a BBC Radio

Three feature in the disc's mid-February release week.

Canteloube

Songs of the Auvergne. Genz; Orchestre National de Lille/Casadesu. (Naxos 8.557491). Joseph Canteloube's Songs of the Auvergne, and his *Baléro* in particular, have provided an entry point for countless newcomers to classical music since they were popularised by Spanish soprano Victoria de los Angeles in the 1950s. Naxos has come up trumps with its recording of these folk-based melodies, with Jean-Claude Casadesu and his impressive Lille orchestra providing sumptuous accompaniments to Véronique Genz' delightfully characterful singing.

Schubert

Piano Sonata D960; Three songs. Andnes, Borströme. (EMI Classics 5 57901 2).



The list of great recordings of Schubert's moving final piano sonata is distinguished by some of the greatest artists ever to enter the studio. Norwegian pianist Lef Ove Andnes fully returns the support of EMI Classics with a refreshingly unmanipulated, thoughtful interpretation, one that articulates the work's deep structure while expressing the fleeting emotions of its surface. The bonus of three late songs, eloquently done by Ian Borströme and Andnes, enhances the appeal of this key release.

Lauridsen

Lux aeterna, Madrigal, etc. Polyphony. Britten Sinfonia/Layton. (Hyperion CDA67449). This album of choral works by the California-based composer Morton Lauridsen stands out as



an internationally significant release. The music, which provides a gift for Classic FM Airtime, carries strong echoes of Frenchmen Duruflé and Fauré and more recent American composers, although Lauridsen's creative voice remains distinctly personal and individual. Above all, these performances by Stephen Layton's Polyphony are breathtakingly beautiful, powerfully expressive without trace of forced sentimentality. Hyperion's disc of the month for March should become one of the year's classical hits.

Shostakovich

Symphony No.5: VAUGHAN WILLIAMS. Symphony No.8. LSO; BBC SO/Stokowski. (BBC Legends BBCL 4165-2).



Although this release of live performances from 1964 lands a touch short of the mark set by

last year's BBC Legends release of Mahler Two with Stokowski, it makes up ground thanks to the jaw-dropping stereo sound recorded by BBC Transcription Service engineering maestro Jimmy Burnett. Stokowski's marketability has grown in recent years, offering a broad retail platform for this excellent album.

Wagner

Der fliegende Holländer. Soloists; Cappella Coloniensis/Wel. (Deutsche Harmonia Mundi 82876 64071 2 (2CD)).

News of a world premiere recording of one of Wagner's best-known operas should be enough to draw wide media and public interest to this important release, recorded by West German Radio Last June during live performances and subsequent patching sessions. Conductor Bruno Weil turns here to the so-called original Paris version of *The Flying Dutchman*,

ALBUM OF THE WEEK

Angela Gheorghiu

Puccini Arias

Arias from *Madama Butterfly*, *Edgar*, *La Rondine*, *La Bohème*, etc. Gheorghiu; Orchestra Sinfonica di Milano/Coppola. EMI Classics 5 57955 2.

This key release appears in advance of Romanian diva Angela Gheorghiu's Puccini gala concert at the Royal Festival Hall in May and performances as Mimi in *La Bohème* at the Royal Opera House in July, while her profile in the UK remains high thanks to her striking contributions to *Last Night Of The Proms* a few seasons back. For this recording, she collaborated with veteran Italian conductor Anton Coppola, a pupil of one Puccini's associates. Their efforts result in searing, heart-on-sleeve performances, in touch with raw emotions yet musically refined.

presenting it as an extension of early 19th-century opera and using period instruments to allow a clear and favourable balance for his impressive cast of native-speaking German singers.

Zemlinia

A Florentine Tragedy. Soloists; Orchestre Philharmonique de Radio France/Jordan. (Naive V4987).

Based on Oscar Wilde's play about a woman who encourages her lover to murder her husband only to be aroused by her spouse, Zemlinia's one-act opera holds up a mirror to the decadent early 20th-century world of the composer's home city of Vienna. Naive has once again shrewdly entered the archives of Radio France to add to its series of stand-out broadcast recordings, here presenting a gripping concert performance of A Florentine Tragedy from September 2003 in fine sound. This release is backed by ads in the specialist classical press.

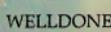
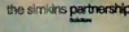
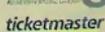
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Napster's unlimited, £15-a-month download deal can only expand the whole music market Subscription effect makes ripples

EDITORIAL
MARTIN TALBOT



There is little doubting that, for consumers, Napster's "music subscription on the move" offer is hard to beat.

Imagine the possibilities for a family of four, with two teenage kids. Buy a subscription for 15 quid a month – for three PCs and three portable players – and everyone in the house can listen to as much music as they will ever want and need never buy a CD again.

Some rights owners are voicing concerns that such subscription propositions are great value for money for the specific reason that they undervalue the music. But it is also important to think about the huge revenue potential.

If the UK accounts for only 10% of Napster's claimed 270,000 global subscribers, upgrading these to Napster To Go – without factoring in new users – would generate £4.8m in revenues from the UK alone.

In comparison, the estimated 6m UK downloads of the "hugely successful" (© Steve Jobs) iTunes Music Store point towards comparable revenues of around £4.8m.

But the biggest gains are in the future; by snaring 6.5m users – one quarter of all British households – subscription services could generate the same revenues as the entire UK recorded music market. Even

if this scenario is wildly ambitious, a fraction of such business could transform the economics of music.

At this stage it is all guesswork, of course; some might say, "pie in the sky". The biggest variable is consumers' likely acceptance of the subscription concept.

The signs are not immediately that promising. Historically, growth in the music market has ridden off the back of consumers' desire for ownership, often of a newer, more pristine physical copy of a recording which they already own.

But there is a strong argument that a newer generation of young music fans – already used to the digital delivery of ringtones to their phones and growing up with laptops in their bedrooms – may reject the old order in favour of the new.

Value for money will play a part. And so will convenience, as digital music players become increasingly compatible with in-car stereos and hi-fi systems.

What all this will mean to the traditional, physical music market is anyone's guess. But what is likely is that these new areas of business will never be completely substitutional. This implies an expanding music market – and that can only be good news for anyone in the value chain for music.

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Focus on opportunities with mobiles, not the threats

VIEWPOINT
GILLES BABINET



The mobile music industry is gaining astonishing momentum. So why is it that, at last month's Mobile Music Forum (MMF) at Midem, there was more complaining than recognition of the many amazing opportunities for all of the players in the mobile music value chain?

The MMF, introduced only last year, confronted difficult issues head-on, from the mobile value chain struggle and revenue sharing, to mobile DRM (MDRM) standards, to the role of aggregators, to piracy. However, a great deal of the conversation degenerated into gripe sessions about piracy

If we waste too much time complaining, we may miss opportunities

points and bold statements about who controls the value chain.

Up until now, finding, buying and listening to music was a difficult and inexact experience: you had to know the name of the piece or artist, and once purchased, you ended up with a static product and were saddled with other tracks that you did not want.

In contrast, the perfect music platform should be:

■ enabling promotion and con-

sumption – no longer requiring two distinct platforms (eg, radio/TV or CD/iPod) to enjoy music

■ ubiquitous – allowing people to listen any time and everywhere

■ viral – allowing users to share their music on a whim

■ billing-friendly – not dependent upon the user owning a credit card.

The best news is that this new platform already exists – in the mobile. Furthermore, issues currently considered problems are, in fact, opportunities. DRM will allow people to share music for a limited time – just enough to get someone interested in buying it, before requiring payment for further use. Hi-fi ringtones, ringbacks and video ringtones are viral and, instead of being afraid that full-track mobile download (FTMDL) sales will cannibalise them, FTMDL increases their sales, and vice-versa, as the powerful "schoolyard" effect will drive interest and, thus, sales.

There is plenty of revenue for all to share, yet we spend valuable time whining about the perceived threats rather than building a consensus. If we waste too much time complaining, we may all miss the opportunity before us.

Gilles Babinet is chairman and co-founder of MusicWave

Can the subscription model work for music?

The big question

Napster last week launched its Napster To Go portable subscription service, but can the subscription model work for music?

Paul Hitchman, PlayLoudr

"Subscription services can work and will work. In the publishing world, Reed has collated a huge amount of business and legal information that is in the public domain and made it available on a subscription basis and the operation is hugely successful. The music industry has to learn that subscription increases revenues."

Steve Levy, BMG Music Publishing

"From a publisher's point of view, anywhere we can sell music and get a decent licensing rate for our copyrights is an option we should look at. There are any number of formats now and we feel we are in a better position to promote our catalogues when there are more ways of selling music than just putting it on a CD."

Simon Douglas, Virgin Retail

"We've already got Sky, which is the same principle, so why wouldn't people embrace the same idea for music? As a retailer we can either embrace it or ignore it. From my point of view, it's getting music in people's minds and hopefully it will help re-awaken their interest in music."

Mark Eijonsgaard, Jigsaw

"Subscriptions à la carte – who cares? They don't work. None of these services are giving the mass market something it wants. If they were, players like Microsoft would be falling over themselves to grab a chunk of market share."

Barney Wragg, Universal

"The market is about options and this is a model that people will want to be involved with. It's an incredible offer that simply couldn't have been achieved before the advent of digital music. Napster customers can access the most mind-boggling catalogue for a reasonable price."

Paul Myers, Wipit

"I believe music subscriptions should be about music to keep. However, they will be spending a lot of money on this to educate the public and that's great. But we'll be right behind them picking up the crumbs – picking up the customers who get fed up with the Windows DRM. Ultimately, we're not sure that people are into buying music to rent."

Ross Priestley, Fasttrak

"I think it is quite compelling the fact that you can pay £14.95 and have access to everything they have got, which is lots and lots – especially when you do the sums with the cost of individual tracks on iTunes. But it's about ownership, isn't it? And when you stop subscribing, you don't have it anymore."

Club Charts 12.02.05

The Upfront Club Top 40

Rank	Artist	Title	Label
1	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	Capitol
2	PRIZE CATS	FEAT. ANDREA LOVE SHINED ON ME	Atlantic
3	ALSO ALWAYS	ON MY MIND	Atlantic
4	TALL PAUL	GO! IT!	Mercury
5	TYLER JAMES FOSTLES	FEAT. LEE ANN WEXLER-SAGE (MAYNARD WHEAT)	Mercury
6	FATBOY SLAM	THE JOKER	Shim
7	GRADOVE CUTTERS	WE CLOSE OUR EYES	Shim
8	INM	PRODUCT FEAT. BONNIE BAILEY EVERYWHERE	Mercury
9	SHAPESHIFTERS	BACK TO BASICS	Mercury
10	SUNSET STRIPPERS	FALLING STARS	Mercury
11	SOLITAIRE	YOU GOT THE LOVE	Shim
12	ETHAN IN MY HEART		Mercury
13	SILK NYDEL HOPE		Mercury
14	PORTOBELLA	VIVA LA DIFFERENCE	Mercury
15	PLANET PUNK	THE SWITCH	Mercury
16	FREEDOMERS	FEAT. THE REAL THING SO MUCH LOVE TO GIVE	Mercury
17	DIR PROJECT	FEAT. ANDREA BRITTON WINTER	Mercury
18	FRIDAY NIGHT POSSE	V. GABRIELLE DREAMS	Mercury
19	C-SIXTY	FOUR ON A GOOD THING	Mercury
20	PETER PASTA	FEAT. BONISE TOTALLY HOOKED	Mercury
21	ADHITO	FEAT. HOWARD JONES S.I.P. AWAY	Mercury
22	CARLOS ADOLFO DOMINGUEZ	BOOBALES	Mercury
23	JEMMA LEVINE	SO EXCITED	Mercury
24	LINDSAY LOHAN	RUMORS	Mercury
25	MILLO	DESIGN ROCK & ROLL	Mercury
26	SOLSONIC	FEAT. SABBIRNAH POPE IN LOVE AGAIN	Mercury
27	ASHLEE SIMPSON	JAVA	Mercury
28	THE CHOSEN FEW	V. TEARS FOR FEARS EVERYBODY WANTS	Mercury
29	REFLECT	FEAT. DELINE BASS NEEDED TO FEEL LOVED	Mercury
30	PHOENIX	KOUDOUX FEAT. NELLE TERRES WHATEVER	Mercury
31	COMMANDER TOM	ATTENTION!	Mercury
32	PEYTON	DECEMBER/KEEP THE FAITH HIGHER PLACE	Mercury
33	24	THE LONGEST DAY	Mercury
34	CERRONE	JE SUIS MUSIC	Mercury
35	CALITZLI GIRL	BE MY BABY	Mercury
36	SCISSOR SISTERS	ILYHOGOREGIOUS	Mercury
37	PARK SOUTAL	DA-DAE (WE LIKE TO PARTY)	Mercury
38	SOUL CENTRAL	STRINGS OF LIFE (STRONGER ON MY OWN)	Mercury
39	SKYLAB 9	FEAT. CHRISTABEL COSSINS NAKED IN THE RAIN	Mercury
40	ANGEL CITY	FEAT. LARA MCGALLAN SUNRISE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	ALSO ALWAYS	ON MY MIND	Atlantic
2	NEELY	FEAT. TIM MCDONAGH OVER AND OVER	Mercury
3	THE HISTORIA	MADONNA LOVE TOUCH	Mercury
4	PRIZE CATS	ALDON WINTER WE UP	Mercury
5	FRIDAY NIGHT POSSE	V. GABRIELLE DREAMS	Mercury

TFF reach Upfront peak

By Alan Jones

Reinvented more than a decade after they released their last album *Sowing The Seeds Of Love*, Tears For Fears advance to the top of the Upfront Club Chart with *Closest Thing To Heaven*, the introductory single from their upcoming album *Everybody Loves A Happy Ending*. It was a narrow squeak, though – it finished up just 135 ahead of *Prize Cats*' *Shined On Me*, which nearly performed the rare feat of topping the chart for two weeks in a row.

While the new Tears For Fears single has got a great welcome from both clubs and radio, it is having to compete with a remarkable ride from the group, in the form of *Everybody Wants To Rule The World*. The 1985 release was the band's biggest hit and has been reworked by a variety of mixers – The Chosen Few, Open Air and Kenny Hargis – for a forthcoming inclusion on the World release, with the Chosen Few mix also gaining inclusion as a bonus track on the repackage *Tears Roll Down!* (Greatest Hits: 82-82) set, which comes out again today, with a bonus disc featuring club mixes of the group's biggest hits, served a little later than the new single. *Closest Thing To Heaven* debuts on the Upfront Chart at number 28 this week and also enters the Commercial Pop Chart at number five.

Taking third place on the Upfront Chart, behind Tears For Fears and *Prize Cats* is Russian singer *Also's* new single *Always On My Mind*. The same three records also occupy the top three places on the Commercial Pop Chart – a rare feat – only here it is *Prize Cats* at number three. Tears For Fears at number two and *Also* at number one. Meanwhile, *50 Cent* continues to hang on to the Urban Club Chart leadership by the skin of his teeth. For four weeks in a row, his Disco Inferno single's lead over *Snoop Dogg's* *Let's Get Blown* has been minuscule. It is smaller than ever this week as *Snoops* popularity continues to grow. *Disco Inferno* earned a rare number one debut and has now been there for five weeks, with no sign of weakening. Competition is hotting up, however, and – aside from *Snoop – Jennifer Lopez, Usher* and *Akon* are all within striking distance. *Akon* actually slips 3-5 with *Loded Up*, but the track increased support by 12% last week and could bounce back at any time.



Tears For Fears' new single makes the grade

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	ALSO ALWAYS	ON MY MIND	Atlantic
2	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	Mercury
3	50 CENT	DISCO INFERNO	Mercury
4	PRIZE CATS	FEAT. ANDREA LOVE SHINED ON ME	Atlantic
5	FRIDAY NIGHT POSSE	V. GABRIELLE DREAMS	Mercury

MUSICWEEK

The Official UK Charts 12.02.05

SINGLES

		Album	Label
1	1	EMINEM LIKE TOY SOLDIERS	Aftermath
2	4	ELVIS PRESLEY ARE YOU LONESOME TONIGHT?	RCA
3	6	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE	Mercury
4	2	JASHANTI ONLY U	The Inc
5	11	BLOC PARTY SO HERE WE ARE/POSITIVE TENSION	Wichita
6	3	CIARA FEAT. PETEY PABLO GOODIES	LifeLine
7	5	THE CHEMICAL BROTHERS GALVANIZE	Vegan
8	4	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
9	10	GOOD CHARLOTTE I JUST WANNA LIVE	Epic
10	13	UNITING NATIONS OUT OF TOUCH	Columbia
11	8	DURAN DURAN WHAT HAPPENS TOMORROW	RCA
12	7	ATHLETE WIRES	Mercury
13	9	XZIBIT HEY NOW (MEAN MUGGIN)	Mercury
14	1	ELVIS PRESLEY IT'S NOW OR NEVER	Mercury
15	12	LUCIE SILVAS BREATHE IN	Parlophone
16	6	THE LOVERREKZ SHINE	Columbia
17	8	FREEFALLER DO THIS! DO THAT!	RCA
18	17	JAY-Z/LINKIN PARK NUMB/ENCORE	Mercury
19	10	HANSON PENNY & ME	Parlophone
20	11	ASHLEE SIMPSON LALA	Mercury
21	14	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise

ALBUMS

		Album	Label
1	5	ATHLETE TOURIST	Reprise
2	10	FEEDER PUSHING THE SENSES	Epic
3	2	THE KILLERS HOT FUSS	LuLu King
4	11	MICHAEL BUBLE IT'S TIME	Reprise
5	4	SCISSOR SISTERS SCISSOR SISTERS	Polygram
6	1	THE CHEMICAL BROTHERS PUSH THE BUTTON	French's Out
7	6	GREEN DAY AMERICAN IDIOT	Reprise
8	5	KEANE HOPES AND FEARS	RCA
9	16	ELVIS PRESLEY LOVE ELVIS	RCA
10	3	ROOSTER ROOSTER	Reprise
11	11	LUCIE SILVAS BREATHE IN	Mercury
12	9	DAMIEN RICE O	GRM/Ula Bar
13	13	FRANZ FERDINAND FRANZ FERDINAND	Domino
14	8	KASABIAN KASABIAN	RCA
15	10	MARON 5 SONGS ABOUT JANE	J
16	7	THE GAME THE DOCUMENTARY	Parlophone
17	17	LEMON JELLY 64-95	XI
18	17	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
19	14	EMINEM ENCORE	Mercury
20	15	GWEN STEFANI LOVE ANGEL MUSIC BABY	Mercury
21	16	LIONEL RICHIE/COMMODORES DEFINITIVE COLLECTION	Universal TV

MUSICWEEK

directory

05

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Pos	Artist	Track	Weeks on chart
1	USHER	CLAUDETTE	1
2	NE-Y	FEAT. TIM MCCORMY - OVER AND OVER	1
3	MARCO LUT	WE LOVE YOU	1
4	LL COOL J	MURDER	1
5	DESTINY'S CHILD	SOULS	1
6	AKON	LOADED UP	1
7	VERBAL JAZZ	DO IT FOR ME	1
8	THE GAME	HOW WE DO	1
9	RELENT FEAT. DECLINE BASS	NEED TO BE LOVED	1
10	AKON	CITY SURGE	1
11	PHOENIX	WHEELS	1
12	STREBBS	STAY UP/TA W/ME	1
13	GEORGE STRINGS	WE DISE FOR EYES	1
14	DAVID NIXON	FEAT. AMANDA BRITTON	1
15	THE PRODIGY	FEAT. AMANDA BRITTON	1
16	KE\$HA	WHEN I DON'T COPE	1
17	DAVID NIXON	LET'S GET LOVIN'	1
18	DAVID NIXON	FEAT. THE WOLVES	1
19	SMOKEPURRS	FEAT. BOBBI MCNEEL	1
20	SMOKEPURRS	FEAT. BOBBI MCNEEL	1

PRE-RELEASE AIRPLAY TOP 20

Pos	Artist	Track	Weeks on chart
1	USHER	CLAUDETTE	1
2	NE-Y	FEAT. TIM MCCORMY - OVER AND OVER	1
3	MARCO LUT	WE LOVE YOU	1
4	LL COOL J	MURDER	1
5	DESTINY'S CHILD	SOULS	1
6	AKON	LOADED UP	1
7	VERBAL JAZZ	DO IT FOR ME	1
8	THE GAME	HOW WE DO	1
9	RELENT FEAT. DECLINE BASS	NEED TO BE LOVED	1
10	AKON	CITY SURGE	1
11	PHOENIX	WHEELS	1
12	STREBBS	STAY UP/TA W/ME	1
13	GEORGE STRINGS	WE DISE FOR EYES	1
14	DAVID NIXON	FEAT. AMANDA BRITTON	1
15	THE PRODIGY	FEAT. AMANDA BRITTON	1
16	KE\$HA	WHEN I DON'T COPE	1
17	DAVID NIXON	LET'S GET LOVIN'	1
18	DAVID NIXON	FEAT. THE WOLVES	1
19	SMOKEPURRS	FEAT. BOBBI MCNEEL	1
20	SMOKEPURRS	FEAT. BOBBI MCNEEL	1

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COOL CUTS CHART

Pos	Artist	Track	Weeks on chart
1	STUDIO B	SET OF EYES	1
2	BLAZE FEAT. BASSADA	TUNCKER MOST FREQUENTLY LOVE	1
3	SMOKEPURRS	FEAT. BOBBI MCNEEL	1
4	SMOKEPURRS	FEAT. BOBBI MCNEEL	1
5	CARIN CHEN	SOULS	1
6	TOMMY LITTLE	BUZZ ALKIE	1
7	MARY LET THE UP	SPINNING AND BROTHERS	1
8	PLANT PINK	THE SWITCH	1
9	STONEBROOK	FEAT. LUNA MAE	1
10	HELMUT	ALICE	1
11	FISHERPOON	JUST LET GO	1
12	ASHE	FRESHEN'S MOST WAIT FOR ME	1
13	TRICK	LOSER	1
14	DURTY HARRY	DURTY HARRY	1
15	HONDI	FEAT. HOWARD JAMES SLEP	1
16	PRINCE ALICE		1
17	HANNAH DEARBY	FEAT. WOLFGANG	1
18	SWANER	FLASH VITAL	1
19	STEVE FORTER	FEAT. RICHARDSON	1
20	ALAN	FEAT. SHERIDAN	1

URBAN TOP 30

Pos	Artist	Track	Weeks on chart
1	150	DEED TO SOUL	1
2	SMOKEPURRS	FEAT. BOBBI MCNEEL	1
3	JENNIFER LOPEZ	FEAT. HOPE	1
4	AKON	LOADED UP	1
5	MARCO LUT	WE LOVE YOU	1
6	THE GAME	FEAT. TIM MCCORMY	1
7	MARCO LUT	WE LOVE YOU	1
8	DESTINY'S CHILD	SOULS	1
9	JOHN LEGEND	USED TO LOVE U	1
10	REBECCA FEAT. FRANKIE MONTE	FEAT. JACQUELINE EYES	1
11	LL COOL J	MURDER	1
12	AKON	LOADED UP	1
13	AKON	LOADED UP	1
14	AKON	LOADED UP	1
15	NE-Y	FEAT. TIM MCCORMY	1
16	NE-Y	FEAT. TIM MCCORMY	1
17	NE-Y	FEAT. TIM MCCORMY	1
18	NE-Y	FEAT. TIM MCCORMY	1
19	NE-Y	FEAT. TIM MCCORMY	1
20	NE-Y	FEAT. TIM MCCORMY	1
21	NE-Y	FEAT. TIM MCCORMY	1
22	NE-Y	FEAT. TIM MCCORMY	1
23	NE-Y	FEAT. TIM MCCORMY	1
24	NE-Y	FEAT. TIM MCCORMY	1
25	NE-Y	FEAT. TIM MCCORMY	1
26	NE-Y	FEAT. TIM MCCORMY	1
27	NE-Y	FEAT. TIM MCCORMY	1
28	NE-Y	FEAT. TIM MCCORMY	1
29	NE-Y	FEAT. TIM MCCORMY	1
30	NE-Y	FEAT. TIM MCCORMY	1

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Pos	Artist	Track	Weeks on chart
1	THE CONVEN	FEAT. TERRY ANDERSON	1
2	THE CONVEN	FEAT. TERRY ANDERSON	1
3	THE CONVEN	FEAT. TERRY ANDERSON	1
4	THE CONVEN	FEAT. TERRY ANDERSON	1
5	THE CONVEN	FEAT. TERRY ANDERSON	1
6	THE CONVEN	FEAT. TERRY ANDERSON	1
7	THE CONVEN	FEAT. TERRY ANDERSON	1
8	THE CONVEN	FEAT. TERRY ANDERSON	1
9	THE CONVEN	FEAT. TERRY ANDERSON	1
10	THE CONVEN	FEAT. TERRY ANDERSON	1
11	THE CONVEN	FEAT. TERRY ANDERSON	1
12	THE CONVEN	FEAT. TERRY ANDERSON	1
13	THE CONVEN	FEAT. TERRY ANDERSON	1
14	THE CONVEN	FEAT. TERRY ANDERSON	1
15	THE CONVEN	FEAT. TERRY ANDERSON	1
16	THE CONVEN	FEAT. TERRY ANDERSON	1
17	THE CONVEN	FEAT. TERRY ANDERSON	1
18	THE CONVEN	FEAT. TERRY ANDERSON	1
19	THE CONVEN	FEAT. TERRY ANDERSON	1
20	THE CONVEN	FEAT. TERRY ANDERSON	1
21	THE CONVEN	FEAT. TERRY ANDERSON	1
22	THE CONVEN	FEAT. TERRY ANDERSON	1
23	THE CONVEN	FEAT. TERRY ANDERSON	1
24	THE CONVEN	FEAT. TERRY ANDERSON	1
25	THE CONVEN	FEAT. TERRY ANDERSON	1
26	THE CONVEN	FEAT. TERRY ANDERSON	1
27	THE CONVEN	FEAT. TERRY ANDERSON	1
28	THE CONVEN	FEAT. TERRY ANDERSON	1
29	THE CONVEN	FEAT. TERRY ANDERSON	1
30	THE CONVEN	FEAT. TERRY ANDERSON	1

The Brits co-chairman **Lucian Grainge** talks to *Music Week* about Wednesday's 25th anniversary event and some of the surprises that are in store

Quickfire

So, there are just a few days to go, you must be getting pretty excited by now?

Very. The reality is that the last few days before are always very exciting. There are always the usual dramas, [but] Brits producer Helen Terry gets all of those really. We will be going down to rehearsals for most of the weekend. So it is getting very busy. **Have you looked to make any particular improvements this year?**

We have a new set designer and also looked to improve the interaction between the show and the artists' needs. Also, we have looked at the environment in the hall. We are responsible for the guests and for the TV show in terms of running time and running order and we hope that we will make the changes quicker this year. Last year, we thought that it would take six or seven minutes to build certain sets and they were taking 15. The feedback we got was that the set changes were over-complicated in the context of keeping the show fast-moving.

How exciting is it being involved in what is a landmark 25th Brits? Peter Jamieson and the BPI have been the ones who have been really responsible for bringing the theme into this, the celebration of 25 years. They have driven it and done the work on that side. We also have a very robust committee who have put in a lot of work, which makes it work. **Are there any particular performances that you are looking forward to?**

I'm looking forward to seeing Green Day and also Joss Stone and The



Streets – and that's without mentioning any of our own Universal acts. For many of the acts, it is a great opportunity to be seen by a wider audience and in a very special environment.

Of course there is a lot of work to be done, but having such a key role in the Brits must be great fun, being able to pick all your favourite artists to put on your own show.

You can't always get all the artists that you want, though. Some of the artists have touring plans and a multitude of other reasons why they can't make it. They are not all just sitting there waiting to be picked. Some of them pick themselves, like Scissor Sisters and Keane, because of what they have brought to British music. But there were two artists that we tried to get, but couldn't.

And I'm not going to tell you who they are. **Clearly you have had plenty of other things to deal with over the past year, not least steering Universal Music to such an amazing year. What was the secret to your success in 2004?** Simple – Polydor, Island, Mercury, U2 and UMTV. How we have done it and what the secrets are have to be kept in the board room. A lot of people have a lot of theories about why we are successful, what it is that we do, what our deals are, and so on, but I don't really like to talk about it. The people who know are the people who are in the company. It's their company.

You work hard to generate a sense of competition between the labels, how important is this? It is good to have some competition. I've always thought that, if you are making a record and using two different producers, it is good to play each of them the tracks that the other has done and ask them if they can do better. It, what some applies to the labels. **So, you must be delighted with how the year went, right across the board?**

It was phenomenal. It was a career year, for us as individuals, as well as all the management team, all the marketing people, promotions, press, as well as the artists. But it doesn't happen overnight; we have been working towards this for a long time. Lucian Grainge is chairman/CEO of Universal Music and co-chairman of the Brit Awards for the second year this year. The Brit Awards takes place at Earl's Court in London on Wednesday (February 9), before being the subject of an TV broadcast from 8pm to 10.30pm this Thursday.

track it reviews that can be found on the site, while DJDownload will endeavour to license as many of the relevant tracks as possible. The issue of the magazine which hit the newsstands last Thursday came with a six-page introduction to the site and was bagged with a download starter kit.

In a market where vinyl is king, what price will the downloads be? Well, from 99p each, to start with, but that's probably not your point. Peense says CD mixers are now increasingly common among DJs. "People like Pioneer have really worked on the vinyl emulation technology," he says. "What's more, dance tracks have a habit of going out of print in their vinyl incarnation, and DJDownload believes its site could energise the dance sector's catalogue industry. "It is costly to do a re-press of a record, but it doesn't cost labels anything to have their stuff up on the site," says Peense. "And if you do get a lot of requests for a particular track, you can press it back into CD labels, who may decide it is worth pressing a new run."

DOOLEY'S DIARY



From one leaving do to another

Remember where you heard it: It was a big week for Sony BMG last week as the full staff of the combined operation took shape for the first time, with all departing staff finishing the previous week. To mark the moment, chairman/CEO Rob Stringer addressed the new company at a "welcome to Sony BMG" event last Thursday. Look out for some retail and media presentations of forthcoming priorities in a month or so's time. Among those tempted by the voluntary redundancy terms are none other than regional plugging king **Bob Hermon**, who dominated *M1's* regional plugging of the year award through the Nirelites to such an extent that we've had to change the criteria. A number of Sony and BMG press people have also headed off for new jobs and new operations: from the Sony side, **Simon Hargreaves** has joined TV management company James Grant Media, where he is setting up a music division with former Sony head of radio **Nick Worsley**; **Nicky Hobbs** is off to Sanctuary, while **Sony's Kim Machray** and **Joanna Burns**, and **BMG's Zoe Stafford** are setting up their own operations. **BMG's Annabel Fox** has already started at Halpern PR, meanwhile, **Sony BMG's** communications chief **Gary Farrow** had one of his assumptions challenged at the *Jay* when in swerve **none other than Jonathan Shalit** and **Michael**

Winner. "Christ," says Farrow, who was lunching with EMI Music Publishing chief **Peter Reichardt**. "I always thought they were the same person – and there they were in the same room!" **Sanctuary** is ready to confirm a new partnership in its quest for world domination... It is so often you get the composer of a string of US hits thrown onto the publishing market. Well, that's the case with **Pam Shyne** – who wrote Christina Aguilera's *Genie In A Bottle*, among other hits. She is free from **Warner/Chappell** with her futures and catalogue. Word is that the competition began to jockey for position at Midem. **BMG** may be among them, despite being active in making another couple of signings over the past couple of weeks. More info next week. **Despite** a call from the Greek PM, **Frank Ferdinand** frontman Alex Kapranos and the band look set to turn down an invite to get involved in Greece's **Eurovision** entry this year. Although they were apparently keen, studio commitments have ruled the idea out. **Score** a thought for **Inferna's Steve Tandy** who was driven round the bend when he parked his car last week to visit *MV* Towers. Leaving his keys with the attendant, he returned to the car park to find out the official had handed the keys to a pair of complete strangers who had claimed the car was theirs and then driven off with it. Tandy and car were reunited, but with the addition of some items in the back of the car, too. **Jamie Theakston** is stealing Jono Coleman's *Heat* breakfast show slot, but word is Coleman is in talks about a transfer – possibly to fellow Chrisis station **LBC**. Meanwhile, sister division **Chrysalis Music Publishing** was hopeful of bagging the UK's top two albums yesterday (Sunday) thanks to **Athlete** and **Feeder**. Finally, as industry big-wigs ready a visit to **Back Palace** in March, Dooley wonders whether **Her Majesty** has yet embraced the digital music revolution. If so, is she using *weeFunes*...

Crib Sheet

Last week DJ magazine launched its own download site, www.DJDownload.com, offering old and new tracks from more than 180 labels.

What, another download site?

Yes, but few of them specialise in dance downloads and none comes with the direct endorsement of a respected magazine.

DJDownload.com, a co-operative venture between the Highbury House (launched) and three entrepreneurs/enthusiast DJs officially launched last week with a big push from its print partner, a slice of 186 independent labels and a mission to prove the dance doubters wrong.

Ah, because dance is dead, isn't it? DJDownload.com has an expansive website which says not. "I'm always amazed by those stories and rumours that dance music is in a slump," says co-founder Jason Pearce, who comes to the music industry from the banking world. "I was at Midem and

there seems to be a huge degree of optimism, particularly in the dance genre but also outside of that as well. And downloads are a new medium, but everybody I speak to is pretty buoyant." Whether or not the UK dance market really is in the doldrums, DJDownload has global ambitions which could help lift it above such concerns. Having run a private club night several years ago in London with friends Guy Osborne and Adam Cubey, Pearce returned to his country of birth South Africa, where he was struck by the difficulty of tracking down records. "I was incredibly frustrated by the fact that you couldn't get much music out there and the music that you could get, every other DJ had that same track."

Has no-one thought of launching a download site under the umbrella of a magazine before? Possibly, but this lot seem to be the first to actually do it. Pearce, CEO Osborne and IT brain Cubey took their business plan to Highbury House and found a fan. The magazine will print an icon alongside each



As our good friends Arjan put it, life in plastic is fantastic. That's certainly the case at present for Universal Music International's top TV marketing units after they struck gold with their first Barbie compilation. Barbie Girls has already clocked up more than 200,000 sales in the UK since its release last December and is rapidly heading towards 400,000 units across Europe. Such was the

achievement, UMI could not resist getting together with Barbie's people at Mattel UK to hand over a commemorative gold disc. Barbie couldn't make it unfortunately. She had to wash her hair apparently. Pictured, left to right, are UMI TV marketing vice president Stan Roche, UMI TV marketing product manager Tim Ferraro and Mattel Executive Producer's Clare Pignott, Maria Fjardholt and Maja Glassner.

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Week 06

TV & radio airplay p24 > Cued up p28 > New releases p30 > Singles & albums p32

KEY RELEASES

ALBUMS

FEBRUARY 14
The Tenderfoot Vole Industrial (Sony); Bloc Party Silent Alarm (Wichita); 50 Cent The Valentine's Day Massacre (Interscope); Electric Six 10: (Rushmore); Scritti Politti Early (Rough Trade)

FEBRUARY 21
Tori Amos The Beekeeper (Sony); Boom! Bip Blue Eyed In The Red Room (Lex); Doves Some Cities (Heavenly); The Kills No Wow (Domino)

FEBRUARY 28
Death From Above 1979 tbc (679); The Features Exhibit A (Temponation); Beck the (Geffen); Jennifer Lopez Rebirth (Epic); G4 G4 (Sony BMG)

MARCH 7
Annie Lennox (679); Idlewild Warnings & Promises (Parlophone); The Futureheads The Futureheads (679); Rufus Wainwright Want Two (Polydor)

SINGLES

Razorlight Keep The Right Profile (Vertigo); Green Day Holiday (Reprise); Kells In Public (Virgin); Nelly the (Island); Elvis Presley Surrender (RCA); Jennifer Lopez Get Right (Sony)

FEBRUARY 21
The Earles Bring It Back Again / Ride My See-Saw (679); Idlewild tbc (Parlophone); Girls About Woke Me Up (Polydor); Elvis Presley (Marie's The Name) His Latest Flame (RCA/Sony BMG); Usher Caught Up (Arista); Snoop Dogg Lets Get Blown (Polydor)

FEBRUARY 28
Ludovico's Get Back (Def Jam); Shania Twain Don't (Mercury); Anastacia Honey On My Heart (Epic); The Thrills The Irish Keep Gate-Crashing (Virgin); Annie Heartbeat (679); The Bravery Horne's Misakole (Polydor); Stereophonics Dakota (V2); Fightstar They Lied You... (Island); Moby U1 Me Up (Mute)

MARCH 7
50 Cent Disco Inferno (Interscope); Elvis Presley Good Luck Charm (RCA); New Order Koffly (London); Avril Lavigne He Wasn't (Sony BMG); Moby All About You... (Island); Jess Stone Spoiled (Realtitles)

GET MUSIC WEEK ONLINE

Musicweek.com lists artists key releases for the next eight weeks



Athlete: Wires single and its substantial airplay helps propel the band's second album into the number one spot

The Market

Singles help fuel album sales

Alan Jones
Singles may not be selling in large quantities at the moment, but they continue to be the best way to bring attention to an album, as Athlete's experience proves. Two weeks after Wires, the introductory single from the band's second album Tourist, debuted at number four on sales and topped the airplay chart, the album debuts at number one, with excellent first-week sales of 83,370. That's more than 10 times as many copies as their first album, 2003's Vehicles & Animals, sold on its first week in the chart.

Vehicles & Animals never did

spin-off a significant hit – the four singles from it all peaked between 31 and 42 – and Tourist is already more than a third of the way to matching its overall tally of 241,982 sales.

Meanwhile, helped by the release of a slew of love song albums aimed at the Valentine's Day market, compilations registered a modest 5% gain after falling for five weeks in a row. Their overall tally of 484,427 still only represents 19.3% of the overall album market – 10% lower than it was in the run-up to Christmas – but the Top 20 includes eight much-needed new entries: the Brits 25 sampler and seven love song compilations, including two, confusingly, called Love Songs, one from Universal, the other from EMI/Virgin.

There are good news on the singles front too, where Elvis

Presley's attempts to register a fourth number one in five weeks were derailed by Eminem's Like Toy Soldiers, which trailed massively on the first midweek sales flashes – by 20,532 sales to 6,214 – but closed the gap throughout the week and eventually overhauled its rival some time on Saturday afternoon to earn Eminem his sixth number one (a record for a rapper), while preventing BMG from carrying its sixth number one in a row. The final sales tallies were Eminem 29,496, Presley 28,500.

Brian McFadden and Delta Goodrem's Almost Here was also in close attendance, and managed to sell 25,751 copies to take third place in the chart. That would have been enough to have made it number one in any other week so far this year and also represents the highest tally for a number three single since Lemar's If There's Any Justice, which sold 27,925 copies on the first of its two weeks at number three, 11 weeks ago.

FAST CHART

SINGLES

NUMBER ONE
EMINEM LIKE TOY SOLDIERS
Aftermath
16 years after Marilla's first and biggest hit Toy Soldiers reached number five on the singles chart, it forms the basis of Eminem's sixth number one and makes Universal the first company to break BMG's singles chart stranglehold in 2005.

ARTIST ALBUMS

NUMBER ONE
ATHLETE TOURIST Parlophone
It has been something of a marathon for Athlete's first album Vehicles & Animals, which should finally top the 250,000 sales mark later this month nearly two years after it was released, but their new album is more of a sprinter, rattling up first week sales of 83,370 and winning the race for chart honours over Feeder by a convincing 94.1%.

COMPILATIONS

NUMBER ONE
VARIOUS R&B ANTHEMS 2005 SMC/Sony
Still at number one, R&B Anthems faces an onslaught next week from sketchy compilations aimed at the Valentine's Day market.

RADIO AIRPLAY

NUMBER ONE
SCISSOR SISTERS FILTHY/GORGEOUS Polydor
Scissor Sisters cut a swathe through the competition to move to the top of the airplay chart with the fifth single from their self-titled debut album. Moving 41-28-24-19-10-2-21, Filthy/Gorgeous tops the airplay chart while holding at number 24 on the sales chart.

SCOTTISH SINGLES

NUMBER ONE
EMINEM LIKE TOY SOLDIERS Interscope
After four straight number ones in Scotland, Elvis Presley has to settle for third place this week, with Are You Tomorrow tonight? trailing Brian McCann & Delta Goodrem's Almost Here by 6.3% and Eminem's Like Toy Soldiers by 13.1%.

MARKET INDICATORS

SINGLES

Sales versus last week: +72%
Year to date versus last year: -45.6%

Market shares
Sony BMG 38.5
Universal 23.7
EMI Music 11.1
Warner Music 3.7
Others 23.0

ALBUMS

Sales versus last week: +37%
Year to date versus last year: -27%

Market shares
Sony BMG 30.1
Universal 24.8
EMI Music 20.6
Warner Music 12.8
Others 21.7

COMPILATIONS

Sales versus last week: +4.6%
Year to date versus last year: -10.6%

Market shares
Sony BMG 33.0
Universal 25.6
EMI Music 20.0
Warner Music 7.2
Others 14.2

THE BIG NUMBER: 22

Number of cassette singles sold last week. That's the lowest tally since the format was introduced in 1978.

RADIO AIRPLAY

Market shares
Sony BMG 33.9
Universal 31.5
EMI Music 16.4
Warner Music 2.9
Others 15.7

UK SHARE

Origin of singles sales
(Top 75): UK: 74.7%
US: 19.0% Other: 1.3%
Origin of albums sales
(Top 75): UK: 54.7%
US: 41.3% Other: 4.0%

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MUSICWEEK

Scissor Sisters and Athlete swap places, with the former act's Filthy/Gorgeous at the top. Meanwhile, Ashanti, Josh Rouse, KT Tunstall and Atomic Kitten make an impact

The UK Radio Airplay

RADIO ONE

Rank	Artist	Title	Weeks on Chart	Peak	Points
1	THE CHEMICAL BROTHERS	GALVANIZE	16	32	2497
2	XZIBIT	HEY NOW (MEAN MUGGIN)	17	30	2781
3	SCISSOR SISTERS	FILTHY/GORGEIOUS	26	29	2310
4	ATHLETE	WIRES	28	27	2160
4	ASHANTI	ONLY U	15	27	2160
6	THE KILLERS	SOMEBODY TOLD ME	22	27	2079
7	EMINEM	LIKE TOY SOLDIERS	27	26	2070
8	THE LOVEFREAKZ	SHINE	25	22	1976
9	GWEN STEFANI	WHAT YOU WAITING FOR	12	22	1974
10	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	17	21	2251
12	CIARA FEAT. PETEY PABLO	GOODIES	18	19	1715
13	USHER	CAUGHT UP	11	18	1736
17	SOUL CENTRAL FEAT. KATHY BROWN	STRINGS OF LIFE...	23	18	1623
20	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	13	17	1526
14	FEDER	TUMBLE AND FALL	10	17	1522
20	DOVES	BLACK AND WHITE TOWN	13	17	1522
16	MYLO	DESTROY ROAD & ROLL	22	16	1525
6	DESTINY'S CHILD	FEAT. TI & LI WAYNE	24	13	1535
13	THE ZUTONS	YOU'LL WHO YOU WANT	9	12	1843
19	FAWZ	LOOK UP	10	12	1841
25	MARON 5	SUNDAY MORNING	11	11	1718
21	STONE BRIDGE FEAT. THERESA	TAKE ME AWAY	11	11	1718
20	NATASHA BEDINGFIELD	UNWRITTEN	10	10	1892
25	KEANE	THIS IS THE LAST TIME	12	10	1619
26	VERBALISMO	DON'T PLAY IN THE RAIN	11	10	1619
23	KASABIAN	CUT IT OFF	6	10	1621
23	NELLY FEAT. TIM MCGRAW	OVER AND OVER	10	10	1620
9	GOOD CHARLOTTE	I JUST WANNA LIVE	18	9	1513
26	KT TUNSTALL	I'M BACK HORSE & THE CHERRY TREE	5	9	1632
20	ASHLEY SIMPSON	LALA	11	9	1539
26	KAISER CHIEFS	OH MY GOD	1	9	1646
26	MUSKAT FEAT. EMMA LANFORD	TILT GIG GEM TOWN	4	9	1620
26	THE FUTUREHEADS	HOUNDS OF LOVE	6	9	1620

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



SNAP SHOT EDITORS
Kitchenware is preparing a promotional push for Editors, the buzz band whose new single Munich is set to go to radio over the next month. Editors second single Munich is slated for release in mid-April and will be promoted with a co-headline UK tour with US band Moving Units and an INNE gig at London's Koko on February 11. It follows airplay interest in their debut single Bullets, which was playlisted by 6Music and Xfm and received spot plays on Radio One and Virgin, as well as TV plays on MTV2, The Arns and Q. Kitchenware managing director and founder Keith Armstrong says: 'Editors - who will soon enter the studio to record their first album - are a Jane release for a long-term development project.'

CAST LIST: Managers: Jackie Wade; Rob Whitaker; Zootonic; Marketing: Paul McDonald; Kitchenware: Press: Lewis (Intros); Claire Ruddock (republic/Student); Paul O'Neil; TV: Gemma Cross; Anglo Playings; Radio: Brett Hanger; Anglo Playings.

RADIO TWO

Rank	Artist	Title	Weeks on Chart	Peak	Points
1	B MCFADDEN & D GOODREM	ALMOST HERE	10	1	1853
2	DURAN DURAN	WHAT HAPPENS TOMORROW	1	1	1718
3	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	13	1	1718
4	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	17	1	1718
4	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	1	1	1718
4	EMBRACE	(LOOKING AS YOU ARE)	1	1	1718
7	JOSH ROUSE	WINTER IN THE HAMPTONS	1	1	1718
1	LUCIE SILVAS	BREATHE IN	1	1	1718
8	REM	ELECTRON BLUE	1	1	1718
10	MICHAEL MCDONALD	STOP, LOOK, LISTEN TO YOUR...	1	1	1718

RADIO ONE
The UK ARTIST TITLE
1 THE KILLERS SOMEBODY TOLD ME
2 SCISSOR SISTERS FILTHY/GORGEIOUS
3 EMINEM LIKE TOY SOLDIERS
4 DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER
5 GWEN STEFANI WHAT YOU WAITING FOR
6 THE CHEMICAL BROTHERS GALVANIZE
7 ICE CUBE FEAT. MACK 10 & MS TOY CAN'T DO IT
8 KEANE THIS IS THE LAST TIME
9 NEW ORDER KRAFTY
10 THE KILLERS SOMEBODY TOLD ME
LCD SOUND/SYSTEM (DA) PUNK IS PLAYING AT MY HOUSE
KASABIAN CUT IT OFF
THE MONEYS SUZUKI ALIVE & AMPLIFIED

Rank	Artist	Title	Weeks on Chart	Peak	Points
1	ATHLETE	WIRES	28	1	1718
2	DOVES	BLACK AND WHITE TOWN	13	1	1718
3	KAISER CHIEFS	OH MY GOD	1	1	1718
4	NATASHA BEDINGFIELD	UNWRITTEN	10	1	1718
5	KEANE	THIS IS THE LAST TIME	12	1	1718
6	KYLIE MINOGUE	I BELIEVE IN YOU	11	1	1718
7	UNITING NATIONS	OUT OF TOUCH	1	1	1718
8	LUCIE SILVAS	BREATHE IN	1	1	1718
9	LEMAR	IF THERE'S ANY JUSTICE	1	1	1718
10	THE KILLERS	SOMEBODY TOLD ME	22	1	1718

EMAP BIG CITY

Rank	Artist	Title	Weeks on Chart	Peak	Points
1	SCISSOR SISTERS	FILTHY/GORGEIOUS	26	1	1718
2	GWEN STEFANI	WHAT YOU WAITING FOR	12	1	1718
3	GREEN DAY	BOULEVARD OF BROKEN DREAMS	1	1	1718
4	NATASHA BEDINGFIELD	UNWRITTEN	10	1	1718
5	KEANE	THIS IS THE LAST TIME	12	1	1718
6	LUCIE SILVAS	BREATHE IN	1	1	1718
7	UNITING NATIONS	OUT OF TOUCH	1	1	1718
8	LUCIE SILVAS	BREATHE IN	1	1	1718
9	LEMAR	IF THERE'S ANY JUSTICE	1	1	1718
10	THE KILLERS	SOMEBODY TOLD ME	22	1	1718

NUMBER ONES
CITYBEAT 95.7FM
Slater's
Dawid
LINGS FM
Athlete
CHICICE FM
Mario
Let Me Love You
GALAXY 102
Gethin Matthews
Out of Touch
ESSSEX FM
Gwen Stefani
What You Waiting
ORCHARD FM
Stowbridge
Tina M
Away
FORN 3
Seal
Crest
Shane Of Life
OCEAN FM
Axxa
Left Outside Alone
HIGHEST NEW ENTRIES
CITYBEAT 95.7FM
LowerFreize
LINGS FM
Good Charlotte
1 Just Wanna Live
CHICICE FM
Jon B
Lately
GALAXY 102
Enrique
KISS FM
Achille
Picos Of M
ORCHARD FM
Duran Duran
What
Happens Tomorrow
FORN 3
Good Charlotte
1 Just Wanna Live
OCEAN FM
Duran Duran
What
My Words
Around You

BEAT 106

Rank	Artist	Title	Weeks on Chart	Peak	Points
1	THE KILLERS	SOMEBODY TOLD ME	22	1	1718
2	SCISSOR SISTERS	FILTHY/GORGEIOUS	26	1	1718
3	EMINEM	LIKE TOY SOLDIERS	27	1	1718
4	DESTINY'S CHILD	FEAT. TI & LI WAYNE	24	1	1718
5	GWEN STEFANI	WHAT YOU WAITING FOR	12	1	1718
6	THE CHEMICAL BROTHERS	GALVANIZE	16	1	1718
7	ICE CUBE	FEAT. MACK 10 & MS TOY CAN'T DO IT	1	1	1718
8	KEANE	THIS IS THE LAST TIME	12	1	1718
9	STEREOPHONICS	DAKOTA	1	1	1718
10	MARON 5	SUNDAY MORNING	11	1	1718

XFM

Rank	Artist	Title	Weeks on Chart	Peak	Points
1	ATHLETE	WIRES	28	1	1718
2	DOVES	BLACK AND WHITE TOWN	13	1	1718
3	KAISER CHIEFS	OH MY GOD	1	1	1718
4	NATASHA BEDINGFIELD	UNWRITTEN	10	1	1718
5	KEANE	THIS IS THE LAST TIME	12	1	1718
6	NEW ORDER	KRAFTY	1	1	1718
7	THE KILLERS	SOMEBODY TOLD ME	22	1	1718
8	LCD SOUND/SYSTEM	(DA) PUNK IS PLAYING AT MY HOUSE	1	1	1718
9	KASABIAN	CUT IT OFF	6	1	1718
10	THE MONEYS	SUZUKI ALIVE & AMPLIFIED	1	1	1718

HIGHEST NEW ENTRIES
CITYBEAT 95.7FM
LowerFreize
LINGS FM
Good Charlotte
1 Just Wanna Live
CHICICE FM
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Lately
GALAXY 102
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Duran Duran
What
Happens Tomorrow
FORN 3
Good Charlotte
1 Just Wanna Live
OCEAN FM
Duran Duran
What
My Words
Around You

irplay Chart

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
26	25	17	9	MICHAEL GRAY THE WEEKEND	DET INDUSTRIES	1028	9	23	12	9	
27	24	3	0	DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER	COLUMBIA	709	13	23	17	15	
28	27	10	0	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	1179	7	21	8	12	
29	17	7	0	EMBRACE LOOKING AS YOU ARE	INDEPENDENT	352	43	23	35	40	
30	19	3	0	MARK JOSEPH LADY LADY	INDEPENDENT	418	69	23	25	41	
31	31	5	23	ROOSTER STARING AT THE SUN	EPIC/SHREVEPORT	1287	-2	21	21	2	
32	33	28	0	MAROON 5 SHE WILL BE LOVED	EPIC	731	-8	19	19	4	
33	23	4	40	FEEDER TUMBLE AND FALL	EPIC	718	-6	19	16	26	
34	21	4	28	STONEBRIDGE FEAT. THESE TAKE ME AWAY	INDEPENDENT	662	13	18	32	59	
35	41	1	0	ATOMIC KITTEN CRADLE	INDEPENDENT	356	13	17	64	65	
36	42	1	0	DOVES BLACK AND WHITE TOWN	INDEPENDENT	263	19	17	20	49	
37	46	1	0	KT TUNSTALL BLACK HORSE & THE CHERRY TREE	INDEPENDENT	306	156	16	39	135	
38	43	1	0	JOSH ROUSE WINTER IN THE HAMPTONS	INDEPENDENT	32	17	15	65	272	
39	53	1	0	TEARS FOR FEARS CLOSEST THING TO HEAVEN	INDEPENDENT	241	101	15	47	14	
40	34	2	0	STEREOPHONICS DAKOTA	INDEPENDENT	57	61	25	14	36	
41	38	2	0	JENNIFER LOPEZ GET RIGHT	INDEPENDENT	754	10	14	71	-7	
42	41	2	0	LL COOL J HUSH	INDEPENDENT	419	12	14	69	-4	
43	35	5	0	ERASURE BREATHE	INDEPENDENT	242	-43	14	65	-8	
44	51	1	0	AKON LOCKED UP	INDEPENDENT	454	30	14	21	4	
45	45	16	0	U2 VERTIGO	INDEPENDENT	610	-39	14	68	-5	
46	40	18	0	KEANE EVERYBODY'S CHANGING	INDEPENDENT	344	16	13	98	16	
47	9	1	0	REM ELECTRON BLUE	INDEPENDENT	49	0	13	9	0	
48	43	1	0	MARIO LET ME LOVE YOU	INDEPENDENT	392	33	13	59	7	
49	49	12	0	NATASHA BEDINGFIELD THESE WORDS	INDEPENDENT	403	9	13	52	-15	
50	17	5	9	GOOD CHARLOTTE I JUST WANNA LIVE	INDEPENDENT	582	20	12	94	-23	

↑ Highest New Entry
↑ Highest Top 100 Entry

↑ Biggest increase in audience
↑ Biggest increase in sales
↑ Audience increase of 50% or more

More Chart & Campaign info on page 20
See the 2008-09 Music & Video Year-End Charts available at our website or local Nielsen Report Desk

1. Scissor Sisters It's been a while but Filthy Gorgeous arrives at the top of the airplay chart this week, moving the group its second straight airplay number one. 15 weeks after Mary McCormack became the first. The groups previous singles Contenderly, Nasty, Toss Your Mama and Lanna had airplay peaks

of 35, 18 and four, respectively. Filthy Gorgeous opens a 1.9% lead over former number one Vines by Atlantic, which dips to number two. 29 plays on Radio DM provided nearly 40% of its total audience of more than 5.5m.

39. Tears For Fears Following the success of fellow English stars Duran Duran, Tears For Fears register substantial gains this week with

of its audience. The record is also getting excellent support in the clubs, and tops the Upfront Club Chart this week.

63. McFly McFly's Comic Relief single All About You was given its first airing last Tuesday, and by close of play on Saturday, had accumulated 842 plays and an audience of more than 11m to debut at number 63. Some 40 stations aired it but 87% of its audience

came from three plays on Radio 2 and five on Radio 5. Its top supporter was SCP in Ipswich, which played it seven times.

82. Jay-Z & Linkin Park Recital buyers now kept Jay-Z & Linkin Park's "mash-up" A Matter of Time in the Top 20 (but out of the Top 10) for 11 weeks now.

but the record has still to dent the Top 50 radio airplay chart, whereas it has managed 123-57-70-72-70-93-64-61-71-73-84. The former monster Global network stations gave it 179 plays between Unity last week, more than the 147 plays it received from the whole of the rest of the genre.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
4				SCISSOR SISTERS FILTHYGORGEOUS	INDEPENDENT	1028	9	23	12	9	
2				LEMAR IF THERE'S ANY JUSTICE	INDEPENDENT	1028	9	23	12	9	
3				UNITING NATIONS CUT OF TOUCH	INDEPENDENT	1028	9	23	12	9	
4				NATASHA BEDINGFIELD UNWAITING	INDEPENDENT	1028	9	23	12	9	
5				GIVEN STEFANI WHAT YOU WAITING FOR INTERSCUE	INDEPENDENT	1028	9	23	12	9	
6				MAROON 5 SUNDAY MORNING	INDEPENDENT	1028	9	23	12	9	
7				KYLIE MINOGUE I BELIEVE IN YOU	INDEPENDENT	1028	9	23	12	9	
8				KEANE THIS IS THE LAST TIME I GO	INDEPENDENT	1028	9	23	12	9	
9				LUCIE SILVUS BREATHE IN MEMORY	INDEPENDENT	1028	9	23	12	9	
10				THE LOVETREKERS SHINE	INDEPENDENT	1028	9	23	12	9	
11				U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	INDEPENDENT	1028	9	23	12	9	
12				DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	INDEPENDENT	1028	9	23	12	9	
13				EMINEM LIKE TO SOULFEARS AFTERMATH	INDEPENDENT	1028	9	23	12	9	
14				GREEN DAY BILLOWING OF BROKEN DREAMS REVERSE	INDEPENDENT	1028	9	23	12	9	
15				ROOSTER STARING AT THE SUN	INDEPENDENT	1028	9	23	12	9	
16				BRANDY MCCADDEN & DELTA GOODREM ALMOST HERE	INDEPENDENT	1028	9	23	12	9	
17				DESTINY'S CHILD LOSE MY BREATH	INDEPENDENT	1028	9	23	12	9	
18				ATHLETE WHITES	INDEPENDENT	1028	9	23	12	9	
19				MICHAEL GRAY THE WEEKEND	INDEPENDENT	1028	9	23	12	9	
20				THE KILLERS SOMEBODY TOLD ME	INDEPENDENT	1028	9	23	12	9	
21				SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE	INDEPENDENT	1028	9	23	12	9	
22				NELLY FEAT. TIM MCGRAW OVER AND OVER	INDEPENDENT	1028	9	23	12	9	
23				ROBBIE WILLIAMS MISUNDERSTOOD OVERCAST	INDEPENDENT	1028	9	23	12	9	
24				CIARA FEAT. PETE DOLAN COODES LIVE	INDEPENDENT	1028	9	23	12	9	
25				STONEBRIDGE FEAT. THESE TAKE ME AWAY	INDEPENDENT	1028	9	23	12	9	
26				ASHANTI ONLY U	INDEPENDENT	1028	9	23	12	9	
27				MAROON 5 SHE WILL BE LOVED	INDEPENDENT	1028	9	23	12	9	
28				GIRLS ALoud WAKE UP	INDEPENDENT	1028	9	23	12	9	
29				JENNIFER LOPEZ GET RIGHT	INDEPENDENT	1028	9	23	12	9	
30				DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER	INDEPENDENT	1028	9	23	12	9	

Source: Nielsen. Chart compiled by Statistician of plays on 40 independent local radio stations from 0003 to 0030 on 30/10/08. See 2008-09 Music & Video Year-End Charts at our website or local Nielsen Report Desk

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1				SOME TIMES YOU CAN'T MAKE IT ON YOUR OWN	INDEPENDENT	46	34				
2				DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	INDEPENDENT	46	34				
3				UNUS CRUGHT UP	INDEPENDENT	46	34				
4				NELLY FEAT. TIM MCGRAW OVER AND OVER	INDEPENDENT	46	34				
5				DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER	INDEPENDENT	46	34				
6				EMBRACE LOOKING AS YOU ARE	INDEPENDENT	46	34				
7				MARIO JOSEPH LADY LADY	INDEPENDENT	46	34				
8				ATOMIC KITTEN CRADLE	INDEPENDENT	46	34				
9				DOVES BLACK AND WHITE TOWN	INDEPENDENT	46	34				
10				KT TUNSTALL BLACK HORSE & THE CHERRY TREE	INDEPENDENT	46	34				
11				JOSH ROUSE WINTER IN THE HAMPTONS	INDEPENDENT	46	34				
12				TEARS FOR FEARS CLOSEST THING TO HEAVEN	INDEPENDENT	46	34				
13				STEREOPHONICS DAKOTA	INDEPENDENT	46	34				
14				JENNIFER LOPEZ GET RIGHT	INDEPENDENT	46	34				
15				LL COOL J HUSH	INDEPENDENT	46	34				
16				AKON LOCKED UP	INDEPENDENT	46	34				
17				REM ELECTRON BLUE	INDEPENDENT	46	34				
18				MARIO LET ME LOVE YOU	INDEPENDENT	46	34				
19				PHAROS & NIGRAH JONES: HERE WE GO AGAIN	INDEPENDENT	46	34				
20				MICHAEL MCDONALD STOP LISTEN TO MY HEART	INDEPENDENT	46	34				

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SINGLE OF THE WEEK

Verbalicious
Don't Play Nice

Adventure/AATW VERDDI
B-listed at Radio One and receiving massive support on MTV Hits and The Box, this track from the young female MC is lining up to be one of 2005's biggest pop/dance crossover. The beat is infectious, the lyrics stomp along and the hook is big enough to hang the world on. This is already a big "turn it up" record when it appears on the radio and the word is building strongly. A great piece of pop music.



Singles

Alon
Locked Up (Universal MCSX40406)



This melodic piece of urban thug life looks like repeating its huge US success on these shores, with Radio One, Galaxy, Capital and Kiss 100 all playlisting. Locked Up a good month before its commercial release date.

The Beat Up

Alight (Fantasic Plastic FPS045)
This is full-throttle garage-like thrash from the band formerly known as The Beatings (until a US outfit claimed it first) taken from the debut album Black Rays Defence and distinguished mainly by Kevin Shields' "wall-of-guitars" production.

Diefenbach

Re-make Your Mind EP (We Love You AMOUR217)
Diefenbach look set to build on their growing word-of-mouth reputation with this EP of remixes from their Run Trip Fall album. Lindstrom, Vector Lovers, Hot Chip and Nick Pabers all turn in their own takes on the Dane's sound, while retaining the sparkiness of the original material.

Snoop Dogg

Get It Blown (Geffen 9890425)
Dogg's off the back of Snoop Dogg's awesome hit Drop It Like It's Hot, this was always going to disappoint. Released to coincide with his brief UK tour, this won't do the same business as his last release but should fill the gap.

D78 feat. Andrea Britton

Winter (Data DAT80CD5)
Produced by Darren Tate (Jargen Vies, Angelle), this epic trance track pushes all the formulaic buttons. Though B-listed at Radio One and backed by the station's Pete Tong, Judge Jules and Dave Pearce, it is struggling for airplay beyond the specialists.

The Earlies

Bring It Back Again/Right My Sea Side (679 JAMNAMES08)
It looks like 2005 could be a

breakthrough year for The Earlies. Last year's debut album had a strong showing in the end-of-year polls and the band are returning for a tour in February. They are also primed to be one of the highlights at SXSW, which could be the impetus they need to find mainstream success.

The Futureheads

Heads Of Love (679 691099CD1)
This is the fifth single from The Futureheads' slow-burning debut album, which finally emerged last July. An inspired cover of the Kate Bush track, it cranks up the Jamese, spiky guitars, while the band's call-and-response yelps make it stand out from the pack. This single, plus a renewed push, could provide the band album with that extra leverage to propel it to the next stage.

Girls Aloud

Wake Me Up (Polydor 9870425)
Typifying the edgy electro-pop that Girls Aloud have made their trademark, Wake Me Up shows there is yet more breath pancha to come from this girl band extraordinaire. Radio is lapping up the party-fueled track, with Capital A-listing it and a C-listing at Radio One. Their UK tour kicks off on May 4.

Idelwild

Love Steals Us From Loneliness (Forte/ohone CDPS6655)
The lead single from Idelwild's fifth studio album, Warnings/Promises, marks the next phase of the band's development as a mature act. While hardcore fans may feel the once hard-edged act may have blanded out, there is no denying that this catchy track is more commercially viable and radio friendly, as its Radio One's B-listing testifies.

Kaiser Chiefs

Oh My God (B Unique BUM092CDX)
The Leeds quintet re-took their debut single from last year as they profile-build rapidly alongside their inclusion on the The Killers, Bloc Party and The Futureheads. Second time around, single-track Oh My God sounds beefier and more God-sounding than its radio-friendly thanks to producer Stephen Street's expert touch.

Kings of Convenience
Know How (Source/Virgin SOURCD105)

This typically delicate and melodic outing from the avatars of the new acoustic movement is taken from their second album Riot On An Empty Street and featuring (and co-written by) Canadian singer Feat.

LCD Soundsystem

Del Park Is Playing At My House (IGA/EMI DFAEM1243CD)
Fresh from the Top 20 success of their self-titled debut album, LCD Soundsystem release another marvellously sarcastic single, with the driving digital rhythms and Murphy's idiot-savant narrative working wonders for each other.

Nelly feat. Tim McGraw
Over And Over (Island MCST040402)

Super soulful Nelly steps out with this cut from his current album Suit. Featuring platinum US country star McGraw, it is not as immediate as the top five hit Tilt Ya Head Back, but with its release scheduled around Valentines Day and a Radio One B-listing behind it, this slice of lover's rap should do moderately well.

Elvis Presley

(Mane's The Name) His Latest Flame (RCA B2876667028)
Originally his fourth chart-topping of 1961, this Pomus & Shuman-penned track could give The King - if his reissue campaign remains to form - his 25th number one single and perhaps even more incredibly, his seventh of 2005.

Radio 4

Transmission (Labels 8684996)
Transmission's frantic energy is inspired by the New Yorkers' surprised decision to recruit the Mad Professor and Lee Perry to give their sound an authentically dubwise bent on their remixes. The resulting versions are an impressive, cavernous mess that takes their homage to punk funk to the logical next step.

Usher

Catch Up (LaFace/Arista 82876679142)
More uptempo than most of Usher's previous singles, this is already established at radio and is

another testament to the star's commercial power and his abilities. This is the fourth single from Confessions, which has sold more than 1m copies in the UK alone. A-listed at Radio One and rising up the airplay chart, this is sure to be a hit.

Keisha White

Don't Care Who Knows (Warner Bros WB15163)
After spending 2004 laying the groundwork, 2005 looks likely to see White reaping the rewards. This Cassidy-featuring single is a smooth slice of sexy urban pop and has been picked up by the Galaxy network and Kiss 100. Her debut album Seventeen follows on March 7.

Albums

Tori Amos
The Beekeeper (Sony BMG 5194252)



The Beekeeper is a sunny outing for Amos featuring lyrics and melodies as sublime and eccentric as ever, with the highlight going to the amusingly-titled The Power Of Orange Knickers, which features vocals by Damien Rice. The album release, which is her first on Sony BMG, is also accompanied by that of her autobiography.

Boom Bip

Blue Eye In The Red Room (Lex LEX036)
For his third album, Boom Bip has forgone his usual sample manipulation and angled for a more organic sound, playing everything on the record himself. This has resulted in a pleasing multi-layered collection bolstered by guest vocalists Gruff Rhys (of Suede) and Nina Nastasia.

The Girls

No Wow (Domino WIGDD 149)
This is the second album from the US duo who made ripples with their blues-driven debut Keep On Your Mean Side. Here they expand on their sound, bringing in fuzzed-up drum machines and found sounds to battle with their riffs. No Wow is a convincing and

ALBUM OF THE WEEK

Doves
Some Cities

Heavenly HVNLP40CD

It is refreshing and rare in today's maple culture that a band can release an album that sounds simply like themselves and not a facsimile of another act's recent success. Doves have achieved this, honing their sweeping musical style into something they can truly call their own. The creativity prevalent throughout the album does not dilute the strength of songwriting either - there are a handful of potentially huge singles here.

encouraging progression that demands attention.

Mogwai

Government Commisions: BBC Sessions 1996-2003 (PIAS PIASX051CD)
Given their blistering reputation as a live act, it is somewhat logical that Mogwai are issuing this 10-track collection of material recorded for the BBC throughout their career. Veering from killing melodies to severe white noise, this captures the Glavegnians at the top of their game.

Solid State Revival

From The Bubble To The Box (Sunday Best SBEST026)
This is a good-natured debut from Murphy who previously made a mark with his previous band Delakota. From The Bubble To The Box is a gently psychedelic affair, boasting several irresistible songs. It should find favour among the ageing child brigade.

Theivery Corporation

The Cosmic Game (Eighteenth Street Lounge ESL081)
Building on the dubbed-out feel of their previous three albums, this return from the Washington DC duo marks a leap forward in their sound. A collaboration with The Flaming Lips echoes Pink Floyd, while David Byrne adds his trademark tones to an Afrobeat gust track and Perry Farrell guests on an Eastern-flavoured quest song. Link-ups with Jamiroquai, MCs, Indian percussionists and Brazilian singers elsewhere are blended into an organic whole that transcends any "world music" tag.

Amon Tobin

Splitter Cell 3: Chaos Theory (Ninja Tune ZENCD100)
Tobin has scored a major coup by winning the pitch to score the soundtrack to the next episode in the top-selling Splitter Cell videogame series. The Brazilian has created an atmospheric, string-laden sound that stands up on its own but is sure to be in even higher demand when the game hits the streets next month.

This week's reviews: David Knight, Phil Brock, Jason Jones, David Knight, Owen Lawrence, James Roberts, Neeloo Stuck, Tesco, Simon Ward and Adam Woods.

Singles

12.02.05
Top 75

After leading in the midweek sales flashes, Elvis is usurped at the last minute by Eminem. They are joined in the Top Five by debuts from Bloc Party and Brian McFadden

The Official UK

HIT 40 UK

Pos	Last	ARTIST	TITLE	Label/track(s)
1	23	EMINEM	LIKE TOY SOLDIERS	Aftermath
2	1	ELVIS PRESLEY	ARE YOU LONESOME TONIGHT?	WGA
3	4	BRIAN MCFADDEN & DELTA GOODREM	ALMOST HERE	Mercury/Avex
4	4	UNTING NATIONS	OUT OF TOUCH	Salt
5	2	ASHANTI	ONLY U	The Inc.
6	3	CIARA FEAT. PETEY PABLO	GOODIES	LaFace
7	5	LEMAR	IF THERE'S ANY JUSTICE	Sony
8	10	SCISSOR SISTERS	FILTHY/GOUGEUS	Mercury
9	7	BLOC PARTY	SO HERE WE ARE/POSITIVE TENSION	Wichita
10	7	ATHLETE	WIRES	Parade
11	6	THE LOVETREKZ	SHINE	Private
12	8	OWEN STEFANI	WHAT YOU WANTING FOR	Interscope
13	11	THE CHEMICAL BROTHERS	GALVANIZE	Frequency
14	15	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
15	13	LUCIE SILVAS	BREATHE IN	Mercury
16	12	NATASHA BEDIINGFIELD	UNWRITTEN	Phonogram
17	14	KYLIE MINOGUE	I BELIEVE IN YOU	Parade
18	17	KEANE	THIS IS THE LAST TIME	Island
19	18	MAROON 5	SUNDAY MORNING	Mercury
20	19	ROOSTER	STARTING AT THE SUN	Thelma
21	4	GOOD CHARLOTTE	I JUST WANNA LIVE	Exc.
22	6	DURAN DURAN	WHAT HAPPENS TOMORROW	Capitol
23	16	SOUL CENTRAL	STRINGS OF LIFE (STRONGER ON MY OWN)	Delicat
24	25	MICHAEL GRAY	THE WEEKEND	Interscope
25	9	ONE WORLD PROJECT	GRIEF NEVER GROWS OLD	One World
26	9	XZIBIT	HEY NOW (MEAN MUGGIN')	Columbia
27	1	STONEBRIDGE FEAT. THERESA TAKE ME AWAY		Real Gone
28	20	DESTINY'S CHILD	GISELE MY BREATH	Mercury
29	30	JAY-Z & LINKIN PARK	NUMB/ENCORE	WGA
30	24	ASHLEE SIMPSON	LALA	Capitol
31	32	U2	SOMETHING YOU CAN'T MAKE IT ON YOUR OWN	Island
32	40	DANIEL BERNBERG	WRAP MY WORDS AROUND YOU	Mercury
33	39	NELLY FEAT. TIM MCGRAW	OVER AND OVER	Capitol/Universal Records
34	31	MAROON 5	SHE WILL BE LOVED	Mercury
35	22	FREEFALLER	DO THIS! DO THAT!	Mercury
36	27	THE KILLERS	SOMEBODY TOLD ME	Island/UK
37	1	ELVIS PRESLEY	IT'S NOW OR NEVER	Mercury
38	28	HANSON PENNY & ME		Capitol/UK
39	29	JAMIELLA GUSTOP		Parade
40	6	USHER	CAUGHT UP	LaFace

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INDEPENDENT SINGLES

Pos	Last	ARTIST	TITLE	Label/track(s)
1	1	BLOC PARTY	SO HERE WE ARE/POSITIVE TENSION	Wichita/UK
2	5	UNTING NATIONS	OUT OF TOUCH	Genes UK
3	1	ONE WORLD PROJECT	GRIEF NEVER GROWS OLD	One World UK/2000
4	3	HANSON PENNY & ME		Capitol UK/UK
5	2	MYLO DESTROY ROCK & ROLL		Bonfire UK/UK
6	1	THE WEDDING PRESENT	I'M FROM FURTHER NORTH THAN YOU	Scorpion UK/UK
7	1	LIL JON & THE EAST SIDE BOYZ	ROCK CALL/WHAT U GON' DO	TKA UK/UK
8	7	STONEBRIDGE FEAT. THERESA TAKE ME AWAY		Real Gone UK/UK
9	9	SOUL CENTRAL FEAT. KATHY BROWN	STRINGS OF LIFE	Delicat UK/UK
10	6	THE KILLERS	SOMEBODY TOLD ME	Island UK/UK
11	1	DEEYAH PLAN	MY OWN	Capitol UK/UK
12	1	FEEDER	TUMBLE AND FALL	Capitol UK/UK
13	4	LEMON JELLY	THE SHOULTY TRACK	TKA UK/UK
14	1	24	THE LONGEST DAY	Mercury UK/UK
15	1	MORILLO FEAT. TERESA DEVA	WHAT DO YOU WANT?	Bonfire UK/UK
16	1	BARON & FRESH SUPERNATURE		Mercury UK/UK
17	1	HUGH CORNWELL	UNDER HERO'S SPELL	TKA UK/UK
18	10	PHIXX	STRANGE LOVE	Capitol UK/UK
19	1	PATRICK WOLF	THE LIBERTINE	Tarantula UK/UK
20	1	GAS SAX	SEX	Sarkany UK/UK

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TOP 75 UK



1. Eminem registers back-to-back number one singles for the second time in his career, as *Like Toy Soldiers* - the second single from his current album *Encore* - overtakes a mid-week deficit to pip **Elvis Presley** to the post. *Like Toy Soldiers* sold 29,430 copies last week - less than half the 63,312 tally which won *Encore's* introductory single *Just Lose It* the singles crown 13 weeks ago. The rapper now has 13 straight Top 10 hits and six to his credit. *Encore* has sold 875,430 copies since its release three months ago.



2. Elvis Presley Despite registering the highest weekly sale yet for an Elvis Presley release - exactly 28,500 - *Are You Lonesome Tonight?* fails to deliver **Elvis** his fourth number one in five weeks, having its initial 14,318 lead over *Encore* turn into a deficit of 1956 by the end of the week. Are You Lonesome Tonight? topped the sale of previous Presley releases because BMD had manipulated its decision to make limited editions. With new stock available, one Night Train Stop sang and Jailhouse Rock returned 40-26 and 57-27, while *A Fool Such As I* falls 20-22 and *It's Now Or Never* slides 1-14.

Pos	Last	ARTIST	TITLE	Label/track(s)
1	NEW	EMINEM	LIKE TOY SOLDIERS	Aftermath/UK
2	NEW	ELVIS PRESLEY	ARE YOU LONESOME TONIGHT?	Mercury/UK
3	NEW	BRIAN MCFADDEN & DELTA GOODREM	ALMOST HERE	Mercury/UK
4	2	ASHANTI	ONLY U	The Inc./UK
5	NEW	BLOC PARTY	SO HERE WE ARE/POSITIVE TENSION	Wichita/UK
6	3	CIARA FEAT. PETEY PABLO	GOODIES	LaFace/UK
7	5	THE CHEMICAL BROTHERS	GALVANIZE	Frequency/UK
8	4	ONE WORLD PROJECT	GRIEF NEVER GROWS OLD	One World/UK
9	NEW	GOOD CHARLOTTE	I JUST WANNA LIVE	Exc./UK
10	13	UNTING NATIONS	OUT OF TOUCH	Salt/UK
11	NEW	DURAN DURAN	WHAT HAPPENS TOMORROW	Capitol/UK
12	7	ATHLETE	WIRES	Parade/UK
13	9	XZIBIT	HEY NOW (MEAN MUGGIN')	Columbia/UK
14	1	ELVIS PRESLEY	IT'S NOW OR NEVER	Mercury/UK
15	12	LUCIE SILVAS	BREATHE IN	Mercury/UK
16	2	THE LOVETREKZ	SHINE	Private/UK
17	2	FREEFALLER	DO THIS! DO THAT!	Mercury/UK
18	11	JAY-Z & LINKIN PARK	NUMB/ENCORE	WGA/UK
19	10	HANSON PENNY & ME		Capitol/UK
20	21	ASHLEE SIMPSON	LALA	Capitol/UK
21	16	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise/UK
22	3	ELVIS PRESLEY	A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT	Mercury/UK
23	16	ROOSTER	STARTING AT THE SUN	Thelma/UK
24	24	SCISSOR SISTERS	FILTHY/GOUGEUS	Mercury/UK
25	NEW	CAM'RON FEAT. MONA LISA GIRLS		Black UK/UK
26	40	ELVIS PRESLEY	ONE NIGHT/ I GOT STUNG	Mercury/UK
27	5	ELVIS PRESLEY	JAILHOUSE ROCK	Mercury/UK
28	3	STONEBRIDGE FEAT. THERESA TAKE ME AWAY		Real Gone UK/UK
29	NEW	THE 22-20S	SUCH A FOOL	Mercury/UK
30	20	SOUL CENTRAL FEAT. KATHY BROWN	STRINGS OF LIFE	Delicat UK/UK
31	30	LEMAR	IF THERE'S ANY JUSTICE	Sony Music UK/UK
32	5	MYLO DESTROY	ROCK & ROLL	Bonfire UK/UK
33	27	STEVE BROOKSTEIN	AGAINST ALL ODDS	Sony Music UK/UK
34	NEW	THE WEDDING PRESENT	I'M FROM FURTHER NORTH THAN YOU	Scorpion UK/UK
35	26	DANA RAYNE	OBJECT OF MY DESIRE	Capitol UK/UK
36	10	ICE CUBE FEAT. MACK 10 & MS10	YOU CAN DO IT	Mercury UK/UK
37	NEW	DEEYAH	PLAN OF MY OWN	Capitol UK/UK
38	NEW	LIL JON & THE EAST SIDE BOYZ	ROCK CALL/WHAT U GON' DO	TKA UK/UK

TITLE & POS: 1. EMINEM - LIKE TOY SOLDIERS (Aftermath) 2. ELVIS PRESLEY - ARE YOU LONESOME TONIGHT? (Mercury) 3. BRIAN MCFADDEN & DELTA GOODREM - ALMOST HERE (Mercury) 4. ASHANTI - ONLY U (The Inc.) 5. BLOC PARTY - SO HERE WE ARE/POSITIVE TENSION (Wichita) 6. CIARA FEAT. PETEY PABLO - GOODIES (LaFace) 7. THE CHEMICAL BROTHERS - GALVANIZE (Frequency) 8. ONE WORLD PROJECT - GRIEF NEVER GROWS OLD (One World) 9. GOOD CHARLOTTE - I JUST WANNA LIVE (Exc.) 10. UNTING NATIONS - OUT OF TOUCH (Salt) 11. DURAN DURAN - WHAT HAPPENS TOMORROW (Capitol) 12. ATHLETE - WIRES (Parade) 13. XZIBIT - HEY NOW (MEAN MUGGIN') (Columbia) 14. ELVIS PRESLEY - IT'S NOW OR NEVER (Mercury) 15. LUCIE SILVAS - BREATHE IN (Mercury) 16. THE LOVETREKZ - SHINE (Private) 17. FREEFALLER - DO THIS! DO THAT! (Mercury) 18. JAY-Z & LINKIN PARK - NUMB/ENCORE (WGA) 19. HANSON PENNY & ME (Capitol) 20. ASHLEE SIMPSON - LALA (Capitol) 21. GREEN DAY - BOULEVARD OF BROKEN DREAMS (Reprise) 22. ELVIS PRESLEY - A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT (Mercury) 23. ROOSTER - STARTING AT THE SUN (Thelma) 24. SCISSOR SISTERS - FILTHY/GOUGEUS (Mercury) 25. CAM'RON FEAT. MONA LISA GIRLS (Black) 26. ELVIS PRESLEY - ONE NIGHT/ I GOT STUNG (Mercury) 27. ELVIS PRESLEY - JAILHOUSE ROCK (Mercury) 28. STONEBRIDGE FEAT. THERESA TAKE ME AWAY (Real Gone) 29. THE 22-20S - SUCH A FOOL (Mercury) 30. SOUL CENTRAL FEAT. KATHY BROWN - STRINGS OF LIFE (Delicat) 31. LEMAR - IF THERE'S ANY JUSTICE (Sony Music) 32. MYLO DESTROY - ROCK & ROLL (Bonfire) 33. STEVE BROOKSTEIN - AGAINST ALL ODDS (Sony Music) 34. THE WEDDING PRESENT - I'M FROM FURTHER NORTH THAN YOU (Scorpion) 35. DANA RAYNE - OBJECT OF MY DESIRE (Capitol) 36. ICE CUBE FEAT. MACK 10 & MS10 - YOU CAN DO IT (Mercury) 37. DEEYAH - PLAN OF MY OWN (Capitol) 38. LIL JON & THE EAST SIDE BOYZ - ROCK CALL/WHAT U GON' DO (TKA)

12.02.05
Top 75

Athlete come up trumps as their second album comfortably takes the number one spot, while Feeder enter in the runners-up position with their fifth studio album

The Official UK

TOP 20 MUSIC DVD

Pos	Artist / Title	Label
1	METALLICA SOME KIND OF MONSTER	Epic (DVD)
2	QUEEN LIVE AT FIVE... LIVE AT THE BOWL	EMI (CD)
3	HARDIS LIVE AID	Warner Music (DVD)
4	TUPAC RESURRECTION	DC (DVD)
5	THE SHADOWS THE FINAL TOUR	Capitol (DVD)
6	GENESIS THE VIDEO SHOW	Virgin (CD)
7	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Poly (CD)
8	ELVIS PRESLEY 180 COMEBACK SPECIAL	BMG (DVD)
9	ELVIS PRESLEY 180 COMEBACK SPECIAL	BMG (DVD)
10	ROD STEWART ONE NIGHT ONLY... LIVE AT ROYAL ALBERT	J (DVD)
11	HARDIS ARTISTS NOW 2005 - THE DVD	Impress (DVD)
12	EVIDENCE ANYWHERE BUT HOME	Epic (DVD)
13	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Widow (DVD)
14	IL DIVO UNBEAK MY HEART (REGRES A MI)	Sony (DVD)
15	RICHARD THOMPSON LIVE IN PROVIDENCE	Cosmos (DVD)
16	ROBBIE WILLIAMS LIVE AT THE ALBERT	Columbia (DVD)
17	DAVID BOWIE BEST OF BOWIE	EMI (CD)
18	DAVIS DEFINITELY MAYBE	Big Brother (CD)
19	DONS W ROSSES WELCOME TO THE VIDEO	Time (CD)
20	DONS W ROSSES WELCOME TO THE VIDEO	Time (CD)

TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist / Title	Label
1	MICHAEL BUBLE IT'S TIME	Mercury (CD)
2	RAY CHARLES RAY (LIVE)	Rhino (CD)
3	RAY CHARLES GENIUS COMPANY	Mercury (CD)
4	JAMIE CULPIN TWENTYSOMETHING	UCL (CD)
5	ERIC CLAPTON SESSIONS FOR ROBERT J	Reprise (CD)
6	RAY CHARLES THE DEFINITIVE	WOW (CD)
7	NORAH JONES COME AWAY WITH ME	Parlophone (CD)
8	PAT METHENY GROUP THE WAY UP	Nonesuch (CD)
9	NORAH JONES FEELS LIKE HOME	Blue Note (CD)
10	ESBJORN SVENSSON TRIO VIATICUM	Ante Music (CD)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist / Title	Label
1	KILLERS HOT FUSS	Capitol (CD)
2	SCISSOR SISTERS SCISSOR SISTERS	Poly (CD)
3	GREEN DAY AMERICAN IDIOT	Reprise (CD)
4	KEANE HOPES AND FEARS	Island (CD)
5	MAROON 5 SONGS ABOUT JANE	Island (CD)
6	FRANZ FERDINAND FRANZ FERDINAND	Island (CD)
7	KASABIAN KASABIAN	Island (CD)
8	CHEMICAL BROTHERS PUSHING THE BUTTON	Virgin (CD)
9	EMINEM ENCORE	Aftermath (CD)
10	ATHLETE TOURIST	Parlophone (CD)
11	DAMIAN RICE O	Interscope (CD)
12	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Island (CD)
13	KYLIE MINOGUE ULTIMATE KYLIE	Island (CD)
14	ZUNZUNS WHO KILLED THE ZUNZUNS	Island (CD)
15	SNOW PATROL FINAL STRAW	Island (CD)
16	GWEN STEFANI LOVE ANGEL MUSIC BABY	Fiction (CD)
17	IL DIVO IL DIVO	Sony (CD)
18	ROOSTER ROOSTER	Virgin (CD)
19	NATASHA BEDINGFIELD UNWRITTEN	Reprise (CD)
20	JAY-Z & LINKIN PARK COLLISION COURSE	WEA (CD)



2. Feeder
Pushing The Senses earned Feeder some of the best reviews of their career and first single Tank! is a fan favourite. So it is no surprise to find the album debuting this week at number two, with first week sales of 42,951. That's the highest placing of Feeder's career, but the album will have to sell long and well to continue the band's proud boast that each of their albums to date has outsold its predecessors by some distance: 1994's Swim sold 40,000, 1997's Polythene sold 89,000, Yesterday Went To Town from 1999 sold 110,000, 2003's Echo Park sold 293,000 and 2002's Comfort In Sound sold 436,000.



4. Michael Buble
It's Time is the second proper album release by Canada's jazz crooner Michael Buble. His self-titled 2003 debut album reached number six and has thus far sold nearly 620,000 copies in the UK, so it is no surprise to find follow-up It's Time debuting at number four with first-week sales of 36,547. Featuring covers of the Beatles' Got By the Way, Stevie Wonder's You And I and Buble duetted with Holly Ford on Canada, Quanda, Quanda, Quanda. It's Time debuts at the jazz chart's summit.

Pos	Artist / Title	Label
1	ATHLETE TOURIST	Parlophone (CD)
2	FEEDER PUSHING THE SENSES	Epic (CD)
3	THE KILLERS HOT FUSS	Capitol (CD)
4	MICHAEL BUBLE IT'S TIME	Mercury (CD)
5	SCISSOR SISTERS SCISSOR SISTERS	Poly (CD)
6	THE CHEMICAL BROTHERS PUSH THE BUTTON	Virgin (CD)
7	GREEN DAY AMERICAN IDIOT	Reprise (CD)
8	KEANE HOPES AND FEARS	Island (CD)
9	ELVIS PRESLEY LOVE ELVIS	BMG (CD)
10	ROOSTER ROOSTER	Virgin (CD)
11	IL DIVO IL DIVO	Sony (CD)
12	DAMIAN RICE O	Interscope (CD)
13	FRANZ FERDINAND FRANZ FERDINAND	Island (CD)
14	KASABIAN KASABIAN	Island (CD)
15	MAROON 5 SONGS ABOUT JANE	Island (CD)
16	THE GAME THE DOCUMENTARY	YouTube (DVD)
17	LEMON JELLY '64-'95	Interscope (CD)
18	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Island (CD)
19	EMINEM ENCORE	Aftermath (CD)
20	GWEN STEFANI LOVE ANGEL MUSIC BABY	Fiction (CD)
21	LONELI RICHIE/ THE COMMODORES THE DEFINITIVE COLLECTION	Universal (CD)
22	SNOW PATROL FINAL STRAW	Island (CD)
23	MATT MONRO THE ULTIMATE	EMI (CD)
24	ROOTS MANUVA AWFULLY DEEP	Island (CD)
25	JAY-Z & LINKIN PARK COLLISION COURSE	WEA (CD)
26	NATASHA BEDINGFIELD UNWRITTEN	Reprise (CD)
27	IL DIVO IL DIVO	Sony (CD)
28	EMBRACE OUT OF NOTHING	Island (CD)
29	KYLIE MINOGUE ULTIMATE KYLIE	Island (CD)
30	BRIAN MCCADDEN IRISH SON	Mercury (CD)
31	AKON TROUBLE	Island (CD)
32	DANIEL BEDINGFIELD SECOND STEP IMPRESSION	Island (CD)
33	USHER CONFESSIONS	Island (CD)
34	EAST 17 THE VERY BEST OF	Island (CD)
35	JANE MCDONALD YOU BELONG TO ME	Island (CD)
36	ASHANTI CONCRETE ROSE	Island (CD)
37	ROBBIE WILLIAMS GREATEST HITS	Island (CD)
38	LEMAR TIME TO GROW	Island (CD)

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