



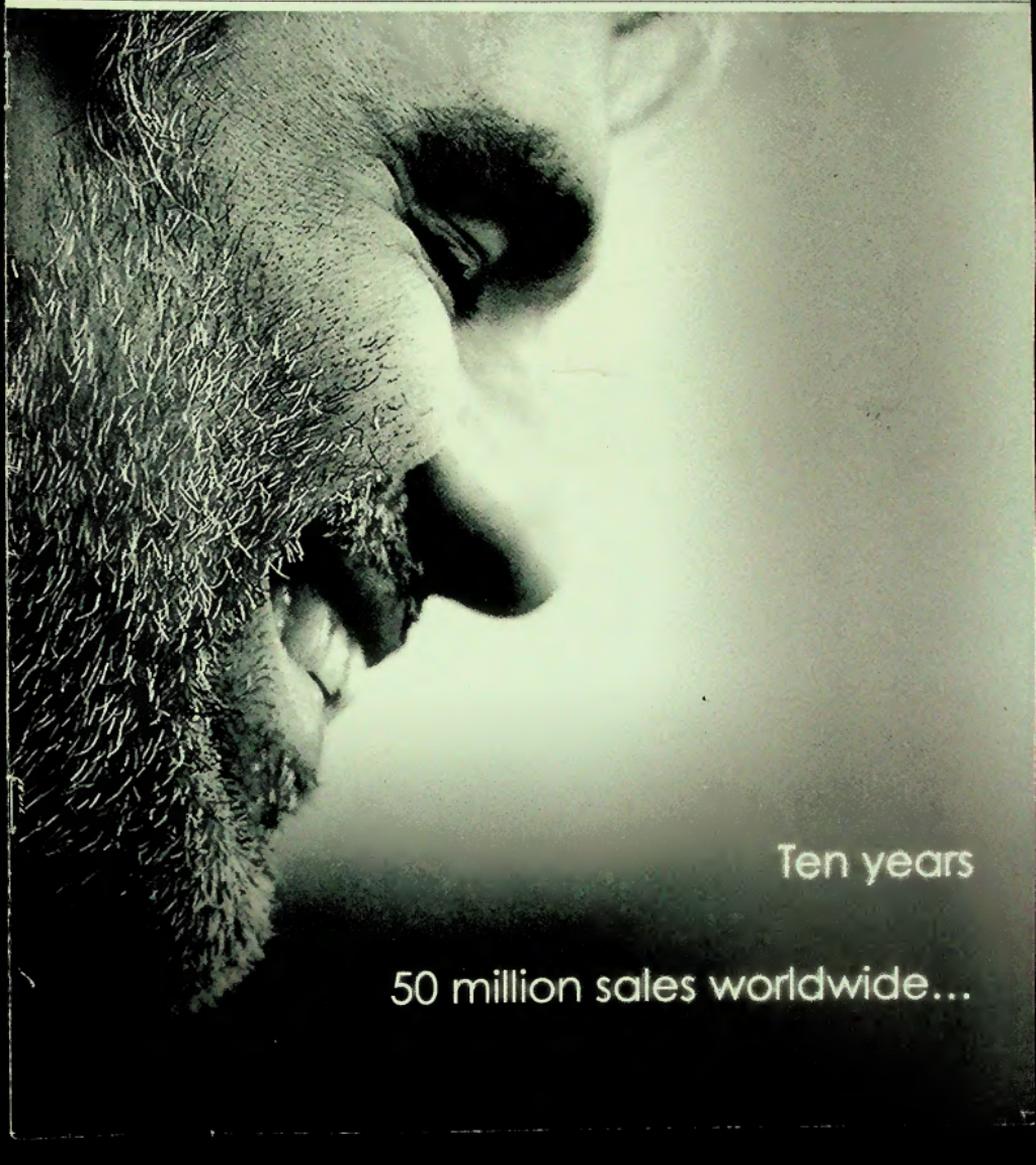
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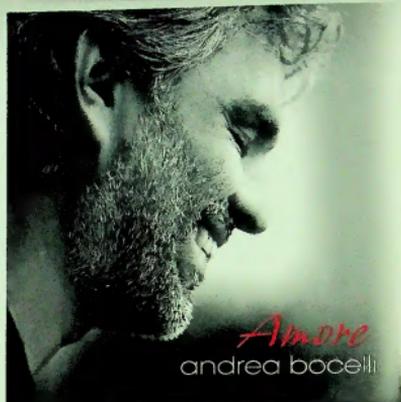
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MUSICWEEK



CMP
Creating Music Week

Major's revamp turns divisions into standalone record companies with focus on expansion

Universal plots growth

Companies

by Martin Talbot

Universal Music is putting in place a new structure to enable its three frontline record companies to "plan for growth" over the coming years.

Universal Music Group International chairman and CEO Lucian Grainge this week announces the elevation of the divisions' respective managing directors to the new roles of president - Polydor's David Joseph and Colin Barlow, Island Universal's

Nick Gatfield and Mercury's Jason Iley.

Grainge says the promotions are not superficial title changes, but represent a new emphasis on developing the company's divisions as fully functioning, stand-alone record companies.

Grainge says, "This acknowledges that I want our record companies to have the ability to operate, to have the scope of a record company like CBS or Island 25 years ago; they were fully-fledged record companies, they weren't labels."

"The changes will allow each

record company to grow, developing their own label streams and structures, with their own individual boards, business affairs, finance, new media, marketing, sales, press and promotions."

The first example of such a development is provided by a significant reorganisation of Island Universal Records under Gatfield. The two labels, Island and Universal, are to be reorganised with their own dedicated A&R, marketing and promotions teams.

As part of the strategy, Dan Keeling joins Island from Par-

lophone as managing director, with marketing headed by Jon Turner, reporting to Keeling. In turn, Ted Cockle will head the marketing function for the Universal label, reporting to Gatfield.

Gatfield says, "The restructuring of the company will allow each label to develop a distinct personality and culture and enhance our ability to attract and break a diverse range of artists. These highly-focused teams will have the creativity and flexibility to respond and adapt quickly to the continuously evolving marketplace."

While Grainge refuses to discuss specific plans for Polydor and Mercury, it is understood that similar reorganisations are being considered there. And further developments of the Island structure are also planned.

Universal sold 40m albums in 2005, a year which concluded a five-year period when it has consistently claimed more than 25% of the UK albums market and broke 15 UK-signed artists to platinum, he says, and the latest changes are an acknowledgement of this success.

martin@musicweek.com



Indies wrap up magazine deal

The Independent and Aim are to publish the UK's first magazine dedicated exclusively to independent artists and labels.

Independent Music will be published quarterly from Friday, February 3, with an initial print run of 450,000. Copies of the

magazine, which will be edited by Independent arts editor David Lister, will be included with the newspaper, with 32,000 copies of the initial run available through independent record shops via Vital Distribution and Pinnacle.

The launch issue will feature Arctic Monkeys (pictured), whose debut album Whatever People Say I Am, That's What I Am Not is

released next Monday, with an initial ship of around 300,000 copies. Aim CEO and chairman Alison Wenham says the act is a true independent success story.

"It's indicative of the way that the independent sector works, which is through organic growth of fans and growing a fanbase, getting popularity through the bottom up rather than the top down," she says.

She adds that the magazine will give a voice to independent labels.

"There are issues like copyright, like DRM or the internet, where independents may have substantially different views from what is shown in the papers as the record industry view," she says. "It will be a mouthpiece for the independent sector."

© Crib Sheet, p17

HMV looks to net after sales slip

Retail chain plans push for internet mail order and catalogue after disappointing six-month sales figures p3

French talent hits global stage

To accompany the French Talent 2006 CD with this issue, MW examines the country's successes overseas p6

That's Amore for tenor Bocelli

As he prepares to release his 10th international album, Amore, MW profiles superstar Italian tenor Andrea Bocelli p9

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Digest

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Your guide to the latest news from the music industry

Exposure

Brit acts vie for US music prize

British artists Antony & The Johnsons, Bloc Party and M.I.A. are among the 10 finalists for the inaugural US Penthouse Music Prize. The winner of the new Penthouse award, which effectively replaces the Shortlist Prize, will be announced on February 6 in Los Angeles.



O'Connell: major push to mark new show

Virgin Radio is launching an outdoor advertising campaign today (Monday) focusing on Christian O'Connell's arrival at the station from Xfm and designed to increase his national profile ready for his station debut next Monday. Meanwhile, Chrysalis-owned Heart has announced a new £1.5m advertising campaign starting Jamie Theatrical to promote its breakfast show.

Radio One is refreshing its dance music show line-up with the addition of DJs Plastician and Tayo from February 15. The weekly show, entitled The Residency, is overseen by Pete Tong and lends slots to a number of DJs including Eddie Halliwell, Nic Fanciulli, Jon O'Bir, Trophy Twins, Kutsuki and Crispy Cris.

New Order, Johnny Marr, Ardy Rourke, Boddy Drawn Boy and Doves have all signed to play Manchester's cancer awareness fundraising show at the MEN Arena on January 28. The One Earth Concert, which was set to take place at the Millennium Stadium on January 28, with a host of artists lined up to play, including Manic Street Preachers, The Darkness and The Strokes, has been postponed until an unspecified date later this year.

The shortlist for the inaugural Choice Music Prize, the Irish tribune of the year award, has been unveiled with albums featured by Belle & Seel, Cane 141, The Chalets, Joe Chester, Duke Special, Julie Feeney, Hal, Nick Kelly, Emmet Till, Turlin. The winner will be announced in Dublin on February 28.

LA-based radio station KCRW is to make available video podcasts of its Morning Becomes Eclectic show, fronted by UK-born Nic Harcourt. The third annual South West music conference is to take place in April, featuring both signed and unsigned acts in the region. The first two days of the Music Week-sponsored event will take place at Colston Bristol's Hall on April 24 and 25.

People

Brighton set for music festival

Live Music Forum chairman Feargal Sharkey will help kick off the launch of the new city festival The Great Escape at the Canadian Embassy in London this Thursday. The Barfly-based event takes place from May 18 to 20 throughout a dozen venues in Brighton, including Concorde 2 and the Komedia.

Enag Brand KISS has appointed former Chrysalis brand marketing director Nick Button as its marketing director. Button will be responsible for all marketing, creative and brand strategy for the Kiss Radio Network.

BBC digital station Xtra has appointed Laura Lukanz as music manager. Lukanz was previously the station's music coordinator, working with George Ergatouzis, who is now head of music at Radio One.

Music minister James Purnell is heading to Midson, p4
 David Ferguson has been re-elected as chairman of the British Academy of Composers and Songwriters for a further year. Ferguson was elected before Christmas, as the Academy awaited a response from the Copyright Tribunal to its application to be considered an "official intervenor" in the MCPS-PRS Alliance's battle with the BPI. The Copyright Tribunal was yet to respond as Music Week went to press last Friday.

Garney Award-winning producer Greg Walsh has developed an online portal allowing acts the chance to sell music and retain the full cost of the download price. Viewpoint, p20

EMI Music Continental Europe chairman and CEO Jean-Francois Cécillon has announced that the company's German president, Niel van Hoff has left the company. Cécillon will chair a supervisory board to run EMI Music Germany until van Hoff's successor has been appointed.

Chris Cowey is plotting a new music show, p16

Former New West radio promotions executive Steve Nice has departed the company to form his own artist management firm, Nice Management. The company has already signed Starsailor and Idlewild for US representation. Nice is also a former promotions executive with Capital US.

Sign here

Vodafone looks to radio package

Vodafone has teamed up with Sony NetServices to offer an interactive music service on mobile phones and PCs that allows users access to a bespoke radio package.
 Mobile network 3 and video content provider Vodafone have teamed up to produce a live in-store performance by using UK hip hop act SWAY and distribute it within 48 hours to all 3 customers. Billed as the first of many in-store performances at 3's flagship Oxford Street store, SWAY was due to perform yesterday (Sunday) in front of an audience of 100 people.



Underworld: management platform deal

Underworld's management debut company, The Sunday Club, has secured a deal with digital distribution firm Intermute to use its secure delivery platform, Share. The Sunday Club will use the secure platform currently used by companies such as EMI and Warner for all pre-release digital music.

Notting Hill Music has bought the US rights to the songwriting catalogue of Small Faces frontman Steve Marriott. The deal is one of the first acquisitions made by Notting Hill Music's office in Los Angeles, which represents the US market.

Veteran producer and songwriter Desmond Child has been made an ambassador for the Kobalt Music Group, as well as signing a worldwide administration deal with the firm.

Bottom line

Blunt album hits American Top 20

James Blunt's Atlantic-issued Back to Bedlam has won a place in the US Top 20 for the first time, moving 30-16 on the Billboard 200 chart. His single 'You're Beautiful' reaches a new peak on the Hot 100, climbing 25-17.

MCPS-PRS has implemented a new IT system designed to speed up the royalty payment process. The collection society, in association with consultants and project managers Capgemini, has spent the past two years building the system which automatically matches actual music used by broadcasters and music distributors against the firm's musical works held on the organisations database.

Guardian Media Group Radio has announced strong trading figures for the six months to December 2005 with revenues for the year's final quarter registering a 22% increase on 2004.

Sanctuary plots its proposed share placing, p16

GCap's Scottish station Beat 106 is to relaunch this Sunday as Xfm Scotland with an exclusive show from Stereophonics at Glasgow's ABC Theatre on January 22.

Apple has applied for the trademark Mobile Me, according to reports in the US, hinting that the company may be a step closer to entering the mobile market with a iPod style handset.

CN Radio Group has announced the re-branding and relaunch of three of its radio stations. Coventry's Kix 96.2, Stratford-upon-Avon's The Bear 102.4 and a new Banbury station will be combined across the Midlands under the new name 'Touch FM'.

The Brits nominations are neatly balanced between the majors, p5

Mercury Records and technology firm U-Myx are offering Sony of Dork fans the chance to mix their own version of the band's forthcoming single 'Cuddle's Song' via the web. The initiative is designed to boost the single's chart position on its release today (Monday) since fans cannot buy their mix; they can only buy it, U-Myx sales are eligible for the charts.

Ingenious is offering up to £45m of venture capital funding for the industry, p4

MW Awards

Deadline looms for entries

The entry deadline for a string of key Music Week Awards categories arrives next week. Next Monday (January 24) marks the deadline for entries for Best PR Campaign, Best UK Marketing Campaign, Best Catalogue Marketing Campaign, Best International Marketing Campaign and Best Radio Station. The Best Radio Station category is open to DAB and digital/Internet radio stations, as well as traditional analogue services. Entry forms are available from www.musicweekawards.com. Demand is high for this year's Awards, which takes place at the Grosvenor House Hotel in London on Thursday, March 2. Application forms for tickets are available from jmsmusicawards.com.

MUSICWEEK online poll

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

This week we ask: Is the success of the Kaiser Chiefs, both in 2005 and the Brits nominations, a triumph for:
 a) the independent sector
 b) the major record company structure?

Retail chain targets online mail-order and catalogue after disappointing six months in-store

HMV looks to net after sales dip

Retail

by Martin Talbot & Ben Cardew

HMV is to ramp up its internet mail-order offer over the coming months, as it looks to turn round a disappointing second half of 2005.

HMV UK & Ireland last week announced figures showing like-for-like sales down 10.6% in the 36 weeks ending on January 7, figures which left the HMV Group down 5.7% year-on-year. Canada and Asia Pacific were up 6.6% and 7.9% respectively.

Figures for the six months to October 29 show an even starker picture – an operating loss of £300,000, compared to a profit of £13.5m the previous year. This loss includes £2.0m in set-up costs for its HMV Digital entertainment centre.

HMV UK & Ireland managing director Steve Knott says, "We have had a difficult time on the back of what was a great time last year, and the year before. We have consistently outperformed the market and it has come to the point when we have had one difficult year. But the whole of retail

generally, and the music sector, have also had a difficult time."

Knott believes HMV's difficult second half of the year started on the day of the July 7 bombings in London, which damaged consumer confidence and pushed them to relatively safe environments such as internet mail-order and the supermarkets.

"It is not the only factor, but it was a catalyst," he says. "After July 7, some people were driven to the internet and, as a result, discovered that kind of home shopping, including the prices on the internet. We have seen that from our own internet performance since we moved our operation to Guernsey [last June], which put us on a level playing field. We saw a 80% year-on-year lift in December."

Knott says that HMV's online mail-order service will receive a serious push through 2006.

Knott also acknowledges that it will be forced to more actively compete over the coming year with the supermarkets, which encroached on HMV's territory in 2006 by extending range, forcing the specialist to compete more directly on price, a move which



HMV store in Stratford, London; chain hit by consumer slump after 7/7 bombings

saw it offering chart titles for as little as £8.99 and £9.99 in the last two weeks before Christmas.

The strategy saw like-for-like sales down 8.9% in the final 10 weeks leading up to January 7, and just 5.2% for the last five weeks, with Knott highlighting that the chain's share of December's Top 10 improved year-on-year.

However, he acknowledges that catalogue – traditionally one of HMV's strongest suits – significantly underperformed. The chain has already launched a review of its catalogue performance, including detailed customer research.

News of the retailer's figures came as HMV Group CEO Alan Giles announced his retirement from the company, effective from the end of 2006.

Giles says he has been planning the move for many months. "HMV is a fantastic business and I love it, but I have been in retail for 30 years and am looking forward to a change. But there is a heck of a lot to do over the coming months – this is a very challenging time for everyone in retail."

In contrast to HMV, Virgin Megastores last week unveiled UK and Ireland sales improving by

Interim results

HMV UK & Ireland	vs 1-26	change
Sales	£365.5m	-4.5%
Operating loss	£0.3m	n/a
HMV Worldwide		
Sales	£574.7m	+11%
Operating profit	£2.3m	+0.4%
HMV Group		
Sales	£759.7m	-0.1%
Operating profit	£2.8m	+0.6%

TRAIL CLOSING SALES TO OCTOBER 29, 2005, YEAR-ON-YEAR. OPERATING PROFIT BEFORE TAXATION.

3.2% over the Christmas period, although this was largely on the back of strong performances in DVDs and games rather than music. For the five weeks to January 7, sales totalled £81.6m, compared to £79.1m for the same period last year. Sales of DVDs were up 4.8% and games grew 32%.

Sales of music rose 0.1% on a like-for-like basis, a result that Virgin Megastores managing director Simon Douglas describes as "really pleasing," given the difficult conditions. "If you had asked me about music three or four months ago, I would have said that business would be a couple of points down," he says. "It's 0.1% is a little bit," martin/ben@musicweek.com

Chart rules may be relaxed over download singles

Download-only releases could be given a week's free grace on the combined singles countdown, in a move to loosen up chart rules.

At present, digital singles without a physical format are barred from the main singles chart, but the Chart Supervisory Committee is meeting on January 31 with a view to counting download sales in the week before their equivalent physical release goes on sale. Ahead of the CSC meeting, the Bar Council will discuss the matter at its own meeting tomorrow (Tuesday).

The Official Charts Company's operations director Paul Warr says, "The record company side are very keen to see downloads included as soon as they're on sale, but there's some resistance from the retail side on that. Now there's a compromise on the table which is one week before. That's what people are looking at."

The rule banning digital-only singles was instigated at the combined chart's launch last April as a concession to high-street retailers who were concerned that, if such releases were allowed

in, it would result in stores' chart racks being occupied by lots of empty spaces where hits were not available in physical form.

However, it appears the compromise on the table will satisfy such concerns of retailers as any single available just as a download will only have a chance of entering the chart the night before it is additionally released in a physical format.

The exclusion of digital-only singles has increasingly become an issue since the combined singles chart's arrival last spring, as sales

of downloads have rapidly increased while physical singles sales have swiftly declined. Although at the time of the combined chart's launch physical sales still dominated sales within the chart itself, downloads can now make up 50% or more of many hits' sales.

But the CSC proposal is not without its detractors. Indie retailer Malcolm Allen, of Malcolm's Musicland in Chorley, Lancashire, believes it will be a mistake to allow download-only tracks into the chart as it will

create confusion. "If someone can buy a download they should be able to go into the shop and buy it," he says. "We're pushing people out of shops and encouraging them to download."

Even ahead of the proposed rule change, digital-only singles are already effectively figuring in the combined chart, through labels running down physical stock of long-surviving hits such as James Blunt's 'You're Beautiful' and Sugababes' 'Push The Button' to leave them just charting on digital sales.

THE MUSIC WEEK PLAYLIST



MECK
Thunder In My Heart Again (Apolo)
Meck was added to the Radio Two Christmas week suggesting the emergence of a crossover dance hit. (single, Feb 6)



MARK RONSON
Junji (EBE)
Ronson's innovative twist on the Radiohead track is lifted from the forthcoming tribute album, Music For Radio Heads. (single, March 13)



ELIN RUTH
Claudia (Warner)
This Swedish singer-songwriter pens memorable acoustic pop songs and will release her debut international album this year. (single, tbc)



THE KNIFE
Silent Shout (Brille)
This limited-edition track is from the Knife's brilliant new album. José González currently has a top 10 hit with a version of their Heartbeats song. (from album)



NEW YOUNG PONY CLUB
Ice Cream (unsigned)
Currently attracting plenty of A&R interest, this bright young band are managed by Sanctuary's Martin Hall. (demo)



THE SPINTO BAND
Direct To Helmet (Radiate)
Now signed to the Virgin imprint, the first commercial single from The Spinto Band will further build their growing profile. (single, March 6)



BELL XI
Flame (Island)
Lifted from the debut album Flock – a number one hit in Ireland – Flame is an innovative rock song with international appeal. (single, March 6)



THE MODERN INDUSTRY
Mercury (Mercury)
From a radio perspective, this is the strongest track yet from Mercury and The Modern who are touring extensively at the moment. (single, Feb 20)



MARCOS HERNANDEZ
C About Me (TVT)
Debut album from Hernandez is packed with potent pop hits which show an acute chart profile during 2006. (album, Feb 13)



JAYMAY
Grey Or Blue (unsigned)
A regular on the New York City circuit, Jaymay is packed with potent pop hits which show an acute chart profile during 2006. (album, Feb 13)

James Purnell's participation at Midem's 40th year underlines the UK Government's support to industry

UK's music minister to set seal on Midem

Awards

by Robert Ashton

The Midem appearance of music minister James Purnell is to set the seal on the UK's high-profile presence at the 40th anniversary event.

The presence of a politician as prominent as Purnell - who took up his role as minister for creative industries nine months ago - at next week's conference is confirmation that the Blair Government's interest in the industry has not waned.

Purnell is also expected to cross paths with many of the high-profile executives, personalities and artists in Cannes over the next week, including EMI's Eric Nicoli, IPI's John Kennedy and others.

The minister's busy schedule next Monday - the day designated to celebrate the 40th anniversary with a programme of special events - begins with a tour of the British At Midem stand accompanied by John Duncan OBE, director of trade development & investment at the British Embassy in Paris. He will then deliver a speech to a privately-invited audience in the Palais des Festivals before Nizlopi perform a short set. The minister will then take a late lunch with representatives on the Music Business Forum, including its co-chairs



Nizlopi: key performance at Midem

Emma Pike and Peter Jamieson. The agenda for this is likely to include the much-mooted Music Council. Purnell will then return to the Palais for a tour of four other British stands - Demon Records, Dune Records, Kobalt Music and new technology group Digimpro.

Javier Lopez, Midem's UK sales manager, says the strength of this year's anniversary conference demonstrates the recovery of the music industry after a few years in the doldrums. Already registrations are ahead of last year's levels (8,959 at January 6, compared to 8,326 at the same point in 2005), indicating that last year's number of attendees, at 9,316, will be easily overtaken.

"The years of being in a dark tunnel are over and this year is going to be one of the best from a UK point of view," says Lopez. "MidemNet is a very important

conference sponsored by two British companies, BT and Blueprint. Then we have the gala dinner to honour [two Brits and an Irishman] Harvey Goldsmith, John Kennedy and Bob Geldof.

"One of the main things is that the new technologies in the business are now here and being used after many years of just talking about them and that has made a big difference too."

After France, Brits comprise the largest contingent of music industry veterans who have attended every single Midem since it began in 1967. The nine, including Creole Music president Bruce White and Valentine Music managing director John Nice, will be honoured at a pioneers' lunch on the Monday of the event. One of the pioneers, Charly Acquisitions consultant Jean Luc Young, describes the reunion as "very exciting, but on another side frightening".

Monday's birthday celebrations will be closed by a special concert at the Palais des Festivals featuring Talvin Singh and Nizlopi. The group's Luke Concanon says, "Nizlopi are really looking forward to rocking France. It means a lot to us to represent the strong independent music scene in the UK".

robert@musicweek.com
 ● Quickfire, p17

Trust seeks partners for joint ventures

Up to £45m of venture capital funding is to be offered to the music industry to enable acts of all sizes to expand to the next level.

The money is being offered by Palm-Mark-based Ingenious, which last year raised a £15m Venture Capital Trust for the music industry and has now embarked on raising a second VCT worth a further £30m. It has already struck its first deal in which it has supplied Chisnallity with £300,000 to fund recording costs and development of Welsh act The Heights.

Ingenious says it is the first of many anticipated deals, with majors, indies and managers. There are, for example, discussions taking place with two international-level acts looking to release their own material, while a deal with a major is expected to be announced shortly.



The Heights: funded by Ingenious deal

"It will be a JV between us and the music industry," says Ingenious commercial director Duncan Reid. "The music industry is risky and it would be good to have someone to share that risk, and that's where we come in. We'll be backing the judgement of people that work in the industry."

Ingenious recoups its investment when records start selling and the labels too make money. Although Reid concedes that by the nature of the business

not all its investments will succeed, he believes there will be others which will pay off well enough to reward investors.

Hundreds of investors got behind the first VCT, contributing between £3,000 and £200,000 each, enabling Ingenious to raise the £15m in five months. Financial authorities have allowed it to double the target for the second VCT and already £5m has been raised towards it.

Reid says he is keen to be contacted by anyone in the industry with propositions, and will also be at Midem.

Ingenious was launched in 1998 by Patrick McKenna, former head of the Media And Entertainment group at Deloitte And Touche. The company has also offered consultancy services, advising Robbie Williams on his deal with EMI among others.

EDITORS

Editors' debut album *The Back Room* was challenging to move into the Top Five yesterday (Sunday), on the back of an aggressive marketing and pricing campaign by Sony BMG.

The album, which was licensed by Kitchenerware to Sony BMG before its release last July, was on sale last week at just under £7 in outlets including HMV, Virgin, Borders and Toxco, while it was being advertised in prime-time slots on Channel 4, 5 and Sky Sports.

A Sony BMG spokesman says the decision was taken to offer the album for sale at £6.99 at retail in mid-November which became

apparent that the band were going to secure a very good showing in the end-of-year polls and their single *Munch* was to be playlisted on Radio One.

"It's a bold move to go with that price and that campaign, but it's the right album, the right band and the right time," he adds. "This is the time of year when you do price campaigns on new albums."

The *Back Room* has already passed 100,000 over-the-counter sales. Its success has been boosted by the band's third single *Munch*, which entered the chart at number 10 a week ago, the highest placing for an Editors single, and is listed at *Back One*.

Call List Management: Zool Music, A&R: Paul McDonald, Kitchenerware, Product Manager: Steve Warby, Sony BMG, National PR: Lewis Jameson, Hill & Knowlton, Online and regional PR: Claire Rudbeck, Hill & Knowlton, National TV: Gemma Cropper, Angia Planning, Regional Radio: Brad Munner, Angia Planning.

SNAP SHOT



Ex-TOTP boss may launch ITV show

Former Top Of The Pops executive producer Chris Cowey is looking to use the platform of his high-profile role on ITV's Soapstar Superstar to launch a new music show.

Cowey, part of the judging panel on the reality TV programme, which ended its nine consecutive-night run last Saturday, says he has drawn up plans for a new prime-time music offering for the terrestrial network.

"I've talked about it with a couple of people at ITV and I'm now looking forward to sitting down to discuss my plans," says Cowey. "I've thought long and hard about it. I don't want to launch another TOTP and I don't want to make something that goes out in the middle of the night. I think it is absolutely common sense that we can build a good contemporary music show, which is what TOTP potentially could have been."

Cowey left his role as TOTP executive producer in August 2003 after six years over what he described at the time as "musical infelicities" and is critical about what has happened to the brand since then. However, he believes

this has created a space to launch another music TV programme. "There's no TOTP2 any more, TOTP has been moved and the ratings have fallen through the floor," he says. "I was very certain when I wanted to take TOTP, but the BBC's vision didn't match mine."

Although he is not revealing specific details of his proposed format, Cowey says he has already been in preliminary discussions with the Official Charts Company about creating a specific countdown for any new programme. While overseeing TOTP, Cowey was publicly dismissive about the continued effectiveness of the official singles chart used by the programme, but believes a countdown of some kind is needed to anchor the show he is proposing.

"We are looking at ways of creating a chart that would work for television," he says. "It's long been my view that the regular official singles chart is not the best indicator of what is popular, but a chart is needed for the show because it needs to have a reason to exist."

► 'The French rock scene is healthy. People in Paris say there are new bands everywhere' - France feature, p6-8



Kaiser Chiefs and James Blunt on five nominations each New acts lead Brits nomination shortlist

by Jim Larkin

The arrival of two new million-selling acts on the music scene has caused this year's Brit nominations to become one of the most equally distributed spits yet between record labels.

James Blunt and the Kaiser Chiefs, who were both largely unheard of this time last year, have scooped five nominations each and helped their respective groups, Warner and Universal, to take the top two positions in the nominations league table.

With B-Unique-signed Kaiser Chiefs - whose album goes though Polydor - counting towards Universal's tally, the major ones again leads the pack with 19 mentions. Warner follows with 16, Sony BMG has 14 nominations and EMI 13.

The linking up of independent-owned B-Unique and Universal's Polydor operation for the Kaiser Chiefs album throws into debate whether the band's five nominations should fall into the major or independent camp however. Between them, the independents are shortlisted 13 times, although if Kaiser Chiefs' nominations were viewed as a triumph for the independent sector, this would increase to 18 - a success which was claimed by Aim last week.

The label's joint owner Mark Lewis is keen to stress B-Unique's indie content, though, given the major licensed, sold in, marketed and distributed Employment for most of its life, says of the band's five nominations. "You would have to put them in the Universal camp." His view is echoed by B-Unique's A&R manager Paul Harris, who says, "Without the involvement of Polydor, the record wouldn't have reached the level of success that it has."

The breakdown of the shortlist is in stark contrast to last year when Universal and Sony BMG claimed more than 50% of all nominations between them.

Corporate breakdown

Company	nominations	UK International nominations	Total
Universal	9	10	19
Warner	9	7	16
Sony BMG	8	6	14
EMI	13	0	13
B-Unique	5	0	5
Dorland	4	0	4
Sanctuary	1	3	4
Reggars	1	1	2
Dynamilis	2	0	2
One Little Indian	0	1	1

*BASED ON THE 2005 BRIT AWARD SHORTLIST. FIGURES DO NOT INCLUDE THE 2005 BRIT AWARD SHORTLIST. FIGURES DO NOT INCLUDE THE 2005 BRIT AWARD SHORTLIST. FIGURES DO NOT INCLUDE THE 2005 BRIT AWARD SHORTLIST.

The headlines the day after the nominations were dominated by James Blunt, with his soldier-to-pop-star story providing perfect fodder across the board. His five nominations gave Warner a significant increase from the 10 nominations its acts had last year.

Blunt's album *Back To Bedlam* shifted 2.368m retail sales in the UK last year to become 2005's biggest-selling record. "Being honest, a year ago we wouldn't have been arrogant enough to assume it would be nominated for five awards," says Atlantic Records UK managing director Max Lousada. "But I don't think this is a highlight for the album - it's been more about the journey to get there."

Even though the Brits coincides with Valentine's week, which is also an opportunity to market the Blunt album, it remains to be seen if the nominations, and event trophies on the night, will deliver a significant fillip to his UK sales. "Who's left to buy it?" says EMI Music Publishing UK senior A&R manager Dean Morrell, who signed Blunt. "I'm sure the nominations will be a positive thing."

Historically, the key category for driving sales is best UK album. This is dominated this year by EMI acts, with Kate Bush, Coldplay and Gorillaz up for the category alongside Blunt's *Back To Bedlam* and Kaiser Chiefs' *Employment*.

"It's great to see Kate in there with her first album in 12 years," says Capitol Music UK and Virgin Records UK president Keith Wozencroft. "It's also nice to see the Gorillaz album there, because they've been recognised for the way the band has been constructed and represented, but this is recognition for the quality of the songwriting."

Wozencroft says being short-listed is important in increasing sales, but he believes it is when nominations are tied in with memorable performances on the night that the Brits become truly effective in affecting commercial performance. For EMI, Coldplay are scheduled to perform, while discussions are also taking place about a Gorillaz performance.

Meanwhile, Sony BMG music division president Greg Doherty calls the group's 14 nominations "solid", adding, "It's great to see the likes of Will Young and Charlotte Church up there, but I'm delighted for all of them. What really helps lift sales is a big Brits performance, so it's great that Kelly Clarkson will be performing."

There were also a couple of quirks in the nominations, with Green Day's *American Idiot* and U2's *How To Dismantle An Atomic Bomb* nominated in the international album category the second year in a row. This is because the eligibility period for albums for the Brits 2005 is August 2 2004 to November 28 2005, and albums that were nominated from the second half of 2004 but did not win the category are eligible to be nominated again.

Meanwhile, the pop category features overseas acts Kelly Clarkson, Madonna and Westlife at the expense of UK acts such as Girls Aloud and Sugababes, because the category is open to both UK and international acts, unlike categories such as rock or urban. jon@musicweek.com

Sanctuary banks on share issue recovery

Sanctuary Group is taking the first steps to slash its huge debt by outlining the probable timetable for its proposed multi-million-pound share placing.

As Sanctuary attempts to move into recovery after months of financial heartache, the indie music group, which drew down an additional £6m loan from its bankers last Tuesday to see it through a quiet trading period, has indicated that an equity issue may go ahead before the end of January.

This option had been signposted at the beginning of last December when a "significant equity fund raising" was mooted as one method being considered to help reduce the group's £135m debt levels.

Now, with a radical restructuring and redundancy plan behind it, but with Sanctuary still accepting that its debt is "too high", it is expected that the equity issue, handled by Evolution Securities, will be launched before January 31.

A spokesman says he would prefer to let the market dictate how much the group can raise, but

the target figure is somewhere between £100m and £130m. "We are more confident than before.

We have been through so much and managed to surmount most of the problems," he says. "This is an endgame in a sense." However, the spokesman is keen to stress that the placing is not a foregone conclusion and adds that if it does not go ahead the company can continue to trade through its current situation with the full support of its bankers. There are other unexplored options available to Sanctuary to reduce debt levels if it looks like the market has no appetite for a share issue.

In addition to signalling that the fund-raising is still an ongoing financing option for the group and taking a further £6m to steer it through the quiet January months, Sanctuary is also expected to announce its full-year figures on January 27. If the placing goes ahead, the two events could be combined.

In December, the group's CEO Andy Taylor also revealed that the group is talking to several groups about becoming partners in its music publishing business.



Kaiser Chiefs: performing at the Brits nomination event, the band could potentially win one award for each band member

After spending years on the sidelines, the success of bands such as Air and Daft Punk have given French acts the confidence to strike out internationally, writes *Ben Cardew*

French artists take distinct sound overseas



Write place, right time: Camille is one of France's most exciting newcomers

Amazingly, more than a decade has passed since young French duo Daft Punk tore up dance floors across Europe with Da Funk. Practically inventing a genre in its own right – what became known as the “French touch” – it was followed by Air’s Moon Safari, which practically invented another genre – chillout; and a string of other electronic-based releases led by names such as Cassius, Dimitri From Paris and Alex Gopher.

Of course, figures such as Laurent Garnier and

Ludovic Navarre had been synonymous with cutting edge dance music for some time, but from an international perspective at least, French music would never be the same again. And in the ensuing years, the country has exported some of most eclectic and groundbreaking sounds around – taking 2005 as an example, albums from the likes of Sebastian Telier, Saïan Supa Crew, Nouvelle Vague, Vitalic, Amadou & Mariam and Le Peuple de L’Herbe

all found significant audiences and critical acclaim in the UK and beyond.

Arguably, confidence within the French music scene has never been so high. To the point where, according to Eric Morand, manager of leading French dance music label F Communications and president of the French Music Export Office, that most Gallic of genres – chanson – has been reinvented for 21st Century consumption.

“In the past, French music that exported was mainly electronic music, world or jazz,” he explains. “Now for the last three or four years we have seen that French chanson has been having more and more success outside of France. Only five years ago people in France were saying that you can’t export chanson.”

Morand believes interest in French music worldwide has been helped by a growing interest in foreign cultures, with many French releases being found on record shops’ world music shelves. And there is a new generation of young French artists who have grown up with the notion that there is a feasible international market for their work. “There is a generation of French artists that include an export strategy in their vision of their career,” Morand explains. “They are more open to different things and listen to a wider range of music.”

The new energy and experimental verve of the current French music scene is encapsulated by young singer Camille, who recently won France’s illustrious Prix Constantin – an award dedicated to the best new artists – for her acclaimed second album *Le Fil*. Alongside artists such as Benjamin Biolay, Pauline Croze and François Breut, Camille is part of a wave of young musicians, dubbed *nouvelle chanson*, who are radically reinterpreting the most traditional of French genres by incorporating new elements and modern techniques, to create a mix that is experimental in outlook but faithful to its roots.

As well as considerable success in France, Camille has started to make waves internationally. After a soft release in April 2005, EMI has sold 2,000 copies of the album in the UK with virtually no promotion, picking up a rave review in the *Observer Music Monthly*, which placed it at number eight in their albums of the year. In addition, DJ Charlie Gillett, via his shows on BBC Radio London as well as the World Service, made the album his record of the month for May and has continued to support it over the year.

The importance of the success of Camille, as well as other chanson artists, is that their music offers an alternative to the anglo-saxon pop/rock model rather than a straight copy. The same is true of so-called “world music”, another area in which France excels. “In France there’s a lot more to music than the anglo-saxon model,” says Ludovic Merle, who presents a French music show for Resonance FM. “The French State really encourages world music because it can mix up other languages with French.”

The international success of Malian duo Amadou & Mariam, who last year picked up a Grammy Award nomination for their album *Un Dimanche à Bamako*, illustrates how foreign artists can develop in France’s fertile musical environment. The duo released albums on Universal France to little effect, before coming to the attention of Manu Chao, who produced *Un Dimanche à Bamako* in his Parisian studio, adding a lilting modern feeling to their sound. The result was a massive hit: the album has gone on to sell 300,000 copies worldwide, reaching number two in the French charts, as well as winning Best Album in 2006’s BBC Three World Music Awards in the UK.

Of course, France has long been renowned as a producer of hip hop, with a reputation that

stretches back to the international success of MC Solaar's debut *Prose Combat* in 1994. And, as with chanson and world music, the genre is more diverse than you might expect. "We have a rich hip hop scene in France," says Warner Music France international manager Guillaume Crisafulli. "We have a range of music that stretches from hip hop coming from jazz, to spiritual rap to aggressive, hardcore beats."

One of the groups at the forefront of the new wave of French hip hop are Nantes's Hocus Pocus, who blend elements of jazz, soul, funk and live instrumentation to create a mix that is both very Gallic and full of international potential. Indeed, the band has already received plays from the BBC's Gilles Peterson in the UK and will appear at the 678 festival in London in April. "They are really incredible and remind me of MC Solaar at the beginning," Crisafulli says. "It's a sound that is very well produced, that the international markets like."

Meanwhile, French dance music, while attracting less media attention in the UK, is arguably stronger than ever. While the old guard continues apace – the emblematic Daft Punk were recently nominated for a Grammy award in their third album *Human After All* and Bob Sinclar had a worldwide hit with *Love Generation* – a new generation of artists has sprung up, producing a range of music that is far wider in scope than the old filtered house sound. This stretches from Jackson And His Computer Band, whose album *Smash* was picked up by Warp, to Parisians Justice, who are hotly tipped for 2006 after their remix of Simian's *Never Be Alone* became a favourite with DJs worldwide.

There is even a surge about in that most traditionally un-French of genres – rock. In January 2005, V2 released *Le Nouveau Rock'n'Roll Français*, a 22-track compilation of new French rock music that has sold 6,000 copies in Europe. Ludovic Merle, who compiled the album with British club promoter Sean McCluskey and rock archivist Jean Baptiste Guillot, explains his rationale. "I was looking at French music after the 'french touch'," he says. "There was nothing strong coming to the UK so I thought, 'what about rock bands?' Guitar bands were selling well in the UK, so why not French rock bands?"

The album also proved a big hit with the UK media, with articles in *The Independent*, *The Guardian* and *i-D*, as well as positive reviews almost across the music press. Buoyed by such success, Merle is planning a second volume, which he believes will represent a blossoming scene. "The French rock scene is healthy," he explains. "People in Paris say there are new bands everywhere."

Central to this is the nascent Parisian new rock scene, a recent phenomenon that has seen bands such as Naast, Second Sex and The Brats, with members sometimes as young as 12, playing a frantic mix of Stogees power pop, Sax Soul and Chuck Berry-esque R&B to frenetic and often equally young audiences around the capital. So far, despite intense media attention, these bands are yet to release any records, but they will change in February, when Because Music, the new label from former EMI Music Continental Europe president Emmanuel de Buretel, releases a compilation called, inevitably, Paris Calling.

Jean-Louis Brossard, founder of Renne's long-running Transmusicales festival, which this year played host to a number of this new rock wave, compares the Parisian scene to Britain's own punk explosion. "It's like 1977," he explains with the enthusiasm of a man who has been booking bands for more than 27 years. "There are a lot of new bands with a lot of energy. They are like punk rock bands but it's not political."



Hip-hop act Salim Supa Crew (above); Bunceallo (top right); and rock artist, Katherine (above right)



However, to isolate individual scenes is to ignore the wonderful cross-pollination that has long been at the heart of French music's creativity. Long considered a particular trait of British music, musicians in France have taken to mixing and matching genres with great aplomb and impressive effect. The results range from DJ Click's unique electro-gypsy hybrid, to Sao Paris's combination of Brazilian music with clichey electronics and the dub/world music/drum and bass fusions coming out of Lyon's Jarring Effects label.

Such moves may be radical, but creating new genres has always been vital for new French artists looking to escape from the shadows of their Anglo-American counterparts. Philippe Grunler, label manager of Catalogue, which has achieved international success with Teleepop-musik, says that French artists have to make something a bit different if they want to compete commercially with established artists in other territories. "French artists are doing hybrids because they are taking stuff that already exists and mixing it," he says.

"This difference is an asset. If you are doing a French Libertines, who cares? It's just The Libertines sung in bad English, so imagine the lack of potential abroad." Morand agrees. "In pop and rock, the US and the UK are so good, if you want to do the same thing, you have to be so good," he says.

As with so many new scenes, this cross-pollination is being driven by a fortuitous combination of shifting attitudes and new technology, forged in the fertile ground of France's booming club culture and live scene. "We have a lot of nights that are mixing cultures," explains de

Buretel, "for example, dance clubs and hip-hop clubs playing world music." De Buretel also notes the importance of French festivals such as Rennes' Transmusicales and Les Eurockéennes de Belfort, for bringing an incredible variety of new bands and encouraging musical eclecticism.

France is also benefiting from the revolution in terms of musical production, which, in cutting the cost of recording, has encouraged producers to experiment. "Music is now available everywhere and it is easier to produce at home, you can do whatever you want," says Crisafulli. "We have people who are talented and we have a rich cultural heritage. They are taking advantage of that culture to produce and re-invent."

However, most importantly of all, led by the success of Daft Punk and the subsequent reappraisal of France's musical history, French artists have gained the confidence to believe in their own musical identity.

"All of these French bands' musical education came from listening to UK and US bands and they suddenly started to apply that un-self-conscious attitude to their French attributes of spontaneity and instinct," says Hugo Casavetti, a writer and journalist with French magazine *Télérama*.

"A lot of this was from the 'French Touch'," he adds. "It was actually very credible and it made people feel like being a part of something relevant. At the same time, we realised the only strength we can have is where we come from. People being themselves is what makes good music, rather than being fashionable."

It is a way of thinking that continues to reap rewards, it seems.

It's better to do things a little differently

Philippe Grunler, Catalogue

Viewpoint

2005: a fine vintage for music

2005 was certainly a good year for French-produced music in Britain. The numbers of both album releases and live performances have rocketed from 2004's already encouraging figures: almost 500 releases (+65%) and more than 600 concerts (+43%).

Two of the year's new highlights were the African Soul Rebels Tour and the first incarnation of the Fête de la Musique in London in collaboration with 10 major British cultural institutions, together with 250 cities around the world. Watch out for the next instalment of both of these events in 2006.

Illustrating the diversity and vitality of French productions, artists to have had a big impact and a significant media presence this year include Amadou & Mariam, Lura, Pink Martini, Seu Jorge, Nouvelle Vague, The Film, Rachid Taha, Sana Supa Crew, Vitalic, Jackson, Sébastien Tellier, Laurent Garnier, M83, David Guetta, Agoria, and recently a wave of young songwriters such as

Keren Ann, Camille, François Breut, Don Nino and Benjamin Biolay.

The music scene in France has never been as productive and innovative as it is today, bringing to the forefront emerging talents and adventurous mixes of genres, and attracting international attention.

Alongside new productions from established artists such as Mr Oizo and Justice, French Talent 2006 focuses on some of the most exciting new acts, predominantly in electronic fusion and nouvelle chanson, the majority not yet released in the UK: Wax Tailor, Orange Blossom, Birdy Nam Nam, DJ Click & Rona Hartner, Scenario Rock, Katherine, Bunceallo, Hocus, Lionel Belmoussid & Yusef Lateef, Titi Robin, Spleen Pocus, Manisfield Tya and Pauline Croze, all ready and waiting to be discovered.

Corinne Micaëlli, director, French Music Bureau, London

Eclectic output results in musical tour de force

Music Week's annual French Talent CD – produced in partnership with London's French Music Bureau – showcases the nation's most exciting acts, writes *Ben Cardew*

This week's 18-track CD, French Talent 2006, is the latest in Music Week's look at the music coming from their neighbours across the Channel. From the exciting, sensual worldplay of Camille to the lo-fi orchestral stylings of Mansfield Tya to the simple affecting chanson of Pauline Croze and the hip hop of Hocus Pocus, it highlights the continuing wealth of exciting new music coming from the market.

1. Camille – *Tu Douleur* (Source/EMI France)
Camille first came to the attention of the English music world as a vocalist on the Nouvelle Vague album, where her four contributions were arguably the stand-out tracks. However, it is with her remarkable second album, *Le Fil*, a largely acapella take on chanson, which has earned comparisons to Kate Bush and Björk, that she is set to break through to a wider market.

2. Spleen – *The Rain* (Warm Music)
As might be expected of an artist who names his influences as James Brown, John Cassavetes and *Cyano de Bergerac*, Spleen is a fearlessly eclectic beast. Although loosely associated with the new US folk scene of Devendra Banhart and CocoRosie, Spleen's debut album, *She Was A Girl*, takes in everything from hip hop, soul, funk, electronica and jazz, in an outrageous burst of creativity.

3. Wax Tailor – *Tales of the Forgotten Melodies* (Under Cover)
Wax Tailor was one of the hits of the Transmusicales festival 2005, with his cinematic blend of hip hop and live instrumentation. Debut album *Tales of the Forgotten Melodies* weaves a story, employing samples instead of actors over eerie melodies.

4. Hocus Pocus – *J'Aimerais* (On And On Records)
From Nantes, Hocus Pocus recall the glory days of MC Solaar's jazzy hip hop beginnings, also earning comparisons in the French press with Common, A Tribe Called Quest and Group Home. Employing instruments and turntables, they are fearsome live, with more than 200 appearances since 2002.

5. Scénario Rock – *Skitzo Dancer Part 1* (Sony BMG France)
Various described as "Daft Punk played on guitars" and "Phoenix with more shouting", Scénario Rock mix guitars with samplers and a laid back approach. Debut album *Endless Season*, recorded in LA with Brazilian producer David Corcos, shifts genres with an ease that recalls early Beastie Boys.



Clockwise from top left: Spleen, Hocus Pocus, DJ Click & Rona Hartner and Pauline Croze

6. Mr Oizo – *Stunt* (F Communications)
Since scoring an improbable international number one hit with the deviously catchy *Flut Beat*, Mr Oizo – aka Quentin Dupieux – has been hard at work on a second album, *Moustache* (Half A Scissor), that twists electronic music into exciting – if sometimes uncomfortable – new shapes.

7. Katerine – *100% VIP* (Barclay/Universal France)
Never one to conform to stereotypes, while the world at large was picking up guitars, Katerine turned to electronics for his 2005 concept album *Robots Après Tout*. The result reinforced his position as darling of the French music press, weaving tales of surreal modern life into an avant-pop backing.

8. Bumeello – *Dalla* (Tôt Ou Tard)
Bumeello consists of drummer Cyril Atef and cellist Vincent Ségal – hence the onomatopoeic name. But for just two people, they spread their net wide in the search of musical inspiration, with new album *Animal* Sophisticated taking in the chanting of Malian griots to Trinidadian steel drums.

9. Orange Blossom – *Habibi* (Bonsai Music/Wrasse)
Formed in 1995 by a Mexican drummer, a "cold wave" singer and a classical violinist who had crossed over into punk, Orange



Blossom's second album, *Everything Must Change*, introduces oriental and African sounds to the electronic mix, inspired by the divine vocals of Lelita.

10. Birdy Nam Nam – *Too Much Skunk Tonight* (UWE)
Despite consisting of four of France's best scratch DJs, Birdy Nam Nam are a surprisingly accessible bunch, eschewing typical turntablist indulgence in favour of delightful three-minute tracks that burst with funk and dirt, taking influences from hip hop, jazz, funk and even grime.

11. DJ Click & Rona Hartner – *Sticlé Goale Campar* (single edit) (No Fridge)
When DJ/producer DJ Click met Romanian actress Rona Hartner, he was inspired to make an album of electro-gypsy music. The result – *Boum Da Clash* – is a warm collection, combining Hartner's plaintive vocals with Click's razor-sharp production to create a unique and deeply moving sound.

12. Mansfield Tya – *Pour Oublier Je Dors* (Téona)
Forebly minimal, Mansfield Tya rely on little more than a violin, a piano, an occasional guitar and the exquisite vocals of Julia Lanoe to make their point. It's more than enough though – their songs pack an incredible emotional force.

13. Rubin Steiner – *Que Bonita Es La Vida* (Platinum/Disorient)
Rubin Steiner – or Frédéric Landier, to give him his proper name – has long been the enfant terrible of French music, packing everything from punk rock guitars, to jazz, drum & bass and bossa nova into his musical mix. New album *Drum Major*, released in the UK through Disorient, continues the trend, adding a lethal pop edge.

14. Titi Robin – *Florica* (Naïve)
Inspired by gypsy and oriental cultures, Robin operates in a world where the artificial barriers between western music and world music have been lowered. As such, his songs can feature anything from bagpipes to electric bouzouki, but never come across as anything other than natural. New album *Ces Vagues Que L'Amour Soule*ve has been acclaimed as his most heartfelt to date.

15. Saïan Supa Crew – *La Patte* (Source/EMI Music France)
Saïan Supa Crew are one of France's most enduring rap acts – not to mention one of the most innovative, unafraid to throw caution to the wind with a slice of reggae, beatboxing or even accordion. They have released three albums to date – of which *Hold Up* is the most recent.

16. Pauline Croze – *T'Es Beau* (Wagram Music)
Frequently cited as an example of the new wave of chanson, Croze brings a fresh voice to the genre. Her eponymous debut album is marked by an incredible emotional honesty and a playful approach to rhythm.

17. Lionel Belmondo & Yusuf Lateef – *Morning* (edit) (B Flat Recordings/Discograph)
Influence, an album that unites Belmondo brothers Lionel and Stéphane with octogenarian saxophonist Yusuf Lateef, was one of the revelations of the French jazz scene in 2005, following the Belmondo brothers' acclaimed debut, *Hymne Au Soleil*. That influence has unmistakable shades of John Coltrane is unsurprising – Lateef personally educated him in the world of African music.

18. E.Cube – *Taurus* (Versatile)
E.Cube was the first artist to sign to Parisian label Versatile in 1996, enjoying a massive hit with his first release, *Disco Cubism*, thanks to a brilliant Daft Punk remix that created the wave of 'French touch' talent. Since then, he has released three solo albums of increasing warmth and depth, as well as two albums as Chateau Flight with label boss Gillet.



As he cues up his 10th internationally-released solo album, *MW* pays tribute to Italian tenor Andrea Bocelli. By *Andrew Stewart*

Singing Bocelli's praises

Perspective, in artistic terms, is an Italian invention. It could easily be applied to the recorded output of Andrea Bocelli, the superstar tenor from Tuscany, whose worldwide album sales loom large in the picture of the contemporary record industry. In short, Bocelli is an international phenomenon: a man who can deliver an unadulterated version of Puccini's *Nessun Dorma* one moment and switch to a Perry Como number the next.

The story's opening chapter is set in 1992, an auspicious year for a certain court-appointed junior defence lawyer with a massive passion for singing. The 34-year-old Bocelli was supplementing his legal income by performing in piano bars, investing the proceeds in vocal coaching lessons from the legendary tenor, Franco Corelli. It proved to be money well spent. Italian rock star Zucchero was on the lookout for a young tenor up to the job of recording a demo disc of *Miserere*, the duet he had recently co-written with U2's Bono. The plan was to use it to persuade Luciano Pavarotti to record the song. Bocelli took his turn to audition for the job and held Zucchero spellbound in the process. "Andrea was just unbelievable," he recalls. "He had something not one of the other tenors possessed. He had soul."

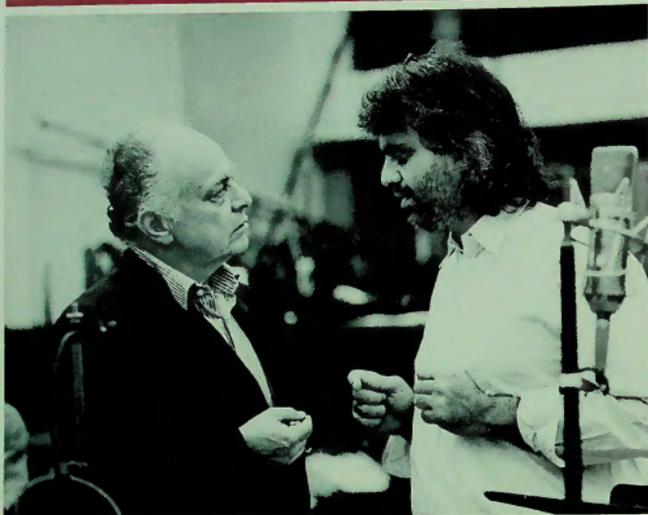
Fourteen years after the Zucchero audition, Bocelli has more than 50m album sales to his name and looks set fair to score a heavy percentage increase for that figure with the early March UK release of *Amore*, his 10th solo album. The career achievements that go with such bare retail figures make equally – perhaps even more – impressive reading. Here is an artist who has sung for two Popes, Queen Elizabeth II, presidents George Bush Jr and Bill Clinton, Vladimir Putin, Tony Blair and vast open-air crowds everywhere from the Leaning Tower of Pisa to the Statue of Liberty. He has also revised just about every sales record for a classical performer, dominating the US classical chart for the past seven years and capturing the title of world's biggest-selling classical recording artist every year since 1997.

Bocelli's presence in the UK, both as a popular and classical performer, is immense. He has achieved UK album chart Top 10s or Top 20s with four successive "core" classical albums, and held the number two single spot with *Time To Say Goodbye* for four weeks in 1997.

His classical solo albums have racked up worldwide sales of 15m. The ongoing harvest of recordings from a 10-album deal to record complete operas has added to that score and placed the famous tenor's voice before a knowledgeable, highly critical, if select, audience. To date, Bocelli has recorded lead roles in Puccini's *La Bohème* and *Tosca*, Verdi's *Il Trovatore* and *Requiem*, and Massenet's *Werther*. *Cavalleria Rusticana* is scheduled for release later this year, followed by Bizet's *Carmen* in 2007.

"He can bring this type of music to an incredible amount of people," says Filippo Sugar, managing director of Milan-based Sugar Music, who first encountered the Bocelli phenomenon at a Zucchero gig in 1993 and signed him thereafter. "I have seen how he has developed his voice for opera. He's done a lot of training and the voice has changed a lot over the years. He wants to record as much and work as hard as possible over the next 10 years, because he wants to achieve his goals while his voice is still healthy and strong."

Bocelli's personal manager since 1993 and director of MT Opera & Blues, Michele Torpedine, says that the tenor is determined to achieve significant goals in his opera career. Debut performances at New York's Avery Fisher Hall and the San Carlo Opera House in Naples are on the cards, with appearances in the demanding title-role in Giordano's *Andrea Chénier* scheduled for a number of Italian opera houses. "Since he was a boy, Andrea always wanted to be a tenor," says Torpedine. "In



Respect: Bocelli with classical conductor Lorin Maazel

spite of this he is perfectly aware of how important the pop aspect of his career is to maintain a level of popularity that opera cannot always achieve."

According to Sugar, Bocelli's unprecedented global success rests on secure Italian foundations and years of dedicated hard work. Success in the Italian pop chart was spurred following Bocelli's winning performance at the 1994 Sanremo Festival, with international ears pricking up to the tune of *Con Te Partirò*, a track from the Mauro Malavasi-produced album Bocelli. In November 1996, Germany's world light-heavyweight boxing champ, Henry Maske, called on Samh Brightman to sing at his farewell bout. Brightman, who had heard *Con Te Partirò*, invited Bocelli to record a bilingual duet version with her, and entered the studio to set down time to *Say Goodbye*. Their performance before Maske's fight triggered a stampede for copies of the single.

"We really understood that it could be something very big when we enjoyed that enormous success in Germany," recalls Sugar. *Time To Say Goodbye* became the biggest-selling single in the history of the German record market in 1997, registering sales of around 3.8m, not to mention 3.3m albums.

"At that point," he adds, "we understood that we had an incredible phenomenon on our hands." Sugar Music decided to focus on the US with the UK as a second priority market. Although his debut international album *Romanza* achieved an impressive return in the UK, it took the release of *Sogno* in 1999 to consolidate Bocelli's mass-market appeal here.

Bocelli's power to communicate with vast audiences has been undiminished by adverse critical comments, especially from purist classical reviewers and other specialist pundits. "My opinion, after so many years, is that Andrea has a gift to reach the emotional part of people," says Sugar. "All our big successes have been sparked by a TV appearance or a combination of his music and images that can touch people's emotional side. There's a very strong truth in his voice and in his physical appearance that goes beyond what critics might say, for good or bad. He is exactly as he is - he's not portraying

himself as something he is not."

The upward trajectory of Bocelli's post-Sanremo career certainly held no problems for Albert von Dref, president of Polydor in the Netherlands. He spotted the singer's wider European potential as a pop artist and put in a call to his opposite number at Philips Music Group in Amsterdam. "I went over to Albert's office to hear this Italian guy's records, not expecting anything," recalls Costa Piliavachi. "He played *Il Mare Calmo Della Sera*, where Bocelli suddenly goes into fifth gear to show his operatic tenor in full flow. It knocked my socks off. I went to meet him a week after the holiday and was amazed by how musical he was. The first thing I saw in his library was a Braille score of the Brahms symphonies - how many tenors could you name who've studied the Brahms symphonies?"

Croft was determined to match Bocelli's Polydor pop contract with a parallel signing to one of PolyGram's classical labels. He gave *Viaggio Italiano*, an album chiefly of classical tracks, originally put together by Caterina Caselli Sugar, for Piliavachi to play during a long drive from the Netherlands to the French Alps. "The record company executive, now president of Decca Music Group, circumnavigated a few rough vocal edges to reach the touching core of Bocelli's art."

"I just got it and knew that we could do something with this artist," says Croft. "It took a while to make others understand what this was about, since he was totally unknown outside Italy. But then things happened incredibly quickly and I was just glad I'd signed the deal."

Polydor Holland licensed existing pop tracks from Bocelli's Italian albums, added new material and distilled the mix into a new album, titled *Romanza*. It proved an immediate international hit, marketed by Piliavachi's team at Philips Music Group throughout mainland Europe. The album has, to date, notched up sales of 18m units.

Of Bocelli's classical albums, *Sacred Arias* leads the way, with 6m sales since its release in 1999. *Viaggio Italiano* has shifted around 3m copies, while the more recent *Sentimento* is already pushing the 2.5m mark. *Verdi Arias* has racked up a staggering 1.5m sales worldwide; by contrast, the

usual measure for "global hit" albums of popular opera arias rests around 250,000. Meanwhile, the *Opera Album*, which caught fire again in the UK market following Bocelli's appearance last autumn with the great Welsh bass-baritone Bryn Terfel at the Royal Variety Show, has sold over 200,000 copies since November 2005 in the UK.

In line with the singer's early pop albums, staff at Philips deliberately set a high production and artistic benchmark for Bocelli's classical albums. Clive Bennett, executive producer in charge of the singer's classical recordings, is unequivocal about the massive impact Bocelli has made on the classical market. "Many classical tenors sang popular repertoire before him," he says. "Andrea's achievement is that he turned the thing on its head. He started as a pop singer and won a huge following; he then recorded straight classical numbers exactly as the composers wrote them - without any compromises or any changes to the original music. He was able to take his pop audience on this new adventure into what was, for them, unknown territory and he achieved mammoth sales. Andrea made 1.5m punters put their hands in their pockets and pay good money for an album of authentic Verdi arias - a figure unheard of in the market before."

Costa Piliavachi agrees. He cites global sales figures for Bocelli's classical albums of impressive magnitude, million sellers that most pop label executives would covet. The singer's uniquely soulful voice, top-drawer production values and shrewdly chosen repertoire have played their part in delivering sales success. "He's taken the high road with his classical recordings," says Piliavachi. "In some cases, such as *Sacred Arias*, they have outsold his pop albums. For a classical artist to sell consistently in the millions is remarkable. Like all great artists, he's a one off."

Since the international release of *Viaggio Italiano* in 1997, Bocelli has shown a striking consistency in what has become an increasingly fickle classical crossover market. Does Piliavachi feel that the artist's existing albums, by virtue of their retail history, place extra pressure on Universal's marketers when it comes to new releases?

"His pop and classical careers are separate, attracting a wide and international fanbase that's willing to support him in both areas," he says. "As long as the classical albums carry reasonably popular material, like *Sacred Arias*, then they will reach millions. They have to have a crossover element to them." The programme of the next Bocelli classical title revolves around Neapolitan and other familiar Italian songs, repertoire that has served every recorded tenor from Caruso to Pavarotti and beyond.

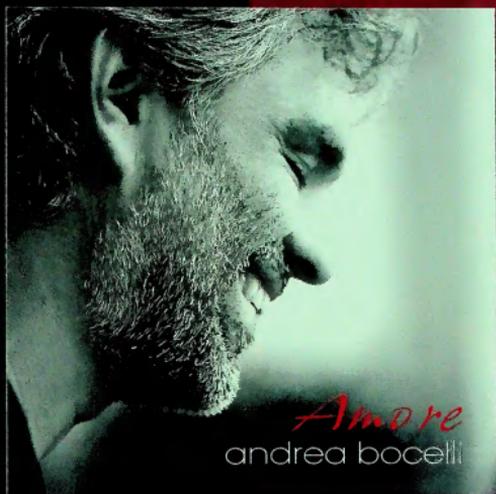
Over in the Netherlands, Stef Collignon, now managing director of Universal Music Holland and a long-time Bocelli campaigner, salutes the marketing professionalism and clear focus of all concerned with promoting the singer's career. In the mid-Nineties, Collignon was head of classics and jazz for PolyGram Netherlands. Like Costa Piliavachi, he immediately recognised the special qualities of the artist responsible for *Viaggio Italiano*. "I suggested that we talk about him with Philips Classics, who were interested in doing more crossover projects at the time, and I was delighted when Costa agreed to come on board as the classical partner. It has been a happy marriage between Polydor Holland and Philips Classics International, which is now part of Decca."

Collignon is certain of Bocelli's appeal, whether in pop or classical repertoire. It is, he says, all about overtly melodic songs performed by an operatic tenor voice. "I would make the point that Andrea has single-handedly spawned a genre. There are not many people, be they songwriters, composers or performing musicians, who can say that. Everybody who has come along since Andrea, whether

Bocelli took the classical crossover market to previously unimagined heights

Clive Bennett, producer

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ANDREA BOCELLI



On the release of his 10th international album "Amore"

m

OUT MARCH 2006

produced by David Foster
and Humberto Gatica,
co-produced by Tony Renis

re



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it's Josh Groban, Il Divo or Russell Watson, owe something to him."

And, although Collignon concedes the path-leading importance of Luciano Pavarotti and the Three Tenors in creating a mass-market interest in operatic arias and songs, he feels that Bocelli was the key figure in attracting millions to a new world of classical crossover. "As we all like to remember, Andrea was playing in a piano bar to pay for his

Opera: Bocelli performing Tosca with Fiorenza Cedolins

singing studies. That is not the conventional route to a career as an operatic tenor, but he's been able to achieve that and be a big hit as a pop artist. Having sold more than 50m records, he's obviously done something very right."

In 1997, when Bocelli was already a proven success in continental Europe, Liam Toner spotted an untapped market for the singer in the UK and set about exploiting it. The PolyGram Classics marketing man admits that it was a challenge. And yet he instinctively knew that Bocelli had the voice and charisma required to reach a mass British audience.

"His voice, for me, had the elements of what the general public likes about opera, and he also had the killer song," says Toner. "Time To Say Goodbye is one of the greatest hooks of all time - it's like Super-Eurovision meets Puccini. I think it's fair to say that Bocelli invented a new genre of the operatic power ballad, so to speak, which fused what people like about the tenor voice with an almost Celine-like ballad sensibility. Nobody had done that successfully before. There's an inherent melancholy about the voice, and that gets across to people."

A decade ago, Toner says that the insular nature of the UK record market and its openness to trans-Atlantic influences offered little chance to artists with massive careers elsewhere in Europe. "Things are a bit better now, thanks not least to Andrea," he says. "But you just didn't hear anything that was not in English on the radio. Sarah Brightman provided a very important link between Bocelli and the British public, because she sang part of Time To Say Goodbye in English. Bocelli proved to Universal that artists outside the UK and US could sell

massively, so he opened a lot of doors in the pop world which artists such as The Cardigans and Rammstein have since passed through."

According to Toner, the Eureka moment for Bocelli in the UK came in 1997 when veteran broadcaster Terry Wogan introduced him to a primetime television audience on the National Lottery Show. "Once the general public saw him, that was it."

Toner recalls taking Bocelli to hear Pavarotti perform at the Royal Opera House, Covent Garden the following day. "On my way to meet Andrea, the first thing the taxi driver said was, 'You didn't see the Lottery Show last night, mate? There was this tenor there and me and the wife haven't heard anything like it for years. It was beautiful. I thought, wow!'"

PolyGram Holland's aggressive marketing strategy generated a buzz that swept across the North Sea. The audience pulling power of Time To Say Goodbye struck Eddie Ruffett, an eager young marketing executive with Polydor UK in the late Nineties. Philips Classics had promoted the single, originally released in the UK on the Warner-distributed Coalition label, as a joint marketing venture. "No one knew who the hell he was in the UK," recalls Ruffett, "but Philips pushed it thanks to Radio Two's new playlist and 15 to 20 airings a week. Terry Wogan really got behind it on his show. The single came at the right time and Andrea has had a massive effect on the market ever since. I'm sure Michael Bublé would not be selling half a million albums in the UK without Bocelli paving the way."

Publicist Matthew Ryan, who successfully launched Bocelli in the UK with a wide-ranging

Congratulazioni Andrea!

You've brought so much pleasure to so many people

You're a real star!



Love Eddie

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PR campaign, and one which has stood as the template for almost every "crossover" artist since, has no difficulty in identifying the qualities that have delivered the singer's international career. "He is a remarkable man. The key to his success, popularity or whatever measurement we might use to quantify or illustrate his connection with the public, is the way his remarkable voice transcends language and culture, communicating universally to the heart."

"Whether he sings an opera aria or a pop song, he always communicates emotion. His voice inspires, comforts, moves and touches people. There is simply nobody like him, with this unique ability to bring the same emotional quality to both classical and pop. The voice is 'God given,' if you like. There's a sincerity and honesty about him that comes through his art."

Celine Dion, who first worked with Bocelli on The Prayer on his third pop album, Sogno, in 1999, is sure of the Italian artist's divine vocal talents. "If God had a singing voice," she says, "it would sound like Andrea Bocelli."

Bill Holland, managing director of Universal Classics and Jazz, visited Dion's home base in Lake Las Vegas to attend a preview performance of Amore, Bocelli's latest album. The new disc, produced by David Foster and Humberto Gatica with Tony Renis as co-producer, contains Kosma's eye-green Les Feuilles Mortes, and such Latin favourites as Amapola, Jurame and Cuando Me Enamoro. Other tracks include a duet version of Somos Novios, aka It's Impossible, with Christina Aguilera, and guest appearances by Stevie Wonder and saxophonist Kenny G.

"I think it's his best record to date and that's not

All smiles: Bocelli with conductor Zubin Mehta

I would make the point that Andrea has single-handedly spawned a genre... Everybody that has come along since Andrea, whether it's Josh Groban, Il Divo or Russell Watson, owe something to him

Sief Colligan, Universal Music Holland



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just hysterical hype from a record company man about the latest product. The expectation for this album is huge, but I feel very comfortable with that." Holland's division has been charged with the responsibility of marketing *Amore* in the UK, recognition of UCI's signal success in handling crossover acts such as Katherine Jenkins and Aled Jones, as well as Bocelli's classical albums.

"I'm delighted to get the record," says Holland. "Bocelli is an operatic tenor, who takes his role as a classical artist very seriously. Some of the phrasing he does in one breath on the new album is quite incredible, and he was able to do that in concert too. I'm very happy to put my credibility on the line for a serious artist like that. He's developed a very good relationship with people at UCI and we're in close contact with Sugar Music. That makes it very easy for us."

As a self-confessed "opera nerd", Holland says that he's impressed by Bocelli's encyclopaedic knowledge of great voices from the past. "I love talking opera with him, because I think his knowledge of the operatic legacy is second to none." When it comes to reaching operatic neophytes, the UCI man reckons that Bocelli is without equal in artistry and approachability. "He's straddled genre boundaries much more successfully than most classical artists who try to cross over. He really has a grasp of the idiom of a song such as *Time To Say Goodbye* or, from the new album, *Quando Me Enamoro*, and sounds completely at ease."

The idiomatic dimension of Bocelli's work has drawn praise from *Gramophone* magazine. Holland points to positive reviews from esteemed critics such as John B Steane and Edward Greenfield, writers whose personal experience of the operatic

If God had a singing voice, it would sound like Andrea Bocelli

Colin Dixon

greats reaches back for more than six decades. "He's such an interesting artist," says Holland. "There's still a lot more to come from him, that's for sure. It's up to us to push his classical albums to an even larger mainstream market. Obviously, *Amore* will be heavily advertised. But its success will also depend on personal TV appearances, and we've had a very positive response from the broadcast media so far."

Matthew Ryan says that he and UCI's Linda Valentine will be relentless in pursuit of PR opportunities for Bocelli's 10th solo album. He explains that he is relishing what he describes as the thrill of working on a new Bocelli product. "Every time Andrea presents a new album, it's a complete departure from the previous release. Each time there is a new distinct theme, sound, concept or artistic direction." Ryan goes on to list the respective USPs of the Bocelli catalogue. "Sacred Arias is about moments where classical music has a great spiritual significance; *Viaggio Italiano*, the musical traditions Italian immigrants shared with the new world; *Sentimento*, the romantic sound of tenor and violinist in turn of the century Europe; *Sogno*, a fusion of the Italian tenor tradition with modern popular music, and *Amore*, Spanish and Italian pop standards from a classic era of Elvis, Sinatra and Bing Crosby. It's not just his talent that sets him apart, but his artistic drive and hunger."

Repertoire variety clearly matters to Mark Wilkinson, marketing director at UCI, who confirms that the Bocelli catalogue has supplied the backbone of UCI's business for the best part of a decade. The singer, says Wilkinson, has supplied a power-packed boost to the growth of classical crossover. "One of the keys to his success has been

that the consistent team supporting Bocelli, in terms of MT Blues, Sugar Music, Polydor, Decca, Philips and ourselves at UCI, really believe that they can achieve incredible things nationally and internationally with an artist of this quality."

Michele Torpedine is sure of the importance of teamwork in the development of Bocelli's career. He says that shared experience will play a key role in placing *Amore* before the public. "I think that a group like ours, represented by us, Sugar and Universal, which has achieved great results for years, will once again pursue the best strategy to achieve another great success, given that this is a special pop project in terms of repertoire."

Wilkinson echoes the point while saluting a UK Bocelli fanbase with buying habits that effortlessly cross from pop to classical and back again. The UCI executive adds that shrewd handling of the artist's live appearances in the UK has helped build anticipation and interest in Bocelli releases. Last year, he was seen on the BBC's *Proms In The Park* and *Songs Of Praise*, and also took star billing on the *Royal Variety Performance*. "He's not here for weeks on end, but when he does come to the UK it's for big social and media events that have real resonance and meaning."

In 2003, Bocelli drew a standing ovation at the Classical Brit Awards, both as soloist and in duet with Bryn Terfel. "When Bryn came offstage," Wilkinson recalls, "he was amazed by the love and affection that people were giving to Andrea. This strategy of coming in selectively, hooking up with the right people and delivering what people want engenders the most incredible warmth in his record-buying and live public the like of which is exceptional in any genre."

Creating the image



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That's Amore: Andrea Bocelli discusses his new album

Music Week: Your latest album, *Amore*, reaches back to a time of elegance and sophistication in pop music. It also recalls the essence of Italian popular song. What did you want to achieve when setting out on this project and how would you say it differs from your previous pop albums?

Andrea Bocelli: "In my view we're experiencing a period of serious crisis in creativity. You have to admit that millions of songs have been written and at the end of the day there are only seven notes! Why, therefore, should we insist on recording new music when it lacks true inspiration, that fundamental honesty which is the only thing that can touch people's hearts? It's much, much better to focus our attention on a repertoire that young people don't know and older people have forgotten, a repertoire which has made entire generations dream all over the world. I think it is better to present this music once again to a wide audience, in a new guise, with a different spirit, one in tune with the way we live today and the way we listen to music. It's better to dedicate oneself to these great melodies, doing one's best to give even a modest contribution to



these compositions, which were once so popular as to make them classics. These are the reasons for this new album."

Who would you say provided the most direct influences on your performances on the album and why?

"I think many people will remember that when I was young I used to play in piano bars. My

repertoire was the classics of pop and obviously among these I could not leave out pieces such as *Besame Mucho*, *Arzapala*, *Mi Manchi*, *Canzoni Stonate*, *L'appuntamento*, and so on. So it was a very moving experience for me to revisit this extraordinary musical world, with the experience I have today and a different vocal awareness - well, let's say a totally

different approach. And I really love to think that many people, who used to listen to me back then in the bars, will find me once again, or rather, rediscover me many years later, singing a repertoire which will bring back who knows how many memories for them, how many emotions. It is with these songs that many people experienced their first love, many got engaged, married or simply spent unforgettable evenings in a piano bar, or in a car. It may seem strange, but an artist lives especially with these ideas, which are, in the end, the most genuine, the most intimate and prurient."

David Foster is a legendary producer, a 14-time Grammy Award-winner who has worked with everyone from Streisand and Celine Dion to The Corrs and Natalie Cole. What did you take away from your experience of collaborating with him on *Amore*?

"David's most surprising quality, in my opinion, is his unparalleled energy and his childish enthusiasm. It's a contagious thing which helps to regenerate one every day. The other qualities are those which everyone knows: that he is a first-class musician and an extraordinary composer."

How does the experience of creating a pop album compare with the particular demands of making an opera recording?

"I have always approached music with great seriousness whether it is opera, classical or popular music, and I have never been overawed by a single score. Perhaps I might have calmly accepted that I might not be the right person to sing this or that melody, to play this or that role, but love really does not frighten me: quite the contrary, it helps me to live, especially when it is love for music and for singing."

Where would you like to take your voice in future years? Your recording of Verdi's *Rastames* suggests a move into heavier tenor repertoire. Is this a sign of things to come? Are there any other great operatic roles that you desire to perform and what attracts you to them?

"I will take my voice wherever and however. While the good Lord gives me health and energy I will sing everything I feel able to sing and which will at the same time make me feel a small part of an enormous world without limits, which is the world of music."

matthew ryan publicity

tv promotion

pr & publicity

artist development

Andrea

Congratulations on yet another milestone. Working with you and the wonderful people at Decca, MT Blues, Philips, Polydor, Sugar and Universal Classics & Jazz to help share your beautiful voice with the world has been a privilege.

Matthew

tel: + 44 (0)20 8566 3426

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Kitchenware's low-cost promotion on Editors' first album helps to propel it high up the charts

Cut-price deals can benefit new acts

EDITORIAL
MARTIN TALBOT



January is a good time for developing acts looking to make a breakthrough onto the big stage, and this month's first big winners are Kitchenware's Editors.

Their success in leaping up the album chart this week is attributable to a relatively new innovation in the UK market – the “development retail price”. For, while the Editors’ The Back Room will have sold something like 40,000 units in the past couple of weeks, they will have done so partly because of a TV campaign promoting their album at £6.99.

There will be grimacing at such a rate, in a market where the common dealer price for a full-price album is just above £9. But none of us should be too surprised.

Last year, similar “development retail prices” saw a string of albums offered to customers at £7.99 and £8.99. And such offers have long been part of marketing in the US, where acts including Joss Stone and Keane have benefited.

Putting new, relatively low-profile acts into the market at such a competitive price gives wavering consumers an opportunity to sample an act with little risk, with the potential upside of pushing a title higher up the charts, and thus giving the project a foothold.

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Technology means the kids are doing it for themselves

VIEWPOINT
GREG WALSH



The rapid consumer adoption of personal digital players such as the iPod and the resulting explosion of digital downloading have increased press commentary on the music industry as it adapts to these “new technologies”. In reality, in the past 30 years, technology has continually been transforming the industry, not only in the way music is consumed but more fundamentally in the way it is recorded and performed. Technology has always been the industry's bedrock.

The recent demise of Whitefield Street, though sad, was inevitable.

We're returning to the raw ability of an artist to communicate

As an early pioneer of the digital age, it invested heavily to provide clients with state-of-the-art facilities. Today, low-cost, high-quality recording, processing and mixing solutions have led to affordable studio time being available country-wide. Studios are no longer the domain of an exclusive clientele of signed artists.

Over the past three years, we've seen an increase in the quality and quantity of submissions we're

receiving from aspiring artists, a significant proportion more than good enough for release. Arcade (www.arcade.com) was developed to give artists the tools to sell their product at a price they determine without losing control of their rights. Already we're seeing bands using the site, building their fanbase from live shows and viral efforts and communicating with them. Consumers are discovering new unsigned music, finding out where artists are playing, buying tickets and ordering the T-shirt.

Today, getting signed, being managed, being able to write, even before able to play an instrument will be no longer prerequisites for artists wanting to record, release and perform their music.

Instead, the industry is returning to the most basic and exciting element of all, the raw ability of an artist to communicate with their audience on their own merits and not as the subject of media hype.

In small studios, artists are busy creating more music than ever before, performing it live, increasing their fan base and becoming ever more successful. Arctic Monkeys are the best example. Greg Walsh is a Grammy Award-winning former producer and is now CEO of The Ark Group

The reality for Editors is that their album will be seen by many more potential buyers at number five than it would at number 39, where it was two weeks ago. And how else can a brand new act be seen in January, when the retail racks are rammed with the likes of The Magic Numbers' acclaimed debut on sale for £5.99? Ten years ago, Woolworths was making headlines in *Music Week* for racking chart titles at £10.99. Don't let anyone tell you CDs are overpriced.

Another of this week's conundrums is when is an independent label not an independent label? Or, to be more straightforward, is Kaiser Chiefs' Brits success last week – five nominations, no less – a triumph for the major sector, or reason for the independent sector to crack open the bubbly?

Signed by B-Unique, a wholly independently owned label run by Mark Lewis and Martin Toher, and initially distributed by Vital/THE, the act is marketed, promoted and now distributed by Universal. Ultimately, who cares? The success is great news for British music and the Leeds outfit.

But it does, once again, raise that thorny question again: what exactly does “independence” mean?

Should new CDs be cut to mid-price to boost sales?

The big question

The price of Editors' debut album has been dropped to £6.99. Is this a sensible way of driving sales and boosting chart position, or does it serve to devalue music and end up causing more harm than good in the long term?

Alison Wenham, Aim
“Music is being given away for too often for far too low a price. We are the only industry to discount our winners.”

Simon Douglas, Virgin Megastores
“At the end of the day that is what consumers want – great prices and great value. We have to fight to get the best deal for consumers. Editors at £5.99 is great for consumers and for us.”

Ben Smith, Selectadisc, Nottingham
“Editors aren't the first to do it. Lots of acts have albums out at discovery prices, which encourages people to buy records, take them home and play them to their mates, which is a good way of getting the music out there. So it's a legitimate thing so long as it's only done for a month or so.”

Ben Smith, Selectadisc, Nottingham
“I could not understand it. It was a curious move to almost halve the price to a mid-price album. I think they did it far too early and I don't believe it has done them any favours. A lot of people came into our store and were bemused, they thought the price stickers were wrong and others who had bought the album early were left scratching their heads as to why the price was cut during the busiest period of the year.”

£6.99 of course devalues the music, although many labels are faced with the choice of either receiving less income or knowing the record may be downloaded illegally. However, the record label may take the view that by lowering the price to that extent and getting more people into the group, this will serve both the label and band well going forward, through increased sales of both future product and, for the artist, greater income from both live and merchandise.

Malcolm Allen, Malcolm's Musicland, Chorley, Lancashire
“It devalues the music and creates confusion, because a customer might see the album at £6.99 and then six or seven weeks later, when the price has been put back up, the same customer might expect it still to be £6.99. I'm all for a lower price when an album first comes out, but everyone needs to know how long it's going to be at that price for.”

Mike Caddick, Swardfish, Birmingham

“I could not understand it. It was a curious move to almost halve the price to a mid-price album. I think they did it far too early and I don't believe it has done them any favours. A lot of people came into our store and were bemused, they thought the price stickers were wrong and others who had bought the album early were left scratching their heads as to why the price was cut during the busiest period of the year.”

Club Charts 21.01.06

The Upfront Club Top 40

Rank	Artist/Track	Label
1	FREEMASONS FEAT. AMANDA WILSON WATCHIN'	Mercury
2	VARIOUS INSTINCT WINTER SAMPLER	Island
3	HAI & EMANUEL TAKE ME AWAY	Island
4	VARIOUS CLUBBERS GUIDE 2006 (SAMPLER)	Island
5	PORNO MUSIC POWER	Mercury
6	SKYE LOVE SHOW	Island
7	SIMPSON SOME THINGS (TO MAKE YOU FEEL ALRIGHT)	Mercury
8	SIMPSON RED SOMETHING GOT ME STARTED	Mercury
9	ROSIE GAINES CLOSER THAN CLOSE	S&A
10	MAYO FEAT. FREEMASONS FIVE MUSCLE CAR	Island
11	MECK 'THUNDER IN MY HEART AGAIN	Mercury
12	THE EGG WALKING AWAY	Island
13	MATT DAVEY FEAT. IZZY E HENRY	Island
14	H1 TACK S&Y S&Y (WAITING 4 U)	Island
15	KARON SMITH FEAT. LUNDI DANCIN'	Island
16	RYTHME FATAL FEAT. REDD ANGEL MAN IN THE MIRROR	Island
17	THE DISCO BOYS/MANRED MANN'S EARLTH BAND FOR YOU	Island
18	THE SORCER FEAT. CANO! STATION YOU GOT THE LOVE	Island
19	MARY J. BLIGE BE WITHOUT YOU	Island
20	RED CARPET ALRIGHT	Island
21	ASHLEE SIMPSON BOYFRIEND	Island
22	GALANTI SQUAD TORED (TOGETHER DREAM DIND)	Island
23	JAMI JAMESON I'M ALWAYS HERE (B&W WATCH THEM)	Mercury
24	MARCOO HENNINGZ IF YOU WERE MINE	Mercury
25	PRODIGI WHERE'S THE PLEASURE	Mercury
26	MORY S LIPPING AWAY/WHERE YOU END	Mercury
27	MAUGHITT BOY THAT BEACH (I'LL BE READY)	Mercury
28	ONE HIT WONDERS GARAGE OF GOD	Mercury
29	ROB BOSKAMP IN THE EVENING	Mercury
30	THE STARG TEAM CONQUANT	Mercury
31	LIZ MCCLAREN I'M A WOMAN IN LOVE	Mercury
32	BEYONCE/DUSTY'S CHILD CHECK ON IT/POKESRACE MEGA MIX	Mercury
33	IA.U. FRIEND OR FOE	Mercury
34	MARLAI GAREY DON'T FORGET ABOUT US	Mercury
35	BND SIXTEEN TONS OF HARDWARE	Mercury
36	LMC YOU GET WHAT YOU GIVE	Mercury
37	STOUT PLAINDOPES	Mercury
38	FORMATT OVER TO YOU	Mercury
39	MORALIY BANRUPT AUTOMATIC LOVER	Mercury
40	FERRY COASTIN' FIRE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 SHAPESHIFTERS INSIDE/OUT
- 2 IZEBI AIR SEVEN IN THE SKY
- 3 BLANDY/BEAT FEAT. REDD ANGEL MANN'S EARLTH BAND FOR YOU
- 4 TILSTED/BEAT FEAT. REDD ANGEL MANN'S EARLTH BAND FOR YOU
- 5 CRYSTON & COOPER FEEL THE VIBE



Freemasons (above) set to make dance hit.

Pretty Ricky's highest new entry on Urban Chart

Freemasons shake chart

By Alan Jones

With the New Year priorities being nailed to D.J.s first before Christmas and making their way into the chart shortly thereafter, new titles worth adding were thin on the ground last week. As a result, the Top 10 of the Upfront Chart is just a reshuffled version of last week's chart, with no new entries, while the solitary new addition to the Commercial Pop Top 50 debuts at number 21.

On both charts, however, the clear winner this week, moving 3-1 on both charts, is **Watching by Freemasons feat. Amanda Wilson**. With massive support from our DJ panel, as well as testimonials of support from Stonebridge, K-Klass, the Sharp Boys, ATP, Sunday and Tall Paul, among others, it is another massive house hit from the act who also topped our lists of the Top Upfront and Commercial Pop tunes of 2005, as published in last week's *Music Week*.

Love On My Mind was the title which won them their 2005 chart honours. Based on a sample from Jackie Moore's sensational *This Time Baby*, it not only carved out a major niche for itself at club level but also at retail, reaching number 11 on the OCC sales chart last September. It was also a major radio success, ending the year as the 118th most-played record on the UK airwaves, with 11,004 plays earning it an audience of more than 303m.

Watching looks set to repeat, the success of *Love On My Mind*, and has already spent 15 weeks in the Top 100 of the Upfront Club Chart, where it has progressed 54-48-52-36-93-70-70-79-51-45-39-44-11-3-1, starting life on the band's own Freemason label before transferring (like *Love On My Mind*) to Island on both charts, the *Justest Winter*.

Runner-up to Watching on both charts, the *Justest Winter Sampler* features music in the by A&C's (6th Dec) *Electric Shock 2005* by Soul Seekerz, All Or Nothing by LA Project feat. Rozalla, I'm Attracted to You by Burning Divaz and Don't Let It Show on Your Face by Serial Diva.

Back with us after a two week break but still on a much reduced panel, the Urban Chart sees new entries from **Pretty Ricky**, Pharrell and **Daddy Yankee**, while **Mary J Blige**s Be Without You is dethroned by the late **Notorious B.I.G.** and a galaxy of others on *Nasty Girl*.

COMMERCIAL POP TOP 30

- 1 FREEMASONS FEAT. AMANDA WILSON WATCHIN'
- 2 IZEBI AIR SEVEN IN THE SKY
- 3 MARY J. BLIGE BE WITHOUT YOU
- 4 MARY J. BLIGE BE WITHOUT YOU
- 5 MARY J. BLIGE BE WITHOUT YOU

MUSICWEEK

The Official UK charts 21.01.06

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	SHAYNE WARD THAT'S MY GOAL	NIZLOPI JOB SONG	RICHARD ASHCROFT BREAK THE NIGHT WITH...	SUNBLOCK I'LL BE READY	BRIAN KENNEDY GEORGE BEST - A TRIBUTE	TEXAS SLEEP	MADONNA HUNG UP	THE BLACK EYED PEAS MY HUMPS	JOSE GONZALEZ HEARTBEATS	EMINEM WHEN I'M GONE	SUGABABES UGLY	THE KOOKS YOU DON'T LOVE ME	JAMES BLUNT GOODBYE MY LOVER	PUSSYCAT DOLLS STICKWITU	KELLY CLARKSON BECAUSE OF YOU	ARCTIC MONKEYS I BET YOU LOOK GOOD ON...	EDITORS MUNICH	DHT FEAT. EDMEE LISTEN TO YOUR HEART	SIMON WEBBE NO WORRIES	TOM NOVIY FT. MICHAEL MARSHALL YOUR BODY	HARD-FI CASH MACHINE	AARON SMITH FEAT. LINDA LAMICAN
	Pop	EDM	Pop/Rock	Mainstay	Cont.	Mersey	Worner Brothers	AM	Parlophone	Mercury	Island	Virgin	Affinity	AM	RCA	Dimitri	Kelowne	Melody of Sound	Innocent	Mercury		

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
	JAMES BLUNT BACK TO BEDLAM	THE STOKES FIRST IMPRESSIONS OF EARTH	EDITORS THE BACK ROOM	HARD-FI STARS OF CCTV	KAISER CHIEFS EMPLOYMENT	EMINEM CURTAIN CALL - THE HITS	KT TUNSTALL EYE TO THE TELESCOPE	KATIE MELUA PIECE BY PIECE	GORILLAZ DEMON DANCE	WILL YOUNG KEEP ON	KELLY CLARKSON BREAKAWAY	COLDPLAY X&Y	MADONNA CONFESSIONS ON A DANCE FLOOR	ROBBIE WILLIAMS GREATEST HITS	JACK JOHNSON IN BETWEEN DREAMS	JOSE GONZALEZ VEENER	THE NOTORIOUS B.I.G. DUETS - THE FINAL CHAPTER	ROBBIE WILLIAMS INTENSIVE CARE	PUSSYCAT DOLLS FOD	SCISSOR SISTERS SCISSOR SISTERS	KANYE WEST LATE REGISTRATION	TAKE THAT NEVER EVER	THE VICTIMS
	Pop	Pop/Rock	Mainstay	Pop/Rock	Blues/R&B	Mainstay	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	

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and **Stevie Wonder**

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www.amorealbum.com

Labels: JIVE, EMI, SONY

Amore

20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
TOM RYNY F I MICHAEL MARSHELL YOUR BODY	HARD-FI CASH MACHINE	AARON SMITH FEAT. LUVU DANCIN'	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	COLDPLAY TALK	SUCABABES PUSH THE BUTTON	WESTLIFE/DIANA ROSS WHEN YOU TELL ME THAT...	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	KANYE WEST FEAT. ADAM LEVINE HEARD EM SAY	GORILLAZ DIRTY HARRY	HOUND DOGS I LIKE GIRLS	JAMES BLUNT YOU'RE BEAUTIFUL	THE ORDINARY BOYS BOYS WILL BE BOYS	DANIEL POWTER BAD DAY	KAISER CHIEFS I PREDICT A RIOTSINK THAT...	ROBBIE WILLIAMS ADVERTISING SPACE	GIRLS ALoud SEE THE DAY	MYLO FEAT. FREEFORM FIVE MUSCLE CAR	HERO/FTZ/A BAILEY I JUST CAN'T GET ENOUGH			
	Necessity	Blas	Alt	Pop/Rock	Blas		Blas/R&B	Rock/Alt	Pop/Rock	Direction	Alt	Warner Brothers	Warner Brothers	Warner Brothers	Warner Brothers	Warner Bros	Warner Bros	Warner Bros	Warner Bros	Warner Bros	



SHAYNE WARD: A NUMBER ONE HIT FOR SYCO MUSIC

andrea bocelli

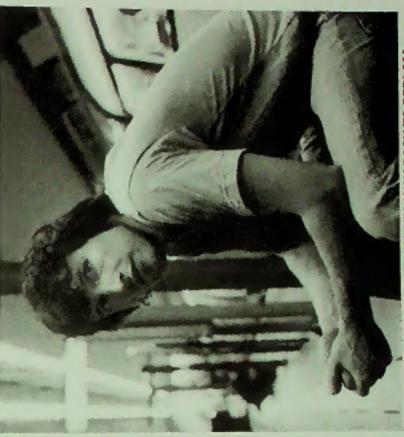
COMPILATIONS

1	CLUBBERS GUIDE 2006	Mercury (Epic)
2	HELTER SKELTER PT'S HARDCORE CLASSICS	Mercury (Epic)
3	NOW THAT'S WHAT I CALL MUSICI 62	EMI/Vegaland
4	TWICE AS NICE - WEEKENDER	Warner Dance
5	THE BEST CLUB ANTHEMS CLASSICS	EMI/Veg
6	NINE PRESENTS THE ESSENTIAL BANDS	EMI/Veg/Universal
7	HOUSEWORK SONGS	EMI/Veg
8	THE ANNUAL 2006	Mercury (Epic)
9	DIRTY DANCING (OST)	BMG
10	THE VERY BEST OF POWER BALLADS	EMI/Veg
11	MAGIC - THE ALBUM	WSM
12	THE R&B YEARBOOK	Sony BMG/Intony
13	POP PARTY 3	Sony BMG/Intony
14	THE NUMBER ONE CLASSICAL ALBUM 2006	Sony BMG/Intony
15	MASSIVE DANCE	UMI/WARNY
16	DISNEY'S GREATEST HITS	Walt Disney
17	WORK IT 06	Sony BMG
18	CLUBLAND 8	UMI/WARNY
19	THE BEST OF THE BEST AIR GUITAR ALBUMS	EMI/Veg/Universal
20	TOP GUN (OST)	Columbia

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
ARCTIC MONKEYS WHEN THE SUN GONES DOWN	REGINA SPEKTOR HAPPY ANIME MEETS THE
BECK GIGAWATT HEARTS	BECK GIGAWATT HEARTS
BEYONCÉ CHECK OUT IT SOWN BANG	CLAY YOUR HANDS SAY TEAM CLAP YOUR HANDS
NOTORIOUS B.I.G. RASTY GIRL	SAY YEAH WICHITA
WILL YOUNG ALL THE TIME LOVE SONY BMG	CYPRESS HILL BEST OF SONY BMG
ALEX PARKS HIGHEST POOLVOOR	DANIEL O'DONNELL FROM DANIEL WITH LOVE
BECK GHEETICPOP HANOJUNCTION POOLVOOR	KOOLHAUS INSIDE OUT VIBRON
THE CLIFTON KASHY MUTE	NOTORIOUS B.I.G. THE FINAL CHAPTER ATLANTIC
SO GENTLEST ASBESTON POOLVOOR	POD TESTIFY ATLANTIC
BETH OTYOM COMEYED HEAVELY	RICHARD ASHCROFT KEYS TO THE WORLD
BOM JOVI WELCOME TO WHEISPER YOU ARE	PROPHOHEE
MEDUARY	THE WALKERS HASTLES FOR PEOPLE SONY
LEE RYAN WHEN I THINK OF YOU BRIGHTSIDE JAN	THAT'S WHAT I CALL TOMATO
THE COU TEAM LADYFRESH MEDUSA	COLOCOIT SOUND MARROR HINA TUNE
INDUSTRIES	

21	KANYE WEST LATE REGISTRATION	Blas/Alt
22	TAKE THAT NEVER FORGET - THE ULTIMATE...	BMG
23	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH...	Emmo
24	SUCABABES TALLER IN MORE WAYS	Blas
25	ROD STEWART THE STORY SO FAR - THE VERY...	Warner Bros
26	GOLDFRAPP SUPERNATURE	Mute
27	THE BLACK EYED PEAS MONKEY BUSINESS	AAJ
28	LED ZEPPELIN FOUR SYMBOLS	Atlantic
29	FOO FIGHTERS IN YOUR HONOUR	BMG
30	WESTLIFE FACE TO FACE	S
31	BASEMENT JAXX THE SINGLES	XL
32	MICHAEL JACKSON NUMBER ONES	Epic
33	THE MAGIC NUMBERS THE MAGIC NUMBERS	Warner Bros
34	ARCADE FIRE FUNERAL	Rough Trade
35	REIM IN TIME - THE BEST OF - 1988-2003	Warner Bros
36	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	XL
37	IL DIVO ANCORÀ	Sony Music
38	SIMON WEBBE SANCTUARY	Intercot
39	FAITHLESS FOREVER FAITHLESS - THE GREATEST...	Dunay
40	FLEETWOOD MAC THE VERY BEST OF	WSM



JAMES BLUNT: STILL FINDING HIS WAY BACK TO BEDLAM

This week, Midem will stage its 40th annual event and Catalyst Music Group MD **Peter Knight Jr** explains why he has attended every one of them.

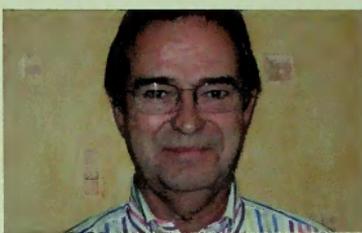
Quickfire

You're one of a select bunch of pioneers who has attended every single Midem conference since the first one in January 1967. That's quite a lot.

Well, actually, I hold the world record for Midems. Not only have I been going to Cannes for 40 years, but I've also been to three Midem events in Asia and three in Miami, making 46 in total. So the rest of them (the pioneers) are just imposters, light-weights. In the beginning there were fewer than a thousand people, I'd just left Eye and was between jobs. I probably didn't know what I was doing.

What's the point of going to so many?
Connections. It's networking and PR. If I do a deal I always think that is a bonus. So it comes out of the marketing budget.

So how does it work? Give us some tips on how to do Midem.
I go down on Friday and get myself acclimatised. I always stay at the Splendide, the same first floor with terrace. I get the agenda and I get registered. I get annoyed at anyone who isn't registered. They are checkpoints and don't help pay for the organisation. In the old days I used to do 85 meetings in one week, that's 16 a day. Now, I have calmed down a lot and just do about 40 meetings, many of them at the British stand. But, it's important to set them up and also make sure you are meeting new contacts. I set the meetings for 30 minutes, but there is the Italian way of doing business and that is if it looks like you are close to getting a deal on the table you should blow out the next meeting. The whole point is to keep the balls spinning. I go into a different mode when I am



there. I saw an American one who got very annoyed when I saw him, said "hello" and then walked on by. He could understand that, but there is no point wasting time. I'll never make meetings with anyone from London, what would be the point? I can see that any time. Also, if I am taking product down I never leave it with anyone. I will mail it afterwards so we can follow up.

And what about working at the bars? Isn't that where most of the deals happen in Cannes?
Yeah, well all the waiters at the Majestic know me by now so I only need to nod to get served. And the secret there is pacing yourself, get water with everything. But, we've had some lovely times and you make some great friends from all the world over. I remember I spent one night in the Seventies boozing in a bar with a Spanish band and I couldn't speak a word of Spanish and they spoke no English, but it didn't stop us having fun. But the days of me going to bed at six and getting up at eight are probably over now and possibly there have been changes because I think everyone is a lot more schooled in how it all operates and getting business done.

And what's the best deal you've done?
I suppose the biggest deal was representing Cherry Lane Music, which handles people such as John Denver, Ashford and Simpson and the Black Eyed Peas. That was quite recent too, about three years ago, and we just renewed it.

Many others have tried to stage music conferences and failed. Why is Midem so successful?
It is phenomenally well-organised nowadays. It used to be mayhem at registration or booking into hotels, but now it is very slick. A lot of people go and are used to it. Also, I think a lot of it stems from Cannes, the locals are used to it and like all us idiots strolling down the Croisette and the same goes for the restaurants. It's a lovely environment. At the end of the day, though, I just don't think there is really room for two Midems.

And will you ever stop going?
I think I will keep going forever. Even when I am retired I will still go to catch up on old friends.

Peter Knight will be joining 34 other music industry veterans, including eight from the UK, for the Pioneers Lunch at the Villa Domergue in Cannes on Monday, January 23.

Crib sheet

February 3 will see the publication of the first issue of **Independent Music**, a new music magazine joint venture from *The Independent* and *Aim*.

Another music magazine? You can hardly move for news about Pete Doherty clogging up the news stands these days.

Ah, but this one is different – it's dedicated to independent acts and labels.

Skinny boys with guitars you mean? See 2005.
Not a bit of it. Independent Music will cover everything from grime to jazz – basically anything that fits the independent mould.

Says who?
Independent arts editor David Lister, who's going to be editing it. "A lot of people have the image of independent music as indie guitar bands. We think it's much more

eclectic than that," he adds. **So who's in the first one?**
Sheffield sensations the Arctic Monkeys. And there's also going to be profiles of eclectic dance magnets Ninja Tune and electronica pioneers Warp.

Well that's worth some of anyone's hard-earned cash. How much will it cost?
That's the beauty of it – nothing. Independent Music will be free. *The Independent* will supply 32,000 additional copies of the first issue going to independent record shops.

So *The Independent* provides the journalists – what is *Aim* doing?
It will be a "forum around which the magazine rotates," according to Aim CEO and chairman Alison Wenham.

Meaning?
It will provide the magazine with "unparalleled access to the vibrant, intelligent, sometimes reckless world of the true spirit of the music

business and those artists and music companies who choose independence as a way of life and as a business model," Wenham says. Wenham herself will be writing a foreword to the magazine, in which she will be describing the independent sector in its historic context, as well as running down the big indie players.

It's conveniently named as well isn't it – *The Independent*.

It's more than that. There's a "genuine generosity," according to Wenham. "It's a very fine music team there," she says. "They want their journalism without strings, seeing things differently, with new ideas." For his part, Lister thinks that independent music is a natural fit for his readers. "Independent readers are young," he says. "We have a lot of student readers and a high proportion of readers who are into music."

Isn't that nice?
Exactly. And very 2006.

DOOLEY'S DIARY



Cowey turns out to be soft soap

Remember where you heard it: If you were surprised to see **Chris Cowey** as a judge on a reality TV show with singing soap stars then you probably have good reason. Fresh from his appearances on TV's Soapstar Superstar, the former TOP non-suit sat readily confesses, "It's been something of a departure for me because I'm not an avid soap fan by any means nor am I a huge fan of reality TV talent competition-type shows, but it's been hugely enjoyable and absolutely fun." Being on the show also gave Cowey the chance to reminisce with fellow judge **Cilla Black** about watching her work as a kid. While James Blunt and Kaiser Chiefs grabbed the headlines following the nominations, arguably the event's biggest winner is EMI Music Publishing, which has 27 nominations. But those deserving the most sympathy, perhaps, were **Girls Aloud**, **Goldfrapp** and **Seunigabs**, who were remarkably overlooked in the new "US and UK" pool category. Sympathy also belongs to those who attended the nominations launch, only to find themselves locked out in the bar outside. Among them were none other than a certain Mr Wadsworth, *The Sun's* Victoria Newton and

Dooley himself. *The Word* editor **Mark Ellen** was only spintied through thanks to the BPI's Mr Jamieson, who loaned out his crew pass... **HMV** Media CEO **Alan Giles** would have liked better headlines when it came to announcing his departure from the company, which has absolutely nothing at all to do with recent trading, despite what the media coverage might suggest. One line in *The Telegraph* offered a particularly amusing – and completely erroneous – twist: the return of Brian McLaughlin to take over... For those who are wondering, he is thoroughly enjoying his retirement and has no plans to return. On his in Barbados, he flew back for last week's HMV board meeting – only to jet back out again to reclaim his sun lounger... Which stadium rock act look set to return to the live stage this year with talk of the Royal Albert Hall concert? Dooley hears that **The Wall** of secrecy will soon be brought down... With Peter Hook, Andy Rouke and Marni launching their **supergroup Freebase** at The Great Escape later this year, organiser Dan McDilowrie is looking for someone to act as **Parkinson-style host** for an interview he is planning with the three musicians... **Liam Grange** heads the music industry's presence in the latest **QQ** magazine's list of the 200 most powerful men in the country. The **Universal boss** is at 65, while **Simon Cowell** is at 62 (and also 105 for some reason – maybe he is too big for just one number) and **Sony** and **Howard Stringer** is at 89. At 137 and 138 respectively are **Pete Allen** and **Edward and Gary Farrow**... Talking of **Mr Farrow**, best wishes to him, his wife Jane and daughter Goss, who became the subject of a meningitis scare on her second birthday... Dooley is off to the **Rivera** next week. You can read Dooley's Midem musings on a free-to-access page on musicweek.com from Sunday...



Whatever you think of the Brits nominations, there is no denying the positive contribution the awards make to charity. Before last year's event, organisers pledged to give the first £500,000 of funds raised to **Save The Children** to help in its work in Asia following the tsunami disaster. And those same awards also raised a further £800,000 for the Brits Trust, which will be used

to give children an education in music and the performing arts, thus helping ensure a future generation of graduates such as Katie Melua. Another Katie – albeit one with a slightly different spelling – was at last week's nominations event to receive the music on behalf of the trust, with KT Tunstall picking up the cheque from BPI chairman Peter Jamieson.

Classified

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Or e-mail balme@prismleisure.com

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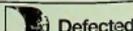
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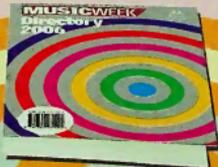
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Week 2

Upfront p22 TV & radio airplay p29 New releases p32 Singles & albums p34

FAST CHART

SINGLES

NUMBER ONE
SHAYNE WARD THAT'S MY GOAL SyCo
Still 39,640 short of its millionth sale. Shayne Ward's introductory release is the first debut single to spend four consecutive weeks at number one since Eamon's "It's Not What You Brought In April/May 2004.

ALBUMS

NUMBER ONE
JAMES BLUNT BACK TO BEDLAM Atlantic
With sales off just 8.1% week-on-week, James Blunt's octuple platinum debut closes its way back to number one. A model of consistency, it has recorded sales in excess of 30,000 for each of the last 33 weeks.

COMPILATIONS ALBUMS

NUMBER ONE
CLUBBERS GUIDE 2006
With every other album in the Top 20 suffering a fall in sales last week, Clubbers Guide 2006 strengthened its position at the top of the chart by making a 20.9% improvement to be 26,312 – well over twice as many as the 11,223 sales of runner-up Heter Skelter presents Hardcore Classics.

RADIO AIRPLAY

NUMBER ONE
SUGABABES UGLY Island
The very week its five week residency of the top 10 of the sales chart comes to an end, Sugababes' ugly single enjoys a belated and crucial improvement in airplay support, allowing it to surge 51 on the chart while establishing a wide lead over former champs Colplay's Talk.

THE SCHEDULE

ALBUMS

THIS WEEK
Regina Specter Mary Anne Meets The Gravediggers (WEA); Fiona Apple Extraordinary Machine (Epic)

JANUARY 23

POD (Atlantic); Beck Gernita (Polydor); Madonna BIC The Final Chapter (Atlantic); Richard Ashcroft Keys To The World (Parlophone); Clap Your Hands Say Yeah Clay Clay Your Hands Say Yeah (Arista); Cypress Hill Best Of (Sony BMG); Okasabele Ambr (Virgin); Kooks Inside Invisi-O (Virgin); ReadyMade FC Babylon (Peacefrog); Tortoise & Bonnie Prince Billy The Great And The Good (Domino); Yellowcard Lights And Sounds (Parlophone)

JANUARY 30

Artic Monkeys Whatever People Say I Am... (Domino); Coldcut Sound Miror (Ninja Tune); Infadels We Are The

The Market

Big Brother helps boost sales

by Alan Jones
Becoming the first British act to register four straight weeks at number one with a debut single since fellow reality TV graduates Girls Aloud's Sound Of The Underground ruled the roost in December 2002/January 2003, Shayne Ward remains in pole position with That's My Goal. Sales of That's My Goal dipped a further 41.5% to 31,274 last week – the lowest sale for a number one single for 16 weeks – taking its cumulative sales to 960,260.

Ward's runner-up throughout his reign has been Nizlopi's JCB Song, which, although it too has been in decline throughout the period, has reduced its deficit every single week and, having topped the chart on its debut five weeks ago, has itself tracked up impressive sales of 381,089, including 25,131 last week.

Brian Kennedy & Peter Corry's George Best - A Tribute single continues to increase its sales. It sold 13,397 copies last week, a 38.8% improvement week-on-week, despite slipping 4-5 on the chart. After four weeks on release, its cumulative sales are 40,067.

With lead singer Preston currently the favourite to win Celebrity Big Brother, sales of all



Shayne Ward: Sales of That's My Goal dip by almost half but it still tops the chart

of the Ordinary Boys' six singles and two albums are increasing dramatically. The group's latest album Brassbound increased its sales by 177.3% last week to re-enter the Top 200 at number 124 – its highest position for six months – while their biggest hit single, Boys Will Be Boys, re-enters the Top 40. The single peaked at number 16 last June, and rockets 206-33 this week after improving its sales 597.1% to 2,769.

Dead Or Alive legend Pete Burns is one of Preston's housemates, and sales of his group's 2003 compilation Evolution - The Hits improved by a similar 906% from 26 to 278, while sales of Welsh comedy/rap act Goldie Lookin' Chain's latest album Safe As Fuck enjoyed a

minor 19.9% increase to 1,121 sales as admirers of the similarly incarcerated Maggot satisfied their curiosity. Physical singles sales last week recovered by 1.49% from their all-time low to climb to 214,921, while downloads were up 3.55% at 767,529. Album sales dipped by 17.9% to 2,403,225. That is less than a quarter as many were sold as when they reached their all-time peak of 10,818,571 just three weeks earlier but well in line with the trend for January sales. Compared to the same week last year, album sales were off 1.06% overall, with compilations plunging 17.87% year-on-year to 435,636, while artist album sales were comparatively buoyant at 1,967,589 - up 3.63%.

KEY INDICATORS

SINGLES

Sales versus last week: +31%
Year to date versus last year: +2478%

MARKET SHARES

Universal	27.1%
Sony BMG	18.8%
EMI	15.1%
Warner	12.7%
Others	26.4%

ALBUMS

Sales versus last week: -18.2%
Year to date versus last year: +2.0%

MARKET SHARES

Warner	22.8%
Universal	22.5%
Sony	18.3%
EMI	13.3%
Others	22.6%

COMPILATIONS

Sales versus last week: -16.5%
Year to date versus last year: -21.2%

MARKET SHARES

MOS	31.3%
EMI	25.5%
Universal	18.1%
Sony	14.7%
Warner	10.4%

RADIO AIRPLAY

MARKET SHARES

Universal	31.1%
EMI	23.3%
Sony	18.0%
Warner	13.8%
Others	13.8%

CHART SHARE

Origin of singles sales (Top 75): UK: 66.7% US: 28.0% Other: 5.3%
Origin of albums sales (Top 75): UK: 58.7% US: 41.3% Other: 0.0%

For fuller listings, see musicweek.com

NEW ADDITION



Red Hot Chili Peppers will release the anticipated follow up to 2002's 8m-selling By The Way with a double album titled Stadium Arcadium on May 8. Featuring 24 songs, the album will be preceded by lead single Dani California, which has been produced by Rick Rubin.

SINGLES

THIS WEEK
All Time Low (Sony BMG); Beyonce Check Out II (Sony BMG); Son Of Donk Eddie's Song (Mercury); Arctic Monkeys When The Sun Goes Down (Domino); Belle And Sebastian Funny Little Frog (Rough Trade); Notorious B.I.G. Nasty Girl (Atlantic)

JANUARY 23
Beck Chetivito Malfunction (Polydor); A-ha Analogue (Polydor); Starsailor This Time (EMI); Alex Parks Honey (Polydor); Playground Front To Back (Delicate); Moby Slipin Away (Mute)

JANUARY 30

Bon Jovi Welcome To Wherever You Are (Mercury); 50 Cent Hustlers Ambition (Polydor); Ashlee Simpson Boyfriend (Polydor); Ms Dynamite Fall In Love Again (Polydor); Beth Orton Conceived (Heavenly); Lee Ryan When I Think Of

You (Brightside); The Got! Team Ladyfish (Memphis Industries)

FEBRUARY 6

Utah Gorn (Mercury); Shaggy Kalamashion (Island); IATF Friends Of Joe (Polydor); The Darkness Is It Just Me (Atlantic); El Presidente Turn This Thing Around (Sony BMG); Daniel Powter Jimmy (WEA)

FEBRUARY 13

The Magic Numbers 1 See You See Me (Heavenly); Shive Wonder From The Bottom Of My Heart (Island); Shakira Distant Lover (Sony BMG); Paul Weller Blink (V2)

FEBRUARY 20

Jimi Nair: The Key Of C (My Dad); Maximo Park I Want You To Say (Warner); Corinne Bailey Rae Put Your Records On (EMI); Westlife Alive (Sony BMG); Madonna Sorry (WEA); Skye Love Show (Atlantic)

Shakira set for full exposure

The Plot

Record company pulls out the stops to re-introduce Shakira and new album to UK media and market

SHAKIRA ORAL FIJACION VOLUME 2 (SONY BMG)

Shakira will be the focus of a newly-launched MTV promotion which will put the spotlight on her forthcoming English language album Oral Fijacion Volume 2 in the lead up to its release on March 6.

The Latin superstar will launch MTV's Star, a promotion that will help focus attention on key releases in the week before release. More than four hours of footage including live concerts, music videos and documentaries will be screened at daily one-hour intervals in the week before release and, in addition, the music channels will feature a countdown clock to the album's release across the week's programming.

"It's a significant part of the campaign for us," says Sony BMG marketing vice president Louise Hart. "It will provide plenty of focus on the album's release at the crucial time."

Oral Fijacion Volume 2 is Shakira's first English language album since 2000's breakthrough set Laundry Service, which spawned the massive worldwide hits Whenever, Wherever and Underneath Your Clothes. Released in most territories in November 2005, the album has already sold more than 1m worldwide, but Sony BMG postponed the UK release to ensure optimum set-up opportunities could be secured. "This is a major album for us and we didn't want to release it until we had cleared the decks of the fourth quarter priorities. It was also important that we were going to have access to Shakira."

To that end, the plan has worked out well and Shakira will be in London this week to showcase the album. Sony BMG will convert London's Portchester Hall into a scene resembling the Garden of Eden at the invite-only event in a bid to recreate the album artwork. Shakira will



perform six songs at the showcase. "We're not taking anything for granted," notes Hart. "It's been five years since her last English language album here and so we have to go back to grassroots and rebrand Shakira. It's about re-education. We're primarily targeting the 25-plus female demographic."

Oral Fijacion Volume 2 is the follow-up to last year's Spanish language set, Oral Fijacion Volume 1 which, while achieving limited sales in the UK, had provided the fuel for extensive press coverage over the past six months.

The lead single from Volume 2, Don't Bother, will be released on February 27.

CAMPAIGN SUMMARY

Press: Kate Head, Sony BMG
Marketing: Ben Karter, Sony BMG
TV: Deirdre Moran, Andrea Edmondson, Sony BMG
Regional radio: Nick Bray, Lynn Swindhurst, Sony BMG
National radio: Mark Murphy, Craig Madley, Sony BMG
Internet: Leona Sowatner, Sony BMG

Mercy resolves to replicate Fall Out Boy's US success in UK

Campaign focus

Mercy Records has set its sights on gold status and beyond for US punk-pop act Fall Out Boy's album, as the band arrive in the UK for their first tour since the album's release.

Having hit double-platinum status in the States, From Under the Cork Tree has sold a healthy 45,000 copies in its first nine months on sale in the UK and its first commercial single, Sugar, We're Going Down, is lined up for a February 6 release.

"We were initially holding back on releasing a single until we got the band into the market and, with the tour ready to kick off this month, it really feels like the album is ready to go," says Mercy marketing manager Shane Murray. "We believe the band could be one of the big breakthrough rock bands of 2006."

All 21,000 tickets have sold out for the tour, which starts in Belfast on Friday and includes two nights at London's Astoria. It will coincide with the single winning increased support at radio, where



It is currently playlisted by Radio One, Xfm, Gcap and Kerrang!

Mercy is also continuing a heavy web presence for the band and has launched an interactive staginged game, which is linked to relevant site websites and the band's own site. Fans who stageview the Furthest will win the opportunity to join the band backstage at one of their UK gigs for pizza and a chat. "The band have always been very proactive with their fans in the US and it's

something they want to ensure they maintain here," says Murray.

At retail, the album is currently part of the "rock recommended" titles at HMV and Virgin, and Mercury will move the album across to supermarket chains in the coming weeks. Meanwhile, a small TV spend that saw a series of 10 second spots rolled out on Xtreme Sports, MTV 2 and Kerrang! before Christmas have been increased to 20 second spots.

TASTEMAKERS TIPS

Kubb

Grow (Mercury)

SAM JACKSON, HEAD OF MUSIC, RADIO FORTH



"The follow-up to the dark and sexy Wickd Soul, this track is far more mellow,

beautiful stuff. Hopefully, this should be the one to do for them in 2006."

Son of Dave

02 (Kartel)

TIM NDAKES, MUSIC EDITOR, DAZED & CONFUSED



"Son of Dave is a force of nature. Touring the globe with just a harmonica, a microphone and a stack of 456 for company, this one-man band has become one

of the most entertaining live performers in the world. Mixing up blues, hip hop and dance into a dizzying brew, it's nigh on impossible to resist the temptation to shake a leg when he's on the mic. There's no doubt he'll go from strength to strength in 2006."

Fink

Pretty Little Thing (Ninja Tune)

JOE MUGGS, JOURNALIST, WORD & THE TELEGRAPH



"Fink is the latest new artist to imbue acoustic music with real groove. His clubbing background is evident - as is his lifelong love of John Martyn - in this sexy, sinky little thing. Ample proof that the influence of your parents' record collections need not prevent freshness and originality."

THE INSIDER

Drowned In Sound



Respected music website Drowned In Sound will launch its first podcast this month in a move to further enhance its service.

From next Monday, a weekly hour-long podcast will be downloadable via the DIS website and will feature a selection of new music from UK and international acts. Testament to DIS's appeal, it is being sponsored by Orange.

DIS was established in 2000 by Sean Adams, who says he was frustrated at the limited avenues in the media for artists that did not fit within particular genres and felt let down by music

publications and writers. With plans to double its UK reach to 200,000 this year, Adams now has his sights set on building the international readership. "There's a lot of European and American readers beginning to scream for their own version of DIS, so we basically need to be less UK-centric and create better localised sites," he says. "There's also a growing older audience, especially due to iPods, who're still interested in finding out about new music, which things like Martha Wainwright and Patti Smith link us to, so it's certainly a market we're looking to attract." The website currently has 83,000 unique visitors a week, averaging 6m page impressions each month.

RADIO PLAYLISTS

RADIO 1

- 50 Cent: Hustler's Ambition; Arctic Monkeys: When The Sun Comes Down; Beyonce: Check On It; Coldplay: Gigs Fall Out Boy: Sugar; Weir: Go Down; Pearl Jam: Live Through This; Kanye West: Hot; Adam Levine: Heard 'n Say; Macklemore: My Heart Again; Nettey: Nettey; Gigs: Pharrell: Angel; Robbie Williams: Advertising Signs; Sugababes: Ugly; Sunseeker: It's The Reality; The Streets: Just Shout; Tom Noy: Get; Michael Marshall: Your Exotic; Young Jeezy: Ain't No Sleep; Survivor: B LIST

- Simon Bayford; Chris Brown: Run It; Killers: Mr. Brightside; Eminem: When I'm Gone; Hixxy: Last One On My Feet; Howard Stern: Like Girls; Kubb: Grow; Madonna: Stay; Moby: Unstoppable; Richard Ashcroft: Break The Night; Will Calton: Son Of Dark Gipsy; Young Starliner: This Time; The Teal Team: Longfists;

The Pharcyde: Dubs Sicknote; Will Young: All Time Low

- C LIST: Corinne Bailey Rae: All Your Records Do; Girls Aloud: So The Day; Goldfrapp: Ride A White Horse; James Blunt: Goodbye My Love; Mariah Carey: Don't Forget About Us; The Pussycat Dolls: You Don't Love Me; The Ordinary Boys: Will Be Boys; "The Source feat. Cant Stanton: You Got The Love; J LIST: "Boy Kill Boy: Back Again; "Bullet For My Valentine: All These Things I Hate (Intro); "Armand Van's: The Night; "The Pussycat Dolls: Break The Night; "Weir: Colour; "Richard Hawley: Just Like The Rain; "Starliner: This Time; "Teas: Stop; "Will Young: All Time Low

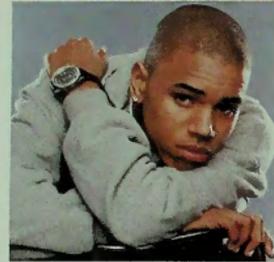
RADIO 2

- A LIST: A-Ha: Another Day; Ryan Wines: I Trust In You; "Moby feat. Alison Moyet: Singing Away; "Armand Van's: The Night; "Weir: Colour; "Richard Hawley: Just Like The Rain; "Starliner: This Time; "Teas: Stop; "Will Young: All Time Low

ALSO OUT THIS WEEK SINGLES
Martin Solveig: *Arbitrariness*
(Defected); Pretty Ricky: *Your Body* (A&R); Erykah Badu: *Every I'm Moving To*

(RCA); Charlie Wilson: *Charlie* (Lost Kings); Wilson (Sony BMG)

Records released 3/31/06



SINGLE OF THE WEEK
Chris Brown
Run It!

Like 82876780522
A phenomenon in the US, where **Run It!** topped the *Billboard* Top 100 and remains at number two after 23 weeks, Brown is the man many are tipping as the most likely threat to Usher's hold on the R&B crown. At just 16 years of age, his talents as both vocalist and dancer are unmistakable, as anyone who witnessed his showcase in London last year will attest. Recently B-listed at Radio One, this young star has the song to go the distance.



ALBUM OF THE WEEK
Coldcut
Sound Mirrors

Ninja Tune ZENCD115
The rock-up pioneers return with probably their most varied and successful album to date. With guests including **Robert Owens**, **Saul Williams** and **Soweto Kinch**, it has a warm, organic sound that may surprise those who have heard their previous work. Highlights include the rocking single *Everything Is Under Control*, Eastern-tinged R&B track *The Skool* featuring **Roots Manuva** and the soulful radio hit *Walk A Mile with vocals from Robert Owens*.

Singles

50 Cent
Hustler's Ambition (Interscope 9879767)
More slack-jawed stirrings from 50 Cent, who backs this release with the UK opening of his movie debut in *Get Rich Or Die Tryin'*. A laidback, slinky tune, this Radio One A-listed tune will strike a chord with his huge fanbase.

Bon Jovi
Welcome To Wherever You Are (Mercury 9879525)
Having fallen into a Rolling Stones-esque groove of releasing unchallenging, fanbase-friendly material of late, this inspirational-yet-ditched song with a stadium-sized chorus will please many. However, as with Jagger and Richards' recent material, it won't generate the same crowd reaction that their June Wembley gigs as their older material.

Colder
To The Music (Outsp/OPRC084)
This highlight from Colder's effortlessly cool second album *Heaven* sounds not unlike *Joy Division* covering *When Does Oxy*, while still retaining oodles of originality. A wealth of remixes from **Midnight Mike**, **The Letterboys**, **Arto Mwambe** and hot production duo **Engel** offer some light and shade to the track, but it is **Marc Nguyen** Tin's original that shines through.

Freemasons feat. Amanda Wilson
Watchin' (Loaded) (LQAD11)
This follow-up to the club smash *Love On My Mind* finds an anarchic edge to the traditional house sound and the result is something dark and loud and with significant commercial potential. It is almost certain to build on the number 11 success of its predecessor.

The God Team
Ladyflash (Memphis Industries M104)
This anthemic Motown-fueled anthem from the God Team's Mercury-nominated album gets another outing in a newly polished version to precede their tour in February and March. Still packed with ramshackle charm, it

should eclipse the number 68 placing it scored the first time around.

Haji & Emmanuel
Take Me Away (Big Love BL024CD)
Produced by **Azuli** head honcho **Seamus Haji** and **Paul Emanuel**'s 1991 house tune. Its electro-funk sound and massive synth bassline have won over the clubs - it is a former number one on *NMJs*'s *Upfront* Club Chart.

Michal P Hinson
Yard Of Blonde Girls (Full Time Hobby FTH016CD)
Given that **Tim** and **Jeff Buckley** had such soaring distinctive voices, most artists covering them are on a hiding to nothing, unless they radically reinvent the tracks. On this release taken from the **Dreambrother** tribute album, **Hinson** turns **Jeff**'s languid recording into country noir, while **Viva Voce** join up **Tim**'s *Pleasant Street*.

Mogwai
Friend Of The Night (PIAS P1AS064CD)
The return of this Scottish band is something to be welcomed since it finds them at the height of their powers. Following a sell-out five-night run at the **ICA**, this uplifting instrumental treat for their **March** album **Beast** features luscious piano, brooding bass lines and their trademark quiet-loud onslaught.

The Noisettes
IWE (Transgressive TRANS021)
This debut from the hotly-tipped three-piece promises much for 2006. It combines **Pixies**-esque guitars with a vocal unlike anything in contemporary rock/n-roll, along with a knack for writing feisty songs which crescendo in all the right places. Alongside acts such as **Saffrajets**, this could be a good year for female-fronted guitar bands.

Beth Orton
Conceive (Heavenly CDEM601)
Produced by **Jim O'Rourke**, this is **Orton**'s first release in almost three years, but, reassuringly, little has changed. Indeed, the song has all of the laidback charm that we have come to expect of the singer-

songwriter, and will sound very at home on Radio Two, where it is already C-listed.

Porno
Music Power (Data DATA96CD5)
This doesn't quite match the boldness of the name chosen by the two Italian producers, but is a rather old-fashioned house track that comes alive when the primal beats eventually kick in. It is a recent top three hit on *NMJs*'s *Upfront* Club Chart.

Lee Ryan
When I Think Of You (Brightside 82876782892)
Ryan sounds the pace with the third single from his debut solo album, which promises to keep the fire burning at retail for the former **Blue** vocalist. Organic instrumentation provides the bed for his rich, soulful vocal, which drives the emotional heart of the track. Already A-listed by Radio Two, this should crack the Top 10.

Ashlee Simpson
BoYfriend (Geffen 9850111)
This first single from the younger **Simpson**'s second album is a catchy, guitar-driven pop song rich in teen angst. Producer **John Shanks** is behind the desk and also co-wrote the song alongside **Kara DioGuardi** (Gwen Stefani, **Hilary Duff**, **Kylie Minogue**). Playlisted by **Radio One** last week, **Simpson**'s profile will ensure a healthy run at retail.

Regina Spektor
Us (Transgressive TRANS019)
This lovely string-enhanced track, taken from **Spektor**'s recent compilation **Mary Ann Meets The Grave Diggers** And Other Short Stories, is a perfect introduction to her enigmatic indie showtunes. This catchy song features her driven piano work and trademark acrobatic but affecting voice, and is backed by two non-album cuts. **Spektor** is touring the UK until the middle of February.

Stereo MCs
Set It Off (Gaffa GRAFF003T)
Taken from **Stereo MCs**' recent album *Paradise*. *Set It Off* possesses a smoother edge than some of the band's previous work, combining their trademark funk

and soul with the more soulful vocals of **Cath Coffey**. **Radio** hasn't picked up the track yet, but remixes from **Cavemen** and **Doshline** & **Wizard** should ensure it gets heard.

Tilly And The Wall
Reclless (Moshi Moshi MOSH132)
This utterly charming seven-inch single is the **Omaha** five-piece's debut single for **Moshi Moshi**, following 2004's US-only debut album. Quite why it has taken so long to pick up a UK release is something of a mystery, as this is a blissful sound reminiscent of **The Concrete**s and deserves to pick up serious interest among fans of guitar rock.

Albums

Michael Bublé
Caught In The Act (Warner Bros 9362494442)
The popular Canadian singer returns with a live CD/DVD set, recorded at **Los Angeles**' **Wiltern** Theater. His previous album, *It's Time*, has sold more than 8m units worldwide, and this accomplished package is sure to appeal to his large fanbase.

Isobel Campbell & Mark Lanegan
Ballad Of The Broken Sea (V2 VRI105822)
This is an excellent collaboration between ex-**Belle** & **Sebastian** chanteuse **Campbell** and the gravely **Lanegan**, best known for his work with **Queens Of The Stone Age**. The classic duets between **Lee Hazelwood** and **Nancy Sinatra** are an obvious reference, but this set contains a few future standards of its own.

Infadels
We Are Not The Infadels (Wall of Sound WALLCD063)
East London's **Infadels** challenge the likes of **Andro Buly** for the heavyweight preer-dance title on this debut album. Ultimately, however, its jackhammer beats and leery vocal posturings with echoes of **The Specials** leave it falling flat slightly but the final two tracks. That said, the band's live reputation and the use of one of their tracks in a 3 mobile ad could make it a serious contender.

Anthony Hamilton
Ain't Nobody Worryin' (Arista 82876747122)
Rescued from label-switching and session anonymity by **So So Def** boss **Jermaine Dupri**, **Hamilton** responded with the Grammy-nominated *Comin' From Where I'm From* in 2003, which sold more than 1m copies. This follow-up ticks in his strengths: grown-up lyrics, classic soul styling and a wonderfully rich voice. **Radio** play will determine whether **Hamilton** has **John Legend**'s ability to cross from the soul market to the mainstream.

Syleena Johnson
Chapter 3: The Flesh (Jive 82876610932)
Now onto her third album, **Johnson** must be doing something right to survive the overloaded world of soul & R&B singers. The answer lies in the quality of the songwriting on show, as well as an old-school soul edge that brings **Jill Scott** to mind. Such releases tend to do a lot better in the US than in the UK, but there is still a very devoted market over here.

Léanie Kaleido
Karamelle (DJC DJC029)
With the likes of **Katie Melua** helping to refresh the female singer-songwriter genre, this accidentally driven album not only follows the footsteps of others, but combines haunting songs with an infectious sense of fun. With support from the likes of **Radio Two**, which would be this album's natural home, this could have potential.

Young Jeezy
Let's Get It: The Motivation (101 Def/Jam 8208559)
Already a platinum act in the US, Atlanta rapper **Young Jeezy** built his reputation on fearsome sales of mixtapes and DVDs. Any hip-hop album containing a track titled *Gangsta Music* is hardly reinventing the genre, but this is solid, if a little predictable effort. The single *Soul Survivor* featuring **Akon** is on **Radio One**'s A-list.

This week's reviews: **Darjud** (Red), **Ben Cardew** (Asa), **Clark**, **Ad** (in **Division**), **Garth** (Asa), **Jim Larkin**, **Owen Lawrence**, **Janice Ross**, **Nicola Suck**, **Nick Tefft**, **Simon Ward** and **Andy Webb**.

Albums listed this week: 233

Year to date: 590

Singles listed this week: 113

Year to date: 321

New releases information can be found to Ozzy Lawrence on 0202 9921 8327 or emailed to ozzy@musicweek.com

Records received 23.01.06

Table listing new releases with columns for Artist, Genre, and Title. Includes entries like 'MABLEE: WANK MUSIC FOR LOVERS', 'KNOXDY: BUSES INTO THE NIGHT', 'JANIS: JANIS JOPLIN', etc.

Table listing new releases with columns for Artist, Genre, and Title. Includes entries like 'VARIOUS: PRETTY WOMAN', 'VARIOUS: MUSIC FOR LOVERS', 'VARIOUS: BEATS OF A DIFFERENT KIND', etc.

Table listing new releases with columns for Artist, Genre, and Title. Includes entries like 'JACKIE WILSON: Best Of The Original Soul Brother', 'VARIOUS: MUSIC FOR LOVERS', 'VARIOUS: BEATS OF A DIFFERENT KIND', etc.

Jackie Wilson
Best Of The Original Soul Brother
(Music Club Deluxe MCDLX 02)
Known to many younger listeners only as the man who...
Jackie Wilson's posthumously topped the UK charts in 1988 with 'Rett Petite'. Jackie Wilson's success in the US spanned three decades, though, ironically, not the Eighties. This double-disc set contains 40 of Wilson's finest recordings plucked from all phases of his career. It is the ideal primer for anyone with more than a passing interest in the singer, who had a tremendous vocal range, great lung power and an almost classical approach to his phrasing. The classy soul of I Get The Sweetest Feeling and Your Love Has Lifted Me. Higher have enduring appeal and some of the more uptempo tracks here have deservedly joined the Northern Soul canon.

Singles

Table listing new releases with columns for Artist, Genre, and Title. Includes entries like 'DANCE: DANIELE BARRACLOUGH', 'DANCE: DANIELE BARRACLOUGH', 'DANCE: DANIELE BARRACLOUGH', etc.

Table listing new releases with columns for Artist, Genre, and Title. Includes entries like 'DANCE: DANIELE BARRACLOUGH', 'DANCE: DANIELE BARRACLOUGH', 'DANCE: DANIELE BARRACLOUGH', etc.

Table listing new releases with columns for Artist, Genre, and Title. Includes entries like 'DANCE: DANIELE BARRACLOUGH', 'DANCE: DANIELE BARRACLOUGH', 'DANCE: DANIELE BARRACLOUGH', etc.

Various
80s Love (Music Club MCD0 592)
Christmas is barely over, but already wiser heads in the music industry are turning their attentions to the next sales bump, with Valentine's Day little more than a month away. An excellent entry into the market at this early stage is 80s Love, comprising 16 classic cuts, 14 of which made the Top 10, and five of which went all the way to number one. It's a fairly eclectic collection, with pop from Rick Astley (Never Gonna Give You Up), country from Dolly Parton (I Will Always Love You), reggae from Boris Gardiner (I Want To Wake Up With You) and soul from Stephanie Mills (Never Knew Love Like This Before).

Singles

21.01.06
Top 75

The Official UK

Shayne Ward makes it a fourth week at number one while Richard Ashcroft returns to the chart and Sunblock and The Ordinary Boys benefit from the Big Brother effect

TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	NIZLOPI	JOB SONG	EMI
2	SHAYNE WARD	THAT'S MY GOAL	Sire
3	MADONNA	HUNG UP	Warner Music
4	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	Atlantic
5	THE BLACK EYED PEAS	MY HUMPS	Proper
6	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Domino
7	SUGABABES	PUSH THE BUTTON	Island
8	JAMES BLUNT	GOODBYE MY LOVER	Atlantic
9	SUGABABES	UGLY	Island
10	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic
11	KELLY CLARKSON	BECAUSE OF YOU	RCA
12	EMINEM	WHEN I'M GONE	Interscope
13	PUSSYCAT DOLLS	STICKWIT	Mercury
14	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	Def Jam
15	DANIEL POWTER	BAD DAY	Proper
16	BEYONCÉ	CHECK ON IT	Columbia
17	TOM NOVO FEAT. MICHAEL MARSHALL	YOUR BODY	Capitol
18	HARD-FI	CASH MACHINE	Nonesuch
19	KAISER CHIEFS	I PREDICT A RIOT	B Group/Parade
20	SIMON WEBBE	NO WORRIES	Island

The Official UK Charts Company 2006. Covers period from Sat 31st Dec 2005 to Sat 7 Jan 2006.

TOP 20 RINGTONES

Pos	Artist	Title	Label
1	SHAYNE WARD	THAT'S MY GOAL	BMG/Universal
2	NIZLOPI	JOB SONG	Warner/Cherry
3	THE BLACK EYED PEAS	MY HUMPS	Capitol/Cherry/UMC
4	EMINEM	WHEN I'M GONE	Sire/Interscope
5	MADONNA	HUNG UP	Warner/Cherry/Universal/UMI/Universal
6	PUSSYCAT DOLLS	STICKWIT	Warner/Cherry/Sony/ATV/Music/Book/Interscope
7	DHT FEAT. EDMEE	LISTEN TO YOUR HEART	EMI/Universal
8	SUGABABES	UGLY	EMI
9	KELLY CLARKSON	BECAUSE OF YOU	RCA/Universal
10	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	EMI/Universal
11	JAMES BLUNT	GOODBYE MY LOVER	Atlantic/EMI
12	WESTLIFE	FEAT. DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME	BMG/Universal
13	IAN VAN DORN	MOJO ON	BMG
14	GORILLAZ	DIRTY HARRY	EMI/Capitol
15	FATHEADS	INSANIMA 2005	Warner/Cherry/Universal/UMI/Universal
16	TOM NOVO	YOUR BODY	BMG/Universal/Warner/Cherry
17	SUGABABES	PUSH THE BUTTON	EMI/Universal/Cherry
18	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic/EMI
19	WESTLIFE	YOU RAISE ME UP	Universal/Universal
20	ROBBIE WILLIAMS	ADVERTISING SPACE	BMG

The MIP Charts Company 2006. Covers period from Sat 31st Dec 2005 to Sat 7 Jan 2006.

TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Genre
1	MADONNA	HUNG UP (ALBUM VERSION)	Warner Music
2	NIZLOPI	JOB SONG	Isle
3	SHAYNE WARD	THAT'S MY GOAL	Sire/EMI
4	THE BLACK EYED PEAS	MY HUMPS	Universal
5	SUGABABES	PUSH THE BUTTON	Universal
6	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Isle
7	SUGABABES	UGLY	Universal
8	PUSSYCAT DOLLS	STICKWIT	Universal
9	JAMES BLUNT	YOU'RE BEAUTIFUL	Warner Music
10	JAMES BLUNT	GOODBYE MY LOVER	Universal
11	EMINEM	WHEN I'M GONE	Sire/EMI
12	BEYONCÉ	FEAT. SLIM THOMPSON CHECK ON IT (ALBUM VERSION)	Sire/EMI
13	KELLY CLARKSON	BECAUSE OF YOU	Sire/EMI
14	PUSSYCAT DOLLS	STICKWIT	Universal
15	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	Universal
16	ROBBIE WILLIAMS	ADVERTISING SPACE	Universal
17	POWER/DANIEL BAO	DAW (ALBUM VERSION)	Warner Music
18	KATIE MELUA	THE MILLION BICYCLES	Isle
19	ROBBIE WILLIAMS	TRIPPING	EMI
20	KAISER CHIEFS	I PREDICT A RIOT	Universal

*Noted Source: Z39

3. Richard Ashcroft

The artist has finished since 2002, when he debuted with his first solo hit, A Song For The Lovers, with former Warner leader Richard Ashcroft entered the chart at three with the debut solo hit, A Song For The Lovers, which peaked at number 11. Ashcroft continues that position this week with Break The Night With Colour, though with less stellar sales of 20,030. Still, it is an improvement on Ashcroft's last single, Bay #1 in Bottles - which debuted at 26 in 2005 on sales of 14,229 - and neatly sets up his third solo album, Keys To The World, which is out next Monday (23.1).

4. Sunblock

A week after Naughty Boy's First Beach (making Lettled's Phat Planet to the Baywatch theme) debuted at 36, Sunblock's IT Be Ready - another dance-led effort - makes a Baywatch theme - makes a big splash, debuting at four with 17,664 sales. With former Baywatch star Tracey Bingham posing around the Big Brother house, David Hasselhoff's Jump In My Car single released January 6 and the Baywatch movie due later this year, the song is a Baywatch-themed hit of the home - Ian Knight's 'Are - has been given a number of new releases and is also due on a Direction Records soon.

Pos	Artist	Title	Label
1	SHAYNE WARD	THAT'S MY GOAL	Sire
2	NIZLOPI	JOB SONG	EMI
3	RICHARD ASHCROFT	BREAK THE NIGHT WITH COLOUR	Proper/Cherry/EMI
4	SUNBLOCK	I'LL BE READY	Mercury
5	BRIAN KENNEDY	GEORGE BEST - A TRIBUTE	Cob
6	TEXAS SLEEP		Mercury
7	MADONNA	HUNG UP	Warner
8	THE BLACK EYED PEAS	MY HUMPS	Proper
9	JOSE GONZALEZ	HEARTBEATS	Proper/Cherry/EMI
10	EMINEM	WHEN I'M GONE	Interscope
11	SUGABABES	UGLY	Island
12	THE KOOKS	YOU DON'T LOVE ME	Virgin
13	JAMES BLUNT	GOODBYE MY LOVER	Atlantic
14	PUSSYCAT DOLLS	STICKWIT	Mercury
15	KELLY CLARKSON	BECAUSE OF YOU	RCA
16	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Domino
17	EDITORS	MUNCH	Kitchenware
18	DHT FEAT. EDMEE	LISTEN TO YOUR HEART	Ministry Of Sound
19	SIMON WEBBE	NO WORRIES	Island
20	TOM NOVO	FEAT. MICHAEL MARSHALL YOUR BODY	Capitol
21	HARD-FI	CASH MACHINE	Nonesuch
22	AARON SMITH	FEAT. LUVLI DANCIN'	BMG
23	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	Atlantic
24	COLDPLAY	TALK	Parlophone
25	SUGABABES	PUSH THE BUTTON	Parlophone
26	WESTLIFE/DIANA ROSS	WHEN YOU TELL ME THAT YOU LOVE ME	Sire/EMI
27	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	Def Jam
28	KANYE WEST FEAT. ADAM LEVINE	HEARD 'EM SAY	Pro
29	GORILLAZ	DIRTY HARRY	Pro/Atlantic
30	HOUND DOGS	I LIKE GIRLS	Pro/Atlantic
31	THE CRIMEA	LOTTERY WINNERS ON ACID	Decca
32	JAMES BLUNT	YOU'RE BEAUTIFUL	Warner
33	THE ORDINARY BOYS	WE WILL BE BOYS	Atlantic
34	DANIEL POWTER	BAD DAY	B Group
35	KAISER CHIEFS	I PREDICT A RIOT/SINK THAT SHIP	B Group
36	ROBBIE WILLIAMS	ADVERTISING SPACE	B Group/Parade
37	GIRLS	ALoud SEE THE DAY	Chrysalis
38	MYLO FEAT. FREEMFORM	FIVE MUSCLE CAR	Proper

Singles Chart

Pos	Artist	Title	Label	Wk
39	WESTLIFE	YOU RAISE ME UP	Capitol	1
40	HERD & FITZ FEAT. ABIGAIL BAILEY	I JUST CAN'T GET ENOUGH	Atlantic	1
41	THE POGUES FEAT. KIRSTY MACCOLL	FAIRY TALE OF NEW YORK	Warner	1
42	MARY J BLIGE	BE WITHOUT YOU	Atlantic	1
43	NAUGHTY BOY PHAT BEACH	(I'LL BE READY)	Mercury	1
44	50 CENT	WINDOW SHOPPER	Interscope	1
45	MARIAH CAREY	DON'T FORGET ABOUT US	Atlantic	1
46	COLDFEEL FIX YOU		Def Jam	1
47	THE STROKES	JUICEBOX	Virgin	1
48	GIRLS ALLOUD	BIOLOGY	Island	1
49	SEAN PAUL	EVER BLAZIN'	VP	1
50	CRAIG DAVID	DON'T LOVE YOU NO MORE	Worner	1
51	STUNT RAINBOWS		Mercury	1
52	KELLY CLARKSON	SINCE U BEEN GONE	Mercury	1
53	RHIANNA	IF IT'S LOVIN' THAT YOU WANT	Def Jam	1
54	FALL OUT BOY	SUGAR WE'RE GOIN DOWN	Mercury	1
55	GORILLAZ	DARE	Mercury	1
56	OASIS	LET THERE BE LOVE	Mercury	1
57	BOB SINCLAIR FEAT. GARY NESTA	PINE LOVE GENERATION	Decca	1
58	MYLO & MIAMI SOUND MACHINE	DOCTOR PRESSURE	Island	1
59	KT TUNSTALL	SUDDENLY I SEE	Reprise	1
60	BODYROCKERS	I LIKE THE WAY	Island	1
61	HARD-FI	HARD TO BEAT	Mercury	1
62	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Mercury	1
63	SEAN PAUL	WE BE BURNIN'	VP	1
64	MARIAH CAREY	WE BELONG TOGETHER	Atlantic	1
65	FRANZ FERDINAND	YOU WANT TO	Decca	1
66	THE KILLERS	SOMEbody TOLD ME	Island	1
67	ROBBIE WILLIAMS	TRIPPING	Chryslis	1
68	FAITHLESS	INSOMNIA 2005	Cherry	1
69	GORILLAZ	FEEL GOOD	Mercury	1
70	PHARELL FEAT. GWEN STEFANI	CAN I HAVE IT LIKE THAT	Interscope	1
71	CRAZY FROG	JUNGLE BELLS/U CAN'T TOUCH THIS	Mercury	1
72	OASIS	THE IMPORTANCE OF BEING IDLE	Mercury	1
73	FRANZ FERDINAND	WALK AWAY	Decca	1
74	STEREOPHONICS	DAKOTA	Mercury	1
75	SHY FX & T-POWER	FAT TOP CAT EVERYDAY	Smash	1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

As used by Top Of The Pops and Radio One
 Chart compiled from actual sales last Sunday in the week
 some a sample of most but
 4,000 CD copies
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6. Texas
 Debating at six on sales of 10,656. Sings in the third hit from Texas' current album Red Book, and their 21st Top 40 hit in a career stretching back 16 years. Previous singles from the album - Galloway and Court Resit - peaked at six and 13 respectively. Sleep's popularity also earns Red Book a return to the Top 75 of the album chart after a six week absence. The album has moved 149-102-57 in the last fortnight, and has sold 95,095 copies since its release 10 weeks ago, including 4,801 last week.

THE KOOKS YOU DON'T LOVE ME
 The Kooks have been slogging around the country for the past year building their profile - and it seems to be paying off, with their single You Don't Love Me debuting at number 12 this week on sales of 6,524. Leading the band's debut hit Eddie's Gun (35) and follow-up Soft Song (28). All three singles are on the Kooks' debut album In Silico, which is released next Monday (22nd). Inevitably, the band start a new 16-date tour the following day.

12. Kooks
 Match-grade Brighton quartet The Kooks have been slogging around the country for the past year building their profile - and it seems to be paying off, with their single You Don't Love Me debuting at number 12 this week on sales of 6,524. Leading the band's debut hit Eddie's Gun (35) and follow-up Soft Song (28). All three singles are on the Kooks' debut album In Silico, which is released next Monday (22nd). Inevitably, the band start a new 16-date tour the following day.

HIT 40 UK

Pos	Artist	Title	Label
1	SHAYNE WARD	THAT'S MY GOAL	DUCKDASH
2	NIZKOPF	JES SONG	PTM
3	BRIAN KENNEDY & PETER CORRY	GEORGE BEST - A TRIBUTE	CTW
4	RICHARD ASHROFT	BREAK THE NIGHT WITH COLOUR	CHRYSLIS
5	SINBLOK	I'LL BE READY	MIRAGE
6	TEXAS	SLEEP	IRS
7	MADONNA	HUNG UP	IRL
8	THE BLACK EYED PEAS	MY HUMPS	AMM
9	JOSE GONZALEZ	HEARTBEATS	IRL
10	EMINEM	WHEN I'M GONE	INTERSCOPE
11	THE PUSSYCAT DOLLS	STICKWIT	ASL
12	SUGABABES	UGLY	ISLAND
13	KELLY CLARKSON	BECAUSE OF YOU	SONY BMG
14	JAMES BLUNT	GOODOBYE MY LOVER	ATLANTIC
15	ROBBIE WILLIAMS	ADVERTISING SPACE	CHRYSLIS
16	COLDFEEL	TALK	PARLOPHONE
17	SUGABABES	PUSH THE BUTTON	ISLAND
18	STIMON WERBE	NO WORRIES	DISNEY
19	DHT FEAT. EDMIE LISTEN TO YOUR HEART		SICK
20	HARD-FI	POWER BAD DAY	WARRIOR
21	TOM NOVOY	YOUR BODY	DATA
22	KOOKS	YOU DON'T LOVE ME	VEGAS
23	GIRLS ALLOUD	SEE THE DAY	IRISH
24	THE PUSSYCAT DOLLS	BUSTA RHYMES DON'T CHA	ASL
25	ARTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	WARRIOR
26	EDICONS	SLEEP	DISNEY
27	HARD-FI	CASH MACHINE	ATLANTIC
28	KAISER CHIEFS	FEEL GOOD	IRISH
29	JAMES BLUNT	GOODOBYE MY LOVER	ATLANTIC
30	ROBBIE WILLIAMS	YOUR BEAUTIFUL	CHRYSLIS
31	MARY J BLIGE	BE WITHOUT YOU	ATLANTIC
32	GORILLAZ	DARE	IRISH
33	KT TUNSTALL	SUDDENLY I SEE	REPRISE
34	HERD & FITZ FEAT. ABIGAIL BAILEY	I JUST CAN'T GET ENOUGH	ATLANTIC
35	WESTLIFE	DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME	WARRIOR
36	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	IRISH
37	MARIAH CAREY	DON'T FORGET ABOUT US	ATLANTIC
38	OASIS	LET THERE BE LOVE	IRISH
39	KANYE WEST FEAT. JAMIE FOXX	GO DIGGER	REPRISE

TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	SHAYNE WARD	THAT'S MY GOAL	DUCKDASH
2	NIZKOPF	JES SONG	PTM
3	BRIAN KENNEDY & PETER CORRY	GEORGE BEST - A TRIBUTE	CTW
4	RICHARD ASHROFT	BREAK THE NIGHT WITH COLOUR	CHRYSLIS
5	SINBLOK	I'LL BE READY	MIRAGE
6	TEXAS	SLEEP	IRS
7	KOOKS	YOU DON'T LOVE ME	VEGAS
8	JOSE GONZALEZ	HEARTBEATS	IRL
9	MADONNA	HUNG UP	IRL
10	EMINEM	WHEN I'M GONE	INTERSCOPE
11	THE BLACK EYED PEAS	MY HUMPS	AMM
12	SUGABABES	UGLY	ISLAND
13	THE PUSSYCAT DOLLS	STICKWIT	ASL
14	DHT FEAT. EDMIE LISTEN TO YOUR HEART		SICK
15	JAMES BLUNT	GOODOBYE MY LOVER	ATLANTIC
16	KEEL CLARKSON	BECAUSE OF YOU	IRL
17	LOTTORS	MUNCH	KITLAND
18	STIMON WERBE	NO WORRIES	DISNEY
19	WESTLIFE	DIANA ROSS WHEN YOU TELL ME THAT YOU LOVE ME	WARRIOR
20	CRIMEA	LOTTY WIMBLES ON A DICE	WARRIOR
21	JAMES BLUNT	GOODOBYE MY LOVER	ATLANTIC
22	MYLO FEAT. FREEMOVE	FIVE MUSCLE CAR	REARTEXT
23	THE POGUES	FAIRY TALE OF NEW YORK	WARRIOR
24	COLDFEEL	TALK	PARLOPHONE
25	GIRLS ALLOUD	SEE THE DAY	IRISH
26	HARD-FI	CASH MACHINE	ATLANTIC
27	ROBBIE WILLIAMS	ADVERTISING SPACE	CHRYSLIS
28	ROBBIE WILLIAMS	YOUR BEAUTIFUL	CHRYSLIS
29	STUNT RAINBOWS		IRISH
30	TOM NOVOY	MICHAEL MARSHALL YOUR BODY	DATA

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



MUSICWEEK awards

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MusicWeekAwards06

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Thursday March 2, 2006
Grosvenor House Hotel

Entries are being sought for the following categories:

Best UK Marketing Campaign
Best International Marketing Campaign
Best Catalogue Marketing Campaign
Best Radio Station
Best PR Campaign
Best Digital Music Service

Deadline for receiving entries is January 24th, 2006

For entry forms,
email louise@musicweek.com

For a seat reservation form,
email james@musicweek.com

For sponsorship information,
email matthew@musicweek.com

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