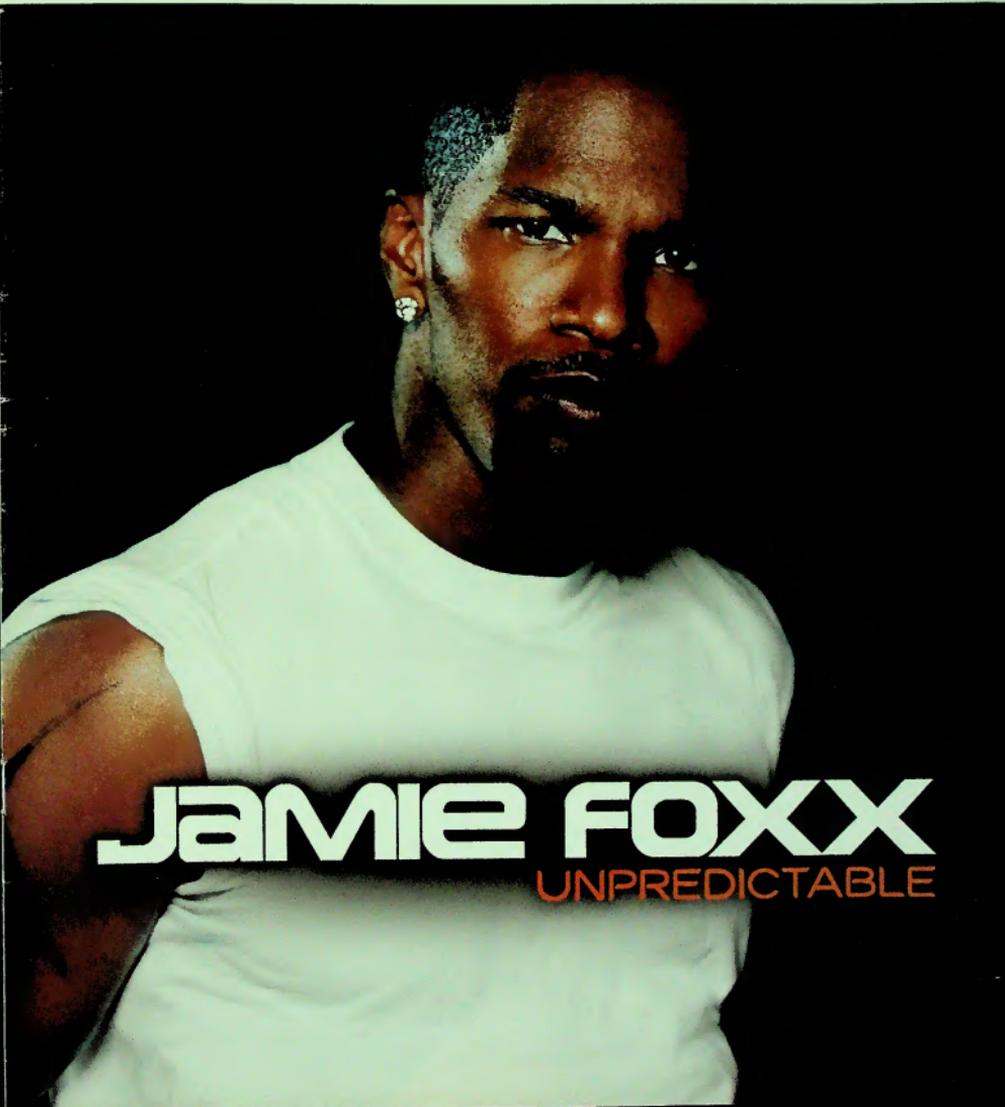




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**In this week's issue: Full coverage of the MW Awards;  
Gowers spotlights copyright Plus: the charts in full**

# MUSICWEEK



**JAMIE FOXX**  
UNPREDICTABLE



# JAMIE FOXX

OSCAR WINNING ACTOR  
GRAMMY WINNING MUSICIAN

JAMIE FOXX RELEASES HIS HIGHLY  
ANTICIPATED ALBUM 'UNPREDICTABLE'  
ON APRIL 24TH 2006

'UNPREDICTABLE' HIT NO. 1 ON THE  
BILLBOARD CHARTS AND HAS SOLD MORE  
THAN 2 MILLION COPIES TO DATE

THE ALBUM FEATURES GUEST  
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LUDACRIS, TWISTA, THE GAME,  
SNOOP DOGG AND COMMON

MARKETING INCLUDES  
TV TEASER CAMPAIGN  
4 WEEKS UPFRONT  
HEAVYWEIGHT NATIONAL  
TV ADVERTISING ON LAUNCH  
LARGE OUTDOOR CAMPAIGN  
NATIONAL CINEMA CAMPAIGN  
PRESS ADVERTISING IN NATIONAL,  
MUSIC, STYLE & WOMEN'S TITLES

TV APPEARANCES ON  
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TOP OF THE POPS  
T4  
GMTV

PLUS A VERY SPECIAL  
LAUNCH EVENT

UNPREDICTABLE  
SINGLE 10TH APRIL

UNPREDICTABLE  
ALBUM 24TH APRIL



11.03.06 Gnarl's Barcleay Maria Mish Mash Marvin Gaye Sigur Rós

# MUSICWEEK



A string of UK talent follows James Blunt's lead by making strong chart gains in the US

## UK talent scores in US

### International

By Paul Williams

James Blunt has led the charge in a fantastic week for new British talent in the US, after hitting number one on *Billboard's* Hot 100 chart last Thursday.

Blunt's climb to the top with *You're Beautiful* - making him the first UK artist to reach number one on the survey since Elton John in October 1997 - comes amid one of the strongest runs in years for debut British artists across the Atlantic, with Arctic Monkeys,

Natasha Bedingfield and KT Tunstall also making chart gains.

"Obviously I'm delighted the US market has embraced James in the way they have and it's great for British music," says Blunt's manager Todd Interland. "It's great the tremendous talent that is coming out of the UK is being recognised."

Warner Music International marketing executive vice president John Reid is full of praise for the job Atlantic in the States has done on the Blunt single. "They've worked this effectively since last October and, six months on, that's the benefit of it and good for them," he says.

In addition to scaling the Hot 100, Blunt has also hit a new peak on the *Billboard* 200 with his Atlantic-issued debut album *Back To Bedlam*, which climbs 8-5, taking its over-the-counter US sales to 783,000 units to date. The album is expected to receive a boost this week, when his appearance on Oprah Winfrey's influential TV show is broadcast nationwide.

Blunt performed two songs on the daytime programme, which will be screened across the US on Wednesday this week.

Blunt's own new US peaks coincide with the arrival on the *Bill-*

*board* 200 of Domino's Arctic Monkeys, whose first album *Whatever People Say I Am, That's What I'm Not* follows its record-breaking first week in the UK last month by debuting at 24 with opening sales of 33,700.

Domino managing director Laurence Bell says there is always an appetite for "cracking rock bands" in the US. "Some people had doubts because the lyrics were particularly English, but I always doubted those doubters," he says. "They've got the melodies, the hooks - a great drummer. They're a great band and there's always room

for that. It's not complex."

Sony BMG's Natasha Bedingfield is also playing a substantial role in the current British success story in the US with her Epic-issued single *Unwritten* moving up a notch to a new peak of eight on the Hot 100, as the parent album of the same name improves 61-47 on the albums chart. *Relentless/Virgin's* KT Tunstall continues to impress on the same chart, rising 37-32 with her debut album *Eye To The Telescope*.

paulew@musicweek.com

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### Indie legends win MW Awards

Giants of the independent sector were honoured at last week's Music Week Awards, with Geoff Travis, Daniel Miller and Laurence Bell picking up three of the night's most prestigious awards.

The founders of Rough Trade and Mute received the Independent Record Company Of The Year award and the Strat award for lifetime achievement respectively, on a night when Bell took to the stage to pick up the A&R award for Domino Recordings.

Miller was presented with his award by Sire founder Seymour Stein, who said, "Over 40 years,

the nicest, kindest, most decent person I have met is Daniel Miller, and one of the most talented."

The mutual respect between Mute, Rough Trade and Domino was one of the dominant themes of the night at London's Grosvenor House Hotel. Bell said of Miller, "There wouldn't be an independent scene without him," while Miller thanked Rough Trade shops for the

support afforded to him when he began his career with The Normal.

Mearnwhile, Stephen Street thanked Rough Trade for allowing him to work with The Smiths on three albums as he picked up the Producer Of The Year prize.

Pictured (l-r) are: Travis, Miller, Music Week publisher Ajax Scott, Stein and Bell.

© MW Awards, p8

### Copyright debate begins in earnest

Leading music industry figures argue case for extension at DTI seminar, as Gowers calls for lobbyists' views p3

### MW Awards honours talent

Indie pioneers clean up at the industry awards, while Dooley reports in pictures from the aftershow party p8, p16-17

### New data lifts lid on live earnings

The live sector reveals its good health, after MW gains rare access to a string of promoters' financial data p10-11

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



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**CMP Information, United Kingdom**  
 Media, First Floor,  
 London EC2A 4PU  
 Tel: (020) 7921 7121  
 Fax: (see below)  
 e-mail: cmp@cmp.co.uk

**CMP Information**  
 United Kingdom  
 Media, First Floor,  
 London EC2A 4PU  
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 (020) 7921 7121

Photo editor  
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 (020) 7921 7121

Business support  
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## Your guide to the latest news from the music industry

### Bottom line

## Universal Music's earnings leap

● **Universal Music Group** increased its earnings by 38.9% last year to €480m (£326m) on a comparable basis, according to results issued by parent company Vivendi. The increase reflects 'higher sales volumes, continued cost savings efforts and lower restructuring charges in 2005', according to a statement. Meanwhile, the group as a whole registered a net income increase of 55% for last year, bringing that total to almost €2bn (£1.27bn).

● **CEC Management** has launched a Producer Management division. The new division will be headed by Clare Southwick, formerly of Sanctuary Producer Management UK, and Jess Goss, former studio manager at Mico Studios.

● **Abbey Road** is unlikely to be fixed by Westminster City Council following the Radio Two Colclough gig held in one of the studios, which does not have a live entertainment licence.

● **Police** are still seeking one man after their security guards were shot and wounded outside **Kanye West's** concert at Birmingham's NEC Arena last Wednesday.

● **Emap** has initiated the formal process for the sale of Emap France, which includes a portfolio of consumer magazines and TV listings titles. The sale is expected to be completed in the first half of Emap's financial year, which concludes on July 6.

● A study commissioned by the **Commercial Radio Companies Association** into the future funding of the BBC proposes that the licence fee settlement cap BBC spending on radio services. The report, entitled *A Licence To Kill? The Impact Of The BBC's Licence Fee Settlement On Commercial Radio*, suggests that the BBC is restricted to markets where it is increasing, rather than reducing, diversity.

● **PLP** is looking to integrate **Panna** and **Aura**. p4

● **The UK Government** has published a study to help British companies succeed in America. p4

● **Eretail** is to go ahead with its new takeover of online music merchandise store **EBM**, after the move was approved in an Extraordinary General Meeting. Also agreed at the EGM were the appointment of new directors and the change of retail name to **EBTM** plc.

● **Private equity firm Permira** is reported to have increased its bid for **HMV** to around £802m. It is thought that the private equity house has

submitted a revised offer of just over 200p a share in an attempt to secure board support for a takeover.

### Sign here

## New chart aimed at adult audience

● A chart show focusing on adult contemporary music launched yesterday (Sunday). The show, called **The A-List**, is to air on the Network Chart to launch for 20 years and will be presented by Melanie Sykes and Heart 106.2's Nick South. It will be aimed at a mature audience and will combine the chart rundown with interviews with artists.



Aguilera: sponsorship deal

● **Orange** and **Sony Ericsson** have announced a partnership which will see the **Orange Music Player** installed on seven new Walkman handsets as well as a sponsorship deal with Christina Aguilera. Orange will roll out the Sony Ericsson Walkman handsets across all of its European retail outlets. Meanwhile, the companies have established an agreement to sponsor Christina Aguilera from April until the end of this year.

● **James Endacott** has launched a joint venture with **Sony BMG**. p4

● **Peter Loraine** is to take charge of a new re-profiled **Pulp** label. p5

● **Big Life Music Management** has appointed digital communications firm **Rehabstudios** to create interactive websites for a range of its artists.

● **Independent London-based retailer Sister Jay** is to re-launch its website in April to offer a mail order service and digital downloading facilities. Meanwhile, the Soho-based shop has recently relocated to new larger premises in the former Selectaids premises in Berwick Street.

● **WH Smith** has appointed Entertainment UK to supply and distribute DVDs to its 562 UK stores, adding to an existing deal to supply

ODs to the retailer. The new agreement will take effect from May 1 and is designed to consolidate WH Smith's supply chain of entertainment products, improving efficiency and reducing costs.

### People

## Evans to host R2 drivetime show

● **Chris Evans** has been confirmed as the replacement for Johnnie Walker on BBC Radio Two's Drivetime show. Evans currently presents a Saturday afternoon slot on the network and will start his new weekday show on Sunday 12th March.

● **Derek Honey**, former managing director of **Pye Records**, died peacefully on Friday, February 24 after a long illness. He was 76.

● **Emap** has announced that its Radio National Brands managing director Shaun Gregory is to leave the company. Gregory has been at Emap for a decade.

● **Warner UK** chairman Nick Phillips says he is expecting to appoint a new head of the major's strategic marketing department in the next two months following the death of Marko Warner. Warner, who had been at the company more than six years and helped create the Warner Strategic Marketing TV division, parted with the major last month by mutual consent.

● **Warner/Chappell Music** has promoted Jane Dyball to international joint business affairs senior vice president. Dyball will be responsible for forging international music publishing agreements in both the traditional and digital realm, as well as continuing to supervise business development for Warner/Chappell Music's international companies.

● **David Rowe** has been appointed chief executive of book and entertainment retailer **Borders**. He replaces current chief executive Philip Downer, who will become retail director with responsibility for operators and property.

● **Moray Music International** has appointed a key executive to the newly created role of digital marketing vice president, reporting to WMT's executive vice president, marketing John Reid. Eric Daugan, who started at Warner Music France in 1999 as an account manager, will head the role, based in London, with immediate effect.

● **WH Smith** is to combine its news and impulse business unit with its entertainment division. The combined unit will come under the leadership of Phil McKeally, currently news and impulse business unit director. The change is to reporting structure and will not affect the day-to-day running of the business.

### Exposure

## Stones to play first gig in China



Rolling Stones: Shanghai band

● **The Rolling Stones** are to play their first ever concert in China in April. The band will play at the 8,000 seat Shanghai Grand Stage on April 8, according to Chinese promoter Emma Entertainment.

● **Ami's** first Big Wednesday of 2006 will see experts come together to discuss how music companies can generate more revenue from synchronisation.

● **My Chemical Romance** and **James Blunt** lead the nominees for the **MTV Asia Awards** on May 6. Among the international awards, Blunt has been nominated in the male artist and breakthrough artist categories, while My Chemical Romance have been put forward for favourite rock act, video and breakthrough artist.

● **Virgin Mobile** has launched a website as part of the Road To V competition to find bands to open the 2006 V Festival. Bands can upload tracks to [www.roadtov.com](http://www.roadtov.com), where they will be rated by those visiting the site. From these entries, 14 acts will then be chosen to compete in Road To V.

● The second annual **BritBans** tour of the US for unsigned British bands begins on May 1. A red double-decker bus will take bands selected from competitions running across the UK from March 1 on a tour of nine major US cities, finishing in New York.

● **Radioshack** and **Morrissey** will headline this year's **V Festival**, which will be held at sites in Chelmsford and Staffordshire on August 19-20. Tickets sold out three hours after booking lines opened.

● **More** acts have been confirmed for this year's **Isle of Wight Festival**, including **Lupe Fiasco** and 2005 newcomers **Kala**.

● **The Orange Playlist**, which has now moved to a new primetime slot on ITV, has been nominated for a Rose D'Or award for television programming. It will go up against the BBC's **Live 8 coverage**, the **Brit awards** and a number of European productions in the music category.

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## MUSICWEEK online poll

Welcome to the *Music Week* poll.  
 This week we ask: Is James Blunt's US success a one-off, or is this part of an upturn in The Richards fortunes of UK acts?  
 a. Yes b. No  
 Last week we asked: Is Sticks and Stones a dead horse trying to breathe new life into the European selection process?  
 a. Yes 70% ●●●●●●●●●●  
 b. No 30% ●●●●●  
 To vote, simply visit our website at [musicweek.com](http://musicweek.com) and click on the poll link.

Leading music industry figures argue case for copyright extension at DTI conference

# Copyright debate begins in earnest

## Copyright

by Robert Ashton

The music industry's persuasive powers will be sorely tested over the next seven weeks, after the consultation period of Andrew Gowers' intellectual property review was thrown open last week.

The industry had its first public opportunity to get behind *Music Week's* Extend The Term! campaign and convince Andrew Gowers that the current 50 years protection for sound recordings is inadequate at a DTI seminar looking into the review last Thursday.

Those from the music business who attended the conference seemed relieved that their chance is now here, but if the conference was a snapshot of the arguments the business faces in gaining parity with the US term of 95 years, there are some long months ahead.

One four-member panel debated copyright, but just one of the panelists, who included British Music Rights director general Emma Pike, positively indicated that an extension was desirable. And some of the handful of record business executives among the

100-plus audience – only the BPI, AIM, PPL, EMI, PRS, EMI and public domain label Naxos were represented – were repeatedly asked to outline why term extension is desirable. But what everyone agreed on was the need for Gowers to base his decisions on hard evidence. Gowers said, "This is your chance to tell us the copy rights and wrongs of the system."

Pike said she welcomed the terms of the review, while on the specific question of term extension, added, "There is a 45-year discrepancy between the US and EU and we need to look at the evidence to see the implications of that. Performers are living longer, so it is odd after 50 years they no longer get royalties on sound by the time they need a pension. It is definitely something that needs to be looked at, but needs evidence."

Lawyer Jonathan Cornthwaite, head of intellectual property law at Wedlake Bell who shared a panel with Pike, came out in favour of an extension of copyright term. He argued, "It is generally unfortunate when there are big discrepancies in term. This discrepancy will disadvantage performers in Europe. On balance, I would favour an increase



**This is your chance to tell us the copy rights and wrongs of the system**  
Andrew Gowers

in the copyright term."

Two other panelists, Magic Lantern boss Anthony Lilley and the National Consumer Council's Jill Johnstone, both voted against extending the term.

PPL director of government relations Dominic McConigal said



that he "certainly supports an evidence-based approach", but is disappointed that the music business continually has to defend its corner or rerun familiar arguments. On the subject of extension, he argues, "There would be thousands of musicians right now who would benefit straight away from extension of copyright."

AIM's chairman and CEO Alison Wenham believes the Gowers Review will ignite a "fundamental debate", but she drew short of flatly arguing for an extension.

Wenham also voices disappointment that there still appears to be so much misleading information swirling around about the music industry being populated with wealthy performers.

"In the review, it must be understood that creative individuals are not the best at staying on top of their finances," she says. "Looking after their pensions is not their

number one priority."

sources who attended last Thursday's seminar adds that it is now incumbent on the music industry to prepare the hard evidence and clear-cut figures that will persuade Gowers and his colleagues to extend the term of copyright, at least in line with countries such as Australia and Brazil, which have 70 years. Some question why it is not already available, but according to one insider this is being handled now. "It is being prepared and it will be ready in time [for the April 21 deadline for enjoyment]. We don't want to go public too early because you can see there are so many people out there who want to attack us," he says.

One attendee also suggested it was disappointing that more industry sector or labels did not put in a formal appearance to show unqualified and united support.

Robert@musicweek.com

## MW copyright campaign helps to kick off IP seminar

*Music Week's* Extend The Term! Campaign, calling for the Government to increase the 50-year term on sound recordings, dominated the opening of proceedings at last Thursday's IP seminar.

The leader of the Treasury-backed review Andrew Gowers bounded on stage at the DTI Conference Centre in central London waving last week's Time For Action issue of the magazine in his right hand.

He then told the 100-strong

audience – which included AIM's Alison Wenham, British Music Rights' Emma Pike, PPL's Dominic McConigal and EMI's Sara John – that making the cover of *MW* "fulfils a lifetime's ambition".

Later, when Gowers had left the stage for two cross-industry panels and the audience to debate numerous copyright issues, he said he had read the arguments for copyright extension put forward in the special issue.

"Yes, I read it," he said. "I thought it was very interesting."

Gowers did reiterate that his review would examine whether the current term of protection on sound recordings at 50 years was appropriate in light of the US term being 95 years. Naturally, however, he was not inclined to pre-empt his own review by revealing his thoughts on that. Nor was he able to say how much time would be afforded sifting the evidence on term of copyright or at what time during his six-month-plus review – he is due to report his findings in the autumn –

he would examine that particular issue.

Gowers also said that IP was an international issue, with the EC currently undertaking its own review and that his work would "also look to provide some direction at the European level".

He told the seminar, "Globalisation and technological change have raised tensions in the existing IP system." One of the issues arising from this is the use of file-sharing.

"It has been suggested that

copyright exceptions lack clarity and are ill equipped to deal with these technological challenges," he continued. "Furthermore, public awareness of the boundaries of lawful use is low and legal sanctions on infringement appear to lack clarity."

Gowers used the seminar to remind interested parties to submit evidence to his team by April 21, adding that the thoughts gathered would help him and his team and also "shape the direction" of the review.

## THE MUSIC WEEK PLAYLIST



**NERINA PALLOT**  
*Everybody's Gonna Go To War* (4th Floor)  
This ex-boyfriend artist is enjoying priority treatment from her new label and has the songs to meet it: high hopes. (Single, May 22)



**PINK**  
*I'm Not Dead* (RCA)  
Max Martin, Bushy Walker, Billy Mann and the Indigo Girls are among the names which feature on this great pop record. (album, April 3)



**COPPERMAN**  
*Believe* (Phonogenic)  
The letter, when talking about this pop artist, aside from his ability to pen a hit, is his believability (and pun intended). A name to watch. (demo)



**T-PAIN**  
*Im Sprung* (RCA)  
A big club hit. T-Pain's debut promises a healthy chart impact when it hits in May. It has an undeniable hook and distinctive production. (Single, May 13)



**JULIE FEENEY**  
*13 Songs* (RMG)  
A one-of-a-kind debut album and, as of last week, Ireland's Choice Music Prize winner. Described for bigger things. (album, out now)



**MR HUDSON**  
*Everything Higgens* (antipode)  
Featured here last month, Hudson is set to become the first major signing of 2006, with offers stretching well into six figures. (demo)



**PRIMAL SCREAM**  
*Sonically* (Salsoul & Cream)  
(Columbia)  
This is a gritty slab of rock'n'roll from the group's new album which gets better on every spin. (from album, June 5)



**THE VINES**  
*Don't Listen To The Radio* (Heavenly)  
One of the finest tracks yet from the band, this boasts simple word melodies and a punchy production. (from album, April 3)



**FUN'DAMENTAL**  
*Playground* (d'Artois)  
A catchy world class song from this UK trio who have been enjoying strong radio and TV support. (single, March 13)



**FILTERFUNK**  
*S.O.S. (Message In A Bottle)* (Gusto)  
A cheery, uptempo dance remix of the classic hit by The Police. Currently enjoying strong club play. (single, April 3)

Acquisitions of Pamra and Aura submitted to OFT

# PPL in move to unite collection societies

## Royalties

By Paul Williams

PPL is looking to unify the collection and distribution of broadcast royalty income for UK performers, by integrating both Pamra and Aura.

The UK collection society has submitted an application to the Office of Fair Trading to take over the collection and distribution functions of the two performer organisations. The OFT says in the event of the acquisition being completed, Pamra and Aura would be subsequently wound up.

If approved, the move would see a single company becoming responsible for handling royalty payments from the broadcast and public performance of sound recordings, while more than doubling the number of PPL's direct performer members. At present, PPL looks after the collection and distribution of royalties for around 120,000 members, while another 18,000 performers' broadcast royalties are currently paid to them directly by Aura or Pamra once the money has been collected and payments calculated by PPL.

PPL chairman and CEO Fran Nevkiss says he is confident of winning OFT approval for the plan, which he says will create "a much, much stronger effective joint management structure under the PPL umbrella." "We'll be stronger in negotiations with the outside world and with the Government and we'll



Nevkiss: confident of OFT approval

be infinitely stronger with the overseas organisations and be able to prevent duplications," he adds.

The plan on the table is seen as a natural conclusion to the development of increasing "loser times" in addition, PPL, Aura and Pamra, alongside the MU, Equity and the Music Producers' Guild, Aura and Pamra contribute to PPL's performers forum, which was set up in 2001 to discuss performer-related issues. In addition, PPL, Aura and Pamra, alongside the MU, Equity and Music Producers Guild, signed a Memorandum of Understanding in 2003, which gave PPL sole responsibility to collect UK performers' revenues from overseas. Since that deal was signed, PPL has collected around 27m of overseas income.

Provided the move is approved by the OFT, a new performer board will be set up within PPL, which will be run by performer representatives.

The OFT says it is examining the acquisition plan under the merger provisions of the Enterprise Act 2002 to enable it to form a view as to

whether the matter should be referred to the Competition Commission for further investigation. It is now inviting interested parties to comment by March 13 on any competition issues raised by the proposed merger. PPL is expecting to initially hear back from the OFT within eight weeks.

As well as needing competition approval, the plan will also have to be ratified by Aura and Pamra members, although the two organisations' respective directors are backing the merger.

"We've an absolute mandate to do this, because without that we couldn't make the fundamental changes because the structure of PPL will change going forward," says Nevkiss, who adds he is keen for the move not to be presented as a takeover of Aura and Pamra. "This is a voluntary decision by the six organisations [involved] in the performers forum" to put everything under one roof, he says.

Among those backing the plan is the MU's John Smith, who says the net result for performers will be extra money and a more professional set-up behind them with PPL. "It's going to take a while, but the potential is to increase the payments not of UK money but overseas money," says Smith, who suggests some overseas societies have until now used the excuse of not being able to deal with one UK society for not paying out broadcast royalties to British performers. [pawill@musicweek.com](mailto:pawill@musicweek.com)

## GNARLS BARKLEY

## SNAP SHOT

As Warner Bros gears up for the release of Gnarl Barkley's debut album, Warner/Chappell has signed Cee-Lo – one half of the collaboration – to a worldwide, exclusive publishing deal. The tie-up incorporates his work with Danger Mouse on the Gnarl Barkley album *St. Elsewhere*, which will be released through Warner Bros on May 1, and any future Gnarl Barkley material.

Warner/Chappell managing director Richard Manners says the deal was a no-brainer: "I don't have to think twice about this," he says. "From the first time I heard Cee-Lo, it was one of those pieces of music that was

genuinely new and different. It reminded me of when I signed Massive Attack, in the sense that they were using music in a completely different way."

Cee-Lo has already enjoyed an extensive career, featuring on both Goodie Mob albums – *Soul Food* in 1995 and *Still Standing* in 1998 – and releasing two solo albums.

Gnarl Barkley garnered underground acclaim in late 2005 with the specialist radio favourite *Crazy*, which will now be released commercially on April 10 and is shaping up as a massive crossover success. The track was added to the *Radio One* hit last month.

**CAST LIST:** Press: Andy Prevezar, Warner Bros. Marketing: James Burgess, Warner Bros. Radio: Jane Arbery, Warner Bros. Anty Hipkiss, Warner Bros. TV: Gerry Dwaner, Warner Bros. A&R: Paul Brown, Warner Bros.



# Rough Trade man forms label with Sony BMG

Rough Trade's former A&R executive James Endacott has launched a new joint venture label with Sony BMG and he hopes to bring the values inherent with his former label to the new venture.

Endacott, who signed artists including The Libertines, Eastern Lane and Hal and worked closely with The Strokes while at Rough Trade, has named the label 1965 Records, both the year of his birth and his favourite year for music.

The JV operation will see him running the day-to-day operations of the label from his Warrour Street office in London, while plugging into the Columbia label group's marketing and promotional resources whenever necessary. "I can use the Columbia infrastructure when I want to," he says, "but I'm going to be about whatever we think is best for the artist. We're not going to treat every record the same way."

Endacott cites Rough Trade as an inspiration to the type of label he wants to develop. "I want to bring all of the things that I learnt with Rough Trade to the label and I think the most important element of that is to listen to the artist."



Endacott: new label to be called 1965

1965 will be a very artist-led label. I want to sell a lot of records as well, but ultimately the important thing is to build up a label people can trust. I don't think there's that many of them around."

The first artist signed to the label is Dundee group The View, who will enter the studio in the next few months to begin work on his-as-yet-untilted debut album. A single is expected in May with the album to follow in Endacott is not holding back his ambitions for the group. "They are going to be taking over the world."

Sony BMG chairman and CEO Rob Stringer says the addition of Endacott to his group is a coup. "It's going to be an exciting musical adventure. James is an inspirational character," he says.

# Report targets US markets

The UK Government has published a comprehensive study of 13 key US music markets as part of ongoing efforts to help British companies succeed in the States. The 300-page report has been compiled by US-based staff at UK Trade & Investment (UKTI), the Government organisation tasked with giving help to UK companies looking to develop international business. It focuses on major cities such as New York, Los Angeles, Chicago and Boston and highlights such areas as press, radio, music stores and magazines and venues.

The report has been electronically sent to companies which are part of the Aim mission to SXSW in Austin, Texas later this month, while it is also being made available generally to members of the BPI and Aim.

Its launch, alongside the

announcement of other initiatives to help UK companies in the US market, came last week as UK trade minister Ian Pearson underlined his Government's commitment to helping the UK music industry, most specifically in the US where, despite a recent improvement in fortunes, has seen a significant British decline over the past two decades.

Among other initiatives highlighted were:

- plans to develop a new UKTI-supported music portal covering British music which is being targeted at the US market
- training commercial officers working in US diplomatic posts about the needs of British music companies in the States. As part of this, officers will be sent to SXSW this month to gain a greater insight into the industry.

With James Blunt last week reaching number one in the US, BPI director of independent member services Jon Webster suggests the Warner artist's success could open the doors again to UK artists. "After a period of clashing media styles but now increased Government support" he adds, "To paraphrase that famous Oscar speech, the British have been here, but now are coming back in a big way."

Blunt is the highlight of what has been an encouraging start this year for new British talent in the States, with Relentless/Virgin's KT Tunstall last month entering the Top 50 with her debut album and Domino's Arctic Monkeys past week arriving at 21 on the Billboard 200 with *Whatever People Say I Am, That's What I'm Not*. [quickfire@p18](mailto:quickfire@p18)



## Polydor highlights pop Fascination

Peter Loraine is to take charge of a new pop-oriented Polydor label, which will provide a home for acts including Girls Aloud and Sophie Ellis-Bextor.

Loraine, who has been Polydor's marketing director since April 2004, says Fascination will have a broad artist base and will serve as a hook to attract artists to the main Polydor roster. "We have the ability now to focus on four or five acts," says Loraine, who takes the title of label manager at Fascination. "If you look at the artists selling millions of records at the moment, they stretch the boundaries of what you'd consider pop. We want to sign a broad roster."

Loraine's pedigree for running a pop label is second to none, having joined Polydor in April 1998 from *Top Of The Pops* magazine, where as editor he took the title from launch to monthly sales of more than half million, while famously coining Spice Girls' nicknames.

Polydor co-president David Joseph believes the pop artists on the company's roster require a more focused team around them. "The traditional pop market as we knew it has changed; with the

focus Peter and Fascination can provide, we want to re-energise this whole area," he says.

Joseph says Loraine was an obvious choice for the position given his history. "Peter is an exceptional executive with an innate feel for what works in the pop/crossover arena - both from an A&R and a marketing perspective," he says.

Among the established acts on the label, Ellis-Bextor is currently working on a new album, which is due out in the summer, while Girls Aloud's latest album *Chemistry* will transfer to Fascination to coincide with the airing of a new Channel 4 series on the act.

The six-part series is a reality-style show which follows the group behind the scenes and through their recent tour of Australia. A new single will also be released at the time. Loraine says he expects the show to provide a significant promotional boost to the campaign.

Loraine is in the process of putting together a freestanding A&R and marketing team for the label, which will complement rock/alternative imprint Fiction.

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Closing VAT loophole may force retailers to relocate

# Jersey bids to block import of cheap CDs

## Retail

by Ben Cardew

The MP leading an investigation into the future of the British high street has dismissed efforts by the Jersey government to close a VAT loophole which allows cheap CDs to be imported into the UK.

The Jersey government announced last week that it had moved to close the loophole which lets Jersey-based distributors benefit from "low value consignment relief" by which goods under the value of £18 can be imported back to the UK without paying VAT.

Under the new policy, retailers which use the island as a base to divert goods to the UK will have to apply for a licence to operate on Jersey; these will be "time limited" to compel them to pull out within a year.

If the Jersey Government enforces the ruling, it will mean companies such as Woolworths and Tesco, which operate their mail-order arms out of Jersey, will potentially be forced to relocate. However, the policy will not apply to companies such as play.com, which are owned by Jersey nationals, or companies including HMV, whose mail-order operations are based in other Channel Islands.

The move was welcomed by many UK music retailers, who feel that the tax dodge has allowed Jersey-based companies to undercut them on CD prices.



Jersey: VAT loophole closed

However, Jim Dowd, Labour MP for Lewisham West, who heads the All-Party Parliamentary Group for Small Shops, says that the Jersey Government is motivated by self-interest. "It is not an effort to deal with this anomaly," he says. "The Jersey Government has realised what a good thing it is on to and doesn't want UK businesses to benefit from it."

Dougie Peedle, an economic adviser to the Jersey Government, denies this, explaining that the Government is acting to protect its industry and reputation as part of a pragmatic economic policy. "We are a small island and we have severe restraints in land and labour available," he says. "We have to make sure that the land and labour we have is put to the highest value."

"There are some UK retailers diverting business from the UK to Jersey just to take advantage of low-value consignment relief. In doing that there is little economic gain for Jersey."

Dowd was also critical of efforts by the Conservative Party to raise the issue, after it emerged that Conservative MP Mark Francois had made a representation to Paymaster General Dawn Primarolo urging action to tackle the loophole. The Labour MP adds that he has spoken to Gordon Brown about it and that the Chancellor has assured him that he was looking into it.

Nick Goulding, chief executive of the Forum of Private Business, who has led campaigning on the issue, says that Francois' action means that politicians are waking up to the issue. "It is significant in that it clearly shows the issue is being taken more seriously politically," he says. "It is time for the [UK] Government to take action."

Finally, Guernsey deputy minister for commerce and employment Carla McNulty-Bauer has issued a warning to any companies hoping to move their mail order operations to Guernsey in the wake of the Jersey government ruling.

"We have always made it quite clear that we do not welcome third party fulfilment companies in Jersey that are operating purely to benefit from the VAT situation," she says.

"We welcome companies that have a very solid foot print, registered companies that use local services, contribute to the local community, recruit local staff, offer them promotion and investment." [ben@musicweek.com](http://ben@musicweek.com)

# Key dates boost sales of albums

The music industry's improving ability to exploit occasions such as Valentine's Day and the Brits - in parallel with the "Arctic Monkeys effect" - helped boost artist album sales in the first two months of 2006.

Sales of physical artist albums rose by 1.5% year-on-year to 16.6m units in January and February, as labels and stores alike capitalised on both Valentine's and the annual awards ceremony.

HMV head of marketing Ged Hopkins says the strength of the Brits uplift shows how both labels and retailers have learned to market around an event. "It is not just after the Brits - it's the whole month-long period before, in which the nominations are announced," he says. "Retailers were already merchandising around it and labels have adapted their advertising across TV and other media."

"Valentine's Day has also become bigger every year," he adds. "The public increasingly sees entertainment products as things that are most appropriate to give as Brits and the industry has responded well to that with promotional activity and merchandising."

His view is supported by figures which indicate that sales of artists albums grew by 23.7% in the week of the 2006 Brits, compared to 11.8% in 2005. However, this figure was influenced by the date of the awards, which fell in the same week as Valentine's Day in 2006, although not in 2005.

Other factors which helped to drive album sales included the record-breaking success of the Arctic Monkeys' debut album, which had a pronounced effect on footfall into stores, according to Hopkins, an impact which other artists such as Richard Ashcroft have benefited from. The continued competitive pricing of chart releases, which has seen many chart albums retail at around the £7 mark, has also helped drive sales, he says.

"Campaigns have done well, things that are down to a reduced price such as Editors, Hard-Fi,



Arctic Monkeys: album boost

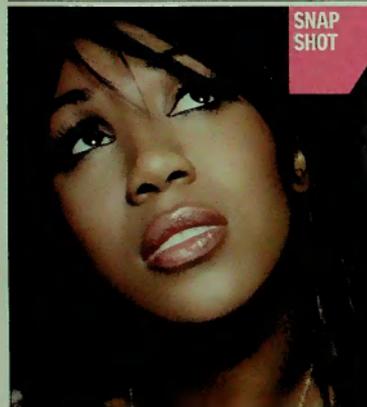
Coldplay and Gorillaz - there have been a few of those and they have kept sales healthy," says Richard White, managing director of Chally's in Banbury. "It helps if you do an in-store campaign and have a special price. It is like planting a seed in people's heads. Everyone is looking for ideas for presents."

Compilation sales continued to disappoint, down 10.8% for January and February compared to the same period in 2005, resulting in a decline in the album market of 1.2% overall. This sustained fall comes despite a shift by newspapers away from cover-mounting CDs - long considered a big factor in the decline of compilation sales.

Sales were particularly weak in January, down 15.1% to 18.3m units compared to 2005. In February, a little under 2m compilations were sold, 6.5% down on the February 2005 total of 2.1m.

The weak compilations market does not surprise White, who believes that the repetitive nature of many compilations - which he says often feature very similar collections, and the widespread availability of CD burners have resulted in the public losing interest in shop-bought compilations. "People can create their own compilations now if they download songs and a lot of people do," he says. "You also have the popularity of iPod shuffles, which mix things up for people."

However, Hopkins insists that compilations still have their place, particularly at this time of year. "Valentine's Day is the one occasion where compilations buck the trend of declining sales. If you have well-targeted albums such as Universal's R&B Love Songs, people are likely to give that to their partner."



## SNAP SHOT

## MARIA

XFactor runner-up Maria Dawson is being propelled for big things with Phonogenic. The label behind the global success of Beyoncé's *B'Day*.

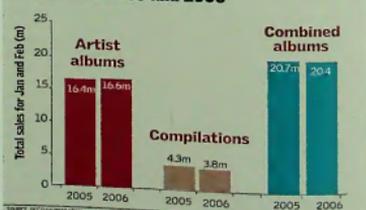
"Lawson will fly to Los Angeles this week where she will begin working with top writers including Chris Braide and Wayne Rodriguez and Danielle Brielsels, who penned the Natasha Bedingfield's current US hit Unwritten. She has

already completed some tracks in the UK with Eg White.

"We feel she has the potential to be a real artist - not just a great singer," Phonogenic director Paul Liberg says. "Ultimately, the record she is making is very commercial and radio based." Liberg says the label is weighing up options for the first single but a track is expected at radio in mid-June.

CAST LIST Management: Ashley Taylor, Global Talent Management, Press: Shoshana Gilbert, RCA Marketing: Paul Maguire, RCA, A&R: Paul Liberg and Topi Henderson, Phonogenic: TV, Andrea Edmonson, RCA

## Album sales 2005 and 2006



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# Music Week gongs show the independents recognition

## Mute Records founder scoops Strat award

### Awards

By Ben Cardew and Jim Larkin

Mute founder Daniel Miller capped what was a night of celebration for the independent sector at last week's Music Week Awards by picking up the prestigious Strat award.

Miller, whose three decades running Mute have helped forge the careers of acts such as Depeche Mode, Nick Cave, Erasure and Goldfrapp, was handed the honour at last Thursday's event at London's Grosvenor House Hotel by his long-time friend, Sire founder Seymour Stein.

Miller reflected, "It's funny - in the early days Music Week was banned from the Mute office - we thought it was the voice of the majors. But we have both come a long way since then."

The night also recognised recent achievements by Rough Trade and Domino, while manager-director Laurence Bell said of independent music, "I hope there are 100 labels that start up this year and the whole thing carries on. We are proud to be a part of that sector."

Geoff Travis, meanwhile, told the ceremony, "The independent community is thriving. Being independent, we normally feel on the fringes, but when we come to something like this, we feel embraced by the music industry."

According to Miller, the distinctive approach of the independent sector accounts for the reason why it is still thriving. "Maybe it's



Stein (left), Travis: independents day

because independent labels work faster", he said. "They have different agendas, they are bound to be faster. Artists trust independent labels and on a corporate level they are very different."

Elsewhere, Universal was named Record Company Of The Year for an unparalleled five successive time, to add to its previously announced recognition as top singles, albums and compilations company.

Universal group sales director Brian Rose says that Universal's continued dominance of the market is a result of its label structure. "We have five amazing labels and that five-label structure allows us to have the most diverse roster", he says. "There is no genre that we don't touch and we also have an excellent A&R team."

He adds that, while the major's international business is still important, the focus for Universal into 2006 is on UK-signed acts. "With new acts like The Feeling,

Orson and Kubk - who I still believe we can break - we have got at the moment some of our best new music for years and they are all UK-signed. Plus we have huge follow-up albums from Snow Patrol, Keane and the Scissor Sisters among others."

Sony BMG dominated the marketing awards, with the major's Sulinna Ong and Dave Shack winning Best International Marketing Campaign for Il Divo, and Charlie Stanford and Darren Henderson winning Best Catalogue Marketing Campaign for their work on the Elvis Presley '81 campaign. Parlophone's Rob Owen won the coveted award for Best UK Marketing Campaign for his effort on Gorillaz' Demon Days.

Sony BMG also won Best Regional Promotions Team, after claiming more than 30% of airplay through UK ILR stations in 2005.

HMV continued its dominance of Best Music Retail Chain category, although it lost out to iTunes in the new category of Best Digital Music Store. In turn, Manchester's Piccadilly Records was named Best Independent Store.

Other familiar winners were Pinnacle, which won Best Music Sales Force for the seventh consecutive year, and EMI, which was named Best Distributor for the eighth year running.

● Full details of all the winners are included within the brochure accompanying this week's issue. Pictures of all the winners can be viewed at [www.musicweek.com](http://www.musicweek.com). [benjim@musicweek.com](mailto:benjim@musicweek.com)

# Supervision lifted by Franz and Kaisers

Kaiser Chiefs followed their night of triumph at the 2006 Brits by playing a role in a number of successes at the Music Week Awards.

Supervision Management won Manager of the Year for its work with both Kaiser Chiefs and Franz Ferdinand, James Sandom, who manages Kaiser Chiefs, Franz Ferdinand manager Cerne Canning and Supervision managing director Paul Craig all collected the award.

"This is a win right across the board," says Sandom. "It is quite an odd set-up with Kaiser Chiefs, with the previous bands and B-Unique plugging into Polydor. It has proved very conducive to people coming together."

Supervision's win comes after its act Franz Ferdinand last year helped Domino to win Independent Company of the Year and to share Best International Marketing Campaign with Epic in 2005.

Strong sales of the band's debut album *Empire* helped Universal to win Top Albums

Company on the way to winning Record Company of the Year, with Universal group sales director Brian Rose noting that the band's influence has been felt in a number of categories this year. "It is continuing from the Brits", he says. "It has been a phenomenal year for them."

Universal Music Publishing also came close to overturning EMI Music's hold on the Top Publisher Award, on the back of its exclusive control of Employment, which with L5m units sold ended up the fourth biggest-selling album of 2005.

Employment also helped Stephen Street to his Producer of the Year award, with judges praising his work on the B-Unique/Polydor act's debut, as well as his involvement in the New Order album *Waiting For The Sirens' Call* last year.

Kaiser Chiefs won three gongs at the 2006 Brit Awards, including Best British Group. The band were also nominated in a record six categories for the NME Awards, but won only best album.



Stephen Street capped a successful night for independent music by picking up the producer of the year gong at the Music Week Awards. Collecting the award, Street paid tribute to the producers of the post-punk era that had inspired him, as well as Rough Trade founder Geoff Travis for giving him a break. "In this business you need to be in the right place and the right time," he said. "Geoff Travis allowed The Smiths to go into the studio with an unknown engineer to record *Meat Is Murder*. If he hadn't done that, maybe I wouldn't be where I am today." Street's manager Gill Cotson says the award reflects Street's dedication to independent music. "What Stephen does best is produce independent bands," she says. "They are his forte. He turns down a lot of stuff, as he likes working with new bands and growing with them. He started with Blur and went on to produce five albums by them."

# Blunt's team takes a bow

James Blunt's international success story resonated through the 2006 Music Week Awards, with teams behind the Atlantic artist picking up four awards on the night.

The foremost among these was a Special Achievement Award, given to the UK executives who made up the entire James Blunt team, including record company Atlantic, publishing company EMI Music Publishing and management company 21st Artists. Blunt recorded a special message for the team, thanking every individual by name for their contribution.

Collecting the award, Blunt's manager Todd Interland said the award was a tribute to everyone who had worked so hard to turn Blunt into a success. "It takes a great team to make something like

this happen", he added.

Atlantic managing director Max Lousada also underlined the importance of teamwork in the campaign. "We believe that the best results and the best effectiveness are when you have a team spirit," he says. "Even across companies, for example with EMI Publishing, there is a relationship there that has been impressive. But I don't think this is exclusive to James Blunt."

The Blunt effect also helped the Atlantic team to win Best National Promotions Team for the first time this millennium, in the face of strong competition from the Anglo Plugging team, which worked on Arctic Monkeys' campaign. In addition, MBC's Barbara Charone picked up Best PR campaign award for helping to establish

Blunt across a broad range of media, while EMI Music Publishing, which owns a 70% share in Blunt's 7.2m-selling album *Back To Bedlam*, won Top Publisher for the seventh time in consecutive years.

"It has been amazing working with James Blunt and being number one in the US", Charone says. "Ten months ago, he played his first big gig in London and since then he has been unstoppable. It's like Robbie Williams with Angels."

Lousada adds, "I am very, very pleased. It is always a compliment to get a Music Week Award. Obviously in our industry we are trying to build a career and this is the first hopefully of many awards. We feel incredibly pleased and lucky to be involved, but we know that there are lots of challenges."

# With their best performances to date, Universal and BMG continue to close the gap EMI in top spot for 11th year running

## Publishing

by Paul Williams

Universal and BMG must be pondering what more they can do to win the annual publishing crown after both claiming their highest full-year scores to date – but still falling to unseat EMI Music Publishing.

In the closest battle for the coveted prize in five years, Universal rose to a new personal best by taking a 19.8% share across singles and albums, as BMG similarly soared by setting a new individual standard with a 16.8% share. But it was all in vain for the two companies, as EMI yet again emerged victorious with an 11th successive annual win and a first for Guy Moot as managing director.

With Peter Reichardt at the helm, the Charing Cross team had only rarely come close to losing out on their publisher of the year title and 2005 proved to be another similarly huge battle as EMI's margin of victory ended up at just 1.2 percentage points, the closest since 2000 when Universal came within 0.7 points of pulling off a stunning coup.

In the opening six months of the year, at least, as the reins of power within the company passed from Reichardt to Moot, another win for EMI hardly seemed conclusive as Universal headed the first quarter and BMG the second. By the third period, though, EMI

had regained control just as its biggest new asset, James Blunt hit a new peak with *You're Beautiful* and *Back To Bedlam* respectively finishing as the quarter's top singles and album.

Blunt, who was signed by the publisher two-and-a-half years before landing a recording deal, proved the defining factor, ensuring it was Guy Moot rather than Universal's Paul Connolly walking up on the Music Week Awards stage last Thursday to collect the annual publisher of the year award. EMI claimed nearly 70% of the singer-songwriter's *Back To Bedlam* album, which established itself as the year's number one by a margin of nearly 370,000 sales.

Blunt's massive sales and the likes of Gorillaz' *Demon Days* (2005's fifth top seller), in which it claimed an 87.0% stake, also ensured EMI topped the individual albums listings for the year, with 21.4%, albeit by a mere 0.9 percentage points.

EMI managed a slightly more convincing lead as the year's top singles publisher, although it only outwitted second-placed Warner/Chappell by two percentage points to take 20.1% of the market.

Although still beaten to the ultimate prize by year's end, second-placed Universal can at least be satisfied it produced its best annual numbers yet in 2005 with a combined 19.8% share which, in two of the previous five years, would have been good enough to win. Beating

its best annual score of 19.1%, which was achieved in the company's first full year of operation in 1999, Universal also claimed its biggest share of the albums market in six years after a run of successes which included 100% control of both Kaiser Chiefs' *Employment* (fourth top seller) and Hot Fuss by The Killers (13th).

Paul Connolly's team also produced a solid set of figures in the singles market, which included two-thirds of X-Factor winner Shayne Ward's *That's My Goal* (second of the year), although its 17.9% share was down on its two previous annual totals and only good enough for third spot.

BMG joined Universal in claiming its biggest share yet of the combined market in 2005 with 16.8%, more than two percentage points better than it had managed in any previous year.

On albums, it enjoyed more than 95% of Coldplay's *X&Y*, the year's second biggest seller, while for the first time it claimed complete control of a Robbie Williams album as Intensive Care paired Williams with fellow BMG signing Stephen Duffy as writers. The album sold 1.43m copies last year, to finish as 2005's third top seller, helping BMG to 17.9% of the albums market.

BMG's huge singles smash came courtesy of Crazy Frog, whose cover of Axel F – 20 years after its author Harold Faltermeyer had taken it to number two – sold

## Blunt helps Bucks leap up the indie table

"My life is brilliant", reflects James Blunt (pictured) at the opening of *You're Beautiful*. Blunt did not turn out too badly either in 2005 for Bucks Music, which thanks to Blunt's worldwide smash, challenged Chrysalis Music with its male privilege to the indie publishing title.

One year earlier, Bucks had failed to win a place among 2004's 10 highest-ranked

independents, but

its 37% share of *You're Beautiful* plus a 20% stake of Gorillaz' *Feed Me Good Inc* (2005's 14th top seller) landed it second spot for 2005 behind Chrysalis

with an 8.6% share of the independent market. In reality, Bucks' success produced little of a threat to Chrysalis' title, as Chrysalis almost outperformed its two nearest rivals

combined to finish as top indie publisher for the fourth time in five years. Notting Hill's 24% indie share to take third spot was a new high for the company and followed such successes as having 80% of the *Posycat Dull* hit present on 2004's equivalent list is P & F, launched by Windswep's London management team after the publisher exited the UK.



493,103 copies to finish as the year's third most popular single.

Warner/Chappell in fourth place overall is also on the revival as the re-issue of *(It's The Way That)* Amarillo led the year's biggest-selling single, 24 years after it originally became a hit.

Only EMI managed to beat the company's 18.1% singles share, which not only included all of Amarrillo but 50% of the Madonna hit *Hung Up* (eighth top seller) and 100% of Nizlopa's *JCB Song* (12th). But its 12.2% albums share was only good enough for fourth place in the bigger market and represented Warner/Chappell's lowest share here since 1999.

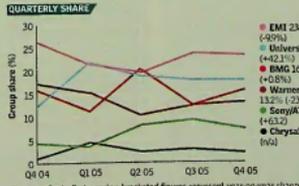
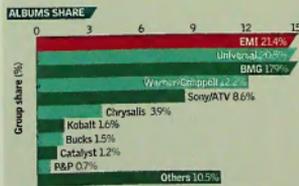
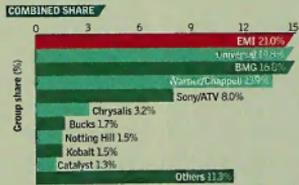
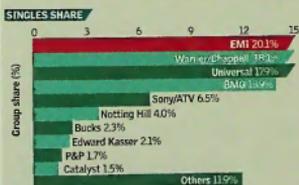
In fifth place, Sony/ATV managed not only to halt the alarming

declines of the past few years, but also turned in its best performance in three years. Having dipped to a new low in 2004 of 5.5% on the combined rankings, the company returned to some respectability with an 8.0% score, which included most of KAT TUNG's *Eye To The Telescope* (2005's eighth top seller).

While Sony/ATV will naturally be pleased it has stopped the rot, it was a bit player in what turned into one of the most exciting and unpredictable races for the annual publishing title in years.

Although the final result was as simple as it had been for the past 10 years, EMI arguably had to be the harder for its crown than in any other year in the past decade. [www.musicweek.com](http://www.musicweek.com)

## Publishing 2005: annual performances



Figures refer to first quarter; bracketed figures represent year-on-year change

## Top 10 singles for 2005

Title/Artist	Publisher
1. IT'S THIS THE WAY TO AMARILLO Sade/A Greenfield	Warner-Chappell 100%
2. THAT'S MY GOAL Elifsson/Padey/Geddy	Universal 66.7%/BMG 33.3%
3. AXEL F Faltermeyer	BMG 100%
4. YOU'RE BEAUTIFUL Skarbeck/Chor/Blunt	EMI 63%/Bucks 33%
5. DONT CHA Callaway/Smith	Notting Hill 100%
6. ALL ABOUT YOU/YOU GOT A FRIEND Fiering/BMG	Kaiser 50%/EMI 50%
7. LONELY Vinton/Alban/Titus	Edward Kasner 50%/BMG 50%
8. HUNG UP Price/Madonna/Anderson	Warner-Chappell 50%/Boco 50%
9. YOU RAISE ME UP Loveland/Orban	Universal 50%/Peermusic 50%
10. PUSH THE BUTTON Sugababes/Austrie	EMI 91.7%/Universal 8.3%

## Top five albums for 2005

Title/Artist	Publisher
1. BACK TO BEDLAM James Blunt	EMI 75%/EMI 6.6%/Bucks 15.5%/Others 2.5%
2. X&Y Coldplay	BMG 95.4%/EMI 1.4%/Sony-ATV 1.4%/Warner-Chappell 1.0%/Others 0.8%
3. INTENSIVE CARE Robbie Williams	BMG 100%
4. EMPLOYMENT Kaiser Chiefs	Universal 100%
5. DEMON DAYS Gorillaz	EMI 87%/Bucks 1.3%/Chrysalis 4.3%/Others 7.3%

Jim Larkin examines the live sector following *Music Week's* rare access to a string of promotion companies' live statistics, which underline the lucrative nature of the business in 2005

# Live boom raises data question

As the live industry comes together this week for its annual gathering – the International Live Music Convention – it does so in rude health yet again.

But the feel-good factor this year is underpinned by a wealth of confidence that, after two years of record-breaking ticket sales, it will continue to grow.

The past year has seen festivals selling out in record times and the likes of Coldplay, Oasis and U2 have been on high profile stadium tours across the country – and, indeed, the world.

And the data gathered here for three key promoters – based in London, Glasgow and Dublin – provides evidence of just how strong the business is. In a single day, for instance REM managed to gross almost £2.5m from their gig in Hyde Park, while Duran Duran generated just under £1m from a single gig at the football ground of Birmingham City.

Further down the range, Mark Knopfler's

shows grossed more than £200,000 from concerts at venues such as Dublin's Point Theatre and a short residency at Glasgow's 300-capacity King Tut's enabled Biffy Clyro to notch up ticket sales worth £15,600.

Other data – from AEG – indicates that four dates from the Backstreet Boys in London, Manchester and Birmingham turned over 40,000 tickets and grossed almost £1.1m.

Such figures serve to illustrate what many have suspected for some time – that as it becomes increasingly difficult to generate revenues from the sale of recorded music, it is the live sector which increasingly provides a means of survival for most acts.

And this is a trend that shows little sign of stopping, according to David Glick, joint founder of The Edge Group, a venture capital group which focuses on the music and media sectors. "I think live music will see 15% to 20% growth in the next year," he says. "The thing



restricting growth in 2005 was the lack of venues, but with Wembley Arena, Wembley Stadium and The O2 due to open, the sector can grow dramatically. In 2004 there were 974 shows at 74 major venues, and The O2 alone says it will be staging 150 shows a year, so add the figures up and the future looks very positive indeed."

Financial firms such as Glick's are viewing the live sector positively as a result of its willingness to embrace the potential for the internet, he says, which has helped with publicising concerts and also selling tickets, and also because of the high quality of British music at the moment.

The emergence of venture capital trusts such as Glick's Harvey Goldsmith-backed Edge Group, as well as the arrival in the UK of big names such as Live Nation and AEG in recent years, underline the growing maturity of the market.

For all its buoyancy, however, a truly clear picture of the health of the sector is hard to come by.

Add the figures up and the future looks very positive indeed

David Glick, The Edge Group

## AIKEN PROMOTIONS

### Highest grossing gigs in 2005

Artist/Venue, Booking Agent	Date	Tickets sold	Capacity	Gross (£)
1 ELTON JOHN, RES Dublin, Greet	2 Jul 05	27,563	30,000	£1,348,087
2 ANDREA BOCCELLI, Collins Barrowds, United Promoters	15 Jul 05	9,455	9,453	£783,462
3 MEAT LOAN, Ravenhill Rugby Ground, Solo	17 Jan 05	18,056	20,000	£399,273
4 ANDREA BOCCELLI, Malahide Castle, United Promoters	17 Jul 05	8,105	8,105	£579,948
5 PHIL COLLINS, Odyssey Arena, Solo	17 Nov 05	8,054	8,054	£492,372
6 BRUCE SPRINGSTEEN, Point Theatre, CAA	24 May 05	6,353	6,353	£341,734
7 BACKSTREET BOYS, Point Theatre, CAA	23 Oct 05	8,148	8,148	£220,662
8 MARK KNOPFLER, Point Theatre, Sensible Events	20 May 05	6,229	6,229	£218,901
9 SO CANT, Odyssey Arena, William Morris Agency	19 Sept 06	6,213	7,000	£212,061
10 MARK KNOPFLER, Odyssey Arena, Sensible Events	21 May 05	4,500	4,500	£153,900

SOURCE: AIKEN

### Highest grossing residencies in 2005

Artist/Venue, Booking Agent	Date(s)	Tickets sold	Capacity	Gross (£)
1 U2/LIVE, Odyssey Arena, Artist Group International	7-12 Apr 05	40,000	40,000	£1,428,000
2 ROD STEWART, Odyssey Arena, Artist Group International	24, 30 Apr & 26 May 05	23,939	23,939	£1,356,072
3 FLAXTYN, Point Theatre Dublin, Direct	28 Dec 04-5 Jan 05	21,900	21,900	£871,182
4 WESTLIFE, Odyssey Arena, Solo	1, 2 & 4 Feb 05	19,977	21,000	£561,335
5 BOB DYLAN, Point Theatre Dublin, ITA	16-27 Nov 05	17,000	17,000	£528,183
6 SO CANT, Point Theatre Dublin, William Morris Agency	17-18 Sept 05	15,911	16,000	£528,137
7 FLAXTYN, Waterfront Hall, Direct	19-21 Jan 05	5,862	5,862	£294,035
8 COLMAN WALKERSON, Vicar Street, Mattie For Management	29-30 Sept 05	2,850	2,850	£89,148
9 YEARS FOR REASONS, Vicar Street, Mattie For Management	23-24 April 05	3,000	3,000	£82,420
10 TREASURE, Vicar Street, Xigay Touring	25-26 Feb 05	3,000	3,000	£74,410

## AIKEN PROMOTIONS

Forthcoming concerts:  
Christy Moore: March.  
The Human League: March 13 & 14.  
Il Divo: March 27.  
Westlife: April 4, 5 and 6.  
Cara Dillon: April 6 & April 8.  
John Martyn: May 17.

To provide a snapshot of the live scene across the British isles, *Music Week* has gathered data from the three of the biggest promoters in England, Scotland and Ireland and here presents their Top 10 highest grossing gigs and the residencies – defined as single venue spells by one act – from 2005. Aside from the data published, the three promoters were also responsible for a string of festivals, all of which were also high earners – perhaps inevitably so given the nature of such events. Aiker's Source event (featuring Rod Stewart) grossing £1.1m from 27,200 tickets sold, while Live Nation's Download Festival topped £5.7m, on ticket sales of 55,000 across the weekend of June 10-12 last year.



U2: extra revenue from 2005 tour has boosted overall profits

The lack of statistics and data for the sector – such as that published below – ensures that the true scale of the live industry is exceedingly tough to map.

Besides occasional offerings such as *Music Week's* below, the British live scene remains out of kilter either with other music industry sectors, such as the record business, or even with the international live market – with Pollstar and *Billboard* publishing live figures, based on data submitted voluntarily – in having little in the way of data.

For many the reasoning is straightforward – and the arguments well-rehearsed, over many years. Many promoters fear such transparency would damage business if, in the increasingly rare instances when tours do not sell well, figures were made public. And since any regular system of ticket data would rely on promoters volunteering their data, this provides a significant stumbling block.

"When the news is good then yeah, great, we'll tell you, but if I've got an act that isn't selling then I'm not going to be shouting it from the rooftops," says AEG Live senior vice president Rob Hallett. "No-one's going to say 'Yeah, I sold 20% of the tickets I could have' because it makes things a bit dodgy for your next deposit. All you're ever going to get is good news."

Conversely, however, some point out that making such data a matter of public record would provide a service to artists and managers looking to sign up a promoter to work with.

Live Nation managing director Stuart Galbraith certainly believes the advantages of having the data out in the open would far outweigh the drawbacks. "I don't think there's anything wrong with declaring your public sales," he says. "The only time people wouldn't want to is when things were going badly and it was a bit embarrassing. But the point is, it would enable us to show the scale of our industry to the outside world."

**When the news is good then yeah, great, we'll tell you, but if I've got an act that isn't selling then I'm not going to be shouting it from the rooftops**  
Rob Hallett, AEG Live

Although Galbraith stresses he is talking from his perspective as a promoter, rather than as an manager or agent for whom such information is more personal, he believes the publication of regular data would help not only promote the live sector to external parties but also help it operate more efficiently.

"It will help people compare and contrast," says Galbraith. "If X' band sells 6,000 tickets for a gig then we'll be able to say that 'Y' band, who are of a similar status, should be able to do the same, all things being equal."

Another area of debate is that regular live data, such as a weekly chart of the acts selling the most tickets, simply wouldn't offer many of the benefits of the sales charts do in effectively operating as a statement of history, rather than an indication of the popularity of products which are still selling, any box office chart lacks the crucial promotional effect of sales or air-play charts.

Hallett also suspects a chart would be open to abuse. "Do you really want to create a marketing tool to be manipulated by whoever's got the most money? There would be some advantages to it, like telling the world how hot an act you are and making people want a piece of you, but you're not going to get enough data to make it reliable."

Likewise, Galbraith acknowledges that it would be impossible to form a weekly chart that would be entirely accurate and contain data from all relevant groups on a consistent basis, but he believes it is worth the effort.

There are charts that run already, like Pollstar in the States, and they're very hit and miss because people aren't obliged to submit data and it's therefore a list of who can be bothered to send stuff in," says Galbraith. "I don't think we could get to a stage where it's like the sales chart because the live industry is far more disparate than the retail sector, but we have no qualms about submitting data in the US and we'd support a similar system over here."

## DF CONCERTS

### Highest grossing gigs in 2005

ARTIST, Venue, Booking Agent	Date	Tickets sold	Capacity	Gross (£)
1 THE FURIES, Meadowbank Stadium, X Ray	28 Aug 05	12,258	15,000	£416,060
2 FAITHLESS, SECC, Heltor Skelton	3 Dec 05	9388	9500	£228,818
3 DAVID GARY, SECC, Heltor Skelton	5 Dec 05	8282	9500	£207,244
4 FAITHLESS, Phoenix St Gardens, Heltor Skelton	29 Aug 05	8050	8000	£214,944
5 THE PRODIGY, SECC, Glasgow	21 May 05	6258	6700	£354,450
6 SNOOP DOGG, Academy, Winton Morris	13 Feb 05	4960	4960	£143,560
7 EMBRACE, SECC, X Ray	17 Dec 05	6107	6500	£122,250
8 TEXAS, Academy, Heltor Skelton	29 Sep 05	4708	4708	£117,700
9 THE CHEMICAL BROS., SECC, £1	2 Dec 05	5387	5544	£107,740
10 MANIC STREET PREACHERS, SECC, X Ray	12 Jan 05	4776	5544	£103,574

SOURCE: DF CONCERTS

### Highest grossing residencies in 2005

ARTIST, Venue, Booking Agent	Date(s)	Tickets sold	Capacity	Gross (£)
1 MCFLY, SECC, Heltor Skelton	4-6 Oct 05	26,282	26,282	£524,792
2 FRANZ FERDINAND, Phoenix St Gardens, Heltor Skelton	30-31 Aug 05	12,000	12,000	£300,000
3 50 CENT, SECC hall & X Ray	10-11 Sep 05	10,707	10,707	£291,147
4 FRANZ FERDINAND, SECC hall & Heltor Skelton	18-19 Dec 05	11,213	11,213	£294,238
5 THE STREETS, Academy, Primary	7-8 Mar 05	4,625	4,625	£261,738
6 LAM BROWNE, Academy, 13 Artists	18-19 Dec 05	5,491	5,491	£262,280
7 KINGS OF LEON, Academy, Heltor Skelton	27-28 Sep 05	4,990	4,990	£229,325
8 AVRIL LAVIGNE, Academy, Heltor Skelton	29-30 Oct 05	4,800	3,985	£229,765
9 KAISER CHIEFS, Academy, Heltor Skelton	29-30 Oct 05	4,888	4,888	£224,200
10 BUFFY CYRIL, King Tut's, TB	13-16 Dec 05	1,200	1,200	£15,600

SOURCE: DF CONCERTS

Forthcoming gigs from DF Concerts:  
 Joan Baez: March 12.  
 Embrace: April 6-14.  
 Morrissey: April 22-27.  
 The Streets: April 28-28.  
 The Zutons: May 9-15.  
 The Eagles: June 23.



## LIVE NATION

### Highest grossing gigs in 2005

ARTIST, Venue, Booking Agent	Date	Tickets sold	Capacity	Gross (£)
1 RIM, London Hyde Park, GAA	16 Jul 05	86,552	81,000	£2,425,560
2 QUEEN & PAUL ROGGERS, London Hyde Park, Phil McIntyre	16 Jul 05	46,094	47,500	£1,955,170
3 RIM, Cardiff Millennium Stadium, GAA	18 Jul 05	34,500	34,500	£1,727,635
4 DUBAN BURAN, Phoenix St Andrews Stadium, GAA	28 May 05	24,860	25,500	£994,400
5 UB40, London Wembley Pavilion, TB	3 Dec 05	16,699	17,322	£142,717
6 BRYAN ADAMS, London Earl's Court, Lightbox Paper Organisation	10 May 05	13,904	15,900	£486,640
7 UB40, MEN Arena, TB	9 Dec 05	12,339	12,464	£351,661
8 BRYAN ADAMS, Phoenix St Andrews Stadium, GAA	12 May 05	11,621	11,621	£348,630
9 BRYAN ADAMS, Glasgow SECC, Lightbox Paper Organisation	14 May 05	9,903	10,900	£290,790
10 UB40, Nottingham Arena, TB	11 Dec 05	7,866	7,873	£227,500

SOURCE: LIVE NATION

### Highest grossing residencies in 2005

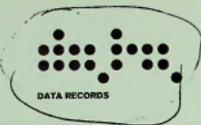
ARTIST, Venue, Booking Agent	Date(s)	Tickets sold	Capacity	Gross (£)
1 SIMPLY RED, Royal Albert Hall, Live Nation	30-31 Oct, 12 Nov 05	13,334	13,814	£520,840
2 MICHAEL BUBLE, Hammersmith Apollo, Lightbox Paper Organisation	15-17 Nov 05	9,655	10,215	£359,880
3 UB40, Cardiff International Arena, TB	18-19 Nov 05	8,255	8,688	£273,022
4 BLACK DYD PEARL, Hammersmith Apollo, TB	18-19 Dec 05	9,916	10,024	£271,845
5 TRACEY CHAPMAN, Hammersmith Apollo, GAA	9-10 Nov 05	7,664	7,676	£229,580
6 KASABIAN, Manchester Apollo, TB	26-28 Apr 05	10,384	10,410	£153,760
7 CIELO ALBUM, Hammersmith Apollo, Concord International Artists	28-29 May 05	6,547	7,100	£147,307
8 GIRLS ALBUM, Manchester Apollo, Concord International Artists	18-19 Nov 05	5,055	5,200	£106,155
9 JAMES BLUNT, Shepherd's Bush Empire, Feedback	11-13 Oct 05	6,800	6,800	£99,000
10 JOHN LEWIS, Shepherd's Bush Empire, X-Ray Touring	25-18 May 05	3,994	4,000	£87,868

SOURCE: LIVE NATION

## LIVE NATION

Forthcoming concerts:  
 The Black Crowes: March 18, 19 & 20.  
 Depeche Mode: March 30, March 31 & April 2-3.  
 OK Go: March 30.  
 The Boy Least Likely To: April 19.  
 Trivium: March 8-10, March 15-17, March 20-21.

Label promotion



DATA RECORDS

**THE 27 DATA RECORDS TOP 105**  
**ATB**, **Tillie**, **reborn**, **dotz**, **chort position**  
**ATB** - **9pm** (Till I Come) 01.03.99, number 1.

**ATB** - **Don't Stop**, 31.03.99, number 3.  
**ATB** - **Killer**, 13.03.00, number 4.  
**Zombie Nation** - **Kernkraft 400**, 18.09.00, number 2.

**Storm** - **Time To Burn**, 21.01.00, number 3.  
**Cosmic Gate** - **Fire**, 23.07.00, number 9.

**lio** - **Rapture**, 29.10.01, number 2.  
**Puffondorf** - **Be Cool** 03.05.02, number 7.

**Divine Inspiration** - **The Way**, 04.01.03, number 5.  
**DJ Sammy** - **Hoover**, 28.10.02, number 1.

**DJ Sammy** - **Boys of Summer**, 24.02.03, number 2.  
**Tomcraft** - **Lovers**, 28.04.03, number 1.

With dance on the up in 2006, Data Records has cause to celebrate its success as it marks its

# Data sets rights on next

## Data's 100th release: Mish Mash: Speechless



As Data reaches its 100th release on April 3 with Mish Mash's *Speechless*, the label's founder Ben Cook and the band describe why this single became the landmark record for the label.

"I wanted to make DATA100 a statement of intent - what the label stands for and where it's going," says Cook. "Crucially, we needed something that sounded completely fresh and essential, yet one that also had potential for massive mainstream appeal."

After all, it is those types of records that have marked the label's finest moments over its seven-year history - the likes of Benny Benassi, lio, Boogie Pimps and Tomcraft being just some of the names that spring to mind. They are also, incidentally, the records which have contributed the most to the surrounding MoS business which now spans a global mobile, digital and brand licensing business, alongside its traditional repertoire and compilation operations.

"It took six months of searching but when we found Mish Mash it was obvious we had the right record - one we

could be proud of as our 100th release and a big hit to boot," says Cook.

The pan-European Mish Mash - consisting of original acid house pioneer Oscar (Scottish), classically-trained Kasper (Danish) who wrote his first film score at 13 and has played with Teddy Pendergrass and The Rolling Stones; and vocalist Lois (Danish) - have created a future disco anthem. Originally released on Damian Lazarus' Grosstown Rebels label and sounding like a cross between an old Salsoul or Prelude track and something from the Beverly Hill Cop OST, with a Chaka Khan-esque diva thrown into the bargain, *Speechless* somehow manages to combine intense retro flavours while maintaining a very strong sense of now.

"The only rule," says Kasper, "was to go really overboard. It had to be fun and put a smile on your face."

"But we wanted it to be quite dirty as well," adds Oscar. "The re-emergence of that New York disco sound was perfect; there had to be a darkness to it. We wanted it to be big - big strings, dramatic all with a dirty groove."

If you have turned on your radio, lost it on a club dance floor, purchased a dance compilation or watched a music video channel over the past seven years, then the chances are that you are familiar with the music of Data Records.

Founded by Ben Cook as an embryonic feeder imprint to Ministry of Sound's Sound of Ministry label in 1999, Data Records reaches its milestone DATA100 release on April 3 with Mish Mash's *Speechless*.

Along the way, Data superseded the Sound of Ministry label as MoS's headline label by spawning numerous number one chart and airplay hits, produced numerous credible crossover tracks and inspired well-known quirky videos.

The outfit is now one of the UK's top dance labels with four UK number ones and 27 Top 10 hits in 100 releases, with many singles and albums earning silver, gold and platinum awards.

Time and again Data has achieved the rare feat of crossing over some of the most unlikely music into the Top Five. The hits speak for themselves: *Zombie Nation* - the first electro-clash hit; *Storm* - perhaps the hardest the Top Five has yet seen; *Benny Benassi* - just plain weird, but irresistibly sexy; or *Eric Prydz's*

*Eric Prydz's Call On Me* video: the track sold more than ten physical units, and another 1m downloads, helping to strengthen the Data brand globally

genre-defining smash.

With Data's 100th release - Mish Mash's unique Quincy Jones/Studio 54-inspired disco hit, *Speechless* - already playlisted across The Box, Hits, MTV, TFM and Chartshow TV, as well as Radio One and Galaxy, it looks like its next hit is not far off either.

Launching in parallel to MoS's joint venture labels in 1999, the label's first release DATA001 in March of that year was ATB's 9pm (*Till I Come*) - a quirky club record initially ignored by all the major dance imprints which



went on to cross over into massive chart success, selling 900,000 units to become the UK's biggest-selling dance single to date. The success soon saw Data overshadowing the label it was meant to "feed" so Sound of Ministry was mothballed. It also set the standard for Data's fearsome strike rate even during periods when dance's fortunes waned.

"What is so exciting is finding a quirky, genre-defying record as an early demo or import - that no-one else recognises the potential of - and, with A&R and marketing, turning it into a

## FIVE CULT CLASSICS FROM THE DATA RECORDS' ARCHIVE

### ATB 9pm (Till I Come)



Data did not know what had hit them until the first midweek came in -

370,000

sales in the first day. An incredible feat, given that 9pm is essentially an instrumental trance record. While some may perceive the track as cheesy, when Data signed 9pm it was very underground and it still stands the test of time today.

### ZOMBIE NATION: Kernkraft 400



Signed because it sounded so fresh and sporting a whopping rif, it was Paul Oakenfold who first recognised Kernkraft

400's potential - calling Data founder Ben Cook to say it was top three, because crowds were singing it back to him at gigs. Over the summer this strange techno-electro tune from Munich became the highest-selling anthem and the first record with a truly desirable ringtone - King even gave out the code to program Nokia phones with the ringtone.

### BENNY BENASSI: Satisfaction



Groundbreaking on first listen, Data had to have Satisfaction. It became a pivotal moment for the label - where

everything clicked perfectly, not only the A&R, but the marketing too. A video was available from the label, but Data had a vision and luckily enough music video director Dougal Wilson delivered it. It was a classic record and a genre-creating video to boot.

ATB 9PM (TILL I COME)

01

ATB DON'T STOP

02

ATB KILLER

03

STORM TIME TO BURN

04

ZOMBIE NATION

05

KERNKRAFT 400

06

COSMIC GATE

07

FIRE

08

LIO RAPTURE

09

DJ SAMMY

10

BOYS OF SUMMER

11

ATB SHAWNY

12

ATB HOSPITAL

13

DJ SAMMY

14

BOYS OF SUMMER

15

TOMCRAFT

16

LONELINESS

17

DJ SAMMY

18

BOYS OF SUMMER

19

DEEPEST BLUE

20

DEEPEST BLUE

21

STREET TALK

22

**DJ Sammy** – Sunlight, 05.06.03, number 6  
**Depest Blue** – Depest Blue, 21.07.03, number 7

**Benny Benassi** – Satisfaction, 14.07.03, number 2  
**Boogie Pimps** – Somebody To Love, 05.01.04, number 3

**Depest Blue** – Give It Away, 14.07.04, number 9  
**Boogie Pimps** – Sunny, 29.04.04, number 10

**Eric Prydz** – Call On Me, 14.09.04, number 1  
**Angel City** – Do You Know, 23.10.04, number 8

**Angel City** – Sunrise, 14.02.05, number 9  
**Cashew** – Star To Fill, 28.02.05, number 4

**DJ Sammy** – Why, 06.06.05, number 7  
**Max Graham** vs. Yes – Owner Of A Lovely Heart, 16.05.05, number 9

**Les Rhythmes Digitales** – Jacques Your Body, 29.08.05, number 9  
**Tom Noy** – Your Body 21.11.05, number 10

**DNT** – Listen To Your Heart, 05.12.05, number 7

# 100th release and looks to the future landmark



huge hit and embedding it at radio. People-power does the rest," says Cook.

"The challenge for us is to continually break new acts at a faster rate than the majors because few dance artists produce a string of hits," he adds.

Eric Prydz's Call On Me – which sold more than 1m units and at least the same number in ringtones and video downloads – was perhaps the ultimate example of Data pinpointing a hit that pre-empted a genre and a plethora of copycat successes. But Data is keen to continue breaking new ground. "We don't

want to fall into the trap of copying ourselves. Much like the Radio One mantra, we want New Music that is vital and fresh," says Cook.

The Data Records team remains compact and is largely recruited from within. While Cook, A&R director for MoS, founded and guides the label's direction with his A&R team, Iain Hagger, head of marketing, and his team deliver the, now famous, video offerings.

Cook says that, despite the hysteria that sent advances for dance acts spiralling in 2001, Data always had its sights on the long game. Cook says, "io and DJ Sammy were big deals, but we knew we could make sense of them and both artists have recouped and are healthy in profit."

Cook is positive about the artist development side of the business. "We know when to pursue that direction and when not to push it. For example, Switch and Mish Mash are both very strong album selling opportunities for us," says Cook. From DATA001 to DATA100, the landscape of dance music has changed dramatically, but Data remains strong and is looking forward to its next generation of hits and creating some unforgettable moments in popular culture along the way.

## How promos helped break string of Data Records hits

As the core sound of Data Records has developed so the label has aimed to develop an equally boundary-pushing visual philosophy. It is a strategy which has inspired some eye-snapping promos.

Working with video commissioner John Hessay to identify up and coming directors at pivotal times in the label's history, the label has lavished an attention to detail on the promo process in an attempt to distinguish itself from the pack.

"We have tried to push boundaries further than other labels would dare while still marrying these with commerciality," says head of marketing Iain Hagger.

Duggal Wilson's video for Benny Benassi was a key turning point for the label in terms of its video output. Wilson, a hot, up-and-coming commercials director, was signed by Hessay to his Colonel Blimp production company and was commissioned to script on what was essentially a

"weird-sounding electronically" record. "When the script arrived in the MoS office we knew we had to make it straight away, it was everything that we wanted to be as a label," says Hagger. "Daring, very sexy but quirky, with an outlandish, cheeky sense of humour."



**Note:**  
 Clay spade and bolsters must be purchased separately.



**Eyecatching videos:** (top to bottom) Benny Benassi's Satisfaction, Boogie Pimps' Somebody To Love, and Mish Mash's Speechless

Wilson went on to deliver a video special enough to drive the record straight on to commercial music TV channels and help crack it over to a pop audience. It was Wilson the best dance video award and helped him win the director of the year gong at the Creative & Design Awards (CADS) in 2004.

In the same year, Simon & Jon's promo for Boogie Pimps' Somebody To Love featuring sky-diving babes and a giant, sexy girl dwarfing the landscape, gained yet more notoriety for the label and was also nominated for best dance video at the CADs.

But it was last year's Huse Monfarrat creation

for Eric Prydz's Call On Me which broke new ground. Selling 70,000 DVD singles and 85,000 mobile video downloads, it also earned the unlikely accolade of reportedly making the Prime Minister fall off his rowing machine. The promo went on to win the people's choice award at the CADs 2005.

This year, Mish Mash's Speechless – a record which defies the standard dance mould – has inspired Hessay to marry together another creative partnership in the guise of Alex & Liane for this project. Their glamorous art deco/disco treatment is currently high in the top 15 of the TV airplay chart.

## FIVE FUTURE DATA HITS

**BEATFREAKZ:** Somebody's Watching Me



Data Records is not solely restricted to releasing innovative music – Beatfreakz puts a smile on people's faces. In an Eric Prydz-fashion, this is a cover of an Eighties track – Rockwell's Somebody's Watching Me. It is a straight up hit record and Gaining Like Jiles and Dave Pharo are all on board. In true Data style, there is something extra special lined up for the video. (Scheduled for release in April)

**SWITCH:** A Bit Patchy



Dave Taylor (Switch) has the perfect alternative dance pedigree – he produced much of M.I.A.'s Ananal album, including the hit Bitter Love, and has remixed numerous Chemical Brothers and Basement Jaxx singles. He first mixed LRD's Jacques Your Body for Data last year and now the label is set to release his first single – a cutting edge fusion of beats, wobbly loops and Apache sample from the Incredible Bongo Band. (Scheduled for release in May)

**JOEY AKA DAVE LEE:** Make A Move On Me



Joey AKA Dave Lee has been a regular visitor to the charts under several guises, including three Jakotta hits and a gold album with Ministry on the now-defunct Balm imprint. This powerful self-titled song picks up where Tom Noy left off and the mischievous video has already struck a chord. It is currently downloading well which bodes well for a strong chart entry. (Release date: March 13)

**TIL WEST:** Same Man



This Zane Lowe favourite was the Motown 2006 buzz record – likely Data had signed it from Sebastian Ingrassia's Refine label for much of Europe before the conference. It is quirky, electric, but with a strong funk groove underpinning it and a sample from 8 Beat Girl's For The Same Man. (Scheduled for release in June)

**CAMERIE:** Say You Will



In Say You Will, Camerie has produced a highly effective funky techno record – stripped down to the fundamentals, groovy, crisp percussion and an unusual song – it cuts through as unique and has caught the ear of Data's testmaker DJ Ili. Camerie's La La Land was an underground club hit and charted at 29 in 2002 under his Green Velvet moniker. (Scheduled for release in July)

### ERIC PRYDZ: Call On Me



Eric struck gold with this idea even though Steve Winwood had not cleared samples

before. Data got to him direct. Luckily Winwood controlled all his rights and was forward-thinking enough to re-vocal the release. The hit spawned a plethora of copycats and Huse Monfarrat's video was a Perfect phenomenon – Toy Blair even talked about it on the BBC.

### TOM NOY: Your Body



Like lots of Data's signings, Your Body sounds unique and is not immediately obvious

commercial. It took work to shape Tom's stripped down and linear track into classic song structure for radio. The trajectory of Your Body over the campaign seemed to spearhead a shift in music tastes – becoming an anthem in traditionally urban pirate stations and clubs.

- ERIC PRYDZ: CALL ON ME
- ANGEL CITY: DO YOU KNOW
- ANGEL CITY: SUNSHINE
- CABITA GREEN: AIR TO FALL
- MAX GRAHAM VS. OWNER OF A LOVELY HEART
- DJ SAMMY: WHY
- LES RHYTHMES DIGITALES: JACQUES YOUR BODY
- TOM NOY: YOUR BODY
- DNT: LISTEN TO YOUR HEART

TRACK RECORD



**SHOCK WAVES**  
**NME AWARDS**  
**2006**

**ATTACK OF THE  
AWARDS**

OVER

**1 MILLION**

TV viewers

**£6MILLION**

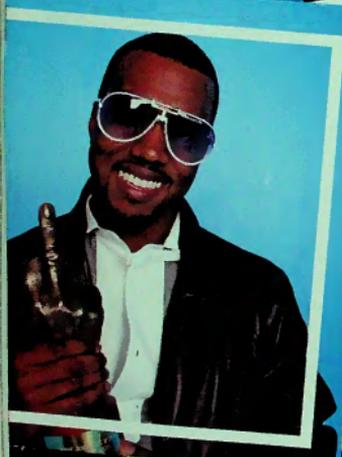
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Appearances by Miller, Travis and Stein brought magic to the Music Week Awards

# Independent heroes rule the roost

## EDITORIAL MARTIN TALBOT



Last week was Music Week Awards week – and with it came the opportunity to pay tribute to some true greats. Rarely does one get the chance to acclaim legends such as Daniel Miller, Geoff Travis and Seymour Stein, each of whom turned up for our night of celebration at the Grosvenor House Hotel.

We have tried dragging Miller along in the past – modestly, he has got wind of our plots and preferred to stay out of the limelight. At last, however, we got him – and it made for a great night for all of us.

The likes of Travis, Miller and Stein – who flew in especially to pay tribute to the Mute founder – are all of a kind. They are the not ordinary music industry professionals.

As one very senior major label executive said to me on the night, the artists and music they have been responsible for bringing to market are the sounds that brought us to this business in the first place. The Smiths, Wire and Talking Heads are three acts that I personally have to thank them for.

All three of them are a credit to the independent sector, to the wider music industry, and an inspiration to generations of music fans and would-be entrepreneurs alike.

Martin Talbot, editor,  
mar@musicweek.com  
Music Week CVP Information,  
First Floor, Ludgate House, 215  
Blackfriars Road, London SE1 9UR

## Why live sector is set to be the way forward for bands

### VIEWPOINT DAVID GLICK



Live music is buoyant and the market is growing. Mintel is predicting growth of 8% to 10% per annum for the next five years.

This is against a backdrop in which the British recorded music industry, through outperforming other territories, is working to stem a sales decline or produce growth.

The live industry has been immune from the effects of piracy and illegal internet file sharing. In fact, having seen ways to embrace the internet and mobile technology at a time when the recorded

More than 5.7m people in the UK attended at least one live concert last year. Three new venues should be available in the next couple of years, including the revamped Wembley Arena and new Wembley Stadium. In 2007, AEG is due to open a state-of-the-art arena in the O' (formerly the Millennium Dome).

Artists who can establish themselves make most of their income from touring. Edge Performance VCT was launched under legislation brought in by the Government to bring £30m of tax-efficient funding to this sector and, in doing so, is recognising the cultural contribution of live performance to British society.

For clients and investors this is a win-win situation. The VCT tax rules provide such companies to offer investors a targeted minimum tax-free return of 25% – which is the best in the market. It also enables them to bring funding to one of the areas where the British scene really is great, aiding record companies, artists, managers and promoters in the task of finding and breaking talented new artists and bringing those artists to an ever greater audience.

David Glick is the joint founder of the Edge Group.

### The UK is witnessing an era dominated by bands that play live

music industry could only see such technologies as a challenge, it has benefited.

Trends are cyclical, but the UK is witnessing the birth of a fantastic era dominated by bands that play live. Kaiser Chiefs, Arctic Monkeys, Robbie Williams and Oasis sell tickets. Franz Ferdinand are voted best live band at the Brits and many new bands appear to be breaking out of the live sector.

And what great timing it was to celebrate the successes of the UK music industry. There was always bound to be plenty of Arctic Monkeys and James Blunt at an event designed to recognise the achievements of the past 12 months.

So it was particularly appropriate that both acts made landmark moves in the US on the day of the show.

Breaking through in any way Stateside is still some feat, at a time when American alternative music – where British bands have often had an edge – is so strong, and when economically-challenged US labels are inevitably more focused than ever on their own signings.

But the mood feels good for British acts over there right now. Blunt and the Monkeys are following a rich seam of acts who have made important strides in recent months, from chart rulers such as Coldplay, Gorillaz and Il Divo, through to the likes of KT Tunstall and Natasha Bedingfield, to name but a few.

If the vibe on British music is as strong as it feels, the latest support from the DTI may be just what is needed to us take our US profile to the next level.

## What can UK stars learn from James Blunt's US hit?

### The big question

In the week that *You're Beautiful* went to number one in the US singles chart, what can the likes of Robbie Williams learn from the success of James Blunt?

**Martin Bandler, EMI Music Publishing**

"James is the hardest-working man in showbusiness. He spent the time required in America to crack the market; he also appealed to just about every demographic. And, by the way, the songs and performances are terrific. Combine that with the focused effort by his record company, manager and, yes, his publisher and you have the deserved result."

**Max Loussida, Atlantic Records**

"Sometimes artists don't realise the work and effort and the grace and the humbleness that you need to break certain markets. I have never come across an artist that has the work ethic of James. He loves playing his music and he doesn't see it as work. When you have been shot at by your realisation, 'What's the big deal in doing promo?' When artists say that they can't handle 12 hours of promo, he has been up for that time and run up a mountain, so it's not a big deal."

**Ellis Rich, PRS and Independent Music Group**

"Firstly, it's all about the song and this is a fantastic song. So why wasn't

Angels the breakthrough? Perhaps because of the marketing of Robbie. There may be less appetite in the States for the entertainer image that has worked for him elsewhere."

**Barbara Charone, MBC PR**

"He works so hard and I don't think people realise that. People love him because he is the real deal and he writes great songs. That is how he has got big in the US – people relate to him. He is the same way he is on stage and offstage. In a way he's like Prince William to Americans."

**Peter Selby, Borders**

"So often these things can all be down to timing but Blunt has a more of a widespread universal appeal, whose straightforward approach would play just as well in the US heartland as the more cosmopolitan States. The stereotypical English Posh Lad angle probably hasn't done him any harm either."

**Gideon Lasky, HMV**

"James Blunt's music is less obviously 'British' and, as such, probably has more universal appeal, connecting with a wider mainstream audience. It's obvious that Blunt has worked his butt off promoting himself in the States, and having Elton's management and Madonna's PR on his side must have opened some doors as well."

**Richard Manners, Warner Chappell**

"It's because James travelled light, whereas Robbie had all his baggage with him."

# Club Charts 11.03.06

## The Upfront Club Top 40

Last Week		Peak	Chart	Weeks on Chart	Album
1	2	3	4	5	6
1	1	MISH MASH SPEECHLESS	1	1	Various Artists
2	3	SARA JORGE BEAUTIFUL WORLD	2	1	Various Artists
3	2	DEEP DIVE FEAT. STEVIE NICKS DREAMS	3	1	Various Artists
4	3	KELLY LOKEMBA NOBODY LIKE YOU	4	1	Various Artists
5	2	SUGARBABES RED DRESS	5	1	Various Artists
6	1	DEERGOODE RASPUTIN	6	1	Various Artists
7	4	VARIOUS THE MASH UP MIX 2006	7	1	Various Artists
8	5	SHAPESHIFTERS INCREDIBLE	8	1	Various Artists
9	6	FILTERDUNK SOS MESSAGE IN A BOTTLE	9	1	Various Artists
10	11	JOEY NEGRO YAKA A WOME' ON ME	10	1	Various Artists
11	8	STUDIO B C'NON GETT' ON	11	1	Various Artists
12	9	MADONNA SORRY	12	1	Various Artists
13	6	SUPERBASS GO TO PIECES	13	1	Various Artists
14	2	OKAMOTOU A LIVELY MIND (ALBUM SAMPLER)	14	1	Various Artists
15	7	PARADISE WAKANA BE FREE	15	1	Various Artists
16	3	THE ENERGIES BEYOND THE END	16	1	Various Artists
17	4	DU EXACTA & DALEY PADLEY PRIDE	17	1	Various Artists
18	5	THE MODERN INDUSTRY	18	1	Various Artists
19	2	MARY J. BLIGE MJB DA MAYBE WITHOUT YOU	19	1	Various Artists
20	1	FREEMANONS FEAT. MAWANDA WILSON WATCHIN'	20	1	Various Artists

Last Week		Peak	Chart	Weeks on Chart	Album
21	22	23	24	25	26
21	21	BOOGIE PIMPS THE MUSIC IN ME/SUNNY	21	1	Various Artists
22	22	SOUL MUSIC FEAT. KIMBLE FOLE	22	1	Various Artists
23	23	KIRSTY HAWKSHAW REACH FOR ME	23	1	Various Artists
24	NEW	GROBBI SORRY	24	1	Various Artists
25	21	AK PROJECT FOREVER	25	1	Various Artists
26	18	MVIC PROJECT & DANNY RAMBLING STROBELIGHT	26	1	Various Artists
27	NEW	DAVID MORALES HOW WOULD U FEEL	27	1	Various Artists
28	18	HL JACK SAW SAW (WAITING 4 U)	28	1	Various Artists
29	25	MEK THE UNDER IN MY HEART AGAIN	29	1	Various Artists
30	21	STYLES & BREEZE FEAT. KAREN DANZING I WILL BE	30	1	Various Artists
31	21	MVP - MOST VALUABLE PLANS BOUNCE SHAKE MOVE	31	1	Various Artists
32	19	GRAIG DAVO UNBELIEVABLE	32	1	Various Artists
33	23	ROB BOSKAMP IN THE EVENING	33	1	Various Artists
34	22	ONE HIT WONDERS SPACE OF GOD	34	1	Various Artists
35	27	HAIJ & EMANUEL TAKE ME AWAY	35	1	Various Artists
36	29	MARCO V PULSE LIGHT	36	1	Various Artists
37	NEW	INNERVISIONS SHHH	37	1	Various Artists
38	NEW	NORTHERBEAT FEAT. ANGE BROWN ROCKIN'4 MYSELF	38	1	Various Artists
39	20	YANG YANG WANS FEAT. PITBULL SHAKE	39	1	Various Artists
40	27	BUSPACE FEAT. DLANE CHARLEMAIGNE U R THE FUTURE	40	1	Various Artists

### Mish Mash hit number one

by Alan Jones

It's seven years since ATBS' 9PM (Till I Come) became the Dutch label's first release, and the Ministry Of Sound imprint has been highly successful ever since, most recently reaching the Top 10 of the sales chart with DRT's Listen To Your Heart in December.

Speechless by Mish Mash is set to become Datal's 100th release (see *Music Week* feature, p12-13), and as such a major priority – luckily it's worthy of the accolade, being a slick, sophisticated and extremely uplifting slab of disco that romps to the top of the Upfront Chart this week with some ease, finishing up more than 20% ahead of Sara Jorge's Beautiful World, which is runner-up for the second week in a row.

Datal has never actually had as many records in the chart at one time as it has at present with no fewer than 12 of them dotted around the Top 100. Aside from Speechless, there's Joey Negro's Make A Move On Me (number 10), The Boogie Pimps' Music In Me (number 21), David Morales' How Would U Feel (number 27), Switch's A Bit Patchy (number 44), Perris' Miss Power (number 47), Scapes' Be My Friend (number 56), Superpimps' Tell Me Why (number 60), Backfrazers' Somebody's Watching Me (number 65), Gajner's Say You Will (number 69), Tom Novoy's Your Body (number 86) and Stuurt's Raintours (number 100). Many of those outside the top 40 have yet to receive full club servicing and will likely become bigger hits when they do.

Meanwhile, trance takes over at the top of the Commercial Pop Chart (courtesy of Warner Be Free by Paradise, which jumps 12-1 this week). It's one note better than Paradise's 2000 single See The Light, which peaked at number two. On the Upfront Chart, where she the light reached number 14, Warner Be Free jumps 34-15 this week.

The all-conquering Prussack Boils jump 6-1 on the Urban Chart, with their third single Deep wins a tight three way fight with Ne-Yo's So Sick, which dips 1-2 after a fortnight at the top, and Black Syed Peas' Pump It, a 12-3 surfer. The trio are separated from each other by less than 2%. The POD single includes an assist from BEPS' WILLIAMS, whose busy schedule recently also including helming the new Sergio Mendes album.

### COMMERCIAL POP TOP 30

Last Week		Peak	Chart	Weeks on Chart	Album
1	2	3	4	5	6
1	1	WARRNER BE FREE	1	1	Various Artists
2	3	PARADISE WARRNER BE FREE	2	1	Various Artists
3	4	KELLY LOKEMBA NOBODY LIKE YOU	3	1	Various Artists
4	5	SARA JORGE BEAUTIFUL WORLD	4	1	Various Artists
5	6	MISH MASH SPEECHLESS	5	1	Various Artists

### TOP 10 UPFRONT CLUB BREAKERS

Last Week		Peak	Chart	Weeks on Chart	Album
1	2	3	4	5	6
1	1	SCARPER FEEL	1	1	Various Artists
2	2	PHINE STRIPPER CLASS	2	1	Various Artists
3	3	PARADISE WARRNER BE FREE	3	1	Various Artists
4	4	SWITCH BE MY FRIEND	4	1	Various Artists
5	5	HOW WOULD U FEEL	5	1	Various Artists



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# MUSICWEEK

## The Official UK Charts 11.03.06

### SINGLES

	Sing	Artist
1	CHICO TITS CHICO TIME	Sing Eye
2	PUSSYCAT DOLLS FEAT. WILL I AM BEEP	AMM/Pulsar
3	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Goat/Convent
4	MADONNA SORRY	Warner Brothers
5	ORSON NO TOMORROW	Mercury
6	MECK FEAT. LEO SAYER THUNDER IN MY HEART...	Agave/Fire 2 Air
7	THE FEELING SEVIN	Island/Island
8	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	Bad Boy
9	SHAKIRA DON'T BOTHER	Epic
10	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	A&R
11	WESTLIFE AMAZING	S
12	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Profile
13	THE ORDINARY BOYS BOYS WILL BE BOYS	B Uniqe
14	CHARLOTTE CHURCH ROCKSWINGS...	Sony BMG
15	MICHAEL JACKSON ROCK WITH YOU	Epic
16	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
17	KEISHA WHITE THE WEAKNESS IN ME	Island
18	HI-TACK SAY SAY (WAITING 4 U)	Gothic
19	FREEMASONS FEAT. AMANDA WILSON WATCHIN'	London
20	GRAHAM COXON STANDING ON MY OWN AGAIN	Parlophone
21	WILL YOU'G ALL TIME LOVE	Sony BMG

### ALBUMS

1	CORINNE BAILEY RAE CORINNE BAILEY RAE	Capitol/Capitol
2	JACK JOHNSON IN BETWEEN DREAMS	Real Gone/Real
3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
4	KIT TUNSTALL EYE TO THE TELESCOPE	Reprise
5	KAISER CHIEFS EMPLOYMENT	B Uniqe/Pulsar
6	NEIL DIAMOND 12 SONGS	Columbia
7	GORILLAZ DEMON DAYS	Parlophone
8	THE JAM SNAP!	Pulsar
9	SIMON WEBBE SANCTUARY	Island
10	JAMES BLUNT BACK TO BEDLAM	Atlantic
11	KELLY CLARKSON BREAKAWAY	RCA
12	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
13	KANYE WEST LATE REGISTRATION	Sony A&R
14	NE-YO IN MY OWN WORDS	Mercury
15	COLDPLAY X&Y	Parlophone
16	PUSSYCAT DOLLS POD	AMM
17	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia/Tru
18	SUGABABES TALLER IN MORE WAYS	Island
19	HARD-FI STARS OF CCTV	Nonesuch/Atlantic
20	THE MAGIC NUMBERS THE MAGIC NUMBERS	Mercury
21	JOSE GONZALEZ VENEER	Parlophone

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Rank	Artist	Album
6	LUCY PRITCHARD BANDS	LITTLE BIRD
7	SCARLETT FORBESS	BE MY FRIEND
8	SURFKNOWZ	TELL ME WHY
9	BEATBOMBZ	SOVEREIGN SWITCHING ME
10	PROPHETIC ONE	IS MY DRUG

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	LAUREN WEST	UNDER THE SKY
2	MEDUZA	SOX
3	THE SHAWSHOOTS	UNDERBELT
4	SQUADRAIDS	STRESS
5	THE STRIBES	THEY WERE US
6	JOEY NEGRO	HAVE A VOICE ON ME
7	COOL CUTS	SHARPLEY
8	JACID	SHUTTING THEM OUT
9	WANDY	WANDY LIGHT
10	BOB WYMAN	THE CALM
11	RODMAN	SOX
12	MARSH	ROCKIN' LAST
13	MASON	SMITH THE CHANGING
14	FRANKIE	THE CALM
15	FRANKIE	THE CALM
16	FRANKIE	THE CALM
17	FRANKIE	THE CALM
18	FRANKIE	THE CALM
19	FRANKIE	THE CALM
20	FRANKIE	THE CALM

These charts are also available online at [musicweek.com](http://musicweek.com)

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### COOL CUTS CHART

Rank	Artist	Album
1	THE MASTERS	ELECTRIC CUES
2	TILL WEST	THE CALM
3	CHANGS	INCAVAY
4	THE STRIBES	THEY WERE US
5	DEPTUNE	UNDER THE SKY
6	STARK	THE CALM
7	SCARLETT FORBESS	BE MY FRIEND
8	REPTILES	THE CALM
9	JUSTICE	THE CALM
10	THE CALM	THE CALM
11	THE CALM	THE CALM
12	THE CALM	THE CALM
13	THE CALM	THE CALM
14	THE CALM	THE CALM
15	THE CALM	THE CALM
16	THE CALM	THE CALM
17	THE CALM	THE CALM
18	THE CALM	THE CALM
19	THE CALM	THE CALM
20	THE CALM	THE CALM

### URBAN TOP 30

Rank	Artist	Album
1	THE MASTERS	ELECTRIC CUES
2	THE MASTERS	ELECTRIC CUES
3	THE MASTERS	ELECTRIC CUES
4	THE MASTERS	ELECTRIC CUES
5	THE MASTERS	ELECTRIC CUES
6	THE MASTERS	ELECTRIC CUES
7	THE MASTERS	ELECTRIC CUES
8	THE MASTERS	ELECTRIC CUES
9	THE MASTERS	ELECTRIC CUES
10	THE MASTERS	ELECTRIC CUES
11	THE MASTERS	ELECTRIC CUES
12	THE MASTERS	ELECTRIC CUES
13	THE MASTERS	ELECTRIC CUES
14	THE MASTERS	ELECTRIC CUES
15	THE MASTERS	ELECTRIC CUES
16	THE MASTERS	ELECTRIC CUES
17	THE MASTERS	ELECTRIC CUES
18	THE MASTERS	ELECTRIC CUES
19	THE MASTERS	ELECTRIC CUES
20	THE MASTERS	ELECTRIC CUES

**JOEY NEGRO**  
MAKE A MOVE ON ME  
OUT 13/03/06

NUMBER MUSIC WEEK OLD CHART

**ZR**  
THE RECORDS GROUP

Rank	Artist	Album
1	THE MASTERS	ELECTRIC CUES
2	THE MASTERS	ELECTRIC CUES
3	THE MASTERS	ELECTRIC CUES
4	THE MASTERS	ELECTRIC CUES
5	THE MASTERS	ELECTRIC CUES
6	THE MASTERS	ELECTRIC CUES
7	THE MASTERS	ELECTRIC CUES
8	THE MASTERS	ELECTRIC CUES
9	THE MASTERS	ELECTRIC CUES
10	THE MASTERS	ELECTRIC CUES
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14	THE MASTERS	ELECTRIC CUES
15	THE MASTERS	ELECTRIC CUES
16	THE MASTERS	ELECTRIC CUES
17	THE MASTERS	ELECTRIC CUES
18	THE MASTERS	ELECTRIC CUES
19	THE MASTERS	ELECTRIC CUES
20	THE MASTERS	ELECTRIC CUES

DOOLEY'S DIARY

And the best awards do is...

Remember where you heard it: The Awards season drew to a close last week with the most important of them all – the annual **Music Week Awards** at the Grosvenor. But then I am biased. **Rob Brydon** proved a solid choice as host, keeping order in front of a typically rowdy crowd and making some good gags, the best of which, for Dooley, was a sly one liner. "The cream of the music industry gathered together," the host mused, "two weeks ago at the Brit Awards." However, the award for most self-deprecating recipient's speech of the night was from Atlantic director of promotions **Danlan Christian**. "This award is a complete fluke," he said. "I only plug one artist"... Among the top-notch video messages was a vaguely scary contribution from **James Blunt**, to the entire team who drove his campaign, and a selection of personal messages for **Daniel Miller** from Nick Cave, Depeche Mode, Goldfrapp and Moby manager Eric Harle, who lip-synched to The Normal's original recording of *Warm Leatherette*. **The Normal** were, of course, none other than Miller himself... Good to see indie vet – and recent Grammy winner – **Rod Buckle** in the house with the Mute crew; of course the Strat award had **particular significance** for him since he recalls being part of the crew that helped to persuade Tony Stratton-Smith – after whom it is named – to leave Fleet Street, and enter the record business in the first place. Straight off a plane from Italy, where he is working on the new **Laura Pausini** record, A&R legend **Seymour Stein** felt home from home surrounded by many of those in the UK with whom he had worked over the years, including messrs Miller, Travis and Ames to name a few. Dooley hears one of his next projects call by the soundtrack to the **third film** by the daughter of one of Hollywood's biggest names... Which former major label A&R boss said he always looked forward to the night to catch up with old friends, aka "the great unrecouped"? Sadly, some in the audience decided to give vent to their frustrations with a **bout of booing** as Universal came to the stage for the final record company of the year award. Still, there was no sign of the bread-roll throwing of years past. PR award winner **Barbara Charone** also drew boos, thanking both **James Blunt** and **Frank Lampard** after pointing out that the night of Blunt's key



Rough Trade co-MDs Geoff Travis and Jeanette Lee receive the indie record company award



Supervisor's manager of the year team accompany their colleague (second left) Keith McCol



Brian Rose leads the Universal team to accept the record company of the year award



Sury BVMG chairman Rob Stringer congratulates Sullina Ong and Dave Strick on their II Divo international award



Princed's Chris Miskiewicz and Barbara Buckley celebrate success



Strat recipient Daniel Miller fights a celebratory cigar with MW editor Martin Talbot



The sly and retiring Atlantic promotions team were among several winners who contributed to the James Blunt bandwagon



Awards host Rob Brydon was on cracking form, offering many a top-notch impression, including a splendid Tom Jones



MBC's PR Barbara Charone celebrates her award with Live Nation's Stuart Galbraith and James Blunt manager Todd Interland



Producer of the year Stephen Street enjoys the evening with his manager, Gail Colson



BPI executive chairman Peter Jameson and Radio Two controller Lesley Douglas celebrate the station's victory in the radio station of the year category

**Dooley at the MW Awards**

Continued from p17  
 Shepherd's Bush Empire performance on April 29, the night before her belated Chelsea won the Premiership. "And they've both been unstoppable ever since," she said. The celebrations went on long into the night. Anglo's Dylan White reported to Dooley that, "the night doesn't start until the awards are over". Alan McGee and son Dan had a ball on the decks, taking the night to the crowd (which literally rained from industry trade association just boy to major-label chairman) back to their rock roots. Good practice for an expected appearance from Courtney L at their club gig the next night. The set almost turned ugly at one point, though. With almost an hour left until the curfew, a blown fuse threatened to



Rob Brydon hands over the £4,000 Brits goodie bag to the MWA raffie prize-winner

other prize on the night was one of the **Brits goodie bags**, stuffed with £4,500-worth of swag, which had been presented to each winner and presenter at last month's awards show. Pity the poor soul who got to the stage with what she thought was the winning ticket, only to find it was the wrong colour - "It was fawn, I need the yellow ticket," quipped Brydon. Eight-and-a-half years is a long relay race in anyone's book, but it seems somewhat appropriate it should be James Blunt who became the first UK artist since Elton John in 1997 to top the Hot 100 chart. Blunt is signed to Sir Elton's management company and Elton has been a notable



Parlophone's Rob Owen celebrates his marketing award with nominee Clare Horseman from Sony BMG

put a dampener on proceedings - until the glitch was sorted out and the show went on. Out in the audience, one sat on every one of the 120 tables heralding a golden ticket from the kind people at Napster and Creative which entitled the winner to a Zen MP3 player. Among the producers winners on the night were PR-to-the-stars Barbara Charone, CD chief Steve Tandy, Live Nation head honcho Stuart Galbraith, EMI Music Publishing's Jonathan Chanson, and many more. Never one to miss a trick, one major label sales director instructed the winner of the golden ticket on his table to keep hold of it and go back to attempt to collect multiple players. **Once a hustler...** The



Napster's Adam Howard admires Alan McGee's skills on the decks

**Cribsheet**

The **MCP5-PRS Alliance** is launching its first licensing system for podcasts, giving broadcasters simple and legal access to one of 10m works by the organisation's members.

Looks as though podcasts weren't the fad in the past people thought they might be? Absolutely. Thanks in no small part to Ricky Gervais and chums, podcasts are now truly a mass medium. Gervais is now charging for his podcasts and it is only a matter of

time before a music-based podcast that people are ready to pay for truly takes off.

**And songwriters will get their share?**  
 There's every chance now of that, now that MCP5-PRS has put a system in place. By its own admission, it has been slow to adapt to new technologies in the past so this represents the organisation getting on board at a relatively early stage. **Hang on, doesn't all this get covered under the joint online licence system it has?**

It would have done, but there are well publicised legal wrangles going on at the moment, which means the joint

**With the Arctic Monkeys riding high in the US, Domino boss - and MW Award winner - Laurence Bell outlines the strategy for their success**

**Quickfire**

**Congratulations on the US result. How did this happen?**

At the end of the day, they're a classic British rock 'n' roll band. In a tradition that goes back to The Who and The Beatles, there's always an appetite in America for cracking rock bands. Some people had doubts because the lyrics were particularly English or something, that the appeal might be limited, but I always doubted those doubters. They've got the melodies the hooks and a great drummer. They're a great band and there's always room for that. It's not complex.

**What was the key to setting the record up there?**

The band got out there early, in the autumn, which is something we always try and do at Domino and they won over people in a pretty organic way. A lot of people did get to see them very early on

which is a good investment, and the word spread. The album came out at the beginning of the year when everybody was hungry for something new, which meant there was a great momentum behind the band. And it's word of mouth.

**What have been the implications of releasing the album independently on Domino in the US?**

We don't think it mattered that much. There's this kind of myth that you have to be on a major label in America to have any kind of success, but a chart entry like that is pretty interesting and an exciting alternative to that way of thinking. In America, the old rules are changing, the music industry's changing. There's no reason at all that you can't have independent success in America in the same way that you can in the UK and Europe. We were able to make a plan that protected the band's integrity and go forward in a way

that they want to be presented. You retain control. **Do you plan to keep it on Domino?** At the moment things are going really well, but we'll always do what's in the best interest of the band. They're very happy right now. If we feel we need to make a change for the band's best interests and get somebody else involved then we will do that.

**How has your approach in the US - on a marketing/promotional level - differed from that of the UK?** It's not particularly marketed, it's just thoroughly and well-presented and when music is that red hot it travels fast. Young people like to tell each other about it. You want to get music to people who want to share music; tastemakers, independent record stores, people who actually give a fuck. And at the end of the day the results are here and it's a big shot in the arm for the music business. It's nothing to be scared of.

**You've had a pretty good few years with Domino. Why do you think you have succeeded globally where so many UK acts and labels have failed?**

I don't think there are any big secrets. We're very thorough, we're very gutsy and bold. We're not scared to try anything and we're totally passionate. **Fair enough. Let's talk cash, then. How much will the writers get?** The royalty rate is either 12% of gross revenue or a minimum fee for each track that features in the broadcast or 1.5p for the full track and 0.75p for a half track.

**When does it start?** It already has. It came into effect on March 1st and will last until the end of the year. **So up until now, podcasters have been using music illegally?** Some have. Others have sought out agreements directly with publishers, which is all a bit fiddly. The new licence system makes things simpler and should, hopefully, accelerate the growth of the podcast. **And are record companies happy?** Well, speaking on behalf of some of them, AIM chairman and CEO Alison Warham seems to be. "We welcome this move by the Alliance," she says, "ensuring that podcasters are able to operate with ease and with legitimate licences in place."



That's our duty as a record company. Internationally has always been a really big thing for us. It goes back to day one when we were predominantly representing American bands in Europe, and every sale from Iceland to Malta has always been really crucial to us.

**What do you look for in an artist?** I just want them to be different, unique, to excite me on a primal level. To make me feel like a young music freak. I look for bands who have to do it, who can't help doing it, you know there's nothing else for them to do. Just new shapes, new moves. I just want to be excited because as a label you've got to carry that excitement. It's certainly not sales potential. It's what we love and we want to shout about.

**What is your long-term vision?** We just want to grow steadily, we're not megalomaniacs looking to take over the world. We just want to grow with our bands, steadily, organically, continue to take risks. We just want to be happy.

**Laurence Bell is founder of Domino Records, named last week as winners of Music Week's A&R Award. He is pictured (extreme left) with members of his Domino band receiving the award from host Rob Brydon and Mardal Gaught (extreme right) of sponsor MTV.**

online licence is effectively frozen and that MCP5-PRS can add any new works to it that we allow for podcasts to be covered. So it's come up with an entirely separate licence system.

**Are songs used in podcasts seen as downloads or broadcasts?** "It doesn't matter," says MCP5-PRS Alliance managing director Steve Porter. "Over the next few years, the services that currently appear to be different and quite discreet from each other, like podcasts or online broadcasts, will eventually converge and you'll end up with a sort of giant online soup, so the distinction is something to really worry about."

**The future for podcasts looks rosy then?** "We really don't know," says Porter. "If it doesn't take off, it will be because of convergence or the emergence of a new technology which no one's heard of. The important thing is we've adapted and put a system in place."

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Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
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Classified Sales, CMP Information,  
3rd Floor, Ludgate House,  
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# Datafile

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Week 09

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## FAST CHART

### SINGLES

**NUMBER ONE**  
CHICO ITS CHICO TIME (Sony BMG)  
Chico is the first artist to namecheck himself in the title of a number one since The Jacksons Say 'Oh-Oh' in 1977, and his hit is the second number one to contain Chico in its title, following Geri Halliwell's 1999 chart-topper Mi Chico Latino.

### ARTIST ALBUMS

**NUMBER ONE**  
CORINNE BAILEY RAE CORINNE BAILEY RAE (Good Groove/EMI)  
This is the first eponymous album to top the chart since G4's self-titled starter a year ago this week. Bailey Rae is the first act from Leeds to have a number one album, although The Mission and the Kaiser Chiefs both reached number two, the latter only a fortnight ago.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS THE MASH UP MIX 2006 (Ministry Of Sound)  
It is a year to the week since the first album in this series, entitled The Mash Up Mix debuted and peaked at number two. First-week sales of 18,260 eventually increased to 78,276. The Mash Up Mix 2006 opens its account at number one, with sales of 21,912. Both albums are mixed by The Cut Up Boys.

### RADIO AIRPLAY

**NUMBER ONE**  
MADONNA SORRY (Warner Music)  
It is the fifth week on top for Sorry - good by most standards but Madonna's last single, Hung Up, spent eight weeks at number one last year.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Shakira Oral Fixation Vol. 2 (Sony BMG); Morning Runner Widener's Paradise Now (Parlophone); Mo'Nique Mr Beast (PIAS); Van Morrison Pay The Devil (Polydor); Mystery Jets Making Dens (WEA); David Gilmore On An Island (EMI); The Delays You See Colours (Rough Trade)

**MARCH 13**  
Roots Manuva Alternately Deep (Big Dada); The Concrete In Colour (EMI); Fightstar Grand Unification (Island); India Arie Iada Songs Vol. 1 (Island); Graham Coxon Lone Travels At Illegals Speeds (Parlophone); Placebo Meds (Virgin); Nine Black Alps Gutter Gold (Island); Vittorio In The Hands Of Love (Polydor)

**MARCH 20**  
LL Cool J Todd Smith (Mercury); Beverly

## The Market

### Johnson albums make progress

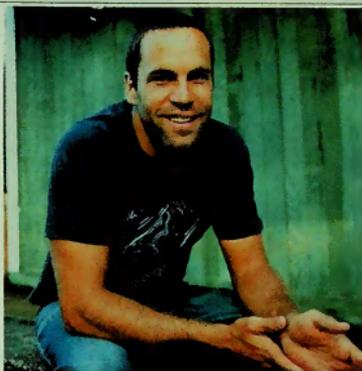
by Alan Jones  
It took Jack Johnson a year to climb to the top of the album chart but his *In Between Dreams* reign is limited to just one week, as Corinne Bailey Rae wrests control. Sales of *In Between Dreams* remain buoyant, however, with the album selling a further 50,334 copies last week to take its cumulative sales to 752,249.

It is being helped by exposure for fourth single, *Best Together*, which is in the Top 10 of the airplay chart, and debuts at number 28 on the singles chart, where, perhaps surprisingly, it becomes Johnson's first Top 40 hit.

The first single from *In Between Dreams* was *Good People*, which reached number 50 last June. Follow-up, *Breakdown*, got to number 73 in September, and *Sitting, Waiting, Wishing* reached number 66 in November.

While *In Between Dreams* slips, the other three Johnson albums in the chart all reach new chart peaks, with *On And On* climbing 51-39, *Brushfire Fairytales* up 57-41 and *Curious George* improving 69-56.

*In Between Dreams* is certain to join the growing list of albums to sell 1m copies in the UK in the next century - a list that grew to 100 albums when Katie Melua's second



Jack Johnson: four albums inside the Top 75

album, *Piece By Piece*, eased past the figure last Saturday. Although *Piece By Piece* is still doing well, it has some way to go before it catches Melua's debut album, *Call Of The Search*, which has sold 1,754,847 copies, and is the 23rd biggest selling album of the decade.

In the same list, James Blunt's debut album, *Back To Bedlam*, moves up to number four, relegating *The Beatles' 1* to fifth place. Back To Bedlam sold 22,199 copies last week, to take its cumulative sales to 2,656,121. The only albums to sell more copies this century are *Dido's No Angel* (2,988,724) and *Life For Rent* (2,772,345) and David Gray's

*White Ladder* (2,826,926). The next album to join the ranks of million-sellers will be Madonna's *Confessions On A Dancefloor*, which sold 20,287 copies last week, to take its five-week sales to 995,408.

Finally, with more new entries in the Top 40 of the singles chart this week than in any previous week this year, Michael Jackson's *Don't Stop 'Til You Get Enough* reissue suffers a second-week slump, falling 17-44. The single's modest first-week sales of 6,509 were off a further 59.4% last week to 2,640. Follow-up, *Rock With You*, makes a better start, debuting at number 15 on sales of 72,744.

## KEY INDICATORS

### SINGLES

Sales versus last week: +3.4%  
Year to date versus last year: +199.2%

### MARKET SHARES

Universal	29.6%
Sony BMG	28.5%
Warner	17.4%
EMI	13.8%
Others	10.7%

### ALBUMS

Sales versus last week: +4.0%  
Year to date versus last year: -3.1%

### MARKET SHARES

EMI	30.8%
Universal	29.8%
Sony BMG	13.8%
Warner	11.4%
Other	14.2%

### COMPILATIONS

Sales versus last week: +1.3%  
Year to date versus last year: -16.9%

### MARKET SHARES

Universal	29.1%
Sony BMG	23.2%
MOS	23.1%
EMI	17.7%
Warner	2.8%
Others	4.1%

## RADIO AIRPLAY

### MARKET SHARES

Universal Music	29.6%
EMI	22.6%
Warner Music	20.5%
Sony Music	18.4%
Indies	9.0%

## CHART SHARE

Origin of singles sales (Top 75): UK: 56.0% US: 34.7% Other: 9.3%  
Origin of albums sales (Top 75): UK: 58.7% US: 37.3% Other: 4.0%

For fuller listings see musicweek.com

## NEW ADDITION



Paris Hilton will make her musical debut this June when Warner Bros. release her as yet untitled debut album. The "It" girl, who was in the UK to attend the Brits last month (preparation for 2007 perhaps?), has been working with writer/producer Scott Storch the hit maker who has penned tracks for Beyoncé, 50 Cent and Christina Aguilera among others.

## SINGLES

**MARCH 6**  
Fightstar Waste A Moment (Island); Placebo Because I Want You (Virgin); Jason Mraz Geek In The Park (Atlantic); Sugababes Red Dress (Island); Kanye West Touch The Sky (Mercury); Bow Wow & Ciara Like You (Sony BMG); The Concretes Chosen One (EMI); Shapeshifters Incredible (Postiva).

**MARCH 13**  
The Open We Can Never Say Goodbye (Polydor); Black Eyed Peas Pump It Up (Polydor); Kelly Clarkson Walk Away (Sony BMG); Fox Fighters No Way Back (Sony BMG); Girls Aloud Whole Lotta History (Polydor); Massive Attack Live With Me (Virgin); KT Tunstall Another Place To Fall (Routledge); James Blunt Witeman (Atlantic).

**MARCH 20**  
Nouvelle Vague Teenage Kicks

(Peacefrog); Sean Paul Temperature (Atlantic); The Strokes Heart In A Cage (Rough Trade); Pink Shaggy Girl (Sony BMG); Yeah Yeah Yeahs Gold Lion (Polydor); Korn Coming Undone (Virgin); Moby Griz (Island); G4 Mothers Day EP (RCA).

**MARCH 27**  
Franz Ferdinand The Fallen (Domino); David Gray Alibi (Atlantic); Prince Back Sweat (Universal); Ntlogi Girls (FDI); The Streets When You Want Famous (679); Embrace This New Day (Independiente); Editors All Sparks (Kluge); Charlatans Blackened Black Eyes (Sanctuary); Doves Some Cities Live EP (EMI).

**APRIL 3**  
Mary J Blige One (Island); Son Of Dork We're Not Alone (Mercury); Hope Of The States Blood Meridian (Columbia); Deep Dish Dreams (Postiva).

## True marvels of Marvin live

### The Plot

Universal is to release a DVD of classic Marvin Gaye live performances, which celebrate his music – not the scandal

**MARVIN GAYE THE REAL THING IN PERFORMANCE 1964-1981** (UNIVERSAL) (UNIVERSAL)

Classics Music Catalogue will launch the forthcoming Marvin Gaye live DVD – a collection of rare and previously-unseen live and studio footage – with a one-off celebration in London.

The special event at London's Big Chill bar, the day after the DVD's release on April 9, will feature screenings of footage from the DVD, as well as DJ sets by Soft Cell's Dave Ball and St Etienne.

The DVD, entitled *The Real Thing In Performance 1964-1981*, has been compiled with the full cooperation of the Marvin Gaye estate and is the first official DVD anthology of classic archive TV performances by a Motown artist. It has been compiled by producer

and Reslin/In The Years president Dave Peck, whose previous work includes the Grammy-nominated DVD *The American Folk Blues Festival*, which itself featured painstakingly-restored footage of mid-Sixties performances by blues pioneers such as Muddy Waters.

The collection contains 25 full-length performances by the soul star from US and European TV appearances, while an audio-only bonus disc includes 10 a cappella tracks discovered in the Motown vaults by Peck, which have never previously been released.

As part of the promotion, a Marvin Gaye micro-site linked to the main Motown page will be launched on March 27 featuring extracts from the DVD, which will be available to download. On the same day, Universal will send e-cards about the release to its Motown and soul databases.

Additional marketing will include full-page ads in *Record Collector*, *Uncut* and *Blues and Soul*. "We hope a good mixture of positive word-of-mouth targeted advertising and a glut of positive reviews will do the job," says product manager Daryl Eastle. "There's no shortage of Marvin Gaye releases, but there is a lack of



well-thought-out packages, which focus on the music. This is to give the 18-year-old who has heard about Marvin from other people the chance to see him performing in his prime as an artist."

PR agency Planet Earth is targeting extensive press coverage with editorial set to run in *Mojo*, *Q*, *Uncut*, *The Times*, *The Daily Telegraph*, *Amazon.com*, *DVD Review*, *In The Basement*, *Motown Treasures*, *What's On In London* and *Soulstar*. In addition, competitions in *Echoes*, *Blues and Soul* and *Motoring & Leisure* magazine will follow.

BBC Radio is the main launch media partner with pre-event exposure to run on Trevor Nelson's Soul Nation, DJ Spooniey, Bobby Friction & Nihal and One Music with Ras Kwame.

**CAMPAIGN SUMMARY**  
**PRODUCT MANAGER:** Daryl Eastle, Universal  
**RETAIL:** Universal Music Group  
**NATIONAL AND REGIONAL PRESS AND RADIO:** Dave Clarke, Planet Earth Publicity  
**RETAIL:** Universal Strategic Sales Team  
**ONLINE MARKETING:** Deb Saunders, Universal Music Catalogue Marketing

## BBC's use of Sigor Ros track will act as springboard to push band

### Campaign focus

EMI is looking to capitalise on the use of the Sigor Ros track *Hoppipola* for the BBC TV series *Planet Earth* for the next stage of its campaign.

The track, which was originally released as a single in November, has been featured as the soundtrack in trailers for the programme, which debuted last night (Sunday) at 9pm on BBC1. *Hoppipola* is featured on the band's album *Talk...*, which was released last September and is now approaching 100,000 over the counter sales in the UK.

Sigor Ros will be in the UK at the end of the month to play at shows in London and Manchester, while a new EP called *Saeppolur* which features three new tracks will be released in May, ahead of their returning for a string of festival appearances including Oxegen in Ireland over the weekend of July 8/9 and T In The Park.

EMI product manager Paul Balnes says the key to the campaign to date has been



booming marketing and promotional activity off the band's natural momentum. "The most important thing for us has been having a great record to work with. They're a unique band so you always can't rely on the traditional methods to market the band. We did have some good radio support around the first single and the band have had a strong online presence which we work with," he says.

A strong element of the early promotional plan for the latest album involved a concert in the band's home town of Reykjavik, which was recorded and filmed in

its entirety and subsequently streamed online via the band's website and label sites around the world. It resulted in massive figures for EMI and provided an early promotional tool to draw fans to the album.

Balnes says the official band fan site, *Sighten28* Before Sunrise, is also an invaluable tool for mobilising the band's fan base. "The fans actually hear about a lot of the stuff that's going on via the fan site first," he says. "The people that run it have a great relationship with the band and travel the world with them."

### TASTEMAKERS TIPS

#### Semifinalists (Regal Bear/V2)

CHRIS PARKIN, TIME OUT



There's a really exciting DIY indie pop scene at the moment, but some of the music does lack

a certain ambition; unlike London trio Semifinalists. They design their own packaging, have amazing visuals and their music is a heady, psychedelic delirium that takes its cues from Animal Collective, Mercury Rev, Broken Social Scene and Postal Service.

#### SOTO Ghetto Blast Ya! (original mix/rico tubbs remix) (Menu Music)

BEN ADAMS, SILVERBACK RECORDS

"It's no surprise that Jay Cutting and Atomic Hooligan's upstart new label Menu Music is receiving respect from the breaks

conscious right from the off. Release number four comes from Botchik & Scamp's deft duo SOTO, whose block rocking track melds an old school hip hop vibe with electro bleeps, a big dollop of funk and some serious b-girl attitude. Finland's Rico Tubbs toughens proceedings up on the remix without losing the funk."

#### Orson No Tomorrow (Mercury)

MATTHEW WATTS, SENIOR MUSIC ASSISTANT, FIVE



"Orson's debut UK single, 'No Tomorrow', is a delightful slice of pure, power-pop. Described as 'the missing link between The Rolling Stones and the Scissor Sisters', the Californian band's sound is punchy, polished and catchier than bird flu. The song has already become the most downloaded iTunes Single Of The Week and has been played by

### THE INSIDER

## The Album Chart Show



The executive producer behind Channel 4's newly-launched Album Chart Show says he is deliberately avoiding a singles-chart-driven line-up in favour of up-and-coming talent.

"I really wanted to get away from the singles," says executive producer Andrew Higgin, whose show debuted last Saturday afternoon on E4 before being repeated later that night on Channel 4.

"The idea is to have four bands on each week, with the first and last band to be quite well known

and the middle bands to be relatively unknown – their album might be 93 in the chart, but if we believe in them we'll have them on. It's an opportunity to support new talent."

Editors, The Rifles, Sugababes and The Delays all played on the first show of what will be a 20-week run. London venue Koko (formerly Camden Palace) is playing host to the show each week with a live audience of 1,000 people adding to the atmosphere on screen.

The setting of the programme in Koko arose from concerns by Higgin that audiences had been let down in the past by the stark nature of live TV performances. "The reason I wanted to do it in a live venue is to bring the event

### RADIO PLAYLISTS

#### RADIO 1

Arctic Monkeys When The Sun Goes Down; Charlotte Church Monday Mornings (To Come At Me Like This); Corinne Bailey Rae Put Your Records On; Fall Get Back Again; We Are Crazy; The Fighters No Way Back M.Tack (Waiting 4 U); Say Say Say; James Blunt Wisamun; Joey Negro; Missy Misdemeanor; Mike Kemp; Westbeat; Lupo Fusco; Tash The Sky; Madonna; Sade; Mack Fall; Leo Sayer; Thunder In My Heart; Agnès; No No No; Sick; Depeche Mode; Tomorrow; Pink Shaggy; Gigs; Shapeshifters; Incredible; Sugababes Red Dress; The Black Eyed Peas Pump It; The Feeling; Snow; The Poynted Dots; Fall; Will.i.am; Bess.

#### BEST

Estimote; Madonna; Low; Franz Ferdinand; Amanda Wilson; Watcha; Gnarls Barkley; Cassy; Goldfrapp; Ride; A White Horse; Jack Craze; Benar; Together; Jaxa; Santana; There It Is; The White Stripes; Kelly Clarkson; Walk Away; KT Tunstall; Anish Puri; To Tell; Nelly

feat. Paul West; A&J; Gipsy Grief; The All-American Rejects; Move Along; The Kooks; Have The Sovereign; Cassidy; Station You Get The Love; The Streets; When You Won't; Famous; The Streets; Heart In A Cage; Yeah Yeah Yeahs; Gold Loop; C LIST; Del Laffey; Editors; Al; Soavik; Vince Ferland; The Faber; Girls Aloud; White Lette; History; Mark Ronson; Also, Greenwald; Jaxa; Mary; The Roots; The Roots; The Roots; Speechless; M.P.P.; Douze; Skunk; Moon; What; The Zutans; Why Weren't You; Que Me Your Love; 'Til Next; Kelly Rowland; Here We Go; JAPPROOF

'Blaze Red; Barbara Tucker; Most Precious Love; The Chipmunks; All Over; Rihanna; SOS; (Rising); M&M; The Backstreet; Clancy; As The Crow; Trivium; Dying In Your Arms; The

#### RADIO 2

Beverly Knight; Piece Of My Heart; Corinne Bailey Rae; Put Your Records On; Estimote





**Singles**

**G4**  
The Mother's Day EP (Sony BMG 82876805522)  
Perhaps a little obvious, this three-track EP reflects a carefully targeted marketing strategy to keep the popular foursome in the public eye, with Mother's Day obviously the focus. G4 offer us yet more cover versions - this time the semi-operatic tangle Barcelona (featuring Lesley Garrett), You're The Voice and The Sun Ain't Gonna Shine Anymore. Radio is slow on the uptake at the moment, but daytime TV exposure should be expected.

**The Holloways**  
Happiness And Penniless (Sensible Records sensible002)  
The Holloways have been gradually building their profile, with dates at London's Koko and support slots with Babymambles, and this strumalong looks set to take them to the next level. Happiness And Penniless typifies their style: dual vocals, wry humorous lyrics and catchy choruses.

**Ladyfuzz**  
Bouncy Ball (Transgressive TRANS024)  
Support is building nicely for the wacky left-field popsters following support duties with The Rakets, The Panheads and Blue Party. This angular X-Ray Specs-like rocker is distinctive enough to shine through, but will need a splash of radio play to help it on its way. The trio, fronted by Australian Lie Neumayr, played a brace of UK shows in January that garnered favourable notices. The band release their debut album, Keruffle, next week.

**MVP**  
Bounce, Shake, Move, Stop! (Positive COTV227)  
After the huge success of Roc Ya Body, it comes as no surprise that this does not stray too far from the winning formula. All the whistles and bleeps are in the right place and Stagee Lee and Vice Verse spit all the right lyrics. This slice of pop should fire up dancefloors and make everyone

**SINGLE OF THE WEEK**

**Pink**  
Stupid Girls

Sony BMG 82876819102  
As outspoken and outrageous as ever, Pink's first single from the forthcoming I'm Not Dead album takes a pop at the new breed of shallow celebrity, which makes for a biting, fun record which is full of energy. Co-written and produced by Billy Mann, the track is already A-listed at Radio One and is making huge gains on the TV airplay chart. Stupid Girls should see Pink easily crash into the Top Three and help to set up the parent album.



**Ben Harper**  
Both Sides Of The Gun (Virgin 00VJ53279)  
Ben Harper's sixth studio album is divided into a disc of Stones-influenced funk-rock and a second set showcasing Harper's mellower side. Neither has Harper at his best, although the title track on the first side stands out, as does the righteous Black Rain, an angry indictment of the US Government laid down in the aftermath of Hurricane Katrina.

**Hundred Reasons**  
Kick Your Own (V2 VVR 1036412)  
The third Hundred Reasons album sees the rockers unleash their frustrations with a hard-hitting full-on rock set. But they're also unafraid to show their softer side, in particular on the quite poppy This Mess. But it is the fierce rock tracks where the band show their mettle - on the opener Broken Hands and the blistering Destroy Not for the built-bearted.

**Beverly Knight**  
Voice - The Best Of Beverly Knight (Parlophone 354 5662)  
Preceded by Knight's robust interpretation of the Janis Joplin classic Piece Of My Heart, this album spans the hits from her 1995 club debut, Flava Of The Old School, to her latest return live year with Keep This Fire Burning. The collection contains previously unreleased tracks including her live version of Robbie Williams' Angels and Who's Gonna Save Your Soul.

**Nightmares On Wax**  
In A Spazoid Sound (Warp WARP0133)  
Leeds DJ George Evelyn achieved notoriety among loungers everywhere for the soothing perfection of Nightmares On Wax's classic Smokers' Delight (1995) and the follow-up Carboot Star (1999). His fifth album is another heady brew, offering stripped down pop, reggae, African percussion, Middle Eastern harpsichord and Motown vocals, with contributions from classically trained pianist Robin Taylor-Firth and singers Chyna B, Sara Garvey and Zero 7's Moses. Album opener Passion has been released as a download on Bleep.

look forward to the summer. The track has been added to the Radio One C-list.

**Nelly**  
Grillz (Universal MCSTD440453)  
Five years after exploding onto the scene with Country Grammar, Nelly is still churning out the hits. New single Grillz is a mid-tempo tune that sees him pairing up with Paul Wall, Ali and Gript to deliver a hooky pop song, which still sounds different compared to other US urban chart toppers.

**New Young Pony Club**  
Get Lucky (Noise NOIZE003GDS)  
Get Lucky is the latest chapter in the ongoing ascent of New York's Pony Club who, over the past few months, have been enjoying increasing interest from media and record labels alike. Their music is pop with a kitschy, DIY edge that owes much to the influence of Luscious Jackson, which is no bad thing. Their debut seven-inch sold out its 1,000-strong run in just three days and this track is decidedly better - enough said. A name to watch.

**Ne-Yo**  
So Sick (Mercury SS03CKJ1)  
Ne-Yo is the writer behind Mario's 2005 hit Let Me Love You and his debut solo single suggests that this artist is a no-one-trick pony. So Sick is a smooth ballad, underpinned by a hooky piano melody and minimalist beat, which is so catchy, but slightly cooler, than the aforementioned hit. Ne-Yo delivers a strong lead vocal which follows the piano melody, ensuring that the song will stick with you long after the first listen. It is on rotation on the Radio One A-list.

**The Organ**  
Brother (Too Pure PURE93GDS)  
The debut single from this Vancouver five-piece is pure New Order meets Blondie. It is a No New Order. It is hard to believe it is not heavy on bass and summer on guitar. Nevertheless, this is an infectious offering topped with an emotive vocal that sets the scene for the band's album Grab The Gun, which is out next month. The band will play the Newport. SXSW this month with two UK shows straight after.

**The Strokes**  
Heart In A Cage (Rough Trade LCI9345)  
The Strokes' new single is a curiously melancholy beast, with nicely shuffling drums and almost heavy metal guitars, but that nevertheless stays true to the essence of The Strokes. It probably won't be their biggest hit - it is a little too strange for that - but it is good to hear them coming up with something that sounds fresh.

**Yeah Yeah Yeahs**  
Gold Lion (Fiction/Polydor 907735)  
After a three-year hiatus, the Yeah Yeah Yeahs return with this taster of new material from their eagerly awaited second album Show Your Bones. Gold Lion bonds well, with its acoustic-driven sound and razor-edge guitars already finding a home on the Radio One B-list and Xfm playlist. The direction sounds more commercial, but still credible to their niche fanbase.

**Albums**

**Nathan Fake**  
Drowning In A Sea Of Love (Border Community 10BCCD)  
Techno wonderkid Nathan Fake is taking a risk with his debut album, shelving the deep techy house he has built a formidable reputation for, in favour of Boards Of Canada, Ulrich Schmauss-style soundscapes. At times the album comes across as slightly derivative, but ultimately Fake's brilliant melodic touches win through.

**Howe Gelb**  
Sno Angel Like You (Thrill Jockey THRILL 167)  
Giant Sand man Gelb teams up with Arcade Fire drummer Jeremy Gara and a gospel choir for a diverting set that takes in some of his own songs as well as three Rainier Ptacek numbers. His low voice and cranky guitar playing is well counterpointed by the choir, though the soaring vocals lack bombast thanks to the simple production. I Did Not Swear Along, while Howlin' A Gale does just that. Impressive stuff.

**ALBUM OF THE WEEK**  
Journey South  
Journey South

Sony BMG 82876815382  
Finishing third in the all-conquering X-Factor last year, the brothers from Middlesbrough were one of the most popular acts in the competition. This debut album features some of the songs they sang on TV (First Time Ever I Saw Your Face, Let It Be and The Eagles' Desperado among others), and also showcases the duo's first stab at songwriting, which is actually of a very high standard, particularly on the dramatic and melodic All Of You.

**Quasi**  
When The Going Gets Dark (Domino WIGCD175P)  
While it is good to see that Domino has not spent all its money on signing clones of Arctic Monkeys, Quasi sound little better than average. They've got some interesting ideas, and with a tangible psychedelic edge, but nothing here really grabs the attention.

**The Shapeshifters**  
Sound Advice (Positiva 3555682)  
Showcasing three new vocalists including Kelly Marie Smith, Jenna G and Antigone Foster, alongside regular vocalist Cookie, The Shapeshifters demonstrate their talent for songwriting and the fact that they can deliver a good tune beyond their hits Lola's Theme and Back To Basics. From the thoughtful, string-laden opener, You Never Know, to the funky collaboration with Chic, Sensitivity, to the electro-tinged Little Green Man, the album songwriting shows an ambitious range.

**Rubba Spraxxx**  
Ms New Bosty (Virgin WJSCD322)  
Spraxxx's last album, Deliverance, was a real eye-opener that stepped out from the confinements of US rap rules. Unfortunately, it did not deliver the commercial goods in sales terms and Timbaland's label couldn't go there again. Step forward Outkast's Big Boi who has signed Spraxxx and pulled him back into safe territory, and more than likely, big sales. But despite featuring the Ying Yang Twins, it is rude, but not as interesting.

**Various**  
Paris Motel 071 (Hotel Room 001)  
This sublime mini-album combines lushly orchestrated chamber pop with an underlying melancholic twist. It is the melancholic of the classically trained Amy May, whose laconic vocals prove irresistible. The band will be enlisting local musicians at SXSW and will surely prove to be a highlight.

This week's reviews: Phil Brodie, Jimmy Brown, Ben Cardew, Stuart Clark, Adrian Dawson, Owen Lawrence, James Ross, Nick Tesco and Simon Ward

11.03.06

# TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	3	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	REPUBLIC	528
2	3	SUGABABES RED DRESS	ISLAND	451
3	4	THE BLACK EYED PEAS PUMP IT	ALAM	443
4	8	KANYE WEST TOUCH THE SKY	ROCAVELLA	440
5	2	MADONNA SORRY	WARNER BROS.	425
6	5	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLOMBIA	414
7	4	NE YO SO SICK	DEF. JAM	400
8	11	MECK THUNDER IN MY HEART AGAIN	APOLLO/REDWAX	382
9	41	THE STREETS WHEN YOU WASN'T FAMOUS	ATLANTIC	352
10	11	SEAN PAUL TEMPERATURE	WIRTSACHT	348
11	7	CHRIS BROWN RUN IT!	JIVE	341
12	9	GIRLS ALoud WHOLE LOTTA HISTORY	PHILIPINE	333
13	5	FRANZ FERDINAND THE FALLEN	DONKID	325
14	18	MISH MASH SPEECHLESS	WAX	295
15	15	JOEY NEGRO MAKE A MOVE ON ME	WAX	288
16	34	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOLDMOUNTAIN	286
17	10	CHARLOTTE CHURCH MOODSWINGS	SONY BMG	278
18	13	PINK STUPID GIRLS	LANE8	278
19	19	BOW WOW FEAT. CIARA LIKE YOU	COLUMBIA	271
20	22	RAY J ONE WISH	SANCTUARY	258
21	6	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	BAWITSE	254
22	11	MVP BOUNCE, SHAKE, MOVE, STOP!	POSITIVE	252
23	18	THE ORDINARY BOYS BOYS WILL BE BOYS	BANANE	243
24	24	KELLY CLARKSON BECAUSE OF YOU	ISCA	235
25	103	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE	SELFRIDGE	220
26	17	KEYSHIA COLE I SHOULD HAVE CHEATED	PHILIPINE	219
27	30	SHAPESHIFTERS INCREDIBLE	FOGELSON	213
28	23	WESTLIFE AMAZING	S	213
29	27	ORSON NO TOMORROW	MURPHY	208
30	26	HI_TACK SAY SAY SAY (WAITING 4 YOU)	GLITE	203
31	20	CHICO IT'S CHICO TIME	SONY BMG	193
32	34	THE FEELING SEWN	ISLAND	192
33	27	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISLAND	185
34	36	KIT TUNSTALL ANOTHER PLACE TO FALL	RELEVANCE	181
35	29	PLATON BECAUSE I WANT YOU	VIRGIN	177
36	29	CRAIG DAVID UNBELIEVABLE	WARNER BROS.	175
37	31	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	ROCAVELL	174
38	52	D4L LAFFY TAFFY	ATLANTIC	165
39	49	ALEXIS STRUM IT COULD BE YOU	MERCURY	161
40	49	THE LIKE JUNE GLOOM	FOCUS	158

Reflects Top 40 hits only  
Reflects Top 40 chart

© Nielsen Music Control. Copyrighted materials gathered from 2000 to Sun 10:00 AM 2006 to 1:00 PM on Sat 4 Nov 2006. The weekly chart is compiled based on airplay on the following stations: The Box, 360, Q, XFM, 10, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



**1. Pussycat Dolls**  
The video of BEEP is another excuse for the Pussycat Dolls to wear their slinky outfits and gyrate – and the formula seems to be working, as BEEP spends its fourth straight week atop the TV airplay chart. It will have to survive another fortnight if it is to reach the six-week residency of debut single, Don't Cha, but it is still getting massive support from 17 of the 22 stations monitored by Music Control, so it cannot be ruled out yet.



**4. Kanye West**  
With a tune powered by a sample from Curtis Mayfield's classic Move On Up and a video starring Pamela Anderson, in which he plays stuntman Evel Knievel, it is no surprise that West's Touch The Sky is making progress on the TV airplay chart. The track has received 4B-4 in the past fortnight, and is receiving massive support from Black Kiss TV, Chart Show TV, Chart Show TV, MTV Base, The Box, Flaunt and The Hits.

The Pussycat Dolls retain their stranglehold on the top spot for the fifth week, as Kanye West jumps to number four

### ON THE BOX THIS WEEK

**CD:UK**  
Cockplay What It Sugsbabes Red Dress

**GMTV**  
Black Eyed Peas (TV) Pump It Girls Aloud (Charts) When Love History Journey South Omega's First Time Ever I Saw Your Face Sugababes (Charts) Red Dress Victoria Fall It

**T4:Sunday**  
James Cullen Photograph Larraie Fall It

**THE BOX**  
D4L Laffy Taffy; Embrace Nature's Law; Franz Ferdinand; The Future Infernal; From Paris To Berlin; Kanye West Touch The Sky; Prince Black Swallow

**THE HITS**  
D4L Laffy Taffy; Embrace Nature's Law; Franz Ferdinand; The Future Infernal; From Paris To Berlin; Kanye West Touch The Sky; Prince Black Swallow; The Feeling Sewn

**BBC1**  
Dove - a Girls Aloud guest (Chart) Top Of The Pops Franz Ferdinand - The Fallen; The Zutons - Why Won't You Give Me Your Love; Sugababes - Red Dress

**BBC2**  
Top Of The Pops Reloaded (Sat)

**E4**  
Wake Up With New View (Wed) Wake Up With Kelly Clarkson (Thu) Richard & Judy - Nancy Sinatra guests (Fri)

**CHANNEL 4**  
4 Music Presents - Pledge (Thu) Gullible - Video Exchange (Sat) The Album Chart Show (Sat) Hotties Make The Best (Sat) Michael Jackson's Moments (Sat)

**POPWORLD**  
Shaka - Don't Drive; Saweetie - Black Sweat; Sugababes - Red Dress; Saweetie - Black Sweat; Tammy's - Tammy's; The Strakes - Heart In A Cage

**PARKINSON**  
Andrus Liffy; Webber; Tone Rice The Cast Of Eva

### MTV MOST PLAYED

Rank	Artist/Track	Label
1	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA
2	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	REPUBLIC
2	MADONNA SORRY	WARNER BROS.
4	KANYE WEST TOUCH THE SKY	ROCAVELLA
4	THE STREETS WHEN YOU WASN'T FAMOUS	S
6	THE ORDINARY BOYS BOYS WILL BE BOYS	BANANE
6	CHRIS BROWN RUN IT!	JIVE
6	MECK THUNDER IN MY HEART AGAIN	APOLLO/REDWAX
6	THE FEELING SEWN	ISLAND
6	KEYSHIA COLE I SHOULD HAVE CHEATED	PHILIPINE

### THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	SUGABABES RED DRESS	ISLAND
2	KANYE WEST TOUCH THE SKY	ROCAVELLA
2	MADONNA SORRY	WARNER BROS.
2	GIRLS ALoud WHOLE LOTTA HISTORY	PHILIPINE
2	THE STREETS WHEN YOU WASN'T FAMOUS	S
6	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	REPUBLIC
6	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	ROCAVELL
6	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOLDMOUNTAIN
6	MECK THUNDER IN MY HEART AGAIN	APOLLO/REDWAX
6	THE ORDINARY BOYS BOYS WILL BE BOYS	BANANE

### KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	TRIVIM DYING IN YOUR ARMS	RELEVANCE
1	PANIC AT THE DISCO I WRITE SINS NOT TRAGEDIES	ATLANTIC
3	THE DARKNESS IS IT JUST ME?	ATLANTIC
3	THE ALL-AMERICAN REACTS MOVE ALONG	REPUBLIC
4	GREEN DAY JESUS OF SUBURBIA	PHILIPINE
5	FALL OUT BOY SUGAR, WE'RE GOING DOWN	MERCURY
7	NICKELBACK FAR AWAY	PHILIPINE
8	LOSTPROPHETS LAST TRAIN HOME	MERCURY
9	THE STROKES JUICEBOX	PHILIPINE
10	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	REPUBLIC

### MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	FRANZ FERDINAND THE FALLEN	DONKID
1	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DONKID
3	WE ARE SCIENTISTS IT'S A HIT	VIRGIN
3	PANIC AT THE DISCO I WRITE SINS NOT TRAGEDIES	ATLANTIC
5	YEAR YEAR YEARS GOLD LION	FISHER
6	MAXIMO PARK I WANT YOU TO STAY	WARP
7	FALL OUT BOY SUGAR, WE'RE GOING DOWN	MERCURY
7	THE YOUNG KNIVES RIVOLVOUR MILL	TEAR-GROUNDS
9	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE	SELFRIDGE
9	SECRET MACHINES LIGHTNING BOLT EYES	REPUBLIC

### MTV BASE MOST PLAYED

Rank	Artist/Track	Label
1	NE YO SO SICK	DEF. JAM
2	KANYE WEST TOUCH THE SKY	ROCAVELLA
2	MARY J BLIGE BE WITHOUT YOU	ISLAND
4	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	ROCAVELL
5	CHRIS BROWN RUN IT!	JIVE
5	KEYSHIA COLE I SHOULD HAVE CHEATED	PHILIPINE
7	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA
8	SEAN PAUL TEMPERATURE	WIRTSACHT
9	RAY J ONE WISH	SANCTUARY
10	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	REPUBLIC



[martin@musicweek.com](mailto:martin@musicweek.com)  
[ajax@musicweek.com](http://ajax@musicweek.com)



# Play Chart

Week	Label	Artist	Title	Genre	Peak	Weeks on Chart	Album	Buy	Radio	Total
26	52	1	6	THE BLACK EYED PEAS PUMP IT	ALTM	561	21	22.51	93	
27	36	2	6	CRAIG DAVID UNBELIEVABLE	WARRNER BROS	863	34	22.41	21	
28	29	5	35	THE DARKNESS IS IT JUST ME?	ATLANTIC	262	27	22.32	4	
29	26	7	16	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY	356	36	21.75	8	
30	25	36	6	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS	1198	5	21.55	24	
31	28	4	0	THE LITTLE WILLIES ROLL ON	BLU NOTE	58	4	20.34	8	
32	30	27	62	SUGABABES PUSH THE BUTTON	ISLAND	929	14	19.19	11	
33	39	5	29	SIMON WEBBE AFTER ALL THIS TIME	IMPACT	824	1	18.30	54	
34	42	1	39	FREEMASONS FEAT. AMANDA WILSON WATCHIN'	USSES	308	13	17.28	7	
35	42	2	6	JOEY NEGRO MAKE A MOVE ON ME	DMR	335	8	16.85	1	
36	70	1	6	CNARLS BARKLEY CRAZY	WARRNER BROS	330	200	16.73	69	
37	34	16	24	DANIEL POWTER BAD DAY	WARRNER BROS	659	29	16.19	24	
38	13	13	27	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	736	31	15.59	29	
39	16	12	8	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	RED BUD	570	35	15.10	49	
40	7	1	17	KEISHA WHITE THE WEAKNESS IN ME	REDLINE	494	48	14.86	93	
41	59	37	56	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	480	5	14.76	49	
42	35	0	0	COLDPLAY TALK	PARLOPHONE	732	28	14.6	45	
43	49	7	6	DAVID GILMOUR ON AN ISLAND	EMI	24	71	14.4	19	
44	46	6	0	GOLDFRAPP RIDE A WHITE HORSE	WETLIE	532	0	14.39	1	
45	37	16	59	SUGABABES UGLY	ISLAND	1046	7	14.18	29	
46	30	10	61	KT TUNSTALL SUDDENLY I SEE	WEALTHLESS	521	7	14.02	25	
47	803	1	0	DAVID GRAY ALBI	ATLANTIC	69	68	13.64	317	
48	13	12	47	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	WEALTHLESS	655	20	13.44	52	
49	18	1	6	KELLY CLARKSON WALK AWAY	RECA	461	79	12.09	169	
50	63	2	0	THE STREETS WHEN YOU WASN'T FAMOUS	BMG	224	29	12.03	27	

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## PRE-RELEASE

By	ARTIST	TITLE	Label	First Release
1	SUGABABES	RED DRESS	ISLAND	46.75
2	JAMES BLUNT	WISEMEN	ATLANTIC	40.78
3	KT TUNSTALL	ANOTHER PLACE TO FALL	WEALTHLESS	36.16
4	PINK	STUPID GIRLS	JAY-Z	32.86
5	NE-YO	SO SICK	RED JEM	29.11
6	EMBRACE	NATURE'S LAW	IMPACT/EMERALD	25.24
7	KANYE WEST	TOUCH THE SKY	ROCAVELLA	23.89
8	SHAPESHIFTERS	INCREDIBLE POSITION	ATLANTIC	26.42
9	BEVERLY KNIGHT	PIECE OF MY HEART	PARLOPHONE	22.51
10	THE BLACK EYED PEAS	PUMP IT	ALTM	22.51
11	THE LITTLE WILLIES	ROLL ON	BLU NOTE	22.34
12	JOEY NEGRO	MAKE A MOVE ON ME	DMR	16.34
14	CNARLS BARKLEY	CRAZY	WARRNER BROS	16.85
15	DAVID GILMOUR	ON AN ISLAND	EMI	14.4
16	DAVID GRAY	ALBI	ATLANTIC	13.64
17	THE STREETS	WHEN YOU WASN'T FAMOUS	BMG	12.04
18	NEIL DIAMOND	DELIRIOUS LOVE	WEALTHLESS	10.10
19	MASSIVE ATTACK	LIVE WITH ME	WEALTHLESS	9.70
20	THE FOO FIGHTERS	NO WAY BACK	RECA	9.70

## ON THE RADIO THIS WEEK

RADIO ONE	A-List	Wishy	Sugababes live from Madeira Vine (Best)	SOFT MISS	Record of the week - Gracia	Gracia	Sara Cox Record of the week - D.L.H.	Lilly Taylor	Colin & Edie	Record of the week - Chris	Conroy	Zane Lowe	Record of the week - Gold	Gold	Travis
1	SUGABABES	RED DRESS	ISLAND	46.75											
2	JAMES BLUNT	WISEMEN	ATLANTIC	40.78											
3	KT TUNSTALL	ANOTHER PLACE TO FALL	WEALTHLESS	36.16											
4	PINK	STUPID GIRLS	JAY-Z	32.86											
5	NE-YO	SO SICK	RED JEM	29.11											
6	EMBRACE	NATURE'S LAW	IMPACT/EMERALD	25.24											
7	KANYE WEST	TOUCH THE SKY	ROCAVELLA	23.89											
8	SHAPESHIFTERS	INCREDIBLE POSITION	ATLANTIC	26.42											
9	BEVERLY KNIGHT	PIECE OF MY HEART	PARLOPHONE	22.51											
10	THE BLACK EYED PEAS	PUMP IT	ALTM	22.51											
11	THE LITTLE WILLIES	ROLL ON	BLU NOTE	22.34											
12	JOEY NEGRO	MAKE A MOVE ON ME	DMR	16.34											
14	CNARLS BARKLEY	CRAZY	WARRNER BROS	16.85											
15	DAVID GILMOUR	ON AN ISLAND	EMI	14.4											
16	DAVID GRAY	ALBI	ATLANTIC	13.64											
17	THE STREETS	WHEN YOU WASN'T FAMOUS	BMG	12.04											
18	NEIL DIAMOND	DELIRIOUS LOVE	WEALTHLESS	10.10											
19	MASSIVE ATTACK	LIVE WITH ME	WEALTHLESS	9.70											
20	THE FOO FIGHTERS	NO WAY BACK	RECA	9.70											

## RADIO GROWERS

By	ARTIST	TITLE	Label	Age	Age	Age
1	JAMES BLUNT	WISEMEN	ATLANTIC	1959	37	37
2	KT TUNSTALL	BETTER TOGETHER	ISLAND	1947	34	34
3	THE FEELING SEVIN	ISLAND	1956	30	30	30
4	BEVERLY KNIGHT	PIECE OF MY HEART	PARLOPHONE	1943	30	30
5	MECK THUNDER	IN MY HEART AGAIN	IMPACT/EMERALD	2386	29	29
6	KT TUNSTALL	ANOTHER PLACE TO FALL	WEALTHLESS	588	28	28
7	EMBRACE	NATURE'S LAW	IMPACT/EMERALD	454	26	26
8	CHARLOTTE CHURCH	MOODSWINGS	WEALTHLESS	1174	25	25
9	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROUND/EMERALD	1995	26	26
10	CNARLS BARKLEY	CRAZY	WARRNER BROS	330	22	22

## RADIO TWO

By	ARTIST	TITLE	Label	
1	2	KT TUNSTALL	BETTER TOGETHER	ISLAND
2	1	THE LITTLE WILLIES	ROLL ON	BLU NOTE
3	4	KT TUNSTALL	ANOTHER PLACE TO FALL	WEALTHLESS
3	5	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROUND/EMERALD
5	7	MADONNA	SORRY	WARRNER BROS
6	9	SUGABABES	RED DRESS	ISLAND
7	12	EMBRACE	NATURE'S LAW	IMPACT/EMERALD
7	2	THE FEELING SEVIN	ISLAND	EMERALD
7	2	DAVID GILMOUR	ON AN ISLAND	EMI
10	6	WESTLIFE	AMAZING	WEALTHLESS
10	17	JAMES BLUNT	WISEMEN	ATLANTIC
12	13	BEVERLY KNIGHT	PIECE OF MY HEART	PARLOPHONE
12	10	DAVID GRAY	ALBI	ATLANTIC
12	28	MASSIVE ATTACK	LIVE WITH ME	WEALTHLESS
15	12	CRAIG DAVID	UNBELIEVABLE	WARRNER BROS
16	3	NEIL DIAMOND	DELIRIOUS LOVE	WEALTHLESS
16	12	KEISHA WHITE	THE WEAKNESS IN ME	REDLINE
18	12	ORIGINAL OF THE SPECIES	ISLAND	EMERALD
18	12	ORSON NO TOMORROW	WEALTHLESS	WEALTHLESS
20	13	SIMON WEBBE	AFTER ALL THIS TIME	IMPACT

## WHAT YOU'RE LOOKING FOR

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support for their two singles - both of which reached number one on the sales chart - has not been great. Debut hit, I Bet You Look Good... reached 18 on the airplay chart, while follow-up, When the Sun Goes Down, has been equally sluggish. However, it has been championed by both Radio 2 and 95.3 Capital FM, and is also attracting support from Core, Rock FM, Invicta FM and 96.9 Villing FM.

**CRAIG DAVID**  
UNBELIEVABLE

**27. Craig David**  
New David track, incredible, moved 73-36-27 in the last fortnight. Due for release on Monday, it is being championed by both Radio 2 and 95.3 Capital FM, and is also attracting support from Core, Rock FM, Invicta FM and 96.9 Villing FM.

Radio Two's A-List is also getting support from 95.8 Capital FM and Dragon FM and Licentiate Sound.

**25. Arctic Monkeys**  
Although there is great demand for the Arctic Monkeys' debut album Whatever People Say I Am... which has sold more than 750,000 copies so far, radio support for their two singles - both of which reached number one on the sales chart - has not been great. Debut hit, I Bet You Look Good... reached 18 on the airplay chart, while follow-up, When the Sun Goes Down, has been equally sluggish. However, it has been championed by both Radio 2 and 95.3 Capital FM, and is also attracting support from Core, Rock FM, Invicta FM and 96.9 Villing FM.

Label	ARTIST	TITLE
1	MADONNA	SORRY
2	WILL YOUNG	ALL TIME LOVE
3	KELLY CLARKSON	BECAUSE OF YOU
4	MECK THUNDER	IN MY HEART AGAIN
5	CORINNE BAILEY RAE	PUT YOUR RECORDS ON
6	SUGABABES	UGLY
7	ROBBIE WILLIAMS	ADVERTISING SPACE
8	WESTLIFE	AMAZING
9	CHARLOTTE CHURCH	MOODSWINGS
10	JAMES BLUNT	WISEMEN

Label	ARTIST	TITLE
1	WILL YOUNG	ALL TIME LOVE
2	MECK THUNDER	IN MY HEART AGAIN
3	MADONNA	SORRY
4	CORINNE BAILEY RAE	PUT YOUR RECORDS ON
5	ROBBIE WILLIAMS	ADVERTISING SPACE
6	KELLY CLARKSON	BECAUSE OF YOU
7	BEVERLY KNIGHT	PIECE OF MY HEART
8	THE FEELING SEVIN	ISLAND
9	JAMES BLUNT	GOODBYE MY LOVER
10	CHARLOTTE CHURCH	MOODSWINGS

Label	ARTIST	TITLE
1	SUGABABES	RED DRESS
2	JAMES BLUNT	WISEMEN
3	KT TUNSTALL	ANOTHER PLACE TO FALL
4	PINK	STUPID GIRLS
5	NE-YO	SO SICK
6	EMBRACE	NATURE'S LAW
7	KANYE WEST	TOUCH THE SKY
8	SHAPESHIFTERS	INCREDIBLE POSITION
9	BEVERLY KNIGHT	PIECE OF MY HEART
10	THE BLACK EYED PEAS	PUMP IT
11	THE LITTLE WILLIES	ROLL ON
12	JOEY NEGRO	MAKE A MOVE ON ME
14	CNARLS BARKLEY	CRAZY
15	DAVID GILMOUR	ON AN ISLAND
16	DAVID GRAY	ALBI
17	THE STREETS	WHEN YOU WASN'T FAMOUS
18	NEIL DIAMOND	DELIRIOUS LOVE
19	MASSIVE ATTACK	LIVE WITH ME
20	THE FOO FIGHTERS	NO WAY BACK

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# Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
1	28	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	Ro/A&M 985699-13
2	26	JAMES BLUNT	GOODBYE MY LOVER	Atlantic 02037026-1116
3	28	KAISER CHIEFS	PREDICT A RIOT/SINK THAT SHIP	Blanco/Playboi 8199962-110
4	28	THE ALL AMERICAN REJECTS	MOVE ALONG	Interscope 918300-118
5	33	THE BLACK EYED PEAS	MY HUMPS	AGAM 887579-11
6	27	MICHAEL JACKSON	DONT STOP 'TIL YOU GET ENOUGH	Epic 87829722-1491
7	39	MORNING RUNNER	BURNING BENCHES	Parlophone CD55683-11
8	39	JESSE MCCARTNEY	BEAUTIFUL SOUL	AGAM 887579-11
9	23	DELAYS	VALENTINE	Brushfire 818420283-11
10	28	LOVE BITES	HES FIT	Island MCD304046-11
11	35	GOLDFRAPP	RIDE A WHITE HORSE	Island MCD24756-11
12	36	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic 918001-0180
13	46	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Island MCD304046-11
14	29	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHIA	AGAM 887579-11
15	37	JOSE GONZALEZ	HEARTBEATS	Phonogenic 8123262-16790
16	21	MAXIMO PARK	I WANT YOU TO STAY	Warp 818420283-11
17	14	PUSSYCAT DOLLS	STICKWIT	Atlantic 887579-11
18	35	ASHLEY SIMPSON	BYOND	Geffa 818420283-11
19	31	FRIDAY HILL	ONE MORE NIGHT ALONE	Lampshade 8123262-16790
20	43	HARD-F	CASH MACHINE	Neonstar/Island 887579-11
21	13	SUGABABES	UGLY	Island CD2498-13
22	11	MARY J BLIGE	BE WITHOUT YOU	Geffa MCD304046-11
23	42	KT TUNSTALL	SUDDENLY I SEE	Real Gone Music 818420283-11
24	23	SUGABABES	PUSH THE BUTTON	Island CD2498-13
25	4	50 CENT	HUSTLERS AMBITION	Interscope 887579-11
26	51	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Blanco/Playboi 8199962-110
27	4	GORILLAZ	DIRTY HARRY	Parlophone CD55683-11
28	2	WE ARE SCIENTISTS	IT'S A HIT	Parlophone CD55683-11
29	67	RICHARD ASCHROFT	BREAK THE NIGHT WITH COLOUR	Parlophone CD55683-11
30	68	CLAP YOUR HANDS	SAV YEAR IN THIS HOME ON ICE	Wichita 118812258-11
31	26	GORILLAZ	ZEAL	Parlophone CD55683-11
32	62	50 CENT	CANDY SHOP	Interscope 887579-11
33	57	KELLY CLARKSON	SINCE U BEEN GONE	AGA 887579-11
34	72	DHT FEAT. EDMEE LEE	LISTEN TO YOUR HEART	Mercury 8123262-16790
35	64	NEW ORDER	BLUE MONDAY	New Star 3038
36	64	DANIEL POWTER	BAD DAY	Warner Intoners 887579-11
37	5	CORINNE BAILEY RAE	LIKE A STAR	EMI 818420283-11

Sales Increase  Biggest Week  Biggest Debut  Biggest Drop  New Entry  Re-Entry  New Single  New Album  New EP  New Compilation  New CD  New DVD  New Video  New Audio  New Download  New Single  New Album  New EP  New Compilation  New CD  New DVD  New Video  New Audio  New Download

1'S DANCE TIME 2  
 2'S DANCE TIME 2  
 3'S DANCE TIME 2  
 4'S DANCE TIME 2  
 5'S DANCE TIME 2  
 6'S DANCE TIME 2  
 7'S DANCE TIME 2  
 8'S DANCE TIME 2  
 9'S DANCE TIME 2  
 10'S DANCE TIME 2

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5. Orson  
 Named after the legendary Orson Welles, Californian quintet Orson have been building their profile, with debut single, No Tomorrow, getting massive support from Radio One, Radio Two, Virgin and numerous other radio stations, the promotional video receiving multiple airings and the band itself appearing on CDAU, Davina, Soccer AM and Popworld last week. A rousing guitar rock anthem, the track debuts at number 5 on sales of 2,332.



14. Charlotte Church  
 It is nine months since Grazy Chick, the first single from Charlotte Church's first pop album, Texasian Artist, was kept off the top of the singles chart by 2Pac & Elton John's Ghetto Gospel. It has been a case of eliminating returns ever since, with Call My Name reaching number 10, Even God Can't Change The Past peaking at number 17, and the fourth single, Mandowings... debuting. This week at number 14, Moanahiki, Texasian Artist Issues improves 62-60 to reach its highest chart placing for 15 weeks.

The Official UK Singles Chart is compiled and issued by the BPI and is based on sales of singles and EPs in the UK. It is compiled weekly on a Friday and is available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

## HIT 40 UK

Pos	Weeks on Chart	Artist	Title	Label
1	8	CHICO ITS CHICO	TARE	AGAM 887579-11
2	6	PUSSYCAT DOLLS FEAT. WILL.I.A.M., BEEP		AGAM 887579-11
3	2	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD 02037026-1116
4	1	MADONNA	SORRY	Warner Bros 818420283-11
5	6	ORSON	NO TOMORROW	Interscope 918300-118
6	3	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	APOLLO/VEVA 818420283-11
7	5	THE FEELING	SEVEN	Island 818420283-11
8	5	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/EVERYBODY	NASTY GIRL	Blanco/Playboi 8199962-110
9	3	SHAKIRA	DONT BOTHER	Epic 818420283-11
10	7	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	JIVE 818420283-11
11	11	WILL YOUNG	ALL TIME LOVE	Sony BMG 818420283-11
12	9	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	Interscope 918300-118
13	13	KELLY CLARKSON	BECAUSE OF YOU	AGA 887579-11
14	12	HI, JACK SAY SAY SAY	(WAITING 4 YOU)	Globe 818420283-11
15	4	CHARLOTTE CHURCH	MOANAHIKI (COME AT ME LIKE THAT)	Sony BMG 818420283-11
16	4	WEST LIFE	AMAZING	Island 818420283-11
17	6	THE ORDINARY BOYS	BOYS WILL BE BOYS	Blanco/Playboi 8199962-110
18	4	JACK JOHNSON	BETTER TOGETHER	Island 818420283-11
19	4	KEESHA WHITE	THE WEARNESS IS IN ME	Warner Bros 818420283-11
20	1	MICHAEL JACKSON	ROCK WITH YOU	Epic 818420283-11
21	10	FALOUT BOY	SUGAR WE'RE GOING DOWN	Capitol 818420283-11
22	14	BEYONCÉ FEAT. SLIM THUG	CHECK ON IT	Interscope 918300-118
23	5	FREMANS FEAT. AMANDA WILSON	WATCHIN	Island 818420283-11
24	1	SIMON WEBBE	AFTER ALL THIS TIME	Interscope 918300-118
25	17	MADONNA	HUNG UP	Warner Bros 818420283-11
26	21	ROBBIE WILLIAMS	ADVERTISING SPACE	Chrysalis 818420283-11
27	4	JAMES BLUNT	GOODBYE MY LOVER	Atlantic 918001-0180
28	1	GRAHAM COXON	STANDING ON MY OWN AGAIN	Parlophone CD55683-11
29	22	SUGABABES	PUSH THE BUTTON	Island 818420283-11
30	1	THE BAKES ALL TOO HUMAN		VE 818420283-11
31	1	DEAD OR ALIVE	YOU SPIN ME ROUND LIKE A RECORD	Sony BMG 818420283-11
32	16	LIZ MCCLARION	WOMAN IN LOVE/GET THE SWEETEST FEELING	All Around the World 818420283-11
33	16	SUGABABES	UGLY	Island 818420283-11
34	29	ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	Bonnie 818420283-11
35	4	THE MYSTERY	JETS THE BOY WHO RAN AWAY	429 818420283-11
36	24	SHUNKEI	I'LL BE READY	Smashie 818420283-11
37	1	SHANE WARD	HATS MY GUY	Sony BMG 818420283-11
38	3	JAMES BLUNT	WISEMAN	Atlantic 918001-0180
39	33	DANIEL POWTER	BAD DAY	Warner Bros 818420283-11
40	8	THE DARKNESS	IS IT JUST ME?	Atlantic 818420283-11

## TOP 30 PHYSICAL SINGLES

Pos	Weeks on Chart	Artist	Title	Label
1	8	CHICO ITS CHICO	TARE	AGAM 887579-11
2	6	PUSSYCAT DOLLS FEAT. WILL.I.A.M., BEEP		AGAM 887579-11
3	1	MADONNA	SORRY	Warner Bros 818420283-11
4	2	CORINNE BAILEY RAE	PUR YOUR RECORDS ON	GOOD 02037026-1116
5	6	ORSON	NO TOMORROW	Interscope 918300-118
6	4	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	APOLLO/VEVA 818420283-11
7	5	SHAKIRA	DONT BOTHER	Epic 818420283-11
8	5	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/EVERYBODY	NASTY GIRL	Blanco/Playboi 8199962-110
9	3	MICHAEL JACKSON	ROCK WITH YOU	Epic 818420283-11
10	2	WEST LIFE	AMAZING	Island 818420283-11
11	5	THE FEELING	SEVEN	Island 818420283-11
12	3	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	JIVE 818420283-11
13	1	GRAHAM COXON	STANDING ON MY OWN AGAIN	Parlophone CD55683-11
14	4	KEESHA WHITE	THE WEARNESS IS IN ME	Warner Bros 818420283-11
15	4	FREMANS FEAT. AMANDA WILSON	WATCHIN	Island 818420283-11
16	1	THE MYSTERY	JETS THE BOY WHO RAN AWAY	429 818420283-11
17	4	CHARLOTTE CHURCH	MOANAHIKI (COME AT ME LIKE THAT)	Sony BMG 818420283-11
18	4	THE ORDINARY BOYS	BOYS WILL BE BOYS	Blanco/Playboi 8199962-110
19	4	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	Interscope 918300-118
20	1	THE BAKES ALL TOO HUMAN		VE 818420283-11
21	1	THE YOUNG HUNTERS	HERE COMES THE RAINBOW RILL	DEKAY/SONIC 818420283-11
22	9	LIZ MCCLARION	WOMAN IN LOVE/GET THE SWEETEST FEELING	All Around the World 818420283-11
23	11	WILL YOUNG	ALL TIME LOVE	Sony BMG 818420283-11
24	1	SHANE WARD	HATS MY GUY	Sony BMG 818420283-11
25	7	HOT CHIP	NOVEMBER OVER	EMI 818420283-11
26	7	THE DARKNESS	IS IT JUST ME?	Atlantic 818420283-11
27	1	SIMON WEBBE	AFTER ALL THIS TIME	Interscope 918300-118
28	1	THE UPPER ROOM	ALL OVER THIS TOWN	COLUMBIA 818420283-11
29	1	DEAD OR ALIVE	YOU SPIN ME ROUND LIKE A RECORD	Epic 818420283-11
30	1	NIZLOPP	JES SONG	PSN 818420283-11

Sales Increase  Biggest Week  Biggest Debut  Biggest Drop  New Entry  Re-Entry  New Single  New Album  New EP  New Compilation  New CD  New DVD  New Video  New Audio  New Download





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