



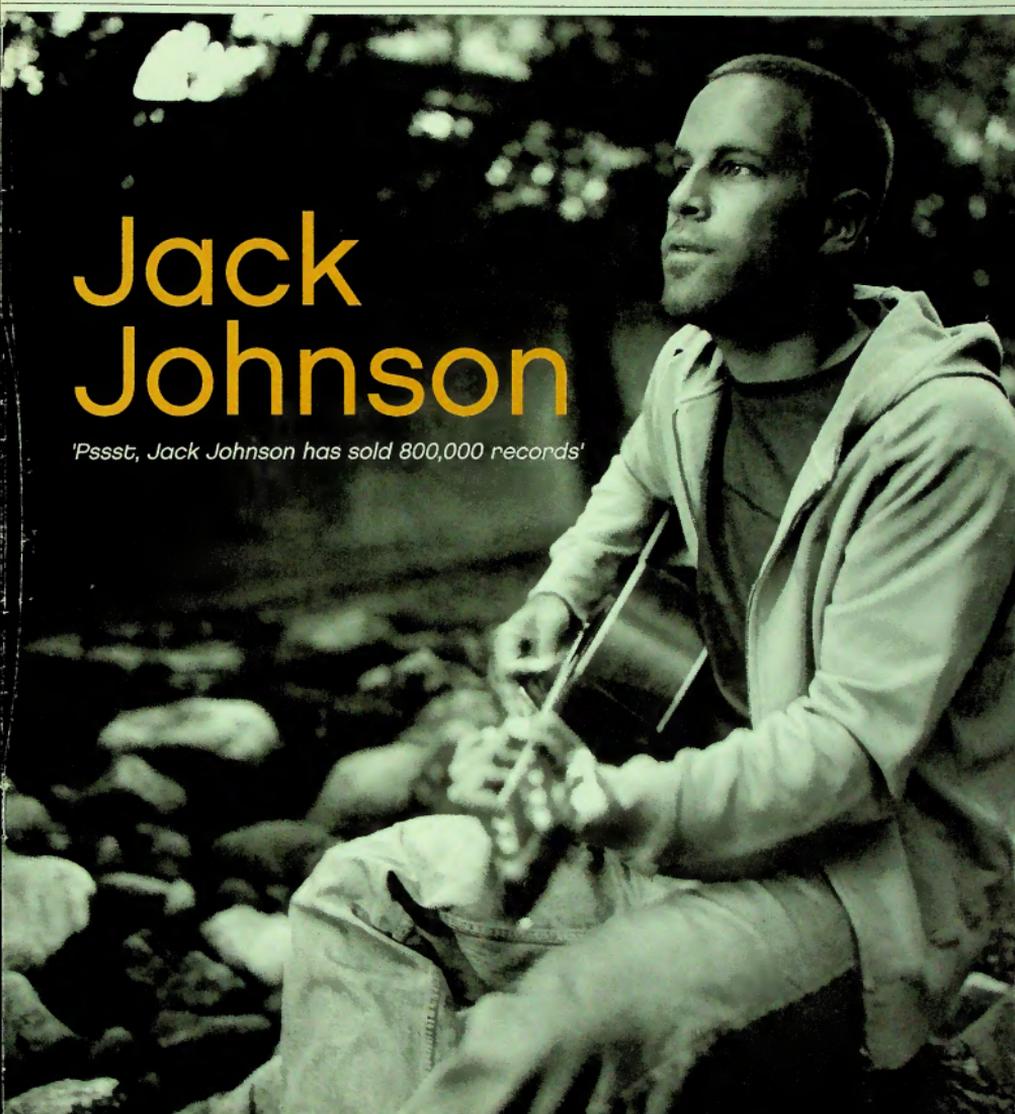
18.02.06/£4.25

**In this week's issue: Sony BMG rejigs top executives;
Paul Weller Brit awards tribute Plus: the charts in full**

MUSICWEEK



CMP
Creating Successful Music



Jack Johnson

'Pssst, Jack Johnson has sold 800,000 records!'

Jack Johnson

In Between Dreams

In February 2005, the whisper went out about Jack Johnson's new album, 'In Between Dreams'.

Word-of-mouth has never been louder, and Jack was soon the artist on everyone's lips. By the end of the year he'd sold 800,000 copies.

For a cool, understated artist, he certainly knows how to make himself heard.

Brit Award nominations:

Best international newcomer

Best international male solo artist

Brit Awards performance

Radio 1 live lounge with Jo Whiley

Radio 1 interview & session with Zane Lowe

Capital Radio interview & session

Virgin interview & session

XFM interview & session

February

24th Manchester Arena

25th Nottingham Arena

27th Plymouth Pavilion

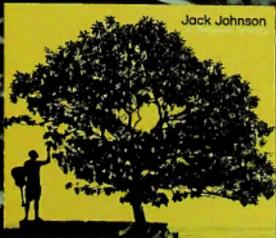
March

1st Birmingham NEC

2nd Cardiff Arena

3rd London Hammersmith Apollo

4th London Hammersmith Apollo



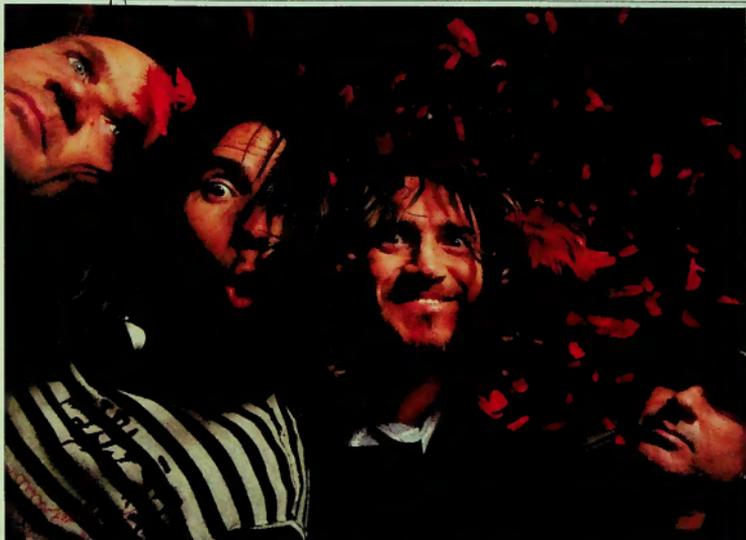
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Global Business Media



U2 cruise to eighth Grammy

Universal-signed supergroup U2 chalk up fresh success with their current album as other UK acts are left in the cold p3

Macca marks decade of Lipa

Paul McCartney discusses his role as co-founder of Liverpool Institute of Performing Arts, 10 years since launch p6

Brits salute a modern icon

As Paul Weller collects the outstanding contribution award at the Brits this week, MW profiles his 30-year career p7

Chili Peppers to spice up summer

Red Hot Chili Peppers will back the campaign for their forthcoming studio album Stadium Arcadium with a series of intimate shows to accompany their summer arena tour this year, promoted by Live

Nation and Straight Music.

The news comes as Warner Bros prepares for the release on May 8 of the album, a double set comprising 24 tracks. The follow-up to 2002's *By Your Side*, it will be the first through Warner Bros under Korda Marshall's leadership as managing director. It will lead off with the

single Dani California, which will be released on April 3.

Marshall says, "I am delighted and excited to be working a Chili Peppers album and needless to say we will bring the full weight of Warner Bros to this release."

In a move that mirrors the Madonna campaign last year, Dani California will be made available

as a realtone ahead of its physical release.

Q Prime management will be in the UK to present to media on February 27 and the band will visit from April 11 to 15 for promotion. During this period, the band will perform an outdoor Top of The Pops event similar to the Green Day special last year.

For the latest news as it happens, log on to **MUSICWEEK.com**



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Schmidt-Holtz takes over as CEO at Sony BMG, leaving Brit Bowen tipped for global role

Sony BMG rejigs top team

Companies

by Paul Williams

British executive Tim Bowen is being tipped to take on one of the most senior roles in the global music industry, following a reshuffle at Sony BMG last Friday.

Bertelsmann and Sony Corporation of America ended weeks of speculation on Friday afternoon by appointing Rolf Schmidt-Holtz - previously its non-executive chairman - as CEO of Sony BMG.

In a parallel announcement, CEO and former Sony executive

Andy Lack was installed as chairman of the board, effectively swapping places with one-time BMG executive Schmidt-Holtz.

The move ends weeks of speculation about the global management of Sony BMG. In a statement, Schmidt-Holtz welcomed the opportunity to run the world's second biggest music group. "I would like to express my appreciation to Bertelsmann for offering me tremendous entrepreneurial possibilities and such great freedom in the years past," he said.

However, the statement stopped short of appointing a chief

operating officer - a role occupied by Michael Smellie until the end of last year - indicating that the post would be filled "shortly".

Prior to the announcement, reports indicated that Bowen and Kevin Kelleher were front-runners to become COO. But, with Kelleher appointed as chief financial officer on Friday, Bowen quickly emerged as hot favourite for the post. He is now tipped to be confirmed within the month.

Bowen - currently the regional chairman for the major's English-speaking operations outside the US - is rare among the major's

most senior management team in experience working within both Sony and BMG pre-merger.

He began his music industry career at Sony Music UK (then CBS), spending four years as head of Sony Music Publishing International in New York, before returning to the UK as Columbia UK managing director in 1996.

After a period at Universal Music International, he joined BMG Europe in 2002 as COO, became BMG UK and Ireland chairman in March 2003 and took on his current role within Sony BMG last February.

Any elevation for Bowen would raise questions over his existing operational responsibility for Sony BMG in the UK & Ireland, Canada, Australia, New Zealand and South Africa.

In this role, Bowen played a key part in brokering the multi-million-pound five-year deal announced last December with Simon Cowell's production company Syco. The deal with Syco covers Cowell's interests in music and TV promotion and, a week ago, secured a number one album in the US through 11 Diva's *Ancora*.

pa.w@musicweek.com

18.02.06

Digest

MUSICWEEK

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For direct lines, dial
(020) 7922 1100
to the extension below.
For e-mails, type in
the address shown,
followed by
@musicweek.com

Editor
Martin Talbot
(875406/mrta@jo) **Head office**
Paul Williams
(875406/pw) **Business editor**
Janina Jones
(875406/jj) **Text editor**
Stuart Clarke
(875406/sc) **Online editor**
Michael Wade
(875770/mw) **Reporter**
John Larkin (875021/jl) **Reporter**
Simon Carter
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Chief consultant
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© BPI executive partner Jameson has voiced confidence that the organisation's battle with MCPS-PRS over the online licence can be settled before it reaches the copyright tribunal this autumn. Talking to Music Week, Jameson says, "I believe this can and will be settled without going to tribunal." Jameson, who also chairs the Brit Awards committee and was speaking on the eve of the annual download show, says such a year when unity is vital for the music industry. Quikfire, p17

© James Blunt has become the highest-ranked British act on the billboard Hot 100 chart since Elton John's Cadillac In The Wind 1997 topped the countdown more than eight years ago. The Oursard/Atlantic-issued You're Beautiful moves from 5-2 on the chart.

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© Secondary ticket agent gettickets.net has gone into official receivership after a petition was issued to wind the company up following a DTI investigation. The petition is to be heard on March 22.

© The music industry has been frozen out of a series of government-appointed creative committees. P4

© Sony BMG says the Brit Awards Album 2006 will be available to download from today (Monday). Most of the album will be available from the awards' official website on the day it is released in physical format.

© European rights societies face possible multi-million-pound EC fines. p5

Bottom line

Online battle can be settled

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© European rights societies face possible multi-million-pound EC fines. p5

Exposure

Key figures set for conference

© Fifty thousand executives from the mobile and entertainment industries will descend upon Barcelona this week for the four-day 3GSM conference. Among the key executives booked to deliver keynote speeches at the event are MTV Network International president Gail Reedly, Q2 chairman and chief executive Peter Erskine and artist Craig David.

© Radio One is hosting a series of events in Scotland, beginning with Big

Weekend at Camperdown Park, Dundee, from May 13 to 14. In the week preceding Radio One's Big Weekend, the stations daytime shows will broadcast from venues across Scotland.

© Tickets will go on sale for this year's V Festival on March 3. The 11th V Festival will take place from August 19 to 20 in its usual homes of Chelmsford and Staffordshire.

© Owners of the Big Chill are to open a new London music venue in the re-developed King's Cross area this April. The Big Chill House will be an addition to the Big Chill bar off Brick Lane.



Primal Scream to play Isle of Wight

© Primal Scream have been added to the bill for this year's Isle Of Wight Festival, which takes place on June 9-11.

© Fairport Convention dominated the 2006 Radio Two Folk Awards, with the band's Life & Life album named Most Influential Folk Album of all time, while founder Ashley Hutchings won the Good Tradition Award and original lead guitarist Richard Thompson received a lifetime achievement award.

© BBC Radio coverage of South by Southwest 2006 is set to include a Radio Two artist showcase featuring Morrissey, Goldfrapp, The Zutons, Corinne Bailey Rae and Richard Hawley. Radio One's SXSW artist showcase features Clap Your Hands Say Yeah, Gallstones, Boy Kill Boy and Dirty Pretty Things, while a BBC 6 Music UK showcase will feature KT Tunstall, Editors, Jim Noir, The Kooks, The Feeling and Brakes.

© Wolfmother, Ben Lee and The Go Betweens are among eight acts named on the shortlist for the inaugural Australian Music Prize 2005. The winner of the award will be announced on March 8.

© London's Britton Academy was voted favourite venue in the Total Production Magazine Awards 2006.

© Scottish showcase event Go North will take place on May 10 and 11 this year in Aberdeen, after the event was

moved forward to prevent clashing with the football World Cup. The deadline for bands to submit demos is March 2.

© Ofcom has advertised two new local FM commercial radio licences for Andover and Exeter. The closing date for applications is May 10.

© Fifty-five commercial radio stations will take a new AC chart show. p5

Sign here

Chrysalis sets Air Studios stake

© Chrysalis Group has sold its stake in the Hampstead-based Air Studios. The music group and Pioneer are selling their 50% shares for £1.625m each to new group Air Holdings, which is associated to the independent.

© GCAP has now reached the due diligence stage of its plans to sell off nine radio stations. A shortlist of around four groups, one from outside the UK, is understood to have been drawn up for the stations, although TalkSport owner Uster TV has now dropped out. A GCAP spokesman says the group expects to complete a deal "in the coming months".

© 02, Hewlett Packard, Nokia and Virgin Radio are joining forces to launch a new product at next week's 3GSM mobile conference in Barcelona, entitled Visual Radio. The product will allow Q2 customers using Nokia handsets to tune in to radio via their mobile phones.

© Film and DVD distributor Revolver Entertainment is launching a record label through which it will release film soundtracks. The first release on 357 Records will be the soundtrack for the forthcoming UK film Kidulthood and is due out next month.

© Gut Records has signed African singer Asah. First tipped by Music Week in 2005, the vocalist is currently working on material for her debut album and a single is expected in the second quarter.

© Atlantic Records has won the battle to sign Fields. A&R Director Hugh Bedford secured the deal for the band, whose future releases will appear on their own Black Lab label, in partnership with Atlantic. Vita/ITHE will continue to be distributor.

© Sony/ATV Music Publishing has signed pop duo Kish Mauve. The duo,

who are managed by Carol Crabtree of Solar Management, are currently mixing tracks for their debut album.

© Ofcom has launched a consultation process to evaluate the feasibility of commercial TV and radio stations being sponsored.

People

Virgin Records director steps up

© Virgin Records has confirmed the promotion of marketing and creative director Mark Terry to general manager. Terry joined Virgin as press officer in 1991.

© Sanctuary is expected to sign a new non-executive director by the end of March, with former British Airways chief executive Bob Ayling among the shortlisted candidates. While newspaper reports have linked Ayling to the job, a spokesman says Ayling is on a shortlist of three.

© Michael Parkinson has renewed his contract with ITV to present his Saturday night show for another year. © An exhibition of the work of



Mazz as photographed by Mick Rock

photographer Mick Rock has opened at the VoxPopMusic store in Manchester's Vinyl Valley. The exhibition displays photographs taken last month at a charity gig featuring acts such as New Order, Johnny Marr, Doves and Badly Drawn Boy.

© Lipas' partners Sir Paul McCartney and Mark Featherstone-Wilby discuss its "Top Dog" strategy.

© Former MVM head of marketing Cormac Loughran is to join marketing specialist Sequoia to oversee a new local office. Loughran, who started his career as senior media planner at Bartle Bogle Heargarty, was also worked at HMV, where he helped to develop its "Top Dog" strategy.

© HMV steps up the hunt for Alan Giles' replacement. p4

© Two industry executives have been selected to head Ingenious Media Active Capital - an offshoot of Ingenious Media and Ingenious Ventures preparing for flotation on the Alternative Investment Market (AIM) in coming weeks. Former BSkyB chief executive Tony Ball and ex-Goldman Sachs media analyst Neil Blackley will head the new division.

© Mike Pears, formerly of US digital collecting society SoundExchange and the RIAA, has joined digital content services company Blueprint Digital as product's senior vice president.

© Live Nation draws up Wembley Arena staff structure. p5

To read all the news as it happens each day, log on to musicweek.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 "What's more rock 'n' roll: The Brits or The Grammys?"

a. The Brits

b. The Grammys

Last week, we asked: Has Enmp been premature in closing Smash Hits magazine? The results were:

a. Yes 59% ●●●●●●●●●●

b. No 41% ●●●●●●●●●●

Universal-signed act notch up eighth Grammy award for current album, as most UK acts are left in the cold

U2 hit new heights with Grammys win

Awards

by Paul Williams

U2 have joined an elite circle of artists after winning a second Grammy album of the year award for *How To Dismantle An Atomic Bomb*.

The band, who first won the award back in February 1988 for *The Joshua Tree*, picked up the honour again in Los Angeles last Wednesday night as part of an unrivalled haul of five awards at the 48th annual ceremony.

The win makes the Universal signings only the fourth act since the Grammy Awards started in 1958 to claim the album of the year prize on more than one occasion, following Frank Sinatra and Stevie Wonder, who have won it three times, and Paul Simon, who claimed the title twice as a solo artist and shared it once with Art Garfunkel.

U2's five wins at the Staples Center, giving them victories in all of the categories in which they were nominated, also moves the band further up the all-time list of Grammy winners with 22 prizes to their name. They have now overtaken Stevie Wonder, who himself won his 20th Grammy last week, with *Flyin' Through the Smog*. My Heart taking best male pop vocal performance, and now sit behind only Quincy Jones (27 awards) for non-classical Grammy wins.

Island Records Group president Nick Gifford notes that, with three awards a year ago for the track *Vertigo*, their current album has now won eight Grammys.

"U2 continue to consolidate their position as the biggest band



U2: "biggest band in the world"

in the world, selling millions of albums and concert tickets worldwide – their drive and creative vision ensure that they remain as vital and relevant today as they were when they started," he says. "Eight Grammy awards for the band's latest album is testament to that fact."

The band beat Mariah Carey, Paul McCartney, Gwen Stefani and Kanye West to claim the album category for *How To Dismantle An Atomic Bomb* which, despite being issued in 2004, was only eligible for the following year's award as it had been released too late to qualify for the previous year.

Among U2's four other wins, Sometimes You Can't Make It On Your Own was named song of the year, while it also won best rock performance by a duo or group or vocal, a category they had won seven times previously, including last year for *Vertigo*.

Their domination this year came at a cost to Parlophone's Coldplay, who failed to turn any of their three nominations into wins,

losing out in two categories to U2, who performed *Vertigo* and One at the ceremony. Coldplay's album *X&Y* was beaten for rock album of the year by U2, while *Speed Of Sound* lost out to *City Of Blinding Lights* for best rock song. Meanwhile, U2 producer Steve Lillywhite took the best producer prize for his work on *Atomic Bomb* and Mr A-Z by Jason Mraz.

U2's array of wins this year beat the night's tallies of Mariah Carey, Alison Krauss, John Legend and Kanye West who claimed three honours apiece.

Aside from U2's victories, UK-signed acts – including Franz Ferdinand, Keane and Paul McCartney – were largely unable to turn an impressive array of nomination into trophies, although Virgin Records' Chemical Brothers added to a previous Grammy in 1998 by claiming best dance recording for *Galvanize* and best electronic/dance album for *Push The Button*.

As a first Grammy win was also secured by Parlophone's Gorillaz, whose single *Feel Good Inc* with De La Soul took best pop collaboration with vocals, although the track lost out in the record of the year category to Warner act Green Day's *Boulevard Of Broken Dreams*.

On stage, UK-signed acts played a pivotal part in the night's live performances which, besides U2, included a 3D Gorillaz sharing the stage with Madonna, Coldplay – playing *Talk A Bigger Part* – and fellow Barkleys at Paul McCartney – singing *Fine Line* and Heltor Skelter – who later returned to perform with Jay-Z and Linkin Park.

paulw@musicweek.com



Brydon currently starring in the movie *A Cock And Bull Story*

Comic steps up to host Music Week Awards

Comic and actor Rob Brydon has signed up to host this year's Music Week Awards, which take place at London's Grosvenor House Hotel on March 2.

The former radio DJ, who is currently starring with Steve Coogan in the film adaptation of *Tristram Shandy – A Cock And Bull Story* – will follow in the footsteps of the likes of Phill Jupitus, Jonathan Ross and Ruby Wax in fronting the annual awards ceremony.

Brydon began his career as a DJ at Radio Wales, but moved into acting with a role in *24 Hour Party People*, the film about the development of the Manchester music scene through the eyes of Anthony Wilson. He has also starred in the award-winning sitcom *Marion And Geoff* and developed his own one-man stage show, *Making Divorce Work*.

The countdown to the Music Week Awards will reach a key moment tonight (Monday), with a launch party at the Sin Club in London's Charing Cross Road, to announce this year's nominations shortlists and to present the

record company market share awards.

Nominations will be announced for the best radio station, digital music service and PR campaign, as well as the best catalogue, international and UK marketing campaigns. All categories have been judged by panels of industry figures who are expert in each particular field.

Up for grabs on the night of the awards show itself is the prestigious record company of the year title, as well as the *Strat Award* for outstanding contribution to music. Other awards reward excellence in publishing, live, A&R, retail, technology, media and management.

A number of sponsors have signed up to support the awards, including Vodafone, MTV, PPL, Yahoo Music, Nielsen Music Control, Red Stripe and Vodafone. Official partners are Peacock Design and CMCS.

Tables for the event are still available. For further information contact James Smith at james@musicweek.com.

THE MUSIC WEEK PLAYLIST



MR HUDSON
The DJ (Unsigned)
(It's hard to fault this London-based songwriter who is currently fielding strong A&R interest. Endorsing. Intelligent pop (demo)



MISH MASH
Speechless (Data)
The landmark 100th release from Data Records in a deluxe disc-included track disc driven by a big vocal hook (single, March 27)



LL COOL J FEAT. JLO
Control Myself (Def Jam)
This collaboration has delivered a powerful hit which has more character than most R&B topping the charts (single, March 20)



DAVID GILMOUR
On An Island (EMI)
Gilmour's first solo album in 20 years is a brooding, epic collection of work that will delight his extensive fanbase (album, March 6)



PRIMAL SCREAM
Untitled (RCA)
Crossover success beckons once again with this Screeam's new album. The band have delivered a corker (album, June 1st)



RIHANNA
Rescue Me (S.O.S.)
(Def Jam)
This killer pop song starts to seriously elevate Rihanna's UK presence. Set to soar this summer (single, April 17)



JAMIE FOXX
FEAT. KANYE WEST
Extravaganza (J)
Fox's debut album is a hit-packed affair and his collaboration with West stands out on first listen (from album, April 24)



THE LIKE
Are You Thinking What I'm Thinking? (Polydor)
A collection of charming, bass-heavy indie tunes from this fast-rising LA trio (album, March 13)



THE LITTLE WILLIES
The Little Willies (Blue Note)
Don't let this North Texas side project slip under your radar; this is an enduring collection of songs (album, March 6)



ALEXANDER VARGAS
All The Way (Unsigned)
Vargas pens classic, guitar driven pop songs with a broad appeal. A young talent with global promise (demo)

HMV begins hunt to find new CEO

HMV Group has stepped up its efforts to appoint a new CEO, with the recruitment of a head-hunting firm to find a successor to Alan Giles.

Specialist firm Zygo has been tasked to look for suitable candidates to follow Giles, who announced in January he would be leaving at the end of the year – although private equity firm Permira says it would bring in Clear Channel International chairman Roger Perry if its efforts to take over the business succeed.

An initial approach by Permira of 190p a share offer was last week rejected by the HMV board, which said it undervalued the business. In a statement, HMV added, "As such, HMV Group will not be entering into any discussions with Permira Advisers Ltd with regard to the proposal."

Richard Ratner, an analyst at Seymour Pierce, says that while the offer was lower than expected, he does not expect the firm to make an increased bid. "We were looking at 210p, but I can see where they are coming from with 190p," he says.

In a further complication, Waterstone's founder Tim Waterstone is reported to be planning a £250m bid to buy the book chain back from the HMV Group, although he is not expected to make a move until the Permira bid is resolved.

Richard Hyman, chairman of retail consultancy firm Verdite, says that such a move from Waterstone is likely. "Tim Waterstone seems to have been getting a lot of publicity," he says. "That maybe isn't coincidental."

Speculation has also been building over a possible bid for Woolworths, after the retailer confirmed that Icelandic investment firm Baugur had built a 6.18% stake in the company. Baugur has in the past built up a share in British retailers before launching a bid, as with its aborted offer for Somerfield, and the company's 53.24m stake of more than 90m shares makes it Woolworths' biggest shareholder.

The firm already owns high-street fashion chains Oasis, Karen Miller, Jane Norman and M&O.

HMV, Permira and Woolworths all declined to comment.



HMV: efforts being made to find new CEO

Industry figures dismayed after being overlooked by government initiative

Minister's committee leaves execs complaining of 'snub'

Creative

by Robert Ashton

Sectors of the music industry have reacted with disappointment after being frozen out of a series of government-appointed committees charged with shaping the future of the creative industries.

As part of his creative economy programme, creative minister James Purnell is establishing seven committees dominated by the public sector to focus on the key "drivers" he has identified as underpinning the creative industries, including competition and IP, education and skills and technology.

However, while he has included representatives for both the film and design industries among the seven chairman appointed to the committees, he has completely overlooked the music industry.

Despite this fact, Purnell is inviting senior music executives to a series of high-level "lunch cabi-

net" meetings and industry briefings over the next few months. The move follows the minister's recent announcement to hold a music industry summit in the April. And the minister clearly sees these as his conduits for discussion with the industry, describing them as ways to "unplug the blockages to make the music industry even more successful". A DCMS spokesman also says the music industry should not feel excluded because the industry is being served by the breakfast meetings and seminars.

But not all music executives feel pleased. One says, "If people are interested in the private sector view, then they should be involved in the committees. It is bizarre to have work on the creative economy, but no one from the actual business."

Although, the music industry (and other creative sectors) will have the opportunity to shape events at the summit and seminars, including one on access to finance, the insider adds that the Government could have also

formed seven committees staffed from the private sector alongside the public sector ones.

"We should be involved in those working groups. It's a bit patronising to be fobbed off with a summit," says the insider. He adds that the industry would be "naive" to imagine it would still be able to have real influence.

Another influential industry figure adds that it appears the music industry's future is being shaped by civil servants and, instead of turning to the music business professionals for input, the Government remains overly reliant on "deep thinkers" from consultancies and think tanks such as the Institute for Public Policy Research (IPPR), where Purnell once worked: both Chris Powell, who will chair the group advising on business support, and Lord Eatwell, who will chair the competition and IP group for Purnell, are trustees of IPPR.

However, BPI executive chairman Peter Jamieson is more opti-

mistic. Despite calling the omission of any music executive on the committees "unfortunate", he says he has been assured that the industry will have top-level representation elsewhere and has been told that if a public body such as the Music Council had existed, it would probably have had representation; John Woodward, who heads the Film Council, will chair one group. He also points to other important areas of government-music cooperation such as the Gowers Review.

Although overtly critical of the Government's interaction with the music industry so far, AIM CEO Alison Wenham notes, "Conferences and meetings to debate the music industry could become a business unto itself. But output and action is what is required."

PPL director of government relations Dominic McGonigal adds, "The creative industries are one of Britain's success stories and we want to build on that. Our willingness to engage is genuine."

robert@musicweek.com

IMOGEN HEAP

SNAP SHOT

Imogen Heap has become the first signing to White Rabbit, the new Sony BMG imprint established by former Sony BMG UK A&R vice president Nick Raphael.

"We've been talking since Imogen and we're very pleased to be working with her now," says Raphael. "Imogen is a great songwriter and an artist with potentially mass appeal."

Much of the public's interest in Heap's latest album has been fuelled by successful sync deals, the most significant of which saw her single *Hide And*

Seek used in the closing credits on the last series of cult TV teen drama *The OC*. More recently she was chosen to pass the closing theme, entitled *Cart Take It In*, for the movie *The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe*.

Ahead of the release of Heap's album on April 17, White Rabbit will release on April 10 the single *Goodnight And Go*, which has already featured on the various artists compilation *The OC Mix 4*, which was released last year. "The idea is to break this in the next 18 months," says Raphael.

CAST LIST: Manager: Mark Wood, Modernism Management; Label: MD Nick Raphael; White Rabbit Recordings; Marketing: Alisa Robertson, Sony BMG; National Press: Judy Shaw, US Publicity; National Radio: Storm Hall, Pirella Göttsche; Regional/Student Radio & TV: Jo Hart, Hart Media; National TV: Dorenda Moran, Sony BMG; Online PR: James Stockwood, Strike3 PR; Agent: Dave Chermisby, Primary Talent; Webmaster: James Clarke, Reprintish New Media.



Commercial radio to offer adult countdown

Commercial radio is uniquely combining airplay data with singles, albums and music DVD sales to create a weekly chart of the 40 biggest adult contemporary artists.

The new countdown will form the heart of a new show, which will be broadcast between 4pm and 7pm every Sunday across 55 stations, as part of what will ultimately be a three-pronged bid by ILR to challenge Radio One's long-established Top 40 show.

Current rules stipulate that the Hit 40 UK show, which is broadcast by 120 stations nationwide, can only be aired by one operator in each geographical market; as an example, only Capital can broadcast the show in London, and BRMB in Birmingham.

The new AC chart show will act as an alternative for those stations which cannot broadcast the Hit 40 UK chart show. By the end of this year, an urban/hip-hop chart show is also due to offer commercial stations a further option in the Sunday afternoon slot.

Unique Broadcasting, which will be producing the AC programme, has turned to the

Official Charts Company to compile the accompanying chart ranking the sector's most popular artists rather than individual tracks. Its data will be pooled from the week's Top 50 biggest-selling physical and download singles, albums and music DVD titles as well as radio airplay data, although any plays of tracks more than a year old will be excluded.

The programme's executive producer, Andrew Phillips says, "You can't help but play certain songs that are popular, but what we wanted with this show was for the focus to be on the artist."

London-based Heart 106.2's weekday afternoon presenter Nick Smith will join Melanie Sykes as a host of the programme, which will be aimed at a 25-45 female audience and will include among its network of 55 stations the Heart network, Century stations and the Real Radio group.

Phillips adds that the show, which will be broadcast from Heart's studios in London, will also incorporate other charts as well as guests. "It's important an artist can come on and talk about their music and their influences," he says.



The Rakes, Towers Of London, Boy Kill Boy (pictured) and Plan B are to headline Creative London's post-SXSW showcase in New York on March 21. Live From London will be held at Manhattan's Bowery Ballroom and the event will be filmed by MTV2 for a forthcoming documentary entitled MTV2 Spanning New Music Week: London on tour. The documentary

will feature the performances alongside interviews from the four showcase bands and will be broadcast alongside coverage of SXSW in May. An after-party will follow at The Annex, hosted by London club White Heat and music website Drowned In Sound. Additional event partners include UK Trade & Investment, Aim, BPL, MME, PPL, MTV2 and the NME.

Wembley staff in Live Nation move

Thirty staff have transferred from Wembley Arena to Live Nation, after the former Clear Channel Entertainment business took over promotion and management of the venue.

The changes see National Arenas Association chairman Peter Tudor move from the position of sales and marketing director to general manager of the Arena. Staff will remain in their current offices.

Tudor says the deal with Live Nation, with its network of concert promotion businesses in the UK, can only increase the number of shows at the Arena, which reopens on April 2 with a show by Depeche Mode. "It will mean more concerts and an even more developed programme of events," he says.

Wembley has also signed a deal with Ticketmaster to supply ordering and ticket access validation systems at the doors of the Arena. Under the agreement, Wembley will employ Ticketmaster's Access-Manager authentication system and ticketFast technology, which allows customers to print out tickets ordered online.

Across town, Millennium Dome operator AEG is confident that Wembley's link with Live Nation will not cost it business, despite the link between the Arena and the promoters also in the group.

"We'll have a professional relationship with them," says AEG UK president and CEO David Campbell. "Promoters have to work on behalf of the artists and it'll be very difficult for them to tell them they can't play in the country's biggest and best arena."

AEG has recruited former Wembley Stadium managing director Mike Potter as VP and general manager for the Dome, now renamed the O2. Potter was previously with the Wembley Complex - including the Stadium and Arena - for 18 years. He says he is "still fond" of the Arena, but believes the O2 will top Wembley for size, seats, legroom and overall experience.

Meanwhile, secondary ticket agencies - getting tickets in faces being wound up following the appointment of the Official Receiver at the company. The appointment follows an investigation by the DTI and a petition to wind the company up is due to be heard on March 22.

Receiver Paul Therington, from the Public Interest Unit of The Insolvency Service, is optimistic that most of the customers awaiting tickets will either receive them or obtain a refund via their credit card provider.

Collection societies face multi-million-pound fines

PRS and its sister societies in Europe have been left reeling by the EC, which is threatening to hit them with multi-million-pound fines.

The fine threat comes as a curve ball to the European authors' rights umbrella organisation Cisaac and its members, which in recent months have been inching closer to concord on complicated issue of pan-European copyright management.

The punitive EC action was included in a statement of objections (SO), which was issued last week in response to a complaint brought by Bertelsmann-owned broadcaster RTL in 2000 and supported, in 2003, by Music Choice. "The broadcasters had argued that, because authors and composers are obliged to assign rights to local collecting societies, pan-European broadcasters are forced to negotiate separate deals with each European society, which they say is inefficient and expensive.

The EC statement of objections appears to agree, with the SO stating, "Certain aspects of the agreements might infringe the EC Treaty's prohibition of restrictive business practices."



Singer: puzzled by the timing

Music Choice chief executive Margot Daly says the decision supports "open, transparent and efficient copyright licensing across Europe". The 20-year-old system is out of sync with the modern world," she adds.

However, the EC move has left Cisaac and its members perplexed because recent moves - such as the deal announced last month between EMI, MCPS-PRS and Gemma on pan-European online rights - suggest the market is already moving towards the one-stop shop approach the EC favours.

Cisaac's director of legal affairs David Uvnedimmo says, "The EC is trying to create a situation where

there is one licence granted for the whole of Europe and we have been exploring that as well, but we don't want to undermine the value of copyright and ensure that moral diversity is maintained. Societies have shown they are able to adapt to changing environment."

He is also "surprised and concerned" by the threat and level of fines, which could be levied at 10% of the turnover of a company found in breach of law. Uvnedimmo adds, "That money will have to come from the creators." Last year PRS turnover was around £300m.

MCPS-PRS Alliance managing director Steve Porter says he does not accept the EC's allegations and adds, "We are in any event at the forefront of initiating new models for pan-European licensing."

Group CEO Adam Singer is similarly puzzled by the timing, observing, "We have been hit by the convergence twist, we are no longer in analogue Kansas, we know the digital brick road is about competition and we are clicking our ruby slippers as hard as we can to get to the online future. Brussels, what more would you have us do?"

Co-founded by Paul McCartney, Liverpool Institute of Performing Arts is now celebrating its 10th birthday

McCartney brings touch of Fame to Liverpool

Training

by Paul Williams

As one quarter of the most celebrated group in history, Paul McCartney hardly suffered from not having a formal music education.

But, more than four decades after he and his fellow Beatles were starting to change the face of popular music forever, he is the first to admit the Fab Four would have greatly benefited from some kind of grounding in how the business side of the industry works.

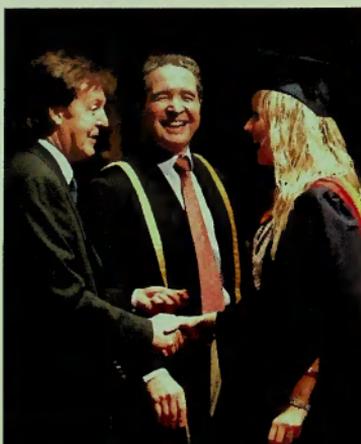
As early trailblazers – and through sheer naivety – The Beatles famously signed all manner of ill-adviced deals in their early 1960s, which they would live to regret for many years after. Given all that, it is little wonder that, were he had to have his time again, McCartney would consider enrolling in the very performing arts school he would later establish in his home city of Liverpool.

As the Liverpool Institute of Performing Arts (Lipa) last month reached a decade since its first students enrolled, its co-founder reflects, "What I would have valued if I trained there would have been how not to get ripped off by publishers. We just walked in and signed on the dotted line."

A whole manner of courses would be at McCartney's disposal at the Academy, which is sited in the building of his old grammar school, the Liverpool Institute for Boys, including a BA degree programme in music and entertainment management. Other courses cover subjects from popular music and sound technology to theatre, dance and acting. But such is the competition to get in today, that in 2005 there were 20 applications for every undergraduate place available.

So rapid has the growth in popularity of the institution been that, in the 10 years since Lipa first opened its doors in January 1995, the number of applications it receives for places has risen by more than 300%, with 4,534 people trying to enrol on degree programmes last year, compared to 1,140 for the inaugural term a decade ago.

The demand on places is hardly surprising given the track record the Academy boasts in its students landing jobs in their respective fields once their courses have been completed. On the music side



The new school: McCartney and Featherstone-Witty congratulate a Lipa graduate

alone, Lipa's countless success stories range from a management graduate landing a full-time job on X Factor to two sound technology graduates undertaking engineer-

Whenever I run into producers, they really value the Lipa students

Paul McCartney

ing work for Arctic Monkeys. Among countless others, former Lipa students can also be found working for companies such as Sony BMG, SJM Concerts, Metropolitan Studios and Universal. While his inspiration for starting a school had initially been Alan Parker's seminal 1980 film *Fame* – which focused on a glitzy New York high school for performing arts – Lipa's founding principal and chief executive Mark Featherstone-Witty's primary ambition was to turn out students who could find have careers in their respective schools.

"What I was anxious to do was come up with an integrated programme that would maximise sus-

tained employment – that was my main aim," he says. "We surveyed the students three years after they left and we found 80% of them and 75% of them [we traced] were still working in arts and entertainment sectors."

Featherstone-Witty's practical approach to the school is one shared by McCartney, who returned to Liverpool last month for a series of celebrations to mark the Academy's first 10 years.

McCartney reflects, "The bottom line we decided early on was there's no guarantee we're going to produce a Lennon – or a McCartney for that matter – so we haven't really tried to do that: we're educating students to go to work."

For McCartney, the concept of the performing arts school represented a chance to put something back into the city of his birth and, more urgently, save the building which once housed his school but which, by the mid-Eighties, had closed because of a lack of demand and was rapidly falling into disrepair. As for Featherstone-Witty, the project presented an opportunity to pursue a dream sparked by *Fame* and which had started to take shape at the Brit School in Croydon, which he helped initiate

Learning lessons from McCartney

Ten years after helping to launch the Liverpool Institute of Performing Arts,

Paul McCartney remains one of its finest supporters.

While his initial day-to-day involvement in the project has – perhaps unsurprisingly – long ended, he ensures a continuing liaison with the Academy by undertaking regular visits, most recently last month, as part of 10th anniversary celebrations when he attended a press conference to mark the event and joined other

dignitaries and 250 past and present students for a gala performance at Liverpool's Philharmonic Hall. "It's a really good reason to go up to Liverpool a few times a year, either to see the little masterclass with the students or attend events," says McCartney. "I'm always sentimental [going back]. It's a sentimental thing remembering things like speech days when my mum and dad were there."

The main thing is supporting the students and the

pride of having saved the building and turning into something decent, which is giving these kids a chance. Whenever I run into producers, they really value the Lipa students. People who come here have got a very good attitude."

McCartney is among dozens of famous names who have given masterclasses to students during the past decade, with others sharing their expertise including Brian Eno, Guy Chambers, Lou Reed and former

EMI Music Publishing UK chairman and CEO Peter Dinklage.

Whenever McCartney works with the students, he is always quick to point out to them he does not have all the answers. "I tell them, 'Get one thing straight: I don't know how to do this. You make it up as you go along – there are no rules. The songs are your babies – it's all down to you. But if you show me your work, I can comment on it and say what I would have done differently and give you clues.'"

and which opened in 1992.

While Featherstone-Witty now talks enthusiastically of the music industry-backed Brit School – labelling it 'fantastic' – he says he lost faith with the project in its early days because of the demands put upon it by the Conservative Government of the day's education policies.

"At the time, the Tory Government in power did a brilliant job of un-joined-up thinking; they started these special schools – city technology schools – and brought in the National Curriculum," he recalls. "The specialist schools had none of the National Curriculum, which meant their timetable was specialist for only 27% of the time. I just said, 'This is basically misleading and wrong.'"

Eventually, though George Martin – who was appeal chairman of the Brit School – McCartney and Featherstone-Witty met and plans for an academy school in Liverpool started taking shape. Coincidentally, around the same time, in 1989, Liverpool City

sels that got the European Union on board, so we got a third of our money from them, and it got picked up by a newspaper in Nuremberg."

The newspaper article reached the eyes of executives at long-established German electronics company Grundy which, looking to reach out to a younger market, jumped at the chance of coming on board as a financial supporter of the Academy.

The building itself also posed an "horrendous challenge", with the bill to ready it for use rising from an initial £12m to £18m. So extensive were the problems, that the first set of students had to delay beginning their studies from September 1995 to January the following year because the building was not ready.

A decade on, Lipa has firmly established itself as a key training institution for entertainment, including serving as the North West outlet for the Government's New Deal for Musicians initiative, helping youngsters aged 18 to 24 to realise careers within music. Among the acts Lipa has helped in this way are The Zutons, whose first album *Who Killed The Zooties* reached platinum status in the UK at the end of 2004, and Michelle Lawson, who has signed a deal with Mercury Records.

Recent initiatives at the school have included the launch of a Saturday class for around 400 youngsters, while Featherstone-Witty is now keen to take the concept beyond Liverpool by establishing a similar academy overseas. Lipa already has a strong international flavour, he says; nearly 29% of its current higher education students are from overseas, the four highest quota of any higher education institution in the UK.

But he warns: "It will take 10 years. It takes a long time to do this, but you've got to have a solid long partner."

It may be a tall order, but, given what he, McCartney and others have achieved so far against the odds, only a fool would rule it out. paul@musicweek.com

There's no guarantee we're going to produce a Lennon...we're educating for work

Paul McCartney

Council commissioned Pete Fullwell – manager of Liverpool band The Christians – to examine ways in which how the city could capitalise on its worldwide music reputation, so bringing another vital partner into the equation.

But then the real work began, not least trying to raise the money to get the project off the ground. McCartney personally donated £3m in hard cash and spent a huge amount of time spearheading the fundraising, while Featherstone-Witty points to one particular event which stood as some kind of turning point to ensure their plan came to fruition. "We had four fundraising lunches and one of them was so significant in Brus-

THREE DECADES
IN MUSIC

1958: John William Weller is born in Woking, Surrey.
1972: The Jam form as a four-piece with Paul Weller (vocals/bass), Rick

Buckler (drums), Dave Weller (rhythm guitar) and Steve Brooker (guitar). Weller leaves in 1973.
1976: Bruce Fordkin joins the band on bass. Weller

switches to guitar.
1978: Brooker leaves the band.
1976: The Jam support The Sex Pistols.
1977: Polydor signs The Jam in February. Their first

John Peel session is broadcast in April. In *The City* reaches number 20 in the UK charts in May. The single *In The City* just breaks into the Top 40, while the non-album track

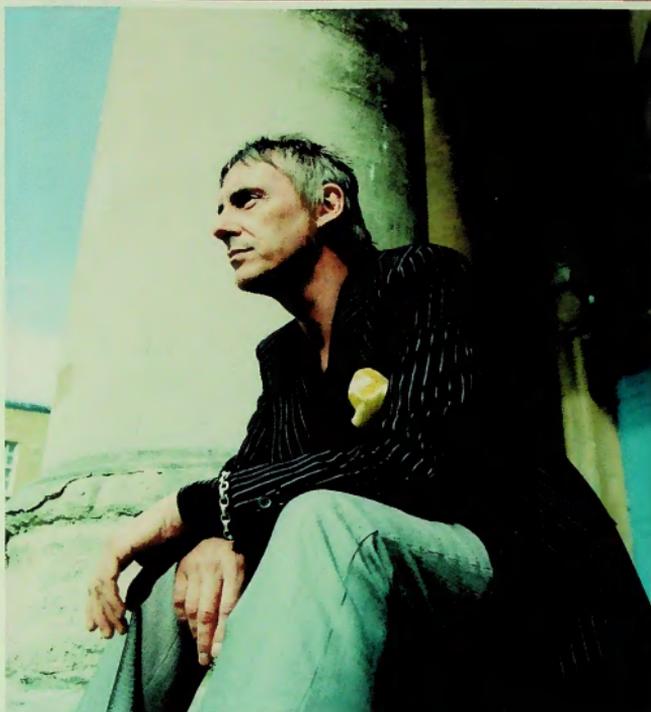
All Around The World reaches 13. Weller provokes controversy in the music press by claiming that he will wife Conservative. Their second album, *This Is The Modern*

World, reaches 22 in November.
1978: The year of *All Mod Cons*. The Bruce Fordkin-penned single *News Of The World* reaches 27 in March. The singles

David Watts' 'K' (*Born In Wardour Street* and *Down In The Tube Station At Midnight*) reach 25 and 15 respectively.
1979: One-off singles *Strange Town* and *When*

Young's rush numbers 15 and 17. Elton Rifles breaks into the Top Three in November. It is taken from *Setting Sons*, which reaches number four in the same year.

1980: Orders of advance orders of 200,000. Going Uncovered goes straight to number one. Start provides their second number one single.



For almost 30 years, Paul Weller has produced music with an unrivalled passion and dedication. This week, he is set to collect the Brits outstanding achievement award. By Adam Webb

Weller: from mod cons to British icon

Picking up his Brit Award for outstanding contribution to British music on Wednesday evening, Paul Weller will be in something of a unique position. This is a prestigious title for sure, and has been bestowed on a variety of deserving artists from David Bowie to The Bee Gees; but how many of these can claim, hand-on-heart, to have just recorded one of the best albums of their career?

And what a career. It is almost three decades since *In The City*, the 15-year-old Weller's startling entry point into punk's year zero. His band, The Jam, were always outsiders – sharply dressed teenagers from Woking in Surrey, infatuated with R&B – and Weller himself has plotted an individualistic trajectory ever since. Lest we forget, this was the man who split the UK's biggest band in 1982 at the height of their fame, who sidestepped into the jazz- and soul-infused sound of *The Style Council* and refused to perform songs by either of those bands during his mid-Nineties renaissance.

Now as a solo artist, his creative vision, passion and sheer commitment to his art remain undiminished. "The thing about Paul is that he's always cared," says BBC London DJ Gary Crowley. "I can remember meeting him when I was 15, when I was still at school and I was doing a punk fanzine, and I got hold of his home phone and managed to meet him at the old Polydor HQ in Stratford Place. And I can remember then just how passionate he was about what he did and how absolutely passionate he was about music. That's never changed with him really."

The Jam might have reached a suburban generation beyond the insular art school doctrines of punk, but Weller took that audience with him and has built on it ever since. The enduring popularity of his first band was perhaps best exemplified when the five-disc Jam boxed set *Direction Reaction Creation* crashed into the album charts at number eight in 1998.

That last year's *As Is Now* has been hailed as equal to the best of these works speaks volumes. "A work of rejuvenating power" claimed *Q* magazine, "a work of surprising depth," according to Pitchfork. "Weller's back. And this time he rules," eulogised the *NME*.

V2 managing director David Steele, who signed Weller in 2003, is certainly happy. "He can play *Malice* or *That's Entertainment* and *From The Floorboards Up* and *Come On/Let's Go* stand up beside them," he says. "They could have been on the same record. That's pretty amazing in that 30 years of his career; that he can still make a record that stands up against *Stanley Road* or anything from the *Style Council* or 'The Jam'."

Certainly, Weller has remained a talismanic figure for at least two generations of musicians. The potency of this latest material highlights that he is more than capable of competing as their equal. "I think what Paul has done is unprecedented, not only in this country, but anywhere in the world," says *ex-Mojo* editor Pat Gilbert, who contributed liner notes to the *Complete Adventures Of The Style Council* boxed set in 1998. "He's been at the forefront of music for so long you almost forget what an astonishing achievement it is to virtually single-handedly craft and produce so many great songs and great albums without really having a break. People talk about that break at the end of the *Style Council*, but he was only away for 18 months, and even then he was still playing gigs. He was still writing stuff. I just can't think of a parallel."

"I can't think of many artists who have challenged themselves and maintained a standard as well as he has, or have been so consistent," adds Paul Curran, Weller's publisher at BMG since 1994. "He's had three completely different shifts in his career and they've all been as innovative and

1981: A German import of That's Entertainment charts in February at number 21, while Singles Funeral Pyre and Absolute Beginners both reach number four.

1982: Weller tells The Jam and, after a five-night stand at Wembley Arena, they play their final gig at Brighton Conference Centre on December 11. (Jam Called Malice!)

Previous and **Best** **Surrender** are both number one singles. The Bitterest Pill (I Ever Had To Swallow) reaches number two and an import of Just Who Is The 5 O'Clock

Here charts at eight. The bands' first album, The Gift, tops chart in March. **1983:** Polydor releases the compilation album **Sing**. Weller forms The Style Council

with Mick Talbot. The first Style Council single, Spook Like A Child, is released in March. It reaches number four. The Council's first live appearance is at a May Day

Show For Peace & Jobs in Liverpool, while three further singles are released: **Money-Go-Round** (Parts 1 & 2), **Paris EP** and **A Solid Bond** in Your Heart.

1984: In the wake of number two single **My Changing Moods**, The Style Council's debut album **Café Bleu** reaches number two in March.

1985: Weller is appointed joint president of the United Nations International Year Of Youth, forms Red Wings and delivers the anti-Bushletter **Our Favourite Shop**.

It is a number one album in June and provides the singles **Walls Come Tumbling Down** (60), **Come To Milton Keynes** (23) and **The Lodgers** (13).



PHILIP HOLLAND

That's Entertainment: Weller with fellow Jam members, Rick Buckler (left) and Bruce Forton (right).

as current as each other. When you join it all up, that says even more about him because it shows how driven and passionate he is about making records.

"He hasn't done what Bowie's done, which is made a very conscious turn left and change gear and change image, he's always been Paul Weller. He hasn't changed his image - he hasn't changed anything - but his body of work has. I don't think anything he's done has been contrived."

Looking back over those 29 years, 19 albums and countless one-off singles, this sheer bloody-mindedness is a recurring theme. Disbanding The Jam at the age of 24 might appear the most obvious example of a predisposition for career-threatening risk, but there have been countless others.

In 1975, the band's very future was in the balance. Having honed his craft on *In The City* and *This Is The Modern World* - both released the previous year - Weller's demos for a proposed third album were rejected by Polydor. His response was *All Mod Cons*, The Jam's first bona fide classic. With the majority of his contemporaries still trapped in punk's three-chord club scene, Weller could produce songs such as *Down In The Tube Station At Midnight* and *A Bomb In Wardour Street* - snapshots of everyday life that clicked with frustrated kids all over Britain. On the acoustic *English Rose*, he demonstrated a depth of poetic sensitivity that belied his 20 years.

Subsequent Jam albums - *Setting Sons*, *Sound Affects*, *The Gift* - all displayed an unrelenting urge to stretch the power-trio formula, eventually reaching the soul-inflected conclusion of *Band Surrender* and the point of no return. The band also preserved the seven-inch single as an art form. In addition to their swan song, fans were rewarded with a string of non-album cuts: *All Around The World*, *Strange Town*, *When You're Young*, *Going Underground*, *Funeral Pyre*, *Absolute Beginners* and *The Bitterest Pill (I Ever Had To Swallow)*. The Jam would debut at number one on three separate occasions, when such a feat was unheard of.

And - like all great bands should - Weller walked away and didn't look back, ensuring the memories stayed intact and *The Jam* never grew old. It was a decision that looks wiser with each passing year. "When people talk about Jam revivals, they're thinking about how it left off in their minds," he says today. "But it wouldn't be the same, not after 25 years. How could it be? People

still hold that vision in their heads of when they were 15, but life moves on."

But if *The Jam* were eclectic, *The Style Council* would prove positively impenetrable, at least to some former fans. Even today, critics who snipe about the "Modfather" or Weller's supposed conservatism are best directed towards 1988's *Confessions Of A Pop Group*, an album which begins with the gorgeous torch ballad *It's A Very Deep Sea* and unfolds by way of a 10-minute orchestral suite.

Ostensibly formed as a soul funk duo with Mick Talbot, the Council was a revolving collective of players (the other mainstays being drummer Steve White and future wife Dee C Lee) that pitched uncompromising left-wing politics with dandified Lo Promk chic. Weller toyed restlessly with his image and the band were arguably one of the most experimental of the era - a significant proportion of debut album *Café Bleu* was instrumental, while their last, 1989's *Modernism: A New Decade*, was steeped heavily in the burgeoning club scene. Horrified, Polydor refused to release it.

Others were more accepting. "I always stood up for the Style Council," says Robert Wyatt, on whose *Sheep and Cuckoo* album Weller has guested. "The wilderness is a very underestimated place - it's not a desert, it means adventure into the unknown. I think it took a certain courage for Paul to go there and some classic songs came out. *Changing Of The Guard* with Dee C Lee [from *Confessions Of A Pop Group*]. That was knock-out. He was on a search for meaning and he really gets stuck in."

Though they finished in the wilderness, what is often overlooked is just how successful *The Style Council* actually were. Of their first eight singles, six were Top 10 hits. Aside from *Confessions...* their studio albums all made the Top 10, and 1985's *Our Favourite Shop* reached number one. In the same year they headlined Glastonbury and followed Status Quo at Live Aid with a four song set.

"I think the history books have been rewritten on the Style Council," acknowledges Weller. "At least for the first three years, it was a fucking big band, you know - constant Top 10 singles and number one albums and three nights at Wembley. It was a big fucking deal. For me personally it was a really informative time musically. I really learned a lot of things around that time."

Only in the wake of the Council's untimely demise did the wider music industry consider

Weller something of an outcast, and only then for the briefest of periods. Solo for the first time in his career and without a record or a publishing deal, his response was to retrench and reconnect with his craft. Immersed in London's acid jazz scene, a single, *Into Tomorrow*, credited to The Paul Weller Movement and released on his own Freedom High label, made number 36 in May 1991.

During these two lean years, two facets would remain constant: fans and family. Although the first Style Council show at the Royal Albert Hall was, by all accounts, a disastrous affair, Weller would play dates throughout 1990 and 1991, including shows at London's Town & Country Club and Brixton Academy. Even in his bleakest hour Weller could still draw a committed audience, something that he obviously appreciates to this day.

"It's a very committed following," he says, "and I think also that's borne out from the fact that they see commitment from me. Up times and down times obviously, but I think they always appreciate that, whatever I've done at the time, I fucking meant it and I've tried to put my heart and soul into it. Whether it's come off or not is another matter, but what it does is speak for everyone I think."

For Universal head of catalogue development Andy Street, a fan himself, and one who has witnessed the vociferousness of others first hand while working on a variety of reissue projects, this special relationship between artist and audience is a key factor to Weller's ongoing appeal. "The quality of the songs and the music stand up, but his fanbase is also incredibly strong," he says. "Unlike some reissues from a similar period, there is a huge audience out there that's eager to rediscover the music or discover new things that we've uncovered, like rarities or unreleased tracks. And Paul's always involved with the reissues and they're always done with a lot of care and attention, both from a personal point of view and having him involved. He's very concerned about what we're putting out."

The other mainstay in Weller's career - and one that could never be overstated - is the influence of his father, John, who has managed him, effectively since the early Seventies. Along with tour manager Kenny Wheeler, this is the inner circle which forms Solid Bond Management. "There is an amazing loyalty between them and that whole sort of backroom mentality between Paul, John and Kenny is so tight," says David Steele. "It's family: you don't go near it, you don't criticise any of it... it's just what they do. The company is called Solid Bond and that's exactly what it is. It's impenetrable."

"Some people have criticised some of Paul's career decisions, but here he is, nearly 30 years on, and he's still got a career and we're still talking about him like he's new and he's fresh. You've got to give credit to his old man for that as well. He's very protective of his son and they stick together through thick and thin, which is very rare in this business."

Signing to Go! Discs in 1992, Weller would release a string of albums, culminating in 1995's *Stanley Road* which would place Britpop, as well as his own career, in some kind of context. While his peers had either disbanded or were the subject of nostalgia reviews, Weller was moving on. The new material was no retreat of his angry young man days, but came from an older, wiser place, embracing new challenges and fresh perspectives. The connection with his original audience - the Saturday's Kids which he sang about on 1979's *Setting Sons* - was reaffirmed and a new generation came on board. To some extent, explains Pat Gilbert, he became a cultural icon all over again.

"There's a kind of Englishness, that Weller helped define," he says. "That whole kind of 'Cool

Weller has been at the forefront of music for so long you almost forget what an astonishing achievement it is to virtually single-handedly craft and produce so many great songs and great albums without really having a break

Pat Gilbert, *ex-Mojo* editor

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WELLER

ON HIS FIRST

30

YEARS

& HIS OUTSTANDING
CONTRIBUTION TO
MUSIC

BRIT AWARDS
with MasterCard
2006

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MUSIC PUBLISHING
UNITED KINGDOM

IN PARTNERSHIP SINCE 1994



with *Out Of The Sinking* makes 20 in November. A live album, *Live Wood*, reaches 23 in September. Weller wins a Brit Award for best British male artist

the doesn't collect 60 and an MBE. Best Award for best solo artist, An Ivor Novello award for lifetime achievement in songwriting also comes his way.

1995: Stanley Road reaches number one and goes on to sell 1m copies. Singles include *Teachingmian* (Govan), *You Do Something To Me* (five) and *Broken*

Stones (20). *As The Sucker* Mejo Pitters he joins Paul McCartney and Neil Gaiman to record a version of *The Beatles' Come Together* for the *Help* album.

1996: Weller plays his biggest solo show in the UK at *Friday Park* for 35,000 fans. A new single, *Pracock* Suit, is issued in August and reaches number five.

1997: A new album, *Heavy Soul*, enters the charts at number two and is followed by the singles *Brimed* (14), *Friday* (14), *Street* (22) and *Merman* (30).

The Jam based set *Direction Reaction* *Creation* enters the album charts at number eight. The *Very Best Of The Jam* reaches number nine in October.

1998: The compilation *Modern Classics* includes new single *Brand New Start*. The album reaches number seven. *The Complete Adventures Of*

based set *compiles* at The Style Council's album, and *unearth* 1999's *Modernism: A New Decade*. Weller picks up a Q Award for best songwriter.



Ever Changing Mods: Weller with fellow Style Council member Mick Talbot

Britannia's thing in the Nineties. I think people were adrift after Nirvana and he showed that you could be in your thirties and you could still look cool, you could still hold onto your ideas and your values and your innate Englishness, yet it not have any sinister overtones. He's central to that whole idea of mod: keeping it sharp and retaining that energy."

And this explains precisely the buzz of excitement about this Wednesday night's Brits appearance. Weller genuinely means something – still to a significant proportion of the British population.

Those fans will be well rewarded in the coming months with a swell of releases. First up, his live set at the Brits ceremony will be issued on a bonus disc as part of a repackaged version of *As Is Now*. For fans this will also be made available as an exclusive standalone disc from paulweller.com. The *As Is Now* EP, collecting the four singles from the album as a limited edition seven-inch single, will be released for one week only on February 13.

Later in 2006, V2 will be releasing a live album culled from recordings of Weller's 2005 UK tour. "Anyone who saw that will know that he's on top of his game," says David Steele. "The whole band was brilliant; brilliant set, brilliantly played and real attitude. That's [the live album] coming out in the summer and then there will be another record out next year, when he's ready for it."

Weller's back catalogue will also be heavily re-promoted. Island is running a new campaign around the 1998 singles collection *Modern Classics*, while the classic Jam compilation *Snape!* will be reissued in its entirety on February 13 – 1983's double vinyl was previously edited down to

fit onto a single disc and dispensed completely with the four live tracks originally included as a bonus EP.

But perhaps most exciting for Jam fans will be Polydor's deluxe edition of 1978's *All Mod Cons*, to be released in March. In the vein of Universal's 10th anniversary edition of *Stanley Road*, this will be a three-disc affair: a remastered version of the original album, a disc of rarities, B-sides and BBC sessions and a "making of" DVD directed by Don Letts. This latter disc will include new interviews with all band members, exclusive live performances from Weller and rare footage.

"The guys give all the background to the making of the album and we've been given access to some unseen archive," says Letts. "I've actually dug out some footage that I shot, that I didn't include in my punk rock movie [2005's *Punk: Attitude*] which is probably the earliest piece of footage of the Jam that exists – it's them doing *Batman At The Roxy*. It's a short clip, but they look so fresh-faced it's unbelievable."

The journey from there to here is surely one of the most fascinating in British music. Marked by great change and great risk, but also strong and constant undercurrents. Not least Weller's unerring passion, his sense of style and modernist mission. And always great songs.

His audience has remained constant too. To the extent that, whatever he plays on Wednesday night and whatever he does next, fans of the Jam, The Style Council or Weller's solo material will remain united in a solid bond. Just as they have been for nearly 30 years.

Things change, but his vision remains the same. A case of *As Is Now*, really.

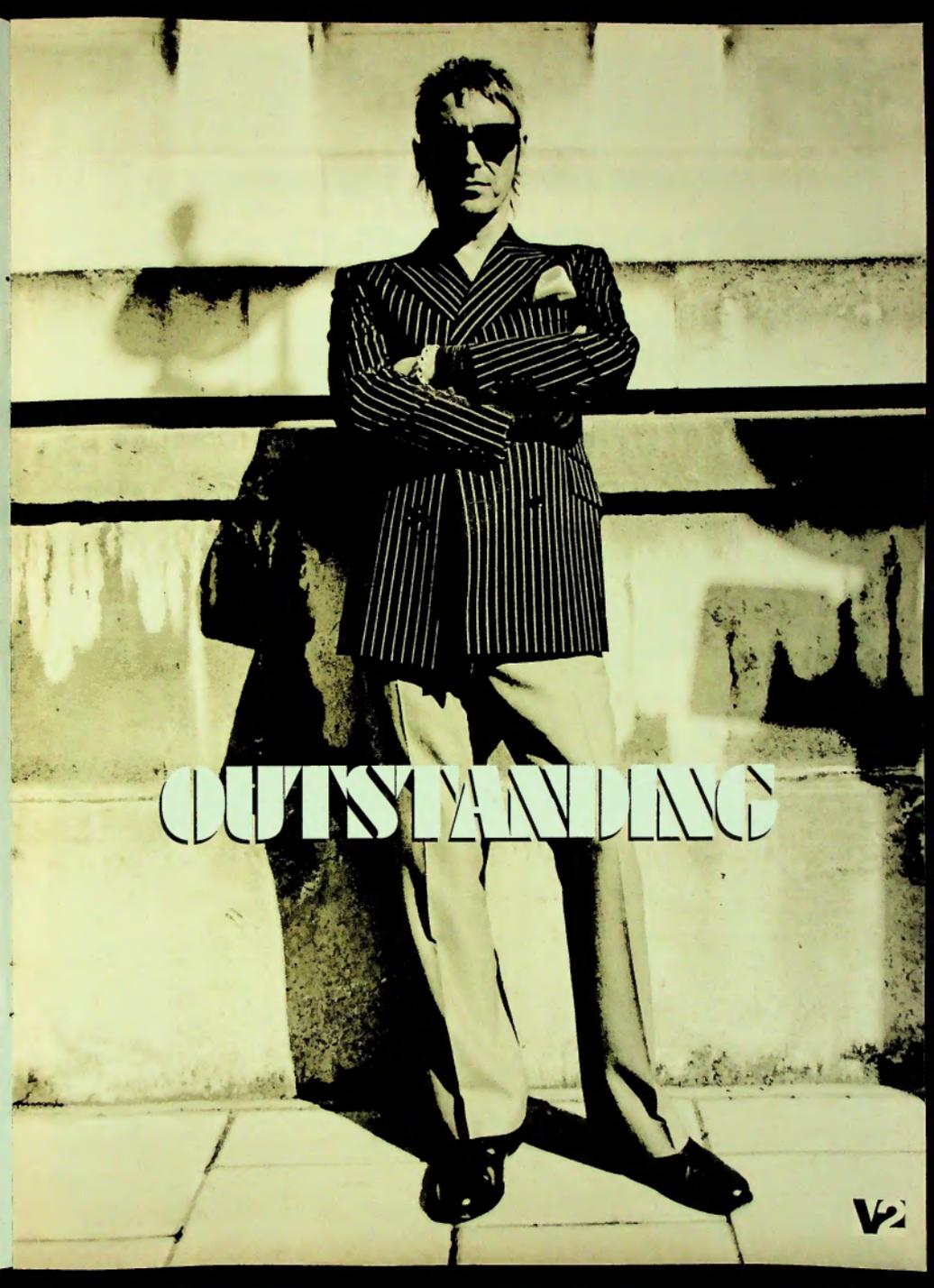
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OUTSTANDING

The Council headline *Glastonbury* in June and *Play Live* Add the following month, 1986. The Style Council play a huge free Anti-Apartheid festival on Clapham Common. The single

Have You Ever Had It (Blue, taken from the soundtrack of *Absolute Beginners*, number 34, 1987). The Best Of Loving album, reaches two. It didn't matter and

Wanted both break the Top 20. 1988: The album *Confessions Of A Pop Group*, reached number 15 in July with the singles *Life At A Top* and *People's Health*

Fern and How She Threw It All Away chart at 28 and 41 respectively. 1989: The Style Council's final album, *Modernism: A New Decade*, in November. It presses a bridge too

far for Polydor, which refuses to sanction its release. 1990: Plays his first solo gig, titled as *The Paul Weller Movement*, at *Disquella* in November.

1991: Solo album, *Paul Weller*. It reaches number eight in the UK. Two singles, *Uh Huh Oh* and *Above the Clouds*, reach 18 and 47. 1993: Weller records *Wild Wood*.

It yields the singles *Sunflower* (number 14), *The Weaver* (18) and the title track (41), and reaches two. Weller is nominated for best male artist at the Brits and makes

the shortlist for the inaugural Mercury Music Prize. 1994: Weller plays back at the *Glastonbury* and *Phoenix* Festivals. A single, *Hang Up*, reaches number 11 in April.

True Brit: Weller on his award, The Jam, punk and more

An outstanding achievement award. How does it feel? It's about time. I'm probably worthy of a gong at this stage. Hopefully I'll bring a touch of class to proceedings. What's going to be in your set on the night?

I can't tell you that, it's a surprise. We haven't decided yet. Something old, something new – that sort of thing.

Six albums in six years and countless singles – does it amaze you how prolific The Jam were? I suppose so, but when you're actually amongst it and doing it you don't think of it like that. It's only when you take stock of it you realise that you've written more than 500 songs. You don't really think about it and I certainly didn't then – I was too busy doing it. I was too in the road or in the studio, and in between times I was writing.

It's like next year will be 30 years since the first Jam single and it's like "Fuck, where did that go?" But you're just living it, aren't you.

Even the B-sides seemed to be a big deal for you back then. Your songwriting process must have been quick.

It wasn't in a labour-like way – I took my craft very seriously. With each record I was trying to push myself musically. It was still a time when there were loads of singles that weren't on albums and the single was still really important as an art form, so we cared what we put on the B-side. They weren't just adverts for an album, do you know what I mean? It was still a piece of art and I think that's a shame that that's disappeared.

Everyone mentions the mod thing, but how important was punk to you?

I thought it was amazing at the time. It hasn't really worn that well for me musically, but at the time it was amazing. I was 17 when I saw the Pistols and it was just what my generation wanted to hear and wanted to see. All those bands were around at the time, like *RED*, *Speedwagon* and *Fleetwood Mac* and all that rubbish, and so it was pretty nice to see a band that was pretty much the same age as me playing short, spiky songs. It just shook it all up, I think.

I think it gets romanticised this punk thing, that "year zero" backwards, but it was important for our generation at that time. It was our first musical movement, if you like. Did you connect the Pistols to what Pete Townshend had been doing 10 years earlier?

Yeah, totally. When you're that age you want to do that sort of punchy aggressive sort of music like kids do now. I imagine anyway. It's just part of



that teenage thing, and I think it's still a valid part as well. The decision to split The Jam in 1982 also looks extraordinary in retrospect. Do you wish that some other bands would do that? Well, quite a few really, without naming names. And I don't mind making any commercial decision or a non-commercial decision, it was just about me making an artistic decision. I just knew that it was time for me to move on and explore other areas of music and try different things, and I don't think I could have done that in The Jam. I just wanted to start fresh and move on.

I also didn't want us to be around for 30 or 40 years like... whoever they might be. I think that's the other side of it. People still love The Jam because the music was great and the songs were great, but also it stops at the right time. I think it didn't have a chance to go on and be embarrassing and get old. Especially for people who were around at the time. In their hearts I think it ended at the right time.

What was your dad's reaction at the time?

He was devastated. His actual words were, "Are you fucking mad?" Which possibly I was, but I thought it was the right thing to do. And on reflection now, I think it was definitely the right thing to do.

What we still stand up and I think it's a great legacy. The Style Council offered new possibilities, but were you worried that Jam fans wouldn't come with you? I kind of expected a lot half-would do. It was about half and half. Some people stuck with it, but a lot of people really didn't like it and got quite upset by it. But I kind of knew that would happen. There would have been no point finishing a power trio and starting another one.

The whole point was to move on. I knew there were people who weren't going to like it, but that's the way it really. You have to make those decisions for yourself and for your soul. Do you ever get annoyed when people bring up this whole

"Modfather" thing, that it gets neglected quite how eclectic and experimental your career has been?

I think [The Style Council's reputation] has been rectified in recent years, but we tried every style of music really, pretty much. Sometimes successfully and sometimes very unsuccessfully.

But nevertheless, I had the chance to do that, and in this wouldn't be able to do it in this day and age. We had the fucking artistic freedom to do that stuff – on the first Style Council album there were instrumental tracks and I only sang on about two or three of them. We had our guest singers in and you'd never get away with that now. There was no hit singles on there, even though we had about four hit singles before the album came out, none of which were on the album. I think I'm right in saying that.

So it was very experimental and I guess we were lucky that it was still that time when you could get away with that and the record company would leave you alone and let you get on with it.

Obviously that relationship with Polydor didn't sustain itself – was that quite difficult by the end of the decade?

The bottom line with record companies is that if you're selling records then everybody's happy and everyone gets on, and if you ain't then you don't fucking get on any more and you're out. It's a cut-throat fucking business, that's the fact of it. Even more so now. At least with The Jam we had the chance to make three albums before we got a hit, whereas now you have no fucking chance. If your first records don't do any good then you're out – off you go boys, you know...

It's cut-throat. That's no revelation, everyone knows that anyway. You can make friends in the music business on some levels, but they're nearly always people on the shop floor so to speak. As for the people who balance the books and count the money, I don't know. It's a very fickle business.

Did you have a sense of freedom at the start of the Nineties?

It was a kind of return to freedom of some sort, but it was also a very scary time, because for the first time in 15 years, or how long it had been, I didn't have a record deal, I didn't have a publishing deal, I didn't have a band as such. That was quite daunting. It was like "Fucking hell, even after all this hard work and selling all those records I've got to start again."

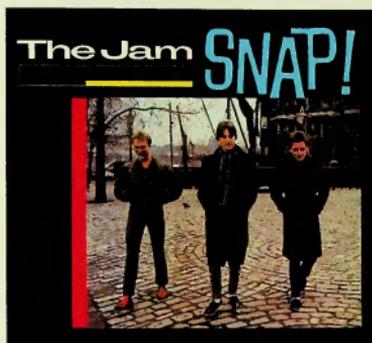
Which is basically what I had to do. It meant going out and playing clubs again and just building it back up. I was also refining my muse and relearning my craft again, I suppose. So, in retrospect, it was probably the best thing to happen for me, as an artist anyway. At the time it was scary.

You've played with a lot of your heroes – McCartney, Terry Callier, Curtis Mayfield – but how would be your dream collaboration to perform with, living or dead?

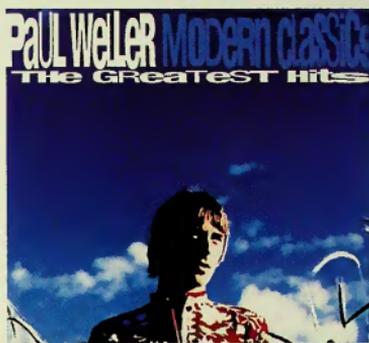
Ray Davies. I would love to work with him. I don't know what it would be like in reality – I've sung with Ray before and it was great cos I'm a massive Kinks fan. Probably, apart from that, a bit of a fetcher's one, probably Marvin Gaye, cos he had such an amazing voice. Do you turn to people like Marvin Gaye for inspiration?

Not really. Those songs are inside me anyway, so they're always buzzing around inside me. If I dig them out and give them a blast it's to listen to them. The inspiration is from the greatness of those records – it's not necessarily from what the chords are doing or whatever. It's the greatness that I aspire to and how you keep hold of that.

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SNAP!



MODERN CLASSICS



WILD WOOD



STANLEY ROAD DELUXE EDITION



HELIOCENTRIC



STYLE COUNCIL - GREATEST HITS



THE JAM - AT THE BBC



THE JAM - ALL MOD CONS

1999: Wild Wood is reissued as a single, making 22 in January.
2000: Heineken enters the chart at number two in April and features the singles He's The

Keeper and Sweet Pea. My Sweet Pea. Weller's first UK tour in two years concludes with a date at the Royal Albert Hall backed by a full orchestra.

2001: A world acoustic tour results in the Days Of Sorrow album. It reaches number three in October. Polydor issues two box sets of Jam singles.

2002: Album Illumination, led by the single It's Written In The Stars, makes number one and the single breaks the Top 10. A further single.

Lucy Mysteries, reaches number 23. A poll run by Virgin Radio to find the top 100 British artists of all time, finds Weller making an unmatched five entries: at number

five for The Jam, number 21 for his solo work and number 97 for The Style Council.
2003: Weller leaves Independent Island and signs to V2. He also

headlines the resurrected Isle Of Wight festival.
2004: Weller releases a covers album, Studio 150. Gil Scott-Heron's The Bottle darts at number 13 and is

followed by a revision of Rose Royce's Whipping On A Star at number 11.
2005: As Is Now enters the chart at number four, while From The Floorboards Up is a

Top 10 hit. Additional singles are Come On/Let's Go (number 15) and Henry The Good News (number 21). Ray Davies presents Weller with Mojo's songwriter award

The Changing Man: five classic Weller albums

The Jam: All Mod Cons (Polydor, 1978)



After lukewarm critical reviews for This Is The Modern World and an inebriated tour of the US

supporting Blue Oyster Cult, Polydor had rejected the initial demos for a third Jam album. Weller returned to the drawing board and the response was jawdropping.

Down In The Tube Station At Midnight and 'W Bomb In Wardour Street' revealed a keen eye for everyday observations that drew comparisons with Ray Davies. Pointedly, a cover of Knicker's gem David Watts was also included on the album. But there were hidden depths. English Rose was a heartfelt break from their self-styled "maximum R&B", while To Be Someone (Is A Wonderful Thing) and In The Crowd were both classic outsider anthems, the latter remaining a constant in his live set.

Universal's deluxe reissue of All Mod Cons (to be released next month) will feature rarities, B-sides, BBC sessions and a 45-minute Don Letts-directed DVD.

Letts says returning to the album was a revelation. "Paul's writing on it is wise beyond his years, and going back to it I was genuinely shocked. It's been a genuine buzz listening to it again. With All Mod Cons they earned their own space. It's like: 'We've arrived!'"
The Jam: Sound Affects (Polydor, 1980)



Weller's favourite Jam album, and rightly so. The cover was a good indicator of the contents – counterbalancing austere snapshots of British life on the outside with boating jackets and quotes from Shelley on the inner jacket. Sound Affects was a perfect blend of dreamy pastoralist visions and hard-edged attack.

From the tender yearning of Monday to Scraping Away's darkly psychedelic snarl, Weller pushed his songwriting to the limit. And Foxton and Bucker never sounded better.

"I thought [Sound Affects] kept our sound, but there was something else going on as well," says Weller today. "I couldn't say what, but I thought the songs were

great on that and the sound on the whole thing was great."
The Style Council: Our Favourite Shop (Polydor, 1985)



"You don't have to take this crap..." The slick jazz and funk influences on the second Style

Council album smoothed messages which were either deeply political or highly personal. In the former camp sat Homebros, the Lodgers (Or She Was Only A Shopkeeper's Daughter) and Come To Milton Keynes; in the latter was A Man Of Great Promise, the heartfelt tribute to Dave Waller, a friend and ex-Jam member who had committed suicide.

Elsewhere were cameos from Lenny Henry (The Stand Up Comic's Instructions) and excursions into Chanson (Down The Seine) which, for dyed in the wool Jam fans, must have made Our Favourite Shop seem a baffling point of no return. It still got to number one.

Not the most ambitious Style Council album, that accolade goes to Confessions Of A Pop Group, but certainly a study in wilful experimentation.

Paul Weller: Stanley Road (Go Discs, 1995)



Following the critical and commercial success of Wild Wood, Stanley Road would

plant Weller firmly into the consciousness of a new generation of artists and fans. Later in the year he would guest on Oasis's Champagne Supernova – reciprocating the favour to Noel Gallagher, who adds guitar here on a cover of Dr John's I Walk On Gilded Splinters – but this was a defining album of Britpop. And while earning Weller the backhanded title of "Modfather" in the process, this was hardly a conservative record.

Indeed, with songs as strong as The Changingman, Broken Stones and You Do Something To Me, Weller felt no need to delve into the riches of his pre-1992 back catalogue when playing live.

Selling more than a million copies and reissued as a deluxe tenth anniversary edition in 2005, Stanley Road remains Weller's most successful solo album.

Paul Weller: As Is Now (V2, 2005)



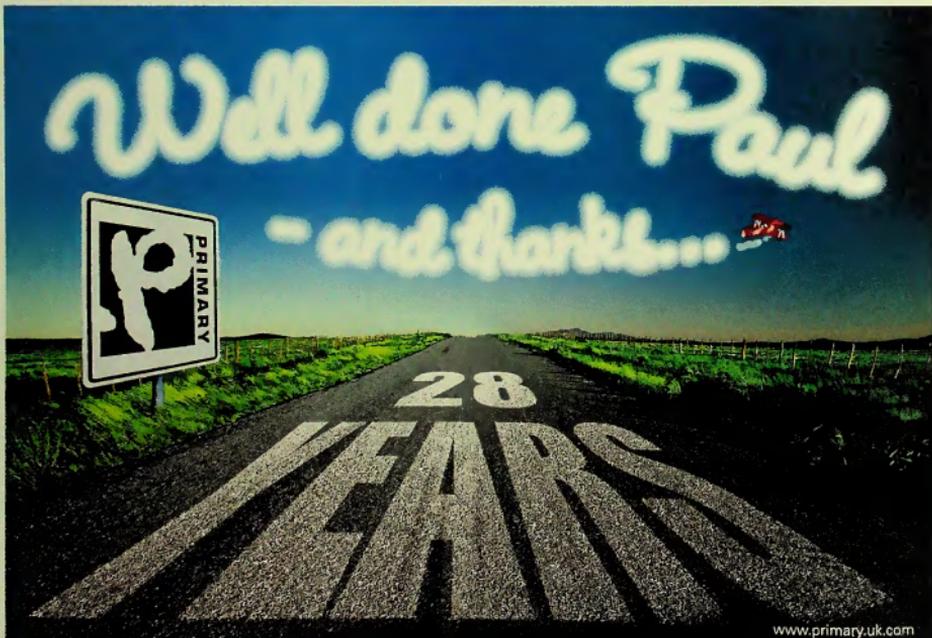
A decade on, a new generation of guitar bands – most of whom cite the Jam as inspiration – and

Weller returned in 2005 with his best album in years.

Tracks such as From The Floorboards Up, Come On/Let's Go and Blink And You'll Miss It were a welcome return to The Jam's fire and skill.

Backed by longtime partners Steve White, Steve Craddock and Damon Minchella, Weller proved he could still compete with the best of the new breed and, for at least the second time in his career, provided the missing link between generations. The question now, where does he go next?

"I've got a very fierce competitive streak," says Weller on songwriting. "Not with other people, but more within myself. As is Now is as good as anything I've ever done. After all these years, for me to feel that is an achievement, but then I think the fact that I feel that means that the next one can be even fucking better. You just don't know."



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James Blunt looks set to make the biggest impact in US by a male singer since the Eighties

British music is in the best of health

EDITORIAL
MARTIN TALBOT



martin@musicweek.com
Martin Talbot, editor, Music Week
GMP International, First Floor
Ludgate House, 245 Blackfriars Road,
London SE1 9UY

Love him or hate him, James Blunt is an undeniable phenomenon. With some 2.4m albums sold in 2005 and a further 150,000 already racked up in 2006, the US is now beginning to come on board, too.

Last week, Blunt went to number two in the Hot 100, achieving the highest ranking for a British act on that chart since Elton John topped it with *Candle In The Wind* in 1997.

Simultaneously re-entering the album top 10, he is looking, for all the world, like the first British male to make such an impact Stateside since George Michael back in the late Eighties. Everything is looking remarkably well set up for this famously former serviceman to even do what Dido did in the first couple of years of this decade.

That is some expectation, but he has it all in his favour. Not least of which, he has the crucial backing of a US label – Custard – which can claim him for their very own, a fact which may well make all the difference, just as it did for Dido, who had her own US A&R, Pete Edge, and was signed directly in the US, too.

There is a flipside to this benefit of course – that any act looking to break in the US, has a built in

advantage if they are directly signed over there. It is not exclusively the case, of course, as Coldplay, Il Divo and others have shown in the past 18 months. But such relationships certainly help.

Whatever, this time next year, don't be surprised to see Blunt walking away from the Grammys with an armful of gongs, just as Gorillaz, Chemical Brothers and U2 did last week.

It all reflects fantastically on British music – and what a great time to do so. As the UK business gathers to celebrate 12 months of excellence at Earls Court this coming Wednesday – and as Blunt is storming in the US – Syco's British signings Il Divo will still be able to claim a Top 10 position, and the debut album by Arctic Monkeys will be the biggest selling title of 2006 in the UK.

It is easy – and understandable – to be ground down by the difficulties on the nation's high street, not to mention the "challenges" raised by the changing economics and shifting power bases within the business.

But these should not overshadow the pluses when they come along – British music, across the wide range of genres, has not looked as healthy for years.

Using a phone has liberated approach to writing music

VIEWPOINT
CRAIG DAVID



I live my life via my cell phone and I was only too happy to accept an invitation to attend this week's GSM world congress in Barcelona.

My mobile phone is, and has been for a long time, always by my side. It obviously allows me not only to stay in touch with people while I'm constantly on the road, but it also allows me to access my home to control the lighting design and to access my music and TV system. It also allows me to carry around a vast library of music in addition to my iPod.

As a musician it is a tool which allows me to put down ideas immediately

As a musician, it is a tool which allows me to put down ideas immediately. I can sing or write basic chords into my phone and can then sync it all up to my computer and carry on working when I get a chance. I really feel it has liberated me in my approach to writing, which in turn works through to my records.

Although I appreciate that mobile technology is growing every day, the most interesting thing to me as an artist is the ability

to get my music to people quickly in a simple and affordable way. It's exciting to be able to create music on my mobile and for people to then buy and receive it via their own. It's almost conception to delivery using just one piece of equipment.

Thankfully, we have moved on relatively quickly from the annoying mono- and polyphonic ring tones to real master-tones, which is certainly how I want to hear my music used and also how I want my own ringtones to sound. All the tracks from my latest album are available with different length edits, a process which I personally supervised to ensure that the final product retained the integrity of the song and hadn't just been cut together without any thought in order to produce the most profit.

And, of course, there is the fact it is instantaneous. The immediacy and proximity it allows me to my fans, to convey music and news, images and messages in a creative way, was not available before. This inventory is a new message – an inventory of many effects.

Craig David is nominated in the urban category at this week's Brit Awards. His new single, *U-Believable*, from his third album is due for release on March 6 and he starts a UK tour on April 26.

Is investors spending in music retail a good thing?

The big question

Both HMV and Woolworths were the subject of takeover interest last week, but is the fact investors are looking to spend on music retail necessarily a healthy sign for the sector?

John Stevenson, Shore Capital

"For HMV it should be taken as a reasonably positive sign that someone believes there's a future for music retail. The stock has always traded at a discount because people have concerns over downloads and piracy, so the fact private equity has come on board and there are plans to properly sort out the digital side of things is encouraging. Woolworth's is different, though, because there's always speculation about a takeover. It's a business that only makes a profit in the final quarter and I don't think it's a valid investment."

David Rowland, Media Management Group

"It's not a reflection of the music industry at all. There's a wall of private equity money out there looking for a home, so any operation which has an established brand and a high street presence is going to attract interest."

Ed Davies, Disque

"Anyone wanting to put money into the business is a good thing, but when anyone from that background puts in

money they have other demands. As mid-range retailers, we are never going to make that much money, whereas someone that buys HMV will have expectations which might make them make decisions not really grounded by music. I don't think that is a good thing. For a lot of us that work in the industry, it is a passion."

Paul Quirk, Quirk's Records

"It depends why they are being targeted – if it is because they are under-performing and the share price has made them look relatively cheap then it is a concern. I suspect that poor trading results during Q4 are the reason for the interest and that doesn't force anyone in the retail sector any reason to be cheerful."

Tom Rose, Reveal Records

"As I understand it, there were more CDs sold last year than ever before so while the margins are smaller, it's not surprising interest is still there from investors looking to acquire a big name player. HMV continues to lead the way for large specialists and I believe will do so for many years to come."

Daniel Austin, Global Grooves

"One of them sells hardware and the other stocks a lot of DVDs and games. Regardless of who owns them I can't see us small independents being massively affected by the takeover. That said, anyone wanting to invest in the music business is a good thing for retailers and music in general. I suppose."

Club Charts 18.02.06

The Upfront Club Top 40

Rank	Artist	Track	Label
1	SHAPESHIFTERS	INCREDIBLE	Atlantic
2	MADONNA	SORRY	Warner Bros.
3	STUDIO B	WANT YOU GET ON	Mercury
4	JOEY NEGRO	WAKE A WIDE ON ME	Island
5	BOGIE PLUMPS	THE MUSIC IN ME SINGS	20th
6	FILTERBINKING SIDS	(MESSAGE IN A BOTTLE)	016
7	ROB BOSKAMP	IN THE EVENING	Galaxy
8	ONE HIT WONNERS	GRACE OF GOD	Small
9	FREEMADONS	FEAT. MAMAUDA WILSON WATCHIN'	Galaxy
10	BOSCHAE	FEAT. DIANE CHARLEMAINE U R THE FUTURE	Small
11	THE MODERN INDUSTRY		Mercury
12	SARA JORGE	BEAUTIFUL WORLD	Mercury
13	SUPERBASS	GO TO PIECES	022
14	MISTY HAWKSHAW	REACH FOR ME	Mercury
15	KELLY LOGGEMMA	NORGOY LIKE YOU	Mercury
16	YING YANG TWINZ	FEAT. PITBULL SHAKE	Mercury
17	HI JACK	SAY SAY SAY (WAITING 4 U)	TY
18	HALL & EMMANUEL	TAKE ME AWAY	Mercury
19	MECK	THUNDER IN MY HEART AGAIN	Mercury
20	DEEPGROUND	FASHIONED	Small
21	SMYKIE	LOVE SHOW	Mercury
22	THE EGGS	WALKING AWAY	022
23	SQU MUSIC	FEAT. KIMBLE FROE	Mercury
24	PNORR	MUSIC POWER	Mercury
25	MNO PROJECT & DAMNY	RAMPAGING S'ROBELIGHT	Mercury
26	DEAD OR ALIVE	YOU SPIN ME ROUND	Mercury
27	FLIP & FILL	SIX DMS	Mercury
28	THE SOURCE	FEAT. CANDI STATTON YOU GOT THE LOVE	Mercury
29	SILOSONIC	SOMETHING TOO MAKE YOU FEEL (ALRIGHT)	Mercury
30	VARIOUS	INSTINCT WINTER SAMPLER	Mercury
31	VARIOUS	INSTINCT WINTER SAMPLER	Mercury
32	MVIO	FEAT. FREEFORM FIVE MISOLE CAR	Mercury
33	INNERVISIONS	SHHH	Mercury
34	VOGUE	MISSING YOU	Mercury
35	SHAKIRA	LOVE 2 BOTHER	Mercury
36	AARON SMITH	FEAT. LUDVI DANCIN'	Mercury
37	MARCO V	FALSE LIGHT	Mercury
38	RYTHME HAI	FEAT. REDD ANGEL MAN IN THE MIRROR	Mercury
39	CRAD DAVID	UNBELIEVABLE	Mercury
40	STYLES & BREEZE	FEAT. KAREN DANZING I WILL BE	Mercury

Shapeshifters score again

By Alan Jones
Shapeshifters complete a notable hat-trick of number one Upfront chart club hits this week, as Incredible jumps to pole position, establishing an 11.5% margin over former incumbent Madonna's Sorry, which eases to number two.

The two previous Shapeshifters singles, Lola's Theme and Back to Basics, each spent two weeks at number one, the former in June/July 2004, while Back to Basics started its reign a year ago this week.

Both went on to become big sales successes too, and Incredible looks like it has a good chance of doing likewise as, in addition to its high club profile - it is also number two in the Commercial Pop Chart - it is getting a lot of radio and TV support.

Although not released until March 6, Incredible is already on Radio One's A-list, and getting enough airplay elsewhere. (Kiss 105 FM, 95.8 Capital FM, Norfolk101, Where 105 FM, Top FM, Vibe 105.108 and The Galaxy network are all giving it multiple plays per day) to be on target to enter the top 50 of the airplay chart this week. It looks set for even better things on the TV airplay chart, with massive support for the promotional video from B4, Chart Show TV, MTV Dance and Planet giving it a good chance of a top 20 debut.

Meanwhile, Madonna's Sorry spends a second week at number one on the Commercial Pop Chart, squeezing out a narrow 3% victory over Incredible after DJs were serviced with a second promotional CD this one adding the Man With Guitar and Pet Shop Boys mixes to the original radio edit of Sorry.

On the Urban Chart, 16-year-old Chris Brown continues to Run It with his single of the same name moving further ahead of The Notorious B.I.G.'s Nasty Girl on its fifth week at number one. Three 6 Marks's Stay Fly completes an unchallenged top three which also comprises entirely of commercially released titles, an extreme rarity. The highest placed track still on promo is Bow Wow feat. Clarks's Like You by, joining 8-4 this week. It makes its commercial bow on February 27 - the same date as Pussycat Dolls' third single, Beep, which is the biggest climber in the chart this week, moving 27-9 as its support more than doubles.



Shapeshifters' hat-trick of Club Chart hits.



Pussycat Dolls' biggest climber on Urban Chart.

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	COMMERCIAL POP		
2	COMMERCIAL POP		
3	COMMERCIAL POP		
4	COMMERCIAL POP		
5	COMMERCIAL POP		
6	COMMERCIAL POP		
7	COMMERCIAL POP		
8	COMMERCIAL POP		
9	COMMERCIAL POP		
10	COMMERCIAL POP		

The best industry directory has just got even better



COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	MADONNA	SORRY	Warner Bros.
2	SHAPESHIFTERS	INCREDIBLE	Atlantic
3	STUDIO B	WANT YOU GET ON	Mercury
4	JOEY NEGRO	WAKE A WIDE ON ME	Island
5	BOGIE PLUMPS	THE MUSIC IN ME SINGS	20th
6	FILTERBINKING SIDS	(MESSAGE IN A BOTTLE)	016
7	ROB BOSKAMP	IN THE EVENING	Galaxy
8	ONE HIT WONNERS	GRACE OF GOD	Small
9	FREEMADONS	FEAT. MAMAUDA WILSON WATCHIN'	Galaxy
10	BOSCHAE	FEAT. DIANE CHARLEMAINE U R THE FUTURE	Small
11	THE MODERN INDUSTRY		Mercury
12	SARA JORGE	BEAUTIFUL WORLD	Mercury
13	SUPERBASS	GO TO PIECES	022
14	MISTY HAWKSHAW	REACH FOR ME	Mercury
15	KELLY LOGGEMMA	NORGOY LIKE YOU	Mercury
16	YING YANG TWINZ	FEAT. PITBULL SHAKE	Mercury
17	HI JACK	SAY SAY SAY (WAITING 4 U)	TY
18	HALL & EMMANUEL	TAKE ME AWAY	Mercury
19	MECK	THUNDER IN MY HEART AGAIN	Mercury
20	DEEPGROUND	FASHIONED	Small



Produced in cooperation with the BPI and the Official Charts Company
and Band, based on a sample of more than 4,000 record outlets
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As used by Top Of The Pops and Radio One

MUSICWEEK

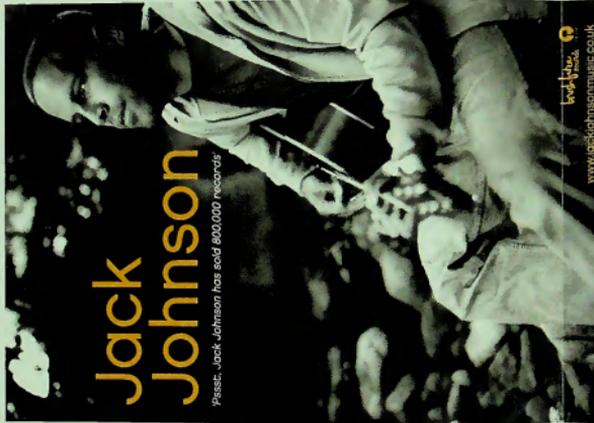
The Official UK Charts 18.02.06

SINGLES

1	4	MECKLE/VED SAYER THUNDER IN MY HEART AGAIN	John Legend	24
2	1	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/A STORM IN ASTRY GIRL	Busby	8
3	3	THE ORDINARY BOYS BOYS WILL BE BOYS	8	Unsync
4	2	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	Jay	16
5	5	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) (EP)	5	10
6	4	BEYONCE FEAT. SLIM THUG CHECK ON IT	Destiny	10
7	6	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Ensemble	10
8	7	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury	10
9	6	H.I. TACK SAY SAY (WAITING 4 U)	Quilo	10
10	7	SHAYNE WARD THAT'S MY GOAL	Solo Music	10
11	9	WILL YOUNG ALL TIME LOVE	Sony BMG	10
12	10	NIZO/PTO JCB SONG	FIM	10
13	11	SUNBLOCK I'LL BE READY	Meridico	10
14	8	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Domino	10
15	12	ASHLEE SIMPSON BOYFRIEND	Gelida	10
16	17	JESSE MCCARTNEY BEAUTIFUL SOUL	Angel	10
17	18	MADONNA HUNG UP	Warner Brothers	10
18	6	KUBBS GROW	Mercury	10
19	6	ANTHONY COSTA DO YOU EVER THINK OF ME?	Gate Records	10
20	15	50 CENT HUSTLER'S AMBITION	Interscope	10
21	16	JOSE GONZALEZ HEARTBEATS	Parlophone	10
22	1	LEE PERRY WHEN I HEAR DE VOIX!		10

ALBUMS

1	1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
2	3	JAMES BLUNT BACK TO BEDLAM	Atlantic
3	2	RICHARD ASHCROFT KEYS TO THE WORLD	Virgin
4	4	WILL YOUNG KEEP ON	Sony BMG
5	10	KELLY CLARKSON BREAKAWAY	RCA
6	12	JOHNNY MATHIS THE VERY BEST OF	Columbia
7	6	KAISER CHIEFS EMPLOYMENT	B Universal
8	6	BELLE & SEBASTIAN THE LIFE PURSUIT	Big Top
9	8	DANIEL O'DONNELL FROM DANIEL WITH LOVE	DMTV
10	7	JOSE GONZALEZ VENEER	Parlophone
11	27	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia/UMV
12	5	HARD-FI STARS OF CCTV	Nonclassific
13	15	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
14	16	ROD STEWART IF WE FALL IN LOVE TONIGHT	Warner Bros
15	17	JACK JOHNSON IN BETWEEN DREAMS	Capitol/Red
16	19	GORILLAZ DEMON DAYS	Parlophone
17	18	SIMON WEBBE SANCTUARY	Interscope
18	22	KATIE MELUA PIECE BY PIECE	Parlophone
19	20	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone
20	11	THE ORDINARY BOYS GRASSGROUND	8 Wave
21	23	COLDPLAY XX&Y	Parlophone
22	1	EMINEM CHPTA IN CALI	THE HITS



Jack Johnson

Parlophone: Jack Johnson has sold 600,000 records

Jack Johnson
www.jackjohnsonmusic.co.uk

20 13 **50 CENT** HUSTLERS AMBITION

21 14 **JOSE GONZALEZ** HEARTBEATS

22 15 **LEE RYAN** WHEN I THINK OF YOU

23 28 **KELLY CLARKSON** BECAUSE OF YOU

24 4 **THE ALARM** MMVA! SUPERCHANNEL

25 21 **THE BLACK EYED PEAS** MY HUMPS

26 34 **RICHARD ASHCROFT** BREAK THE NIGHT WITH COLOUR

27 23 **JAMIES BLUNT** GOODBYE MY LOVER

28 27 **SUGABABES** UGLY

29 6 **BULLET FOR MY VALENTINE** ALL THESE THINGS I HATE

30 22 **BRIAN KENNEDY** GEORGE BEST — A TRIBUTE

31 30 **PUSSYCAT DOLLS** STICKWITU

32 20 **A-HA** ANALOGUE (ALL I WANT)

33 6 **THREE 6 MAFIA** STAY FLY

34 30 **YOUNG JEEZY** FEAT. AKON SOUL SURVIVOR

35 31 **DIT FEAT. EDMEE** LISTEN TO YOUR HEART

36 25 **PHARRELL WILLIAMS** ANGEL

37 35 **HARD-FI** CASH MACHINE

38 32 **TEXAS** SLEEP

39 6 **EL PRESIDENTE** TURN THIS THING AROUND

40 37 **PUSSYCAT DOLLS** FEAT. BUSTA RHYMES DON'T CHA

Interzone

Povology

Brightside

ROX

Ulicity

AMM

Republic

Atlantic

Island

Veolia Music

Curb

AMM

Polydor

Sony Urban

Dat Denz

Motown

Vevo

Nonesuch/Atlantic

Motown

One

AMM

COMPILATIONS

1 1 **R&B LOVESONGS**

2 5 **BEAUTIFUL LOVESONGS**

3 2 **THE VERY BEST OF EUPHORIC DANCE**

4 7 **THE VERY BEST OF LOVE LEGENDS**

5 1 **THE ESSENTIAL BANDS**

6 4 **SIMON BATES — THE VERY BEST OF OUR TUNE**

7 3 **R&B CLUBMIX**

8 6 **THE LOVE SONGS ALBUM**

9 12 **HOUSEWORK SONGS**

10 4 **CLUBBERS GUIDE 2006**

11 11 **NOW THAT'S WHAT I CALL MUSICI 62**

12 20 **BIG SOFTIES — 41 SENSITIVE SOUL CLASSICS**

13 10 **GODSKITCHEN — ANTHEMS**

14 14 **MAGIC — THE ALBUM**

15 6 **CLUB NIGHTS — SOUNDTRACK TO THE WEEKEND**

16 17 **THE VERY BEST OF POWER BALLADS**

17 8 **HELTER SKELTER PRESENTS HARDOORE CLASSICS**

18 6 **WALK THE LINE**

19 13 **THE BEST CLUB ANTHEMS CLASSICS**

20 6 **ULTIMATE TEARJERKERS**

Top Gear

www.topgear.com

20 11 **THE ORDINARY BOYS** BRASSBOUND

21 25 **COLDPLAY** X&Y

22 13 **EMINEM** CURTAIN CALL — THE HITS

23 9 **EDITORS** THE BACK ROOM

24 21 **PUSSYCAT DOLLS** PCD

25 14 **THE NOTORIOUS B.I.G.** DUETS — THE FINAL CHAPTER

26 32 **KUBBS** MOTHER

27 26 **FALL OUT BOY** FROM UNDER THE CORK TREE

28 42 **TAKE THAT** NEVER FORGET — THE ULTIMATE COLLECTION

29 6 **CHRIS BROWN** CHRIS BROWN

30 33 **SUGABABES** TALLER IN MORE WAYS

31 36 **THE MAGIC NUMBERS** THE MAGIC NUMBERS

32 25 **MICHAEL BUBLE** CAUGHT IN THE ACT

33 37 **GOLDFRAPP** SUPERNATURE

34 34 **ROBBIE WILLIAMS** INTENSIVE CARE

35 24 **THE KOOKS** INSIDE IN/INSIDE OUT

36 31 **50 CENT & G UNIT** GET RICH OR DIE TRYIN' (OST)

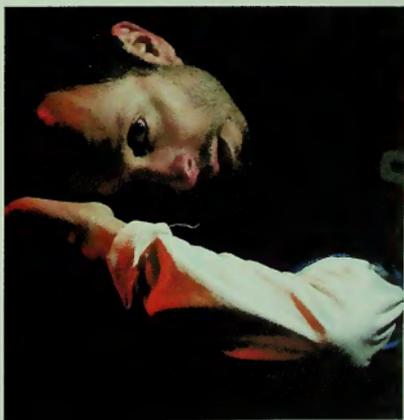
37 38 **TEXAS** RED BOOK

38 29 **A-HA** ANALOGUE

39 6 **ELVIS PRESLEY** LOVE ELVIS

40 49 **KANYE WEST** LATE REGISTRATION

Re-A-Lo



MECK: PUSHES LEO SAYER BACK INTO THE SPOTLIGHT



BELLE & SEBASTIAN: MAKE SPLASH WITH TOP 10 NEW ENTRY

FORTHCOMING

KEY SINGLES RELEASES

- FRIDAY WILL ONE MORE NIGHT (ADINE) FEB 13
- THE YOUNG AND THE RESTLESS (THE YOUNG AND THE RESTLESS) FEB 13
- THE YOUNG AND THE RESTLESS (THE YOUNG AND THE RESTLESS) FEB 13
- PAUL WELTER BLINK V2 FEB 13
- STEVE WONDER FROM THE BOTTOM OF MY HEART ISLAND FEB 13
- FUNERAL FOR A FRIEND RISTS FOR THE CD AD FEB 20
- ATLANTIC COSSY VIES FEB 20
- MAXIMO PARK I WANT YOU TO STAY W/ME FEB 20
- THE DARKNESS IS IT JUST ME ALANTIC FEB 20
- WESTLIFE AMAZING SONY BMG FEB 20
- CORRIE BAILEY RAE PUT YOUR RECORDS ON! FEB 27
- ORSON VO TO MORGAN MORGAN FEB 27
- THE PUSSEYCAT DOLLS BEEP POLYDOR FEB 27

KEY ALBUMS RELEASES

- BETH ORTON COMFORT OF STRANGERS EMPIRE 13
- THE YOUNG AND THE RESTLESS (THE YOUNG AND THE RESTLESS) FEB 13
- THE YOUNG AND THE RESTLESS (THE YOUNG AND THE RESTLESS) FEB 13
- DILATED PEOPLES 2020 BRILLOPHONE FEB 20
- ELLS LIVE AT TOWN HALL POLYDOR FEB 20
- RAY JAMES OTHER PEOPLES LIVES V2 FEB 20
- SIMPLE PLAN CRAZY ATLANTIC FEB 20
- FRIEDRY WILL TIMES LIKE THESE LONDON FEB 27
- THE YOUNG AND THE RESTLESS (THE YOUNG AND THE RESTLESS) FEB 27
- THE MODERN THE MODERN MEGALY FEB 27
- CORRIE BAILEY RAE CORRIE BAILEY RAE FEB 27
- DAVID CULMOR ON AN ISLAND EMI MAR 6
- FIGHTSTAR GRAND UNIFICATION ISLAND MAR 6
- SYSTEM X JETS MAKING RECORDS VCA MAR 6
- THE YOUNG AND THE RESTLESS (THE YOUNG AND THE RESTLESS) MAR 6
- VAN MORRISON FOR THE LOCAL POLICE MAR 6

Diary

BPI executive chairman and Brits chairman **Peter Jamieson** looks ahead to the Awards and reflects on a year of challenges for the music business

Quickfire

So, it's Brits night on Wednesday – how do you feel?
I'm really excited, because yet again it's a British music story. We have the same ratio of performing artists on the Brits. But we haven't had to do that for the past two or three years. The media interest is fantastic, too, and we are taking a few risks – we are going back into Earls Court 1, which is a bigger arena. It is quite unique and wonderful being involved in it. We have just had Grammys' week. It will soon be Ozarks' week, but there is still nothing like the Brits. I don't know another event where 4,000 people sit down, for a four-course dinner, during a rock concert, which is televised almost as live, to fund-rate £1m, all simultaneously, and provide a prestigious respected industry awards ceremony.

So what are you looking forward to most?
It's a year when we have a huge amount of Parliamentarians coming and my major hope and concern at the moment is, is that they get there and, but that they are not thwarted by some last-minute, late-night vote in the Commons, which can always happen. But we have a good Government representation and they really can see for themselves a great night of great British music.

Of course, the industry is coming under intense Government scrutiny at the moment. How do you feel about that?

Since I took this job, it is the most important year for music in the Government's eyes. We have three Government inquiries and that really sets a question: is it going to be a year of unity and a coordinated approach to Government, or is it going to be a year of internecine squabbling? There are indicators in both directions this year already and I hope and believe we can overcome any temptation for such squabbling and focus properly to government.

So, it's Lord Gowers' intellectual property review so important?

It's the first helicopter view of IP in the internet age. It is also under the auspices of the Treasury, which shows that the economics will be properly examined. And it is intended to feed into EU legislation. It is absolutely where the fate of the industry's profits on term extension (LO) and recordings (RO) is going to be decided. The evidence is going to be produced and we are going to get our answers through this



Fund-raising: Jamieson hands over a Brits Trust charity cheque to KT Tunstall

inquiry. We have all got to step up to the plate and deliver. Of course, Gowers is one part, isn't it? Even if he recommends an extension, and the Government adopts that policy, the ultimate decision will be with the EU. But we have a timetable for that, too. The process is intended to feed into the EU and the EU are looking like making a decision on this in the summer or autumn of next year. So the process starts next. And, if the UK doesn't champion copyright in the UK, who is going to? The UK has much more to lose and, without the UK solidly behind this, I don't think we are going to get anywhere. So the UK part of it is terribly important and we need to do Gowers very, very well. And with a united industry approach.

On the subject of unity, the BPI is heading for a copyright tribunal battle with MPFS-PRS this autumn. Some might suggest that is not a great demonstration of unity.

Obviously, it's the difference between rights and rates. Hopefully we can be united on rights and reserve the right to have differences of opinion on rates. But there is a huge political prize to be won if we can resolve this particular dispute in the short term, without going to tribunal, in this year, of all years. I believe this can and will be settled without going to tribunal. I think the sides are very close together; they appreciate that we are in a market which is rapidly changing, that no-one can be sure where rates and costs and prices are going to go and it really does demand a quick solution. I hope and believe we can get there.

So, should we expect a deal before the summer or is it likely to go down to the wire?

I would rather use our resources this year to make the presentations to the Government and inquiries properly, rather than spend the time and money preparing for and fighting a tribunal. I don't think there is any point in grandstanding a position and

then resolving it on the eve of a tribunal. It demands a solution earlier than that, so we can all employ our combined weight in what we have to us on the united agenda. It is a question of education. There are people on both sides of the equation who genuinely don't understand how the other side's business models work. And the more we have an informed discussion about how the business models on each side, the more you have an open discussion and understanding. I can see a deal that should be done. I hope and believe that we will get it. There will be a tragedy if we don't, and spend this most important of all government years preparing for a tribunal. **Looking back, given the subsequent launch of Gowers and the war of words which has erupted since, do you now regret going to tribunal?**

Absolutely not. There was no other choice. When you have a situation where the royalty rates you are used to working with have doubled, which the business model cannot afford at the moment and which was based on misconceptions that suddenly huge chunks of record company costs would magically disappear, we have no other recourse but to refer a published rate that is impossible to pay to the tribunal. You can talk about it – but we have been talking about this for more than five years.

The way the process works, we have to refer the case to the tribunal, so we look like aggressors, but the aggressors are the people who publish a rate which we can't afford. But having said all that, it's not game playing. To me it is all about education, both ways – getting people to understand the other side's position. If you could put 20 people to work in a closed room for two or three days with simple information about how it works on the other side, we'd be there. Peter Jamieson is executive chairman of the BPI and is chairman of the Brits organising committee

DOOLEY'S DIARY



Life's a beach at the Brits

Remember where you heard it: Prince was surprised to spot Prince at the Brits with a knotted handkerchief on his head, trouser legs rolled up to his knees and sitting in a deckchair. Prince, who is set to be at the event (and perform) this Wednesday for the first time since his "slave" days, should also be advised to bring a bucket and spade. As Earls Court's organisers have given the traditional after-show party a seaside theme. Expect beach huts, a mini fairground, loads of sand and even **Cypsy Rose Lee** on hand, ready to tell you if your next release will be a hit or not (well, it saves on all that research). It was a mixed night for UK executives at last Wednesday's **Grammy Awards**. Universal Music Group International's Communications VP Adam White sadly left for best album sleeve notes for a **Hollands-Doozier-Holland** project, but Columbia's Steve Lillywhite was named best producer and **Burt Bacharach's** *At This Time* – co-executive produced by Sony BMG chairman and CEO Rob Stringer – was named best pop instrumental album. **Jonathan Shalit** had an eventful night at the Grammys. Not only did he see one of his hot new acts, the Hungarian singer Linda Krail ("looks of Claudia Schiffer and voice of Mariah Carey," reckons Shalit) attract some **amorous advance** from The Game, but he ended at a party chez

Prince, where he listened to the new album and found himself in a kitchen at a Beverly Hills mansion, where **Carey and Alicia Keys** were making coffee. On a management tip, Dooley knows that **Orson** have parted company with theirs. Tonight's big event – the **MW Awards Nominations Party** at Sin in London's West End – will be short of a frog. To back Gut's entry for the marketing category, the crazy amphibian turned up at the altar for a personal appearance at last Tuesday's judging session – only to lose a leg on the way home. Insert your own French tourist gag somewhere here. **Love is in the air** at Virgin Megastores today (Monday), with its Oxford Street shop acting as the venue for a "rock-themed" wedding. **Leather-clad vicar** Lionel Fantorhose is to marry the happy couple of guitarist **Gary Means** and fashion designer **Shara Hayes**, with celebrity look-alikes of **Mick Jagger**, **Liam Gallagher** and **Ozzy Osbourne**. **Rising stars** Mr Madison provided one of the year's first attracting shows last Thursday, attracting countless A&R folk from labels and publishers to his show at Bush Hall. Even the odd back – oh, that was Dooley. Dooley and a merry band of **Mozac Week** cohorts came a narrow second in last week's **Quizbag** – the music industry pop trivia challenge, beaten only by a team dominated by the **boffins** that work for BBC 6Music. Why not get your own team together for the next one? It's probably not wise to aim **Dooley** at **amusicmanagerforum.co.uk**. Finally, **Dooley hasn't** been going out as much as normal because he's been preparing to go live and interactive, so keep tabs on a **Music Week** website near you ready for some exciting developments...



Madonna may have become the iconic figurehead of last week's Grammy Awards, with her picture impossible to miss in newspapers and on television, but backstage it was the team behind her co-stars who had the biggest smiles. In a historic performance, **Madonna and Gorillaz** performed versions of **Hang Up** and **Feel Good**. Inc. which by the time proceedings had reached the post-Grammy party

stage, gave **Gorillaz** music force **Damon Albarn** and senior **EMi** brass reason to be very happy. Albarn is flanked here by **EMi** Music left and **CEM** **Alvin Levy** (left) and **EMi** Music vice chairman **David Munns**. Collaborations were something of a theme for **EMi** acts, with **Paul McCartney's** singing alongside **Jay Z** and **Lil' Kim** pair in homage to the finally **Grey** album.

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
3rd Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8335
F: 020 7560 4010
E: maria@musicweek.com

Rates per single column cm
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Business to Business & Courses: £21
Notice Board: £38 (min 4cm x 1 col)
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All rates subject to standard VAT

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

JOBS

CANNES: A SUMMER OF EUPHORIA Riviera discotheque rooftop

PALAIS DES FESTIVALS ET DES CONGRES
CANNES

PALAIS DES FESTIVALS ET DES CONGRES
CANNES

CALL FOR APPLICANTS TO MANAGE THE DISCOTHEQUE

Context

The purpose of SEMEC (Société d'Economie Mixte des Evénements Cannois) is, on the one hand, to manage and operate the Festival Hall and, on the other hand, ensure the finest quality promotion of the City of Cannes for tourism. In the context of the general plan for the renovation and embellishment of the Festival Hall, a circular covered area of 2,600 m² with large windows opening onto the Bay of Cannes is being completed. This hall on La Croisette and on the sea enjoys not only a privileged location, but also complete facilities for hosting prestige soirées: a back office for catering (heating and refrigeration equipment), 500 m² of storage space, cloakrooms and toilets.

Description of project

Cannes, wishing to boost the city's image with a clientele with high purchasing power, must acquire a venue for nightlife that is exceptional in both its location and the quality of its activities. For this purpose, in summer, SEMEC temporarily transforms this 2,600 m² area in the Festival Hall into a discotheque, with 1,500 m² of adjoining terraces. The objective of this call for applicants is thus to entrust operation and management of this discotheque to a professional. The rental period for this area in 2006 is from 11 July to 25 August, and an option to rent the area for three consecutive years may be considered starting in 2006.

Procedure

Candidates interested in the project must request an Application form (**Dossier de Présentation Projet**) by e-mail at jj.lottemoser@palaisdesfestivals.com. It will be returned to the applicant by e-mail.

The deadline for filing applications is 6:00pm, Tuesday 28 February 2006, at jj.lottemoser@palaisdesfestivals.com or by mail at the following address: Palais des Festivals & des Congrès, J.J. Lottemoser, Marketing & Sales Director, La Croisette, BP 272, 06403 Cannes cedex (France).

After having received the applications, SEMEC will draw up a list of the candidates selected who will be asked to come to Cannes for an interview with SEMEC staff in the first half of March 2006. The number of applicants selected is left to SEMEC's discretion, without their having to justify their choice.

Application forms

Candidates must provide the following elements in their application forms:

A. Administrative documents

Kbis excerpt of the applicant's company or, for foreign companies, proof of the company's legal existence.

Sworn statement that the applicant complies with social and tax obligations for the past fiscal year.

Statement of turnover for the past three fiscal years.

B. References

Please indicate the five main references in terms of management and operation of facilities open to the public for soirees, specifying for each one:

- date de réalisation;
- discotheques or facilities managed;
- DJs participating;
- List of partner companies for: decoration, food and beverages, security, sound system...

Selection criteria for candidates

Applicants will be judged on the following criteria, in decreasing order of importance:

- quality of proposed programming
- attractiveness of the concept for decoration/ambiance
- quality of recent references, reliability of the project;
- if appropriate, financial offer for rental of the facility.

Information

For any further information, please contact Jean-Jacques Lottemoser, Marketing Director, Palais des Festivals Cannes, jj.lottemoser@palaisdesfestivals.com, Tel.: +33 (0)4.92.95.84.15

C. Proposal for the Toit Riviera discotheque

Applicants, in their written report, must briefly describe their project so SEMEC can assess the quality of the services offered. To this end, the following information at least must be provided:

- concept of proposed decoration, which may be developed through sketches in A3 format;
- programming of DJs and other entertainment selected by the applicant for the discotheque's six weeks of activity;
- service providers and partners the applicant intends to call on to operate the discotheque;
- presentation of the team dedicated to managing the discotheque, with mini-CVs of the main players.

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Successful candidate will require relevant experience and qualifications in finance ideally with artist and/or performance royalty admin experience.

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Send response and c.v to
Andy Daymond PO Box 29479 London NW1 6GG

INDEPENDENT MUSIC PUBLISHERS, W9

Girl/Man Friday needed to help with all aspects including Copyright/Matters/Song Registrations/Data and Royalty input etc. Experience in any of these areas an advantage

Would suit numerate and presentable IT orientated person who has had at least a minimum of one years office experience. This would be an opportunity to learn all aspects of the Business. Non smoker, dog lover and the ability to make a good cup of tea!
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NO PHONE CALLS WILL BE ACCEPTED

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Junior Publishing & Licensing Assistant Required

Candidate must have exceptional admin & organisational skills, a knowledge of all types of music, a general understanding of how the music business works and must be proficient in excel and general databasing.

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Classified Sales, CMP Information,
3rd Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 7560 4010
E: maria@musicweek.com

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T: 020 7921 8315
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GOLF DAY

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Week 06

Upfront p22 > TV & radio airplay p25 > New releases p28 > Singles & albums p30

FAST CHART

SINGLES

NUMBER ONE

MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN (Apolo/Free2Air)
Eight years ago, Groove Generation turned Leo Sayer's 1976 hit *You Make Me Feel Like Dancing* into a club favourite, although it only reached 32 on the sales chart when reissued. Meck's radical remix of *Thunder In My Heart* fares much better, debuting at number one this week.

ALBUMS

NUMBER ONE

ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT (Domino)
Outselling its nearest challenger by a margin of more than three to one, the Arctic Monkeys' debut album secures an easy victory on its third week as the UK's favourite album. On the year-to-date chart, its sales tally is 620,988.

COMPILATIONS

NUMBER ONE

R&B LOVESONGS (Sony BMG/UMT)
Valentine's Day is looming large, and love songs compilations dominate. Filling only half of the Top 10 places, number one for the second week in a row is *R&B Lovesongs*, which increased its sales week-on-week by 45.6% to 26,197.

AIRPLAY

NUMBER ONE

MADONNA SORRY (Warner Bros)
Completing its second week at number one, Madonna's *Sorry* faces a growing challenge from *Thunder In My Heart Again* by Meck feat. Leo Sayer, which is growing at a far more rapid rate, and closes 3-2 this week.

The Market

Sales dip despite Valentine's

By Alan Jones

Album sales disappointed last week, falling to 2,394,477, a fairly inconsequential 2.9% below the previous week but a worrying 15.9% down on the same week in 2005, when 2,848,365 sales were recorded.

Sales last year took off dramatically at the end of the comparative week, enjoying their annual boost from Valentine's Day but with February 14 not falling until Tuesday this year (it was Monday last year), many seemed to be leaving it late, hence the downturn. Although five of the Top 10 compilations last week were love songs sets, even that sector - traditionally the largest growth area at Valentine's Day - suffered a 0.9% dip compared to 20.9% growth in the same week in 2005.

Topping the artist album chart for the third time in a row, The Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not* sold a further 96,007 copies last week to take its 20-day sales total to 620,988. It is the first album to spend more than two weeks at number one since James Blunt's *Back To Bedlam* reled off eight in a row in July/August/September last year, and the first debut album to spend its first three weeks on the chart at



Arctic Monkeys: sitting pretty after total album sales of more than 620,000 copies

number one - excluding solo debuts from former group members - since reality TV star Jane McDonald's self-titled debut album in 1998.

One album which did benefit slightly from the Valentine Day's effect was James Blunt's *Back To Bedlam*, which rebounds 3-2 on both the weekly and year-to-date listings. The album sold 30,178 copies last week - a 4.1% increase - while improving its year-to-date sales to 149,577.

Blunt's album has just overhauled Coldplay's *A Rush Of Blood To The Head* to move up to fifth place in the 21st Century sales rankings, its career tally of 2,562,084 trailing Dido's *No Angel* (2,987,787) and Life For Rent (2,769,749), David Gray's

White Ladder (2,825,886) and The Beatles' 1 (2,650,015).

Meanwhile, proving once again that you write off dance music at your own peril, the genre provides four of this week's Top 10 singles - its best haul for more than five years. Meck's updating of Leo Sayer's *Thunder In My Heart Again* takes pole position with 36,185 sales - distancing itself from The Notorious B.I.G.'s *Nasty Girl*, which slips to number two on sales of 22,337 - while *Dead Or Alive's* 1984 disco hit *You Spin Me Round* holds at number five (15,464 sales), The Source's *You Got The Love* starts its third chart run at number seven (14,727 sales) and Hi-Tack's *Say Six* (Waiting 4 U) dips 6-9 (11,713 sales).

KEY INDICATORS

SINGLES

Sales versus last week: -2.7%
Year to date versus last year: +224.7%

MARKET SHARES

Universal	32.4%
Sony BMG	24.5%
Warner	16.2%
EMI	11.6%
Others	15.3%

ALBUMS

Sales versus last week: -3.4%
Year to date versus last year: +0.3%

MARKET SHARES

Universal	21.8%
Sony BMG	17.7%
EMI	16.6%
Warner	15.6%
Others	28.3%

COMPILATIONS

Sales versus last week: -0.9%
Year to date versus last year: -13.1%

MARKET SHARES

Sony BMG	32.5%
EMI	26.3%
Universal	18.4%
Ministry of Sound	14.8%
Warner	5.2%
Others	2.8%

RADIO AIRPLAY

MARKET SHARES

EMI	34.4%
Universal	20.0%
Sony BMG	18.6%
Warner	17.9%
Indies	9.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 64.0% US: 32.0% Other: 4.0%
Origin of albums sales (Top 75):
UK: 62.7% US: 33.3% Other: 4.0%

For fuller listings, see musicweek.com

THE SCHEDULE

ALBUMS

FEBRUARY 13

Jahiem Chetto Classics (WEA); Calla Collisions (Beggars Banquet); Beth Orton *Comfort Of Strangers* (EMI); The Young Knives *Rumour Mill* (WEA); Sparks *Perfume* (Gut)

FEBRUARY 20

Eels *Live At Town Hall* (Polydor); Dilated Peoples 2020 (Parlophone); Simple Plan *Crazy* (Atlantic); Ray Davies *Other People's Lives* (V2)

FEBRUARY 27

The Modern (Mercury); *Celebration Celebration* (GAD); Madcity *Michigan* (Too Pure); Friday Hill *Times Like These* (Longsign); Ne-Yo *In My Own Words* (Mercury); OK Go *Oh No* (Capitol)

MARCH 6

Shakira *Oral Fixation Vol. 2* (Sony BMG); *The Morning Runner Wilderness Is Paradise Now* (Parlophone); *Fightstar*

Grand Unification (Island); Van Morrison *Pay The Devil* (Polydor); Corinne Bailey Rae *Corinne Bailey Rae* (EMI); Mystery Jets *Making Dens* (NME); David Gilmour *On An Island* (EMI); Stereolab *Fab Four Suture* (Too Pure)

MARCH 13

Perfume Manuwa *Alternately Deep* (Big Dada); *The Concretes In Colour* (EMI); India Arie *India Arie Songs Vol. 1* (Island); Graham Coxon *Love Travels At Illegal Speeds* (Parlophone); Placebo *Medicine* (Virgin); Skayne Ward *Ice* (Sony BMG); *Nine Black Alps Gitter Gulch* (Island)

MARCH 20

LL Cool J *Todd Smith* (Mercury); Beverly Knight *Voice: The Best Of* (Parlophone); Bell X1 *Flock* (Island); Hundred Reasons *Kill Your Own* (V2); Prince 3121 (Island); *My Chemical Romance Live On The Murder Scene* (Polydor); *Mobb Deep Blood Money* (Polydor);

NEW ADDITION



V2 will release the Stereophonics first live album on April 3, titled *Live From Dakota*. The double CD set was mixed by Jim Lowe and includes a new song - *Jayne* - which has not been previously released. Also included are the songs *Harry Up & Wait*, *Too Many Sandwiches*, *Traffic* and *Dakota*.

SINGLES

FEBRUARY 13

Message Numbers 1 See You, You See Me (Heavenly); *Stevie Wonder* From The Bottom Of My Heart (Island); *Paul Weller Bink* (V2); *Nickelback Far Away* (Roadrunner); *Friday Hill One More Night* (Atlantic); *Shout Out Louds* Please Please Please (EMI); *Sparks Perfume* (Gut); *LL Coolman* *Woman In Love* (All Around The World); *Goldfrapp* *Ride A White Horse* (Mute)

FEBRUARY 20

The Darkness Is It Just Me (Atlantic); *Funeral For A Friend* *Roses For The Dead* (Atlantic); *Maximo Park* I Want You To Say (War); *Westlife* *Amazing* (Sony BMG); *Madonna* *W/A/E* (New Order/Tim); *Morning Runner* *Burning Beaches* (Parlophone)

FEBRUARY 27

Jim Mair *The Key Of C* (My Dad); *Shakira*

Don't Bore (Sony BMG); *Corinne Bailey Rae Put Your Records On* (EMI); *Galahad* *Cross Standing On My Own Again* (Parlophone); *Orson* *No Tomorrow* (Mercury); *Charlotte Church* *Moodswings* (Sony BMG); *The Pussycat Dolls* *Beep* (Polydor); *Love Bites* *He's Fit* (Island)

MARCH 6

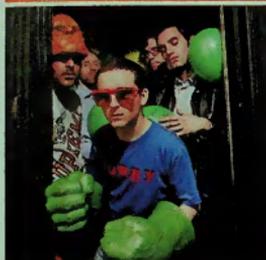
Nouvelle Vague *Teenage Kicks* (Parlophone); *Rammstein* *Man Gagen* (Mercury); *Orson* *Fightstar Waste A Moment* (Island); *Sean Paul* *Temperature* (Atlantic); *Placebo* *Because I Want You* (Virgin); *The Open We Can Never Say Goodbye* (Polydor); *Jason Mraz* *Geek In The Pink* (Atlantic); *Sugababes* *Red Dress* (Island); *Shayne Ward* *Ice* (Sony BMG); *Kanye West* *Touch The Sky* (Mercury); *The Concretes* *Chosen One* (EMI); *Craig David* *Unbelievable* (WEA)

ALSO OUT
THIS WEEK
SINGLES
The Upper Room
All Over This Town
(Sony BMG)
Mitchell Brothers
Aloha With The TV
(G+V) MNRV

Project 8 Demos
Karrington
Sirens/Eight
(P+J)/Rea
ALBUMS
The Fabrizi Trust: In
Case Of The Flood
(All Large) MCLP
MK23 (One Little)

Includes OK Go, On
Re (Capitol), ALO:
Fly Between Falls
(Brushfire)

Records released 27.02.06



SINGLE OF THE WEEK

Hot Chip
Over And Over

EMI CD6M582
Over And Over originally appeared on a limited EP last year, but EMI has wisely dusted this infuriatingly catchy number off for Hot Chip's inaugural full release for the major. Razor sharp, confident and increasingly groovy, this more than justifies the goodwill the ex-Moshi Moshi signings have won over the past couple of years. Radio One have placed it on its 1-Upfront playlist, with more support surely to follow. A brilliant single.

style beats. The whole effect is one of sunshine and smiles.

Brit nominations will keep profile high ahead of his sold-out UK tour later this month.

Orson
No Tomorrow (Mercury 9767826)
Hilly topped for success this year, Orson are already showing the right signs, with this single enjoying strong radio play. No Tomorrow is a "no brainer" in the true sense of the word; big hooks, plenty of personality and an irreducibility that sets it apart from the rest of the pack.

Pussycat Dolls feat. will.i.am
Beep (Interscope 9852859)
PCD look to score their third number one with, seemingly, a re-visit to the Black Eyed Peas' My Humps featuring will.i am on vocals. Beep provides more laughs and catchy hooks than previous single Stickwitu, and is A-listed at Radio One and Capital, B-listed at Galaxy and on high rotation on music TV.

The Rakes
All Too Human (V2 VVR5036208)
The V2 band's first new original since August's Capture/Release album is this track with a Blur-esque bassline and catchy chorus. Surviving to go down well on their tour this month, it fits with the punkish energy that gives their live shows such impact.

Shakira
Don't Bother (Sony BMG 8287678282)
The UK media got its first taste of the new Shakira album in January when she performed at a London showcase. Lified from her new album Oral Fixation Vol. 2, this single is mature, adult pop with a big chorus. It is currently enjoying healthy Radio Two support, but it is the Shakira brand, as opposed to the airplay, that will sell the units at retail.

Teddy Thompson
Everybody Move It (Verve 82879916)
This utempo lead single from Thompson's album Separate Ways is a powerful introduction to his songwriting talents. Built around a memorable guitar/vocal hook, it maintains a steady pace throughout, with his thoughtful lyrics providing a contrast to the



ALBUM OF THE WEEK

Corinne Bailey Rae
Corinne Bailey Rae

Good Groove/EMI 3541172
With the release of Bailey Rae's debut album brought forward to meet growing demand, it appears the set-up - part orchestrated, part word of mouth - has put this refreshing new artist in a very strong position indeed. The UK artist co-wrote all tracks on this charming set, which waxes between the Billie Holiday blues of Put Your Records On to the sublime melancholy evident on the Pam Sheyne co-write Till It Happens to You. A flawless debut.

tempo. It release follows a January tour and should provide him with his first radio success.

The Young Knives
Here Comes The Rumour Mill (Transversive TRANS020CD)
The Oxfordshire three-piece have been quietly building a reputation for their quirky image and a small but growing catalogue of excellent singles, but this release should take things to the next level. It is a Graham Coxon-esque snarling-lo-fi stomper with a killer chorus and stands out from most guitar music out at the moment.

Albums

Neil Diamond
12 Songs (Columbia 6785452)
The Rick Rubin-produced 12 Songs is a glorious aural snapshot of one of the US's songwriting greats and it is clear Rubin has had much to do with making this Diamond's edge shine. Already providing the artist with his highest-yet week one placing in the US (number four), songs such as Evermore and I'm On To You present Diamond at his sincere, emotional best. A divine album.

Four Story
Tributes & Tribulations (Chapter/Universal CPHY1100)
In the wake of I! Diva's worldwide success comes this similar idea - a four-good-looking men singing mostly covers, only this time it is MOR instead of opera. Among the well-sung and harmonised cuts are Tracks Of My Tears, I Want To Know What Love Is and Reach Out (I'll Be There).

Friday Hill
These Things (Longside LONG100CD)
Friday Hill deliver an eclectic set offering their unique blend of pop, rock and urban soul. Notable cuts on this solid debut are the gospel pop ballad Fine - surely a top three smash - the rugged Stand Up and the acoustic shimmer of I Want You.

Giant Drag
Hearts And Unicorns (Kickball/Interscope 985202C)
If My Bloody Valentine had moved to LA and gone indie pop

they would sound not unlike Giant Drag. This second album throws up the occasional pop gem, such as previous single Kevin Is Gay, as well as some nicely darker moments. With a tour planned for February and support from the NME, the duo could do well with UK audiences.

Jahiem
Ghetto Classics (Warner Brothers 9262488022)
Urban star Jahiem's third album follows the success of 2001's US Top 10 hit Ghetto Love and 2002's Still Ghetto, which sold 70,000 copies in the UK. The highlight of this smooth soul/R&B set is the Jadaaki collaboration Evertime I Think About Her, which is set to be this album's first single in April.

Mclusky
Mcluskyism (Top Pure PURE197CD)
This three-CD "best of" from the Cardiff trio is comprehensive enough to appeal to even the keenest of fans. The first CD of A-sides is an excellent introduction that shows the wit, energy and anger of the band to fine effect.

Ne-Yo
In My Own Words (Def Jam 9852856)
Striking out alone after making his name penning hits for the likes of Mariah, Faith Evans and Mary J. Blige, Las Vegas-based Shaffer C Smith turns in a solid, organic-sounding debut with In My Own Words. Smooth without being schmaltzy, his R&B style has a crisp invention best demonstrated on forthcoming single So Sick, itself currently winning positive acclaim.

Various
Gigolo CD9 (Gigolo GIG180)
The sheer sheen of electropop may have faded, but DJ Hell's label has kept moving forward. Kicking off with Felix Da Housecat's Jack U Y's I'll House You featuring vocals from Diddy, this ninth compilation features electro gems such as acts such as Electrospooner, Miss Kittin & The Hacker, Thomas Fliener and Kiko & Gina. Roll on Gigolo 10.

This week's reviews: Darius Braid, Jimmy Brown, Ben Gardner, Stuart Curran, James Jones, Alan Larkin, James Rose and Sean Ward.

Singles

Chico
It's Chico Time (Sony BMG 8287683132)
By one of the more memorable performers from last year's X Factor TV show, this self-penned track was a particular highlight just before he got the chop from the contest. Offering more of a performance than an actual song, Chico was always more novelty factor than X, whether this will have worn off by the time this his record shelves is open to question.

Charlotte Church
Moodswings (To Come At Me Like That) (Sony BMG 82876804452)
This Radio One B-listed fourth single from Church's Tissues And Issues album is a midtempo guitar-driven track that is rich in autobiography. It is essentially a solid song that is made to sparkle through Church's vocals and tidy production from Tore Johansson.

Graham Coxon
Standing On My Own Again (Parlophone 3475062)
It seems the further Coxon gets from Blur, the more commercial his solo output comes. This dynamic single stays true to that theory and, with the buzzsaw riffs and melodic hooks to spare here, he puts the majority of his youthful indie disco competition to shame. This sets the stall out nicely for this March 13-released album Love Travels At Illegal Speeds.

The Far Cryes
Stepping (Play It Again 7 SEVEN002)
The third release in Pina's series of seven-choir-only singles highlights the emerging talents of Martin Björk and Liz Holdforth. It is rock'n'roll with a similar dynamic to The Kills, but with more of a art-school edge about it.

Fat Freddy's Drop
Wanna Be My Eye (Kartoo8)
This second single from the reggae-based New Zealand outfit's wonderful album Based On A True Story is a big live favourite. This gently addictive track offers a hint of Bill Withers and some half-lazy Slack horns, before it fades out on Peta Kurt-

The Feeling
Sewn (Island CD9290)
Music Week first heard The Feeling's demos in 2005, at which point Sewn stood out as a potentially monstrous radio hit, and hearing producer Mike 'Spice' Stent's finished product further affirms our belief. This is a band which can't help but write big hooks, and from a different perspective it doesn't come much brighter. The challenge will be, as always, converting this airplay to sales success.

Fightstar
A Moment (Island CD9291)
Preceding Fightstar's eagerly-awaited debut album, this single shows Busted are but a distant memory for Charlie Simpson and that his shift to the dark side is now complete. It is a skillful and accomplished work that builds impressively and is not through with waves of emo angst.

Freelance Hellraiser
Want You To Know (Ugly Truth 82876781352)
Remixer and former bootleg supreme Freelance Hellraiser comes out of the shadows with this taster for his first major-label album. This warm, euphoric track is sure to become an anthem at festivals this summer, and is backed by a rocking collaboration with Freeform Five's Ann Pillai.

Michael Jackson
Rock With You (Sony BMG 82876725132)
The third in the series of 20 DualDisc video singles that highlight Jacko's years at Epic, this classic dance-pop crossover got to number seven in 1980 in the UK and went on to sell more than 1m copies in America.

Jack Johnson
Better Together (Brushfire/Island 82879916)
Affable surf dude and cult singer songwriter Johnson's folksy sound appeals to a remarkably broad spectrum of fans, with this latest single from In Between Dreams picking up an A-listing at Capital and Xfm and B-listing at Radio 1 and 2. Meanwhile, two

Madonna extends her stay at the top of the chart, while support grows for The Feeling and Sugababes make an impressive arrival in the Top 20

The UK Radio Air

RADIO ONE

Pos	LAST WEEK	ARTIST	TITLE	Pos	LAST WEEK	ARTIST	TITLE
1	1	MECK THUNDER IN MY HEART AGAIN	WOLFE/PREZAR	27	25	1979	
2	7	HI TACK SAY SAY SAY (WAITING 4 YOU)	GLDSTO	24	23	1979	
3	4	MADONNA SORRY	WANDER BROS	21	21	1768	
4	1	MADONNA SORRY	WANDER BROS	22	21	2674	
5	15	THE ORDINARY BOYS BOYS WILL BE BOYS	WANDER BROS	18	21	2513	
6	9	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	WIREPLAY	23	21	1975	
7	12	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD GREEN/EMM	21	21	1829	
8	2	THE FEELING SEAM	ISLAND	13	21	1844	
9	12	SUNBLOCK I'LL BE READY	STRONKUM	22	20	1934	
10	15	50 CENT HUSTLERS AMBITION	INTERSCOPE	19	19	1940	
11	4	CHRIS BROWN RUN IT	JIVE	19	19	1519	
12	13	PUSSYCAT DOLLS FEAT. WILLIAM. BEEP	PROVOKER	13	18	1201	
13	9	HARD-FI CASH MACHINE	NECESSARY/LANTIC	23	18	1272	
14	7	PHARRELL WILLIAMS ANGEL	VEVO	26	18	1940	
15	1	ARCTIC MONKEYS WHEN THE SUN GOS DOWN	ROUNDT	23	17	1008	
16	21	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSITIVA	14	16	918	
17	1	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARAGONE	21	14	1008	
18	7	YOUNG JEEZY FEAT. ANON SOUL SURVIVOR	DEF JAM	21	14	880	
19	17	THE DARKNESS IS IT JUST ME? ATLANTIC		12	12	907	
20	9	KANYE WEST TOUCH THE SKY	ROCAWELLA	7	12	538	
21	7	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	26	12	750	
22	11	GOLDFRAPP RIDE A WHITE HORSE	WATE	7	11	954	
23	17	KUBB GROW	MELBOBY	15	10	786	
24	30	EDITORS MUNCHKIN	KETONHEADS	10	10	655	
25	30	ASHLEE SIMPSON BOYFRIEND	PROVOKER	14	10	593	
26	1	ROBBIE WILLIAMS ADVERTISING SPACE	CHRISGALTS	1	9	485	
27	30	SHAPESHIFTERS INCREDIBLE	POSITIVA	1	9	473	
28	23	NE-YO SO SICK	DEF JAM	11	9	429	
29	23	GRISON NO TOMORROW	NEVISON	13	8	412	
30	23	FREEMASONS FEAT. AMANDA WILSON WATCH	GRAVITY	13	8	340	
31	0	SIMON WEBBE AFTER ALL THIS TIME	WOODSTOCK	8	8	325	
32	0	THE GOD TEAM LADYFLASH HEAVENS INDUSTRIES		15	8	310	
33	0	WE ARE SCIENTISTS ITS A HIT	VEVO	5	8	308	

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INDEPENDENT LOCAL RADIO

Pos	LAST WEEK	ARTIST	TITLE	Pos	LAST WEEK	ARTIST	TITLE
1	1	WILL YOUNG ALL TIME LOVE	SOBY BAC	102	979	3252	
2	1	MADONNA SORRY	WANDER BROS	193	193	2167	
3	2	KELLY CLARKSON BECAUSE OF YOU	ICA	159	172	3211	
4	0	ROBBIE WILLIAMS ADVERTISING SPACE	CHRISGALTS	254	125	2953	
5	4	SUGABABES UGLY	ISLAND	164	132	2899	
6	1	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	125	122	2675	
7	10	HI TACK SAY SAY SAY (WAITING 4 YOU)	GLDSTO	181	189	2507	
8	12	MECK THUNDER IN MY HEART AGAIN	WOLFE/PREZAR	181	175	1992	
9	5	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARAGONE	197	165	2019	
10	13	SUGABABES PUSH THE BUTTON	ISLAND	153	153	2070	
11	13	COLDPLAY TALK	PARLOPHONE	105	129	1986	
12	8	THE PUSSYCAT DOLLS STICKWITU	AM1	188	173	1525	
13	21	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSITIVA	183	167	1562	
14	11	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD GREEN/EMM	188	182	1515	
15	11	A-HA ANALOGUE (ALL I WANT)	VEVO	109	167	1551	
16	18	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/A STORM NASTY GIRL	ROCAWELLA	164	162	1001	
17	16	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	115	119	1277	
18	20	DANIEL POWDER BAD DAY	WANDER BROS	156	181	1273	
19	4	TEXAS SLEEP	WIREPLAY	100	182	1183	
20	7	MADONNA HUNG UP	WANDER BROS	154	183	1172	
21	13	CHRIS BROWN RUN IT	JIVE	196	178	1074	
22	27	NE-YO SO SICK	DEF JAM	166	173	1056	
23	22	LEE RYAN WHEN I THINK OF YOU	PROVOKER	161	166	1031	
24	18	KUBB GROW	MELBOBY	147	162	1027	
25	15	SHAYNE WARD THAT'S MY GOAL	SOBY BAC	160	163	976	
26	29	THE ORDINARY BOYS BOYS WILL BE BOYS	WANDER BROS	142	149	1073	
27	0	CHARLOTTE CHURCH MOODSWINGS	SOBY BAC	148	155	823	
28	0	OASIS THE IMPORTANCE OF BEING BALE	THE BROTHER	143	151	809	
29	0	SUNBLOCK I'LL BE READY	STRONKUM	118	150	793	
30	0	PUSSYCAT DOLLS FEAT. WILLIAM. BEEP	PROVOKER	141	152	734	

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Pos Last Week Artist Title Pos Last Week Artist Title

Pos	LAST WEEK	ARTIST	TITLE	Pos	LAST WEEK	ARTIST	TITLE		
1	1	MADONNA SORRY	WANDER BROS	1930	36	6620	7		
2	3	6	1	MECK THUNDER IN MY HEART AGAIN	WOLFE/PREZAR	1268	31	6138	20
3	2	9	11	WILL YOUNG ALL TIME LOVE	SOBY BAC	2057	1	5160	8
4	5	4	0	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD GREEN/EMM	1092	17	4907	0
5	8	3	18	KUBB GROW	MELBOBY	715	16	4181	3
6	13	8	9	HI TACK SAY SAY SAY (WAITING 4 YOU)	GLDSTO	1301	1	3907	7
7	44	2	0	THE FEELING SEAM	ISLAND	343	57	3638	144
8	18	10	2	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/A STORM NASTY GIRL	ROCAWELLA	1008	7	3528	0
9	4	9	26	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARAGONE	1209	22	3439	47
10	12	23	2	KELLY CLARKSON BECAUSE OF YOU	ICA	1812	11	3345	4
11	19	15	2	LEE RYAN WHEN I THINK OF YOU	BROCKSTAR	709	1	3209	12
12	17	15	4	CHRIS BROWN RUN IT	JIVE	811	20	3037	4
13	14	19	10	ROBBIE WILLIAMS ADVERTISING SPACE	CHRISGALTS	1560	5	2973	1
14	7	8	6	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	1339	0	2882	51
15	8	6	32	A-HA ANALOGUE (ALL I WANT)	VEVO	1013	19	2789	59
16	23	3	7	THE ORDINARY BOYS BOYS WILL BE BOYS	WANDER BROS	741	19	2789	18
17	22	21	54	SUGABABES PUSH THE BUTTON	ISLAND	223	2	2471	4
18	14	1	0	SUGABABES RED DRESS	ISLAND	340	86	2344	413
19	16	1	6	THE DARKNESS IS IT JUST ME?	ATLANTIC	159	10	2335	34
20	9	13	28	SUGABABES UGLY	ISLAND	1398	9	2321	81
21	18	2	0	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	PROVOKER	595	28	2203	31
22	28	2	7	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSITIVA	991	20	2194	7
23	43	4	10	EL PRESIDENTE TURN THIS THING AROUND	DMA	356	2	2192	44
24	54	1	0	WESTLIFE AMAZING	VEVO	417	153	2144	103
25	24	10	37	HARD-FI CASH MACHINE	NECESSARY/LANTIC	437	25	2084	12

▲ Highest Top 50 entry ▲ Biggest increase in sales ▲ Biggest increase in airplay ▲ Highest Top 50 Cent ▲ Biggest increase in plays ▲ Biggest increase of 50% or more



7. The Feeling
Based on a survey of more than 1000 music critics and broadcasters, the BBC ranked The Feeling in sixth place in its survey to discover the Sound of 2006. The band, dubbed 'the new gods of cool MOR' explode into view this week with Seam featuring 43-7.



19. The Darkness
With second

RAY J

THE MASSIVE US SMASH HIT

ONE WISH

SINGLE OUT ON MARCH 6

WWW.RAYJ.CO.UK

album One Wish Ticket to Hell and Back failing to get the chart going, The Darknes make a big hit, and

Is It Just Me? might be it — the video for the song reached number two on the TV alplay chart.

couple of weeks ago, and radio is increasingly supportive of it, as its 36-19 leap on the chart this

week suggests 12 plays on Radio Two and seven on Radio One are key to that move but the track's top

WHAT THE...
"One Wish" d...
Stacy, Stylis...
Stacy's Sur...
"We jump...
c...
struck us...
instincts" f...
"crossover" f...
"The heat...
on George K...
"I...
1 most pl...
LA and Z...

CAPITAL

Pos	LAST WEEK	ARTIST	TITLE	Pos	LAST WEEK	ARTIST	TITLE
1	1	WILL YOUNG ALL TIME LOVE	SOBY BAC	102	979	3252	
2	2	KELLY CLARKSON BECAUSE OF YOU	ICA	159	172	3211	
3	4	SUGABABES PUSH THE BUTTON	ISLAND	164	132	2899	
4	5	ROBBIE WILLIAMS ADVERTISING SPACE	CHRISGALTS	254	125	2953	
5	6	SUGABABES UGLY	ISLAND	164	132	2899	
6	7	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	115	119	1277	
7	8	MADONNA SORRY	WANDER BROS	193	193	2167	
8	9	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARAGONE	197	165	2019	
9	10	HI TACK SAY SAY SAY (WAITING 4 YOU)	GLDSTO	181	189	2507	
10	11	COLDPLAY TALK	PARLOPHONE	105	129	1986	

CHRYSALIS

Pos	LAST WEEK	ARTIST	TITLE	Pos	LAST WEEK	ARTIST	TITLE
1	1	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/A STORM NASTY GIRL	ROCAWELLA	1008	7	3528	0
2	4	HI TACK SAY SAY SAY (WAITING 4 YOU)	GLDSTO	1301	1	3907	7
3	6	NE-YO SO SICK	DEF JAM	166	173	1056	
4	12	KELLY CLARKSON BECAUSE OF YOU	ICA	1812	11	3345	4
5	15	TOM YOUNG YOUR BODY	DATA				
6	1	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	1339	0	2882	51
7	7	CHRIS BROWN RUN IT	JIVE	811	20	3037	4
8	3	MARY J. BLIGE DE WITHOUT YOU	ISLAND				
9	13	EMINEM SHAKE THAT	SHADOWN/INMAN/INTERSCOPE				
10	11	AARON SMITH DANCIN	ROCK				

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REVIEWS DVD

Iron Maiden

Death On The Road (EMI 3364379)

Stocking Iron Maiden DVDs is never a risk - the bands last live set Rock In Rio has sold 75,000 copies since its 2002 release, while 2003's hits compilation *Visions Of The Beast* has attracted 65,000 buyers to date. *Death On The Road* is more spectacular than either, being a stunningly theatrical realisation of their 2003 *Death On The Road* album filmed in Dortmund's Westfalenhalle, with superb picture quality and crisp but dense 5.1 sound, as the band bawls a way through 11 tracks in a memorisingly 105-minute set. A second "special features" disc adds a further 200 minutes of footage, including exclusive interviews, a 75-minute documentary, promotional video clips and an EPK. Expect brisk initial sales and a long shelf-life.

David Bowie

Serious Moonlight (EMI 3415399)

Long out of print, this DVD is classic Bowie, filmed in 1983 in Vancouver, where he toured in support of the *Let's Dance* album. The material is first class, with slick videos of oldies such as *Life On Mars*, *Sorrow and Delight* (Rebel as well as the then contemporary Chinese Girl and *Let's Dance*, and there is a lengthy but absorbing documentary filmed at multiple locations on the Far East leg of the tour - but the concert's picture quality is consistently poor and the sound is variable. Bowie collectors will understand that it is the best available and love it anyway, but more casual buyers used to the high standards set by recent releases may be disappointed.

Whitesnake

Live - In The Still Of The Night (Columbia Home Studios CHS10304)

It is over a decade since the last Whitesnake live video (At Rebel Rebel) and they make it up to their fans in spectacular style with this superbly staged set lensed at the Hammersmith Apollo in 2004. The visuals are

Albums

FRONTLINE RELEASES

DANCE					
1	DAVID NINE	DAVID NINE	ASAP	2004	SHRP
2	ADAM BASSANO	THE RIDE	ASAP	2004	VIHE
3	ARCA	THE RIDE	ASAP	2004	VIHE
4	ARCA	THE RIDE	ASAP	2004	VIHE
5	ARCA	THE RIDE	ASAP	2004	VIHE
6	ARCA	THE RIDE	ASAP	2004	VIHE
7	ARCA	THE RIDE	ASAP	2004	VIHE
8	ARCA	THE RIDE	ASAP	2004	VIHE
9	ARCA	THE RIDE	ASAP	2004	VIHE
10	ARCA	THE RIDE	ASAP	2004	VIHE
11	ARCA	THE RIDE	ASAP	2004	VIHE
12	ARCA	THE RIDE	ASAP	2004	VIHE
13	ARCA	THE RIDE	ASAP	2004	VIHE
14	ARCA	THE RIDE	ASAP	2004	VIHE
15	ARCA	THE RIDE	ASAP	2004	VIHE
16	ARCA	THE RIDE	ASAP	2004	VIHE
17	ARCA	THE RIDE	ASAP	2004	VIHE
18	ARCA	THE RIDE	ASAP	2004	VIHE
19	ARCA	THE RIDE	ASAP	2004	VIHE
20	ARCA	THE RIDE	ASAP	2004	VIHE

JAZZ

1	CHARLES BURLIN	THE LAST	ASAP	2004	PH
2	JAMES EARL RAY	THE LAST	ASAP	2004	PH
3	JAMES EARL RAY	THE LAST	ASAP	2004	PH
4	JAMES EARL RAY	THE LAST	ASAP	2004	PH
5	JAMES EARL RAY	THE LAST	ASAP	2004	PH
6	JAMES EARL RAY	THE LAST	ASAP	2004	PH
7	JAMES EARL RAY	THE LAST	ASAP	2004	PH
8	JAMES EARL RAY	THE LAST	ASAP	2004	PH
9	JAMES EARL RAY	THE LAST	ASAP	2004	PH
10	JAMES EARL RAY	THE LAST	ASAP	2004	PH
11	JAMES EARL RAY	THE LAST	ASAP	2004	PH
12	JAMES EARL RAY	THE LAST	ASAP	2004	PH
13	JAMES EARL RAY	THE LAST	ASAP	2004	PH
14	JAMES EARL RAY	THE LAST	ASAP	2004	PH
15	JAMES EARL RAY	THE LAST	ASAP	2004	PH
16	JAMES EARL RAY	THE LAST	ASAP	2004	PH
17	JAMES EARL RAY	THE LAST	ASAP	2004	PH
18	JAMES EARL RAY	THE LAST	ASAP	2004	PH
19	JAMES EARL RAY	THE LAST	ASAP	2004	PH
20	JAMES EARL RAY	THE LAST	ASAP	2004	PH

POP

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
3	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
4	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
5	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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17	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
18	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
19	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
20	THE BEATLES	THE BEATLES	ASAP	2004	SHRP

ROCK

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
3	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
4	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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17	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
18	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
19	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
20	THE BEATLES	THE BEATLES	ASAP	2004	SHRP

ROOTS

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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4	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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15	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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17	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
18	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
19	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
20	THE BEATLES	THE BEATLES	ASAP	2004	SHRP

180206

FRONTLINE RELEASES

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
3	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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18	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
19	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
20	THE BEATLES	THE BEATLES	ASAP	2004	SHRP

JAZZ

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
3	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
4	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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17	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
18	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
19	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
20	THE BEATLES	THE BEATLES	ASAP	2004	SHRP

POP

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
3	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
4	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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10	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
11	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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17	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
18	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
19	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
20	THE BEATLES	THE BEATLES	ASAP	2004	SHRP

ROCK

1	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
2	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
3	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
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7	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
8	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
9	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
10	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
11	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
12	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
13	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
14	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
15	THE BEATLES	THE BEATLES	ASAP	2004	SHRP
16	THE BEATLES	THE BEATLES</			

Singles

After almost 30 years, Leo Sayer returns to the top of the chart thanks to a mix by Meck, and he is joined in the Top 10 by new entries from The Source and Fall Out Boy

TOP 20 DOWNLOADS

Pos	Artist/Title	Label
1	THE ORDINARY BOYS BOYS WILL BE BOYS	Virgin
2	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/EVERY STORM NASTY GIRL	Bad Boy
3	H-TACK SAY SAY SAY (WAITING 4 U)	Sir
4	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	Columbia
5	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Sirius
6	CHRIS BROWN RUN IT!	Jive
7	WILL YOUNG ALL TIME LOVE	Interscope
8	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD)	Emp
9	SUNBLOCK I'll BE READY	Minotaur
10	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
11	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	Polygram
12	JOSÉ GONZÁLEZ HEARTBEATS	Parade
13	THE BLACK EYED PEAS MY HUMPS	AMG
14	THE PUSSYCAT DOLLS FEAT. WILLIAM BEEP	Interscope
15	NIZLOPI JCB SONG	BMG
16	MADONNA HUNG UP	Warner Bros
17	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Dineen
18	JAMES BLUNT GOODBYE MY LOVER	Atlantic
19	ASHLEE SIMPSON BOYFRIEND	Geffin
20	KELLY CLARKSON BECAUSE OF YOU	RCA

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TOP 20 RINGTONES

Pos	Artist/Title	Label
1	H-TACK SAY SAY SAY	WPL/Warner Digital
2	THE ORDINARY BOYS BOYS WILL BE BOYS	Copyright Clearance Center
3	NIZLOPI JCB SONG	Warner Digital
4	DHT LISTEN TO YOUR HEART	EMI
5	BLACK EYED PEAS MY HUMPS	Copyright Control/EMI
6	PUSSYCAT DOLLS DON'T CHA	Norfolk Hill
7	MADONNA HUNG UP	Capitol/Warner
8	GORILLAZ DIRTY HARRY	BMG/Universal/EMI
9	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	EMI
10	GORILLAZ DAVE	Copyright Clearance Center/EMI
11	SUNBLOCK I'll BE READY	Kingpost Records/Digital
12	PETER DINKlage BREAD	Real Gone
13	FATLIPS INSIGNIA	Warner Digital/Capitol/EMI
14	BOB SINCLAIR LOVE GENERATION	Mercury BMG
15	GORILLAZ FEEL GOOD INC	Copyright Clearance Center/EMI
16	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	Atlantic
17	ROBBIE WILLIAMS ANGELS	BMG/EMI
18	WESTLIFE YOU RAISE ME UP	EMI/Parlophone/Universal
19	DHT FEAT. EDMEE LISTEN TO YOUR HEART	EMI
20	NIZLOPI JCB SONG	Warner Digital

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TOP 20 EUROPEAN DOWNLOADS

Pos	Artist/Title	Company
1	THE ORDINARY BOYS BOYS WILL BE BOYS	Warner
2	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/EVERY STORM NASTY GIRL	Warner
4	BEYONCÉ FEAT. SLIM THUG CHECK ON IT (ALBUM VERSION)	Sony BMG
5	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Inters
6	CHRIS BROWN RUN IT!	Sony BMG
7	H-TACK SAY SAY SAY (WAITING 4 U)	Inters
8	MADONNA HUNG UP (ALBUM VERSION)	Warner
9	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
11	MADONNA SHERRY (ALBUM VERSION)	Warner
16	WILL YOUNG ALL TIME LOVE	Sony BMG
18	PUSSYCAT DOLLS FEAT. WILLIAM BEEP	Sony BMG
19	JAMES BLUNT GOODBYE MY LOVER	Warner
9	JOSÉ GONZÁLEZ HEARTBEATS	Parade
14	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Universal
15	JAMES BLUNT YOU'RE BEAUTIFUL	Warner
21	KELLY CLARKSON BECAUSE OF YOU	Sony BMG
17	SUGABABES PUSH THE BUTTON	Universal
18	PUSSYCAT DOLLS STICKITOUT	Universal
20	ANASTACIA I BELONG TO YOU	Sony BMG

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18.02.06 Top 75



1. Meck/Leo Sayer Heart songs have never found the right chart beat for Leo Sayer: Raining In My Heart reached number 21, while both Heart (Stop Bothing In Time) and Thunder In My Heart peaked at number 22 - but that all changes this week, as a new mix of the latter track, credited to Meck featuring Leo Sayer and re-titled Thunder In My Heart Again, debuts at number one. It's more than 28 years since the singer's solo release, and 29 years since Sayer's only previous number one, When I Need You. Thunder In My Heart Again is currently number two in the airplay chart behind Madonna's Sexxxy.



2. The Source Firing a Cannon Station re-appears from 1986 and the independent track of Year Long - Jamie Principle's classic house tune - You Get The Love by TTC Source has been an enduring floor-filler for 15 years. It reached number four in 1992, and fared even better, reaching number one, when given the classic treatment in 1997. Now mixed by Tracbow, Eye & Gipsy, Paradise Soul, Shapechangers and Ashe, it's back at the top of the charts for the first time. This week, the number seven on sales of 11,722.

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Pos	Artist/Title	Label
1	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Universal
2	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/A STORM NASTY GIRL	Bad Boy
3	THE ORDINARY BOYS BOYS WILL BE BOYS	Virgin
4	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	Jive
5	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD)	Emp
6	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	Columbia
7	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Parlophone
8	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
9	H-TACK SAY SAY SAY (WAITING 4 U)	Capitol/Warner
10	SHAYNE WARD THAT'S MY GOAL	Sony BMG
11	WILL YOUNG ALL TIME LOVE	Sony BMG
12	NIZLOPI JCB SONG	BMG
13	SUNBLOCK I'll BE READY	Minotaur
14	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Dineen
15	ASHLEE SIMPSON BOYFRIEND	Geffin
16	JESSE MCCARTNEY BEAUTIFUL SOUL	Capitol
17	MADONNA HUNG UP	Warner Bros
18	KUBB GROW	Mercury
19	ANTON COSTA DO YOU EVER THINK OF ME?	Orion
20	50 CENT HUSTLER'S AMBITION	BMG
21	JOSÉ GONZÁLEZ HEARTBEATS	Parade
22	LEE RYAN WHEN I THINK OF YOU	Virgin
23	KELLY CLARKSON BECAUSE OF YOU	RCA
24	THE ALARM MMXI SUPERCHANNEL	Liberty
25	THE BLACK EYED PEAS MY HUMPS	AMG
26	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	Parlophone
27	JAMES BLUNT GOODBYE MY LOVER	Atlantic
28	SUGABABES UGLY	Sony
29	BULLET FOR MY VALENTINE ALL THESE THINGS I HATE	Walt Disney
30	BRIAN KENNEDY GEORGE BEST - A TRIBUTE	Curb
31	PUSSYCAT DOLLS STICKITOUT	Atlantic
32	A-HA ANALOGUE (ALL I WANT)	Mercury
33	THREE 6 MAFIA STAY FLY	Sony BMG
34	YOUNG JEEZY FEAT. AKON SOUL SURVIVOR	Sony BMG
35	DHT FEAT. EDMEE LISTEN TO YOUR HEART	EMI
36	PHARRELL WILLIAMS ANGEL	Mercury
37	HARD-F! CASH MACHINE	Nonesuch
38	TEXAS SLEEP	Mercury

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Arctic Monkeys make it a third straight week at number one, while Belle & Sebastian notch up their highest chart placing to date

TOP 20 MUSIC DVD

The List	ARTIST/TITLE	Label/Availability
1	IRON MAIDEN DEATH ON THE ROAD	EMI (E)
2	WHITESNAKE LIVE - IN THE STILL OF THE NIGHT	Decca/Universal (S)
3	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ	EMI (V) (E)
4	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WEA (V) (E)
5	ELVIS PRESLEY LEGENDS IN CONCERT	WEA (V) (E)
6	JEAN MICHEL JARRE SOLIDARITES - LIVE	Warner Music/Universal (E)
7	BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE	WWE (V) (E)
8	VARIOUS LIVE 8 - JULY 2005	Angel (E)
9	PAUL WELLER STUDIO 150	DUKE (E)
10	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (E)
11	LE ZEPHYRUS 2005 - LIVE FROM CHICAGO	Mercury (E)
12	THE JAM THE COMPLETE	Polygram (E)
13	THIN LIZZY THIN LIZZY AND PHIL LYNN'S STORY	WWE (E)
14	CREAM ROYAL ALBERT HALL - LONDON MAY 23/56 2005	Warner Music/Universal (E)
15	DANIEL O'DONNELL THE ROCK 'N' ROLL SHOW	Mercury (E)
16	KISS ROCK THE NATION - LIVE	Image (E)
17	JOHNNY CASH REVISITED - THE MAN IN BLACK	WEA (V) (E)
18	LINDO JACOBO	Sony Music (E)
19	JIMI HENDRIX JIMI HENDRIX	Warner Music/Universal (E)
20	BOB DYLAN NO DIRECTION HOME	Capitol (E)

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TOP 20 COMPILATIONS

The List	ARTIST/TITLE	Label/Availability
1	VARIOUS R&B LOVESONGS	Sony Music (E)
2	VARIOUS BEAUTIFUL LOVESONGS	Sony Music (E)
3	VARIOUS THE VERY BEST OF EUPHORIC DANCE	Ministry of Sound (E)
4	VARIOUS THE VERY BEST OF LOVE LEGENDS	EMI (V) (E)
5	VARIOUS NME PRESENTS THE ESSENTIAL BANDS	EMI Music/Universal (E)
6	VARIOUS SIMON BATES - THE VERY BEST OF OUR TIME	Sony Music (E)
7	VARIOUS R&B CUBISM	Sony Music/Universal (E)
8	VARIOUS THE LOVE SONGS ALBUM	Universal (E)
9	VARIOUS HOUSEWORK SONGS	EMI (V) (E)
10	VARIOUS CLUBBERS GUIDE 2006	Ministry of Sound (E)
11	VARIOUS NOW THAT'S WHAT I CALL MUSIC 62	EMI Music/Universal (E)
12	VARIOUS BIG SOUNDS - 42 SENSITIVE SOUL CLASSICS	EMI Music/Universal (E)
13	VARIOUS GOODTRENDS - ANTHEMS	EMI (V) (E)
14	VARIOUS MAGIC - THE ALBUM	WEA (E)
15	VARIOUS CLUB NIGHTS - SOUNDTRACK TO THE WEEKEND	Cap (E)
16	VARIOUS THE VERY BEST OF POWER BALLADS	EMI (V) (E)
17	VARIOUS NEVER SLEEPS PITS HARDCORE CLASSICS	Ministry of Sound (E)
18	OST WALK THE LINE	Sony Music (E)
19	VARIOUS THE BEST CLUB ANTHEMS CLASSICS	EMI Music (E)
20	VARIOUS ULTIMATE TEACHERS	WEA (E)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

The List	ARTIST/TITLE	Label/Availability
1	VARIOUS CLUBBERS GUIDE 2006	Ministry of Sound
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 62	EMI Music/Universal
3	VARIOUS HELTER SKELTHER PITS HARDCORE CLASSICS	Ministry of Sound
4	VARIOUS R&B CUBISM	Sony Music/Universal
5	VARIOUS NME PITS THE ESSENTIAL BANDS	EMI Music/Universal
6	VARIOUS R&B LOVESONGS	Sony Music/Universal
7	VARIOUS TWICE AS NICE - WALKERDOR	Warner Music
8	VARIOUS THE BEST CLUB ANTHEMS CLASSICS	EMI Music
9	VARIOUS HOUSEWORK SONGS	EMI Music
10	VARIOUS BEAUTIFUL LOVESONGS	Sony Music
11	VARIOUS MAGIC - THE ALBUM	WEA
12	VARIOUS THE VERY BEST OF POWER BALLADS	EMI Music
13	VARIOUS THE ANNUAL 2006	Ministry of Sound
14	VARIOUS THE VERY BEST OF EUPHORIC DANCE	Ministry of Sound
15	VARIOUS POP PRASTY 3	Sony Music/Universal
16	OST DRIFTING DANCING	RCA
17	VARIOUS CLUB NIGHTS - SOUNDTRACK TO THE WEEKEND	Cap
18	VARIOUS THE R&B YEARBOOK	Sony Music/Universal
19	VARIOUS THE VERY BEST OF LOVE LEGENDS	EMI Music
20	VARIOUS CLUBBERS 8	ACTIVITY

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18.02.06
Top 75

The Official UK



B. Belle & Sebastian
With first single *Fanny Little Frog* providing Belle & Sebastian with their highest-charting single to date, it is no surprise to find their new album *The Life Pursuit* also surfs to a new chart high for the Scots indie veterans. Debating at eight on sales of 23,412, it is their sixth chart album. Of the previous five, their 1998 breakthrough, *The Boy With The Arab Strap*, was the most successful, peaking at 12 and selling 138,297 copies. The band's former cellist and vocalist *Jobel Campbell* of *The Broken* - Seas collaboration with *Mark Lanegan*, reached 38 last week.

11. Johnny Cash
With the biopic *Walk The Line*, doing excellent business in the cinema, sales of Johnny Cash albums have rocketed, and *Ring Of Fire - The Legend Of Johnny Cash*, released 12 weeks ago, finally enters the Top 20. Moving 50-43-44-44-17-115-106-108-45-41-27-11 since its release, the album sold 19,374 copies last week to lift its total to 160,902 and is the late country star's highest-charting album since 1972, when *A Love Peaked At Eight*. Although there are seven Cash albums in the current Top 200.



NEW
11. **Johnny Cash** *Ring Of Fire - The Legend Of Johnny Cash* (Mercury) 12 weeks on chart, 38 last week. 12. **Hard-Fi** *Stars Of CCTV* (Mercury) 13. **Madonna** *Confessions On A Dance Floor* (Warner) 14. **Rod Stewart** *If We Fall In Love Tonight* (Warner) 15. **Jack Johnson** *In Between Dreams* (Capitol) 16. **Gorillaz** *Demon Days* (Virgin) 17. **Simon Webbe** *Sanctuary* (Island) 18. **Matt Mulia** *Piece By Piece* (Mercury) 19. **KT Tunstall** *Eye To The Telescope* (Polygram) 20. **The Ordinary Boys** *Brassbound* (Blip) 21. **Coldplay** *X&Y* (Capitol) 22. **Eminem** *The Curtain Call - The Hits* (Aftermath) 23. **Editors** *The Back Room* (Kulimera) 24. **Pussycat Dolls** *PCD* (A&M) 25. **The Notorious B.I.G.** *Duets - The Final Chapter* (Mercury) 26. **Kubb Mather** (Mercury) 27. **Fall Out Boy** *From Under The Cork Tree* (Mercury) 28. **Tina Turner** *What Never Forgets - The Ultimate Collection* (RCA) 29. **Chris Brown** *Chris Brown* (Mercury) 30. **Sugababes** *Taller In More Ways* (Mercury) 31. **The Magic Numbers** *The Magic Numbers* (Mercury) 32. **Michael Buble** *Caught In The Act* (Mercury) 33. **Goldfrapp** *Supernature* (Polygram) 34. **Robbie Williams** *Intensive Care* (Mercury) 35. **The Kooks** *Inside In/Inside Out* (Mercury) 36. **50 Cent & In It** *Get Rich Or Die Tryin' (OST)* (Mercury) 37. **Texas** *Red Book* (Mercury) 38. **A-Ha** *Analogue* (Mercury)

Rank	Weeks on Chart	Artist/Album	Label
1	3	ARCTIC MONKEYS <i>Whatever People Say I Am... That's What I'm Not</i>	WEA (E)
2	49	JAMES BLUNT <i>Back To Bedlam</i>	Mercury (E)
3	2	RICHARD ASHCROFT <i>Keys To The World</i>	Polygram (E)
4	12	UPSON <i>Upson</i>	Sony Music (E)
5	10	WELLY CLARISON <i>Breakaway</i>	RCA (E)
6	12	JOHNNY MATHIS <i>The Very Best Of</i>	Columbia (E)
7	6	KAISER CHIEFS <i>Employment</i>	Mercury (E)
8	NEW	BELLE & SEBASTIAN <i>The Life Pursuit</i>	Polygram (E)
9	8	DANIEL O'DONNELL <i>From Daniel With Love</i>	Mercury (E)
10	7	JOSE GONZALEZ <i>Venero</i>	Mercury (E)
11	27	JOHNNY CASH <i>Ring Of Fire - The Legend Of</i>	Mercury (E)
12	5	HARD-FI <i>Stars Of CCTV</i>	Mercury (E)
13	13	MADONNA <i>Confessions On A Dance Floor</i>	Warner Music (E)
14	21	ROD STEWART <i>If We Fall In Love Tonight</i>	Warner Music (E)
15	42	JACK JOHNSON <i>In Between Dreams</i>	Capitol (E)
16	18	GORILLAZ <i>Demon Days</i>	Virgin (E)
17	13	SIMON WEBBE <i>Sanctuary</i>	Island (E)
18	22	MATT MELUIA <i>Piece By Piece</i>	Mercury (E)
20	55	KT TUNSTALL <i>Eye To The Telescope</i>	Polygram (E)
19	15	THE ORDINARY BOYS <i>Brassbound</i>	Blip (E)
21	23	COLDPLAY <i>X&Y</i>	Capitol (E)
22	11	EMINEM <i>The Curtain Call - The Hits</i>	Aftermath (E)
23	9	EDITORS <i>The Back Room</i>	Kulimera (E)
24	24	PUSSYCAT DOLLS <i>PCD</i>	A&M (E)
25	17	THE NOTORIOUS B.I.G. <i>Duets - The Final Chapter</i>	Mercury (E)
26	32	KUBB MATHER	Mercury (E)
27	26	FALL OUT BOY <i>From Under The Cork Tree</i>	Mercury (E)
28	43	TINA TURNER <i>What Never Forgets - The Ultimate Collection</i>	RCA (E)
29	NEW	CHRIS BROWN <i>Chris Brown</i>	Mercury (E)
30	11	SUGABABES <i>Taller In More Ways</i>	Mercury (E)
31	36	THE MAGIC NUMBERS <i>The Magic Numbers</i>	Mercury (E)
32	25	MICHAEL BUBLE <i>Caught In The Act</i>	Mercury (E)
33	27	GOLDFRAPP <i>Supernature</i>	Polygram (E)
34	16	ROBBIE WILLIAMS <i>Intensive Care</i>	Mercury (E)
35	24	THE KOOKS <i>Inside In/Inside Out</i>	Mercury (E)
36	11	50 CENT & IN IT <i>Get Rich Or Die Tryin' (OST)</i>	Mercury (E)
37	35	TEXAS <i>Red Book</i>	Mercury (E)
38	29	A-HA <i>Analogue</i>	Mercury (E)

ARTIST & CHART NO.	WEEKS ON CHART	ARTIST & CHART NO.	WEEKS ON CHART
39	1	40	1
41	1	42	1
43	1	44	1
45	1	46	1
47	1	48	1
49	1	50	1
51	1	52	1
53	1	54	1
55	1	56	1
57	1	58	1
59	1	60	1
61	1	62	1
63	1	64	1
65	1	66	1
67	1	68	1
69	1	70	1
71	1	72	1
73	1	74	1
75	1	76	1
77	1	78	1
79	1	80	1
81	1	82	1
83	1	84	1
85	1	86	1
87	1	88	1
89	1	90	1
91	1	92	1
93	1	94	1
95	1	96	1
97	1	98	1
99	1	100	1

**// Congratulations to U2
and Principle Management
for their incredible achievement
at the Grammy Awards.**

**//An amazing 5 awards for the
8.5 million selling album
HOW TO DISMANTLE AN
ATOMIC BOMB**

//From all at Island Records

