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In this week's issue: Full coverage of the Brit Awards;
MW Awards countdown begins Plus: the charts in full

MUSICWEEK



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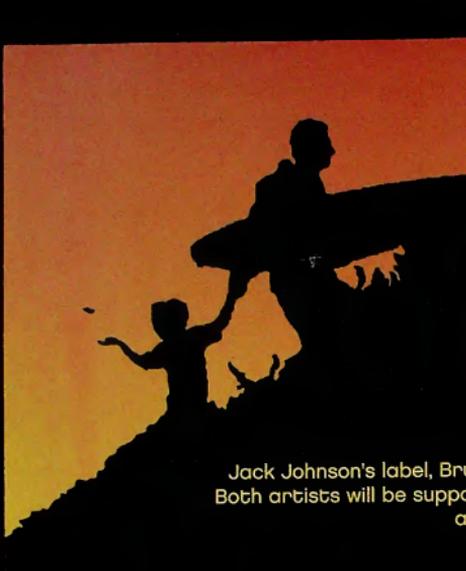
UNITED TO CONQUER MUSIC

Jack Johnson

'Pssst, Jack Johnson has won a Brit'

BRIT AWARDS
with MasterCard
2006





brushfire records.

Jack Johnson's label, BrushFire Records, presents Matt Costa and ALO. Both artists will be supporting Jack Johnson on his sold out UK tour and accompanying him throughout his UK promotion.

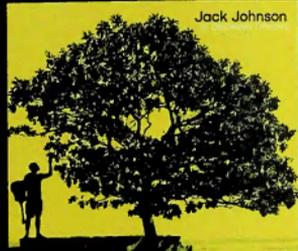
Brushfire Records presents...



Jack Johnson
Brushfire Fairytales



on and on. jack johnson
On & On



Jack Johnson
In Between Dreams



Jack Johnson & Friends
present Curious George



Matt Costa
Out 27th Feb



ALO • ANIMAL LIBERATION ORCHESTRA
Pig Between Falls
ALO
Out 27th Feb

MUSICWEEK



United Business Media

Gerrie and Hansen in surprise exits

Veteran TV chiefs depart

Media

by Martin Talbot

Two of the most influential figures in British music TV stepped down last week.

Initial chief executive Malcolm Gerrie confirmed that he was exiting to launch a new joint-venture operation, a matter of hours before MTV announced that its London-based president of creative and editor-in-chief Brent Hansen, had decided to leave the channel.

The two executives have been among the most influential executives in British music TV over the past three decades, boasting more than 50 years of experience in the sector between them. Gerrie was the driving force behind shows such as *The Tube* and *Channel 4's UK Music Hall Of Fame*, as well as the creator of the *Brits TV* show format, while Hansen is the architect of MTV's European music service since it launched from London in 1987.

The departure of Hansen came as a huge shock to MTV executives last Thursday afternoon.

Hansen issued a private email to members of his creative team explaining his decision, adding in a public statement, "I am proud to have played a key strategic and creative role in the growth of the company's international business over [the past two decades]."

MTV sources insist that, although the channel is currently in the throes of a consultation process with staff regarding restructuring, which is expected to result in redundancies in London and elsewhere – and should be completed by the end of March – this is entirely unconnected to Hansen's departure.

In the interim, Hansen's staff will report to MTV Networks vice chairman Bill Roedy.

"Brent's reasons are his own personal reasons, there is nothing else behind this," says the source.

"Bill [Roedy] now has got to figure out how to move forward. You don't just don't replace Brent Hansen. But the vision for the creative area is not changing."

One TV industry source adds, "It's a real blow for MTV. Brent is one of the cornerstones of MTV and I don't think MTV would have been as loved in this country without him running it. I can't imagine him not being there."

In turn, Gerrie, who co-founded Initial Film & TV in 1988 before selling to Endemol in 1992, says details of his new plans will be revealed in two weeks' time.

Gerrie says, "Initial had an amazing year and, if ever there was a time to leave, this is probably it. I have a great, once-in-a-lifetime opportunity ahead of me, which is just too good to pass up."

martintalbot@musicweek.com



Kaisers prepare to hit the road

Kaiser Chiefs' triple Brits success is to be used as a platform for the band to launch an assault on European territories, before they head to Leeds in the autumn to start writing their second album.

The band hope to follow their success with recognition at this week's NME Awards, after which they head out on a European tour. This will be followed by a summer

of festival shows after which they return to their home city to work on the follow-up to *Empoleon*.

"It cements the UK success of the band, and that's going to have an impact which will raise profile internationally," says Polydor co-president David Joseph, who hosted a number of international partners at the show.

The Leeds band walked off with a hat-trick of awards, for best British group, best British live act and best rock act.

B-Unique managing director

Mark Lewis, whose label signed the group, says, "We all know the band have sold 1.6m copies. Winning three Brits seals that success. People truly identify them as a big band now."

Likewise, the band's manager, James Sandom of Supervision, believes this creates foundations for a long career. "What this does is to create an enigma around the band and hopefully it's another cornerstone to creating longevity," he says.

Full Brits coverage, p4-5

Rock titles soar in ABC figures

As the closure of *Smash Hits* underlines the pressures faced by pop titles, rock magazines see sharp rise in sales p3

MW Awards hit opening notes

Launch event pulls crowds with show from Imogen Heap and the unveiling of market share awards and shortlists p6



PR steps into the online world

Internet-driven successes such as Nizlopi and Arctic Monkeys are highlighting the potential for online promotion p9

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



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Interest in guitar bands boosts *Q*, *NME*, *Mojo* and *Kerrang!*, while poppier titles struggle

ABC rises underline rock upsurge

Media

by Jimarkin

The embattled pop market has taken another blow, with new ABC figures revealing just how badly its key magazines have performed.

Top Of The Pops saw its circulation during the second half of 2005 slump by more than 50% against the equivalent period in 2004, to leave it sitting below the 100,000 mark for the first time. During the same period, the now-defunct *Smash Hits* fell by more than 25% to leave it lingering at 92,398 - its final ABC figure.

This comes in sharp contrast to the likes of *Q*, *NME*, *Mojo* and *Kerrang!*, the latter of which saw a 23.2% year-on-year increase in circulation. Likewise, Future Publishing's *Classic Rock* and *Metal Hammer* have also continued their growth of recent years, both now selling more than *Mixmag*, while *Word* managed to put on more than 20% circulation growth.

"Rock music is back," was the simple analysis of Emap Performance managing director Marcus Rich, who oversees *Q*, *Mojo* and *Kerrang!* and two weeks ago announced the closure of *Smash Hits*.

Rich suggests the acceleration of the interest, coupled with the catalyst of Green Day's huge popularity, has squeezed the potential audience for pure pop and this has come at the expense of *Smash Hits*, while benefiting guitar-oriented titles.

"Kids are accessing different types of music earlier than they would have done," he says. "People are coming to the rock market younger, and women are coming into it more heavily."

He also believes that the posters that teenagers now want on their bedroom walls - historically a significant factor in the success of pop titles - are either of R&B stars or rock stars. "People say a new *Busted* is needed, but *Busted*'s one - they're called *Fightstar*," he says.



Green Day: rock acts have aided *Kerrang!*

Perhaps unsurprisingly, this pessimistic view of pop is not shared at BBC Worldwide, which publishes *Top Of The Pops*. Teen Group associate publisher Duncan Gray is sanguine about the fate of the magazine, which has now moved back to monthly publication following a short-lived attempt as a fortnightly.

"It's been a tough year for everyone, which is emphasised by the closure of *Smash Hits*," he says.

ABC comparisons

Title	July-Dec 2005	July-Dec 2004	% change yr on yr
<i>Q</i>	164,547	162,524	+3.7
<i>Mojo</i>	129,530	131,615	-4.7
<i>NME</i>	110,051	114,254	-3.5
<i>TOTP</i>	96,576	200,907	-51.9
<i>Smash Hits</i>	92,398	124,800	-26.7
<i>NME</i>	76,792	70,027	+9.2
<i>Kerrang!</i>	76,165	61,894	+23.2
IT3 <i>M&A</i>	64,644	103,547	-36.7
TV <i>Hits</i>	64,644	103,558	-36.8
<i>Classic Rock</i>	50,027	42,260	+19.0
<i>Metal Hammer</i>	44,047	38,313	+15.0
<i>Mixmag</i>	42,224	40,102	+5.3
<i>Word</i>	34,753	28,460	+22.1
<i>Rock Sound</i>	22,074	22,014	+0.3

SOURCE: ABBE BIRBAUM CIRCULATION

"Other areas are proving more popular at the moment, but the acts are there to drive people's interests. There's McFly, Son Of Dork, Girls Aloud and Shayne Ward, who's going to be bringing an album out and this will be very big news for us."

In truth, *Top Of The Pops* was part of a wider slump in the teen magazine market, with the likes of *It's Her!*, *Sugar*, *Coast* and *Girl and Hits* all seeing significant year-on-

year slumps. Nevertheless, Gray discards the idea that this audience has rejected the printed word in favour of online information but he believes the two media need to work in harmony.

"Online is where we're concentrating force forwards," he says. "With the change back to monthly, we'll have plenty of content available for the website and we'll be able to really build up people's expectations of the printed magazine through the website."

Meanwhile, IPC celebrated *NME's* success in increasing circulation for the second quarter running, meaning it has put on an extra 6,000 sales against the same time last year. *NME* publishing director Eric Fuller puts the increase down to three factors: the editorial strengths of Conor McNicholas coinciding with a rise in interest in indie music, the marketing activities around the magazine and investment made in the distribution network.

jim@musicweek.com

Wireless Festival heads to Yorkshire to create second site

Live Nation's Wireless Festival is to expand to a secondary site in Leeds as it returns this summer for its second year.

The festival broke new ground in the UK last summer, being staged in the middle of London and with no camping facilities. This year, it will run for up to five days in Hyde Park and two days in the grounds of Harewood House in Leeds, where *The Who* will feature among the headline acts.

Headliners for the London leg will be an adult-oriented mix of Depeche Mode, David Gray, James Blunt and Massive Attack, with the latter also set to headline one of the days of the Leeds festival.

The Hyde Park event will run from Thursday, June 22 to Sunday, June 25, while the Leeds dates will be over the two days of that weekend. And organisers say it is "very likely" that the Hyde Park leg will be extended to include June 21, making it the longest festival in the live calendar. Acts for the extra day are currently being sought.

Other acts confirmed for the festival include KT Tunstall, The Zutons, Dave, Pharrell Williams, Chic, The Flaming Lips, DJ Shadow, Goldfrapp, The Eels, Zero 7 and Bauhaus.

The event is being promoted by Live Nation, formerly Clear



Pharrell Williams: confirmed appearance

Channel Entertainment. The company's managing director Stuart Galbraith says the choice of acts booked reflects the type

of people the festival is trying to attract.

"When we launched Wireless we wanted to create a festival for people who live in the city and don't want to camp," says Galbraith. "We promised decent facilities and no mud, and the choice of acts is consistent with the sort of customer profile that wants these things."

Galbraith says the decision to expand to the north of England was an obvious one. "Look at the charts," he says. "It doesn't take a genius to work out that Yorkshire's got the most vibrant music scene in the UK."

The capacity for the Hyde Park

shows will be slightly up against last year, at 20,000 to 30,000 each day, while the Leeds shows will accommodate 15,000 to 20,000 fans. Live Nation will scale down the promotional use of free tickets, which were used to boost profile in the first year of the event, says Galbraith. Tickets will be priced at £3750 per day.

The festival was created in partnership with O2, which will continue to sponsor the event. O2 customers will be offered tickets from today (Monday), four days ahead of general release, and will also be offered two-for-one deals, exclusive content and access to VIP areas within the festival.

THE MUSIC WEEK PLAYLIST



SNOW PATROL
You're All I Have (Fiction)
Snow Patrol's new album is the sound of a band truly mastering their craft. This lead single is a powerful introduction (single, April 23)



BE YOUR OWN PET
Be Your Own Pet (XL)
A refreshing debut that oozes a naive enjoyment of loopy rock songs performed as hard as fast as they can play 'em (album, March 27)



P-SQUARE
The Only Thing I Ever Wanted (Damine)
P-Square's Domino debut is a thoughtful, innovative album that will win much critical acclaim (album, May 1)



T-PAIN
I'm Sprung (Sony BMG)
The heat on this urban track is beginning to build locally with club and specialist play on the rise (single, 10c)



PRINCE
Black Swan (Island)
Prince reminded us all what a great artist he is at last week's Brit Awards and his new single sounds all the sweeter for it (single, March 27)



LACUNA COIL
Karmacode (Kernamedia)
This hard-rocking Italian six-piece are poised to cross over in a big way this year. Distortion-charged songs with commercial appeal (album, April 3)



SOL SEPPY
The Bells of 12 (Gronland)
These are dark pop songs underpinned with a subtle Eighties sensibility. A highly listenable debut from an endearing new talent (album, March 27)



RIHANNA
Rescue Me (S.O.S.) (Def Jam)
This brilliant pop song sets the bar with every listen. One of the year's strongest pop moments thus far - hard to top (single, April 17)



THE PIGEON DETECTIVES
I'm Not Sorry (Danco To The Radio)
We featured a demo from these Leeds lads some weeks back but they've really kicked it up a notch (single, March 13)



VARIOUS
Only After Dark (EMI Catalogue)
Compiled by Duranville John Taylor and Nick Rhodes, this album's utterly fabulous weeks back but they've really kicked it up a notch (May 1)



BRITS 2006 WINNERS
British male: James Blunt (Atlantic)
British female: KT Tunstall (Rounder/Virgin)
British group:

Kaiser Chiefs (B-Unique/Polydor)
British album: *Coldplay - X&Y* (Parlophone)
British single: *Coldplay - Speed of Sound* (Parlophone)
British

breakthrough: Arctic Monkeys (Domino)
British urban: Lemar (Sony BMG)
British rock: Kaiser Chiefs (Atlantic)
British live: Kaiser

Chiefs (B-Unique/Polydor)
Pop act: James Blunt (Atlantic)
International male: Kanye West (Roc-A-Fella/Mercy)
International

female: Madonna (Warner Bros)
International group: Green Day (Reprise/Warner Bros)
International male: Justin Timberlake (A&M)
Outstanding contribution: Paul Weller

Initial reaction over TV audience decline points to review of show's length

Brits boss takes stock after low TV audience figures

Awards

by Paul Williams

Brits committee chairman Peter Jamieson is hinting that next year's main TV broadcast could be slimmed down to two hours, after the show's overnight audience this year fell below 5m viewers for the first time.

Unconsolidated audience figures reveal an average of 4.6m viewers tuned into last Thursday's peak-time broadcast, representing a 27.0% drop compared to last year's 25th anniversary show in the same timeslot.

The programme's audience share also dropped acutely on a year ago, attracting 20% of people watching between 8pm and 10.30pm, compared to 28% in 2005 when an average of 6.3m watched the show. It hit its peak of 5.8m this year at the show's 8pm opening, dropping to 4.9m at 9pm then tuck up to 5.1m at 10pm. The show last year peaked at 7m.

Until two years ago, the Brits typically filled a two-hour slot, but this was extended by half an hour last year for the 25th show and retained this year. However, Jamieson concedes that the extra half-hour makes it most difficult for the awards to sustain viewer interest across the length of the programme, so denting the overall average audience figure.

"Both the size of the event and the length of TV time are ambitious," he says. "We went for two-and-a-half hours particularly for our



KT Tunstall: Brits performance provided profile boost

25th anniversary celebrations last year and it had been such a positive experience we decided to repeat it this year, but that does not mean the time length is set in stone."

Given that the show's average TV viewing figures this year suffered one of the biggest year-on-year percentage drops in the history of the event, Jamieson readily acknowledges the problems attached to having such a long broadcast slot.

The Brits, which just five years ago attracted an overnight audience of 8.6m people, this year faced its main competition from Hotel Babylon on BBC1, Winter Olympics coverage on BBC2, Channel 4 showing documents The First Emperor and a UEFA Cup match on 5. Hotel Babylon grabbed the most viewers, claim-

ing a 21% share between 8pm and 10pm, but the presence of the Brits did reduce its audience week-on-week by around 800,000 to 5m.

From an advertising perspective, the Brits audience figures produce some positive news, with around 32% of the lucrative 16- to 34-year-old market tuning in.

Jamieson says, "You want as many people as possible to see the show and you're always hoping for more than you get, but I think it's a fact of life terrestrial figures are less than you would hope for. In today's multi-channel age, it's difficult to get massive audiences any more."

Despite the audience decline, Jamieson is convinced the show "translated well to TV" and provided a "strong name" for British music, dominated as it was by

domestic acts such as James Blunt, Coldplay and Kaiser Chiefs. "For the second year running, about 75% of the acts playing were from the UK," he notes.

The UK performance line-up was telling in that most of the acts playing - Coldplay, Gorillaz and Blunt among them - have a strong international profile, something that would not have been the case only a few years ago. This reflects an improved recent track record of breaking UK acts abroad and Jamieson acknowledges this ultimately makes it easier to sell the Brits TV show overseas. Around 100 countries have taken the show this year, although Jamieson says he has been to see a bigger push to sell the show internationally going forward.

Last week's ceremony marked the return of the Brits to Earls Court 1 for the first time since 1997, a return Jamieson believes was "tremendously successful".

The same venue is booked for next year, but press reports are already suggesting the Brits will move to the revamped O2 Dome in 2008. Jamieson denies that any decision has yet been taken, but says organisers are already looking at options for beyond 2007. Among those they have spoken to is Dome owner Anschutz Entertainment Group.

"Given they are building within the Dome what I'm sure will be Europe's premiere arena, we would be derelict in our duty not to be looking at it," he says. jamieson@musicweek.com

James Blunt sharpens Warner's edge

James Blunt helped steer Warner to its best night in the history of the Brits as its artists won five awards.

Blunt, who collected best British male and best pop act awards last Wednesday night, was joined among the winners by fellow Warner acts Green Day, who won best international album and best international act and Madonna, whose international female win was surprisingly only the second of her career.

Warner's tally of five awards showed the major's previous best showing at the Brits achieved in 1993, when Mick Hucknall was named best British male and his band Simply Red best group, while Prince and REM also figured among the winners.

Warner chairman Nick Phillips says this year's wins are testament



Blunt: best British male and pop act

to the great music coming out of Warner. "It just proves the amount of hard work everybody has put in and I'm really happy [Warner Bros managing director] Korda Marshall and [Atlantic MD] Max Louzada are doing well," he adds.

Blunt's two victories underlined a busy night for debut album acts as there were also winners for B-Unique/Polydor's

Kaiser Chiefs, Relentless/Virgin's KT Tunstall and Domino signings the Arctic Monkeys.

Kaiser Chiefs' three successes, in the British group, live act and rock act categories, could be seen as part of a five-prize haul on the night for Universal or among four indie wins depending whether they should be claimed by indie B-Unique or Polydor. Outside of the Kaiser Chiefs, Universal won with Mercury's Kanye West and took the international breakthrough act prize for Island's Jack Johnson.

Universal Music Group International chairman and CEO Lucian Grainge says, "We had a great night. I am really pleased for everybody in the company, for our artists and for our partnerships."

In turn, the independent sector also claimed the Brits breakthrough

prize, which was won by Domino's Arctic Monkeys. And Parlophone's Coldplay supplied two of EMI's three successes (the other was KT Tunstall for British female) and made Brits history by becoming the first act to win best British album for their first three albums. Meanwhile, Speed of Sound was named best British single, making Coldplay the first act since Blur in 1995 to win the single and album categories in the same year. Parlophone managing director Miles Scott says, "To get both album and fantastic and the best single is the icing on the cake."

Lemar provided Sony BMG's sole win of the night, winning best British urban act, while Paul Weller's outstanding contribution prize came 10 years after his last Brits win.



Prince's return to the live stage at the Brit Awards last week is expected to kick off a period of intense activity for the typically low-profile artist.

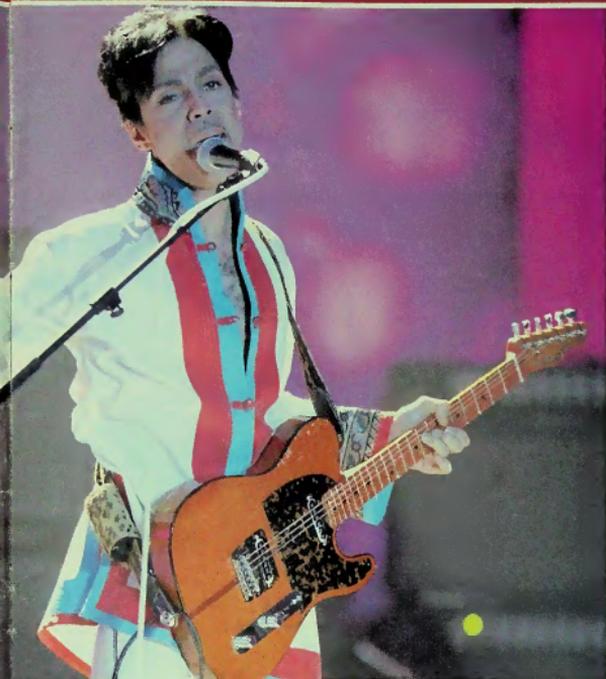
Having signed with Universal Records in 2005, Prince has a new studio album titled 3121 on March 20 - the follow-up to 2004's Musicology - and Island was last week moving to maintain the momentum from his Brits performance with talks of a summer

Retailers confi

Competitive pricing and extensive promotion looked set to help accelerate the uplift in sales for Brit Award-winning acts.

"There is a powerful combination of publicity, price point and very strong marketing going on," says HMV rock and pop manager Mel Armstrong. "You have got Coldplay out there for £799 across the industry. Having seen the show, people have this brilliant price point. Likewise, Kaiser Chiefs is on sale generally at £9.99."

Other albums to benefit include Gorillaz' Demon Days and KT Tunstall's Eye To The Telescope.



tour and forthcoming Radio Two live session on the cards.

"The Brit Awards was always part of our launch plan for Prince and we're now formulating plans to move forward," says Island's head of marketing Ted Cocker, who expects to have firm live plans locked down over the next fortnight. The record company held two listening sessions for the album last Friday at London's Cuckoo Club.

3121 is also serving as a launch platform for the artist's latest musical discovery Tamar, who features on album track Te Amo Corazon. Prince - who performed Te Amo Corazon, follow new track Fury and classics Purple Rain and Let's Go Crazy at last week's awards - has also produced the act's debut album, which will be released in the third quarter. "Prince has a willingness to promote this release because of

Tamar, who is basically his musical muse at the moment. She is with him all the time," says Cocker.

A double A-side single, featuring the album tracks Black Sweat and Beautiful, Blessed & Loved will follow the album's release on March 27. "Prior to the Brits performance, there were a few people questioning the relevance of Prince being in the show," says Cocker. "He answered any doubts."

Positive press rubs off on Brits

by Paul Williams and Jim Larkin
"Coldplay Quit", the *Daily Mirror* front-page headline screamed the day after the Brits, sending EMI's board and its shareholders' pulses racing in panic.

The following day, EMI Group shares fell from 253p to 245p within 30 minutes of trading opening, before rallying to 249p by the end of last week. But Parlophone managing director Miles Leonard is quick to point out that, far from calling it a day, the band are already considering how to follow up their third studio album X&Y.

"I wouldn't read too much into that," advises Leonard about the *Mirror* story, which was triggered by Chris Martin's Brits comments that Coldplay were looking to have a break. "They've already got ideas for the next album and they're very keen to go in the studio and start recording," adds Leonard, who suggests the band may start recording again towards the end of this year, once touring and other commitments are out of the way.

Martin's Brits comments about the band looking to take a break come after a year which, despite them scoring the biggest-selling album globally, has been one dogged by a critical backlash against the band.

"It's been a tough year," says Leonard. "They've delivered a classic album, but they are at that point that people - the media in particular - are starting to dismiss them, unjustly so."

LD Communications CEO Bernard Doherty, who handles publicity for the Brits, says the fact the *Mirror* leapt onto the com-



Front-page spin: press onboard for Brits

mments is indicative of the power of the Brits to shape news agendas. Press coverage of the event was extensive and overall positive.

LD reports that Brits press coverage was 20% up on last year and included eight front-page stories on the morning after the event. Even by the following day, it was still on the front of four papers.

The *Sun* and *Mirror* devoted five pages to the event, while the *Mail* gave two and almost all of the quality papers one page.

"It was exactly what we wanted," says Doherty. "The performances this year were the best they've ever been and it was great that the papers focussed on the music. Also, the Brits have been criticised for being a couple of years behind, but the papers are now covered with people like the Kaiser Chiefs, James Blunt and KT Tunstall, who were relatively unknown a year ago."

jim@musicweek.com
paul@musicweek.com

Confident of imminent post-Brits sales rush

which were last week being advertised by Tesco and Asda at £6.97, as well as James Blunt's Back To Bedlam and Jack Johnson's In Between Dreams, which were available for £10.

"Last year on the 10 key Brits titles there was an uplift of 250,000 units across the board and there is no reason that we shouldn't see that again," says Woolworths product manager Keith Black.

Another act enjoying a big sales increase, according to retailers, is Kanye West, whose headline-grabbing performance with a troupe of gold-painted

women has introduced the rap artist to a new audience.

"There were lots of great performances, but the volume that acts like Coldplay, Kaiser Chiefs and James Blunt have already achieved is massive," Black says. "When you look at Kanye West's sales of around 400,000, the potential market is far bigger."

"Kanye West was probably the stand-out performance on the night. It was very much an audience that might not have heard Kanye West and that makes a big difference," he adds.

The same is true for Prince, another outstanding live

performer on the night, although the lack of an obvious greatest hits set for him has hampered sales. "There's a really big buzz about him following the screening," Armstrong says.

"There would have been a big lift for a Prince greatest hits, but it is not easy to achieve."

Nevertheless, Prince is expected to benefit from a sustained level of consumer interest when his new album 3121 is released on March 20.

"The new tracks he did were amazing," says Richard White, managing director of Chalky's in Banbury.

CONGRATULATIONS!

to Peter, Paul and Indi and all at P&P Songs...!

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As the build-up begins to next week's Music Week Awards, market share awards and nominations

MW Awards: the c

Top singles company

1. Universal Music UK
2. Sony BMG Music
3. EMI Music

Universal set new standards to win the Music Week Award for top singles company for 2005, claiming a record-breaking annual share of the market.

Having taken a best-yet 29.6% share of singles in 2004, Universal Music UK improved on that during the following 12 months with a 32.6% share of the singles business, as it supplied half the year's 10 biggest sellers. Universal Music TV led the way with Tony Christie's reissue (It's This The Way To) Amarrillo selling 1.1m units as 2005's top singles seller,

while there were also places in the year's Top 10 for Universal releases Don't Cha by Pussycat Dolls feat. Busta Rhymes, McFly's All About You/You've Got A Friend, Akon's Lonely and Push The Button by Sugababes.

Universal, whose award was accepted by Mercury Records president Jason Iley (pictured), finished 10 percentage points ahead of Sony BMG, whose biggest singles seller of the year was Shayne Ward with That's My Goal, while EMI took 12.2% for third spot.



Top indie singles company

1. Cut Records
2. Ministry of Sound Recordings
3. Sanctuary Records

Cut claimed its highest chart placing yet on a year-end singles chart as it took the Music Week Award for top indie singles company.

The indie, which in 1991 claimed the year's fourth biggest seller with I'm Too Sexy by Right Said Fred, went a position better last year by supplying 2005's third biggest seller with Axel F by Crazy Frog.

The single, which prevented Speed Of Sound becoming Goldplay's first number one on the singles chart, sold 493,103 copies during the year and

became Cut's second number one hit more than 13 years after it reached the summit with Deeply Dippy by Right Said Fred.

Cut, whose award was collected last Monday by managing director Steve Tandy (pictured) took 3.4% of the overall singles market during the year, while its share of independent business was 15.0%. MoS filled second place with 2.2% of the total market with Sanctuary third on 1.7% - two of the companies which also dominated the indie albums shares.



Top indie album

1. Ministry of Sound Recordings
2. XL Recordings
3. Sanctuary Records

Ministry of Sound held off a close challenge from XL Recordings to win the Music Week Award for top independent albums company.

Despite a year in which the multi-artist album sales dropped overall by 15.9%, the compilation-driven MoS managed to outsell all its indie rivals on albums across



What a big week it was for music industry awards last week. Not only was it Brits week, but the industry gathered on Monday to launch this year's Music Week Awards.

More than 200 industry movers and shakers crammed into the **Sin Club** in London's West End (1) to hear the shortlists announced in 16 different categories (see below), as well as seeing five market share awards presented (see above).

The evening climaxed with a two-song performance from **Imogen Heap** (2), who was celebrating her new licensing deal with **Nick Raphael's** Sony BMG imprint, **White Rabbit**. Accompanying Heap was her manager **Mark Wood**, here with U-Navy's **Jeremy Marsh** (3), listening to Music Week publisher **Ajax Scott** (4) open the evening, before announcing the shortlists with Music Week editor **Martin Talbot**.

The market share awards were calculated using the Official Chart Company's criteria for corporate group - a move designed to avoid pitching a company such as Polydor or Parlophone against the 2005 "company" which was Sony BMG.

The evening also saw a first, in the form of an award for top independent singles company, to add further recognition for the independent label sector.

Music Week Awards 2006 shortlists

BEST MUSIC RETAIL CHAIN

- Fopp
- HMV
- Music Zone
- Virgin Megastores

BEST INDEPENDENT STORE

- Piccadilly, Manchester
- Pure Groove, London
- Ronald, Dorset
- Rough Trade, Portobello
- Selectadise, Nottingham

BEST DIGITAL MUSIC STORE

- Amazon
- Itunes
- Bleep.com
- HMV.co.uk
- Napster

BEST MUSIC SALES FORCE

- EMI
- Independent Thinking
- Finnacell
- Universal
- Vital

BEST DISTRIBUTOR

- EMI
- Pinnacle
- Preper
- Universal
- Vital/THE

BEST DIGITAL MUSIC SERVICE

- 3 UK
- Napster To Go
- Orange Music Player
- Vodafone Music Offering
- Yahoo! Music Videos

BEST REGIONAL PROMOTIONS TEAM SPONSORED BY NIELSEN MUSIC CONTROL

- Atlantic
- EMI
- Island
- Polydor
- Sony BMG

BEST INDEPENDENT PROMOTIONS TEAM

- Angie Popping
- Big Sister
- Hart Media

Intermedia Regional Red Alert

BEST NATIONAL PROMOTIONS TEAM

- Angie
- Atlantic
- Big Sister
- Parlophone
- Sony BMG

BEST PR CAMPAIGN SPONSORED BY RED STRIPE

Barbara Charone of MDC for James

The Music Week Awards take place on Thursday March 2. For tickets, e-mail James Smith at JamesS@musicweekawards.com

lists were unveiled last week at an industry-packed launch event at London's Sin nightclub

Countdown begins

Records company

the 12 months to claim an overall 13% of the market.

The company, whose award was picked up by MGS Recordings manager director Lohan Pressner (pictured) last Monday, placed two albums among the year's 10 most popular compilations with The Annual 2006 taking eighth place and Gatecrasher Classics 10th position.

XL ranked just 0.1 percentage points behind MoS for the year, as it topped the chart twice through first retrospectives from two of its most successful acts. Basement Jaxx's The Singles finished as the 24th most popular artist album, while Prodigy's The Law - The Singles 1990-2005 was 35th. Sanctuary was third with 10%.

Top compilations company

1. Universal Music UK
2. EMI Music
3. Sony BMG Music Entertainment



Universal claimed shares in 2005's six top multi-artist albums as it took the Music Week Award for top compilations company.

In a difficult period for a compilations sector hit by sharply falling sales, the major's strong partnership - with EMI Music - predictably supplied the year's three highest-selling compilation albums, but teaming up with Sony BMG for Pop Party 3 and Dance Party 4 also gave Universal a stake in the fourth and fifth top sellers for the year. Just for good measure, Pop Jr, issued by

Universal Music TV on its own, ranked sixth for the year, while Universal was also part of 15 other albums among the year's 40 biggest compilations.

Its award was collected last Monday by UMTV managing director (pictured) Brian Bopp.

Besides the Now! albums, second-placed EMI supplied two other titles in the year's Top 10 - Happy Songs at seven and Housework Songs at nine - while Sony BMG's "party" albums with Universal helped it to third place.

Top albums company

1. Universal Music UK
2. Sony BMG Music Entertainment
3. EMI Music



Universal claimed the most successful debut album issued during the year and Christmas's biggest seller on its way to taking the Music Week Award for top artist albums company.

The major, whose award was picked up last Monday by Universal Classics & Jazz general manager Dickon Stainer (pictured), claimed a 26.3% share of artist album sales in a year in which Kaiser Chiefs' Employment outsold all other debuts released in 2005 to finish fourth top artist seller of the year. It rounded off the year with Eminem's Curtain

Call hits album topping the key Christmas chart.

In between, albums by Scissor Sisters and Keane, which finished one and two for 2004, each sold another 750,000 copies in the year to finish among 2005's Top 20, while its other big sellers included Hot Fuss by The Killers and Love Angel Music Baby by Gwen Stefani.

Sony BMG's second place followed success with the likes of Westlife, Kelly Clarkson and Faithless, while big sellers from Coldplay, Robbie Williams and Gorillaz helped EMI to third spot.

Gut, the home of the Crazy Frog, was the winner, with their managing director **Steve Tandy** stepping in for chairman **Guy Holmes**, who was otherwise disposed in South Africa, celebrating his mum's birthday.

Perhaps the happiest pair of the night were husband and wife **Will Nicol** of Sanctuary and **Claire Horsemann** of Sony BMG (5), who received nominations in separate categories, for work on The Fall and Faithless respectively.

Atlantic were also out in force. In the form of Jack Mellaish, Stuart Camp, Lee Jensen and Richard Hinkley (6). Also in the house was BPI and Brits chief **Peter Jamieson**, spotted here (7) getting some tips on how to run awards from MWS's Ajax Scott.

The venue certainly caught the eye. Formerly known as Rouge, it has been just reopened, recast as a Moulton Rouge-style bar, with risqué illustrations on the walls and in the loos, not to mention scantily clad waitresses - and waiters in kilts... No, Dooley didn't get that either. But a group of revellers here share a drink and a few words of advice with one of their waitresses (8).

After completing her superb performance, Imogen Heap later lined up with the promotions gals from Hart Media (9). Pictured (from left) are **Sue Reinhardt**, **Lauren Barley**, **Heap**, **Nicky Burns** and **Jo Hart**.



Blunt
Ben Harris of Hall O' Notting for Sway
Sue Harris of Republic Media for Nidjoo
Leslie Mayne of Mercury for Kanye West
William Rice & Carl Fysh of Purple for Goldfrapp

Chris Farrow for The Magic Numbers 'The Magic Numbers'
Claire Horsemann for Faithless 'Forever Faithless'
Mike Lamb for Jack Johnson 'In Between Dreams'
Claire O'Brien for Coldplay 'KAY'
Rob Owen for Gorillaz 'Demon Days'

BEST INTERNATIONAL MARKETING CAMPAIGN SPONSORED BY ADPHEMATE
Mike Allen, Kevin Brown, Matt Cook & Dominic Cook for Gorillaz

Mike Allen, Kevin Brown & Rob Wood for Coldplay
Mireille Davis, Caroline Butler & Linda Fennell for Franz Ferdinand
Suliana Ong & Dave Shack for Il Divo
BEST CATALOGUE MARKETING CAMPAIGN
Julian Fernandez & Silvia Montello for Def Jam
Will Nicol & Steve Hammonds for The Complete Peel Sessions - The Fall
Charlie Stamford & Darren Henderson

for Elvis Singles
Luke Southern for The War of The Worlds
Andy Street & Daryl Eslea for Paul Weller - Stanley Road, The Deluxe Edition
BEST RADIO STATION SPONSORED BY PPL
BBC Radio Two
Oxide 3
Kerrang! 105.2
Radio City 96.7
The Beach

PRODUCER OF THE YEAR
Jim Abbas
Brian Higgins
Steve Mac
Stuart Price
Stephen Street

BEST VENUE
HammerSmith Apollo
King Tets' Wash Wash Hut
Royal Albert Hall
Shepherd's Bush Empire
ULU

BEST UK MARKETING CAMPAIGN SPONSORED BY YAHOO! MUSIC
Stuart Camp & Richard Hinkley for James Blunt 'Back To Bedlam'

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The Tears
Sparks

Liberty X

DHT
Stonebridge

Eric Prydz

Delays
Alkaline Trio

Moloko

Bob Sinclar

Arcade Fire

The White Stripes
Tears For Fears
Tom Novy
Mica Paris

Jamie Cullum

Longview
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The of rise Nizlopi and the Arctic Monkeys via the internet highlights how quickly the media landscape in which music PRs and pluggers operate is changing. By James Rose

Online PR moves into new gear



When the final issue of *Smash Hits* magazine hit the shelves last week, it highlighted a potential crisis at the teen end of the print press.

Emap's decision to close *Smash Hits* magazine came as the publisher acknowledged the future for teen media wasn't "ink on paper", that young music fans want to access information instantly and its future lay in stretching the brand across new media platforms including digital.

At the same time, the online buzz which fuelled the Arctic Monkeys' rise to fame has filled column inches in the press.

Similarly, initial awareness of Nizlopi's JCB song was spread online by a distinctive promo video, which had been viewed by a million people before Nizlopi took publicists on (see campaign of the quarter, p10). The non-traditional trajectory of two such different records last year could not have highlighted more clearly how quickly the

media landscape in which music PRs and pluggers work is changing.

Community websites which enable bands and fans to post and discuss music are soaring in popularity. Visits to MySpace.com, Spaces.MSN.com and Bebo.com, the UK's most popular net communities and chat sites at the end of January, have seen year-on-year growth of 555%, 1,056% and 6,009% respectively, according to internet analyst Hitwise.

So growth has inevitably changed the rules for breaking a band and, in tandem, the rules governing the work of PRs and pluggers. Creating a MySpace page and building a community of "friends" who follow their progress is now a simple task for a new band. According to Mickey Modern, a partner in Modernwood Management, this process can now, to some extent, replace the initial phase of a PR campaign.

Online joint-rolling game: interactive element on Galdin Looker's Chalk's website has attracted more than 300,000 hits

Modernwood has recently taken on new Danish band, New Lost World, and has received offers from PR companies to represent them, but is concentrating instead on building the band's profile on MySpace and waiting for better offers.

"It's the way we have been doing things for a while," he says. "We won't pay out on day one for PR. It is a substitute for PR. It's almost a substitute for a manager."

Many PR firms have blurred this dividing line, however, by setting up their own MySpace pages, hoping to gain exposure for their freshest bands. Radio and TV pluggers Jo Hart, director of Hart Media, accepts that the role of the internet in breaking new bands is growing. She now makes use of internet data to influence specialist DJs, referring to hits on artists' websites as evidence of their potential.

While Hart says she accepts acts based solely on music quality, rather than online presence, some PRs are increasingly taking both into account in their talent spotting.

Seb Monks, creative manager of Hardzone PR, says, "Most acts will still want to get PRs on board as soon as possible and now the PRs will be saying, 'OK, if you're serious, show us your website and your MySpace page.'"

"You have to be wary with online buzz, though. It is very easy to for bands to pick up 'friends' on MySpace, but are they excited about their music? Have they seen them live?"

Chris Hewlett, director of Fifth Element PR, sees a band's ability to organise a substantial internet presence as a good indicator of its potential for success.

Fifth Element has found that niche websites also offer a big opportunity for up-and-coming bands, offering targeted exposure to an enthusiastic global audience.

"Niche websites are very valuable, even if they have relatively few users, because they are interested in that kind of music," says Hewlett. "You can also get great reviews, which can then be built into the rest of what you do."

Compared with the precise circulation figures available for traditional media, it is more difficult to assess the impact of online "magazines" such as Playloader, Drowned In Sound, Disorder and Downloader, yet it is clear that online reviews are fast becoming important to record labels and bands and, as a consequence, PRs.

However, specialist online publicists argue that internet PR needs a distinct approach from traditional campaigns.

Don Jenkins, managing director of Hyperlaunch, a company which creates websites and provides online publicity for clients in various entertainment sectors, including music, says, "The notion persists with some labels that you can lump in online PR with traditional. The more savvy MDs realise that online PR has its own space."

"Even the people who run websites for traditional media are not necessarily part of the same editorial team: you have to cover both grounds."

Lee Henshaw, joint managing director of online PR firm Way To Blue, believes that some traditional PR firms have struggled to move into the internet sector because they have been the hardest hit by falling music sales and mergers between major labels over the past five years.

And Henshaw rejects the suggestion that proactive artists have begun to take on some of the role of the publicist by communicating with their fans through websites.

"Artists can reach people directly, but what we do is PR and publicity," he says. "Mike from The Streets takes his website very seriously, but he doesn't want to be an online publicist, in the same way that he doesn't want to be a radio pluggers."

One fast-growing vehicle for creating internet publicity is the interactive game. Hyperlaunch

Campaign of the quarter: Nizlopi - The JCB Song

Republic Media's campaign for Nizlopi took The JCB Song to number one on December 18 2005 in its second week in the singles chart, after a remarkable turnaround driven by online presence and massive national press support. It missed out on the Christmas number one title when X Factor winner Shayne Ward's That's My Goal sold 742,180 copies in just four days. However, The JCB Song still managed to rack up 159,815 sales in the Christmas week and reached the top of the download chart three weeks later, showing continuing public appetite for the tune.

Nizlopi's Luke Concannon and John Parker brought Republic in to handle its PR in October last year after The JCB Song had limped to number 160 on its first release in May. However, another collaboration was already giving cause for optimism.

A website and promo video for the song created by digital artist Monkeehub, whose



Nizlopi: boosted by Christmas number one speculation

unlicensed promo for Radiohead's Creep had previously won him the Submerge Industry Award for new animation talent, was becoming popular online, clocking up 1m hits worldwide by the time Republic became involved.

"Without the internet site,

there wouldn't have been the substance there to keep the campaign's momentum going," says Republic Media's Sue Harris.

Republic's first priority was to get Nizlopi credible Christmas number one odds from bookmaker William Hill.

"When you are included in

the whole frenzy of 'are you going to be the Christmas number one?' you get a whole lot of column inches that you would never get otherwise," says Harris. "But you have to be a serious contender."

Putting together the obvious popularity of the video and Republic's experience of

Christmas campaigns with songs by Crazy Frog, Bob The Builder, the Tweenies and Fast Food Rockers, the bookmaker gave Nizlopi odds of 33-1 on October 17.

Two days later, Republic was able to place the song on HMV's first press release covering potential Christmas chart toppers.

The agency then began lobbying the national press intensively, finding a champion in the Daily Star's Joe Mott and securing tips from *The Sun*, *Heat*, *New Music Week* and *The Guardian*. Nizlopi's odds shortened to 2-1 by the start of December.

The band continued gigging, picking up reviews in the national press, where once they had reached only local media, and the song was re-released on December 12.

With the release of second single Girls due on March 27, Nizlopi now face a new challenge: to convince the public that they are for life, not just for Christmas.



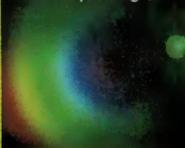
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created a promotional game for Goldie Lookin' Chain's track, Guns, which challenged the public to use keyboard commands to "roll" a joint faster than an on-screen band member. More than 300,000 people played the game.

"The web is interactive, you can have fun with it," says Don Jenkins. "There is a different layer of creativity going on with the web to traditional PR."

Despite the new possibilities offered by the internet, PRs agree that they are still far from a world where they could promote exclusively online and many pluggers feel that their role is now even more significant because of the proliferation of internet exposure for artists.

"There are so many bands out there that you still need people to sift through it and sort the wheat from the chaff," says James Donaldson, radio plugger at Chapple Davies.

"Sifting the internet is rather a time-consuming process, so we are still tipped off to most things and we still go to gigs to check bands out. If we see something we like, then we might go to their website."

Indeed some would argue the wealth of information about new artists on the net may even have given key tastemakers in the traditional media greater influence on sales.

"Every band out there has a website and a MySpace page," says Dylan White, director of promotions at Angulo Plugging. "The drivers for sales are still superstar DJs and media tastemakers, whether it's Radio One, Xfm or Johnny Vaughan."

For now, at least, many PRs are finding the balance between riding the wave of the online buzz and helping to create it.

Radio hung-up about Madonna hit

Madonna ended 2005 with an extraordinary quarter of airplay for Hung Up, which set a new 2005 weekly audience record and reached nearly 200m more people in the quarter than the closest runner-up, the Sugababes' Push The Button.

Following Madonna's previous single, Love Profusion, which peaked at number three in the airplay chart, the retro Abba-sampling Hung Up was immediately picked up by Radio One and Radio Two, debuting at number four after release on October 17.

It rose 4-3-1 and stayed at the number one spot for the next six weeks, setting a 2005 weekly audience record of 97.04m on December 4. That mark beat the chart's second placed record, Oasis' Let There Be Love, by a staggering 38.59m people.



Big hitters in quarter four: Sugababes (left) with Push The Button, Madonna's Hung Up

Top 25 airplay hits of Q4 2005

ARTIST Title (Company)	Plays And (2005)	National/Regional Promoter
1 MADONNA Hung Up (Warner Bros)	26,270 869,740	Warner Bros/Warner Bros
2 SUGABABES Push The Button (Island)	23,276 680,379	Island/Island
3 ROBBIE WILLIAMS Pushing (Chrysalis)	23,837 631,566	EMI/EMI
4 JAMIE BLUNT High (Atlantic)	19,126 579,636	Atlantic/Atlantic
5 DANIEL POWTER Bad Day (Warner Bros)	19,000 428,557	Warner Bros/Warner Bros
6 CRAIG DAVID Don't Leave You No More (Warner Bros)	13,184 410,795	Warner Bros/Warner Bros
7 KT TUNSTALL Suddenly In Sex (Island/Island)	18,450 377,515	Island/Island
8 THE PUSHCAT DOLLS Sicknote (GAM)	14,570 366,412	Polydor/Polydor
9 SIMON WEBER He Wishes (Emonet)	12,792 363,303	Lucid/Virgin
10 Robin Williams A Wonderful Space (Chrysalis)	6,236 355,838	EMI/EMI
11 OASIS Let There Be Love (Big Brother)	7,618 346,133	Anglo Plugging/Anglo Plugging
12 BOB SINCLAIR MISTA FINE Love Generation (Delisted)	10,403 331,295	Delisted & 1st Media/Defected & Intermedia
13 COLDFPLAY Talk (Parlophone)	7,173 327,816	Parlophone/Parlophone
14 PUSHCAT DOLLS WALKER BURNES Don't Cha (A&M)	14,510 316,471	Polydor/Polydor
15 WILL YOUNG Switch It On (Sony BMG)	12,483 303,018	Sony BMG/Sony BMG
16 KT TUNSTALL Under The Weather (Island/Island)	7,142 302,104	Island/Island
17 SUGABABES Only (Island)	7,813 302,012	Tandem/Island
18 KATIE CHILES Modern Day (B-Unique/Polydor)	6,643 265,934	Polydor/Polydor
19 DAVID GARY Hospital Food (Atlantic)	4,178 249,918	Atlantic/Atlantic
20 TOM NORY Year Body (Island)	6,869 246,679	1st Media/Intermedia
21 OASIS The Importance Of Being Late (Big Brother)	13,178 236,778	Anglo Plugging/A. Plugging
22 THE BLACK EYED PEAS Myumps (A&M)	6,495 234,754	Polydor/Polydor
23 SLEAZY WESTJAMIAN EGGS GOLF Digger (Island/Island)	7,293 231,209	Mercury/Mercury
24 CORRIEALL Dirty Harry (Parlophone)	6,550 229,985	Parlophone/Parlophone
25 GWEN STEFANI Cool (Interscope)	11,719 228,031	Polydor/Polydor

Nominated for Woman of the Year 2005 - Nominated for Music Week Best Independent Promotions Company 2006

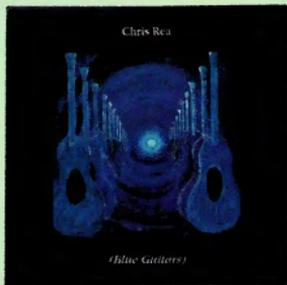
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The internet is presenting mastering houses with new opportunities for business, offering both cost savings and flexibility. *Jim Evans* highlights a fast-growing area of the studios sector

Mastering the online future

While certain sectors of the record industry have been prompted to reassess their business models following the impact of the internet on music sales, recording studios and mastering houses are embracing the medium to mine new business in the DIY era.

It is now commonplace for tracks to be uploaded from a studio in one continent, downloaded to a studio in another and sent on for mastering or mixing to another location - all without being converted into physical formats. Meanwhile, the rise of the bedroom studio is well documented.

All very mystifying, one might think, for cutting and mastering experts who grew up with manual lathes and practised the art of disc cutting onto vinyl in darkened Soho basements. But both long-established mastering maestros and younger web-savvy outfits are embracing the internet and the opportunities it can offer clients who are looking for more economical and convenient solutions.

The past year has seen several key developments. In May, Mastering World combined the might of three independent mastering studios - Simon Heyworth's Super Audio Mastering in Devon, John Dent's LOUD Mastering in Somerset and Donal Whelan's Hafod Mastering in Wales - to offer an online mastering network. Meanwhile, at the end of last year, two leading London mastering houses ramped up the profile of their dedicated online mastering services - Metropolis Mastering with iMastering and Soundmasters International with eMasters. The services' key selling point for customers, whether bedroom musicians or major labels, is per-track mastering with a speedy turnaround.

With more than 140 years of experience, in excess of 1bn record sales and hundreds of number one records between them, the Metropolis mastering team pitch their service at bands, musicians, producers, DJs and record companies in the UK and overseas, either working with a limited budget or preferring the simplicity of booking online and not having to physically attend the session.

iMastering is billed as a simple, three-step process: "Access the website, create an account and upload your files to our secure server". The files are then mastered by one of the Metropolis Mastering engineers and sent back as a CD master or files within five working days. The cost for CD Mastering is a basic £75 per track (£900 for a 12-track CD including masters). Vinyl mastering costs start at £100 per side including time and labour.

The Soundmasters International set-up is sim-



ilar, with eMasters allowing clients access to engineers - who have more than 50 years' combined experience and mastering credits ranging from the likes of Kasabian to The Prodigy to Paul McCartney - for a limited cost and without the need for the customer to attend the session.

One of the prime movers getting iMastering off the ground was mastering engineer Stuart Hawkes. "We believe it will provide a valued service, not least because the music business finds itself in a state of flux and people are looking for the more economic solutions," he says. "Clients who might not previously have come to us can get their projects mastered at a sensible cost. They pay per track rather than by the hour." The only "it works for us because we can slot the iMastering sessions around our other 'regular' work."

Hawkes says he was inspired by the success of Sterling Sound's After Hours service in the US, whose offering targeted budget-conscious labels and emerging artists. The mastering rooms were used by freelance engineers during what would otherwise be dead time. "I thought we should develop a similar service," he says, "but also adding in the services of our top-notch engineers."

On the bottom: Jason Mitchell, assistant engineer at LOUD Mastering

"We'll also be targeting international clients. To use a cliché, we're working in the global village now. Certainly we're not the only facility offering online mastering, but we've looked at what else is on offer and believe we have got our service off on the right footing. We have checked out a number of other sites and have not been over-impressed with the security they offer."

Security is a key issue for the service, which uses 128-bit SSL encryption.

"We are using the best encryption available and restricting the access to accounts," says Hawkes. "All access to our server is logged complete with source IP addresses, beyond that we will not discuss our security strategy as it will only make it easier for hackers."

Over at Soundmasters International, Streaky, who works alongside veteran mastering supremo Kevin Metcalfe, also says the bulk of business - around 75% - is international, with many new customers.

"We're really talking about independents and artists who haven't mastered before and don't really know what it's all about," he says. "It's a great opportunity for them to come online and see what we can do to their music."

To use a cliché, we're working in the global village now

Stuart Hawkes, iMastering



Online offerings:
Mastering World,
eMaster and
iMastering

Streaky admits it has taken a while for the service to become accepted. "It's been an uphill struggle, but we've been going a year now and we're happy," he says. "People don't embrace new technology too quickly. We've just redesigned the website and are offering clients a lot more than just mastering services. As far as security is concerned, we've got our own server and they're in a nuclear bunker - safe enough, I reckon."

Another leading London mastering house, Alchemy, says its service is integrated into its traditional activities. "We've been downloading and transferring files of one sort or another for quite some time," says director Barry Grint. "It will be interesting to see how a dedicated online mastering system fares, what the take-up will be. We're keeping an open mind on this."

The internet is also benefiting those who want to get away from London and ply their trade in more remote locations.

Virgin Records technical operations manager Steve Skelton, who has worked with Mastering World on tracks from The Kooks and Turin Brakes, agrees the burgeoning online mastering sector allows record companies easier access to studios in the regions and at competitive and clear cut rates.

"Now we have WAV files and broadband it gives us more options to master projects outside of London," says Skelton. "It also means a real change in the speed of access - before we had to send stuff by post and three to four days later it would be returned. Now we can get a track mastered later the same day and the engineers are always at the end of a phone if you want to discuss something."

A year ago, Shawn Joseph and his partners opened Optimum Mastering in Bristol and working online has figured prominently in its output to date. "We don't have any dedicated software to process credit card payments and so forth," says Joseph. "But we're working on the internet all the time. In fact, we're about to set up our own FTP site. It's something we haven't really shouted about, but now broadband has been upgraded to 2.2Mbps just about everywhere, we can take full advantage of it. It's great to be able to come in in the morning and find files there from New York ready to be downloaded and worked on."

Joseph, however, sounds a note of caution. "There's only two of us here," he says. "With all this working online, you have to be careful not to make it too impersonal. Interaction is important; without the personal touch, the communication, it can all become too clinical. While we've been to embrace the new technology, we don't want to lose the personal touch. When we first moved down 'to the sticks', we thought things would be quiet, but the whole online thing has opened everything up."

Meanwhile, Optimum has launched Track By Track Mastering, with customers able to supply an audio or data file of a track and get a fully mastered 24-bit data file, either electronically or physically, in return.

"Track By Track should appeal to labels, artists and producers with download-only product, as well as unsigned artists looking to benefit from high end mastering without having to stretch to the cost of a full CD or vinyl mastering session," suggests Joseph.

Meanwhile, Wales-based mastering engineer

Prior to Mastering World, there have been other online mastering facilities, but they have never offered choice of studio or engineer

Donal Wheelan,
Halford Mastering



iMastering @ Metropolis

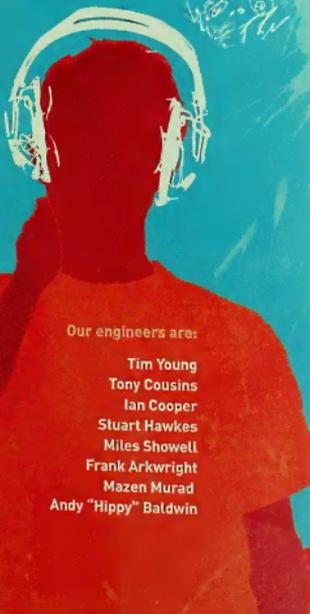
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- Stuart Hawkes
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- Frank Arkwright
- Mazen Murad
- Andy "Hippy" Baldwin

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Donal Whelan whose Mastering World concept embraces his own Hafod Mastering, which opened just over a year ago having served time at Chop 'Em Out and Townhouse Mastering during the Nineties, is also keen to underline that new technology should not mean the loss of the personal touch.

"Prior to the establishment of Mastering World, there have been other online mastering facilities, but they have never offered choice of studio or engineer," says Whelan.

"Our network provides the prospective client complete control over the final result of their mastering experience. Not only do they get the information and the expertise of the engineers, but a full description of the mastering room and all the equipment." The website has details and equipment rundowns on all member studios, as well as comprehensive CVs of the engineers, who include mastering engineers Simon Heyworth (who pioneered the creation of Super Audio CD), John Dent (whose mastering credits include Kasabian, PJ Harvey and Zero 7), Jason Mitchell (Gary Numan, Zero 7), or Whelan (Goldie Lookin Chain, David Sylvian and Embrace).

Once clients have chosen which engineer and studio they wish to use to master their music, the next step is to upload the music files to Mastering World's secure server. The chosen engineer masters the music and places it back on the server. The client then downloads the finished product and burns it to CD-R. Prices range from £35 to £50 per track (depending on number of tracks) mastered by Whelan, to £65 with Jason Mitchell, up to £100 to have a track mastered by Simon Heyworth or John Dent.

"Choice appears to be the buzzword," says Heyworth. Music listeners have a choice of formats. MP3, iTunes, CD, Surround-SACD, DVD-Audio, DTS Music Surround. These days it is all about choice and prospective clients can get this through Mastering World.

"With Mastering World, the client gets both choice and a personalised service. Between our facilities we cover all bases from Super Audio CD and surround to vinyl cutting and everything else in between," says Whelan. "Each facility has its specialities. While we concentrate on mastering stereo mixed albums and songs at Hafod, we will no doubt add 5.1 surround sound services in the future. For now, we refer any of our clients with surround requirements to our partner studio Super Audio Mastering. We do a similar thing when our clients want vinyl cuts: we do the mastering here at Hafod and send the final versions across the network to LOUD Mastering for the cut."

Mastering World's network currently features three facilities, but this will grow, says Whelan. "We'd love to recruit new players internationally, studios in New York, Australia, wherever - opening up the global market. We're certainly aiming to build an international profile for the network."

"So many people record in the digital domain with Pro-Tools - it can come from their studio, people can listen to the mix, then you can forward to the mastering house and they can send it back all in the digital domain," says Virgin's Skelton. People making music in their bedrooms can send an email and whack up a file on the mastering studio site. Most demos would previously never get mastered but these days it is easier and



The Kooks: Virgin tracks handled by Mastering World

cheaper to do and now we are talking about 10-15Gb broadband in people's homes it will become more and more relevant."

For Whelan - who is currently engaged in the painstaking process of digitally remastering Heaven 17's three early Eighties albums, Penthouse and Pavement, The Luxury Gap and How Men Are from original master tapes from Virgin's vaults - the brave new world of digital and the ancient arts of mastering may well become even more rather than less closely entwined.

"With all these bedroom studio projects going on I think the mastering role - the middle role - is becoming more important," he says. "It is important that at that stage a project gets some experienced ears on it."

In all the flurry of activity online, it is the mastering engineer's experienced ears, it seems, that will be at a premium for some time to come.

Choice appears to be the buzzword

Simon Heyworth, Super Audio Mastering



masteringworld.com

More and more artists, labels and studios are realising the true value of online mastering

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The Brits can reverse decline in TV audience figures with fresh thinking and new ideas

Brits can bounce back from TV blip

EDITORIAL
MARTIN TALBOT



However you look at it, 4.6m viewers for the Brit Awards, the year's biggest celebration of British music, is disappointing.

The average was down by almost one-third on last year's 25th event – but we shouldn't be too surprised.

Don't get me wrong, Wednesday's show was undoubtedly powerful. The volume of press coverage was immense, while TV coverage spilled out beyond one main show, and radio and retail were all over it too. It was impossible to avoid the Brits last week.

Personally, the show itself did feel a little uneven, with some truly memorable performances – Prince and Weller were my personal highlights – standing out among the rest. But such views are inevitably subjective and, overall, it was compelling, slick and professional, a triumph for the entire production team.

Reversing the show's audience decline must be a priority, even if there is no magic-bullet answer.

The fact is that the Brits' format has, one or two innovations apart, remained largely unchanged since the early Nineties. And the length of the show may very well be more of a negative than a positive too.

The nature of TV has changed radically in the past decade and more. In the early Nineties, viewers'

choice was limited to just four terrestrial channels. Today, there are dozens – 40 accessible through Freeview, more than 200 and growing through Sky. And we all know that per show audiences have declined as a result.

But, perhaps more significantly, this shift has also built a generation of TV viewers with much shorter attention spans, with a tendency to snack on TV, rather than gorge on 150-minute feasts like The Brits.

Think about it – when was the last time you sat down and watched a full two-and-a-half hour TV show or film from beginning to end? The more common habit today is to stick with a channel for 20 minutes or half an hour, before flicking over.

Where does this leave the Brits? Some say that music simply doesn't gather big audiences any more and that 4m viewers is as good as it gets. But new formats such as those represented by X Factor and Fame Academy show that music can draw TV crowds.

The challenge, clearly, is how to achieve such audiences with a show which is chained fundamentally to the inevitably restrictive awards format.

It is some challenge, but the search for answers starts here.

martin@musicweek.com
Martin Talbot, editor, *Music Week*,
CMP Information, 1st Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

In the venue: seamless show, but it peaked early

JEFF SMITH &
CHRIS COWEY
ON THE BRITS



It seemed to me that the 2006 Brits offered great promise as to where British music may be headed over the next 12 months.

Even the venue itself felt new and different.

Being in the bigger Earl's Court 1 and departing from the usual multi-staging of previous years, with all artists on the one main stage and catwalks, lent itself to a better view for everybody.

The show flowed well compared with the TV. Chris Evans seemed to be having fun with only one fluff, to the crowd's delight, and a failed

the show a bit too early and left my table thinking it might already be 10.30 and this was the finale.

But there was much more to come, including KT Tunstall who was terrific, not so much for the rather surreal Thirties-style dancing girls, but more for her sheer virtuosity. Coldplay's Chris Martin managed to keep his promise to Radio One's Chris Moyles and interweave Michael Bolton lyric How Can We Be Lovers into his Square One performance.

Kelly Clarkson began her performance from the moose pit, and Gorillaz summoned up a kids choir that brought back memories of vintage Pink Floyd and even Wizard. Much to the relief of the old codgers at our table, Paul Weller's closing performance featured The Jam's Town Called Malice.

Given the continuing prominence of new UK music and artists in 2006, I'd expect and like to see even more emerging new Brits winning and performing at next year's ceremony. Here's hoping we see performances from Corinne Bailey Rae, The Tingles and – who knows – maybe even the Arctic Monkeys will come along and join the party next time.

Jeff Smith is Napster UK and international programming director.

On TV: the Brits achieved its aims

This year's Brits was made for TV and, to be fair to them, they got a lot right.

I love the Brits. It's like a big, belated Christmas bash for the music biz. Despite the lazy press income, there are lots of people I'm genuinely happy to see from that world. I leave with a pocket bulging with contacts, old and new.

Those same people, of course, aren't an easy audience. Gig fatigue, over excitement, tired and emotional, apathy, antipathy, all of the above, play a part in making it a unique enigma of an event for all

The live event inevitably has to be slightly compromised to make the TV show work, which is a relatively small price to pay for such a prestigious, high-profile ITV1 slot. Overall, it was a TV spectacular that delivered. Despite some petty little nigglings like graphics becoming mildly irritating after a while, and Lauren Laverne's informative, witty voice-overs getting slightly lost in the mix, with such a short time to turn the Juggernaut around, it was a triumph.

Performances ranged from the grand scale of Kanye West to the one-shot intimacy of Jack Johnson, the familiar genius of Prince and Paul Weller, and the exuberance of stadium-busting Coldplay and Kaiser Chiefs.

It's always a bit of a downer when acts can't or won't turn up in person to collect their Brit awards and take their bows. I also missed those heart-stopping moments like with Jarvis and Jacko, and Nobacon and Prescott.

Reviews and post-mortem meetings will doubtless carry on regardless, but I'll change one thing now, it's no longer a thankless task; thank you and well done all of you.

Chris Cowey is a music TV producer.

Overall, the Brits was a TV spectacular that delivered

who sail with her.

The cocktail of elements (party, dinner, showence, corporate hospitality event, gig) makes the Brits a thankless task to undertake, because it can never be perfect. But this year, it surely achieved its aims. A shot in the arm for an otherwise quiet quarter, evaluation and celebration of a great year, hugely enjoyable performances, pandemic press coverage, and a well-crafted TV show.



Produced in co-operation with the BPI
and based, based on a sample of more
than 4,000 record outlets
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UK CHARTS

As used by Top Of The Pops and Radio One

MUSICWEEK

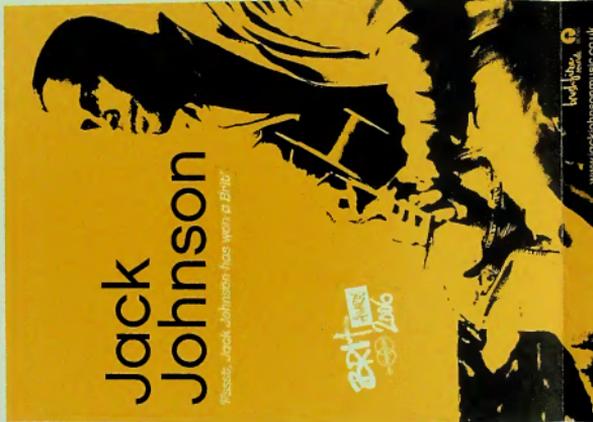
The Official UK Charts 25.02.06

SINGLES

1	MECK FEAT. LEO SAYER THUNDER IN MY HEART	Pop/Rock	4
2	MOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE... NASTY GIRL	R&B	5
3	THE ORDINARY BOYS BOYS WILL BE BOYS	Pop	6
4	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	R&B	7
5	LIZ MCCLARNON WOMAN IN LOVE/I GET THE...	AFR	8
6	BEYONCE FEAT. SLIM THUG CHECK ON IT	Dance	9
7	WILL YOUNG ALL TIME LOVE	Pop/R&B	10
8	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) EPIC	Pop/R&B	11
9	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Pop/R&B	12
10	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Heavy	13
11	HI-TACK SAY SAY SAY (WAITING 4 U)	Pop	14
12	SHAYNE WARD THAT'S MY GOAL	Soul	15
13	FRIDAY HILL ONE MORE NIGHT ALONE	Pop/R&B	16
14	NIZLOPTI JOB SONG	Pop	17
15	GOLDFRAPP RIDE A WHITE HORSE	Pop	18
16	MADONNA HUNG UP	Pop	19
17	SUNBLOCK I'LL BE READY	Pop	20
18	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Pop	21
19	JESSE MCCARTNEY BEAUTIFUL SOUL	Pop	22
20	THE MAGIC NUMBERS I SEE YOU YOU SEE ME	Pop	23
21	KELLY OF ARCTIC MONKEYS GOODBYE MY LOVER	Pop	24
22	MECK FEAT. LEO SAYER THUNDER IN MY HEART	Pop/Rock	25

ALBUMS

1	1 ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Pop/Rock	1
2	KAISER CHIEFS EMPLOYMENT	Pop/Rock	2
3	JAMES BLUNT BACK TO BEDLAM	Pop	3
4	10 KT TUNSTALL EYE TO THE TELESCOPE	Pop/Rock	4
5	4 WILL YOUNG KEEP ON	Pop/R&B	5
6	JACK JOHNSON IN BETWEEN DREAMS	Pop/Rock	6
7	GORILLAZ DEMON DAYS	Pop/Rock	7
8	10 KELLY CLARKSON BREAKAWAY	Pop/Rock	8
9	5 THE JAM SNAP!	Pop/Rock	9
10	13 MADONNA CONFESSIONS ON A DANCE FLOOR	Pop/Rock	10
11	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Pop/Rock	11
12	JOSE GONZALEZ VENEER	Pop/Rock	12
13	JOHNNY MATHIS THE VERY BEST OF	Pop/Rock	13
14	6 RICHARD ASHCROFT KEYS TO THE WORLD	Pop/Rock	14
15	ROD STEWART IF WE FALL IN LOVE TONIGHT	Pop/Rock	15
16	17 SIMON WEBBE SANCTUARY	Pop/Rock	16
17	18 KATIE MELUA PIECE BY PIECE	Pop/Rock	17
18	20 DANIEL O'DONNELL FROM DANIEL WITH LOVE	Pop/Rock	18
19	28 TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	Pop/Rock	19
20	22 PISSWAT DOLL'S POP!	Pop/Rock	20



Jack
Johnson

Passes Jack Johnson's first years of EMI

EXIT
25.02.06

www.officialukcharts.com

20	THE MAGIC NUMBERS I SEE YOU YOU SEE ME	Heavy
21	JAMES BLUNT GOODBYE MY LOVER	Atlantic
22	KELLY CLARKSON BECAUSE OF YOU	RCA
23	ASHLEE SIMPSON BOYFRIEND	Capitol
24	JOSE GONZALEZ HEARTBEATS	Parade
25	KUBB GROW	Mercury
26	BOY KILL BOY BACK AGAIN	Virgin
27	THE BLACK EYED PEAS MY HUMPS	AMG
28	KAISER CHIEFS I PREDICT A RIOT...	Blaze/Pop/Rock
29	50 CENT HUSTLER'S AMBITION	Interscope
30	SUGABABES UGLY	Island
31	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
32	RHYMEFEEST FEAT. KANYE WEST BRAND NEW	J
33	LEE RYAN WHEN I THINK OF YOU	English
34	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	Perigee
35	PUSSYCAT DOLLS STICKWITU	AMA
36	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	RCA/Elek
37	PRETTY RICKY YOUR BODY	Atlantic
38	BRIAN KENNEDY GEORGE BEST - A TRIBUTE	Curb
39	HARD-FT CASH MACHINE	Non-album
40	NICKELBACK FAR AWAY	Backstreet



LIZ MCCLARNON: TOP FIVE NEW ENTRY



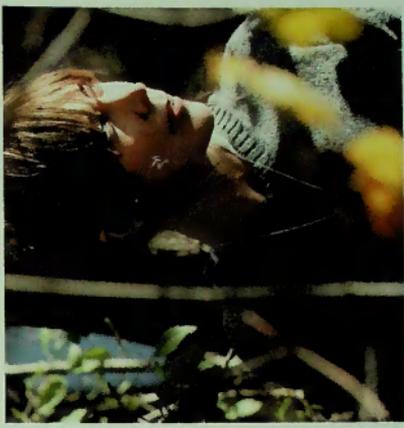
COMPILATIONS

1	18& LOVESONGS	Sony BMG
2	BEAUTIFUL LOVESONGS	Sony BMG
3	CLUBMIX 2006	UNIVERSAL
4	BRIT AWARDS 2006 - THE MUSIC EVENT	Sony BMG TV
5	THE VERY BEST OF EUPHORIC DANCE	Miracle Of Sound
6	THE LOVE SONGS ALBUM	Universal TV
7	THE VERY BEST OF LOVE LEGENDS	Elek Virgin
8	NME PRESENTS THE ESSENTIAL BANDS	EMI/Virgin/Classical
9	SIMON BATES - THE VERY BEST OF OUR TUNE	Sony BMG
10	POP JR 2	Universal TV
11	R&B CLUBMIX	Sony BMG
12	HOUSEWORK SONGS	Elek Virgin
13	MAGIC - THE ALBUM	WSM
14	BIG SOFTIES - 41 SENSITIVE SOUL CLASSICS	EMI/Virgin/Sony BMG TV
15	WALK THE LINE	Sony BMG
16	NOW THAT'S WHAT I CALL MUSIC! 62	EMI/Virgin/Universal
17	GOODSKITCHEN - ANTHEMS	EMI Virgin
18	THE VERY BEST OF POWER BALLADS	EMI Virgin
19	THE BEST CLUB ANTHEMS CLASSICS	Elek Virgin
20	CLUBBERS GUIDE 2006	Miracle Of Sound

FORTHCOMING

KEY SINGLES RELEASES	FEB 20	KEY ALBUMS RELEASES	FEB 20
THE DARKNESS IS IT JUST ME	FEB 20	RAY DAVIES OTHER PEOPLES LIVES	FEB 20
FINEALBORN FOR A FRIEND	FEB 20	DILATED PEOPLES	FEB 20
DEAD ATLANTIC	FEB 20	EELS LIVE AT TOMMYHALL	FEB 20
MADONNA SOUVENIR	FEB 20	SIMPLE PLAN ROCKY ATLANTIC	FEB 27
MICHAEL PARK I WANT YOU TO SAY	FEB 20	NEVO IN MY OWN MAGES AGENCY	FEB 27
WESTLIFE AMAZING SONY BMG	FEB 20	RAE	EMI
CHARLOTTE CHURCH MOODSWINGS	FEB 20	FIGHTSTAR GRAND UNIFICATION	MAR 6
SONY BMG	FEB 27	MYSTERY JETS MAKING PERIS	MAR 6
CORINE BAILEY RAE PUT YOUR RECORDS ON	FEB 27	SHAKIRA USA! TRAVELING VOL 2	MAR 6
SONY BMG	FEB 27	VAN MORRISON PAY THE DEVIL POLYDOR	MAR 6
SONY BMG	FEB 27	GRAHAM COXON LOVE TRAVELS AT ILLEGAL SPEEDS	MAR 13
JIM NORTON THE KEYS OF CAYDAD	FEB 27	PLACEBO MEDS	MAR 13
ORSON HO TOMMYBORN	FEB 27	SHAYNE WARD THE SONY BMG	MAR 13
THE PUSSYCAT DOLLS BEEP POLYDOR	FEB 27		
SHAKIRA DON'T BROTHER	FEB 27		

20	DANIEL O'DONNELL FROM DANIEL WITH LOVE	Mercury
21	TAKE THAT NEVER FORGOT - THE ULTIMATE COLLECTION	RCA
22	PUSSYCAT DOLLS POD	AMA
23	KANYE WEST LATE REGISTRATION	RCA/Elek
24	BETH ORTON COMFORT OF STRANGERS	EMI
25	PANIC! AT THE DISCO A FEVER YOU CANT... (Reissue)	Interscope
26	EMINEM CURTAIN CALL - THE HITS	Interscope
27	KUBB MOTHER	Mercury
28	THE ORDINARY BOYS BRASSBOUND	B Uniqae
29	SUGABABES TALLER IN MORE WAYS	Island
30	THE MAGIC NUMBERS THE MAGIC NUMBERS	Heavy
31	THE NOTORIOUS B.I.G. DUETS - THE FINAL CHAPTER	Real Gone
32	PAUL WELLER MODERN CLASSICS - THE GREATEST HITS	Island/Elek
33	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
34	BELLE & SEBASTIAN THE LIFE PURSUIT	Real Gone
35	EDITORS THE BACK ROOM	Kidzware
36	GOLDFRAPP SUPERNATURE	Mute
37	CHRIS BROWN CHRIS BROWN	A&R
38	PAUL WELLER AS IS NOW	V2
39	ROBBIE WILLIAMS INTENSIVE CARE	Capitol
40	MICHAEL BUBLE CAUGHT IN THE ACT	Reprise



BETH ORTON: LOW KEY NEW ENTRY

PRE-RELEASE AIRPLAY TOP 20

LAST WEEK AIRPLAY	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	1	THESSALONIANS	1	1
2	1	THESSALONIANS	1	1
3	1	THESSALONIANS	1	1
4	1	THESSALONIANS	1	1
5	1	THESSALONIANS	1	1
6	1	THESSALONIANS	1	1
7	1	THESSALONIANS	1	1
8	1	THESSALONIANS	1	1
9	1	THESSALONIANS	1	1
10	1	THESSALONIANS	1	1

LAST WEEK AIRPLAY	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	1	THESSALONIANS	1	1
2	1	THESSALONIANS	1	1
3	1	THESSALONIANS	1	1
4	1	THESSALONIANS	1	1
5	1	THESSALONIANS	1	1
6	1	THESSALONIANS	1	1
7	1	THESSALONIANS	1	1
8	1	THESSALONIANS	1	1
9	1	THESSALONIANS	1	1
10	1	THESSALONIANS	1	1

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- DANNY ZAMPARELLI & ANTONIO PRINCEZ STIMBERGATEZ (PASCINATI)
- MAUJ / BILLYE VAUS BA WAP / BE WITH YOU (LOJAS)
- BALI & CHAKRABARTI TAKE ME AWAY (THE LOJAS)
- SUBSTITUTES WITH BASS (MUSKAS)
- ONE HIT WONDER: SORCERER FOR YOU (DEISTI)
- SAMA JONES REBORN (WORLD PEOPLE CENTR)
- MADONNA: REBORN TIME TO GET READY (MADON)
- ROBBI & SHONIA (THE LOJAS)
- 8 MAJOR HITS.



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COOL CUTS CHART

LAST WEEK	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	1	THESSALONIANS	1	1
2	1	THESSALONIANS	1	1
3	1	THESSALONIANS	1	1
4	1	THESSALONIANS	1	1
5	1	THESSALONIANS	1	1
6	1	THESSALONIANS	1	1
7	1	THESSALONIANS	1	1
8	1	THESSALONIANS	1	1
9	1	THESSALONIANS	1	1
10	1	THESSALONIANS	1	1

URBAN TOP 30

LAST WEEK	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	1	THESSALONIANS	1	1
2	1	THESSALONIANS	1	1
3	1	THESSALONIANS	1	1
4	1	THESSALONIANS	1	1
5	1	THESSALONIANS	1	1
6	1	THESSALONIANS	1	1
7	1	THESSALONIANS	1	1
8	1	THESSALONIANS	1	1
9	1	THESSALONIANS	1	1
10	1	THESSALONIANS	1	1

LAST WEEK	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	1	THESSALONIANS	1	1
2	1	THESSALONIANS	1	1
3	1	THESSALONIANS	1	1
4	1	THESSALONIANS	1	1
5	1	THESSALONIANS	1	1
6	1	THESSALONIANS	1	1
7	1	THESSALONIANS	1	1
8	1	THESSALONIANS	1	1
9	1	THESSALONIANS	1	1
10	1	THESSALONIANS	1	1
11	1	THESSALONIANS	1	1
12	1	THESSALONIANS	1	1
13	1	THESSALONIANS	1	1
14	1	THESSALONIANS	1	1
15	1	THESSALONIANS	1	1
16	1	THESSALONIANS	1	1
17	1	THESSALONIANS	1	1
18	1	THESSALONIANS	1	1
19	1	THESSALONIANS	1	1
20	1	THESSALONIANS	1	1

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Diary

Is Chris Martin right? Is the UK bored with Coldplay?

The big questions

Chris Martin told the Brits he thought people were fed up with Coldplay. Was he right?

Paul Rees, Q

"No. But then, I don't subscribe to the tediously familiar viewpoint of much of the UK music press that only music made by those who are either dead or whose appeal remains forever selective is of any artistic merit. X&Y was Q's album of the year in 2005 and I'm perfectly happy to stand by that."

Geoff Hucklestep, National Arenas Association & Nottingham Arena

"He's probably misinterpreted the popularity of Coldplay among their fans. It became a bit uncool to like them, but then the last album was fantastic and they're a tremendous live band. I'd put the time they played at Nottingham Arena as one of the top five shows I've ever seen. I hope they're not away for too long."

Neil McCormick, The Daily Telegraph

"There's a certain proportion of the population, mostly up rock critics, who are fed up with Coldplay. They are the kind of people who think everything has to be edgy and cynical. However, the millions of people that they have sold suggest that there are

some people in the general public who still have time for them."

Miles Leonard, Parlophone

"I don't think people are fed up with them, the public use by buying their records. The media these days are always looking at what is new and that's positive because we should recognise new artists coming through, but we're too quick to dismiss the artists already around having success. You can't dismiss Coldplay."

Keith Black, Woolworth's

"From a retail point of view, it would appear that Coldplay are as popular as ever. This is the third straight album to sell more than 2m copies and the third straight album to win best album at the Brits. Their album is still the best-selling of our sales figures would seem to indicate that Coldplay are as popular as ever."

Mel Armstrong, HMV

"People are not getting fed up with Coldplay, but they are possibly getting a little tired of Chris Martin sometimes making too much for the band's own good of what he thinks people are thinking about that. The truth is that Coldplay are a brilliant group and X&Y is an outstanding album and on Wednesday night they gave a very good performance at the Brits, which will no doubt give them another boost in sales. Coldplay should just let their music do the talking."

How did you rate this year's Brit Awards?

What did you think of the Brits 2006 and how did it compare to the big shows of the past?

Charles Kennedy, MP

"I always enjoy the Brits, and this year was no exception. I thought the Kaiser Chiefs got the show off to a brilliant start and Paul Weller rounded the evening off superbly – particularly A Town Called Malice. I thought Prince's showcase stole the show – his history at the Brits dates back as long as mine."

Malcolm Gerrie, Initial TV

"I thought it was a bit flat this year. Peter (Jamison) and Helen Terry do a really good job, they have done some good things with the show. But it is the same format that has been used since 1993 and it needs to be reinvented. There were some great moments. Prince was really good. If it moves to the Dome, that will give them the opportunity to really do something new again."

Helen Snell, Societe Generale

"It's always a spectacle and a fantastic event and I thought Prince was brilliant and Paul Weller was great, too. I was more aware of this year for some reason, but it didn't detract from an excellent night."

Mark Lewis, B-Unique

"It was a really good show. I was a

bit disappointed by the calibre of award presenters, but the live production was fantastic."

Henri Yoxall, British Music Rights

"I thought it was quite chilled and relaxed and going back to Earl's Court 2 was probably a good thing. Prince was fantastic and to see so many British artists and a good cross section of them is great. There were also a lot of MPs there and it is good to see the Government so supportive of the industry."

Janice Sandrom, Supervision Management

"My highlights from the Brits were Paul Weller – A Town Called Malice – and Prince. They both felt special and timeless."

Davide Steele, V2

"It worked well. It seemed good on the night, very good – especially when we had Paris Hilton on the table – and there were some excellent performances. My only criticism would be that you tend to sit quite far away from the stage, but I watched it on television and it looked really good. I think it was definitely one of the better ones."

Joim Reid, Warner Music

"I thought it was a great show, in front of a typically and suitably irreverent British audience. The contrast between the week before couldn't have been greater."

DOOLEY'S DIARY



Brits night goes with a bang

Remember where you heard it: It's the most glamorous night of the year and Dooley, for one, wasn't going to miss the opportunity to hobnob with the execs, the artists, the celebrities who were attracted by the Brits and all it entails... The BPI was breathing a sigh of relief that an important terrorist vote at the Commons last Wednesday did not delay the 40 or so MPs planning to watch the Brits. Among the Parliamentary throng were Europe minister Douglas Alexander and former Lib Dem leader Charles Kennedy. For one nameless MP the night proved to be memorable for all the wrong reasons. Strutting his funky stuff to Paul Weller, he found in his horror one of his fellow male Parliamentarians firmly grabbing his arm. Radio One presenter and understandably not exactly in Mike Batt's best books after the station, as a laugh, decided to approach artists at the Brits last week telling them Katie Melua had rubbished their music and then asking what they thought of her. After some awkwardness, the BBC station quite rightly eventually ended up apologising on air... The Brits always draws a mixed bag of celebs. While Chelsea fan Nick Phillips had none other than Frank Lampard on his table, Dooley had to rub his eyes



We at Music Week always used to think that it was Lucian Grainge who had the Midas Touch over at Universal, but having seen Kanye West's remarkable performance at the Brits, surrounded by what we can only describe as a troupe of gold-painted loveites, we might be forced to reconsider. Also note of on the night was Kanye's extraordinary series of style, combining oversized Elton John-esque white smudges with his hip-hop "pants" and a lovely red jacket that just screams Brit military chic. Has Kanye been listening to Adam Ant? Or could it be that his recent stay at Abbey Road has made him think he's in The Beatles? Either way, Lucian seems mightily impressed.

at one point after spotting Jayme

Tovell weaving through the crowd. Oh well. It is Winter Olympics season... It was certainly an emotional night for KT Tunstall, who counted a full 76 texts from mates after her best female triumph... And talk about a dedication to duty. Beth Orton was on hand to present the international breakthrough act, even though she had a gig to perform that night in Brighton... As you'd expect, Dooley did his best to get to us as many afterparties as possible. Warner gathered the troops at what was undoubtedly the most exclusive address of the evening – a palatial house in Kensington Park Gardens, the private-gated millionaire's row running behind Kensington Palace. The venue, allegedly owned by a wealthy Russian investor in WMG, attracted the likes of Paris Hilton

It wasn't so long ago that politicians would have thought twice about attending the Brits, for fear of anarchist one-bit wonders showering them in water, but last week attracted a huge troupe (or whatever the



collective noun should be) of MPs. The most senior of them was culture secretary Tessa Jowell, who was entertained by BPI executive chairman Peter Jamison. By all accounts, Jowell had a whole of a time, although some reports suggest she wasn't that blown away by the proximity of her table to the walkway where Kanye West's painted ladies went for a bit of a wonder. Still, nice to have her on board, as the music industry has a lot to talk to the Government about this year.

and Sophie Anderson alongside James Blunt, Hard-Fi and Neil Tennant. Of course, this was a good opportunity for Hilton to meet her new labelmates and the team that will be working her debut recordings... Universal's party at Nibu Berkeley could claim the best food of the night, with its top-notch mini mesh canapés, to the uninitiated. And although he didn't perform at the party, at least Prince made an appearance, mainly sitting in the corner, but occasionally stepping out to make some moves on the dance floor... Very rarely, Sony BMG pulled together at the Cuckoo Club in Swallow Street and EMI took over the Baglioni Hotel in Hyde Park Road. The EMI event attracted a range of stars, including the company's own "Chris Martin, who looked to all the world like a man who hadn't that "hadn't – just split up his band. Don't be surprised to see him questing elsewhere, though. A new Kanye West album is coming in December and may include the three tracks he was busy working on during his London trip this week, one of them featuring Martin himself... But it hasn't all been Brits, Brits, Brits for Dooley. At a party the other weekend Dooley was thrilled to witness the legendary Members performing together, albeit briefly, for the first time in more than 23 years. The location was original Member JC Carroll's 50th birthday celebrations, where one-time band colleague and now Music Week man Nick Tesse was so overcome by the occasion that he put aside his usual reticence and took to the stage. The word is that there are plans afoot for a more organised on-off reunion in the near future...



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SONY BMG Music Entertainment (UK) Limited is one of the UK's leading music companies. The Commercial Division is responsible for the overall marketing of the company's extensive catalogue including TV compilations, Artist TV campaigns & DVD. As a result of the Sony Music & BMG Merger, the division developed a brand new label group that targets adult consumers. Artists on the label group roster include Barbra Streisand, Neil Diamond, Bette Midler, The Dixie Chicks and The Beautiful South. A blend of domestically signed UK acts and US heritage artists.

The Commercial Marketing Division is renowned for its innovative approach to marketing SONY BMG's extensive back catalogue. We are currently looking for some creative and experienced marketers to come on board in the following vacancies:

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A driven Catalogue Marketing Manager with an enviable network of industry contacts to coordinate and project manage the release of full and mid-price albums. You will have a minimum of 5 years Music Marketing experience, an excellent knowledge of the UK music market and experience of building close internal and external relationships with creative services, PR agencies and clients to ensure that all projects are delivered on time and on budget.

Product Manager – Catalogue

£26-28k + car allowance + attractive benefits package

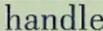
A talented Product Manager to manage the successful release of Sony/BMG Catalogue Low Price and Jazz projects from initiation to completion. To also assist in the co-ordination of a full range of genre and price-led retail campaigns across the Sony/BMG Catalogue, both audio and DVD. You will have at least 3 years music marketing experience, a thorough knowledge of catalogue and a sound knowledge of Jazz, as well as creative flair, attention to detail and experience of managing a marketing budget.

Digital Marketing Product Manager

£26-28k + car allowance + attractive benefits package

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Please forward CVs with your current remuneration to our advising consultant David Johnston david@handle.co.uk



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We are now looking to recruit a Product Manager to maintain and expand the Crimson budget label using commercially sound judgment whilst ensuring that the required standards of quality are achieved in content, design and packaging in line with the new release schedule. You will be responsible for sourcing and initiating ideas and concepts, collating track listing and photographic material, briefing designers, repro companies and mastering studios, ensuring that budgets are adhered to. In addition you will be responsible for accuracy of proof reading and quality control of artwork and product packaging, as well as checking audio content and liaising with licensing to ensure commercially competitive licensing terms and conditions

The ideal candidate will have three years music product/label management experience with a good working knowledge of the design, reprographic and print process. In addition you will have strong negotiation, presentation, communication and influencing skills, creative flexibility and commercial awareness.

If you are interested in this exciting opportunity, please forward a comprehensive CV with covering letter (including salary details) to Karen Potter, Human Resources, 2 entertain Ltd, 33 Foley Street, London, W1W 7TL or email 2recruitment@2entertain.co.uk

The closing date for applications is 3rd March 2006.

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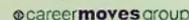
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GOLF DAY

The 15th Music Business Golf Day will take place this year on Thursday 23 March 2006, at Wimbledon Park Golf Club, Wimbledon, London SW19.

Mission Control Artist Agency will be defending the trophy they won last year. The Stafford-ford hall competition are looking for teams to take part, teams interested can call Mark Casswell on 0208 874 6715 or 0197 783 1519. This year's charity is HomeOp Robin.

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Week 07

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FAST CHART

SINGLES

NUMBER ONE
MEK FEAT. LEO SAYER: THUNDER IN MY HEART AGAIN (Apolo/Free2Air)
Best-selling CD last week with 21,553 sales; best-selling download with 10,783 sales; and number two on 12-inch chart.

ARTISTALBUMS

NUMBER ONE
ARCTIC MONKEYS: WHATEVER PEOPLE SAY I AM... (Domino)
The first debut album to spend its first four weeks on the chart at number one - excluding solo sets from former group members - since Robben & Jerome's self-titled album reached off-season weeks in a row at the summit in 1995/6.

COMPILATIONS

NUMBER ONE
VARIOUS R&B LOVE SONGS (Sony BMG/JMTV)
With its sales are up 210% week-on-week in the period up to and including Valentine's Day, R&B Love Songs sold very quickly thereafter, and eventually ended up generating a mere 20.9% week-on-week, with sales of 31,680 bringing its 20 day sales tally to 75,871.

RADIO AIRPLAY

NUMBER ONE
MADONNA SORRY (Warner Bros)
Still not the most-played record on UK radio last week - its 2,032 plays were beaten by Will Young's All Time Love (2,053) - but Madonna's Sorry was the most heard, with a 31.07% bigger audience than rival Corinne Bailey Rae.

THE SCHEDULE

ALBUMS

THIS WEEK
Eels Live At Town Hall (Polydor); Dilated Peoples 20/20 (Parlophone); Simple Plan Crazy (Atlantic); Ray Davies Other Peoples Lives (V2); Raul Midon State Of Mind (Parlophone)

FEBRUARY 27
The Modern The Modern (Mercury); Celebration Celebration (4AD); Mclusky Mclusky (Too Pure); Friday Hill Times Like These (Longside); 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); Mogwai Mr Beast (FAX); Fightstar Grand Unification (Island); Van Morrison Joy The Devil (Polydor); Corinne Bailey Rae Corinne Bailey Rae (EMI); Mystery Jets

The Market

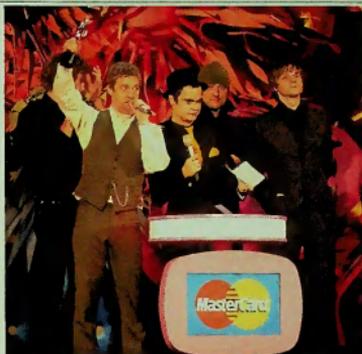
Brits lifts winners and nominees

by Alan Jones
The double whammy of Valentine's Day and The Brits proved just the tonic the record industry needed last week, driving a 23.4% improvement in the albums market to 2,955,867 sales - their highest level of the year and 7.8% above the same week last year. Year-to-date album sales, at 18,086,210, are now just 0.95% below their 2005 level, after a slow start.

Singles also benefited from The Brits, with many tracks by artists who won or performed increasing sales considerably, lifting the market by 7.5% to 1,153,074 - the fifth week in a row it has been more over the million mark, and the highest tally of 2006.

Brits winners and nominees fill all of the Top 10 places in the artist album chart. Of the winners, the one with the biggest percentage gain in sales week-on-week was KT Tunstall. The Scots singer/songwriter carried off the award for best British female and also performed. Her debut album Eye To The Telescope responded with a 157.5% increase in sales week-on-week to 41,666 and jumps 19-4 as a result.

Kanye West's Late Registration checked in a 136% surge to 14,241 sales to rocket 40-23; Coldplay's X&Y filed a 124.4% rise to 34,709



Kaiser Chiefs: the band accept one of the three awards at the Brits last week

sales and rebounds 21-8; Jack Johnson's In Between Dreams grew 107.1% to 38,256 sales and climbs 15-6; The Kaiser Chiefs' Employment was up 95.3% to 46,766 sales, stoking a 7-3 slip; Green Day's American Idiot wised up 51.9% to 5,063 sales and a 73-62 chart climb; Madonna's Confessions On A Dancelfloor danced to a 47.5% gain at 28,341 sales, moving 13-11; James Blunt's Back To Bedlam managed a 45.6% spurt to 43,334, but slips 2-9; Lemar's Time To Grow found 35.2% more buyers, selling 1,733 copies to improve 170-349.

The Arctic Monkeys' Whatever People Say I Am, That's What I'm Not was the only current album by a winner to venture into

negative territory, slipping 16.6% to 79,241 sales on its fourth week at number one. Since it previously dipped 55.4% and 41.4%, its decline has slowed considerably. After four weeks, its cumulative sales are now 700,229.

Although he didn't win any of the regular prizes, Paul Weller was given the outstanding contribution award, and closed the show. A new two-CD edition of The Jam's Snap was his best performer, debuting at number 10 on sales of 30,863, while his solo best of Modern Classics had a 213% uplift in sales to 11,312 to jump 64-32 and a new edition of his As Is Now album secured an 80-38 jump, with sales up 196% at 8,429.

KEY INDICATORS

SINGLES

Sales versus last week: +7.3%
Year to date versus last year: +217.3%

MARKET SHARES

Universal	28.4%
Sony BMG	20.2%
Warner	16.2%
EMI	14.3%
Other	20.9%

ALBUMS

Sales versus last week: +23.7%
Year to date versus last year: +1.4%

MARKET SHARES

Universal	27.2%
EMI	19.8%
Sony BMG	17.3%
Warner	16.5%
Other	19.2%

COMPILATIONS

Sales versus last week: +2.3%
Year to date versus last year: -9.8%

MARKET SHARES

Sony BMG	38.2%
Universal	31.2%
EMI	20.3%
Warner	2.6%
MoS	7.8%

RADIO AIRPLAY

MARKET SHARES

Universal	31.6%
EMI	21.8%
Sony Music	2.6%
Warner	17.8%
Other	8.0%

CHART SHARE

Origin of singles sales (Top 75):
UK: 62.7% US: 36.0% Other: 1.3%
Origin of albums sales (Top 75):
UK: 65.6% US: 30.4% Other: 4.0%

For fuller listings, see musicweek.com

NEW ADDITION



Recorded in Italy and with the legendary Tony Visconti managing the production desk, Morrissey's ninth studio set, Ringleader: Of The Tormentors, is due out on April 3. Morrissey will be departing to the UK in April for a 30-date tour which includes a three-Sunday residency at the London Palladium, while lead single You Have Killed Me is released on March 27.

SINGLES

THIS WEEK

The Darkness Is It Just Me (Atlantic); Funeral For A Friend Roses For The Dead (Atlantic); Massimo Park I Want You To Say (War); Westlife Amazing (Sony BMG); Madonna Sorry (WEA); New Order Turn (London); Morning Runner Burning Benches (Parlophone)

FEBRUARY 27

Jim Moir The Key Of C (M); Dadi: Shakira Dot Bother (Sony BMG); Corinne Bailey Rae Put Your Records On (EMI); Graham Coxon Standing On My Own Again (Parlophone); Orson No Tomorrow (Mercury); Charlotte Church Moodswings (Sony BMG); The Pussycat Dolls Deep (Polydor); Love Bites His Fit (Island)

MARCH 6

Nouvelle Vague Teenage Kicks (Peacefrog); Rammstein Mann Gogen

Mann (Island); 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 Gek In The Pink (Atlantic); Sogabates Red Dress (Island); Shayne Ward The (Sony BMG); Kanye West Touch The Sky (Mercury); The Concrete Chosen One (EMI); Craig David Unbelievable (WEA)

MARCH 13

Black Eyed Peas Pump It (Polydor); Bow Wow & Ciara Like U (Sony BMG); Kelly Clarkson Walk Away (Sony BMG); Coldplay The Hardest Part (Parlophone); Foo Fighters No Way Back (Sony BMG); Girls Aloud Whole Lotta History (Virgin); Massive Attack Live With Me (Virgin); The Srokes Heart In A Cage (Rough Trade); KT Tunstall Thank You For The Doll (Parlophone); James Blunt Wozeman (Atlantic)

25/02/06

Watson back to target Mums

The Plot

Universal to launch Russell Watson retrospective on back of Mother's Day and BBC TV exposure

RUSSELL WATSON IS THE ULTIMATE COLLECTION (UNIVERSAL CLASSICS & JAZZ)

Universal Classics & Jazz is looking to the Mother's Day retail market as a platform to launch the campaign for Russell Watson's first retrospective.

The Ultimate Collection is released on March 13, two weeks ahead of Mothers Day, and the album will be the subject of a typical high-profile marketing campaign, including TV advertising, direct marketing and digital promotion.

Universal Classics & Jazz director of marketing Tom Lewis says the album's release gives the record company an opportunity to highlight the artist's achievements so far. "Russell has sold 4m albums worldwide; he was the

biggest-selling UK classical artist of the 21st Century and when he released his first album it debuted in the number one position (on the classical charts) on both sides of the Atlantic. So this was an opportunity to retail that story. The sheer success of his career is quite amazing," he says. The new album will feature two new songs; a cover of I Have Nothing, made famous by Whitney Houston, and a version of the Elvis Presley classic, I Can't Help Falling In Love, both of which will be in tonight tracks for radio.

Watson will be high profile throughout March and April, when he is set to star in the War Of The Worlds Tour, playing the role of the preacher. Additionally, starting this Thursday, he will be appearing in the BBC's show Just The Two Of Us, teaching Stan Reeves from Cutting It to sing. Lewis says, "It's perfect for us because he'll be on BBC1 every day for two weeks in the lead up to the album's release. It's a fantastic opportunity for him," he says.

The digital market plays an important part of Universal's marketing strategy for the album, though Lewis believes the



download aspect is secondary. "With an artist like Russell, digital is important to reach consumers rather than sell downloads," he says. "We're going to do an iTunes exclusive for the album and will ensure these areas are hyped, but it's the awareness that we're focused on. Basically we'll be using every opportunity we can to reach as big a market as possible." Watson will perform two in-store in his hometown of Manchester on the day of release at the Trafford Centre and Tesco.

CAMPAIGN SUMMARY

PRODUCT MANAGER: Lindsay McHale, Universal
NATIONAL PRESS: Joanna Burns, Joanna Burns PR, Lisa Denning, LDA Communications
REGIONAL PRESS: Tony Woods, Universal
NATIONAL TV: Rebecca Ram, Universal, Nick Finlaysh, The Works PR
NATIONAL RADIO: Rebecca Ram, Jude Melor, Universal
REGIONAL RADIO: Steve Drumcliffe, Raised On Radio
RETAIL: Richard Gay, Universal
ONLINE MARKETING: Claire Nash/Dominic Gilmore, Universal
MANAGEMENT: Brian Yates and Richard W Thompson, Merlin Elite

TASTEMAKERS TIPS

The Freelande
Hellraiser Want You To Know/Pound For Pound (Ugly Truth)

HUW STEPHENS, ONEMUSIC, RADIO 1



"I first heard this on a low key 12-inch last year, and loved it instantly. It sounds like a number one record, sweet, fresh, beautiful and has a lot of feel-good vibes coming off it. I expected a bootleg – instead it's just a great country-dance tune."

Mrs Robinson I'm A Little Obsessed (Believe Music)

BEN TODD, SHOWBIZ, SUNDRY MIRROR

"A great pop track, the Mrs Robinson girls look the part too and the exposure resulting from their appearances on the BBC

show Paparazzi will bring them to people's attention. They are definitely an act to watch out for."

Candi Staton His Hands (Honest Jons)

GAVIN MARTIN, MUSIC CRITIC, DAILY MIRROR



"Candi Staton's genre mastery (disco, gospel, country) makes her the living definition of a transcendent singer. On this album she traces the secular world she grew in the secular world for first time in two decades. All country delicacies Lambchop and Victoria Shoals veteran Barry Beckett assist on songs by Billy Porter, Bonnie Prince Billy, Marle Haggard and more. Perfect songs, production and singing gospel has kept her exquisite voice primed and alive. This is the perfect sequel to Honest Jons's magnificent 2004 comp of her Seventies Muscle Shoals side. Country soul heaven."

THE INSIDER

Avalanche



Independent retailer Avalanche, with three stores in Edinburgh and one in Glasgow, is preparing to roll out a new website, which it hopes will further spread the brand which has become synonymous with the Scottish indie scene.

Avalanche first opened in 1982 in West Nicolson Street next to Edinburgh University, selling second-hand records and new records from distributor Cartel. Accounts with Pinnacle and Southern followed and, as independent bands crossed over to the majors, Avalanche opened major accounts. Its Glasgow store was launched in 1996 with a third

Edinburgh shop completing the chain in 1998.

The new website benefits from Avalanche's experience of selling on eBay and Amazon, on which it used to offer a mail-order service to non-locals, especially in the US, Scandinavia and Australia, although business in Europe has developed strongly in recent years.

"The new website has been almost two years in the making and we are now running the final tests," says founder Kevin Buckle.

"It has been designed completely from scratch and every element of it is bespoke. Intelligent systems for searches and recommendations will make all the difference to customers."

The site will have a downloads

Metal band pass silver landmark as campaign clicks into place

Campaign focus

Since signing to Martin Dodd's Sony BMG joint venture 20-20 Records in 2004, Bullet For My Valentine have been quietly developing their fanbase outside of mainstream circles.

These efforts have been rewarded this month by their album The Poison achieving silver status, while a week ago All These Things I Hate became their first single to break into the Top 30 on the back of a sold-out second UK headline tour in which they played to more than 45,000 people.

Visible Noise managing director Julie Weir, who is responsible for all UK A&R, marketing and promotion for the band, says the results speak volumes for the group's potential and is targeting gold sales for the album come festival season when they play Download. "This is a metal band, to get them inside the Top 30 is a big coup," she says.

The single was made available in three formats at retail and fans who attended one of their recent shows were given a code which



enabled them to access a chart-eligible live version of the song via 7 Digital. "The online aspect is huge for this band because the fanbase is quite young," says Weir.

The label has tentatively scheduled third single Tears Don't Fall for a July release and Weir is looking at the track to broaden the group's horizons at radio and media. "If we achieve our goal of gold sales by the time of the next single's release, we will be in a position to take the band into more mainstream territory," she says. "Ideally the band should be

crossing into Q territory and potentially the broad-sheets. I'm hoping for a C-list at Radio One, potentially B-list."

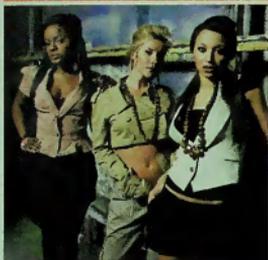
The album was aptly released in the US on Valentine's Day last year through US label Trust Kill which will distribute the album for the first 50,000 units, after which it will be up-streamed directly to the Sony BMG framework. Across Europe, the album is already performing well, having sold more than 150,000 copies so far, while the band's first DVD will be released this summer.

RADIO PLAYLISTS

RADIO 1

A LIST
Moby: Mezzanine's Ambition; Arctic Monkeys: When The Sun Goes Down; Beyoncé: Best Thing Check On It; Charlotte Church: Mistletoes Go Come As A Little Tree; Chris Brown: Run It; Corinne Bailey Rae: Put Your Records On; Fall: Out By Your Side; We're Goin' Down; M. Jank (Waiting 4 U) Say Say Say; Kanye West: Real Life; Flare: Touch The Sky; Madonna: Sorry; Meek Mill; Lo: Sayer; The Roots: My Heart Goes On; Tom Odell: The Man Who Took My Heart; The Roots: The Darkness Is Just Me; The Peating School; The Darkness: Boys Will Be Boys; The Pussycat Dolls: I'm Not A Joke
B LIST
Freemasons feat. Amrita Wilson: Witches; Goldfrapp: Put A White Horse; Jack Johnson: Better Together; James Blunt: Welcome; Jay-Z: Negro Make A Move On Me; Maura Y: Fate

Light: Morning Runner; Burning Bridges; No! No! So Sick; Pink Shave; DJ: Simon Webbe After All This Time; The All-American Rejects: Move Along; The Black Eyed Peas: Pump It; The Roots: Candi Staton You Got The Love; The Streets: When You Want Friends; Will Young: All Time Low
C LIST
Arctic Monkeys: Whatever People Say I Am... Boy Like Boy; Back Again; Entrance; Nigella Laid; '70s Fighters; No Way Back; Jack Santoro; There It Go (The White Snake); Holly Clarkson: Walk Away; '07 Tantalus! Almost Too Full; Mark Ronson feat. Alex Greenwald: Just; Maura Y: I Want You To Stay; The Magic Numbers: I See You; Set Me Free
D LIST
DJ: Only Tuff; Hot Chip: Over And Over; '08: Bianca 32; The Kooks: Man; We Are Scientists: I A.H.K.
RADIO 2
A LIST
Corinne Bailey Rae: Put Your Records On; Jack



SINGLE OF THE WEEK

Sugababes
Red Dress

Island CID922

The third single from last year's fantastic *Taller In More Ways* set is another terrific pop single which will not only keep profile high, but also serves to introduce new member Anelle Barrabito to the world, with her vocals added to the original recording. They may have been overlooked at the Brits, but this is certain to chart high. Airplay support to date comes from Radio One, Radio Two and the Galaxy Network, while TV rotation is already in full swing.

Singles

Assessee

Something To Bang (Memphis Industries MI057CD5)
This promising London-based quintet, who sound rather like a gruffer Belle & Sebastian, bring fuzzy guitars, parsing, bring fuzzy guitars, parsing, bring fuzzy guitars and chugging rhythms to this single from their album *Schmoove*, released on May 8. The track has already been added to the Xfm evening playlist.

Bottle

Tendency (Transpressive TRANS022CD)
Having sparked a buzz last year with three limited-edition singles, this London-based indie four-piece now look set to move to the next level. Their lean guitar sound with touches of the Bunnymen and Psychedelic Purs has already won them a single of the week listing on Zane Lowe's Radio One show, and their current UK tour is certain to win them new fans.

The Concretes

Chosen One (EMI LFCD019)
The Stockholm collective's first new material since their 2004 debut will raise high expectations. Chosen One sounds as pretty and intimate as ever, but the band have pushed their pop sensibilities to new levels and delivered a single with huge potential both at radio and retail.

Craig David

Unbelievable (Warner Music WEA402)
Another single pulled from David's third album *The Story Goes...*, *Unbelievable* is an acoustically-driven ballad which arrives too late for Valentine's Day, which would arguably have been the best way for it to break the charts' upper reaches. It is a solid enough effort, but far from being David's most memorable single to date.

Howling Bells

Wishing Stone (Bella Union BELLACD115)
Howling Bells have been picking up tastemakers' ears recently, with *NME* and Xfm first to offer support. An instantly appealing introductory guitar refrain is son

accompanied by Juanita Stein's vocals, and the result sounds not unlike an accessible PJ Harvey.

King Creosote

Not One Bit Ashamed (679 300)
This track from last year's acclaimed *KC Rules OK* album is not the most obvious choice for a single, but it is brimming with the qualities that made the album so special. It features a vocal that sounds both woozy and wounded, but there is an uplifting sense of defiance that should draw more people to the album.

Nouvelle Vague

I Melt With You/Teenage Kicks (Peacefrog PFG075CD)
Nouvelle Vague's boss-nova take on new wave classics lives between clever reinterpretation and annoying novelty. Luckily, these two tracks are in the former category and, with Modern English cover *I Melt With You* featuring an a/I, it could spell more chart placings for Peacefrog in the wake of José González.

Sean Paul

Temperature (VP/Antic/Ant0235CD)
This is the third single from the Jamaican reggae star's current album *The Trinity*, which reached 11 in the UK on its release last September. It is a good enough offering, but is unlikely to repeat *We Be Burnin'*'s top three placing thanks to a lack of mainstream-friendly hooks within the rough-edged dancehall groove.

Placebo

I Want You (Virgin FLOORCD25)
The first single from Placebo's March 13-released album *Medicine* covers all bases: a guitar-heavy original, which is already played by Xfm, will delight their fanbase, while remixes from Laddox and Bloc Party's Russell Lissack will ensure club exposure.

Shapeshifters

Positiva (CDTV5233)
Only three singles in and yet to release a debut album, Shapeshifters are succeeding in creating a distinctive sound within what can sometimes be a homogenised genre. This is smooth and soulful, yet also has

The Spinto Band

Direct To Helmet (Virgin/Radate ROTCD15)
The Spinto Band received strong support from Radio One, Xfm and BBC 6 Music for their limited seven-inch *Mountains/Brown Boxes* last year, and have recently completed a sold-out UK tour. This first full single justifies the hype: it is a thrilling sweep of cascading melodies, sweetly chiming effects and smart lyrics. They go to the US in March to support Arctic Monkeys, with a debut album due this summer.

Kanye West

Touch The Sky (Rec-A-Fella 985214)
West appears to be running out of inspiration on this fourth single from *Late Registration*, using a well-known Curtis Mayfield sample to little effect, with amazingly banal lyrics. Although he has far better songs at his disposal, *Touch The Sky* survives due to appear to have commercial appeal, which has won it an A-listing at Radio One.

Albums

Elvis Costello Live With The

Mastropolo Orkest
My Flame Burns Blue (Deutsche Grammophon 4775961)
Recorded Live at 2004's North Sea Jazz Festival, Costello's latest features an orchestra playing his songs and covers with a big-band leaning. He is in fine voice and *Upon A Veil Of Midnight Blue* is particularly effective, as is the take on *Almost Blue*. The package also comes with *Il Sogno Sista*, a bonus disc of his 2000 Bologna-staged ballet.

Roger Eno/Plumbline
Transparencies (Hydrogen Jukebox DUKE143)

The rarified world of ambient electronics can often disappear up its own waveform, but every now and then something comes along that has an inherent, calming beauty that draws in even the most philistine of listeners. This album is one of those - a collaboration between the less

(Gary BMG); The Moster Industry (Mercury)
ALBUMS
North Mississippi Allstars: *Electric Blue* (Watermelon) (Cooking Vinyl); Solsolá: *Breath* (Hardnet/Walk Polydot)



well-known Eno and New Yorker Plumbline that uses sounds recorded literally in the fields of East Anglia, shaped and formed in a Manhattan studio.

David Gilmore

On An Island (EMI 3556952)
Gilmore's first new solo album since 1984's experimental *About Face* sees the Pink Floyd frontman return to the style of his 1978 debut, which is more in keeping with the classic Pink Floyd sound. Gilmore's trademark slow-tempo delivery is thankfully intact and his voice is on fine form throughout. The songs are largely excellent, particularly the title track and the intoxicating *Take A Breath*.

The Little Wilies

The Little Wilies (Miking Bull/Blue Note 3506712)
This whimsical set sees Norah Jones associates Lee Alexander, Jim Campilongo, Richard Julian and Dan Rieser rattle through some quirky covers of American classics and original material from their club shows. Opening with the humorous *Roly Poly* and including the likes of Willie Nelson's *I Gotta Get Drunk* and Townes Van Zandt's *No Place To Fall*, this will appeal to the Jones faithful and may well snag some new fans along the way.

Mogwai

Mr Beast (Pias PIAS062)
Almost a decade after arriving on the scene, Mogwai have produced their best album to date. It acts as neat distillation of their career, with the deafening and thrilling *Glasgow Mega-Snake* making way for moments of pure elegiac beauty such as *I Chase Horser*.

Morning Runner

Widerness Is Paradise Now (Parlophone 3505205)
Signed from Faith & Hope last year, Morning Runner make the right moves with their soaring vocals, yearning pianos and wall-of-sound guitars, but fail to transcend their *Stanzas/Verse*/Mogwai/Coldplay reference points on this evidence. But, with a steadily growing profile and gathering endorsements from Chris Martin himself, they should make substantial inroads in 2006.

Records released 06.03.06

ALBUM OF THE WEEK

Shakira
Oral Fixation Vol. 2

Sony BMG 8287639952
Shakira's idiosyncratic charm shines through on this album, from the quirkiness of the lyrics to the power of the vocal delivery. It is the latest in a run of pop albums where experimentation and boundary-pushing is a driving ethos, with genres chopped up and mixed together with pleasing abandon. But pass her off as niche act at your peril - her last English-language album, *Laundry Service*, shifted 13m copies worldwide.

Van Morrison

Pay The Devil (Exile/Polydor 9876290)
On first sight an album of classic country covers may not strike one as the best reason to give Morrison one of his most rewarding albums in years. With material such as *Your Cheating Heart* and *There Stands The Glass* all recorded in Morrison's classic style, the entire album grips from start to finish.

Mystery Jets

Making Dares (679 254632102)
In the current musical climate, the world may not be entirely ready for the Mystery Jets' unique brand of punk pop. But then the album would be missing out on a strong debut album that combines great pop hooks, with an excitable sense of adventure.

Reel People

Second Guess (Defected REELP01CD)
Blending soul-drenched vocals with broken beat and house, this album from the London-based collective has a live, soulful feel that stands out from their dance peers. A bonus CD of live versions and remixes will add to its strong crossover appeal.

Stereolab

Feb Four Culture (Too Pure PURE150)
Stereolab return to original label for their first new album in two years, and it seems to have done them good. It gently updates the classic Stereolab format to take in jazz, disco and studio trickery, combined with some of their strongest songs in some time.

Various

Benefit The Surface (Bella Union BELLACD105)
Opening with the beautiful *Setting Sun* from buzz band Howling Bells, this impressive compilation also features contributions from Dirty Three & Cat Power, The Dears, Francoise Breut, Mazarin and The Czars among others, with their folk and alt-country inflections threading through the set. It is a rare feat for a label to make mystery sound so sublime.

The week's reviews: David Boyd, Phil Broolin, Ben Cribber, Stuart Carter, Joanna Jones, Phil Lester, James Ross, Nick Tocco and Simon Ward.

TV Airplay Chart

Pos	Weeks on Chart	Artist	Track	Label	Pos
1	1	PUSSYCAT DOLLS FEAT. WILL.I.A.M., BEEP	FLYBOY	567	
2	19	MADONNA SORRY	WARRNER BROS	485	
3	3	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	463	
4	4	CHRIS BROWN RUN IT!	JIVE	401	
4	73	THE BLACK EYED PEAS PUMP IT	A&M	401	
6	2	NE YO SO SICK	DEF JAM	381	
7	106	SUGABABES RED DRESS	ISLAND	354	
8	265	GIRLS ALoud WHOLE LOTTA HISTORY	POLYGRAM	323	
9	5	CHARLOTTE CHURCH MOODSWINGS	SONY BMG	311	
10	38	SEAN PAUL TEMPERATURE	MUSICALFRY	303	
11	25	MECK THUNDER IN MY HEART AGAIN	APOLLO/REDHEAD	300	
12	6	THE ORDINARY BOYS BOYS WILL BE BOYS	BLANCK	294	
13	9	U2 ORIGINAL OF THE SPECIES	ISLAND	295	
14	7	PINK STUPID GIRLS	UMG	292	
15	30	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/ AVERY STORM NASTY GIRL	AR101	285	
16	15	SIMON WEBBE AFTER ALL THIS TIME	IMPACT	259	
17	17	BOW WOW FEAT. CIARA LIKE YOU	COLUMBIA	249	
17	18	WORLDWIDE AMAZING	S	249	
19	1	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY	240	
20	40	MVP BOUNCE, SHAKE, MOVE, STOP!	PIGGYBACK	230	
21	31	CHICO IT'S CHICO TIME	SONY BMG	218	
22	27	RAY J ONE WISH	SANCTUARY	217	
23	18	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	BMG	215	
24	36	PLACED BECAUSE I WANT YOU	VERVO	208	
25	19	WILL YOUNG ALL TIME LOVE	SONY BMG	206	
26	11	HI_TACK SAY SAY SAY (WAITING 4 YOU)	GLISN	205	
27	14	THE DARKNESS IS IT JUST ME?	ATLANTIC	203	
28	23	ORSON NO TOMORROW	MERCURY	193	
29	36	SHAKIRA DON'T BOTHER	EPIC	190	
30	20	FRIDAY HILL ONE MORE NIGHT ALONE	LYRIC	184	
31	71	SHAPESHIFTERS INCREDIBLE	ROCKAWAY	183	
32	62	MASSIVE ATTACK LIVE WITH ME	WEICHER	178	
33	26	KELLY CLARKSON BECAUSE OF YOU	ISLA	177	
34	17	THE UPPER ROOM ALL OVER THIS TOWN	SONY BMG	176	
35	32	BEVERLY KNIGHT PIECE OF MY HEART	IMPACT/EPIC	172	
36	265	THE FEELING SEWN	ISLAND	170	
37	265	JOEY NEGRO MAKE A MOVE ON ME	DATA	166	
38	28	ASHLEE SIMPSON BOYFRIEND	POLYGRAM	160	
39	24	KT TUNSTALL ANOTHER PLACE TO FALL	ELEPHANT	159	
40	34	KEY TUNE FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISLAND	157	

■ Highest Top 40 Entry
■ Highest No. 1 on Chart
* Nielsen Music Control. Copyright from artist/label from 02/00 to 1/06. For 12/04 to 2/05 see 1/06. The TV Airplay chart is compiled weekly based on data from the following stations: The Area 84 Chart Show, TV Chart, National TV, K107, MTV, MTV2, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2 UK, TV, Screen, Screen Hits, The Box, The Hits, Top, Vibe, and 102.5.

Madonna threatens the top spot with a 39-place leap to number two, while Black Eyed Peas make a strong start at four



2. Madonna
In its first full week since being unveiled, the video for Madonna's new single Sorry surprisingly fails to reach the top of the TV Airplay chart. Although it makes an otherwise impressive 40-2 leap, its total of 485 plays is 82 fewer than The Pussycat Dolls' Beep. Sorry was programmed by 13 of the 22 stations on the Music Control panel last week, its biggest supporter being Chart Show TV (116 plays), followed by MTV Hits (58) and Flavor (57).



7. Sugababes
Sugababes' explosive 196-7 with Red Dress, sending their first single Ugly into a 22-54 trajectory. Red Dress is the trio's first single since now member Azealia arrived to replace Mutya and racked up 364 plays last week, including 73 on Flavor, 64 on Chart Show TV and 57 on 84. The track also continues to make good progress on the radio airplay chart, where it sits in the top-13.

MTV MOST PLAYED

Pos	Label	Artist/Title	Label
1	1	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA
2	2	PUSSYCAT DOLLS FEAT. WILL.I.A.M., BEEP	POLYGRAM
3	4	CHRIS BROWN RUN IT!	JIVE
4	4	THE ORDINARY BOYS BOYS WILL BE BOYS	BLANCK
4	14	MADONNA SORRY	WARRNER BROS
6	5	MECK THUNDER IN MY HEART AGAIN	APOLLO
6	3	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
8	8	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	IMPACT
9	14	THE FEELING SEWN	ISLAND

THE BOX MOST PLAYED

Pos	Label	Artist/Title	Label
1	2	PINK STUPID GIRLS	UMG
2	1	THE ORDINARY BOYS BOYS WILL BE BOYS	COLUMBIA
2	8	BEYONCE FEAT. SLIM THUG CHECK ON IT	BLANCK
4	21	SIMON WEBBE AFTER ALL THIS TIME	IMPACT
5	46	MADONNA SORRY	WARRNER BROS
6	6	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	IMPACT
7	13	PUSSYCAT DOLLS FEAT. WILL.I.A.M., BEEP	POLYGRAM
10	10	MECK THUNDER IN MY HEART AGAIN	APOLLO/REDHEAD
8	17	THE BLACK EYED PEAS PUMP IT	A&M
10	6	FRIDAY HILL ONE MORE NIGHT ALONE	MERCURY

KERRANG! MOST PLAYED

Pos	Label	Artist/Title	Label
1	1	RED HOT CHILI PEPPERS BY THE WAY	MARBLE BROS
2	2	PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES	ATLANTIC
3	5	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
4	6	THE ALL-AMERICAN JECKS MOVE ALONG	POLYGRAM
5	1	SIMPLE PLAN CRAZY	UNIVERSAL/ATLANTIC
6	34	RED HOT CHILI PEPPERS THE ZEPHYR SONG	WARRNER BROS
6	10	FOO FIGHTERS RESOLVE	ACA
6	6	THE DARKNESS IS IT JUST ME?	ATLANTIC
6	6	GREEN DAY JESUS OF SUBURBIA	IMPACT
10	4	THE STROKES JUICEBOX	RELYN FRANK

MTV2 MOST PLAYED

Pos	Label	Artist/Title	Label
1	34	YEAR YEAR YEARS GOLD LION	PITMEN
2	2	PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES	ATLANTIC
3	16	GULLIMOTTS WE'RE HERE	POLYGRAM
4	4	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
5	12	PLACED BECAUSE I WANT YOU	VERVO
6	1	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DONKID
7	7	HARD-FI CASH MACHINE	NECESSARY/ATLANTIC
8	5	EDITORS MURKIN	ATLANTIC/UMG
8	2	WE'RE SCIENTISTS IT'S A HIT	MERCURY
10	9	THE UPPER ROOM ALL OVER THIS TOWN	SONY BMG

MTV BASE MOST PLAYED

Pos	Label	Artist/Title	Label
1	4	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA
2	2	CHRIS BROWN RUN IT!	JIVE
2	1	MARY J. BLIGE BE WITHOUT YOU	ISLAND
4	3	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	IMPACT
5	7	PUSSYCAT DOLLS FEAT. WILL.I.A.M., BEEP	POLYGRAM
6	17	NE YO SO SICK	DEF JAM
7	5	KANO BROWN EYES	MTV
8	8	RAY J ONE WISH	SANCTUARY
9	8	BOW WOW FEAT. CIARA LIKE YOU	COLUMBIA
10	12	DEAN FRANCIS BOYZ I THINK THEY LIKE ME	VERVO

ON THE BOX THIS WEEK

CDS/UK
Craig David
Underneath
Kelly Clarkson
Walk Away

GMTV
Craig David (Album)
Sugababes (EP)
The Osmonds (CD)

T4
Placido Domingo I Want You

RBC1
Darius Vassiliou & Corina Buckley-Ryan Give (Wed)

TOP OF THE POPS
Liz McCann
Whitney In Love
The Mystery Jets
The Boy Who Did
Avery Boy Kill Boy
Back Again
Goldfrapp Rise A White Horse

BBC2
Top Of The Pops Revisited (Sat)

BBC4
Folk Britannia
Willie Nelson Are You Out (Fri)

ITV1
This Morning
Whitney Give (Wed)

CHANNEL 4
Monty Python Exclusive (Thu)
Shoeshine (M)
Awards (Fri)
Mozley One - Live In Concert (Sat)
Michael Jackson's Moments (Sat)
Soundtrack End Boyz Make The Best Boyz (Sat)
Pop! (Sat)

POPWORLD
Monty Python How Kind Like The Darkness Is It Just Me? Corina Buckley Run The Records On Craig David Live! Elizabeth The Sales All Top News: Fighterstar Water A Moment: The Sales All Top News: The Zellers Why Don't You Give Me Your Love?



martin@musicweek.com
ajax@musicweek.com

Singles Chart

As used by Top of the Pops and Radio One

Chart compiled from actual sales figures by the SoundScan system across a sample of more than 4,000 UK shops. For more information visit www.bpi.co.uk. Produced with the assistance of the BPI and the Official Charts Company. © 2006. Produced with BPI and Official Charts Company.



HIT 40 UK

Pos	Last	Artist	Title	Label
1	1	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	IMPULSION 2 EAR
2	2	NOTORIOUS B.I.G./DIDDY/WELLY/JAGGED EDGE/AVERY	STORM NASTY GIRL	Real Rap
3	3	THE ORDINARY BOYS	BOYS WILL BE BOYS	Bonaparte
4	4	CHRIS BROWN FEAT. JUELZ SANTANA	ICU (IT)	XL
5	10	LUZ MCCLELLAN	WOMAN IN LOVE? GET THE SWEETEST FEELING	All Around the World
6	6	REYNOLDE FEAT. SLIM THUG	OCEAN ON IT	Columbia
7	11	WILL YOUNG	ALL TIME LOVE	Sony BMG
8	5	DEAD OR ALIVE	YOU SPIN ME ROUND (LIKE A RECORD)	Sony BMG
9	7	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	Profile
10	8	FALL OUT BOY	SUGAR, WE'RE GOING DOWN	Mercury
11	9	HI-TACK SAY SAY SAY	(WAITING 4 U)	GLS TO
12	12	KELLY CLARKSON	BECAUSE OF YOU	RCA
13	10	SHAYNE WARD	THAT'S MY GOAL	Sony BMG
14	15	MADONNA	FLUG UP	Warner Bros
15	18	ROBBIE WILLIAMS	ADVERTISING SPACE	Columbia
16	11	FRIDAY	WILL ONE MORE NIGHT ALONE	Virgin
17	22	SUGABABES	PUSH THE BUTTON	Island
18	14	RICHARD ASHCROFT	BREAK THE NIGHT WITH COLOUR	Parlophone
19	17	SUGABABES	LULY	Island
20	16	GOLDFRAPP	RIDE A WHITE HORSE	Nonesuch
21	21	JAMES BLUNT	GOODBYE MY LOVER	Warcost
22	26	MADONNA	SCORSE	Warner Bros
23	13	NIZLOPP	JES SONG	ESM
24	23	SUNBLOCK	I'LL BE READY	Starline
25	16	ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	Domino
26	29	RUBIN OWEN	WANT	Atlantic
27	15	THE PUSKAYS	BLACK STOCKING	AB4
28	4	CORIANE BAILEY	RAE PUT YOUR RECORDS ON	Good Company/EMI
29	14	JAMES BLUNT	I THINK OF YOU	Warcost
30	32	DANIEL POWTER	BAD DAY	Warcost
31	32	JAMES BLUNT	YOU'RE BEAUTIFUL	Warcost
32	23	ASHLEE SIMPSON	BOYFRIEND	Geffen
33	33	COLEPAPE	TALK	Parlophone
34	1	KAISER CHIEFS	I PREDICT A ROT/SINK THAT SHIP	Bonaparte/Profile
35	29	TEXAS SLEEP	WALK	Mercury
36	31	JESSE McCARTNEY	BEAUTIFUL SOUL	Angel
37	3	THE MAGIC NUMBERS	FEEL YOU SEE ME	IMPULSION
38	37	A-H ANALOGUE	ALL I WANT	Profile
39	35	THE BLACK EYED PEAS	MY KUMPS	NAM
40	4	KIT TUNSTALL	SUDDENLY I SEE	Real Gone

TOP 30 PHYSICAL SINGLES

Pos	Last	Artist	Title	Label
1	1	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	IMPULSION 2 EAR
2	2	NOTORIOUS B.I.G./DIDDY/WELLY/JAGGED EDGE/AVERY	STORM NASTY GIRL	Real Rap
3	3	LUZ MCCLELLAN	WOMAN IN LOVE? GET THE SWEETEST FEELING	All Around the World
4	4	CHRIS BROWN FEAT. JUELZ SANTANA	ICU (IT)	XL
5	4	THE ORDINARY BOYS	BOYS WILL BE BOYS	Bonaparte
6	5	FRIDAY	WILL ONE MORE NIGHT ALONE	IMPULSION
7	6	DEAD OR ALIVE	YOU SPIN ME ROUND (LIKE A RECORD)	IMPULSION
8	7	SHAYNE WARD	THAT'S MY GOAL	IMPULSION
9	10	GOLDFRAPP	RIDE A WHITE HORSE	IMPULSION
10	11	WILL YOUNG	ALL TIME LOVE	IMPULSION
11	7	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	IMPULSION
12	9	NIZLOPP	JES SONG	IMPULSION
13	8	THE MAGIC NUMBERS	FEEL YOU SEE ME	IMPULSION
14	5	FALL OUT BOY	SUGAR, WE'RE GOING DOWN	IMPULSION
15	11	HI-TACK SAY SAY SAY	(WAITING 4 U)	IMPULSION
16	18	SUNBLOCK	I'LL BE READY	IMPULSION
17	15	MADONNA	WINE UP	IMPULSION
18	10	BOY KILL BOY	BACK AGAIN	IMPULSION
19	5	1000 FLEASERS	AMINATION	IMPULSION
20	27	LEE RYAN	I THINK OF YOU	IMPULSION
21	22	ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	IMPULSION
22	21	ASHLEE SIMPSON	BOYFRIEND	IMPULSION
23	6	RHYMEFEEST FEAT. KANYE WEST	BRAND NEW	IMPULSION
24	25	BRIAN KENNEDY & PETER CORRY	GRAND BEST - A TRIBUTE	IMPULSION
25	19	KUBB	GRAY	IMPULSION
26	28	PRIETY	RICKY YOUR BODY	IMPULSION
27	6	MARCUS HERNANDEZ	IF YOU WERE MINE	IMPULSION
28	10	THE RESEARCH	LOVELY HEARTS STILL BEAT THE SAME	IMPULSION

Pos	Last	Artist	Title	Label
39	37	HARD-FI	CASH MACHINE	IMPULSION
40	NEW	NICKELBACK	FAR AWAY	IMPULSION
41	NEW	MARCOS HERNANDEZ	IF YOU WERE MINE	IMPULSION
42	43	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	IMPULSION
43	NEW	OK GO	A MILLION WAYS	IMPULSION
44	19	ANTHONY COSTA	DO YOU EVER THINK OF ME?	IMPULSION
45	54	SUGABABES	PUSH THE BUTTON	IMPULSION
46	40	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DON'T CHA	IMPULSION
47	32	A-H ANALOGUE	(ALL I WANT)	IMPULSION
48	37	THREE 6 MAYIA	STAY FLAT	IMPULSION
49	35	DHT FEAT. EDMEE	LISTEN TO YOUR HEART	IMPULSION
50	NEW	THE RESEARCH	LOVELY HEARTS STILL BEAT THE SAME	IMPULSION
51	45	MARY J BLIGE	BE WITHOUT YOU	IMPULSION
52	42	EMINEM	WHEN I'M GONE	IMPULSION
53	6	TEXAS SLEEP	WALK	IMPULSION
54	6	PHARRELL WILLIAMS	ANGEL	IMPULSION
55	34	YOUNG JEEZY FEAT. AKON	SOUL SURVIVOR	IMPULSION
56	43	TOM VOY FEAT. MICHAEL MARSHALL	YOUR BODY	IMPULSION
57	13	GORILLAZ	DIRTY HARRY	IMPULSION
58	24	GORILLAZ	DARE	IMPULSION
59	24	COLDPLAY	FIX YOU	IMPULSION
60	52	COLDPLAY	TALK	IMPULSION
61	37	DANIEL POWTER	BAD DAY	IMPULSION
62	29	BULLET FOR MY VALENTINE	ALL THESE THINGS I HATE	IMPULSION
63	NEW	KT TUNSTALL	SUDDENLY I SEE	IMPULSION
64	59	ROBBIE WILLIAMS	ADVERTISING SPACE	IMPULSION
65	35	SIMON WEBBE	NO WORRIES	IMPULSION
66	63	KELLY CLARKSON	SINCE U BEEN GONE	IMPULSION
67	21	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	IMPULSION
68	65	50 CENT	CANDY SHOP	IMPULSION
69	NEW	HARRISONS	BLUE NOTE	IMPULSION
70	41	WESTLIFE	YOU RAISE ME UP	IMPULSION
71	55	EDITORS	MUNCH	IMPULSION
72	43	THE GO! TEAM	LADYFLASH	IMPULSION
73	49	YING YANG TWINS	FEAT. PITBULL SHAKE	IMPULSION
74	41	BON JOVI	WELCOME TO WHEREVER YOU ARE	IMPULSION
75	NEW	THE FALLOUT TRUST	WASHOUT	IMPULSION

■ Sales increase ■ Sales increase -50%
■ Applied New Entry ■ Platinum (500,000) ■ Silver (200,000)
■ Replied Golden ■ Replied Golden

Pos	Last	Artist	Title	Label
1	1	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	IMPULSION
2	2	NOTORIOUS B.I.G./DIDDY/WELLY/JAGGED EDGE/AVERY	STORM NASTY GIRL	Real Rap
3	3	LUZ MCCLELLAN	WOMAN IN LOVE? GET THE SWEETEST FEELING	All Around the World
4	4	CHRIS BROWN FEAT. JUELZ SANTANA	ICU (IT)	XL
5	4	THE ORDINARY BOYS	BOYS WILL BE BOYS	Bonaparte
6	5	FRIDAY	WILL ONE MORE NIGHT ALONE	IMPULSION
7	6	DEAD OR ALIVE	YOU SPIN ME ROUND (LIKE A RECORD)	IMPULSION
8	7	SHAYNE WARD	THAT'S MY GOAL	IMPULSION
9	10	GOLDFRAPP	RIDE A WHITE HORSE	IMPULSION
10	11	WILL YOUNG	ALL TIME LOVE	IMPULSION
11	7	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	IMPULSION
12	9	NIZLOPP	JES SONG	IMPULSION
13	8	THE MAGIC NUMBERS	FEEL YOU SEE ME	IMPULSION
14	5	FALL OUT BOY	SUGAR, WE'RE GOING DOWN	IMPULSION
15	11	HI-TACK SAY SAY SAY	(WAITING 4 U)	IMPULSION
16	18	SUNBLOCK	I'LL BE READY	IMPULSION
17	15	MADONNA	WINE UP	IMPULSION
18	10	BOY KILL BOY	BACK AGAIN	IMPULSION
19	5	1000 FLEASERS	AMINATION	IMPULSION
20	27	LEE RYAN	I THINK OF YOU	IMPULSION
21	22	ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	IMPULSION
22	21	ASHLEE SIMPSON	BOYFRIEND	IMPULSION
23	6	RHYMEFEEST FEAT. KANYE WEST	BRAND NEW	IMPULSION
24	25	BRIAN KENNEDY & PETER CORRY	GRAND BEST - A TRIBUTE	IMPULSION
25	19	KUBB	GRAY	IMPULSION
26	28	PRIETY	RICKY YOUR BODY	IMPULSION
27	6	MARCUS HERNANDEZ	IF YOU WERE MINE	IMPULSION
28	10	THE RESEARCH	LOVELY HEARTS STILL BEAT THE SAME	IMPULSION

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Albums

250206
Top 75

After nearly one year in the albums chart, the Kaiser Chiefs climb to their highest position yet at number two, while the Arctic Monkeys remain unmoved at the top

The Official UK

TOP 20 MUSIC DVD

THE LAST ARTIST TITLE	Label/Artist
1	JAMES BLUNT CHASING TIME - THE BELOVA SESSIONS
2	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ
3	IRON MAIDEN DEATH ON THE ROAD
4	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS
5	PAUL WELLER STUDIO 510
6	ELVIS PRESLEY LEGENDS IN CONCERT
7	VARIOUS LIVE 8 - JULY 2ND 2005
8	WHITESNAKE LIVE - IN THE STILL OF THE NIGHT
9	BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE
10	THE JAM THE COMPLETE
11	THE EAGLES HELL FREEZES OVER
12	PAUL WELLER MODERN CLASSICS ON FILM 90-01
13	ARIA GOLD
14	LIVE CAST RECORDING LES MISERABLES IN CONCERT
15	112 VERTIGO 2005 - LIVE FROM CHICAGO
16	JEAN MICHEL JARRE SOLIDARISME - LIVE
17	KAISER CHIEFS EMPLOYMENT
18	BOW JOVI THE CRUSH TOUR
19	METALLICA CONQUERING STANTIS
20	ROY ORBISON THE ANTHOLOGY



5. Will Young Will Young's nomination as best British male solo artist came to nothing last week, but the Pop Idol graduate had a great week with Valentine's Day purchases helping sales of his latest album *Love* also to jump 57% to 39,545, even as it slips 4-5, taking its total sales to 645,973.

Young's recent single 'All Time Love' also enjoyed a boost and rebounds 11-7 with sales up 34.3% compared with last week.



6. Jack Johnson Winning a Brit Award for best international breakthrough act, surfer turned singer Jack Johnson is rewarded by a spectacular 107% increase in sales of his

Between, which explodes 15-6, to his highest chart placing to date. The album sold 38,256 copies last week to take its 50-week tally to 655,168. Johnson's 2003 release *On And On* also reaches a new peak, moving 69-63, while 2002's *Brushfire* Fairy tales marks its debut at number 74 (3,402 sales). His *Carious* George soundtrack - which is number one in America - dips 63-73 with 3,425 sales.

TOP 20 COMPILATIONS

THE LAST ARTIST TITLE	Label/Artist
1	VARIOUS R&B LOVESONGS
2	VARIOUS BEAUTIFUL LOVESONGS
3	VARIOUS CUMBUX 2006
4	VARIOUS BRIT AWARDS 2006 - THE MUSIC EVENT
5	VARIOUS THE VERY BEST OF EUPHORIC DANCE
6	VARIOUS THE LOVE SONGS ALBUM
7	VARIOUS THE VERY BEST OF LOVE LEGENDS
8	VARIOUS TIME PRESENTS THE ESSENTIAL BANDS
9	VARIOUS SIMON BATES - THE VERY BEST OF OUR TIME
10	VARIOUS POP JR 2
11	VARIOUS R&B CUMBUX
12	VARIOUS HOUSEWORK SONGS
13	VARIOUS MAGIC - THE ALBUM
14	VARIOUS BIG SOULS - 41 SENSITIVE SOUL CLASSICS
15	OST WALK THE LINE
16	VARIOUS NOW THAT'S WHAT I CALL MUSIC 62
17	VARIOUS GOSDCITHEH - ANTHEMS
18	VARIOUS THE VERY BEST OF POWER BALLADS
19	VARIOUS THE BEST CLUB ANTHEMS CLASSICS
20	VARIOUS CLASSICS GUIDE 2006

THE YEAR SO FAR: TOP 20 ALBUMS

THE LAST ARTIST TITLE	Label/Artist
1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM
2	JAMES BLUNT BACK TO BEDLAM
3	HARD-FI STARS OF CCTV
4	KAISER CHIEFS EMPLOYMENT
5	WILL YOUNG KEEP ON
6	RICHARD ASHCROFT KEYS TO THE WORLD
7	EDITORS THE BACK ROOM
8	STROKES FIRST IMPRESSIONS OF EARTH
9	KELLY CLARKSON BREAKAWAY
10	KT TUNSTALL EYE TO THE TELESCOPE
11	JOSE GONZALEZ VENEER
12	OWEN PATTISON JAZZ DAYS
13	EMINEM CURTAIN CALL - THE HITS
14	JACK JOHNSON IN BETWEEN DREAMS
15	MADONNA CONFESIONS ON A DANCE FLOOR
16	COLDPLAY X&Y
17	KATIE MELUA PIECE BY PIECE
18	SIMON WEBBE SANCTUARY
19	PUSHYCAT DOLLS PCD
20	DANIEL O'DONNELL FROM DANIEL WITH LOVE

THE LAST ARTIST TITLE	Label/Artist
1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM
2	KAISER CHIEFS EMPLOYMENT
3	JAMES BLUNT BACK TO BEDLAM
4	KT TUNSTALL EYE TO THE TELESCOPE
5	WILL YOUNG KEEP ON
6	JACK JOHNSON IN BETWEEN DREAMS
7	GORILLAZ DEMON DAYS
8	COLDPLAY X&Y
9	KELLY CLARKSON BREAKAWAY
10	THE JAM SNAP
11	MADONNA CONFESIONS ON A DANCE FLOOR
12	JOHNNY CASH RING OF FIRE - THE LEGEND OF
13	JOSE GONZALEZ VENEER
14	JOHNNY MATHIS THE VERY BEST OF
15	RICHARD ASHCROFT KEYS TO THE WORLD
16	ROD STEWART IF WE FALL IN LOVE TONIGHT
17	HARD-FI STARS OF CCTV
18	SIMON WEBBE SANCTUARY
19	KATIE MELUA PIECE BY PIECE
20	DANIEL O'DONNELL FROM DANIEL WITH LOVE
21	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION
22	PUSHYCAT DOLLS PCD
23	KANYE WEST LATE REGISTRATION
24	BETH ORTON COMFORT OF STRANGERS
25	PANIC AT THE DISCO A FEVER YOU CAN'T SWEAT OUT
26	EMINEM CURTAIN CALL - THE HITS
27	KUBB MOTHER
28	THE ORDINARY BOYS BRASSBOUND
29	SUGABABES TALLER IN MORE WAYS
30	THE MAGIC NUMBERS THE MAGIC NUMBERS
31	THE NOTORIOUS B.I.G. DUETS - THE FINAL CHAPTER
32	PAUL WELLER MODERN CLASSICS - THE GREATEST HITS
33	FALL OUT BOY FROM UNDER THE CORK TREE
34	BELLE & SEBASTIAN THE LIFE PURSUIT
35	EDITORS THE BACK ROOM
36	GOLDFRAPP SUPERNATURE
37	CHRIS BROWN CHRIS BROWN
38	PAUL WELLER AS IS NOW

ARTISTS A-Z	BEYONCÉ 24	DIRTY THREE 15	ILLINOIS 16	KATIE MELUA 17
BLIND MEANIES 1	CHRIS BROWN 37	FALL OUT BOY 33	IL DIVO 10	KEANE 11
BREKKA SHIELDS 12	COLLEEN CLOONEY 19	FRANKIE FORD 50	JACK BRONOWSKI 63	KEVIN CONRAD 14
BRITNEY SPEARS 13	DANIEL O'DONNELL 20	GOLDFRAPP 36	JACKSON 7	KELLY CLARKSON 9
BUNNY WAI 21	DAVID GILBY 22	GREEN DAY 24	JAMES BLUNT 2	KEVIN CONRAD 14
BYRON 23	EMERSON 18	HARD-FI 17	JAMES BLUNT 2	KEVIN CONRAD 14
BYRON 23	EMERSON 18	HARD-FI 17	JAMES BLUNT 2	KEVIN CONRAD 14
BYRON 23	EMERSON 18	HARD-FI 17	JAMES BLUNT 2	KEVIN CONRAD 14



THE OFFICIAL
UK ALBUMS
CHART

Specialist

Albums Chart

Chart compiled from retail sales last Sunday in Saturday across a number of more than 4,000 UK shops

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24. Beth Orton

First single

Conceived and recorded at number 44 last month, but Beth Orton's latest album *Comfort of Strangers* makes a bigger splash, debuting at number 24 on sales of 14,000.

Although Orton's first album, *Trailer Park*, never climbed higher than its 1996 debut position of 68, its first-week sales tally of just 2,256 has since swelled to 278,117, making it her biggest seller, although all four of her subsequent albums charted higher. Her last studio album, *Daybreaker*, charted highest of all, number eight in 2002, but has sold only 82,290 copies.

25. Panic At The Disco

Parist At The Disco's second album, *When Love Takes Over*, is their debut album. A Fever You Suck Sweat Out. Selling steadily on import since its US release last autumn, the album was officially released here last Monday and sold 13,845 copies last week.

Its success comes despite the Vegas band's debut single *I Write Sins Not Tragedies* (out next week) getting very little support from TV and radio, and can be attributed to good press, a success full 10-date UK tour in January, and purchases by fans of reviewers Fall Out Boy, with whom they are frequently compared.

TOP 10 INDIE SINGLES

Pos	Last	ARTIST TITLE	Label/Chart Week
1	4	MIZUPLU JCS SONG	EMI (10/05)
2	1	MI-TACK SAY SAY SAY (WAITING 4 U)	Capitol (5)
3	3	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Domino (16/02)
4	6	MARCUS FERNANDEZ IF YOU WERE MINE	TMJ (17/04)
5	2	BULLET FOR MY VALENTINE ALL THESE THINGS I HATE	Virgin (16/05)
6	8	HARRIGANS BLUE NOTE	Mercury (16/05)
7	7	JOSE JOSE CANZALE HEARTBEATS	Phonogram (17/02)
8	9	BRIAN KENNEDY GEORGE BEST - A TRIBUTE	Capitol (16/05)
9	5	BU FRESH THE IMMORTAL/LIVING DAYLIGHTS II	Orion (16/05)
10	10	SPARKS PERFUME	EMI (7)

TOP 10 INDIE ALBUMS

Pos	Last	ARTIST TITLE	Label/Chart Week
1	1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Domino (16/02)
2	3	JOSE JOSE CANZALE VENER	Phonogram (17/02)
3	2	BELLE & SEBASTIAN THE LIFE PURSUIT	BMG (16/05)
4	5	KATIE MELUA PIECE BY PIECE	Domino (16/05)
5	10	FRANZ FERNANDO YOU COULD HAVE IT SO MUCH BETTER	Domino (16/05)
6	6	PAUL WALKER AS IS NOW	17 (1)
7	4	SWAY 17 THIS IS MY DEMO	All Day (16/05)
8	8	THE STROKES FIRST IMPRESSIONS OF EARTH	BMG (16/05)
9	11	THE KILLERS HOT FLUX	Island (16/05)
10	14	ARCADE FIRE FUNERAL	BMG (16/05)

TOP 10 ROCK ALBUMS

Pos	Last	ARTIST TITLE	Label/Chart Week
1	5	GREEN DAY AMERICAN IDIOT	Reprise (16/05)
2	3	DRAGONFORCE INHUMAN RAMPAGE	Mercury (16/05)
3	10	MIRANDA YOUNGMAN	Columbia (16/05)
4	6	FOUR FROGGIN' IN YOUR HOOD	RECAP (1)
5	4	BULLET FOR MY VALENTINE THE POISON	Virgin (16/05)
6	2	11 IN FLAMES COME CLARITY	Spine (16/05)
7	8	THE DARKNESS ONE WAY TICKET TO HELL AND BACK	Atlantic (16/05)
8	7	GREEN DAY BULLET IN A BIBLE	Reprise (16/05)
9	9	LIGHTS OUT LIGHTS AND SOUNDS	Capitol (6)
10	12	NICKELBACK ALL THE RIGHT REASONS	Reprise (16/05)

TOP 10 JAZZ ALBUMS

Pos	Last	ARTIST TITLE	Label/Chart Week
1	1	MICHAEL BUBLE CAUGHT IN THE ACT	Mercury (16/05)
2	2	NORAH JONES COME AWAY WITH ME	Parlophone (1)
3	3	MICHAEL BUBLE IT'S TIME	Mercury (16/05)
4	4	NORAH JONES FEELS LIKE HOME	Blue Note (1)
5	10	ELLA FITZGERALD THE GREATEST	Columbia (16/05)
6	6	BUB CHARLES LYCEND - THE BEST OF THE EARLY YEARS	Capitol (6)
7	6	JAMIE CULLUM TWENTYSOMETHING	Capitol (6)
8	5	MADELINE PEYROUX CARELESS LOVE	Parlophone (16/05)
9	9	GLENN MILLER IN THE MOOD - THE VERY BEST OF	Capitol (16/05)
10	7	JAMIE CULLUM CATCHING TALES	Capitol (16/05)

TOP 10 CLASSICAL ALBUMS

Pos	Last	ARTIST TITLE	Label/Chart Week
1	1	KATHERINE JENKINS LIVING A DREAM	Capitol (16/05)
2	2	KATHERINE JENKINS SECOND NATURE	Capitol (16/05)
3	3	KATHERINE JENKINS PREMIERE	Capitol (16/05)
4	4	BRYN TERREL ARYA	Decca (16/05)
5	4	ANDREA BOCELLI ARYA - THE OPERA ALBUM	Mercury (16/05)
6	6	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Mercury (16/05)
7	5	THE CHORBOYS THE CHORBOYS	Capitol (16/05)
8	7	NICOL KENNEDY INNER THOUGHTS	Capitol (16/05)
9	8	BRYN TERREL SIMPLE GIFTS	Decca (16/05)
10	10	LONDON SYMPHONY ORCHESTRA/DANIEL BARENBOIM SIBELIUS KULLERVO	Capitol (16/05)

Pos	Last	ARTIST TITLE	Label/Chart Week
39	34	ROBBIE WILLIAMS INTENSIVE CARE ● ● ● ● ●	Capitol (16/05)
40	32	MICHAEL BUBLE CAUGHT IN THE ACT	Mercury (16/05)
41	43	THE BLACK EYED PEAS MONKEY BUSINESS ● ● ● ● ●	AMG (16/05)
42	54	MARIAH CAREY GREATEST HITS ●	Columbia (16/05)
43	9	ELVIS PRESLEY LOVE ELVIS	BMG (16/05)
44	52	LEO SAYER ENDLESS JOURNEY - THE ESSENTIAL	EMI (16/05)
45	42	MARY J BLIGE THE BREAKTHROUGH ●	Mercury (16/05)
46	55	OASIS DON'T BELIEVE THE TRUTH ● ● ● ● ●	Capitol (16/05)
47	13	50 CENT & G UNIT GET RICH OR DIE TRYIN' (OST)	Interscope (16/05)
48	3	TEXAS RED BOOK ● ● ● ● ●	Mercury (16/05)
49	46	WESTLIFE FACE TO FACE ● ● ● ● ●	Capitol (16/05)
50	47	FRANZ FERNANDO YOU COULD HAVE IT SO MUCH BETTER ● ● ● ● ●	Domino (16/05)
51	35	THE KOOKS INSIDE IN/INSIDE OUT	Virgin (16/05)
52	71	GREEN DAY AMERICAN IDIOT ● ● ● ● ●	Reprise (16/05)
53	41	THE STROKES FIRST IMPRESSIONS OF EARTH ● ● ● ● ●	BMG (16/05)
54	3	JOHNNY CASH WALKING THE LINE - LEGENDARY SUN	Capitol (16/05)
55	4	A-HA ANALOGUE ● ● ● ● ●	Mercury (16/05)
56	15	IL DIVO ANCORA ● ● ● ● ●	Capitol (16/05)
57	84	THE KILLERS HOT FUSS ● ● ● ● ●	Capitol (16/05)
58	11	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005 ● ● ● ● ●	Capitol (16/05)
59	48	MICHAEL JACKSON NUMBER ONES ● ● ● ● ●	Capitol (16/05)
60	14	KATE BUSH AERIAL ● ● ● ● ●	EMI (16/05)
61	34	GREEN DAY BULLET IN A BIBLE	Reprise (16/05)
62	74	IAN BROWN THE GREATEST ● ● ● ● ●	Capitol (16/05)
63	3	JACK JOHNSON ON AND ON ● ● ● ● ●	Capitol (16/05)
64	20	KEANE HOPES AND FEARS ● ● ● ● ●	Capitol (16/05)
65	3	BEE GEES LOVE SONGS	Capitol (16/05)
66	2	ASHLEE SIMPSON I AM ME	Capitol (16/05)
67	4	THE GO! TEAM THUNDER LIGHTNING STRIKE ● ● ● ● ●	Mercury (16/05)
68	9	ENYA AMARANTINE ● ● ● ● ●	Warner (16/05)
69	5	LEE RYAN LEE RYAN	Capitol (16/05)
70	39	IL DIVO IL DIVO ● ● ● ● ●	Capitol (16/05)
71	17	ARCADE FIRE FUNERAL ● ● ● ● ●	Capitol (16/05)
72	10	MIRANDA YOUNGMAN ● ● ● ● ●	Capitol (16/05)
73	60	JACK JOHNSON CURIOUS GEORGE (OST)	Capitol (16/05)
74	NEW	JACK JOHNSON BRUSHFIRE FAIRYTALES ● ● ● ● ●	Capitol (16/05)
75	34	EURYTHMICS ULTIMATE COLLECTION ● ● ● ● ●	Capitol (16/05)

Pos	Last	ARTIST TITLE	Label/Chart Week
1	1	MICHAEL BUBLE CAUGHT IN THE ACT	Mercury (16/05)
2	2	NORAH JONES COME AWAY WITH ME	Parlophone (1)
3	3	MICHAEL BUBLE IT'S TIME	Mercury (16/05)
4	4	NORAH JONES FEELS LIKE HOME	Blue Note (1)
5	10	ELLA FITZGERALD THE GREATEST	Columbia (16/05)
6	6	BUB CHARLES LYCEND - THE BEST OF THE EARLY YEARS	Capitol (6)
7	6	JAMIE CULLUM TWENTYSOMETHING	Capitol (6)
8	5	MADELINE PEYROUX CARELESS LOVE	Parlophone (16/05)
9	9	GLENN MILLER IN THE MOOD - THE VERY BEST OF	Capitol (16/05)
10	7	JAMIE CULLUM CATCHING TALES	Capitol (16/05)

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Tel: +44(0)1223 830111

E-mail: harvey@quitegreat.co.uk

MD: Pete Bassett

