

# MUSICWEEK



CMP

United Business Media



Debut scores record first-week sales

## Monkeys do the business

### Retail

by Paul Williams

Arctic Monkeys have swept away the industry's usual January blues in spectacular fashion, achieving record-breaking sales for the opening month of the year.

The Domino-issued *Whatever People Say I Am, That's What I'm Not* sold 363,735 units last week and in doing so set two new landmarks: achieving the highest first-week sales for a debut album, and selling more copies in a January week than any other album in history.

Its runaway opening-week success, which was accompanied by unprecedented media coverage for a non-reality TV act's first album, has provided music retailers with a colossal boost to trading in what is usually a quiet sales month. Three other newly-issued albums by Parlophone's Richard Ashcroft, Demon's Daniel O'Donnell and Virgin's Kooks also achieved Top 10 debuts to add up to an exceptionally busy week.

"It's fantastic," says HMV's head of music Phil Penman. "Usually, at this time of year, there are generally a handful of releases by acts doing lower-level sales to achieve a decent chart profile when market volumes are lower. It's unheard of for a debut act to sell in these quantities."

The huge demand for the Arctic Monkeys album and a spread of other new albums last week has further lifted an already strong January for artist album retail sales, which are now 5.4% ahead compared of where they were at this time in 2005.

Such was the rapid take-up for the Arctic Monkeys album that in just its first day of release last Monday it sold more than Oasis's landmark debut album *Definitely Maybe* managed in its entire first week in September 1994, accumulating 118,501 sales. With an initial 350,000 ship rising to 650,000 by last Friday and total retail sales of 363,735, the Domino release comfortably beat the previous highest first-week sales of 306,631 for a debut album achieved by Hear'Say's Polydor-issued *Popstars* in April 2001.

"Everything has gone right with the band," says Vital managing director Peter Thompson, whose company is distributing the album with THE. "They're going to be the band of the year."

HMV's Penman notes there was "massive expectation" for the album, which has been matched by widespread positive coverage. "Every broadsheet and tabloid have featured them and every magazine from *Zoo* to *Uncut*, and no one has had a bad word to say about it," he says.

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### New-look Sony BMG in the Pink

Pink's new album will be among first releases under Sony BMG's new structure, after it last week announced the creation of the RCA and Columbia label groups.

Pink's releases will go through RCA Label Group, which will be run by her former manager Craig Logan, who takes on the role of

managing director. Columbia Label Group will be headed by managing director Mike Smith, who joins from EMI Music Publishing.

Both will report to music division president Ged Doherty, who says, "Craig is one of the best British managers there are, with a truly global view. And Mike's experience from the publishing business will help us realign our business model. We are a rights company, not a record company."

"We need to rethink the way we do business. We need to break down any barriers that still exist between record companies, managers and artists."

The promo for Pink's single *Stupid Girls* will receive its first UK screening this Wednesday on Channel 4 after *Desperate Housewives*, ahead of its release on March 24. The album follows on April 3.

● Full details, p3

### Court fines first UK file-sharers

Following legal action by the BPI, the High Court has taken a tough line with illegal uploaders, fining one £13,500 p3

### Indies launch global body

Independents from all over the world came together at the Midem trade fair to set up their new association Win p5

### Sparks light fuse on 20th album

MW pays tribute to US duo Sparks, who are set to release their latest album in a career spanning four decades p13



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▶ The market appears set up for an explosion in mobile music business over the next 12 to 18 months', - Editorial, p18

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Digest

**MUSICWEEK**

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Your guide to the latest news from the music industry

**Bottom line**

**MoS deal secures Hed Kandi label**

● **Ministry of Sound** has acquired the Hed Kandi record label, alongside the Enterprise Records division of Smooth FM from Guardian Media Group. The deal, which is for an undisclosed sum, includes all associated labels of the CMG Radio Records division including One Two Records.  
 ● **James Blunt** has hit another new peak in the UK as he simultaneously breaks into the Top 10 of the singles and albums charts for the first time. His Atlantic-disc single You're Beautiful moves up seven places to a new peak of number eight on the Billboard Hot 100, as its parent album Back To Bedlam improves 13-9 on the Billboard 200 chart.  
 ● **Sony BMG** reverses in the quarter leading to Christmas 2005 experienced a 1% year-on-year drop to £840m, while income before tax reached £141m. Strong sales from artists such as J11 Diva, Kelly Clarkson and Kenny Chesney contributed to net profit of £10.6m.

● **Midland** (deputy) numbers rise to nearly 10,000. Midland rpm up 4%



Johnson to perform at Brit Awards

● **Garizak and Jack Johnson** have been confirmed as performers at the 26th **Brit Awards** taking place at London's Earls Court 1 on February 15.  
 ● **Bertelsmann**, whose interests include 50% ownership of Sony BMG, has announced it is preparing for a stock market flotation in May. Its chairman and CEO Dr Gertner Thielke made the declaration last Friday after finishing holding company Groupe Bruxelles Lambert (GBL), which owns 25.5% of the media enterprise, so it would exercise its right to request an IPO to set its stake in Bertelsmann on the stock market.  
 ● **The future of a key recording studio** hangs in the balance. p8

● **Tesco** is to dedicate floor space in its Milton Keynes store to Apple's iTunes and iPod products, in a trial which could be potentially rolled out across the UK.  
 ● **A Government-backed project** is probing industry skill needs. p8  
 ● **Napster** has made 10 employees worldwide redundant, more than 10% of its total workforce. p8

● **Universal Music Group International** has entered into a consultation process with its staff over a reorganisation at its St. James

Square headquarters. A number of jobs are under threat in the move. It is understood that SVP strategy marketing and commercial affairs Bert Parkinson will leave as a result of the restructuring, although he is continuing to discuss a future relationship.  
 ● **Wembley Arena** has new management. p8  
 ● **WH Smith** experienced tough trading conditions over the Christmas period with total like-for-like retail sales down 5% for the seven weeks to January 21. However, the group stated that gross margin improved due to improved buying, Far East sourcing and markdown management.  
 ● **Netwerk** financially backs an illegal file-sharing p8

● **The Music Week Directory** online has been revamped. p10  
 ● **German independent** Edel Music says Ebitda for the period October 1 2005 to December 31 2005 increased by 29% from €51m to €66m.

● **Other music publishers** follow EMI's pan-European deal. p11

**Exposure**

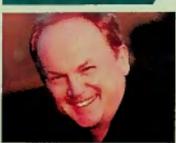
**Xfm to launch in Manchester**

● **CGap** announces today (Monday) that **Xfm Manchester** will launch on 97.7FM on Wednesday, March 15, with a live-up including comedian Paul Tonkinson at weekly breakfast and shows followed by *Elbow* from *Man City* and *Garage*, *Inspiral Carpets' Clirt*, *Born*, *The Smiths' Andy Rourke* and *In The City's Tony Wilson*.

● **US satellite TV network DirecTV** has launched DD USA, an American version of the British show *DDUK*. The weekly, hour-long show is available exclusively to its 15m subscribers and will feature guests including James Blunt and Franz Ferdinand.  
 ● **The Kaiser Chiefs**, *Arctic* and *Franz Ferdinand* lead the nominations for the **Shoebones NME Awards**, which take place on Friday 23 at London's Hammersmith Palais.  
 ● **The planned Gorillaz tour** has been put back to 2006 to allow revenue to be gathered to fund the huge costs of the holographic live show. At Midem, the band's manager Chris Morrison said the live show would use "holographic technology".

● **Influential LA-based radio station KCRW** is to re-launch its online music channel in March. The new service will offer shortened versions of its music programmes, with geographical and time-specific releases edited out.  
 ● **Digital TV station BBC4** has confirmed that it is in the early stages of developing a songwriters' talent show with Guy Chambers, provisionally titled *Only Words*.  
 ● **Capital Radio's** plugging system comes under scrutiny. p11  
 ● **British independent film company Carnaby International** has launched *Redemption TV*, a new alternative music channel on the Sky platform. *Redemption* airs nightly from 10pm on Sky channel 475, offering live performance footage and interview segments alongside alternative lifestyle programming.

**People**



Batt: hoping for a place on the board

**Duo bid for IFPI board places**

● **Dramatico Records** founder Mike Batt and *Revolver Records' Paul Birch* are bidding to win places on the **IFPI's European board**. The pair are among five contenders put forward for election to secure two independent places up for grabs. A result is expected on February 1.  
 ● **US music industry executive Johnny Block** has died at Naples, Florida, following a long illness. The 83-year-old, whose younger brother is veteran music publisher and Carlin Music Corporation founder *Fredley Block*, spent six decades in the music business working for a number of different labels and music publishers, including Atlantic, Big Top Records and RSO.  
 ● **EMI Group** has appointed *PricewaterhouseCoopers'* former entertainment and media practice

global leader *Kevin Carton* as a non-executive director of the company. **Classic FM** confirms *Myeene Klass* is joining the **Cap**-owned station to host the Sunday morning breakfast show, starting February 12.  
 ● **Velocity Communications** has recruited *Stuart Kirkham* from EMI Records, where he has been senior press officer since 2000, while *Lee Hughes* joins from *Planet Music*.  
 ● **Warner Bros UK** has appointed new A&R heads. p10  
 ● **Chris Moyles'** weekly podcast was downloaded nearly 500,000 times in December, according to BBC Radio. *Radio One's Best of Moyles MP3* - a 20-minute broadcast, featuring speech highlights from the week - was downloaded 446,809 times during the month, boosted by daily podcasts when the show was in New York.

**Sign here**

**Universal in deal with Concord**

● **Universal Music Group** has gained international access to one of America's leading independently-owned catalogues after striking a deal with **Concord Music Group**. Under the agreement, the major will handle international distribution and licensing for Concord, giving it access to recordings by artists such as *John Fogerty*, *Isaac Hayes* and *Curtis Stigers*.  
 ● **EMI** has inked a deal with **Eriqsson** to move available around 12,000 ringtones and 200,000 full-track downloads across Europe. They will be distributed to European mobile operators through Ericsson's Personalised Music Player.  
 ● **V2 and City Slang** have launched the German arm of indie label association *Cooperative Music*. *Cooperative Music Germany* will be based in City Slang's German offices, under the responsibility of V2 Germany general manager *Dietrich Eggert*.  
 ● **Loudeye** has unveiled an agreement with **EMI Music** to provide dual-delivery digital downloads to EMI Music's European customers, allowing users to search for, listen to and download full-length songs to their mobile device and simultaneously to a specified PC in a single transaction.  
 ● **GC Records** and its sister *Grup* have formed a partnership with **Galaxy Radio** to set up a competition for up-and-coming DJs and producers.

**MUSICWEEK online poll**

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

This week we ask: Is £13,500 a fair penalty for someone found guilty of online piracy? See the story opposite for details.

Yes 64% ●●●●●●●●●●  
 No 36% ●●●●●●●●

Last week, we asked: With the Arctic Monkeys' debut album released this week, can the band live up to the hype? The results were:

To read all the news as it happens each day, log on to musicweek.com

## Reshuffle sees RCA handle pop and R&B, with Columbia focusing on alternative and rock

# Sony BMG sets out plan for growth

### Labels

by Martin Talbot

Sony BMG is preparing for a period of continued growth over the coming months and years, after confirming a restructuring of its frontline record division last week.

The new structure will see RCA handling the major's pop and R&B repertoire, with Columbia focused around alternative and rock.

In confirming the long-awaited restructuring, chairman and CEO Rob Stringer said it was a logical move after organising the company around one frontline label stream after the merger of 12 months ago.

"In less than a year, we have successfully merged two large UK companies," he says. "This has been greatly the result of a huge internal effort by our staff. We now want to give our company and its phenomenal roster a greater external identity through two distinct label groups."

RCA Labels Group managing director Craig Logan and Columbia Labels Group managing director Mike Smith will both report through to music division president Ged Doherty, who says the new split has been planned ever



Sony BMG's new-look top team: (l-r) Stringer, Smith, Doherty, Logan

since last year's merger. "This was always part of our strategy, but, because we had such a great year last year, we have brought it forward," he says.

But Doherty adds, "The most important thing to me is that we have put in place the first steps to continue to grow the company. Our plan is to grow the company to three divisions in three years' time, and then four divisions after that. But originally we didn't plan to do this until next year, so it could happen even quicker."

Over the coming weeks and

months, further appointments and label deals will be put into place to continue the immediate expansion, says Doherty, and to grow the roster, too. "The truth is that our roster is too small, so we need to build that," he says, adding that he hopes to add an additional 10 to 12 staff through this year.

The coming months will see RCA handling releases from acts including Christina Aguilera, Pink, Justin Timberlake, Shayne Ward, Westlife, Outkast and Lemar. Department heads will include Mervyn Lynn and Louise Hart

(both marketing), Alex Crass (media) and Kate Head (press); the A&R role is currently open.

In turn, Columbia will oversee releases from Kasabian, Zutons, Bruce Springsteen, Bob Dylan, Primal Scream, Maroon 5 and Lorraine. Department heads will include Mike Pickering (A&R), Richard Connell (marketing), Joanne Kenny (radio) and Deidre Moran (TV).

Doherty says he is delighted to secure his two managing directors. Smith arrives from EMI Music Publishing, where he was director

of A&R, after joining the company in 1992. In turn, Craig Logan has most recently been managing songwriters, producers and artists such as Pink, with previous roles as an artist - with Bros - and working in the international market for EMI.

"Craig was always in my mind for the role, from nine months ago," he says. "And with Mike, I asked around and 80% of people said, 'Well, Mike Smith is the obvious choice, but you'll never get him'. It is a major coup to get both of them."

Further announcements about the wider structure of Sony BMG, outside of the music division, are likely to come in about a month's time. Rob Stringer says, "We want to become the definitive music entertainment company, therefore we are expanding our creative sources in many areas and the label structuring is part of this process. Over the coming months, there will be more creatively-based ventures announced as we grow our business."

Doherty adds that plans are also in hand to move the company from its current home in Bedford House, Fulham, to new premises, possibly as early as the first half of 2007.

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## BPI adds new warning after High Court imposes fines

Illegal file-sharers who refuse to co-operate with the BPI can expect short shrift in the courts, the organisation's executive chairman Peter Jamieson has warned.

Jamieson made the comments following the conclusion of two cases, which were the first of their kind to be heard in the British courts.

Two unnamed men were last week found guilty of illegally distributing music over the internet using peer-to-peer file-

sharing programmes.

"I don't like to talk about victory or defeats," Jamieson says. "This is simply a very sensible court decision for a clear cut case of people that haven't bothered to talk to us. This is how the court feels about people wasting their time."

"Everything that we have done is measured and sensible, but if cases go all the way to court it is going to be more expensive for offenders," he adds.

Both defendants face significant fines. One, described only as "a man from Kings Lynn", was ordered to make an immediate payment of £5,000, with total costs estimated at £13,500, in addition to damages. His defence, that the BPI had no direct evidence of infringement, was rejected by the High Court and summary judgement was awarded to the BPI without the need for a trial.

The second defendant, a father

of two from Brighton, tried to defend the case on the grounds that he was unaware that what he was doing was illegal and that he did not seek to gain financially. However, Judge Justice Lawrence Collins ruled that ignorance was no defence and ordered him to make an immediate payment of £1,500, pending final determination of costs and damages.

Jamieson adds that the cases are intended to send out a message. "Everything we are

doing is designed to be a warning," he says. "We are not doing it to get financial proceeds and we are not doing it to put people in jail, as has been reported in the media. These are much less harsh measures than, for example, the Government takes for people who don't buy TV licences."

The BPI is currently seeking settlements in a further 51 cases launched in December, with file-sharers given a deadline of January 31 to settle or face court action.

### THE MUSIC WEEK PLAYLIST



**YELLOWCARD**  
Down On My Head (Capital)  
This anthemic, commercial hit looks certain to break Yellowcard in the UK. Punchy, energetic rock - this is their best yet. (single, tbc)



**PRIMAL SCREAM**  
When The Bomb Drops (Columbia)  
Primal Scream's new album is a rocking return to form with attitude to burn. This track is an edgy highlight. (from album, June 5)



**TAPES N' TAPES**  
Insistor (unsigned)  
Part country, part rock, Insistor possess an emotional urgency that rivals Arcade Fire. This is promising stuff. (import)



**ANTHONY HAMILTON**  
Everybody (RCA)  
Currently enjoying heavy specialist/club play, Everybody is a catchy, reggae-infused single from Hamilton's new album. (single, Jan 30)



**THE WEEPIES**  
Say I Am You (Nettwerk)  
Captivating, understated folk songs that will hook you on first listen. They were iTunes' folk number one before Christmas. (album, April 3)



**MORNING RUNNER**  
Burning Benches (Capitol)  
B-listed at R1, C-listed at R2, Burning Benches is an emotionally-charged highlight from the band's forthcoming debut. (single, Feb 20)



**PINK**  
Stupid Girl (RCA)  
Pink delivers a single that should take her forthcoming album to the commercial heights of Misunderstood. (single, March 27)



**THE LOUNGES**  
I'm Gonna Take Your Girl (Akoustic Anarkhy)  
Feisty debut single from the hairy psych-poppers. Support slots for Clap Your Hands Say Yeah will help. (single, Feb 27)



**SHAPESHIFTERS**  
Incredibile (Positiva)  
Shapeshifters' third single is an uplifting, mid-tempo club track not afraid of its disco influences. Radio is making all the right noises. (single, March 6)



**THE FEELING**  
Sewn (Island)  
A timeless song which sticks with the listener more with every spin. Here is a band with a good year ahead. (single, Feb 27)

MW picks the top Midem launches

# Technology makes mark

## Digital

by Music Week staff

The Midem exhibition hall, within the Palais des Festivals, was awash with new technologies promising much for the future development of the industry last week.

From new mobile handsets and download services to new-style ticketing systems, gadget freaks and technology buffons certainly had plenty to get excited about.

Vodafone demoed its new Radio DJ service, which launched in France during Midem week. Powered by Sony NetServices, Vodafone Radio DJ enables customers to tailor music to their own personal tastes. Once users have registered via a website, they can listen to music in three ways: through pre-defined channels, personal channels or collections. Tracks bought on mobile phone or PC are downloadable via both devices via the service, which will launch in the UK, France, Germany, Italy, Portugal and Spain over the coming months.

It was application which would win the approval of LVE's promoter Harvey Goldsmith - who delivered an impassioned plea at Midem for the live industry to reduce the role of secondary agents and online auction sites - was offered by London company Redefin II. The company has developed a system which enables codes to be sent to phones, which are then redeemed at the venue door - the user presses the phone up to a scanner to receive a printed ticket. Not only does the system cut down both on forgery and eBay (touting the codes cannot be transferred between phones), but it also has a wide range of marketing and branding applications.

Sony Ericsson presented its new W810 Walkman phone in Europe for the first time. The quad-band handset, which was launched in Las Vegas at the beginning of this month, will be the fifth music-enabled Walkman phone when it becomes available from the end of January. Sony Ericsson's

Sony Ericsson W810: new Walkman phone

handset strategy centres on flash storage capability and the company is launching 4Gb chips in April, followed by an 8Gb chip in the first half of this year.

One of the simplest and strongest website concepts was [rehearsals.com](http://rehearsals.com), which has been developed by CenterStaging Music Productions, which owns a 150,000sq ft rehearsal studio in Burbank, California. It records footage of acts rehearsing using remote control cameras and, subject to approval from the act, the footage can be made available for streaming through the site.

RealMusic, from RealNetworks, is a browser-based service which gives subscribers access to 300 radio stations and 3,000 music videos, as well as downloads, ringtones and user-generated content. It also features a chart of top-ranking tracks and ringtones. The company has also launched RealCommunity, a free music community that lets unsigned artists upload music, create pages and sell their music online.

Loudeye's Triple Play digital music service supports multiple user interfaces and DRM, allowing operators to offer users a service through which they can retrieve and play copies of digital tracks purchased through a single account on PC, mobile phone or set-top box.

French mobile network SFR, an affiliate of Vodafone and Vivendi Universal, is offering Europe's first subscription-based music download service to mobile. The new service offers consumers access to 700,000 tracks for a monthly fee of €15, as well as downloads on a la carte basis.

Microsoft has simplified Windows Media Player for its 11th incarnation, with an improved media library, a new "wordwheel" search and improved artist and track information.

A Swiss imprint Next Number One believes it has become the first label to sell albums on USB memory sticks. The format allows tracks to be transferred directly to computer without file conversion and the sticks can then be re-used for normal data storage.

Quibus has developed a desktop software program which makes it possible to monitor download and upload traffic on file-sharing networks in real time.

The company also has a new "super distribution" service, which floods P2P networks with dummy files.

## SWAY

British At Midem showcases once again helped deliver results for several of the acts who performed at the Cannes conference.

The showcases were one of the highlights of Monday night, with hundreds of spectators packing into the Martine, first to see Wardsmouth Records' Fey Vance. Atlantic's Sign, Full Recording! The Story and the unsigned Maylay Hattisoun play the acoustic gig before All City's Sway (pictured), Pogues' King Biscuit Time, Atlantic's Goldie Looker' Chain and Raugh Train's The Delays play the main showcase.

The Delays' manager Duncan Lewis was in no doubt about the benefits of the appearance.

"I am really

pleased with what we got out of it and I think our label is too. In terms of the exposure, we couldn't ask for more, with the front cover blown up on the Music Week stand, the presence on the British stand, being the first track on the CD and all the posters."

The feedback from their performance was also positive, with several labels voicing interest in licence deals, he says. Earler on Monday, Nislog performed a short set in the Palais, after a speech from Hugh Jermace-Davies MP (see below right).

The pairing of John Parker and Luke Conchaouy took the industry audience by surprise, playing from the middle of the room and asking for crowd participation.

SHOWCASE HOSTS: Ann, British Academy of Songwriters and Composers, British Music Rights, BPI, The Brit Awards, MCD/PRS Alliance, MIP, MPA, PPL, Scottish Enterprise, UK Trade & Investment, Webli Music Foundation.

## SNAP SHOT



## Involvement of American indies group helps lift turnout

# S companies boost numbers at Midem

### Conferences

by Ben Cardew

An increased US presence boosted Midem numbers by 6%, as nearly 10,000 delegates attended last week's 40th annual event.

By last Tuesday, 9,766 people had registered for the event in Cannes, compared with 9,231 last year, as US numbers were swelled by 18% to 715 companies. This placed the Americans as the second largest delegate in terms of companies, beaten only by the UK with 791 companies, a drop of 2% on 2005.

While the number of stands was down slightly, at 311 compared to 313 last year, the size of exhibiting surface was up 1% at 9,201 sqm, with an 8% increase in the number of companies exhibiting to 2,313. Among them were businesses attending from Kenya, San Marino and the Palestinian



Midem overall numbers up by 6%

Authority for the first time.

As well as accounting for the most companies represented of any country attending, the UK supplied the second largest number of exhibitors after France - 321 - and the British Pavilion was the second biggest stand at the event.

Midem director Dominique Leguern says that the involvement of A21M, the association of American independent labels which was created last year, played a large

part in bringing US companies to the show. "A21M has come with a group stand and they have brought with them 36 companies," she says. "The second part is that a lot of US indies know that you can't grow if you work only in the US and to work around the world you have to come to Midem."

Leguern adds that the event is in a transitional phase that is likely to continue for several years. "It is very interesting to see how the industry is evolving. For three years it has been going through really tough times," she says. "Now there is some light at the end of the tunnel given by technology and mobiles."

This transition was reflected in the themes of the conferences, which combined the digital market, mobile phones and the relationship between music and branding, with live music, independent labels, radio and A&R.

[www.musicweek.com](http://www.musicweek.com)

➤ '[Bacs] looks forward to working with European colleagues on a range of shared issues and objectives' – Viewpoint, p18



## International societies to represent labels and writers

# Global indies unite as writers join forces

### International

by Martin Talbot

Independent labels and songwriters announced separate initiatives at Midem which will see them build their representation on the international stage.

The independent record company sector announced the creation of a formal structure for the Worldwide Independent Network (Win), including the election of Aim CEO Alison Wenham as its first president.

More than 20 independent organisations from across the globe agreed to appoint one president and two vice-presidents as its first key officers. The organisations included: Aim (UK), A2IM (USA), Air (Australia), ABMI (Brazil), UPFI (France), VUT (Germany), UFI (Spain), Fono (Norway), Som (Sweden), ADISQ (Quebec), IMNZ (New Zealand) Pil (Israel), Pronofon (Mexico), Airco (South Africa) and Cirpa (Canada).

Alongside Wenham, A2IM's Peter Gordon and Air's David Vodicka were appointed as vice presidents, each holding the positions for two years. Future appointees will hold the positions for just a year, with the three officers between them representing each of three key regions – Europe, Australasia and the Americas.

Win is being flagged up by some as "an IFPI for the independent sector", which currently has international representation



Wenham: elected as president of Win

within Europe, in the form of Brussels-based lobbying organisation Impala, but no global organisation.

Wenham says Win will aim to give independent labels a global voice on issues "of collective concern", improve the visibility of independent music and artists and promote key issues such as market access and cultural diversity in national, regional and international policies.

"Win will also give independents the opportunity to establish a collective bargaining platform," she adds.

Beggars chairman Martin Mills says, "Every time you talk to independents, whatever their market, the same issues arise, including access to market, undervaluing of music and relationships with the media. But everybody tells me their business is up.

"In Alison, David and Peter we have three individuals from three corners of the world who have both experience and vision."

Wenham, Vodicka and Gordon

have been tasked with establishing a plan for the organisation over the next six months and a further meeting is planned for SXSW in March, to further discuss the organisation of the network. It is understood that one of the other key issues to be discussed will be the establishment of permanent staff for the organisation.

In a parallel, but unconnected, move, songwriters came together last Tuesday to launch the European Music Writers Network, an association designed to link all national European writers' associations and enable closer networking and collaboration on issues which affect members at a grassroots level.

The initiative is being led by David Ferguson, the chairman of the UK's British Academy Of Composers & Songwriters, who says that, although composers are the first stage of the entire music business, they are severely under-represented within the industry.

In most markets, composer organisations account for little more than 10% of the membership of their national collection societies, leaving songwriters with no voice outside of the local market, says Ferguson. He adds that this is no longer adequate if composer organisations are able to defend and promote the interests of their members, with much of the legislation affecting their rights originating from the EU.

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➤ See Viewpoint, p18

## Government primes music initiatives

Three government initiatives were unveiled at Midem designed to improve the competitiveness of the UK music industry.

As part of an overall drive to boost the creative services, the DCMS is to host a music industry summit in late spring at which all sectors of the industry will be asked to participate, so that the Government can learn in greater detail in which areas it can help. Later in the year, it also plans to stage an IP summit.

But, first, it will look at conducting an investigation to measure the revenue generated by the live music industry, beyond ticket sales, as recommended by the Live Music Forum.

The announcements were made by Hugh Irranca-Davies MP, who is permanent private secretary to culture secretary Tessa Jowell and who was standing in for music minister James Purnell, who had to cancel his trip to Cannes at the last minute on personal grounds.

"You can argue that government has no place in the

creative industries, and perhaps you have a point," said Irranca-Davies. "But what we're saying is that where we can help and where we can remove barriers, that's what we'll do."

The music industry summit is expected to be held in May or June and will be chaired by Purnell. It is part of a series of events held with the various creative sectors as part of the Creative Economy Programme, an ongoing campaign to shape policy on the creative industries.

Initially, the DCMS will investigate the feasibility of such a study and, if it looks like it will be unduly complex, may pin back the scope of the investigation.

LMF chairman Feargal Sharkey says, "We estimate that the live music industry is worth around £0.5bn. But this figure just represents profits from ticket sales at larger events. It doesn't take into account the money generated from the technical and production side, or the benefits generated for local businesses by a successful live music venue."



The remarkable achievements of IFPI chairman and CEO John Kennedy, promoter Harvey Goldsmith and Sir Bob Geldof as Band Aid trustees were recognised with two honours at Midem. The trio were honoured as personalities of the year by Reed Midem at the event's 40th anniversary dinner,

just hours after they also received *Chevalier de l'Ordre des Arts et des Lettres* medals from the French Government. Midem chief executive Paul Silk paid tribute to the three at the lavish dinner, for their work in getting the Live 8 idea off the ground and into millions of homes around the world.

The dinner, which followed a firework display over the Cannes bay in honour of Midem's 40th anniversary, also recognised the achievement of the Midem Pioneers – a select band of delegates who have been to all 40 Midems, as well as Midem director Dominique Leguern.

The rest of the news from the five-day event in Cannes

# All the in-depth news from Midem 2006

## Launches

### BPI lines up Musexpo event

● The BPI has organised a networking event at April's Musexpo conference in Hollywood to put UK delegates in contact with key US music industry executives. The trade association has formed a partnership with event organiser A&R Worldwide to allow UK delegates to present their new projects to a targeted group of high level US industry figures. The presentations will be followed by a UK/US networking reception at the Bel Age Hotel.

● Bill Harry, the founder of the legendary Liverpool magazine *Mersey Beat*, is preparing to celebrate this year's 45th anniversary

of its launch with a range of merchandise connected to the title. Rockandpopshop.com, which is managing the sale of the merchandise, attended Midem to make available for export a range of items, including T-shirts, posters and art prints featuring Mersey Beat images.

## Deals

### Handleman buys Blueprint stake

● Physical distribution specialist **Handleman** has made its first move into the digital arena, acquiring a stake in the Blueprint group. Handleman, which handles distribution to Asda and Waitrose in the UK and Wal-Mart in the UK, bought a significant stake, in a deal which was

announced by Blueprint chairman Paul Burger at last week's MidemNet conference. Burger says the deal, which will see Handleman's Rob Salter take a place on the Blueprint board, will enable the two operations to offer a one-stop approach to music and entertainment distribution, providing distribution through bricks & mortar retail, online mail order and digital platforms.

● BBC Radio and Music director **Jerry Abramsky** has spelt out the Corporation's role in helping the industry drive sales in the digital age. Speaking in a MidemNet Forum panel discussion about the impact of digital technology on radio, Abramsky said the BBC would never embark on the course of allowing listeners to buy downloads through the BBC, but said listeners would benefit from having more information displayed on which tracks were playing, on both radio and TV.



Midem 2006: another good year for high-profile launches and deals, as well as further debate on digital

● O2 has entered into an exclusive agreement with live music firm Network Live, America Online, XM Radio and Millennium Dome owner AEG to deliver live music events to mobile. O2 will make available exclusive performances from worldwide, headline acts on its 3G platforms in the UK and Germany. Meanwhile, Network Live has signed an exclusive agreement for rights to the Rock In Rio festival.

● Digital consultants and service

provider **Consolidated Independent** has inked a deal with distributor Pinnacle to power its digital archiving and delivery services. All labels distributed by Pinnacle will be automatically offered the services of CI, which currently lists Sanctuary Records Group, Demon Music Group, Beggars Group, Eastlath and Ministry of Sound among its clients.

● Swedish music publishing companies **Cosmos Songs** and **Bonnier Music Publishing** have





digital music

agreed a creative collaboration to jointly sign and develop new songwriters and artists. The two independents will work together on projects for both domestic and international markets.

● British singer songwriter **Cherry** has signed a four-year publishing deal with A&G productions. The 18-year old singer, who was signed by 24/7 management at the age of 14, co-writes with Andy Wright (Simply Red), Andy Hayman (Appleton) and

Tim Ellis (Armour).

● **EMI Music Publishing** has signed a deal with mobile phone content specialist **BlingTones** to promote original tracks by its artists via mobile phones. The partnership will allow EMI Music to benefit from BlingTone's expertise in the multi-platform distribution of online content, destined to a young audience.

● UK audio manufacturer **Sound Performance** has teamed up with packaging specialist **Modo Production** to offer a single source supplier for labels looking for manufacturing and CD/DVD replication services.

● Despite a difficult year for the **French record industry**, 2005 saw the number of concerts by French artists increase in all territories, including a 43% rise in the UK and a 50% increase in Japan. In North America, the number of concerts by French artists more than doubled, to more than 1,000 dates.

## Awards

### UK acts shine at NRJ Awards

● Robbie Williams, Coldplay and James Blunt headed a strong British presence at Cannes' **NRJ Awards**.

Blunt fought off competition from Daniel Powter to be named best male newcomer, while Williams and Coldplay picked up accolades for best international male and best international group respectively. All three acts performed at the ceremony which took place in the Palais des Festivals.

● Midem director **Dominique Leguern** has been named Chevalier de l'Ordre des Arts et Lettres (Knight of the Order of Arts and Letters) by the French Government for her contribution to the arts. Leguern received the award from French culture minister Renaud Donnedieu de Vabres.

## Digital debate

### Impala calls for EU reform

● European independent label association **Impala** is calling on the EU to develop a plan for building a digital environment which will lead to better access to cultural content for consumers. The association wants the EU to approach legislative reform through a "concerted and shared process" to create a "true and sustainable project aiming at bridging the gap between cultural content and the digital age".

● **EMI Group** chairman Eric Nicoli voiced a preference for flexible pricing in the online arena, as he made a keynote address at MidemNet. Nicoli said, "I completely understand the attraction of single pricing, but ultimately we would all like to see more flexibility in this area. It will arrive at some point. Not all content is created equal." He also indicated that it would be wrong to intervene between his record company and publishing company on the issue of the copyright tribunal, but added, "However, we should all be concentrating on growing the market together, rather than fighting over diminishing shares of the pie."

● French minister of culture **Renaud Donnedieu de Vabres** outlined France's role at the forefront of the debate over digital rights at a Midem press conference. He said he was proud the issue had been put on the table and added it was important for the state to "reconcile the freedom of internet users and creators".

● Digital music distributor **The Orchard** has launched a digital video distribution service, offering music videos sourced from independent labels as well as film and television content. The company will market and merchandise video content wherever it is sold digitally, including video stores from iTunes, MusicNet and Yahoo!, as well as



Williams: best international male award

video-for-mobile devices including 3 and MobileStreams.

● **Livegigsonline** is offering fans the opportunity to watch concerts via its website. The company captures a video stream of the performance and sends it to a bank of computers in each continent. From there, fans can log on to the company's website and, for a fee, watch a near television quality broadcast.

● **Digonex Technologies** has unveiled Digital Online Exchange software which is a pricing service that systematically adapts prices based on behavioural principles, identifying the "sweet spot" where prices generate maximum economic return.

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TEXAS JAMES BLUNT  
THE DARKNESS at Summer Nights  
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Doves: have recorded at Parr Street

## Options still open for Parr Street

Liverpool's Parr Street studios could still be saved for the UK's recording business, despite a planning application to turn the complex into apartments.

The three-studio complex, which has hosted sessions by Coldplay, The Verve, Doves and the Dead 60s, is being put under the hammer by the trustees of Genesis' pension fund, which bought the property as an investment.

The band's manager Tony Smith says the studio had been a property investment for Genesis and himself, but it has been unable to generate sufficient revenue to satisfy the trustees of the pension fund even after a management team was installed to run it.

"The reality is the studio is no longer cutting edge," says Smith. "Pure and simple, it was a property investment that went wrong."

However, Smith says that converting the studios into a residential unit is now just one of several options available to the owners and he does not preclude the unit being sold as a going concern. One possibility could see Liverpool city council step in to subsidise its operation. It is thought that several bidders are already waiting in the wings and that offers are likely to be around the £1.5m mark. "We would be happy to sell at a commercial price," he adds.

But, as Parr Street faces closure only months after Whitfield Street shut its doors in London, Live Music Forum chairman Feargal Sharkey has issued a challenge to every local council in England and Wales to transform at least one disused property in their area into a rehearsal studio for local musicians.

Wrexham Council is the first authority to rise to the challenge by donating a rent-free space in the Victoria Youth Centre in the centre of the town. The space will be free to bands who are under 18 and in education. There will be a small charge of £3 to £4 an hour for all other bands, which will go towards repairing and maintaining the equipment. Sharkey says, "With so many properties lying empty in every council area, I believe at least one has the potential to be a rehearsal studio."

# Skills set to lead agenda of government-backed study

## Training

by Robert Ashton

The music industry is being handed its first opportunity to shape the skills of its future employees by influencing and delivering training and education through schools, colleges and universities.

Government-backed body Creative & Cultural Skills (CCS) is undertaking a massive research project, which will examine the size and shape of the creative industries, including the music sector.

That analysis will help the industry sector and the skills council assess whether the thousands of current qualifications offered that provide a route into the music industry – such as BA Music and City & Guilds in music technology – are the right ones for the business in the 21st Century, before then drawing up new qualifications to fit the requirements of music companies.

**It is not about churning out hundreds of violinists – they are not all needed**

Al Tickell, Creative & Cultural Skills

CCS music industry skills director Al Tickell says, "The music industry is being given the opportunity to define what it needs today from its employees. We will then place that intelligence with educational establishments, so that they tailor their syllabuses to be more responsive to the music business."

Tickell and her colleagues at the CCS, which was handed its government licence in July 2005 coupled with a £4m grant, have already taken the first steps towards this by creating an advisory panel. This panel is chaired by EMI Group chairman Eric Nicoli and includes top-level music executives including EMI's Tony

Wadsworth, Sony BMG's Rob Stringer and HMV's Steve Knott. It is scheduled to meet on February 1, when it is expected to flag up issues of skills shortages, which may then be fed into the Music Business Forum (MBF). To cement this co-operation, an agreement was signed between the MBF and CCS at the BPI last Thursday.

Tickell says the first part of the project will be to determine the economic impact and environment of the music sector. This research will examine questions such as the role the music industry plays in the economy over the short, medium and long term; how employment growth over the past decade compares with other sectors; what the productivity factors are that influence current performance; and ways in which the music business contributes to society. After the economic impact and environment of the industry has been assessed – the deadline is the end of March – "job mapping"

research will be conducted to find out more about the industry's current employees – where they work, the types of companies they work in and some data on the people themselves.

Based on this research, Tickell says the CCS, with input from the advisory panel and MBF, will prepare an occupational map that will inform future standards.

"We will ensure that future qualifications will be fit for purpose, because at the moment there are too many people who don't have the necessary job skills that are required now. It is not about churning out hundreds of violinists – they are not all needed," she says. "There is huge pressure on the music industry at the moment, so we need to give the industry what it needs in terms of well-educated personnel. That also means getting the industry to put pressure on the educational side so that it delivers the right candidates."

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## SOPHIE SOLOMON

## SNAP SHOT

When Sophie Solomon's debut album is released on March 6, the artist will be following in the footsteps of JT Blackall by becoming the second member of the group *Vo! Vo!* to achieve solo record.

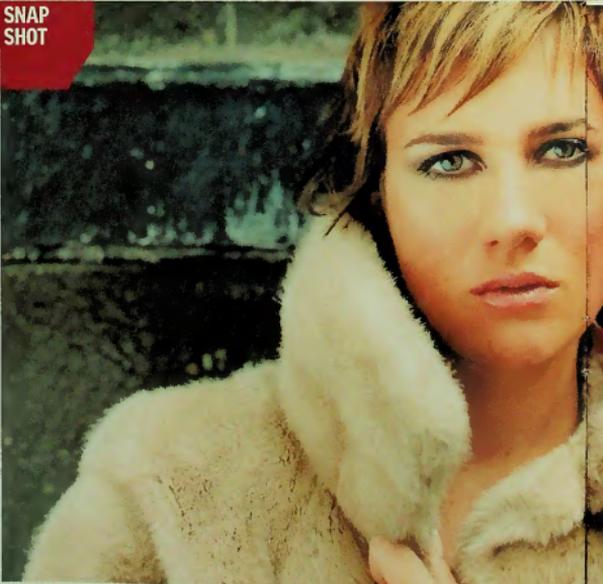
Her first solo violinist, who in the past has been quoted on albums by Rufus Wainwright and Heather Nova, signed to Universal Classics & Jazz's Docca label in 2005 and has since recorded her debut album *Peison Sweet Madiera* with Kevin Bacon and Jonathan Quarmby (*Finey Quanyo! Va Voi!*), Ben El-Mechaieq (*H*) features Richard Hawley, KT Tunstall and Ralph Fiennes.

"This is a slow burner for us," says UCI product manager Buffie Du Poo. "The key thing in this early stage is to gain critical acclaim and we will use this to really push the record forward later in the year. It's a very carefully approach."

Former Sony A&R executive Nick Mansler now manages Solomon and believes the early press is key to establishing her at other media.

"TV and radio will follow the press story," he says. "We have songs that will work at radio, but we almost have to work backwards to get it there. I don't know how excited by an artist since I signed Finey Quanyo to Sony."

**CAST LIST:** Product manager Buffie Du Poo, UCI Press Barbara Changer, M&C PR, TV & radio promotions Rebecca Rani, UCI Management Nick Mansler, Album producers Kevin Bacon, Jonathan Quarmby for Karma Production, Manus de Vries, Simon Changer and Sophie Solomon, A&R Jucky Shore, Docca Music Group.



➤ 'The phrase "outside the box" was invented for Sparks. You find a category and they'll immediately subvert it' – Tribute, p13

## Nettwerk joins RIAA court battle

Nettwerk Music Group is taking a stand against the RIAA's online piracy crackdown, by paying the legal costs of the 15-year-old American girl who hit headlines worldwide last year after being sued for file-sharing.

Nettwerk, the management firm behind artists including Avril Lavigne and Sarah McLachlan, has agreed to pay all legal fees and any subsequent fines in a case launched last year by the US recording organisation against teenager Elisa Greubel's father David Greubel, after it accused her of illegally having 600 tracks on her computer.

The clampdown against the 15-year-old – facing a fine of \$9,000 (£5,040) – came as part of an ongoing wave of legal actions mounted by the RIAA against illegal file-sharing. Among nine tracks specifically targeted in the Greubel case was Sk8er Boi by the Nettwerk-managed Avril Lavigne.

Nettwerk music group CEO Terry McBride is keen to see his operation distanced from the RIAA's legal stance. "We do not want our artists associated with this kind of action," he told *Music Week*. "I don't agree with it. I don't agree with suing your future. You can't sue your fans, then six months later go out and ask them



Lavigne: track cited in RIAA's case

to buy your new album or buy tickets to your concert."

Nettwerk became involved in the battle with the RIAA when the teenager wrote to Nettwerk artist MC Lars expressing her enjoyment of a track from his debut album, *Download This Song*. In a post to MC Lars' website, she wrote, "My family is one of 10 seemingly randomly-chosen families to be sued by the RIAA. No fun. You can't fight them, trying could possibly cost us millions. I'm not saying it is right to download, but the whole lawsuit business is a tad bit outrageous."

McBride adds, "This is not artist development, this is discouraging people from becoming music fans. We have to think about the future; litigation is

a deterrent to creativity and passion and is hurting the business."

Mudd Law Offices has represented countless individuals subpoenaed and sued by the RIAA since the suits began in 2003 and will be taking on the latest battle on behalf of the Greubels. In an official statement about the case, Charles Lee Mudd Jr accused the RIAA of misapplying existing copyright law and improperly employing its protections.

He praises Nettwerk for stepping up to the plate. "Individual defendants typically do not have the resources to mount a fully-fledged defensive campaign to demonstrate the injustice meted out by the RIAA," he says. "Fortunately, today, we have principled artists and their management, Nettwerk Music Group, joining efforts to deter the RIAA from aggressive tactics that have failed to accomplish even the RIAA's goals."

"This is not an attack on the RIAA," says McBride. "I'm hoping to start a debate, to start a healthy dialogue between artists and labels. I want artists to start telling labels this is wrong. It makes no sense."

The RIAA had not responded as *Music Week* went to press.

## Clear Channel inks Wembley deal

A battle of the London arenas is taking shape, with Live Nation – formerly known as Clear Channel Entertainment – taking over the long-term promotion and management of Wembley Arena.

The deal puts the world's two biggest music venue and promoter groups in direct opposition in the capital, with north west London's soon-to-reopen Wembley Arena taking on the Millennium Dome in south east London, which has been developed by the rival Anschutz Entertainment Group and redeveloped as an entertainment complex called The O2.

Wembley will reopen a year ahead of The O2, giving it time to establish itself following a £35m revamp. Live Nation also owns or part-owns a large network of booking agents and concert promotion businesses, which may present synergies for Wembley.

Maximum capacity at Wembley Arena, with floor standing, will be 13,500. Plans are also in place for an entertainment district around the arena, although this will not be completed until 2007.

Live Nation, which was spun off from the parent Clear Channel



Wembley Arena: £35m revamp

group last summer and then rebranded as Live Nation in December, is refusing to comment on specific plans for Wembley, although it has issued a statement in which CEO Michael Rapino called the venue "one of the great icons of live entertainment".

The deal between Live Nation and Wembley Arena will run for 15 years. It was brokered between Hamsard 2787 – a joint venture between Live Nation and Gaicity Investments – and Wembley London, a subsidiary of the arena's owner Quintain Estates. Hamsard 2787 is an echo of the Hamsard business that was created between Clear Channel and MCD Productions, which jointly took over Mean Fiddler last year.



Sheffield band's record first-week album sales take retail by surprise

## Monkeys top sales league

### Retail

by Paul Williams

Retail knew it was going to be big, but the sheer volume of sales for the Arctic Monkeys' album last week took even the most seasoned campaigners by surprise.

Despite all the hype surrounding the arrival of Whatever People Say I Am, That's What I'm Not, based on similar acts' past opening performances, it seemed the best the album could hope for in week one was 200,000 over-the-counter sales.

As for what it would manage to reflect the general forecasts when it issued a press release last Monday, predicting the album would open with around 60,000 sales. Given that Oasis' first album *Definitely Maybe* had taken its entire first week to sell 86,000 copies in September 1994, this would represent an impressive performance.

So, when the actual Official Charts Company sales figures for last Monday rolled in the following morning, they were understandably greeted with genuine shock. The album's opening-day sales of 118,501 was remarkable by anyone's standards but, until last week, such figures remained the domain of superstars arriving with new albums or reality TV stars with debut album projects – not the first album by an indie guitar band from Sheffield.

By day two, sales had risen beyond 180,000 copies and comfortably passed the 200,000 mark last Wednesday. As a result, the question was no longer whether the band would beat the previous best first week for a debut album of 306,631 achieved by *HearSay* in April 2001, but how many they would beat it by.

"It's beyond everyone's expectations," says HMV's head of music Phil Penman.

With a handful of exceptions such as Michael Jackson's *Bad* and *The Joshua Tree* by U2, only during the past decade has the phenomenon of albums selling hundreds of thousands of copies in their first week been realised. And, even today, for debut albums it remains extremely rare. In fact, prior to the Arctic Monkeys' album, only four debut albums had previously sold more than 200,000 copies in their first week. With the exception of Craig David's *Born To Do It* (225,000 in August 2000), the list is dominated by TV-led projects, headed by Popstars winners *HearSay* and also featuring *Solider Soldier* stars Robson & Jerome's self-titled debut (268,000 in November 1995) and *X-Factor* runners-up G4's eponymous debut (244,000 in February 2005).

In contrast, Domino product manager John Bradshaw notes the Arctic Monkeys' album success has been achieved with very little promotional fuss. "The great thing is this has been done with very little marketing, apart from the usual print ads, which we've kept to a minimum. It's word of mouth and the mainstream have then picked it up."

Vital managing director Peter Thompson, whose company is distributing the album in conjunction with THE, holds out particular praise for Domino and its managing director Laurence Bell.

"He's managed to build up a really strong team there," says Thompson. "Domino is now firmly established as a vibrant UK indie that will be around for many, many years. What's nice is everybody in the music industry is so pleased for Laurence."

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MW opens up its directory to the world, with new free-to-access website offering more advanced functionality

# MW launches free online contacts bible

## Awards

By Ben Cardew

**Music Week** is significantly expanding its online proposition this week, with the launch of a free-to-access version of the Music Week Directory.

The site, which launches at [www.musicweekdirectory.com](http://www.musicweekdirectory.com), makes the 10,000-plus listings contained in the current Music Week Directory available to non-Music Week subscribers for the first time, as well as offering improved functionality to the current directory site.

Access to the site will be free, with users required to register in order to receive log-in details. Existing passwords and user names for [musicweek.com](http://musicweek.com) will also give access to the directory.

New features on the site include a more advanced search facility, which allows users to search by several different criteria, including region and type of activity, as well as deeper data. In addition, new opportunities have been created for companies to expand their profile and promote their products and services to an international audience via an enhanced listings menu including logos, added text, images and banner adverts.

"This is the biggest update to Music Week online since the launch of Musicweek.com in July 2003," says Music Week publisher

Aljan Scott. "We will be constantly updating and evolving something that has previously been static."

"We are opening up the directory to the world. This significantly increases the profile and reach of Music Week - we will attract people who otherwise wouldn't come across the magazine. We want this to be the place to go for anyone who wants information and contacts in the UK music industry."

Music Week editor Martin Talbot adds that the coming months will see further development in the online directory, which will continue to expand with new sections and daily updated information. "This is definitely a work in progress," he says. "Reliable, easy-to-access information is essential in the modern music industry. Not only will this new service provide faster access to more people, it will also

enable us to more easily expand the types of contact data which we offer to the music industry evolvers."

By making the site free-to-access, the listings will also be called up by search engine searches for the first time, significantly increasing the level of traffic.

The new site, which has been in development for the past four months, will continue to complement Music Week's existing physical directory, which is available free to subscribers.

Music Week database manager Nick Tesco ([nick@musicweek.com](mailto:nick@musicweek.com)) will continue to manage the day-to-day running of the online directory. Maria Edwards ([maria@musicweek.com](mailto:maria@musicweek.com)) is in charge of classifieds and Matt Sledge ([matt@musicweek.com](mailto:matt@musicweek.com)) will oversee display advertising. [be@musicweek.com](mailto:be@musicweek.com)

## THE KNIFE

Growing UK independent Brillie Records has signed Swedish electro-pop act The Knife to a long-term global deal. The duo, who previously won a Swedish Grammy and are currently enjoying UK chart success with José González' cover of *High Song*

*High Song*, will have a new album out in April to spearhead a slew of strong releases for the label this year. Brillie Records was established by XL's former head of A&R Leo Silverman in 2004 and became a joint venture with EMI in June. In addition to The Knife, over the past seven months the label has also signed London group Good Shoes, Swedish popsters Envelopes and, more recently,

Whirlwind Heat, who were formerly signed to Third Man label. There will be releases this year from all four acts. Silverman has structured the label so that it operates as an independent, distributed by Vival, with the backing of a major.

"The independent distribution gives us the ability to have a broad spectrum of artists," he says. "Obviously, we want to sell a lot of records and, EMI being one of the leading record companies in the world, allows us to do that. But, with this set-up and their support, it allows us to be as creative as any London group independent, yet have the ability to seriously compete in the marketplace."

## SNAP SHOT

Globally, the label will have the option to distribute directly through EMI, although Silverman has chosen independent Caroline for distribution in North America. Silverman has spent the past 12 months developing and fine-tuning the label and believes 2006 will be the year it really begins to breathe. "It's difficult to know when to shut about it with a new label, but we're in the position where we're ready to roll forward," he says. "With The Knife, they have come this far on their own with a unique vision of where they want to go. Our goal is to take them to the wider audience they deserve."

Cost left: National press: Tom March, Daring Department; Management: Eric Borke; Design: Steve Astoroff, Motion Group; Radio: Ewan Hall, Rocket; A&R: Leo Silverman, Brillie Records.

# Warner appoints new heads of A&R

Warner Bros UK has looked overseas to find new heads of A&R, as its sister operation Atlantic promotes within to fill the position of A&R director.

Warner Bros managing director Korda Marshall has appointed as joint heads of A&R the husband and wife team of James Dowdall and Rose Noone, who relocated to the US in the Nineties, having met while working at Island Records during the previous decade.

At the same time, Marshall's opposite number at Atlantic, Max Lousada, has elevated Hugo Bedford to a newly-created director of A&R position having previously been A&R manager.

It has been five years since Dowdall and Noone last worked together and Marshall says he is looking to build a roster similar to that of Warner Bros US. "Heading up our A&R team, they will be a force to be reckoned with," he says. In Island in the UK, Dowdall signed Nirvana, Trich Nails. After relocating to the US, the couple jointly brought Tracy Bonham and Trip Ting Daisy to Island before moving to Epic where they brought Masey Gray to the label in 1997. In 2000,



Marshall: looks to US for A&R bosses

Dowdall moved to Warner Bros US where he co-signed Trapt and Australian artist Miss Higgins.

Bedford's promotion at Atlantic comes just a week after Hard-Fi, who he signed to the record company at the tail-end of 2004, reached number one in the UK albums chart with Stars of CCTV.

Lousada says that, through Bedford's promotion, he is giving more power to the A&R department. "I wanted to give Hugo the freedom and power to, along the Steve [Sasse], build his own roster," he says. "Hugo has become a key player at Atlantic and he shares my vision for the future of Atlantic."

In his new position, Bedford will continue to work alongside Atlantic's Steve Sasse, who is head of A&R.

# MW Awards secures high-profile judges

Some of the music industry's biggest hitters have been secured as judges for this year's Music Week Awards.

Radio Two head of music Colin Martin, Q editor Paul Rees, NME editor Conor McNicholas and EMI Music Publishing senior vice president A&R Alex Jones-Donnelly are among around 50 key names who will each be part of one of six award judging panels. Judging starts this week in the run-up to the awards ceremony, held at London's Grosvenor House Hotel on Thursday, March 2.

All corners of the industry are represented in the line-up to oversee the categories for best PR campaign, best catalogue marketing campaign, best at international marketing campaign, best digital music service, best UK

marketing campaign and best radio station. Judging begins today (Monday) with best PR campaign and ends on February 8 with the judging for best radio station.

Alongside Radio Two's Martin and Q's Rees, the media industry is represented by the likes of BBC 6 Music's Dina Juhina, and the *Observer Music Monthly's* Caspar Llewellyn-Smith, *The Mirror's* Gavin Martin and the *Daily Star's* Joe Mott.

Non-serving industry players such as Adventures In Music's Paul Conroy, Silentway's Ian Grenfell and Modest Management's Richard Griffiths will be adding their many years of experience to the process, while a strong contingent from new media will include Sony BMG's Jon Davis, Yahoo! Music's Ben Richards and Mobile

Entertainment Forum's Ralph Simon.

Other names signed up as judges include EMI Music Publishing's Jonathan Channon, Gallforce Management's Gail Collins, HMV's Gied Hopkins, Virgin Retail's Steve Kincaid, Intermedia Regional Promotions, Cut Records' Steve Tandy and Sony BMG's Leighton Woods.

The shortlists for each category will be unveiled at the event's official nominations party on Monday, February 13 at the Sin Club on London's Charing Cross Road, where the 2005 market share awards will also be presented.

Tickets for the main March 2 ceremony are rapidly selling out, but application forms are available from [janess@musicweek.com](mailto:janess@musicweek.com)



# More pan-European online licensing deals on the cards Major publishers set to follow EMI's lead

by Martin Talbot

A string of major publishers are expected to follow EMI Music Publishing's lead over the coming months and strike their own pan-European online licensing deals.

After EMI formally announced its deal with the MCPS-PRS Alliance and Gema last Monday, both publishers and collection societies indicated that further deals were inevitable.

The Alliance/Gema deal will be the first to allow for pan-European online rights clearance, covering all of EMI's Anglo-American repertoire. The deal comes two months after the European Commission recommended that such arrangements would help facilitate the growth of digital music distribution in Europe.

BMG Music Publishing chairman and CEO Nicholas Firth told *Music Week* that he welcomed the deal. Although he stopped short of confirming that BMG was likely to finalise such a deal later this year, it is understood that the major is talking to several collection societies - including the Alliance - about such an arrangement.

At Midem, MCPS-PRS Alliance group chief executive Adam Singer also acknowledged that it was in talks with "several big name publishers", but declined to name names.

One source close to the EMI/Alliance/Gema deal suggested that one rival collection society had asked if it could borrow the heads of agreement, so it could model its own offer on the details.

Talking to *Music Week* at Midem last week, EMI Music Publishing president and chief operating officer Roger Faxon said he believed further deals were inevitable, "because, for pan-European licensing to work, that is what has to happen".

Some smaller publishers and songwriter associations last week voiced initial concerns about the plight of such smaller players, in an environment where several big players have struck international deals. But Faxon says independent publishers should not be penalised: "Independent publishers should be able to do exactly the same thing as us and appoint one of these societies," he says. There is no reason they shouldn't do that.

Faxon says the EMI deal has been a long time coming. "Over the last five or six years, each time EMI has been asked the question [about online licensing], we have given the same answer," he says. "And in the summer, the European Commission came to the same conclusion."

## What does EMI Music Publishing's deal mean?



Done deal: Roger Faxon is pictured (left) celebrating the Alliance/Gema deal with Sacem president Bernard Miyet and Gema joint CEO Harald Hecker

EMI's agreement with the UK's MCPS-PRS Alliance and Germany's Gema is designed to create an easier environment for digital music services to license music across Europe.

If an international download store - or mobile service - wants to sell a piece of music as a download across Europe, it must reach agreement with both the owner of the rights to the sound recording (usually the record

company, but in some cases the artist) and the holder of rights to the song itself (usually the publisher).

While the recording rights can be cleared for most markets with the originating rights owner (which often owns worldwide rights to a track), the song rights have to be cleared with each of 24 collection societies across Europe.

EMI's deal will see MCPS-PRS and Gema establish a new joint

venture - code-named Sirocco - which will be able to offer digital music services a pan-European licence, cutting out the 24 separate societies.

At present, the three sides have only signed a heads of agreement. The deal will only come into force once the formal agreement is signed, with April 1 highlighted by some as a start date. By then, several other publishers may have followed suit and shown their hands.

## Indie pluggers take shots at Capital slots

A new plugging appointments system implemented by revamped Capital Radio has been criticised for giving the independent sector just two weekly meeting slots in total every week.

Under the newly-drawn-up schedule, the four major record groups have been given two 15-minute meetings every three weeks with the London station's head of music Sheena Mason. However, indie record companies and independent promotions companies will have to fight it out for just two other slots every week.

The way the appointments have been carved up has been described as "unbalanced" by Intermedia Regional Promotions and Gut Records managing director Steve Tandy, who believes it disadvantages indie pluggers trying to get their tracks on air.

"I'm very surprised that, not only independent pluggers, but independent record companies, seem to have been treated differently to the major record companies," says Tandy. "I know plugging time is difficult for radio stations and Sheena has lots of

other responsibilities these days, so a system needs to be put in place and I understand the majors need to be given slightly more time than the independents, but it's very unrepresentative."

Single-Minded Promotions managing director Tony Byrne says the new system will be frustrating for some pluggers, who want to present a particular record and cannot get an appointment. However, under the new structure, he says it will stop some pluggers going in with the same records "time and time again", while he notes the system is little different from what Radio One has in place.

Capital Radio's Mason says the appointments system was introduced to bring more structure to meetings with pluggers. "The problem we had before was that people just phoned up at any time to book when they wanted to come in and sometimes they would then turn up at the wrong time," she says.

Mason says the majors have been given more slots than independents, as they "tend to have more product".

One of the biggest effects of such deals will be to "massively reduce" costs, he adds. "The cost of doing business for the rights holders will come down, and the cost of doing business for the users will come down, too," he says. "Think about being Vodafone, and you operate in every territory in Europe. Each society has a different requirement for the data they need, and have 24 different ways of reporting. That will all change."

Faxon also believes that the move towards pan-European online licensing becoming standard is the first step towards the

## The cost of doing business for rights holders will come down

Roger Faxon, EMI Music Publishing

introduction of such a regime across all licensing, offline as well as online.

But he believes that the need for strong local societies will remain. "An awful lot of music licensing is very local," he says. "So there is a need to retain local licensing capability."

Pan-European licensing will not be practical in certain areas of collection societies income, he explains, such as that derived from venues, pubs and clubs. The result

is likely to be a two-tier system, with online and international media operations licensed on a pan-European basis, but pubs and venues licensed locally.

"Our vision," he says, "is that you will have three to four groupings of societies for pan-European licensing, and a branch office structure to deal with local issues." Although he concedes that, by stripping out the volume from the local societies, administration costs of local collection will be higher, he believes that the overall costs of collection and distribution will be reduced because of the greater efficiencies brought by the pan-European business.

EMI's decision to deal with Gema and the Alliance was not just about cash, he stresses. "Their commitment to providing a level of service to us and our songwriters, that's why we selected them," he says. "It wasn't about the lowest cost, it was about the highest level of service - speed of licensing, audit policy, accounting, when will we get paid."

"In most of Europe, the societies sit on what is being paid for six to nine months. The reason is historic - it took them that long to figure out how to allocate their. If that remains the case, they simply haven't made the investment in their processes."

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After a career spanning four decades, pioneering US duo Sparks are gearing up to release their 20th album. By *Valerie Potter*

# Sparks fly into the future

It seems to have left an indelible impression on the memory of everyone who witnessed it. One brother with wide-eyed choirboy good looks and a falsetto voice to match, contrasting with a sibling sporting a toothbrush moustache, a collar and tie, and an evil glare which – as legend has it – sent impressionable young children seeking refuge at the back of the sofa. Even John Lennon is reported to have exclaimed, “Look! There’s Hitler on the telly!” Sparks’ 1974 appearance on *Top Of The Pops* with their single *This Town Ain’t Big Enough For Both Of Us* was undoubtedly one of the era’s great TV moments.

The Mael brothers, Russell (the good-looking one) on vocals and Ron (the scary one) on keyboards, grew up in the Sixties surfer culture of Los Angeles, but were confirmed Anglophiles in their musical taste. “We were contrary to what was going on in our home and were always more enamoured with these people with funny accents and dressing differently than we dressed,” says Russell.

Consequently, after two Sparks albums that failed to make much impact at home, they jumped at the chance to pay a visit to the UK, where they performed on *The Old Grey Whistle Test*. “The reaction was immediate,” says Russell. “We had a residency at the Marquee Club for four straight weeks and, all of a sudden, there were lines around the block to see us. This was kind of shocking, because in LA there was three waitresses at the *Whiskey A Go Go* applauding us when we played.”

Relocating to England, the band signed to Island and recorded the album *Kimono My House*, from which *This Town...* was released as the first single. That *Top Of The Pops* appearance followed – and, literally overnight, Sparks became a household name in Britain.

Initially, they were lumped into the glam rock scene. “It was always really bizarre for us, but it was mainly because we cared about our image and the music wasn’t the typical LA singer-songwriter mature music – with the bad connotation of ‘mature,’” says Russell. “We always felt we were on the perimeter of all that stuff that was going on and that what we were doing was more in its own little world – and, even to this date, we seem to be running on a parallel course to the rest of pop music.”

However, when glam ran out of steam, Sparks certainly didn’t. In 1979, they teamed up with disco producer Giorgio Moroder to record *The Number One Song In Heaven*, transforming themselves from a guitar band to an electronic duo and releasing an album (*No. 1 In Heaven*) now recognised as a classic of its kind. The songs, nevertheless, still featured Sparks’ pop melodies and slyly humorous worldview.

“When one looks back at it now, you wonder how this band were popular with teenyboppers when you listen to the lyrics,” says Daryl Easlea of Universal Music Catalogue. “They were filmed somewhere like Croydon Fairfield Hall at the absolute zenith of their powers, where they were performing *Talent Is An Asset*, a song about mollycoddling a child to the point of mental disorder, while Russell was being charged by 10 screaming girls completely missing the meaning.

“Sparks have always been this glorious dichotomy and they’ve always thrown up these contradictions. They made a disco record and the first song on it was about sperm – fantastic!”

In the Eighties, Sparks reverted to a more guitar-oriented sound and, although this approach didn’t go down so well in the UK, it was successful back home in America, where they now refocused their energies.

The UK’s ears would be pricked up again by 1994’s *Gratuitous Sax And Senseless Violins*. Encouraged by the reception it received, the

**FOUR DECADES IN MUSIC**  
1968 former child actors and model, brothers Ron and Russell Mael, on keyboards and vocals respectively, form Urban

Riviera Project, later renamed Halleloon, with guitarist Earle Masley and drummer John Mendelsohn, 1973 Halleloon, now joined by

husband Jim Marley, release their first, self-titled album, produced by Todd Burdette, on Beatville. The single 'Wonder Girl' is a local hit in Montgomery,

Alabama. When their label suggests a name change, the album is re-released under the title Sparks.  
1972 Sparks embark on a three-month club tour of

Europe and make their first TV appearance on *The Old Grey Whistle Test*.  
1973 Follow-up album, *A Woodier In Tweeter's Clothing*, produced by James

Lowie of The Electric Prunes, is released. Failing to make much impact at home, the brothers decide to relocate in the UK.  
1974 Now signed to Island, Ron and

Russell recruit UK musicians Adrian Fisher (guitar), Martin Gordon (bass) and Dinky Diamond (drums) to record *Kimono My House*. This Town Ain't Big Enough

For Both Of Us reaches number two in the UK singles charts. The follow-up single, *Amateur Hour*, peaks at number seven. *Kimono My House* reaches number



Mael's recorded a tribute album to themselves titled *Plagiarism* (1998), working with guest artists such as Faith No More, Jimmy Somerville and Erasure to reinterpret 19 Sparks' classics for a new generation of fans. A reappraisal of their contribution to pop music had started, and a number of well-known musicians – including the Kaiser Chiefs, Scissor Sisters and Franz Ferdinand – began citing them as an influence.

However, it was the release of 2002's *Lil' Beethoven* that confirmed Sparks as a force to be reckoned with. Built around nine operettas and

Sparks appear: the brothers in focus

**We seem to be running on a parallel course to the rest of pop music**  
Russell Mael

sporting lush orchestral arrangements, the album's song structures managed to utterly defy the traditional conventions of pop music. "All the conventions – verses, choruses, middle eights – are 50 years old," says Russell. "It was a risky thing to eliminate a lot of them, all the things where you're gonna go, 'Here it comes...'"

But their gamble paid off, as critics and fans alike waxed ecstatic about the new album – and continue to do so. "I think *Lil' Beethoven* is an absolute masterpiece of a record and it's a massive favourite in the *Word office*," says Andrew Harrison, associate editor of *Word* and editor of *Mixmag*. "It's something that's always called for when we're on a tricky press night. We love their sense of humour – everything from the sleeves to the lyrics to the worldview is just so original, so entertaining, so funny. You look at it and, in contrast to Sparks, the rest of rock music looks rather dull and by numbers."

*Lil' Beethoven* was premiered in its entirety at London's Royal Festival Hall before being followed by a second set of greatest hits. Glenn Max, producer of the venue's Contemporary Culture Programme, recalls, "It was tremendous. I'd never in my life seen a band get a standing ovation based on a new album that no one in the room had heard before. But it was a theatrical show; it was funny, it had video and it had a stage set. It was really over the top and it was amazing."

After a second sold-out Royal Festival Hall show within six months of the first and two dates at Hackney Ocean, Morrissey – who in 1974 had penned a letter to the *NME* pronouncing Kimono My House "the album of the year" – asked the brothers to appear at his *Metdown* festival. The

only problem was, he wanted a performance of his favourite album, rather than their new material.

"It was deeply awkward," says Max, who attended the meeting. "Russell was willing to engage with the idea, but Ron was just sitting there with a frozen smile, saying, 'I can't believe I'm being asked to do this'. It was as shocking to them as it was to their fans."

A compromise was reached, whereby Kimono My House was played as the first set and *Lil' Beethoven* as the second. The two-set show has since enabled Sparks to overcome the perennial problem of balancing exposure for their new music with the greatest hits that long-time fans want to hear. The concept will be adopted once again on their forthcoming tour for *Hello Young Lovers*, released on February 6.

The new album marks a step forward from *Lil' Beethoven*. Less ornate than its predecessor, it is still a genre-defying, epic work – crammed with hummable tunes and witty lyrics that critics have already showered with positive reviews.

"Sparks never let you down and they always surprise you," says writer, broadcaster and Sparks fan John Aizlewood. "There's a core of maverick talent that runs through everything they do. There's no one else that sounds like them and there's no one else who has their attitude to life. They're like a self-contained talent hothouse."

The album's marketing strategy will be three-pronged, explains manager and PR Sue Harris of Republic Media. After reaching out to older fans via official website [www.allsparks.com](http://www.allsparks.com) and raising awareness in the press, the emphasis will then fall on finding new converts with Parlophone signings Cior remixing the first single *Perfume*. "We want

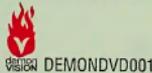
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four in the UK, is a top five hit in Belgium and Holland and enters the Top 20 in Germany and France. The follow-up album, Propaganda,

released a few months later, goes to number 20 in the UK and gives Sparks two further UK Top 20 singles, Never Turn Your Back On Mother Earth and

Something For The Girl With Everything. 1975 Indiscreet, produced by Tony Visconti (David Bowie, T.Rex) is released. Considered too

eclectic by some critics, it nevertheless enters the Top 20 in the UK and gives Sparks two Top 30 singles with In The Swing and Looks Looks Looks.

1976 Returning to Los Angeles, the Maels release Big Beat, produced by Rupert Holmes (Barbra Streisand). 1977 Introducing Sparks is released by Columbia.

1979 Now signed to Virgin Records, the Maels return to Europe to record No. 1 In Heaven with Italian disco producer Giorgio Moroder. The album peaks at number 73

in the UK, but the single The Number One Song In Heaven is a hit throughout Europe, reaching number 14 in the UK. Follow-up single Beat The Clock peaks at

number 10. 1980 Sparks release Terminal Jive (Oglio), which includes their most successful single to date, When I'm With You, which sells 750,000 units

and is a huge hit in France. 1981 Sparks' return to guitar-based rock, Whomp That Sucker (Oglio), is seized with enthusiasm by leading Los Angeles

radio station KROQ FM. 1982 Release of Angst In My Pants (Oglio) album. 1983 Release of Sparks In Outer Space album. The band's collaboration

to present this album as if it was a debut release from a band of 18-year-olds, rather than coming in with, 'Sparks have been around for 30-odd years and here's their new record,'" she says.

Steve Tandy, managing director of Gut Records, which has signed the Maels for the world, excluding North America, adds, "It would never be easy taking the normal routes with someone like Sparks in terms of radio and TV, because obviously they're in a different genre [to other acts], but so far, we're really pleased with what's come on board."

Perfume has already been playlisted by Radio Two, with the station offering further support in the shape of a Mark Radcliffe session and an interview with Jonathan Ross. The single has been added to the B-list at 6Music and a session booked for Tom Robinson's show, while David Jensen has been playing it on Capital Gold.

Press-wise, *Word and Uncut* both published features last month, while *Mojo* ran a full-page four-star review of Hello Young Lovers. Further pieces have already been confirmed in a variety of publications, from the *NME* to *What HiFi*.

Promotion at retail - where the album has already gone to number two in HMV's pre-orders chart - will include a Virgin co-op ad in *Uncut* and representation in the HMV album mail-out which reaches a database of 400,000.

It is early days for TV promotion, but Sparks' TV plugger, Matt Connolly of Fleming Connolly Lander, comments, "Performances are going to be key and getting as much media as possible down to the London show, because the band sell themselves. There's no template to follow with Sparks, it's all about lateral plugging. You have to find those one-off opportunities to get your plugs."

**Sparks have always been this glorious dichotomy and they've always thrown up these contradictions. They made a disco record and the first song on it was about sperm - fantastic!**

Daryl Eastlea, Universal

## Five classic Sparks albums

**Kimono My House (Island, 1974)**



Recorded in the UK with producer Muff Winwood, this was Sparks' calling card to the

British public. The band's pop sensibilities are well to the fore throughout with compulsive bubblegum hooks, but the subject-matter and intelligence of the lyrics prevent the songs from becoming too sugary. Here In Heaven is a message from a dead lover to the girlfriend who chickened out of their suicide pact, while the humour of Hasta Manana, Monsieur reaches into Frank Zappa territory.

**No. 1 In Heaven (Virgin, 1979)**



Impressed by Donna Summer's disco hit I Feel Love, the Mael brothers contacted

producer Giorgio Moroder, who coincidentally turned out to be a Sparks fan. Moroder not only produced No. 1 In Heaven but co-wrote four of the six tracks. The single The Number One Song In Heaven was a hit across Europe,

while Beat The Clock gave the duo a Top 10 hit in the UK. The album is now credited with influencing a generation of electronic bands, from New Order to Erasure and the Pet Shop Boys.

**Whomp That Sucker (Oglio, 1981)**



Following a second electronic album (1980's Terminal Jive), the Maels returned to Los Angeles and "adopted" a three-piece backing band, Bates Motel. The ensuing album, Whomp That Sucker, was picked up by influential LA radio station KROQ. For the next few years, Sparks capitalised on their new-found popularity in the States, touring heavily. By the end of the Eighties, Sparks were KROQ's third most-played artist of the decade.

**Gratuitous Sax And Senseless Viols (Logic/Arista, 1994)**



Following a six-year hiatus, Gratuitous Sax And Senseless Viols was hailed as a

return to form. Drawing influences from dance and techno into their customary mix of memorable melodies and intelligent lyrics, their live shows were greeted with equal enthusiasm as new acts began namechecking Sparks as an influence.

**Lil' Beethoven (Lil' Beethoven, 2002)**



Conceived as nine operettas and brought to fruition with the aid of the fictional character Lil' Beethoven, this was a dense, complex work, with lavish arrangements and orchestrations framing songs of deceptive simplicity. The chorus of How Do I Get To Carnegie Hall? has the punchline of the old joke, "Practice, man, practice" as its refrain. On Suburban Homeboy and What Are All These Bands So Angry About?, Sparks' instinct for a memorable hook and acerbic witticism remains as sharp as ever. Innovative, experimental and accessible, it laid a foundation which its follow-up, Hello Young Lovers, takes one step further.

## BIG BEAT/INDISCREET

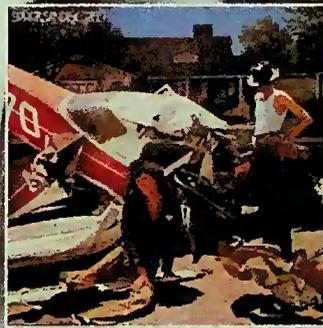
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with Go Go guitarist Jane Wiedlin. Cool Places, gives them their only US Top 50 single.

**1988** Release of Pulling Rabbits Out Of A Hat (Oglio)

album. **1986** Release of Music That You Can Dance To (Curb) album.

**1987** Squeeze & The Bandwagons' version of This Town. Is included

on their covers album. **Through The Looking Glass**

**1988** Interior Design (Rhino) is recorded in Sparks' newly installed studio at Russell's home.

**1993** Following a break from the music business and an abortive interest at film making, Mael starts to record as a duo again, releasing National Crime

Awareness Work as a single on Scottish collective Finlaybrick label.

**1994** Gravitinus Sue & Senseless Violins (Logic/Arista) is well received by British

critics and fans alike. Two singles, When Do I Get To See My Way and When I Hear You enter the Top 40. The former is a big hit in Germany.

**1995** 100

copies.

**1997** Sparks release their very own tribute album entitled Playasun (Oglio), which contains reworkings of their back catalogue and guest

appearances by Faith No More, Ensign and Jimmy Somerville.

**2000** Sparks release Balls (Oglio) and record a show at Swarthens Bush Empire for release

There will also be a digital element to promotion, adds Tandy. "As the single comes out the week of the tour, we're working with 7 Digital to promote a way of people being able to order the single as a download to their phone or a computer while they're at the gigs."

The UK shows will be the first time in a decade that Sparks have toured outside the capital with shows in Glasgow, Gateshead, Salford and Leicester, as well as at London's Forum. As Sparks' live agent since 1994, Dan Silver of Value Added Talent has seen them build, what he describes as "a very solid niche audience."

"What Sparks have is an awesome performance," he says. "Without saying a word, Ron can entertain an audience with his looks and his demeanour and his actions. He's a performer in his traditional sense - he's on stage, putting on a show. And Russell's energy and range, and the number of lyrics he has to remember, and his dancing is awesome. A kid half his age couldn't do that. Based on the quality of what they deliver, both recorded and live, I think their niche market will continue to grow."

Certainly, 2006 will see activity beyond Hello Young Lovers and its subsequent tour. Universal are preparing to reissue Sparks' four Island albums (Kimono My House, Propaganda, Indiscreet and Big Beat) in the late summer with extensive sleeve notes and bonus material, supported by a major marketing campaign. In the interim, Ron and Russell's selection of favourite Motown tracks will be released on June 6 as part of Universal's new Motown Made To Measure series.

"It's very interesting," says Daryl Eastlea, on the latter project. "I don't think people would think

that (a) Sparks would listen to any music other than their own and (b) that they'd listen to soul music, although there's a very strong soulful undercurrent in what they do."

Last year, Sparks also struck a new publishing deal with Warner Chappell, which includes their back catalogue. This led to managing director Richard Manners suggesting to Darkness vocalist Justin Hawkins that he cover This Town... with his British Whale project.

"We've plundered and plagiarised the Sparks catalogue shamelessly throughout our career," says Hawkins. "It's a true classic that I covered for fun in order to break in my home studio. It turned out great. The music came together pretty quickly, but because I'd transposed the song up a tone, the vocals were incredibly challenging."

The single reached number six, but Manners admits Sparks are not the easiest band to cover. "The most coverable songs are from those early albums," he says. "I don't think there's much chance of getting a cover on anything from Lil' Beethoven - although stranger things have happened - but those songs lend themselves very well for synchronisation opportunities. And with the new album, a song like Dick Around would be absolutely fantastic, for example, synced up with footage of out-of-work football managers."

On the eve of releasing their 20th album and more than 30 years since that iconic Top Of The Pops appearance, Sparks appear poised to enter a new phase of their career - one where commercial success will justify their long-term fans' faith in their creative ability.

But perhaps the best way to uncover the secret of Sparks' longevity is to speak to their fans. For

**Sparks are totally unique and I've been overjoyed by the way the albums I was listening to 25 years ago have suddenly become the must-have downloads of 2006**

Jeremy Vine, Radio Two

Ned Raggett, who has run a Sparks-focused internet list (Mael-list) for about a decade, it is all about the Mael's ability to reinvent themselves. "First," he says, "by keeping their ears open and working with Giorgio Moroder on The Number One Song In Heaven, they were able to show that the duo's core approach can apply to just about any genre they want to work with. Second, and related to that, they ride the zeitgeist just enough to connect with one generation after another."

"The new album is a treat and then some, the closest yet to something that touches on all aspects of their career, while still sounding like nothing else they've done before. It's that kind of quality that keeps all of us on the list excited."

BBC Radio 20 presenter Jeremy Vine, who has been a Sparks fan since the age of 14, says, "Sparks are totally unique and I've been overjoyed by the way the albums I was listening to 25 years ago have suddenly become the must-have downloads of 2006."

"The phrase 'outside the box' was invented for Sparks. You find a category and they'll immediately subvert it. I'm halfway through listening to the new album and I can't make head nor tail of it, which is encouraging."

Sue Harris adds, "I firmly believe that in 20 years' time there's going to be another wave of bands coming through saying, 'The record that really got me when I was a teenager was Hello Young Lovers', in the same way Morrissey refers to Kimono My House."

And if her optimism for the new album is confirmed, who knows? Another attention-grabbing Top Of The Pops appearance could be just around the corner.

# SPARKS

RON & RUSSELL WE'RE PROUD TO BE  
WORKING WITH YOU ON YOUR  
20<sup>TH</sup> ALBUM

THIS WORLD IS BIG ENOUGH FOR THE BOTH OF YOU!



Album Out on February Available on CD & LP

**GUT**  
RECORDINGS



Single Out on February Available on CD

Available on iTunes at [www.sparksonline.co.uk](http://www.sparksonline.co.uk)

as their first concert DVD, *Live In London*. **2002** Lil' Beethoven is released and performed in its entirety for shows at London's Royal

Festival Hall and New York's Central Park, as well as at dates in Europe and on the US West Coast. **2004** Sparks appear as part of Morrissey's

Meltdown festival at London's Royal Festival Hall. **2005** Ron and Russell sign an exclusive publishing deal with Warner Chappell. They return to the

Festival Hall once more to take part in a tribute concert to Bertolt Brecht as part of Patti Smith's Meltdown festival. British Whale, the side-project of The Darkness vocalist

Justin Hawkins, has a number six hit with his cover of *This Town Ain't Big Enough For Both Of Us*.

## Sparking off: Russell Mael discusses the new album and more

Did you think that your 1974 *Top Of The Pops* appearance would make such an impact? No. First of all, *Top Of The Pops* was national, so it was this immediate connection with the entire country. The other thing was that, at that time, I think there were only three TV channels, so you had a one-in-three chance someone was going to watch you by default. I remember the following morning, everyone was talking about "Did you see so-and-so on *Top Of The Pops*?"

How did you come to work with Giorgio Moroder? We had heard *I Feel Love* that Giorgio had done with Donna Summer and we said it would be amazing to put Ron's songwriting and lyrics and my singing in that context. It turned out Giorgio was a fan of the band and, at that point, he too wanted to branch out and see what it was like to work with a band. As it turns out, years and years later, everyone has been citing it as being the blueprint for every synthesiser duo since – just that kind of attitude, that a band didn't have to be a five-piece, that the band was almost in essence the studio. That whole concept at the time was really unique and

people even questioned it, but we never question things like that. We always just make the best records we can make.

Your last album, *2002's Lil' Beethoven*, received rave reviews from critics in the UK. Did you anticipate that? Well, the philosophy that we had when we said we were going to try a completely different approach with Giorgio Moroder, we came to that sort of crossroads again with Lil' Beethoven. We said we wanted to try to find other ways to work within the general area of pop music. We love pop music and consider ourselves part of pop music, but we knew there were other ways to structure what we were doing.

The new album, *Hello Young Lovers*, took you 18 months to record. Were you working solidly throughout that period? It was actually closer to two years. We came to the UK one or two times and played Morrissey's Meltdown and also Patti Smith's Meltdown, but apart from those two jaunts, it was pretty much a solid two years of work. Again, we approached *Hello Young Lovers* without coming in with a lot of pre-written songs, but just trying



things in the studio, so there's a lot of trial and error. Also, we have our own studio, so it allows us to have that freedom to spend that much time. If we were working on a record company's budget, we would be owing money – and our next of kin – for the next 20 years with [what] we would have spent on doing this album.

Sparks are often described as existing outside of musical fashion. Do you listen to what contemporary artists are doing?

We're totally aware of everything that's going on and we're just so hungry to find something where you can go, "Wow...did you hear that thing? It's unbelievable." But the problem is, it just seems like there's fewer and fewer bands that have real ambition to try to floor people in some kind of way. You read reviews and critiques of bands: "It's a combination of so-and-so meets so-and-so." If that's the best it can be – a combination of something that's gone before –

then, in our minds, we prefer to hear the originators rather than a revamped version of it by a band that has good hair gel.

So what keeps Sparks going after more than 30 years? It's the fact that the two of us almost have this crusade to spread the word about what we're doing musically and to let people know that we're really proud of it. There aren't very many bands that have 20 albums and a lot of the ones that do have probably had a bigger commercial success. When you have that kind of cushion to rest on I think you tend to be lazier, because to a certain extent what you're doing is going to work, and your fans are expecting that.

We've never had the luxury to rest on that cushion and so I think because of that, we're always hungry to try new stuff. The only way you can continue to have 20 albums in our sort of situation is to come up with an album that's, in your eyes at least, fresh. For a band to be doing an album like *Hello Young Lovers* on their 20th album, we're proud of it, just because it's not like an album that's timid or middle of the road.

**“...Talent Is An Asset...”**

**Warner/Chappell: celebrating 20 Sparktacular albums with another 20 to go!**

Talent Is An Asset, from *Kimono My House*:  
Published by Warner/Chappell

We are on the cusp of a music-on-mobiles boom, but how will this affect catalogue?

## Mixed blessings of mobile music

EDITORIAL  
MARTIN TALBOT



The technological and philosophical leap from one January to the next was clearly apparent at last week's Midem conference.

A year ago, the music business was looking forward to a year when mobile music services would begin to hit the market.

This year, the debate was about how quickly mobile music will explode into mainstream – and how music can be packaged in the online world.

There is no doubting the massive potential for delivery of music to mobiles. Over the coming year, the next true rival to the iPod will begin to emerge – in the form of the telephone handset. Just as it is hard to find a phone without a free camera these days, it will not be long before music playing capability comes as standard.

Mobile network operators and rights owners will hope that this will drive sales of over-the-air downloads – what everyone in the business must remember, however, is that this is by no means guaranteed.

As critics of the iPod revolution are quick to emphasise, 42m iPods worldwide is certainly

impressive – until you consider that 850m music downloads via iTunes over the past two years adds up to around 20 tracks per unit. On the basis of those figures, the iPod has facilitated side-loading – the practice of ripping CDs and loading on players – on a vast scale.

How important such usage has been in driving 2005's catalogue decline – which HMV highlighted earlier this month – is hard to determine.

Putting MP3 enabled phones into the hands of millions of consumers may provide a huge boost to music sales, but it could also turn casual music buyers back to the CDs they already own, potentially accelerating the decline of catalogue.

But this is no doomsday scenario. All it means is that, while the market appears set up for an explosion in mobile music business over the next 12 to 18 months, this cannot be taken for granted.

Unencumbered by the limitations of physical formats, digital music can be delivered in myriad packages, including video content, alternate mixes, ringtones, ringbacktones and much more.

The only limits are the limits of our imaginations.

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## A pan-European body will help us talk to Brussels

VIEWPOINT  
DAVID FERGUSON



Across Europe there is a growing realisation among music writers of a need to find a way to have their collective voice heard by politicians and EU commissioners.

An example of this is that media composers across Europe met and decided, during Midem, to form a pan-European organisation to work on shared problems. This contact has enabled other organisations to join with the three European composer associations who have already taken legal steps to combat "coercion" of publishing rights by some broadcasters. The

**It is vital that views are not restricted to a small national stage**

association now demands attention from Brussels, where a meeting with the competition commissioner is already scheduled for late February.

It is not only media writers who see the need for alliances. Organisations representing both "arts" composers and popular songwriters are also recognising that a shared platform would have a deeper effect on EU thinking.

During Midem, the British Academy of Composers & Song-

writers (Bacs) hosted a reception where music writers of all genres from 13 countries came together to discuss routes forward.

There are two specific plans being put forward, one from Bacs and one from the Spanish umbrella composer association ROADM. It is likely that these two proposals will be merged and hopefully a more permanent active organisation will emerge. The consensus is that a three-pillared federation would be the most efficient and inclusive, with a classical section, a songwriter section and a film & television section sharing a centralised administration.

Bacs has already decided to join the film and television federation, and will be pushing hard to ensure the other two pillars come together to form a single voice for all European music writers. Bacs believes it is vital for all its members that their views are not restricted to a small national stage when so many decisions which affect our working lives are being taken in Brussels. We look forward to working with European colleagues on shared issues and objectives.

David Ferguson is chairman of the British Academy of Composers & Songwriters.

## How do you rate Midem in its 40th anniversary year?

The big question

Midem celebrated a landmark anniversary this year but, after 40 years, can it still cut it or is life just beginning?

**Daniel Bladon, Dan Bladon Management**

"It's very different from something like In The City, but it has been well run and everything from the seminars was interesting. I've met a lot of contacts, so I would say it was very vibrant."

**Jorgen Hansen, Fairwood Music Scandinavia**

"This is my 10th Midem and I thought it was more effective and more efficient than in the past, and generally business has been good. The people I am doing business with seem to be more devoted to getting something out of it, rather than just coffee and a chat."

**Floyd Adams III, Urban Precinct**

"I wasn't here 40 years ago, but this year it has been quite an event. I was a little worried on Sunday because on the opening day it looked kind of thin and then on Monday it seemed to explode."

**Roland Lesker, Ministry of Sound**

"Popikorn in Germany has got more international, but still Midem is the best place to be for meeting people. It's more serious."

**Steve Hayward, Mobilstreams**  
"It is still as youthful as ever. I have a feeling that there is a lot of casting around for what the next big thing will be."

**Olivia Ariabosse, Uncivilised World**  
"This is the fifth time I have been and I've liked it a lot – this is the first time that people have been really happy."

Our main goal was to find licensing deals for our new US office and I have had a lot of good meetings."

**Corinne Micaelli, French Music Bureau**

"This year was a lot busier than the last editions have been. It is still the most international music convention I have been to. It is so important for Europe to have such a big international meeting each year."

**Sarah Scott, BBC Music**

"It's quite an extraordinary place – a microcosm of the music industry. It's got a real energy."

**Paul Geoghegan, Songlines magazine**

"We have been looking for new clients and probably it has been the most productive Midem to date. Maybe there are just less timewasters – because the industry is so tight, people are keen to do business."

**Gillaume Crisafulli, Warner Music France**

"This has been the Midem of the conversion to digital – the transitional Midem. It's mid-way between digital and physical and it has to be like that."





Produced in co-operation with the BPI and BPIA, based on a sample of more than 4,000 record outlets  
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As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 04.02.06

### SINGLES

1	2	<b>NOTORIOUS B.I.G. (PODDY) W/ JARRED EDEAWAY</b> STORM NASTY GIRL	Decca
2	1	<b>ARCTIC MONKEYS</b> WHEN THE SUN GOES DOWN	Domino
3	4	<b>BEYONCÉ FEAT. SLIM THUG</b> CHECK ON IT	Columbia
4	8	<b>HIT-TACK</b> SAY SAY (WAITING 4 U)	Capitol
5	3	<b>WILL YOUNG</b> ALL TIME LOVE	Sony BMG
6	5	<b>SHAYNE WARD</b> THAT'S MY GOAL	Sony Music
7	6	<b>NIZLOPI</b> JCB SONG	FBI
8	7	<b>SUNBLOCK</b> I'LL BE READY	Interscope
9	20	<b>THE ORDINARY BOYS</b> BOYS WILL BE BOYS	B Unique
10	6	<b>A-HA</b> ANALOGUE (ALL I WANT)	Polydor
11	9	<b>RICHARD ASHCROFT</b> BREAK THE NIGHT WITH COLOUR	Polystyle
12	11	<b>BRIAN KENNEDY</b> GEORGE BEST - A TRIBUTE	Curb
13	14	<b>MADONNA</b> HUNG UP	Warner Brothers
14	12	<b>THE BLACK EYED PEAS</b> MY HUMPS	A&M
15	10	<b>PHARRELL WILLIAMS</b> ANGEL	Wega
16	6	<b>YOUNG JEEZY FEAT. A1XON SOUL</b> SURVIVOR	Def Jam
17	10	<b>JOSE GONZALEZ</b> HEARTBEATS	Parade
18	15	<b>TEXAS</b> SLEEP	Intercy
19	18	<b>JAMES BLUNT</b> GOODBYE MY LOVER	Atlantic
20	20	<b>SUCABABES</b> UGLY	Interscope
21	21	<b>DHT FEAT. EDMÉE</b> LISTEN TO YOUR HEART	Melody of Sound

### ALBUMS

1	1	<b>ARCTIC MONKEYS</b> WHATEVER PEOPLE SAY I AM	Domino
2	2	<b>RICHARD ASHCROFT</b> KEYS TO THE WORLD	Polystyle
3	1	<b>HARD-FI</b> STARS OF CCTV	Necessary Music
4	2	<b>EDITORS</b> THE BACK ROOM	Midnight
5	6	<b>DANIEL O'DONNELL</b> FROM DANIEL WITH LOVE	DAG TV
6	3	<b>JAMES BLUNT</b> BACK TO BEDLAM	Atlantic
7	4	<b>WILL YOUNG</b> KEEP ON	Sony BMG
8	7	<b>JOSE GONZALEZ</b> VENEER	Parade
9	6	<b>THE KOOKS</b> INSIDE IN/INSIDE OUT	Virgin
10	8	<b>KAISER CHIEFS</b> EMPLOYMENT	B Unique/Polydor
11	10	<b>KELLY CLARKSON</b> BREAKAWAY	S&A
12	5	<b>EMINEM</b> CURTAIN CALL - THE HITS	Interscope
13	17	<b>THE NOTORIOUS B.I.G.</b> DUETS - THE FINAL CHAPTER	Ruff Ry
14	9	<b>JACK JOHNSON</b> IN BETWEEN DREAMS	Brooklyn/Barclay
15	6	<b>THE STROKES</b> FIRST IMPRESSIONS OF EARTH	Rough Trade
16	20	<b>SIMON WEBBE</b> SANCTUARY	Intercy
17	11	<b>GORTILAZ</b> DEMON DAYS	Polystyle
18	6	<b>JOHNNY MATHIS</b> THE VERY BEST OF	Columbia
19	13	<b>MADONNA</b> CONFESIONS ON A DANCE FLOOR	Warner Brothers
20	15	<b>KATIE MELUA</b> PIECE BY PIECE	Atlantic
21	17	<b>KT TUNSTALL</b> EYE TO THE TELESCOPE	Sublime

The best music industry directory is about to get even better

## Coming soon

The brand new Music Week Directory website



20	SUGABABES UGLY	Island
21	DHT FEAT. EDMEE LISTEN TO YOUR HEART	Ministry Of Sound
22	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	Domino
23	PUSSYCAT DOLLS STICKWITU	A&M
24	STARSAILOR THIS TIME	EMI
25	KELLY CLARKSON BECAUSE OF YOU	RCA
26	EMINEM WHEN I'M GONE	Interscope
27	PROTOCOL WHERE'S THE PLEASURE?	Polydor
28	HARD-FI CASH MACHINE	Necessary/Atlantic
29	SON OF DORK EDDIE'S SONG	Mercury
30	LMC/RACHEL MCFARLANE YOU GET WHAT YOU GIVE	A&M
31	TOMI NOVY FT MICHAEL MARSHALL YOUR BODY	Data
32	EDITORS MUNICH	Kitchenware
33	BELLE & SEBASTIAN FUNNY LITTLE FROG	Rough Trade
34	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	A&M
35	COLDPLAY TALK	Parlophone
36	SIMON WEBBE NO WORRIES	Innocent
37	FALL OUT BOY SUGAR WE'RE GOIN DOWN	Mercury
38	KATISER CHIEFS I PREDICT A RIOT/SINK THAT SHIP	Unique/Polydor
39	THE 1000KS YOU DON'T LOVE ME	Virgin
40	FERRY CORSTEN FIRE	Postiva



NOTORIOUS B.I.C.: SINGLE MOVES UP TO NUMBER ONE

# COMPILATIONS

1	CLUBBERS GUIDE 2006	Ministry Of Sound
2	R&B CLUBMIX	Sony BMG TV/UMTV
3	CLUB NIGHTS - SOUNDTRACK TO THE WEEKEND	Cut
4	HELTER SKELTER PITS HARDWARE CLASSICS	Ministry Of Sound
5	NME PRESENTS THE ESSENTIAL BANDS	EMI/Virgin/Universal
6	NOW THAT'S WHAT I CALL MUSIC! 62	EMI/Virgin/Universal
7	GODSKITCHEN - ANTHEMS	EMI Virgin
8	BIG SOFTIES - 41 SENSITIVE SOUL CLASSICS	EMI Virgin/Sony BMG TV
9	THE BEST CLUB ANTHEMS CLASSICS	EMI Virgin
10	TWICE AS NICE - WEEKENDER	Warner Dance
11	MAGIC - THE ALBUM	WSM
12	DRUM & BASS ARENA - THE CLASSICS	Ministry Of Sound
13	THE VERY BEST OF POWER BALLADS	EMI Virgin
14	THE NUMBER ONE MOZART ALBUM	UCJ
15	HOUSEWORK SONGS	EMI Virgin
16	THE ANNUAL 2006	Ministry Of Sound
17	POP PARTY 3	Sony BMG TV/UMTV
18	DIRTY DANCING (OST)	RCA
19	ULTIMATE R&B DANCE CRAZE	V2TV
20	THE NUMBER ONE MUSICALS ALBUM	Universal TV

## FORTHCOMING

<b>KEY SINGLES RELEASES</b>	
50 CENT HUSTLERS AMBITION POLYDOR	JAN 30
LEE RYAN WHEN I THINK OF YOU	JAN 30
BRIGHTSIDE	JAN 30
THE GO! TEAM LADYELASH MEMPHIS INDUSTRIES	JAN 30
DANIEL POWTER JIMMY WEA	FEB 6
EL PRESIDENTE TURN THIS THING AROUND	FEB 6
SONY BMG	FEB 6
FALL OUT BOY SUGAR WE ARE GOING DOWN	FEB 6
MERCURY	FEB 6
TATU FRIEND OF FOE POLYDOR	FEB 6
DILATED PEOPLES BACK AGAIN CAPITOL	FEB 13
FRIDAY HILL ONE MORE NIGHT ALONE	FEB 13
LONGSIDE	FEB 13
PAUL WELTER BLINK V2	FEB 13
STEVIE WONDER FROM THE BOTTOM OF MY HEART ISLAND	FEB 13
<b>KEY ALBUMS RELEASES</b>	
COLD CUT SOUND MIRRORS NINJA TUNE	JAN 30
BELLE & SEBASTIAN THE LIFE PURSUIT ROUGH TRADE	FEB 6
JACK JOHNSON CURIOUS GEORGE BRUSHFIRE/ISLAND	FEB 6
JASON MIRAZ MR AZ ATLANTIC	FEB 6
ASHLEE SIMPSON I AM ME POLYDOR	FEB 6
SWAY THIS IS MY DEMO ALL CITY	FEB 6
TIGA SEXOR PIAS	FEB 6
BETH ORTON COMFORT OF STRANGERS EMI	FEB 13
BUSTA RHYMES TBC POLYDOR	FEB 13
OUTKAST IDLEWILD SONY BMG	FEB 13
THE YOUNG KNIVES RUNOUR MILL WEA	FEB 13
RAY DAVIES OTHER PEOPLES LIVES V2	FEB 20
DILATED PEOPLES 20/20 PARLOPHONE	FEB 20
EELS LIVE AT TOWN HALL POLYDOR	FEB 20
SIMPLE PLAN CRAZY ATLANTIC	FEB 20

20	KATIE MELUA PIECE BY PIECE	Dramatico
21	KT TUNSTALL EYE TO THE TELESCOPE	Reckless
22	THE ORDINARY BOYS BRASSBOUND	B Unique
23	COLDPLAY X&Y	Parlophone
24	A-HA ANALOGUE	Polydor
25	PUSSYCAT DOLLS PCD	A&M
26	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS...	Wichita
27	TEXAS RED BOOK	Mercury
28	ROBBIE WILLIAMS INTENSIVE CARE	Chrysalis
29	SUGABABES TALLER IN MORE WAYS	Island
30	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
31	50 CENT & G UNIT GET RICH OR DIE TRYIN' (OST)	Interscope
32	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH...	Domino
33	TAKE THAT NEVER FORGET - ULTIMATE COLLECTION	RCA
34	KANYE WEST LATE REGISTRATION	Roc-A-Fella
35	THE BLACK EYED PEAS MONKEY BUSINESS	A&M
36	WESTLIFE FACE TO FACE	S
37	GOLDFRAPP SUPERNATURE	Mute
38	KATIE MELUA CALL OFF THE SEARCH	Dramatico
39	ARCADE FIRE FUNERAL	Rough Trade
40	THE MAGIC NUMBERS THE MAGIC NUMBERS	Heavenly



ARCTIC MONKEYS: ALBUM MAKES MASSIVE DEBUT

Rank	Artist	Album	Label
6	BRANDY AND HELEN STUCKER	Suburban	Atlantic
7	KEVIN URBAN	WIDOWY LOVE YOU	Mercury
8	SCHENKER FEAT. TINA TURNER	WHEN LOVE IS FINDING ME	Mercury
9	MIKE FOLIO	OFF MY WOLAN	Mercury
10	THE MODERN INDIAN	—	Mercury

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album	Label		
1	MELODY HUGHES	IN MY FEELING AGAIN	Mercury		
2	CHRIS BROWN	HEARTS	A&M		
3	50 CENT	HUSTLES AMBITION	Mercury		
4	MADONNA	SEXREY	Mercury		
5	THE SONGS REAL	CANDY STATION YOU GOT THE LOVE	Mercury		
6	7	ASHELY SIMPSON	INTERDEPEND	Mercury	
7	8	THE GO TEAM	ADONIS	Mercury	
8	8	THE PHYSICAL DOERS	HEAT	Mercury	
9	9	KANYE WEST	TOUCH THE SKY	Mercury	
10	10	NE-10	SO SO SOX	Mercury	
11	11	CADAPPA	DOE A WHITE HOSE	Mercury	
12	12	JAY-Z	UNDEFEATED	Mercury	
13	13	THEBE & MARLA	STAY FLY	Mercury	
14	14	OSIRIS	NO TROUBLE	Mercury	
15	15	SHARON SHUTTERS	INCUBATE	Mercury	
16	16	FREEMASONS	FEAT. MADONNA	WILSON WILSON	Mercury
17	17	CHARLS BRADLEY	COOL	Mercury	
18	18	BRITNEY	BRAND NEW	Mercury	
19	19	PERNO	MUSIC POWER	Mercury	
20	20	KANDI BROWN	EYES	Mercury	

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



### WOMAN BE LEAVE / I Get The Sweeter Feeling Released 13 February

## Liz McClarnon

Rank	Artist	Album	Label	
1	THE BOONS	HEARTS	Mercury	
2	50 CENT	HUSTLES AMBITION	Mercury	
3	STYDIO B	CHORNET	Mercury	
4	ROBANDY VAN HILSEN	FEEL	Mercury	
5	THE GO TEAM	ADONIS	Mercury	
6	PHABULLI WILLIAMS	FAVEL	Mercury	
7	SPROUNTING	TITLE TIME	Mercury	
8	FRANKIE SINQUE	SHADOWBOX	Mercury	
9	STEVE NACI	THE	Mercury	
10	10	KEVIN	Mercury	
11	11	SHARON SHUTTERS	INCUBATE	Mercury
12	12	SPROUNTING	TITLE TIME	Mercury
13	13	FRANKIE SINQUE	SHADOWBOX	Mercury
14	14	STEVE NACI	THE	Mercury
15	15	KEVIN	Mercury	
16	16	SHARON SHUTTERS	INCUBATE	Mercury
17	17	FRANKIE SINQUE	SHADOWBOX	Mercury
18	18	STEVE NACI	THE	Mercury
19	19	KEVIN	Mercury	
20	20	SHARON SHUTTERS	INCUBATE	Mercury

## MUSICWEEK.com

NEW RELEASES ALBUMS PLAYLIST

NEW RELEASES ALBUMS PLAYLIST

## HEARTS NEW RELEASES ALBUMS PLAYLIST

NEW RELEASES ALBUMS PLAYLIST

### CELEB CUTS CHART

Rank	Artist	Album	Label	
1	THE BOONS	HEARTS	Mercury	
2	50 CENT	HUSTLES AMBITION	Mercury	
3	STYDIO B	CHORNET	Mercury	
4	ROBANDY VAN HILSEN	FEEL	Mercury	
5	THE GO TEAM	ADONIS	Mercury	
6	PHABULLI WILLIAMS	FAVEL	Mercury	
7	SPROUNTING	TITLE TIME	Mercury	
8	FRANKIE SINQUE	SHADOWBOX	Mercury	
9	STEVE NACI	THE	Mercury	
10	10	KEVIN	Mercury	
11	11	SHARON SHUTTERS	INCUBATE	Mercury
12	12	SPROUNTING	TITLE TIME	Mercury
13	13	FRANKIE SINQUE	SHADOWBOX	Mercury
14	14	STEVE NACI	THE	Mercury
15	15	KEVIN	Mercury	
16	16	SHARON SHUTTERS	INCUBATE	Mercury
17	17	FRANKIE SINQUE	SHADOWBOX	Mercury
18	18	STEVE NACI	THE	Mercury
19	19	KEVIN	Mercury	
20	20	SHARON SHUTTERS	INCUBATE	Mercury

### URBAN TOP 30

Rank	Artist	Album	Label	
1	THE BOONS	HEARTS	Mercury	
2	50 CENT	HUSTLES AMBITION	Mercury	
3	STYDIO B	CHORNET	Mercury	
4	ROBANDY VAN HILSEN	FEEL	Mercury	
5	THE GO TEAM	ADONIS	Mercury	
6	PHABULLI WILLIAMS	FAVEL	Mercury	
7	SPROUNTING	TITLE TIME	Mercury	
8	FRANKIE SINQUE	SHADOWBOX	Mercury	
9	STEVE NACI	THE	Mercury	
10	10	KEVIN	Mercury	
11	11	SHARON SHUTTERS	INCUBATE	Mercury
12	12	SPROUNTING	TITLE TIME	Mercury
13	13	FRANKIE SINQUE	SHADOWBOX	Mercury
14	14	STEVE NACI	THE	Mercury
15	15	KEVIN	Mercury	
16	16	SHARON SHUTTERS	INCUBATE	Mercury
17	17	FRANKIE SINQUE	SHADOWBOX	Mercury
18	18	STEVE NACI	THE	Mercury
19	19	KEVIN	Mercury	
20	20	SHARON SHUTTERS	INCUBATE	Mercury

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Rank	Artist	Album	Label
1	PREEMASONS	FEAT. MADONNA	WILSON WILSON
2	ASHELY SIMPSON	INTERDEPEND	Mercury
3	SHARON SHUTTERS	INCUBATE	Mercury
4	50 CENT	HUSTLES AMBITION	Mercury
5	JAY-Z	UNDEFEATED	Mercury
6	THE DISCO BOYS	FEAT. MARLA	STAY FLY
7	THE GO TEAM	ADONIS	Mercury
8	THE PHYSICAL DOERS	HEAT	Mercury
9	THE BOONS	HEARTS	Mercury
10	FRANKIE SINQUE	SHADOWBOX	Mercury
11	THE DISCO BOYS	FEAT. MARLA	STAY FLY
12	THE GO TEAM	ADONIS	Mercury
13	THE PHYSICAL DOERS	HEAT	Mercury
14	THE BOONS	HEARTS	Mercury
15	FRANKIE SINQUE	SHADOWBOX	Mercury
16	THE DISCO BOYS	FEAT. MARLA	STAY FLY
17	THE GO TEAM	ADONIS	Mercury
18	THE PHYSICAL DOERS	HEAT	Mercury
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20	FRANKIE SINQUE	SHADOWBOX	Mercury
21	THE DISCO BOYS	FEAT. MARLA	STAY FLY
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24	THE BOONS	HEARTS	Mercury
25	FRANKIE SINQUE	SHADOWBOX	Mercury
26	THE DISCO BOYS	FEAT. MARLA	STAY FLY
27	THE GO TEAM	ADONIS	Mercury
28	THE PHYSICAL DOERS	HEAT	Mercury
29	THE BOONS	HEARTS	Mercury
30	FRANKIE SINQUE	SHADOWBOX	Mercury

## DOOLEY'S DIARY



### The lowdown from Midem

**Remember where you heard it:** While most of us were freezing in sub-zero temperatures in chilly Blighty, some 10,000 lucky executives could enjoy the sunshine of Cannes for the 40th Midem conference last week.

The five-day event started with the usual tales of lost luggage and over-booked flights, but most people made it in the end. One of the first attractions was a dry and rather pithy address by EMI Group chairman **Eric Nicoli**, who thanked the MidemNet organisers for their choice of main image to promote the conference – the back of a bald, but pony-tailed, head (pictured). "I see they have decided to show you what I look like from behind," he quipped. Nicoli refused to be drawn on one of the topics of the day, though – would **EMI and Warner** still be separate in a year's time. "Yes or no," was his answer to the question of his interviewer, *MW's* own publisher Ajax Scott. On another topic, Nicoli also paraphrased a certain Mr Al Capone, who once said, "You get a long way with a smile, but you get a lot further with a gun and a smile" – "What [Capone] meant, of course, was that the multi-media approach increases your chances of success," insisted Nicoli... Dooley did not have the best of Midems, having to watch his female companion **sneak a snog**

from both **James Blunt** (at the NRJ Awards) and **Robbie Williams** (in the Carlton bar). Blimey, one would have been enough... The **Carlton Hotel** bar appeared to have taken over from the **Martinez** as the bar for the masses, crammed full for most of the week, while the Martinez remained relatively calm (at the beginning of the week, at least). One evening even saw impromptu **London Records reunion**, with Nick Raphael, Christian Tattersfield and Roger Ames, among others, cramming into the Carlton's Champagne Bar. Ames found himself usurped at one point though, one of Cannes' less-alluring hookers popping in for a quick rest in his seat after Ames had stood up for a brief moment... The other favoured drinking hole was the Pias bar, on the beach in front of the Majestic, which was the venue for much celebrating on the Monday night after the figures for the **Arctic Monkeys'** album (sold in by Pias-owned Vital) came in. "Monkey beer" was consumed by the crate... And, of course, Cannes wouldn't be Cannes without the multi-course



PHOTO: REID HERRILL

dinners. Perhaps the most lavish was the **40th anniversary dinner** on Monday night, which saw endless courses – including more foie gras than Dooley could ever lift, let alone eat – and the biggest chocolate birthday cake Dooley had ever seen. All slightly uncomfortable given that the honorees on the night were the three **Band Aid trustees**, all recognised for

their work to fight famine. Ahem... In fact, **Bob Geldof** was a common sight around Cannes last week and it was nice to see he has the same irreverent attitude to politicians all over the world. When French culture minister

Renaud Donnedieu de Vabres mentioned the Boomtown Rats classic **I Don't Like Mondays** when presenting Geldof with his medal of honour from the French Government, the charismatic singer immediately challenged him to sing it. Calling his bluff, Donnedieu de Vabres replied that they should get a piano and do a duet. Fortunately, it never came to pass... On the subject of birthdays, the long-standing conference shared its big day last Monday with **MEF chairman Patrick Parodi** (39 on the same day) and the **Delays'** bassist Colin Fox... The **British At Midem showcases** were, as usual, splendid, attracting



PHOTO: ALAN TRINITY

hundreds of music fans. Spare a thought for those at the acoustic showcase though, who battled for audience against the most **spectacular fireworks display** Dooley has ever seen, which was staged on the seafront at exactly the same time... Throughout Cannes, one song was inescapable – namely **Doo Be Doo** by Sony BMG Africa's **Freshlyground**, a tune which combines the lyrical prowess of Hanson's **Mmm Bop** with the addictiveness of Crystal Waters' **Gypsy Woman**. Dooley heard it all over the Palais, in his hotel, in a restaurant and – charmingly – being hummed from the next cubicle while using the bathroom facilities. If it's not a hit by the end of the year, Dooley will be very surprised... One of the marketing gimmicks of Midem, perhaps, was that of data network provider **Interoute**, which offered visitors to the British at Midem stall a free record – allegedly sourced from the finest second-hand record shops in Europe, although many of the discs have something of the charity shop about them – in exchange for a business card... The

auditorium... Along with the many launches, there were plenty of hints of **future news**, too. Look out for a new, limited subscription service coming soon, which allows consumers to buy into a subscription for €5, giving them 50 downloads a month... And moves are afoot in the world of the **indies**, which could see the creation of a new, key player in the sector... Plus, coming soon, a major will also make its own **gesture** into indie-dom... But that's all to follow. And, it must be said, life has continued outside of Midem. Most notably in the world of the **Arctic Monkeys**. To further put



PHOTO: ALAN TRINITY



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**Goldie Lookin' Chain** managed to take Midem by storm despite one of its number being incarcerated in the Big Brother house. So, while Maggot was locked in heated debate with George Galloway, his bandmates were at the Martinez hotel as part of the **Brits At Midem** showcase, demonstrating the sophistication of UK hip hop, particularly in a rousing closing rendition of **Your Mother's Got A Penis**. Understandably, there were a few haffled looks on the faces of some of the French delegates in the audience but, to continue the football analogy, it must go down as an away win.

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Among many other things, the British presence at Midem included a performance from **Nizlopi** (pictured, under the gaze of BPI executive chairman **Peter Jamieson**), which prompted the rare phenomenon of a politician making a half-decent gag. MP **Hugh Iwanca-Davies** said, "First we had James Blunt in a tank, then we had Nizlopi in a JCB. Clearly, use of heavy, mechanised transport is the new way to conquer the charts. Perhaps all up-and-coming artists better note that there are a number of redundant **Rortemaster** buses up for grabs. After all, it worked for **Cliff Richard**." One can only salute such seamless linking of culture and industry – that's what you call joined-up government.



PHOTO: ALAN TRINITY

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## FAST CHART

### SINGLES

**NUMBER ONE**  
NOTORIOUS B.I.G./DIDDY/NELLY/  
JAGGED EDGE/AVERY STORM  
NASTY GIRL (Bad Boy)

The second UK number one for Diddy's Bad Boy imprint comes nearly two years after Mario Winans' 'I Don't Wanna Know', which also had Diddy in a guest role.

### ALBUMS

**NUMBER ONE**  
ARCTIC MONKEYS WHATEVER PEOPLE  
SAY I AM, THAT'S WHAT I'M NOT  
(Domino)

Overwhelmingly number one in each and every one of the 13 ISBA regions into which the UK market is split, the Arctic Monkeys' debut album predictably fared best in their native Yorkshire, where it accounted for 20.8% of all album sales, compared to a national average of 13.7%.

### COMPILATIONS

**NUMBER ONE**  
CLUBBERS GUIDE 2006 (Ministry Of Sound)

The compilations market continues to suffer from poor demand, allowing Clubbers Guide to secure a fourth straight week at number one with sales of just 18,589 – a tally exceeded by all of the Top 10 artist albums.

### RADIO AIRPLAY

**NUMBER ONE**  
WILL YOUNG ALL TIME LOVE (Sony BMG)

Will Young registers his second week at number one with All Time Love, but his lead over Richard Ashcroft is reduced to 2.9% in an unchanged top three, completed by Sugababes' Ugly.

## The Market

### Monkeys swing to the top spot

by Alan Jones

Arctic Monkeys' debut album Whatever People Say I Am, That's What I'm Not exceeded the industry's highest expectations by selling a massive 363,735 copies last week, comprehensively beating the previous record for highest first-week sales set by Hear'Say's PopStars album, which sold 306,631 copies on its April 2001 debut.

The album also sold more copies last week than any album has ever sold in any week in January of any year, and vaults to the top of the year-to-date album chart. The last album to sell more copies in a week was Robbie Williams' Intensive Care, which sold 373,832 copies the week it was released last October. The only other albums ever to have a better first week are Oasis's Be Here Now, (663,389 in three days), Coldplay's X&Y (464,471), Dido's Life For Rent (400,351).

The Arctic Monkeys album accounted for more than one in eight of all album sales last week, selling five times as many copies as its nearest challenger, and 30% more than the rest of the Top 10 added together.

It helped overall album sales to power to 2,659,309 – a 16.6% increase over last week, and 10.22% up on the same week in



Arctic Monkeys: hanging around at number one

2005. It also lifted artist album sales to 1,949,768 – 20.3% up week-on-week, and 5.4% up on the same week last year.

With compilation sales amounting to just 440,741 – up 1.2% week-on-week but down 15.1% on the same week last year – artist albums accounted for a massive 83.4% of the market, while compilations' 16.6% share was at their lowest for 121 weeks.

With only one new release selling sufficiently well to breach the Top 10, overall singles sales dipped 5.0%. Physical sales, at 234,873, were down 17.0% week-on-week and 29.66 on the same week in 2005.

The biggest climber on both

the singles and albums charts came from The Ordinary Boys.

Preston, the band's lead singer, finished fourth in Channel 4's Celebrity Big Brother on Friday, but the publicity his appearance generated have helped the band to achieve their highest-yet chart placings this week.

Their album Brassbound was released last June, and peaked at number 31 – this week it jumps 79-22, with sales up 240.9% to 10,666. Their single Boys Will Be Boys was also released last June, when it peaked at number 16, a position it beats comprehensively as it rockets 30-9, with sales improving 220.8% to 11,816.

## KEY INDICATORS

### SINGLES

Sales versus last week: -5.0%  
Year to date versus last year: +241.4%

### MARKET SHARES

Universal	23.3%
Sony BMG	18.5%
Warner	17.3%
EMI	9.8%
Others	31.1%

### ALBUMS

Sales versus last week: +20.3%  
Year to date versus last year: +5.4%

### MARKET SHARES

Domino	34.4%
EMI	15.4%
Universal	13.3%
Sony BMG	12.6%
Warner	11.6%
Others	12.7%

### COMPILATIONS

Sales versus last week: +20.3%  
Year to date versus last year: -15.1%

### MARKET SHARES

Ministry of Sound	25.9%
EMI	25.1%
Universal	18.7%
Sony BMG	11.8%
Warner	8.6%
Others	9.9%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	29.0%
EMI	24.2%
Sony BMG	19.3%
Warner	13.8%
Others	13.8%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 65.3% US: 26.7% Other: 8.0%  
Origin of albums sales (Top 75):  
UK: 62.7% US: 34.7% Other: 2.6%

For fuller listings see musicweek.com

## THE SCHEDULE

### ALBUMS

#### THIS WEEK

Coldcut Sound Mirror (Ninja Tune); Infadels We Are The Infadels (WoS); Broken Social Scene Broken Social Scene (City Slang/V2); Isobel Campbell & Mark Lanegan Ballad Of... (V2)

#### FEBRUARY 6

Calla Collisions (Beggars Banquet); Jason Miraz Mr A-Z (Atlantic); Belle & Sebastian The Life Pursuit (Rough Trade); Ashlee Simpson I Am Me (Polydor); My Chemical Romance Life On The Murder Scene (WEA); Children Of Bodom Are You Dead Yet? (Island); Alexis Strum Cocoon (Mercury); Tiga Sexor (PIAS); The Open Statues (Polydor); Jack Johnson Curious George (Brushfire/Island); Sway This Is My Demo (All City)

#### FEBRUARY 13

Beth Orton Comfort Of Strangers (EMI);

Outkast Idlewild (Sony BMG); Idiot Pilot Strange We Should Meet Here (WEA); Busta Rhymes tbc (Polydor); The Young Knives Rumour Mill (WEA)

#### FEBRUARY 20

Eels Live At Town Hall (Polydor); Dilated Peoples 20/20 (Parlophone); Simple Plan Crazy (Atlantic); Ray Davies Other Peoples Lives (V2); Dem Franchise Boys On Top Of Our Game (Virgin); Raul Midon State Of Mind (Parlophone)

#### FEBRUARY 27

Skye Mind How You Go (Atlantic); The Modern The Modern (Mercury)

#### MARCH 6

Shakira Oral Fixation Vol. 2 (Sony BMG); Morning Runner Wilderness... (Parlophone); The Concretes In Colour (EMI); Mogwai Mr Beast (PIAS); Fightstar Grand Unification (Island); Van Morrison Pay The Devil (Polydor); Corrine Bailey Rae Corrine Bailey Rae (EMI)

## NEW ADDITION



Snow Patrol will release their highly anticipated follow-up to The Final Straw on April 24 through Fiction. The as-yet-untitled album will be preceded by lead single, You're All I Have, on April 17. The band's upcoming show at London's Koko on April 12 sold out within 10 minutes of going on sale recently, breaking box office records for the venue.

## SINGLES

#### THIS WEEK

Bon Jovi Welcome... (Mercury); 50 Cent Hustlers Ambition (Polydor); Ashlee Simpson Boyfriend (Polydor); Mogwai Friend Of The Night (PIAS); Ms Dynamite Fall In Love Again (Polydor); Beth Orton Conceived (EMI); Lee Ryan When I Think Of You (Brightside); The Go! Team Ladyflash (Memphis Industries)

#### FEBRUARY 6

Kubb Grow (Mercury); Shaggy Ultimatum (Island); tAtu Friend Of Foe (Polydor); El Presidente Turn This Thing Around (Sony BMG); Daniel Powter Jimmy (WEA); Fall Out Boy Sugar We Are Going Down (Mercury)

#### FEBRUARY 13

Magic Numbers I See You, You See Me (Heavenly); Stevie Wonder From The Bottom Of My Heart (Island); Paul Weller Blink (V2); Dilated Peoples Back

Again (Capitol); Friday Hill One More Night Alone (Longside); Shout Out Louds Please... (EMI); Sparks Perfume (Gut)

#### FEBRUARY 20

The Darkness Is It Just Me (Atlantic); Jim Noir The Key Of C (My Dad); Maximo Park I Want You To Say (Warp); Corrine Bailey Rae Put Your Records On (EMI); Westlife Amazing (Sony BMG); Madonna Sorry (WEA); Skye Love Show (Atlantic); New Order Turn (London)

#### FEBRUARY 27

Nouvelle Vague Teenage Kicks (Peacefrog); Shakira Dont Bother (Sony BMG); Fightstar Hazy Eyes (Island); Graham Coxon Standing On My Own Again (Parlophone); Sean Paul Temperature (Atlantic); The Open We Can Never Say Goodbye (Polydor); Orson No Tomorrow (Mercury); Charlotte Church Moodswings (Sony BMG); The Pussycat Dolls Beep (Polydor)

## Floyd's Gilmour goes it alone

### The Plot

Pink Floyd guitarist David Gilmour will play a one-off concert to promote his first solo album in 22 years

#### DAVID GILMOUR ON AN ISLAND (EMI)

In an event sure to have Pink Floyd fans shimmying with anticipation, frontman David Gilmour will perform an intimate one-off concert at a London venue in the week of his forthcoming solo album's release.

The album, entitled *On An Island*, is Gilmour's first solo set in 22 years and he is due to perform the album in its entirety at the concert that will be syndicated worldwide and aired exclusively by Radio Two in the UK. He will be joined on stage by Roxxy Music's Phil Manaster, Pink Floyd's Rick Wright, Guy Pratt, John Carin and Steve Di Stanislao.

Gilmour's profile has been at a high since last year's live 8 performance with Pink Floyd and EMI has made the most of the

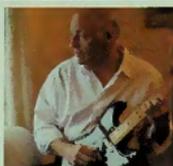
attention to kick-start a period of set-up activity for the release. In December, the artist's own website was launched, ([www.davidgilmour.com](http://www.davidgilmour.com)) and over the past two months has been used to drip-feed information about the album and associated world tour. The album will be released on March 6, Gilmour's 60th birthday.

"Obviously, Pink Floyd's audience is David Gilmour's audience," says marketing manager Paul Fletcher. "He received huge exposure through Live 8 and we have tried to draw on that through the website. With the launch of David's own website, it has now become the focus destination for all Gilmour news."

Over the Christmas period, the site hosted an exclusive stream of a non-album track and the site has been used for early sale of all concerts in UK, Europe and US.

"We saw fantastic traffic over Christmas when we streamed a new non-album track for couple of days as a teaser. We also launched the album artwork on the site," says Fletcher.

Fletcher says that, while the obvious audience is the Pink Floyd fanbase, he believes there is



potential to grow. "There's definitely an opportunity to reach out to new fans," he says. "We are looking to target not only the existing Floyd fanbase, but also the wider, predominantly male, audience who would have seen David perform with Floyd at Live 8. Also, I think with the UK tour falling in May it gives us a window to extend our press coverage."

Gilmour has teamed up with David Crosby and Graham Nash for the title track from the album, which will likely be a radio promo around release. At retail, a limited-edition version of the album will be available in a clothbound, hardback book with 24 pages and foil blocking on the spine with album art designed by Steve Kone from Blader.

**CAMPAIGN SUMMARY**  
PR/UK/INTERNATIONAL: Claire Singers, LD Communications  
NATIONAL RADIO: Tea Skinner, EMI Records  
NATIONAL TV: Kate Hiscock, EMI Records  
MARKETING: Paul Fletcher, EMI Records  
MANAGEMENT: Paul Looby, Five Fifteen Management

### TECHMAKERS TIPS

#### Dart!

Fantastic Apparatus (Xtra Mile Recordings)

JAMES CLARK, THE NORTHERN UPDRAG, BBC RADIO NEWCASTLE



"When your music is described as 'maths funk' you've got more than a bit special to carry that particular burden, especially if you've also got a singing drummer. However with this single, the Tescos three-piece show they have broad enough shoulders to carry most things (even the occasional balalaika-ed saxophonist who joins them on stage), and have made a very definite claim to be one of the breakthrough bands of 2006; it's angular, it's packed with 'whoos' and 'they's' and it's unquestionably brilliant."

Alix Perez & Specific Love Bug (Horizons Music)

BAILEY, PRESENTER INTARBATS, BBC 1XTRA

"This is my current hot tip, this track sits perfectly on the fence for people who like music generally with its incorporation of R&B vocals and smooth, rolling drum & bass beats. Describing it in this way does however near as much justice as actually listening to it. It tracks like this that keep my love for drum & bass alive. A must-have."

Mattafix To & Fro (Buddhist Punk)

WYNDHAM WALLACE, FOUNDER, EVER RECORDS



"Urban music is rarely my thing, but Big City Life seduced me like Massive Attack's Unfinished

### THE INSIDER

#### Borders

## BORDERS

Borders is widening its doors to live music in a move to tempt more customers in and give the public a chance to catch lesser-known new artists.

Its in-store performance programme is being expanded this year with the first nationwide Borders tour, by singer-songwriter Beulah next month.

The chain has identified the burgeoning singer/songwriter field as ideal for its PA series due to the high quality of the artists and the ease with which they are able to set up and perform.

"It is about driving additional

footfall into stores," says Borders' UK head buyer Peter Selby. "But it is also part of our ongoing investment in customer outreach - we think you'll love this artist, come and check them out."

Borders has worked hard in the past 12 months to develop its relationship with its UK suppliers and Selby is confident that the chain has established its range of in-store display promotions as a viable proposition for suppliers.

However, he notes that the intense competition on price created by the supermarkets and the large specialists has made chasing sales on Top 40 titles difficult. As a result, Borders now balances promotions of frontline titles with pushes for new acts and those ignored by mainstream

## Former Sony act finds inroads to success via independent route

### Campaign focus

More than a year since leaving Sony as it merged with BMG, Denmark's Tina Dico is enjoying her strongest international profile yet.

Her debut album *In The Red* is released in the UK this week on her own label Finest Gramophone through Shellbrook Distribution and arrives on the back of extensive Radio Two support for first single *Warm Sand*, which is the station's current record of the week. Manager Jonathan Morley says since Dico left Sony, she has been a conscious decision to pursue an independent route. "We're just seeing how we do without the major labels at the moment," he says. "We're pretending they don't exist."

Dico is already a star in her native Denmark where *In The Red* has reached gold status. She also won the 2005 P3 prize, awarded by Denmark's national radio station to the act of the year. It has been no overnight success, however; *In The Red* is the singer's third album. "It was a slow, organic development, of the kind that was very common



in the Eighties, with bands like REM," says Morley.

The 28-year-old has achieved promising returns in the US where *In The Red* was released last week on Defend Music and has moved to number seven in the pop section of the iTunes download chart.

Morley attributes much of the US interest to her ongoing touring commitments in the market (she has toured there four times in the last 18 months) and a healthy My Space presence. She will return to

the US in March for a further 15 dates playing 150 to 250 capacity venues, before heading to XSXW and completing the visit with a 10-date tour through Borders retail stores. She is now receiving support from the influential KCRW station in Los Angeles.

UK dates will include playing a headline gig at London's Borderline Songwriters Festival tonight (Monday) and supporting Australia's Ben Lee on four dates in the UK and Ireland.

### RADIO PLAYLISTS

#### RADIO 1

50 Cool! Hustler's Ambition; Arctic Monkeys When The Sun Goes Down; Boyzone feat. Sam The Club; On In Chains; Brown Rice; Coldplay Talk; Caroline iRL; Ruff; Your Records; Guy Fall Out; Boy Super; We're Good; Ocean; Hard-Fi Cash; Mike Rodden; We Back (With a 4 U) Say Say; Kaleb Gray; Madonna; Sony; Meck; feat. Lee Ryan; Super; In My Heart Again; Notorious B.I.G.; Moby/Dizzly/Jagged; Edguy/Avary; Storm; Kinky; Get; Pizzini; Angel; Sugarloaf; Lily; Sade/Rob; Be Ready; Young B; Jony; Kite; Ales; Soul Survivor.

Ashlee Simpson; Boyfriends; Editors; Music; Premonitions; feat. Anais; Wilson; Mutek; Goldfinger; Sade; White; Steve; M; Resner; Burning; Beatles; Orson; No Tomorrow; Richard Ashcroft; Beck; The Night With Colour; Simon Webster; After All This Time; Skunkie; The Firm; The Darkness; Is It Just Me; The Feeling; Snow; The Get Together; Lay/Smith; The Ordinary; Boys

Boys Will Be Boys; The Pussycat Dolls; feat. Will.i.am; Beep; The Source; feat. Candi Staton; You Got The Love; Will Young; All Time Low; & LIST

Arctic Monkeys; Whatever People Say I Am, That's What I Am; The K!s; P; Boy; Bill; Boy; Bill; Arca; Charlotte Church; Mowday; (It) Came At Me; Like That; Jose Gonzalez; Heartbeats; Kanye West; feat. Lupo Place; The Sky; Moby; I Think You're So Sexy; Rhythmic; feat. Kanye West; Broad News; Shoppers; feat. The Roots; You Don't Love Me; The Music; Wonders; I See You; You See Me

#### 1XTRAPROF

Ballet; For My Valentine; All These Things I Made; Radio 2; W; Just; Satawa; There It Go; The; Waffle; Sand

#### RADIO 2

A-List; A-Ra; Arca; (All) I Want; Corinne Bailey Rae; Paul; Your Records; On; Robb; Gray; Lee; Ryan; When I Think Of You; Madonna; Sony; Moby; When I May; Sleeping Away; Protocol

**BPI AWARDS ALBUMS**  
 Babyshambles – Down In Albion (gold).  
 Richard Ashcroft – Keys To The World (gold).  
 Editors – The Back

Room (platinum).  
 Hard-Fi – Stars Of CCTV (two times platinum).  
 Arctic Monkeys – Whatever You Say I Am, That's What I'm Not (two times platinum).

Will Young – Keep On (two times platinum).  
 Kelly Clarkson – Breakaway (three times platinum).

Sympathy did 14 years ago. The melancholy buried deep within both is also evident on To & Fro, although it's a little less immediate. Their well-documented mixture of Caribbean and West London roots is never flashy, and their use of an almost limping rhythm on this track is also reminiscent of last year's brilliant Glorious single by Sa Ra, which is some recommendation. Proof that pop music can be pensive rather than throwaway."

### The Fratelli's Creeping Up The Backstairs (Island)

EMMA SCRAFTON, HEAD OF MUSIC, KERRANG! RADIO



"With the same ragged energy as the Arctic Monkeys and The Libertines, here's one of those songs where you can tell

the band recording it are having a frickin' ball. It's so cheeky, and so upbeat, that it will make your mother pogo around the kitchen table. I love it."

### Meck Thunder In My Heart Again (Free2Air Records)

JAMES HYMAN, XFM DJ/BROADCASTER



"What an absolute belter of a club record. With its Flashdance/

What A Feeling euphoria, I first thought the vocal was some Eighties rock-mulleted cheese like Whitesnake; it doesn't matter and it's not, in fact it's disco-permed Leo Sayer. This is a firm favourite for me on radio and gigs; a top slice of camp pop-house heading high for the punched hands-in-the-air brigade and chart position too."

### My Top 10

MIKE HARDING

DJ and presenter, Radio Two Folk Awards

1. JOHN TAMS A MAN OF CONSTANT SORROW (TOPIC)
2. JUNE TABOR THE CLOUD FACTORY (TOPIC)
3. MICHAEL MCGOLDRICK HILLSBROOK REELS (VERTICAL)
4. SETH LAKEMAN THE COLLIERIES (I-SCREAM)
5. COOPE BOYES AND SIMPSON HORKSTOW GRANGE (NO MASTERS)
6. JULIE FOWLIS OGAINAICH UIR A RINN M'FHAGAIL (SKYECD 33)
7. RICHARD THOMPSON THE BOYS OF MUTTON STREET (COOKING VINYL)
8. KATE RUSBY YOU BELONG TO ME (PURE)
9. KARINE POLWART DAISY (SCRIBBLED IN CHALK)
10. CHRIS WOOD LORD BATEMAN (RUF)

"It never ceases to amaze me the rich diversity and superb musicianship to be found on the folk scene and there are some very talented people coming through who I'm sure will make a big mark. Each of these songs has something different, so I'd recommend hearing them all."

### Borders Top 10

1. Jose Gonzalez Veneer (Peace Frog)
2. Teddy Thompson Separate Ways (Verve Forecast)
3. Jim Noir Tower of Love (My Dad Recordings)
4. Richard Hawley Coles Corner (Mute)
5. Jenny Lewis Rabbit Fur Coat (Rough Trade)
6. Bob Dylan No Direction Home (Columbia)
7. Pink Martini Hang On Little Tomato (Heinz)
8. Katie Melua Piece by Piece (Dramatico)
9. Corinne Bailey Rae Corinne Bailey Rae (EMI)
10. Arctic Monkeys Whatever People Say I Am, That's What I'm Not (Domino)

retailers, targeted at its core audience.

"The desire to appeal to the Guardian-reading early adopter, the specialist enthusiast and the

### We never underestimate the importance of a well-packaged, physical reissue

Mojo subscriber building his album collection is what will ultimately dictate key promotional focus within stores," says Selby.

It has geared its in-store policy towards more literary artists and its early support for Antony & The Johnsons, Arcade Fire, Kate Bush and Teddy Thompson has paid off.

Borders has also successfully promoted key catalogue artists such as Pink Floyd, Bob Dylan and Neil Young. "Although industry attention is closely

focused on the download market, we never underestimate the importance of a well-packaged, remastered physical reissue to our core customer," says Selby.

The chain has also seen success within the areas of classical and jazz. It has focused its range and created specialist "In Section" genre campaigns, intended to appeal both to the premium product deep-catalogue consumer and the first-time buyer looking to build a collection.

Borders now has 35 stores in the UK and its expansion policy will continue in 2006.

Address: 4th Floor, 122 Charing Cross Road, London WC2 0JR  
 Tel: 020 7379 7313  
 Website: www.bordersstores.co.uk

Where's The Pleasure?; Starsailor This Time; Will Young All Time Love;

**B LIST**  
 \*Delays Valentine; El Presidente Turn This Thing Around; Goldfrapp Ride A White Horse; Meck feat. Leo Sayer Thunder In My Heart Again; Paul Weller Blink And You'll Miss It; Richard Ashcroft Break The Night With Colour; Richard Hawley Just Like The Rain; Stevie Wonder From The Bottom Of My Heart; The Magic Numbers I See You, You See Me; Tina Dico Warm Sand; \*U2 Original Of The Species; \*Westlife Amazing; **C LIST**  
 Alex Parks Honestly; Belle & Sebastian Funny Little Frog; Beth Orton Conceived; Beulah Stay; \*Cara Dillon Never In A Million Years; Jose Gonzalez Heartbeats; Kate Rusby The Girl Who Couldn't Fly (album); \*Morning Runner Burning Benches; \*Simon Webbe After All This Time; Sparks Perfume; \*The Darkness Is It Just Me?; \*Various Brokeback Mountain (OST);

### CAPITAL

**A LIST**  
 A-Ha Analogue; \*Beverly Knight Piece Of My Heart; Beyonce Check On It; \*Bow Wow feat. Ciara Like You; Chris Brown Run It; Corinne Bailey-Rae Put Your Records On; Craig David Unbelievable; \*Jack Johnson Better Together; Kanye West Touch The Sky; Ke\$ha White The Weakness In Me; Kelly Clarkson Because Of You; Lee Ryan When I Think Of You; Madonna Sorry; Marcos Hernandez If You Were Mine; Mary J Blige Be Without You; Mary J Blige/Bono One: Ne-Yo So Sick; Notorious **BIG/Nelly/Diddy/Jagged Edge/Avery Storm** Nasty Girl; Pharrell Angel; Ray J One Wish; Richard Ashcroft Break The Night With Colour; Robbie Williams Advertising Space; Shapeshifters Incredible; Simon Webbe After All This Time; Starsailor This Time; The Black Eyed Peas Pump It; Trina/Kelly Rowland Here; Vivian Green Curse; Will Young All Time Love;

### GALAXY

Aaron Smith Dancin'; Beyonce Check On It; Big Ang It's Over Now; Chris Brown Run It; DHT Listen To Your Heart; Eminem Shake That; Herd & Fitz I Just Can't Get Enough; Hi\_Tack Say Say Say; Hound Dogs I Like Girls; Madonna Sorry; Mary J Blige Be Without You; Notorious **BIG/Nelly/Diddy/Jagged Edge/Avery Storm** Nasty Girl; Sunblock I'll Be Ready; Tom Novy Your Body; **B LIST**  
 50 Cent Hustler's Ambition; Joey Negro Make A Move; Kanye West Touch The Sky; Ray J One Wish; Rihanna If It's Lovin' That You Want; Stunt Raindrops; The Source feat. Candi Staton You Got The Love; Young Jeezy feat. Akon Soul Survivor; **C LIST**  
 Haji & Emanuel Take Me Away (Big Love); Martin Solveig Jealousy; The Black Eyed Peas Pump It; Three 6 Mafia Stay Fly;

### IN-STORE NEXT WEEK



Instore – Elvis Presley, Belle & Sebastian, Richard Shelton, Paul Weller, Chris Brown, Ashlee Simpson, V/A You're Fit, No. 1 Dance Album



Windows – Katie Melua; Instore – Brits Promotion, Valentines Promotion, Johnny Cash Promotion, Beulah, Michael Buble, Folk Awards 2006, Munich OST, Ministry Of Sound Chillout Sessions, Liam Howlett All Back to Mine



Album of the month – Arctic Monkeys; Instore – Sway, Howie Beck, Two Gallants, Tortoise/Bonnie Prince Billy, Coldcut, Joan as Police Woman, Cat Power, Infadels



Windows – Brits CD Campaign; 3 DVDs for £20; Instore – Belle & Sebastian, Knut Reiersrud, Richard Bartz, Giant Panda, Alif Tree, Idiot Pilot, Michael Messer, Jessica Moon, Bullet for my Valentine, Anthony Costa, Kubbe, Julien Jabre, Ying Yang Twins, Meck, El Presidente, Mew; Press ads – Anthony Costa



Instore – Belle & Sebastian, Paul Weller, Editors, Johnny Mathis, Kubbe; DVD – Iron Maiden



Windows – £4.97 CDs, £6.97 DVDs; CD Of The Week – Belle & Sebastian; Instore – Belle & Sebastian, Arctic Monkeys, The Strokes, Clap Your Hands Say Yeah, Richard Ashcroft, Kooks



Instore – Arctic Monkeys, Richard Ashcroft



Mojo listening posts – Pearls & Brass, Town & Country, Daniel Agust, Tarantula AD, Infrasound, Acid Casuals; Selecta listening posts – Sparks, Metal = Life, Bring Me The Horizon, Marathon Men, Trojan Selecta Vol. 1

### Sainsbury's

Instore – Michael Buble, Rod Stewart, Elvis Presley, Beautiful Lovesongs, Ultimate Tearjerkers, VBO Our Tune, Sunday Morning Songs, Love Songs Album, VBO Love Legends, R&B Love Songs, Walk The Line OST, Chillout Session, No 1 Dance Hits; Album Of The Week – Rod Stewart



Instore – Meck, Fallout Boy, Anthony Costa, Kubbe, Belle & Sebastian, Elvis Presley, Chris Brown, Ashlee Simpson, Paul Weller, Leo Sayer, V/A You're Fit, Bread Of Heaven, The Go! Team



Windows – Arctic Monkeys, Richard Ashcroft; Instore – Arctic Monkeys, Richard Ashcroft, Broken Social Scene, Clap Your Hands Say Yeah, Johnny Cash, Kooks, Johnny Mathis, Daniel O'Donnell, Godskitchen Anthems, Protocol, A-ha, Alex Parks, Pharrell, Starsailor, Infadels

### WHSmith

Instore – Katie Melua, Daniel O'Donnell, Love Legends, Michael Buble

### WOOLWORTHS

Album of the week – Chris Brown; Instore – Chris Brown, Go! Team, Elvis Presley, Ashlee Simpson, Rod Stewart, Beautiful Love Songs, VBO Love Legends, Katie Melua, Ultimate Tearjerkers, Big Softies, Ultimate Love Collection, Simon Webbe, Michael Buble; IMeck, Anthony Costa, Kubbe

### XFM

#### DAYTIME LIST

Arctic Monkeys When The Sun...; Belle & Sebastian Funny Little Frog; Beth Orton Conceived; Coldplay Talk; Editors Munich; Foo Fighters Resolve; Franz Ferdinand Walk Away; Goldfrapp Ride A White Horse; Gorillaz Dirty Harry; \*Graham Coxon Standing On My Own Again; Hard-Fi Cash Machine; \*Jack Johnson Sittin', Waiting, Wishing; Jack Johnson Better Together; Jose Gonzalez Heartbeats; Kaiser Chiefs Modern Way; KT Tunstall Under The Weather; Kubbe Grow; Maximo Park I Want You To Stay; Morning Runner Burning Benches; Orson No Tomorrow; Placebo Because I Want You; Richard Ashcroft Break The Night With Colour; The Darkness Is It Just Me?; The Feeling Sewn; The Go! Team Ladyflash; The Magic Numbers I See You, You See Me; The Ordinary Boys Boys Will Be Boys; The Strokes Juicebox; The White Stripes The Denial Twist; \*U2 Original **EVENING LIST**  
 Boy Kill Boy Back Again; Bullet For My



Valentine All These Things I Hate (Revolve Around You); Delays Valentine; Dustin's Bar Mitzvah To The Ramones; Envelopes Free Jazz; Fall Out Boy Sugar, We're Going Down; Get Cape. Wear Cape. Fly Chronicles Of A Bohemian Teenager; \*Harrisons Blue Note; \*Humanzi Long Time Coming; Idiot Pilot A Day In The Life Of A Poolshark; \*Joff Winks Band Share My Blues; \*Joseph Arthur Devils Broom; Levy On The Dance Floor; Liam Frost & The Slowdown Family She Painted Pictures; \*Mazzari Another One Goes By; Mew feat. J. Mascis Why Are You Looking Grave?; Micah P Hinson Yard Of Blonde Girls; Mogwai Friend Of The Night; Murdoch Factory 13; \*My Architects Airbourne; OK Go A Million Ways; \*Regina Spektor Us; Rogue Wave Publish My Love; Roland Shanks Cutting Teeth; Sebastian Telfer Broadway; Stelastarr Sweet Troubled Soul; \*The Fallout Trust Washout; The KBC Pride Before The Fall; The Noisettes Iwe; \*The Pistolas Listen Listen; The Shortwave Set Repeat To Fade; Tilly & The Wall Reckless; \*We Are Scientists It's A Hit; \*Add



**Singles**

**Dilated Peoples**

Back Again (Capitol CDCLS876)  
Almost a decade into their career, Dilated Peoples continue to release invigorating yet commercial hip hop. Their first single since 2004's Top 40 hit *This Way*, this heart-lifting, booty-shaking track deserves to go even higher, and will do given a little airplay exposure.

**David Ford**

I Don't Care What You Call Me (Independiente ISOM101MS)  
Former Easyworld frontman Ford fits the DIY ethic, having put together everything on his forlorn love songs. This single, taken from his 2005-released debut album, is a pretty wet affair, but will nonetheless pull at the heartstrings of Magic and Heart FM listeners.

**Friday Hill**

One More Night Alone (Longside LONG2CD)  
As the nation braces itself for a batch of Celebrity Big Brother-affiliated material from the likes of Pete Burns, The Ordinary Boys and Chantelle, last year's CBB contestant Kenzie and his Friday Hill colleagues appear with their second single. It follows their number five debut from 2005, but this frothy effort will struggle to match its predecessor's success.

**Shout Out Louds**

Please Please Please (EMI M6845)  
Part of a Swedish scene that is gathering momentum, Shout Out Louds showcase their strengths with this single from last year's excellent debut *Howl Howl Gaff Coff*. It is taut and fraught, yet also melodic and optimistic. They are playing the UK next month, including an NME Awards slot with *The Magic Numbers* and fellow Swedes *The Concretes*.

**Liz McClarnon**

Woman In Love/The Sweetest Feeling (All Around The World CDGLO9E476)  
Ex-Atome Kitten McClarnon follows

**SINGLE OF THE WEEK**

**Meck feat. Leo Sayer**  
*Thunder In My Heart Again*

APOLLO/FREE2AIR APOLLO10100DS  
*Thunder In My Heart Again* has all the characteristics of a huge dance crossover hit, notably extensive DJ support, an A-listing at Radio One and a big, cheesy pop sample, this time from Leo Sayer's 1977 number 22 hit *Thunder In My Heart*. Interestingly, it has also found favour at Radio Two, where, unusually for a dance record, it has been B-listed. The record doesn't exactly cover any new ground, but is well-produced and is sure to be big.



**Albums**

**Howie Beck**

*Howie Beck (Ever EVER01CD)*  
This third album from Toronto's Howie Beck is an unassuming yet charming return from the

singer-songwriter. With his melodies augmented by the likes of New Wave-style synths, slide guitar and bossanova rhythms, plus guest spots from Feist and Ed Harcourt, it deserves to win wide attention.

**Devics**

*Push The Heart (Bella Union BELLACD99)*  
On their third album, the Devics - Sara Lov and Dustin O'Halloran - once again revisit melismatic odes to their romantic troubles. The mood throughout this album feels tirelessly samey, but fans of languorous, piano-led ballads with subdued vocals will find much to like here.

**Euros Childs**

*Euros Childs (Wichita WEB094CD)*  
This enchanting album is the solo debut from the erstwhile Goriky's Zygotic Mycel frontman. It is an engagingly schizophrenic affair, ranging from quirky Casio-driven pop to throbbing synth-driven epics and sweet country numbers. Childs is the sound of an artist breaking free of the restrictions of a band - and the results are scattershot, but never less than intriguing.

**Arielle Dombasle**

*Amor Amor (Wrasse WRASS1272)*  
Imagine CocoRosie's older, more sophisticated sister singing some classic songs and you almost get into Dombasle's territory. This is almost undefinable - and to call it cool lounge does not do it justice. With wonderful tracks such as *Queen Sara*, *Rhum* and *Coca-Cola* and the classic *As Time Goes By* sung in an almost flawless Got Club style, it is just wonderful.

**The Gossip**

*Stinking In The Way Of Control (Kink Rock Stars KR52CD)*  
It is five years since The Gossip first unleashed their brand of

helping hand from Robin Gibb, who produces and supplies backing vocals on this double A-side. Unfortunately, his contribution barely lifts this flatchuck-assembled single from the mire. A case of remixes of *Woman In Love* are facing better though - they are currently topping *MV's* Commercial Pop Club Chart.

**The Magic Numbers**

*I See You See Me (Heavenly HWN156CD)*  
This grand tour from The Magic Numbers' highly successful debut album will already be familiar to many as one of the prettiest records of the past 12 months, and it has become a particular highlight of the band's live set. Coinciding with a Brits nomination and a small UK tour, this can only help more people discover the band's sound.

**Nickelback**

*Far Away (Roadrunner CDRR39483)*  
This Canadian four-piece have become so accomplished at churning out anthemic stadium rock that they are booked to open six UK and Ireland dates for Ben Jovi in June. This second single from the album *All The Right Reasons*, which has breached the Top 10 in seven countries since its release in October, sticks closely to their formula - the hoarse, passionate vocals, thumping chorus and radio-friendly tempo are very familiar, but more the worse for that.

**Rhymentest feat. Kanye West**

*Brand New (All I Do/Sony BMG 82876778842)*  
This is Rhymentest's debut single and, thanks to slots on Mark Ronson's *A Star Is Born* compilation and an appearance here from Kanye West, it is bound to attract attention. However, its by-numbers approach and the grating sample do not make it a particularly unique introduction.

**Roland Simkins**

*Cutting Teeth (Moshi Moshi MOSH128)*  
This little gem of a single is only made more perfect by the small glow of the 'nah nah nah' bit in the chorus. Its angular guitar

sound will be compared by many to Talking Heads, but this prime cut owes more to the legendary Mark Perry's *ATV*. It's that good.

**Sparks**

*Perfume (Gut CDGU77)*  
On something of a creative roll since 2002's *Lif* Beethoven, Ron and Russell Mael make another typically stylistic sidestep with new album *Hello Young Lovers*. This lead single skirts around the leftfield territories of pop, but is especially memorable, as its Radio Two C-listing would attest. Sparks play five UK dates in February.

**We Are Scientists**

*It's A Hit (Virgin VUSCD319)*  
This jaunty indie rock track, with its eminently catchy refrain, is the third single to be taken from *We Are Scientists'* debut album *With Love And Squalor*. The band have a key live date on the NME Awards Tour, supporting the Arctic Monkeys and Maximo Park, while this track has been added to the Radio One U+front and Xfm playlists.

**Paul Weller**

*As Is Now EP (V2 VRS036267)*  
This EP is kicks off with current album opener *Blink And You'll Miss It* and also contains his three preceding singles, issued on seven-inch single format. One of a handful of Weller-associated products to appear around his Brits appearance - see also the reissued *As Is Now* album and two-CD issue of *The Jam's Snap!* - this will assure he gets maximum commercial mileage from his outstanding contribution award.

**Stevie Wonder**

*From The Bottom Of My Heart (Motown TMGCD1513)*  
Fresh from his epic three-hour set at Abbey Road Studios, Stevie Wonder releases his third single from last October's *A Time To Love* album. *From The Bottom Of My Heart* is a pleasant enough and won't deter the great man's legion of admirers, but with its formulaic tune and some strange electronic chimes, this is hardly classic Wonder.

**ALBUM OF THE WEEK**

**Beth Orton**  
*Comfort Of Strangers*

EMI 4948722  
Recorded over a two-week period in New York last year, *Comfort Of Strangers* strips Orton's music down to its bare bones. The sparse, rough-edged songs have, however, been given a sense of intimacy by producer Jim O'Rourke, resulting in a beautifully coherent and balanced album full of understated gems. The fact that this is arguably her least commercial-sounding album to date will hopefully be offset by its release in the year's quietest quarter.

uptest, dirty punk songs on the world and their new album seem them injecting their sound with an urgency and rawness that is tough to ignore. Fugazi's Guy Picciotto recorded the album, while Ryan Hadlock (The Strokes), Stephen Malkmus (1000) produced it, resulting in a set sure to garner much critical acclaim.

**Peggy Honeywell**

*Push The Heart (Agenda AGNO17CD)*  
San Francisco's Honeywell has produced an album that rivals labels like *Faded* and *Awake* in the intimate acoustic strata. Bittersweet lyrics nicely offset the sun-dappled country-folk pluckings, giving Pat Humms a real depth and charm of its own.

**Pan! At The Disco**

*A Four Year Old Suck Out (Fueled By Ramen FB077)*  
Currently touring the UK, Pan! At The Disco have generated a lot of heat in the US where their reputation has spread like wildfire over the past year. A pop-punk hybrid that currently has the emo-crowd doing backflips, the band's debut is essentially an energetic, coherent pop album with very few low points.

**Three 6 Mafia**

*Most Known Unknown (Columbia C694724)*  
This fourth major-label album from the acclaimed Memphis hip-hop collective will receive much interest on the back of single *Stay Fly*, which is already A-listed at *1Xtra* and *D-listed* at *Radio 1*. Of the other tracks, only *Poppin' My Collar* and bonus cut *Got It For Sale* generate similar excitement.

**Tilly And The Wall**

*Wild Like Children (Moshi Moshi MOSH01CD)*  
Co-produced by Conor Oberst (Bright Eyes) and released in the US on his label *Team Love*, this album of girl-boy pop with a folky edge has plenty of winsome charm. Press so far may have focused on the fact that they forgo a drummer in favour of a tap-dancing percussionist, but there is much more on offer here.

This week's reviewers: Dougal Baird, Phil Brooke, Ben Cardew, Stuart Clark, Ian Lauder, Owen Lavery, James Rice, Nicola Sliney, Nick Town, Simon Ward and Adam White.

# TV Airplay Chart

This Week	Last Week	Artist Title	Label	Plays
1	1	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	556
2	3	THE DARKNESS IS IT JUST ME?	ATLANTIC	416
3	2	CHRIS BROWN RUN IT!	JIVE	407
4	54	U2 ORIGINAL OF THE SPECIES	ISLAND	396
5	5	SHAKIRA DON'T BOTHER	EPIC	347
6	15	THE ORDINARY BOYS BOYS WILL BE BOYS	B-UNIQUE	333
7	18	PHARRELL WILLIAMS ANGEL	VIRGIN	313
8	9	NOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	BAD BOY	309
9	7	ASHLEE SIMPSON BOYFRIEND	POLYDOR	304
10	5	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	ROCA-FELLA	280
11	22	ORSON NO TOMORROW	MERCURY	279
12	155	CRAIG DAVID UNBELIEVABLE	WARNER BROS	276
13	76	SIMON WEBBE AFTER ALL THIS TIME	INNOCENT	272
14	26	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY	268
14	10	SUGABABES UGLY	ISLAND	268
16	20	HI_TACK SAY SAY SAY (WAITING 4 YOU)	GUSTO	265
17	15	WILL YOUNG ALL TIME LOVE	SONY BMG	259
18	21	LEE RYAN WHEN I THINK OF YOU	BRIGHTSIDE	254
19	42	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DOMINO	252
19	4	SHAYNE WARD THAT'S MY GOAL	SYCO MUSIC	252
21	19	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSITIVA	245
22	14	THE PUSSYCAT DOLLS STICKWITU	A&M	240
23	12	KELLY CLARKSON BECAUSE OF YOU	RCA	238
24	64	SHAGGY ULTIMATUM	ISLAND	230
25	16	THE BLACK EYED PEAS MY HUMPS	A&M	226
26	8	MADONNA HUNG UP	WARNER BROS	224
27	17	50 CENT HUSTLER'S AMBITION	INTERSCOPE	220
28	49	RHYMEFEST BRAND NEW	J	218
29	34	KUBB GROW	MERCURY	213
30	31	DHT FEAT. EMDEE LISTEN TO YOUR HEART	DATA	205
31	30	FRIDAY HILL ONE MORE NIGHT ALONE	LONGSIDE	201
32	29	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	APOLLO/FREE2AIR	199
33	32	ANTONY COSTA DO YOU EVER THINK OF ME	FLYING SPARKS	198
34	28	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	197
35	13	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARLOPHONE	192
36	40	STARSAILOR THIS TIME	EMI	191
36	11	EMINEM WHEN I'M GONE	INTERSCOPE	191
38	104	GOLDFRAPP RIDE A WHITE HORSE	MUTE	190
39	36	TATU FRIEND OR FOE	INTERSCOPE	187
40	41	AARON SMITH DANCIN'	BOSS	185



**4. U2**  
Still without a definite release date, Original Of The Species may eventually be the fifth single from U2's 2004 album How To Dismantle An Atomic Bomb. The promotional video for the track is in heavy rotation on several stations, and vaults 54-4 on the TV airplay chart this week. Twelve stations aired the video last week, with top tallies of 113 plays from The Amp, 72 from B4 and 57 from Flaunt helping it to 396 plays.



**6. The Ordinary Boys**  
With lead singer Preston now something of a pin-up boy, TV stations are wasting no time in re-adding the video for 'The Ordinary Boys' Boys Will Be Boys single. When it was first released last year, the video got fairly limited exposure, and peaked at number 56 on the TV airplay chart. Since Preston's Celebrity Big Brother incarceration it has gone from strength to strength, moving 30-4-10-45-6.

CBB helps shoot The Ordinary Boys into the top 10 at six, while The Darkness bump Chris Brown from second place

## MTV MOST PLAYED

This Week	Last Week	Artist Title	Label
1	9	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	COLUMBIA
2	1	PHARRELL WILLIAMS ANGEL	VIRGIN
3	8	NOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	BAD BOY
4	2	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DOMINO
5	30	THE ORDINARY BOYS BOYS WILL BE BOYS	B-UNIQUE
5	14	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
5	2	HI_TACK SAY SAY SAY (WAITING 4 YOU)	GUSTO
8	5	HARD-FI CASH MACHINE	NECESSARY
8	5	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	ROCA-FELLA
10	0	THE YOUNG KNIVES RUMOUR MILL	TRANSGRESSIVE

## THE BOX MOST PLAYED

This Week	Last Week	Artist Title	Label
1	2	PHARRELL WILLIAMS ANGEL	VIRGIN
2	18	THE ORDINARY BOYS BOYS WILL BE BOYS	B-UNIQUE
3	21	CHRIS BROWN RUN IT!	JIVE
4	1	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	COLUMBIA
5	2	SHAKIRA DON'T BOTHER	EPIC
6	5	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	ROCA-FELLA
6	12	THREE 6 MAFIA STAY FLY	HYPNOTIZE MINDS
6	9	THE DARKNESS IS IT JUST ME?	ATLANTIC
9	13	NOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	BAD BOY
9	7	PROTOCOL WHERE'S THE PLEASURE	POLYDOR

## KERRANG! MOST PLAYED

This Week	Last Week	Artist Title	Label
1	1	RED HOT CHILI PEPPERS BY THE WAY	WARNER BROS
2	2	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
3	46	THE ALL-AMERICAN REJECTS MOVE ALONG	POLYDOR
4	3	SIMPLE PLAN CRAZY	LAVA/ATLANTIC
5	5	THE STROKES JUICEBOX	ROUGH TRADE
6	7	THE WHITE STRIPES THE DENIAL TWIST	XL
6	4	THE DARKNESS IS IT JUST ME?	ATLANTIC
8	8	FOO FIGHTERS RESOLVE	RCA
9	16	LOSTPROPHETS LAST TRAIN HOME	VISIBLE NOISE
10	10	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE

## MTV2 MOST PLAYED

This Week	Last Week	Artist Title	Label
1	0	MYSTERY JETS THE BOY WHO RAN AWAY	679
2	2	EDITORS MUNICH	KITCHENWARE
3	3	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DOMINO
3	6	WE ARE SCIENTISTS IT'S A HIT	VIRGIN
5	1	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
6	5	HARD-FI CASH MACHINE	NECESSARY
7	13	PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES	ATLANTIC
8	40	MAXIMO PARK I WANT YOU TO STAY	WARP
9	8	FOO FIGHTERS RESOLVE	RCA
9	94	THE YOUNG KNIVES RUMOUR MILL	TRANSGRESSIVE

## MTV BASE MOST PLAYED

This Week	Last Week	Artist Title	Label
1	2	CHRIS BROWN RUN IT!	JIVE
2	1	MARY J BLIGE BE WITHOUT YOU	ISLAND
3	3	NOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	BAD BOY
4	8	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	COLUMBIA
5	4	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	ROCA-FELLA
6	7	DEM FRANCHISE BOYZ I THINK THEY LIKE ME	VIRGIN
7	13	PHARRELL WILLIAMS ANGEL	VIRGIN
8	26	FUN'DAMENTAL 03 PLAYGROUND	DA WORKS
9	5	RAY J ONE WISH	SANCTUARY
9	10	MARIAH CAREY DON'T FORGET ABOUT US	DEF JAM

## ON THE BOX THIS WEEK

**CD:UK**  
Ashlee Simpson Boyfriend, Fall Out Boy Sugar, We're Goin' Down, Goldfrapp Ride A White Horse, Pink Stupid Girls, Shakira Don't Bother, Westlife Amazing

## GMTV

Liz McClarnon

## T4

Morning Runner Burning Benches, The Guillemots We're Here

## TOP OF THE POPS

Ashlee Simpson Boyfriend; Beth Orton Concealed, Corinne Bailey Rae Put Your Records On; Graham Coxon Standing On My Own Again; Jack Johnson Better Together; Orson No Tomorrow

## BBC2

Top Of The Pops Reloaded (Sat)

## BBC4

Folk Britannia Ballads & Blues (Fri)

## ITV1

Coldplay - In Profile (Mon)  
Today With Des & Mel Lee Ryan guests (Tue); Katherine Jenkins guests (Thu)  
Orange Playlist 50 Cent (Wed)  
CD:UK Hotshots (Thu)

## CHANNEL 4

The Business Trick Records (Mon)  
CD:UK Hotshots (Thu)  
Pink - Video Exclusive (Wed)  
Massive Attack - Video Exclusive (Thu)

Levi's Ones To Watch Editors and The Kooks (Sat)  
Soundproof Sults Make The Best Songs (Sat)  
4Play - Mew; Bullet For My Valentine (Sat)

## POPWORLD

Interviews: Preston; Fall Out Boy; Kubby; Pete Burns  
Performances: Meck feat. Leo Sayer Thunder In My Heart; Anthony Costa Do You Ever Think Of Me  
Video: Sugababes Red Dress

Highest Top 40 New Entry  
Highest Top 40 Climb

© Nielsen Music Control. Compiled from data gathered from 00:00 on Sun XX XXXX 2006 to 24:00 on Sat XXX XXXX 2006. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Chart Show TV, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vais!, VH1 and VH2.

# 120 MINUTES DAILY AT 1AM

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MTV.CO.UK/120MINUTES

'WHAT GOES UP' DIRECTED BY ADAM SMITH  
UK TV PREMIERE SATURDAY 4TH FEB

areselects



Will Young continues to dominate UK radio with All Time Love, while Kubbe are on track for their biggest hit yet with Grow, which climbs from 23 to six

# The UK Radio Airplay

## RADIO ONE

Pos	Last	ARTIST/TITLE	Reps	Wks	Pos	Airplay
1	2	FALL OUT BOY SUGAR WE'RE GOIN DOWN (NECESSARY)	25	26	1964	
2	4	MECK FEAT LEO SAYER THUNDER IN MY HEART AGAIN (PHILIPPE) (BREAKER)	21	25	1702	
2	1	SUNKLOCK I'LL BE READY (STOCKROOM)	20	25	1800	
4	3	HI_TACK SAY SAY SAY (WAITING 4 YOU) (GUSTO)	25	24	1755	
4	8	PHARRELL WILLIAMS ANGEL (VIRGEN)	23	24	1848	
4	13	CHRIS BROWN RUN IT! (JIVE)	15	24	1848	
4	6	YOUNG JEEZY FEAT AMON SOUL SURVIVOR (DEF JAH)	23	24	1830	
8	9	NOTORIOUS B.I.G./DMX/NELLY/JAGGED EDGE/EVERY STORM NASTY GIRL (BUSHY)	24	23	1938	
8	19	ARCTIC MONKEYS WHEN THE SUN GOES DOWN (COLUMBIA)	13	23	1919	
8	19	MADONNA SORRY (WARNER BROS)	23	23	1912	
11	15	BEYONCE FEAT SLIM THUG CHECK ON IT (COLUMBIA)	18	22	1754	
11	11	SUGABABES LULY (ISLAND)	18	22	1816	
11	9	HARD-FI CASH MACHINE (NECESSARY)	22	22	1859	
14	10	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (PHILIPPE)	21	21	1809	
14	6	SO CANT HUSTLE'S AMBITION (NECESSARY)	20	21	1973	
14	5	COLDPLAY TALK (PHILIPPE)	18	21	1819	
14	10	GOLDFRAPP RIDE A WHITE HORSE (VIRGEN)	7	18	1912	
14	19	EDITORS MURCH (KETCHUM)	11	16	1998	
14	19	THE ORDINARY BOYS BOYS WILL BE BOYS (BUTTER)	8	15	1309	
19	12	KANYE WEST FEAT ADAM LEVINE HEARD 'EM SAY (ROCAWELLA)	10	15	1914	
21	3	KUBB GROW (MERCURY)	14	14	1901	
21	26	WILL YOUNG ALL TIME LOVE (SONY BMG)	12	14	1924	
21	9	ASHLEY SIMPSON BOYFRIEND (MERCURY)	14	14	1918	
21	23	SOURCE FEATURING CANDI STATION YOU GOT THE LOVE (PROMIX)	13	14	1817	
21	21	THE COB TOWN LADYFASH (VIRGEN) (SHOUBLES)	13	14	1816	
21	27	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOOD GROOVE)	11	14	1815	
21	30	TOM NOVOY YOUR BODY (DADA)	21	12	1795	
27	6	THE FEELING SEW (VIRGEN)	12	12	1706	
27	9	HERD & FITZ FEAT. ABIGAIL BAILEY I JUST CAN'T GET ENOUGH (A&T)	8	12	1817	
30	28	FRANZ FERDINAND WALK AWAY (SONY)	10	10	1816	

1-10: Music Centre; 11-20: Capital; 21-30: BBC Radio 1. Reps: 1000 on Sunday, 22 on Tue, 20 on Wed, 20 on Sat, 20 on Sun.

1-10: Music Centre; 11-20: Capital; 21-30: BBC Radio 1. Reps: 1000 on Sunday, 22 on Tue, 20 on Wed, 20 on Sat, 20 on Sun.

Pos	Last	ARTIST/TITLE	Reps	Wks	Pos	Airplay		
1	1	WILL YOUNG ALL TIME LOVE (SONY BMG)	1941	11	72.09	36		
2	7	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (PHILIPPE)	1657	15	70.06	19		
3	3	SUGABABES UGLY (ISLAND)	1643	5	58.28	39		
4	15	4	MECK FEAT LEO SAYER THUNDER IN MY HEART AGAIN (PHILIPPE) (BREAKER)	720	39	43.64	39	
5	27	3	MADONNA SORRY (WARNER BROS)	1221	34	43.11	78	
6	23	3	KUBB GROW (MERCURY)	632	39	43.15	94	
7	10	6	BEYONCE FEAT SLIM THUG CHECK ON IT (COLUMBIA)	1317	19	40.59	13	
8	4	10	3	COLDPLAY TALK (PHILIPPE)	1552	32	37.56	14
9	5	11	5	ROBBIE WILLIAMS ADVERTISING SPACE (CHRYSLIS)	1710	2	37.29	34
10	11	4	24	STARSALLOR THIS TIME (BME)	922	1	36.65	2
11	13	6	4	HI_TACK SAY SAY SAY (WAITING 4 YOU) (GUSTO)	1188	15	36.09	8
12	34	3	0	LEE RYAN WHEN I THINK OF YOU (BRIGHTSIDE)	717	23	34.88	7
13	9	4	10	A-HA ANALOGUE (ALL I WANT) (POLYGRAM)	1088	20	32.35	36
14	6	10	10	TEXAS SLEEP (MERCURY)	1140	0	32.35	32
15	19	7	1	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/EVERY STORM NASTY GIRL (BUSHY)	840	25	32.20	11
16	16	10	25	KELLY CLARKSON BECAUSE OF YOU (RCA)	1663	7	31.60	2
17	42	2	0	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOOD GROOVE)	847	100	31.21	119
18	15	13	13	MADONNA HUNG UP (WARNER BROS)	1654	14	29.37	21
19	17	5	15	PHARRELL WILLIAMS ANGEL (VIRGEN)	669	7	29.21	4
20	8	6	4	SHAYNE WARD THAT'S MY GOAL (DEP MASC)	1469	7	28.28	33
21	31	3	6	CHRIS BROWN RUN IT! (JIVE)	618	5	28.17	37
22	18	22	45	SUGABABES PUSH THE BUTTON (ISLAND)	1364	0	26.30	15
23	52	1	53	MOBY SLIPPING AWAY (MUTE)	142	20	25.62	123
24	1	7	23	THE PUSSYCAT DOLLS STICKWITU (A&T)	151	19	24.94	57
25	34	7	2	ARCTIC MONKEYS WHEN THE SUN GOES DOWN (DUNN)	652	19	24.67	34

1-10: Music Centre; 11-20: Capital; 21-30: BBC Radio 1. Reps: 1000 on Sunday, 22 on Tue, 20 on Wed, 20 on Sat, 20 on Sun.

## INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST/TITLE	Reps	Wks	Pos	Airplay
1	3	WILL YOUNG ALL TIME LOVE (SONY BMG)	1075	101	33.82	
2	2	ROBBIE WILLIAMS ADVERTISING SPACE (CHRYSLIS)	1060	103	30.72	
3	1	MADONNA HUNG UP (WARNER BROS)	1055	102	29.69	
4	10	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (PHILIPPE)	1117	101	29.43	
5	3	KELLY CLARKSON BECAUSE OF YOU (RCA)	1036	101	30.18	
6	6	SUGABABES LULY (ISLAND)	1011	100	29.03	
7	7	SHAYNE WARD THAT'S MY GOAL (DEP MASC)	1032	104	29.80	
8	2	THE PUSSYCAT DOLLS STICKWITU (A&T)	1018	105	29.82	
9	8	COLDPLAY TALK (PHILIPPE)	1054	100	29.06	
9	9	SUGABABES PUSH THE BUTTON (ISLAND)	1134	102	29.80	
11	11	BEYONCE FEAT SLIM THUG CHECK ON IT (COLUMBIA)	1017	106	27.92	
12	18	MADONNA SORRY (WARNER BROS)	1011	101	18.75	
13	12	TEXAS SLEEP (MERCURY)	1091	102	18.21	
14	16	HI_TACK SAY SAY SAY (WAITING 4 YOU) (GUSTO)	1011	102	17.69	
15	15	JAMES BLUNT GOODBYE MY LOVER (A&T)	1028	105	18.33	
16	17	A-HA ANALOGUE (ALL I WANT) (POLYGRAM)	1011	103	17.78	
17	14	DANIEL POWTER BAD DAY (WARNER BROS)	1055	103	18.28	
18	14	THE SOURCE FEAT. CANDI STATION YOU GOT THE LOVE (PROMIX)	1011	101	17.09	
19	17	STARSALLOR THIS TIME (BME)	700	100	19.18	
20	25	NOTORIOUS B.I.G./DMX/NELLY/JAGGED EDGE/EVERY STORM NASTY GIRL (BUSHY)	579	104	18.95	
21	10	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOOD GROOVE)	375	70	10.04	
22	27	LEE RYAN WHEN I THINK OF YOU (BRIGHTSIDE)	518	101	10.51	
23	22	MECK THUNDER IN MY HEART AGAIN (PHILIPPE) (BREAKER)	486	110	12.06	
24	22	KIT TUNSTALL SUGAR I SEE (NECESSARY)	492	123	10.68	
25	20	ROBBIE WILLIAMS TRIPPING (CHRYSLIS)	601	113	9.17	
26	15	GIRLS ALONG SEE THE DAY (POLYGRAM)	944	111	8.43	
27	16	PHARRELL WILLIAMS ANGEL (VIRGEN)	518	115	11.67	
28	8	KUBB GROW (MERCURY)	402	101	10.86	
29	26	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA (A&T)	511	104	11.17	
30	30	CHRIS BROWN RUN IT! (JIVE)	517	102	11.67	

1-10: Music Centre; 11-20: Capital; 21-30: BBC Radio 1. Reps: 1000 on Sunday, 22 on Tue, 20 on Wed, 20 on Sat, 20 on Sun.

where Leo Sayer's sampled vocals are the main draw. The song was aired 25 times on Radio Two, making it the station's second most-played song - and 11 times on Radio Ten, with the two stations contributing 72.27% of its 43.65m audience. Of its 684 plays elsewhere at 65 stations, top tallies are 34 from Kiss 100, and 33 again from Rock FM and Vibe 101.

## CAPITAL

Pos	Last	ARTIST/TITLE	Reps	Wks	Pos	Airplay
1	4	WILL YOUNG ALL TIME LOVE (SONY BMG)	1075	101	33.82	
2	2	SUGABABES PUSH THE BUTTON (ISLAND)	1060	103	30.72	
3	1	ROBBIE WILLIAMS ADVERTISING SPACE (CHRYSLIS)	1055	102	29.69	
4	6	KELLY CLARKSON BECAUSE OF YOU (RCA)	1036	101	30.18	
5	3	MADONNA HUNG UP (WARNER BROS)	1055	102	29.69	
6	10	JAMES BLUNT GOODBYE MY LOVER (A&T)	1028	105	18.33	
7	10	SUGABABES LULY (ISLAND)	1011	100	29.03	
8	10	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (PHILIPPE)	1117	101	29.43	
9	5	DANIEL POWTER BAD DAY (WARNER BROS)	1055	103	18.28	
10	7	COLDPLAY TALK (PHILIPPE)	1054	100	29.06	

NEW RELEASES  
ALBUMS  
NEWS  
CHARTS  
PLAYLIST  
SINGLES



**5. Madonna**  
Madonna's Sorry moves ahead of Hung Up this week, surging 27-5, while its

predecessor slips 12-18. Hung Up topped eight weeks at number one, and Sorry is winning a warm

welcome too - it was aired by 62 stations last week, earning 1,211 plays and an audience of

# airplay Chart



This Week	Last Week	Weeks in Chart	Position on sales	ARTIST/TITLE	Label	Total Plays	Plays % + or -	Total Audience (m)	Audience % (+ or -)
26	20	5	8	SUNBLOCK I'LL BE READY	STOCKHOLM	570	-4	23.48	-18
27	21	4	0	RICHARD HAWLEY JUST LIKE THE RAIN	MUTE	99	-1	23.46	-12
28	157	1	0	GOLDFRAPP RIDE A WHITE HORSE	MUTE	227	71	23.44	450
29	24	31	46	DANIEL POWTER BAD DAY	WARNER BROS	1040	-4	22.89	-3
30	30	8	28	HARD-FI CASH MACHINE	NECESSARY	527	-13	22.71	9
31	32	2	37	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY	363	0	22.25	17
32	29	4	0	50 CENT HUSTLERS AMBITION	INTERSCOPE	262	9	19.73	-6
33	40	8	0	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSITIVA	829	33	19.62	33
34	26	3	27	PROTOCOL WHERE'S THE PLEASURE?	POLYDOR	297	13	18.87	-17
35	74	1	9	THE ORDINARY BOYS BOYS WILL BE BOYS	B-UNIQUE	397	156	18.82	137
36	28	8	19	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC	1164	-13	18.42	-17
37	22	12	31	TOM NOVY YOUR BODY	DATA	569	5	18.39	-37
38	37	3	16	YOUNG JEEZY FEAT. AKON SOUL SURVIVOR	DEF JAM	165	-14	17.80	11
39	25	11	41	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	ROCA-FELLA	307	-27	16.28	-44
40	51	2	32	EDITORS MUNICH	KITCHENWARE	267	-15	14.97	27
41	36	25	74	KT TUNSTALL SUDDENLY I SEE	RELENTLESS	638	-8	14.91	-22
42	57	1	0	STEVIE WONDER FROM THE BOTTOM OF MY HEART	MOTOWN	76	171	14.65	44
43	38	2	0	EL PRESIDENTE TURN THIS THING AROUND	ONE	382	2	14.57	-4
44	44	2	17	JOSE GONZALEZ HEARTBEATS	PEACEFROG	206	2	13.69	3
45	129	1	0	ORSON NO TOMORROW	MERCURY	238	61	12.80	161
46	43	2	0	ASHLEE SIMPSON BOYFRIEND	POLYDOR	270	21	12.64	-11
47	49	3	33	BELLE AND SEBASTIAN FUNNY LITTLE FROG	ROUGH TRADE	242	34	12.6	2
48	62	1	0	TINA DICO WARM SAND	FINEST GRAMOPHONE	33	-21	12.30	30
49	53	5	48	MARY J BLIGE BE WITHOUT YOU	ISLAND	477	-5	11.94	5
50	45	11	0	FRANZ FERDINAND WALK AWAY	DOMINO	290	-72	11.89	-9

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AND WHAT YOU'RE LOOKING FOR

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43.55m. Forty-one plays on Core, 35 on Power FM and 33 on Kiss 100 are its top tallies, while 23 plays on

Radio One and six on Radio Two account for slightly more than half of the track's total audience.



**6. Kubb**  
The third single from Kubb's debut album *Mother* seals another week of strong

growth on the radio by jumping 23-6 on the airplay chart. The first single, *Remain*, reached 45 on sales but didn't make the Top 200 of the airplay chart, while follow-up *Wicked Soul* reached number 25 on sales but only 6-1 on airplay. The band's album, which debuted and peaked at 66 last November, sprouts 74-41 on sales up 50.3% at 5.143.



**15. Corinne Bailey Rae**  
Hotly-tipped Corinne Bailey Rae hit 3-4 on sales with her debut *Like a Star* last November, and the follow-up is getting a warm reception, jumping 42-17 on the airplay chart with an audience of 31.21m from 847 plays.

## PRE-RELEASE

This	ARTIST/TITLE	Label	Total Audience
1	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	APOLLO/Free2air	4365
2	MADONNA SORRY	WARNER BROS	4316
3	KUBB GROW	MERCURY	4312
4	LEE RYAN WHEN I THINK OF YOU	BRIGHTSIDE	3488
5	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD GROOVE	3121
6	CHRIS BROWN RUN IT!	JIVE	2817
7	GOLDFRAPP RIDE A WHITE HORSE	MUTE	2345
8	50 CENT HUSTLER'S AMBITION	INTERSCOPE	1974
9	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSITIVA	1962
10	STEVIE WONDER FROM THE BOTTOM OF MY HEART	MOTOWN	1465
11	EL PRESIDENTE TURN THIS THING AROUND	ONE	1457
12	ORSON NO TOMORROW	MERCURY	1280
13	ASHLEE SIMPSON BOYFRIEND	POLYDOR	1264
14	TINA DICO WARM SAND	FINEST GRAMOPHONE	1230
15	THE FEELING SEWN	ISLAND	1176
16	NE YO SO SICK	DEF JAM	1165
17	PUSSYCAT DOLLS FEAT. WILLIAM BEEP	POLYDOR	1003
18	SHAPESHIFTERS INCREDIBLE	POSITIVA	997
19	KANYE WEST TOUCH THE SKY	ROCA-FELLA	981
20	THE GO! TEAM LADYFLASH	MEMPHIS INDUSTRIES	959

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## RADIO GROWERS

This	ARTIST/TITLE	Plays	Total	Incr
1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	847	423	
2	MADONNA SORRY	1211	309	
3	THE ORDINARY BOYS BOYS WILL BE BOYS	397	242	
4	KANYE WEST TOUCH THE SKY	518	225	
5	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	1687	218	
6	BEYONCE FEAT. SLIM THUG CHECK ON IT	1317	211	
7	NE YO SO SICK	582	210	
8	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	829	207	
9	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	720	203	
10	WILL YOUNG ALL TIME LOVE	1941	185	

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## RADIO TWO

This	Last	ARTIST/TITLE	Label
1	1	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARLOPHONE
2	1	WILL YOUNG ALL TIME LOVE	SONY BMG
2	10	KUBB GROW	MERCURY
2	9	MOBY SLIPPING AWAY	MUTE
5	3	RICHARD HAWLEY JUST LIKE THE RAIN	MUTE
6	5	LEE RYAN WHEN I THINK OF YOU	BRIGHTSIDE
6	5	STARSAILOR THIS TIME	EMI
8	8	PROTOCOL WHERE'S THE PLEASURE	POLYDOR
9	3	A-HA ANALOGUE (ALL I WANT)	POLYDOR
9	0	GOLDFRAPP RIDE A WHITE HORSE	MUTE
11	17	STEVIE WONDER FROM THE BOTTOM OF MY HEART	Motown
12	27	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Apollon/Free2air
12	13	TINA DICO WARM SAND	Finest Gramophone
12	36	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Groove
15	5	TEXAS SLEEP	Mercury
15	13	BELLE AND SEBASTIAN FUNNY LITTLE FROG	Rough Trade
17	16	SUGABABES UGLY	Island
17	10	EL PRESIDENTE TURN THIS THING AROUND	One
17	10	THE MAGIC NUMBERS I SEE YOU, YOU SEE ME	Heavenly
17	72	PAUL WELLER BLINK AND YOU'LL MISS IT	V2

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## ON THE RADIO THIS WEEK

**RADIO ONE**  
Jo Whaley - The Magic Numbers guest (Mon), James Blunt guests (Fri)  
**Lamacq Live** - Richard Ashcroft in session (Mon)  
**Mike Davies** - MXPX from Maida Vale (Tue)  
**OneMusic** - Mogwai in session (Tue), Sway in session (Wed)  
**Trevor Nelson** - Vee guests (Wed)  
**The Residency** - The Plastician (Sat)  
**Scott Mills Record of the week** - Shapeshifters: Incredible  
**Jo Whaley Record of the week** - Orson: No Tomorrow  
**Colin & Edith Record of the week** - Juelz Santana: There It Go (The Whistle Song)  
**Zane Lowe Record of the week** - Battle: Tendrit

**RADIO TWO**  
The King & I - The Colonel Parker Story (Tue)  
**Friday Night Is Music Night** - Katherine Jenkins in concert (Fri)  
**James Blunt** - Live & Exclusive (Sat)  
**Good Morning Sunday** - Kiki Dee (Sun)  
**Record of the week** - Orson: No Tomorrow  
**Album of the week** - Tina Dico: In The Red

**RADIO THREE**  
Composer Of The Week - Benjamin Franklin (Mon)  
**Jazz On 3** - David S. Ware in session (Fri)  
**Sunday Gala** - Bartok and Folk Music (Sun)

**6 MUSIC**  
Phill Jupitus - Butch Walker guests (Mon)  
Tom Robinson - Cara Dillon guests (Thur)  
**6 Mix** - The Knife (Sun)

**CAPITAL**  
Featured albums - Coldplay: X&Y; David Gray: Life In Slow Motion; James Blunt: Back To Bedlam; Jamie Cullum: Catching Tales; Kanye West: Late Registration; KT Tunstall: Eye To The Telescope  
Featured songs - Trina/Kelly Rowland: Here; Alicia Keys/Bono: Don't Give Up; Vivian Green: Cursed

**XFM**  
Lauren Laverne's Record of the Week - The Go! Team: Ladyflash  
Lucio's Record of the Week - Liam Frost & The Slowdown Family: She Painted Pictures

## EMAP BIG CITY

This	Last	ARTIST/TITLE	Label
1	1	KELLY CLARKSON BECAUSE OF YOU	RCA
2	3	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS
3	5	SUGABABES UGLY	ISLAND
4	4	SHAYNE WARD THAT'S MY GOAL	SYCO MUSIC
5	15	WILL YOUNG ALL TIME LOVE	SONY BMG
5	6	TEXAS SLEEP	MERCURY
7	2	MADONNA HUNG UP	WARNER BROS
8	11	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARLOPHONE
9	8	COLDPLAY TALK	PARLOPHONE
9	12	LEE RYAN WHEN I THINK OF YOU	BRIGHTSIDE

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## GWR GROUP

This	Last	ARTIST/TITLE	Label
1	2	WILL YOUNG ALL TIME LOVE	SONY BMG
2	3	SUGABABES PUSH THE BUTTON	ISLAND
3	10	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	PARLOPHONE
4	5	JAMES BLUNT GOODBYE MY LOVER	ATLANTIC
5	8	MADONNA HUNG UP	WARNER BROS
6	6	DANIEL POWTER BAD DAY	WARNER BROS
7	7	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS
8	1	KELLY CLARKSON BECAUSE OF YOU	RCA
9	12	MADONNA SORRY	WARNER BROS
10	4	SHAYNE WARD THAT'S MY GOAL	SYCO MUSIC

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Nielsen Music Control monitors these stations 24 hours a day, seven days a week: 100.7 Heart FM, 100.102 Century FM, 102.4 Century FM, 105.5 Greater South FM, 106 Century FM, 106.3 Bridge FM, 107.6 Juice FM, Liverpool, India, 108 FM, 2 FM, 6 Music, 95.9 Capital FM, 96.9 Fort FM, 98.2 The Breakfast 96.3 Radio Ave, 96.1 FM 59MHz, 96.4 FM The Wave, 96.9 Clifton FM, 96.9 Voz FM, 97.4 Kiss FM, 97.6 Clifton FM, 98.0 Essex, 98.0 Radio 1, 98.6 Radio 2, 98.0 Radio 3, 98.0 Radio 4, 98.0 Radio 5, 98.0 Radio 6, 98.0 Radio 7, 98.0 Radio 8, 98.0 Radio 9, 98.0 Radio 10, 98.0 Radio 11, 98.0 Radio 12, 98.0 Radio 13, 98.0 Radio 14, 98.0 Radio 15, 98.0 Radio 16, 98.0 Radio 17, 98.0 Radio 18, 98.0 Radio 19, 98.0 Radio 20, 98.0 Radio 21, 98.0 Radio 22, 98.0 Radio 23, 98.0 Radio 24, 98.0 Radio 25, 98.0 Radio 26, 98.0 Radio 27, 98.0 Radio 28, 98.0 Radio 29, 98.0 Radio 30, 98.0 Radio 31, 98.0 Radio 32, 98.0 Radio 33, 98.0 Radio 34, 98.0 Radio 35, 98.0 Radio 36, 98.0 Radio 37, 98.0 Radio 38, 98.0 Radio 39, 98.0 Radio 40, 98.0 Radio 41, 98.0 Radio 42, 98.0 Radio 43, 98.0 Radio 44, 98.0 Radio 45, 98.0 Radio 46, 98.0 Radio 47, 98.0 Radio 48, 98.0 Radio 49, 98.0 Radio 50, 98.0 Radio 51, 98.0 Radio 52, 98.0 Radio 53, 98.0 Radio 54, 98.0 Radio 55, 98.0 Radio 56, 98.0 Radio 57, 98.0 Radio 58, 98.0 Radio 59, 98.0 Radio 60, 98.0 Radio 61, 98.0 Radio 62, 98.0 Radio 63, 98.0 Radio 64, 98.0 Radio 65, 98.0 Radio 66, 98.0 Radio 67, 98.0 Radio 68, 98.0 Radio 69, 98.0 Radio 70, 98.0 Radio 71, 98.0 Radio 72, 98.0 Radio 73, 98.0 Radio 74, 98.0 Radio 75, 98.0 Radio 76, 98.0 Radio 77, 98.0 Radio 78, 98.0 Radio 79, 98.0 Radio 80, 98.0 Radio 81, 98.0 Radio 82, 98.0 Radio 83, 98.0 Radio 84, 98.0 Radio 85, 98.0 Radio 86, 98.0 Radio 87, 98.0 Radio 88, 98.0 Radio 89, 98.0 Radio 90, 98.0 Radio 91, 98.0 Radio 92, 98.0 Radio 93, 98.0 Radio 94, 98.0 Radio 95, 98.0 Radio 96, 98.0 Radio 97, 98.0 Radio 98, 98.0 Radio 99, 98.0 Radio 100.

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# Singles

04.02.06  
Top 75

Notorious B.I.G. gives Atlantic another number one as Nasty Girl moves to first place this week, while A-Ha provide the only new entry to the Top 10

# The Official UK

## TOP 20 DOWNLOADS

Chart	Artist/Title	Label
1	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	WARRNER
2	SUNBLOCK I'LL BE READY	UNIVERSAL
3	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	INDIE
4	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	EMI
5	WILL YOUNG ALL TIME LOVE	SONY BMG
6	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	SONY BMG
7	THE BLACK EYED PEAS MY HUMPS	INTERPOL MUSIC
8	NIZLOPI JOB SONG	INDIE
9	HIL TACK SAY SAY SAY (WAITING 4 U)	SONY BMG
10	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD)	SONY BMG
11	SHAYNE WARD THAT'S MY GOAL	SONY BMG
12	MADONNA HUNG UP	WARRNER
13	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	INDIE
14	PUSSYCAT DOLLS STICKWIT	UNIVERSAL
15	JOSE GONZÁLEZ HEARTBEATS	INDIE
16	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	UNIVERSAL
17	THE ORDINARY BOYS BOYS WILL BE BOYS	WARRNER
18	JAMES BLUNT GOODBYE MY LOVER	WARRNER
19	SUGABABES UGLY	UNIVERSAL
20	TEXAS SLEEP	UNIVERSAL

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## TOP 20 RINGTONES

Chart	Artist/Title	Label
1	SUNBLOCK I'LL BE READY	Capitol/EMI
2	SHAYNE WARD THAT'S MY GOAL	BMG/Interscope
3	NIZLOPI JOB SONG	Warner/Chappell
4	EMINEM WHEN I'M GONE	Shore/Star
5	BLACK EYED PEAS MY HUMPS	Cherry Lane/Capitol/CE
6	MADONNA HUNG UP	Warner/Chappell/Universal/EMI/Universal
7	SEAN PAUL WE BE BURIN'	BMG/RedOne/Def Jam
8	ERIC PRYDZ CALL ON ME	BMG/Universal/Chappell/Universal
9	DJ FEAZ LISTEN TO YOUR HEART	EMI/Cosmic Fun
10	JAMES BLUNT GOODBYE MY LOVER	EMI/RedOne
11	KELLY CLARKSON HEARTBEATS	Warner/Chappell
12	KELLY CLARKSON BECAUSE OF YOU	Warner/Chappell
13	JOSE GONZÁLEZ HEARTBEATS	Warner/Chappell
14	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	EMI/Warner/Chappell/CE
15	THE STREETS OUT YOUR EYES	Warner/Chappell/Compos/Universal
16	FAITHLESS INSOMNIA	Universal/RED ONE/Star/EMI
17	BEYONCÉ CHECK ON IT	Universal/RED ONE/Star/EMI
18	SIMON WEBBE NO WORRIES	Sony/ATV/Universal/Def Jam/Star/EMI
19	JAMES BLUNT YOUR BEAUTIFUL	EMI/EMI
20	SUGABABES PUSH THE BUTTON	Universal/EMI/Star/EMI
21	TEXAS SLEEP	EMI/EMI

© The UK RFF (UK) Ringtone Chart. Compiled by RFFS UK. Dates given from Jan 16 to Jan 21, 2006

## TOP 20 EUROPEAN DOWNLOADS

Chart	Artist/Title	Company
1	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	WARRNER
2	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	WARRNER
3	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	EMI
4	BEYONCÉ FEAT. SLIM THUG CHECK ON IT (ALBUM VERSION)	SONY BMG
5	MADONNA HUNG UP (ALBUM VERSION)	WARRNER
6	WILL YOUNG ALL TIME LOVE	SONY BMG
7	HIL TACK SAY SAY SAY (WAITING 4 U)	INDIE
8	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	UNIVERSAL
9	NIZLOPI JOB SONG	INDIE
10	SUNBLOCK I'LL BE READY	UNIVERSAL
11	SHAYNE WARD THAT'S MY GOAL	SONY BMG
12	SUGABABES UGLY	UNIVERSAL
13	JAMES BLUNT GOODBYE MY LOVER	WARRNER
14	EMINEM WHEN I'M GONE	UNIVERSAL
15	THE BLACK EYED PEAS MY HUMPS	UNIVERSAL
16	PUSSYCAT DOLLS STICKWIT	UNIVERSAL
17	SUGABABES PUSH THE BUTTON	UNIVERSAL
18	JAMES BLUNT YOUR BEAUTIFUL	WARRNER
19	THE ORDINARY BOYS BOYS WILL BE BOYS	WARRNER
20	HIL TACK THAT'S MY GOAL	SONY BMG

Source: SoundScan.com



**1. Notorious B.I.G.**  
Notorious B.I.G.'s Nasty Girl moves 2-1 on the singles chart, becoming the first record to climb to number one since James Blunt's Beautiful last July. Diggle is the 22th artist to climb to a posthumous number one, joining Buddy Holly, Eddie Cochran, Jim Reeves, Jimi Hendrix, Elvis Presley, Jackie Lennon, Jackie Wilson, Freddie Mercury, Aaliyah, George Harrison and 2Pac. Nasty Girl's sales slipped 8.7% to 27,482 copies last week—the lowest tally for a number one for 20 weeks. Its parent album The Black Album—the Final Chapter climbed 17-13 (its highest position yet) with sales of 15,236.



**4. Hi Tack**  
Hi Tack's update of Michael Jackson & Paul McCartney's Say Say Say (Waiting 4 U) splits 8-4 on the chart this week, with sales rising 16.5% to 17,573. The track is the creation of veteran Dutch DJ & producers Koen Groenewold and Andy Van Der Zant. The track was previously charted as Da Tengde (Da) by Kibbi & Giffoni,itty Billy Doony (The Vicious and Dangerous), and later received renewed interest from other names, among them Al Capecchiato, Candy Bala, Diggle, 3 Dubz In A Shoe and Da Kings Kings.

Chart	Artist/Title	Label
1	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	WARRNER
2	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	INDIE
3	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	COLUMBIA
4	HIL TACK SAY SAY SAY (WAITING 4 U)	SONY BMG
5	WILL YOUNG ALL TIME LOVE	SONY BMG
6	SHAYNE WARD THAT'S MY GOAL	SONY BMG
7	NIZLOPI JOB SONG	INDIE
8	SUNBLOCK I'LL BE READY	UNIVERSAL
9	THE ORDINARY BOYS BOYS WILL BE BOYS	WARRNER
NEW	A-HA ANALOGUE (ALL I WANT)	WARRNER
11	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	EMI
12	BRIAN KENNEDY GEORGE BEST - A TRIBUTE	PARLOPHONE
13	MADONNA HUNG UP	WARRNER
14	THE BLACK EYED PEAS MY HUMPS	UNIVERSAL
NEW	PHARREL WILLIAMS ANGEL	WARRNER
NEW	YOUNG JEEZY FEAT. AKON SOUL SURVIVOR	WARRNER
17	JOSE GONZÁLEZ HEARTBEATS	INDIE
18	TEXAS SLEEP	UNIVERSAL
19	JAMES BLUNT GOODBYE MY LOVER	WARRNER
20	SUGABABES UGLY	UNIVERSAL
21	DJ FEAZ LISTEN TO YOUR HEART	UNIVERSAL
22	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	UNIVERSAL
23	PUSSYCAT DOLLS STICKWIT	UNIVERSAL
24	STARSAILOR THIS TIME	EMI
NEW	KELLY CLARKSON BECAUSE OF YOU	WARRNER
26	EMINEM WHEN I'M GONE	WARRNER
NEW	PROTOCOL WHERE'S THE PLEASURE?	WARRNER
28	HARD-F FASH MACHINE	WARRNER
29	SON OF DORK EDDIE'S GON	WARRNER
NEW	LMC FEAT. RACHEL MCFARLANE YOU GET WHAT YOU GIVE	WARRNER
31	TOM NAVY FT MICHAEL MARSHALL YOUR BODY	WARRNER
32	EDITORS MUNICH	WARRNER
33	BELLE & SEBASTIAN FUNNY LITTLE FROG	WARRNER
34	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	UNIVERSAL
35	COLDPLAY TALK	WARRNER
36	SIMON WEBBE NO WORRIES	WARRNER
37	FALL OUT BOY SUGAR WE'RE GOIN DOWN	WARRNER
38	KAISER CHIEFS I PREDICT A RIOT/SINK THAT SHIP	WARRNER

**TITLES & ARTISTS**  
 1 ALL TIME GREATS  
 2 AMERICA (ALL VERSIONS)  
 3 ARCTIC MONKEYS  
 4 BUCKLE UP  
 5 CALIFORNIA SURF  
 6 CHERRY BLOSSOM  
 7 DAVE NAVY  
 8 DEEP PURPLE  
 9 DICKENS  
 10 DICKENS  
 11 DICKENS  
 12 DICKENS  
 13 DICKENS  
 14 DICKENS  
 15 DICKENS  
 16 DICKENS  
 17 DICKENS  
 18 DICKENS  
 19 DICKENS  
 20 DICKENS



04.02.06  
Top 75

Arctic Monkeys are unstoppable, but chart veteran Richard Ashcroft provides some stiff competition in second place. Daniel O'Donnell and The Kooks also make Top 10 new entries

## TOP 20 MUSIC DVD

Pos	Artist Title	Label/Availability
1	VARIOUS NON THAT'S WHAT I CALL A MUSIC QUIZ	EMI Virgin (D)
2	ELVIS PRESLEY LEGENDS IN CONCERT	VHS (M) (D)
3	VARIOUS LIVE 8 - JULY 2ND 2005	Angel (E)
4	THIN LIZZY THIN LIZZY AND PHOENIX STORY	VME (M) (E)
5	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (D)
6	BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE	VME (M) (D)
7	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	VME (M) (D)
8	JUDAS PRIEST RISING IN THE EAST	Warner Music Wm (M) (D)
9	U2 R130 2005 - LIVE FROM CHICAGO	Interscope (E)
10	BOB DYLAN 30 WIRELESS VHS	CD (M) (M) (D)
11	CLIFF RICHARD THE 30TH ANNIVERSARY CONCERT	Decca (M) (D)
12	DANIEL O'DONNELL THE ROCK 'N' ROLL SHOW	Reprise (M) (E)
13	KYLIE MINOGUE SHOWGIRL	Reprise (M) (E)
14	ORIGINAL CAST RECORDING JOSEPH & THE AMAZING TECHNOLOGICAL	Universal Video (D)
15	QUEEN & PAUL RODGERS RETURN OF THE CHAMPIONS	Parlophone (E)
16	IL DIVO ENCORE	Sony Music (M) (D)
17	WESTLIFE THE NUMBER ONES TOUR	S (M) (E)
18	ROY ORBISON THE ANTHOLOGY	WineWorld (M) (D)
19	VARIOUS JOO FAVORITE ACTION SONGS	Columbia (M) (D)
20	RAT PACK RAT PACK SPECIAL COLLECTORS EDITION	VME (M) (E)

The Official UK Charts Company 2006

## TOP 20 COMPILATIONS

Pos	Artist Title	Label/Availability
1	VARIOUS CLUBBING GUIDE 2006	Interscope (M) (D)
2	VARIOUS R&B CLASSICS	Sony BMG Trust (M) (D)
3	VARIOUS CLUB NIGHTS - SOUNDBACK TO THE WEEKEND	Cap (E)
4	VARIOUS HELTER SKELTOR PTS HARBORCOURT CLASSICS	EMI Polygram (M) (D)
5	VARIOUS NEW PRESENTS THE ESSENTIAL BANDS	EMI Polygram (M) (D)
6	VARIOUS NON THAT'S WHAT I CALL MUSIC 62	EMI Virgin (M) (D)
7	VARIOUS GOODSHOCKS - ANTHEMS	EMI Virgin (M) (D)
8	VARIOUS BIG SOFTIES - 41 SENSITIVE SOUL CLASSICS	EMI Virgin (M) (D)
9	VARIOUS THE BEST CLUB ANTHEMS CLASSICS	EMI Virgin (M) (D)
10	VARIOUS TWICE AS NICE - WEEKENDER	Warner Music (M) (D)
11	VARIOUS MAGIC - THE ALBUM	VISN (M) (D)
12	VARIOUS DRUM & BASS ARENA - THE CLASSICS	Mosley (M) (D) (D)
13	VARIOUS THE VERY BEST OF POWER BALLADS	EMI Virgin (M) (D)
14	VARIOUS THE NUMBER ONE MIZART ALBUM	UCL (E)
15	VARIOUS HOUSEWORK SONGS	EMI Virgin (M) (D)
16	VARIOUS THE ANNUAL 2006	Mosley (M) (D) (D)
17	VARIOUS POP PARTY 3	Sony BMG Trust (M) (D)
18	VARIOUS DIRTY DANCE (OST)	SICA (M) (D)
19	VARIOUS ULTIMATE R&B DANCE CRAZE	UCL (E)
20	VARIOUS THE NUMBER ONE MUSICALS ALBUM	Universal (M) (D)

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## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist Title	Label/Availability
1	SHAYNE WARD THAT'S MY GOAL	Cap (E)
2	MIZLOPI JOB SONG	FSM
3	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Cap (E)
4	NOTORIOUS B.I.G./DIDDY/VELLY/JAGGED EDGE/AVERY STORM NASTY GIRL	Red (E) (D)
5	SUNBLOCK I'll BE READY	Cap (E)
6	BRIAN KENNEDY & PETER CORRY GORGE BEST - A TRIBUTE	Mercury
7	BEYONCÉ FEAT. SLIM THICK CHECK ON IT	Cap (E)
8	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	Parlophone
9	WILL YOUNG ALL THE LOVE	Sony (E) (E)
10	MADONNA HUNG UP	ARCA
11	THE BLACK EYED PEAS MY HUMPS	Mercury (E)
12	HE-TACK SAY SAY (WAITING 4 U)	Interscope
13	EMINEM WHEN I'M DONE	Interscope
14	SUGARBABES LUGY	ARCA
15	PUSYCAT DOLLS STICKWIT	ARCA
16	JAMES BLUNT GOODBYE MY LOVER	Atlantic
17	TEXAS SLEEP	Atlantic
18	JOSE GONZALEZ HEARTBEATS	Cap (E)
19	KELLY CLARKSON BECAUSE OF YOU	ARCA
20	ARCTIC MONKEYS BET YOU LOOK GOOD ON THE DANCEFLOOR	Mercury

The Official UK Charts Company 2006

# The Official UK

Pos	Weeks on Chart	Artist Title	Label/Availability
1	NEW	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Cap (E) (D)
2	NEW	RICHARD ASHCROFT KEYS TO THE WORLD	Parlophone (M) (D)
3	1 29	HARD-FIT STARS OF CCTV	Musky (E) (D)
4	2 11	EDITORS THE BACK ROOM	Kidderminster KWC (M) (D)
5	NEW	DANIEL O'DONNELL FROM DANIEL WITH LOVE	DIGI TV (M) (D) (D)
6	3 43	JAMES BLUNT BACK TO BEDLAM	Cap (E) (D)
7	4 30	WILL YOUNG KEEP ON	Interscope (E) (D)
8	7 4	JOSE GONZALEZ VENEER	Parlophone (M) (D) (D)
9	NEW	THE KOOKS INSIDE IN/INSIDE OUT	Verve (M) (D) (M) (D)
10	8 47	KAISER CHIEFS EMPLOYMENT	B (M) (E) (D) (D)
11	10 28	KELLY CLARKSON BREAKAWAY	ARCA (M) (D) (D) (D)
12	5 9	EMINEM CURTAIN CALL - THE HITS	Interscope (M) (D) (D)
13	17 3	THE NOTORIOUS B.I.G. DUETS - THE FINAL CHAPTER	Red (E) (D) (D) (D)
14	9 40	JACK JOHNSON IN BETWEEN DREAMS	Brushfire (M) (D) (D) (D)
15	6 4	THE STROKES FIRST IMPRESSIONS OF EARTH	Brushfire (M) (D) (D) (D)
16	10 21	SIMON WEBBE SANCTUARY	Interscope (M) (D) (D)
17	11 36	GORILLAZ DEMON DAYS	Parlophone (M) (D) (D)
18	NEW	JOHNNY MATHIS THE VERY BEST OF	Columbia (M) (D) (D) (D)
19	13 11	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Bros (M) (D) (D) (D)
20	15 28	KATIE MELUA PIECE BY PIECE	Cap (E) (D) (D) (D)
21	12 13	KT TUNSTALL EYE TO THE TELESCOPE	Parlophone (M) (D) (D)
22	6	THE ORDINARY BOYS BRASSBOUND	ARCA (M) (D) (D) (D)
23	14 34	COLDPLAY X&Y	Parlophone (M) (D) (D)
24	NEW	A-HA ANALOGUE	Parlophone (M) (D) (D)
25	16 20	PUSYCAT DOLLS PCD	ARCA (M) (D) (D) (D)
26	NEW	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH	Mercury (M) (D) (D) (D)
27	30 6	TEXAS RED BUCK	Mercury (M) (D) (D) (D)
28	18 14	ROBBIE WILLIAMS INTENSIVE CARE	Mercury (M) (D) (D) (D)
29	23 16	SUGARBABES TALLER IN MORE WAYS	Interscope (M) (D) (D) (D)
30	45 2	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury (M) (D) (D) (D)
31	40	50 CENT & GUNIT GET RICH OR DIE TRYIN' (OST)	Mercury (M) (D) (D) (D)
32	26 17	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Parlophone (M) (D) (D) (D)
33	21 11	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	Cap (E) (D) (D) (D)
34	22 22	KANYE WEST LATE REGISTRATION	Cap (E) (D) (D) (D)
35	27 13	THE BLACK EYED PEAS MONKEY BUSINESS	ARCA (M) (D) (D) (D)
36	28 13	WESTLIFE FACE TO FACE	Cap (E) (D) (D) (D)
37	35 20	GOLDFRAPP SUPERMATURE	Cap (E) (D) (D) (D)
38	49 76	KATIE MELUA CALL OFF THE SEARCH	Cap (E) (D) (D) (D)

ARTISTS 2: 21 (D) & 4 (E) 3: 21 (D) & 4 (E) 4: 21 (D) & 4 (E) 5: 21 (D) & 4 (E) 6: 21 (D) & 4 (E) 7: 21 (D) & 4 (E) 8: 21 (D) & 4 (E) 9: 21 (D) & 4 (E) 10: 21 (D) & 4 (E) 11: 21 (D) & 4 (E) 12: 21 (D) & 4 (E) 13: 21 (D) & 4 (E) 14: 21 (D) & 4 (E) 15: 21 (D) & 4 (E) 16: 21 (D) & 4 (E) 17: 21 (D) & 4 (E) 18: 21 (D) & 4 (E) 19: 21 (D) & 4 (E) 20: 21 (D) & 4 (E) 21: 21 (D) & 4 (E) 22: 21 (D) & 4 (E) 23: 21 (D) & 4 (E) 24: 21 (D) & 4 (E) 25: 21 (D) & 4 (E) 26: 21 (D) & 4 (E) 27: 21 (D) & 4 (E) 28: 21 (D) & 4 (E) 29: 21 (D) & 4 (E) 30: 21 (D) & 4 (E) 31: 21 (D) & 4 (E) 32: 21 (D) & 4 (E) 33: 21 (D) & 4 (E) 34: 21 (D) & 4 (E) 35: 21 (D) & 4 (E) 36: 21 (D) & 4 (E) 37: 21 (D) & 4 (E) 38: 21 (D) & 4 (E)

# Albums Chart

Chart compiled from actual sales last Sunday to Saturday across a sample of more than 4,000 UK stores  
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This Week	Last Week	Weeks in Chart	ARTIST TITLE	Label (Distributor)
39	33	14	<b>ARCADE FIRE FUNERAL</b>	Oxent
40	32	33	<b>THE MAGIC NUMBERS THE MAGIC NUMBERS</b>	Rough Trade RTRADC219 (P)
41	74	3	<b>KUBB MOTHER</b>	Heavenly HVM1P53CD (E)
42	48	7	<b>MARY J BLIGE THE BREAKTHROUGH</b>	Mercury 9870767 (U)
43	56	81	<b>THE KILLERS HOT FUSS</b>	Various
44	R	5	<b>LEE RYAN LEE RYAN</b>	Lizard King LIZARD011 (P)
45	NEW	5	<b>CAT POWER THE GREATEST</b>	Brightside 8287619152 (ARV)
46	29	12	<b>IL DIVO ANCORA</b>	Matador OLE6262 (VTHE)
47	38	15	<b>THE PRODIGY THEIR LAW - THE SINGLES 1990-2005</b>	Syco Music 8287613162 (ARV)
48	36	37	<b>BASEMENT JAXX THE SINGLES</b>	XL XLCD190 (VTHE)
49	19	35	<b>ROBBIE WILLIAMS GREATEST HITS</b>	XL XLCD187X (VTHE)
50	34	45	<b>MICHAEL JACKSON NUMBER ONES</b>	Chryslas 8668192 (E)
51	24	95	<b>SCISSOR SISTERS SCISSOR SISTERS</b>	Epic 5138002 (TEK)
52	39	32	<b>FLEETWOOD MAC THE VERY BEST OF</b>	Scissor Sisters
53	45	37	<b>FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS</b>	Polydor 9866058 (U)
54	46	36	<b>IL DIVO IL DIVO</b>	Fleetwood Mac/McLennan/Various
55	52	77	<b>KEANE HOPES AND FEARS</b>	WSM 8122736352 (TEK)
56	40	39	<b>REM IN TIME - THE BEST OF - 1988-2003</b>	WSM 8122736352 (TEK)
57	42	12	<b>EURHYTHMICS ULTIMATE COLLECTION</b>	Checky 8287664322 (ARV)
58	37	33	<b>FOO FIGHTERS IN YOUR HONOUR</b>	Mac/Larossi/Magnussen/Kreuger
59	NEW	59	<b>YELLOWCARD LIGHTS AND SOUNDS</b>	Syco Music 8287651952 (ARV)
60	47	11	<b>GREEN DAY BULLET IN A BIBLE</b>	Island CID8145 (U)
61	R	6	<b>JOHNNY CASH RING OF FIRE - THE LEGEND OF</b>	Green/Keane/Sanger
62	54	20	<b>PRINCE THE VERY BEST OF</b>	Warner Bros 936248312 (TEK)
63	NEW	63	<b>JENNY LEWIS WITH THE WATSON TWINS RABBIT FUR COAT</b>	Warner Bros 936248312 (TEK)
64	31	74	<b>LED ZEPPELIN FOUR SYMBOLS</b>	RCA 82876701952 (ARV)
65	R	4	<b>STARSAILOR ON THE OUTSIDE</b>	Raskul/mccz/Foo Fighters
66	68	11	<b>IAN BROWN THE GREATEST</b>	Arnon
67	51	20	<b>DAVID GRAY LIFE IN SLOW MOTION</b>	Capitol 3541442 (E)
68	25	48	<b>ROD STEWART THE STORY SO FAR - THE VERY BEST OF</b>	Cavallo/Green Day
69	62	10	<b>ANTONY &amp; THE JOHNSONS I AM A BIRD NOW</b>	Reprise 9362494662 (TEK)
70	53	23	<b>BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE</b>	Columbia/UMTV 9887850 (U)
71	44	67	<b>RAZORLIGHT UP ALL NIGHT</b>	Prince/The Revolution/The New Power Generation
72	R	2	<b>RICHARD HAWLEY COLES CORNER</b>	Warner Bros 8122735812 (TEK)
73	NEW	73	<b>THE GO! TEAM THUNDER LIGHTNING STRIKE</b>	Rough Trade RTRADC223 (P)
74	60	32	<b>STEREOPHONICS LANGUAGE.SEX.VIOLENCE.OTHER?</b>	Antony
75	69	35	<b>OASIS DON'T BELIEVE THE TRUTH</b>	Bloody/Avant/The Neptunes/Ma Lin/Ram/Various

**↑** Sales increase  
**↓** Sales increase +50%  
**NEW** Highest New Entry  
**R** Highest Climber  
**1** Platinum (300,000)  
**2** Gold (100,000)  
**3** Silver (60,000)  
**4** BPI Awards are made on combined net sales of cassette, CD, LPs and Music: LPs and cassettes with a published dealer price of £3.99 and below or CDs of £5.99 or below require twice the sales quantity quoted above to obtain an award.

MARY J BLIGE 47  
MICHAEL JACKSON 50  
OASIS 75  
PRINCE 62  
PUSSYCAT DOLLS 25  
RAZORLIGHT 71  
REM 56  
RICHARD ASHCROFT 2  
RICHARD HAWLEY 72

ROBBIE WILLIAMS 28  
ROD STEWART 63  
SCISSOR SISTERS 51  
SIMON WEBBE 36  
STARSAILOR 65  
STEREOPHONICS 74  
SUGARBABES 29  
TAKE THAT 33  
TEXAS 27

THE BLACK EYED PEAS 35  
THE GO! TEAM 73  
THE KILLERS 43  
THE NOOKS 9  
THE MAGIC NUMBERS 40  
THE NOTORIOUS B.I.G. 13  
THE ORDINARY BOYS 22  
THE PRODIGY 47  
THE STROKES 15

WESTLIFE 36  
WILL YOUNG 7  
YELLOWCARD 59



**9. The Kooks**  
The Kooks have enjoyed growing success with their singles thus far, peaking first at number 35 with Eddie's Gun, then at number 28 with Sofa Song, and most recently - a fortnight ago - at number 12 with You Don't Love Me. All three singles are included on the band's debut album, *Inside In/Inside Out*, which was released last Monday, and makes its maiden appearance on the chart this week at number 9 on sales of 19,098. The band, who cite The Police as a big influence, are from the seaside resort of Brighton.



**30. Fall Out Boy**  
Chicago's Fall Out Boy simultaneously achieve their first Top 40 single and album this week. Their single *Sugar We're Goin' Down* was released on vinyl last September, and peaked at number 110. Due for release on CD next week, it has been getting excellent radio support recently, especially from Radio One, where it was most-played song last week with 26 plays, spurring it to improve 103-54-43-37 in the past three weeks thanks to a combination of downloads and vinyl sales, while the band's album *From Under The Cork Tree* - released last May - has jumped 190-101-65-30.

## TOP 10 INDIE SINGLES

This Week	Last Week	ARTIST TITLE	Label (Distributor)
1	1	<b>ARCTIC MONKEYS WHEN THE SUN GOES DOWN</b>	Domino (VTHE)
2	4	<b>HI-TACK SAY SAY SAY (WAITING 4 U)</b>	Gasfa (P)
3	3	<b>BRIAN KENNEDY GEORGE BEST - A TRIBUTE</b>	Curb (PROM)
4	5	<b>NIZLOPI JOB SONG</b>	FDI (NOW/P)
5	2	<b>BELLE &amp; SEBASTIAN FUNNY LITTLE FROG</b>	Rough Trade (P)
6	NEW	<b>INFADALS CAN'T GET ENOUGH</b>	Wall Of Sound (VTHE)
7	8	<b>JOSÉ GONZÁLEZ HEARTBEATS</b>	Peacefrog (VTHE)
8	NEW	<b>BE YOUR OWN PET LET'S GET SANDY</b>	XL (VTHE)
9	6	<b>TEST ICICLES WHAT'S YOUR DAMAGE?</b>	Domino (VTHE)
10	NEW	<b>HAJI &amp; EMANUEL TAKE ME AWAY</b>	Big Love (A&D)

## TOP 10 INDIE ALBUMS

This Week	Last Week	ARTIST TITLE	Label (Distributor)
1	NEW	<b>ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT</b>	Domino (VTHE)
2	1	<b>JOSE GONZALEZ VENEER</b>	Peacefrog (VTHE)
3	2	<b>THE STROKES FIRST IMPRESSIONS OF EARTH</b>	Rough Trade (P)
4	NEW	<b>CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH</b>	Wicetia (P)
5	3	<b>FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER</b>	Domino (VTHE)
6	NEW	<b>CAT POWER THE GREATEST</b>	Matador (VTHE)
7	4	<b>ARCADE FIRE FUNERAL</b>	Rough Trade (P)
8	9	<b>THE KILLERS HOT FUSS</b>	Lizard King (P)
9	NEW	<b>JENNY LEWIS WITH THE WATSON TWINS RABBIT FUR COAT</b>	Rough Trade (P)
10	NEW	<b>BROKEN SOCIAL SCENE BROKEN SOCIAL SCENE</b>	City Slang (P)

## TOP 10 ROCK ALBUMS

This Week	Last Week	ARTIST TITLE	Label (Distributor)
1	NEW	<b>YELLOWCARD LIGHTS AND SOUNDS</b>	Capitol (E)
2	1	<b>FOO FIGHTERS IN YOUR HONOUR</b>	RCA (ARV)
3	2	<b>DRAGONFORCE INHUMAN RAMPAGE</b>	Roadrunner (U)
4	4	<b>GREEN DAY AMERICAN IDIOT</b>	Reprise (TEK)
5	9	<b>BULLET FOR MY VALENTINE THE POISON</b>	Visible Noise (P)
6	3	<b>SYSTEM OF A DOWN HYPNOTIZE</b>	American/Columbia (ARV)
7	6	<b>NIRVANA NEVERMIND</b>	Geffen (U)
8	R	<b>COHEED AND CAMBRIA GOOD APOLLO I'M BURNING STAR - IV VOL. 1</b>	Columbia (ARV)
9	7	<b>BLINK 182 GREATEST HITS</b>	Geffen (U)
10	5	<b>GREEN DAY BULLET IN A BIBLE</b>	Reprise (TEK)

## TOP 10 JAZZ ALBUMS

This Week	Last Week	ARTIST TITLE	Label (Distributor)
1	1	<b>MICHAEL BUBLE IT'S TIME</b>	Reprise (TEK)
2	5	<b>NORAH JONES COME AWAY WITH ME</b>	Parlophone (E)
3	2	<b>LOUIS ARMSTRONG THE WONDERFUL WORLD OF</b>	UCLJ (U)
4	4	<b>MADELINE PEYROUX CARELESS LOVE</b>	Rounder/UCLJ (U)
5	3	<b>JAMIE CULLUM CATCHING TALES</b>	UCLJ (U)
6	6	<b>NORAH JONES FEELS LIKE HOME</b>	Blue Note (E)
7	7	<b>RAY CHARLES GENIUS LOVES COMPANY</b>	Liberty (E)
8	8	<b>RAY CHARLES THE DEFINITIVE</b>	WSM (TEK)
9	10	<b>JAMIE CULLUM TWENTYSOMETHING</b>	UCLJ (U)
10	NEW	<b>BUDDY GUY BRING 'EM IN</b>	Zomba (ARV)

## TOP 10 CLASSICAL ALBUMS

This Week	Last Week	ARTIST TITLE	Label (Distributor)
1	1	<b>KATHERINE JENKINS LIVING A DREAM</b>	UCLJ (U)
2	2	<b>KATHERINE JENKINS SECOND NATURE</b>	UCLJ (U)
3	3	<b>ANDREA BOCELLI ARIA - THE OPERA ALBUM</b>	Philips (U)
4	4	<b>THE CHOIRBOYS THE CHOIRBOYS</b>	UCLJ (U)
5	5	<b>BRYN TERFEL SIMPLE GIFTS</b>	Deutsche Grammophon (U)
6	9	<b>KARL JENKINS THE ARMED MAN - A MASS FOR PEACE</b>	Vesture (E)
7	8	<b>HAYLEY WESTENRA ODYSSEY</b>	Decca (U)
8	6	<b>HAYLEY WESTENRA PURE</b>	Decca (U)
9	7	<b>LUCIANO PAVAROTTI TI ADDORO</b>	Decca (U)
10	NEW	<b>VP/JANSONS NEW YEAR'S CONCERT 2006</b>	Deutsche Grammophon (U)

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