

11.02.06 Yeah Yeah Yeahs Vittorio Grigolo Ray Davies Boy Least Likely To

MUSICWEEK



Wall of Sound and Pias join forces to create new independent player in the global market

Indies make Sound move

Companies

by Martin Talbot

Two of the UK's biggest label names are coming together in a bid to create a key new player in the independent sector.

Wall of Sound is merging with the Pias label in a move which sees the creation of a new operation - Pias/Wall Of Sound - headed by WoS founder and owner Mark Jones.

Jones will take the role of managing director of the company, which is a 50/50 joint venture

with the Pias Group. He will work closely with Pias UK Group CEO Nick Hartley and co-president of the Pias Group, Kenny Gates.

The company will also take over much of the two labels' combined rosters, including WoS's Infadels and Roysköpp (for the UK), and all Pias's acts, including Mogwai, Amp Fiddler and Soulwax. Negotiations are in train with WoS acts Diefenbach, The Girls and Blak Twang.

The company will be physically distributed by Vital/THE in the UK and by Pias throughout

Europe, and digitally worldwide by Vital:Pias Digital.

Jones says, "It is a massive decision for me on a personal level, having run a company pretty much on my own."

"I have always walked the line between wanting to sell millions of records and wanting to find new music which really excites me. But we haven't always been able to fulfil that - this will enable me to do it. There has never been a better time to create what we are creating."

Hartley says the new operation will bring together the two con-

trasting skills of the WoS and Pias labels. "What Mark brings is leadership in the whole creative process, including A&R, which will help us take that next step in becoming a much bigger record company," he says. "The infrastructure and commercial acumen of the whole Pias group is complementary to that."

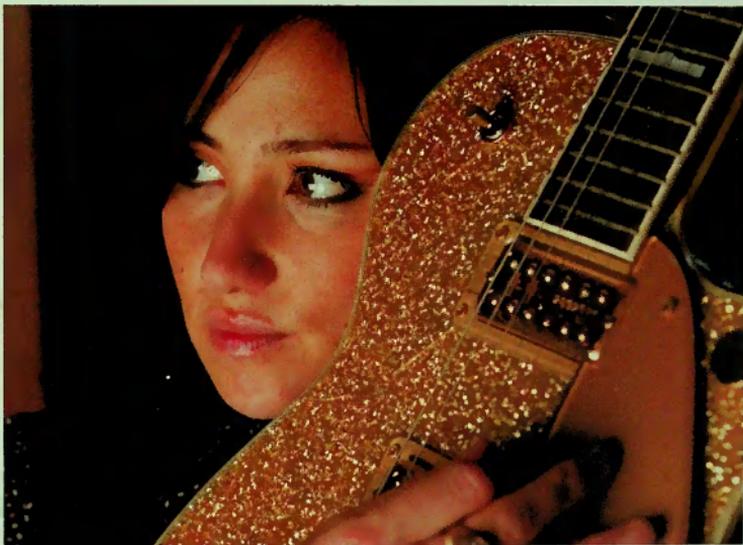
Pias co-founder Kenny Gates adds, "Mark does what he does as a personality and he is very creative. Our strengths are compatible and supplement each other."

The merger is to become effective from this week, although

Hartley stresses that the physical changes will come into effect over the next few weeks. The new entity will be based in new offices in Ladbroke Grove and oversee the company's new joint roster.

Jones, who says the labels' respective artists are excited by the merger, adds, "The musical marriage makes absolute sense. If you look across the roster, we have a fantastic range of acts. We have something going from rock to electronic and lots of other genres, too."

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Tunstall looks ahead to SXSW

Almost a year to the day since KT Tunstall performed at SXSW, she will return to the event in March to headline the BPI's official UK artist showcase.

The Relentless/Virgin act's

show will be the culmination of ongoing US promotion which, ahead of the Stateside release of her album *Eye To The Telescope* through Virgin tomorrow (Tuesday), has helped her track *Black Horse & The Cherry Tree* hold onto the number one spot on both BDS and RR's AAA charts for the past three weeks.

A performance of the track on NBC's *Today Show* last month helped fuel an increase in pre-orders for the album, helping it to rise that same day from 559-9 on Amazon's pre-orders chart.

EMI's international marketing senior vice president Mike Allen says the SXSW slot is vital for Tunstall. "To this point, we have

been very focused on showcasing and promo at radio, press, TV to an extent and the next phase is a tour that runs through to March 19," he says. "With KT it's very important that people understand the breadth of her talents through live performance and SXSW is the culminating event of that next phase."

Emap ends its teenage crush

Emap's closure of its pop title *Smash Hits* after 28 years highlights the changing nature of the music magazine market p3

BBC rules the airwaves

Thanks in part to its high-rating breakfast shows, the Beeb extends its lead over commercial rivals in the latest *Rajars* p8

Putting heart into gifting

With Valentine's Day and Mother's Day approaching fast, MW highlights key products aimed at the gifting market p11

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Digest

▶ The coming together of two such key independent labels can be read two ways' – Editorial, p14

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Your guide to the latest news from the music industry

Bottom line

Industry gathers for rights inquiry

● Various music industry trade bodies, digital delivery companies and publishers – including AIM, British Music Rights, the BPI and the Music Publishers Association – last Thursday gave evidence at an All Parliamentary Internet Group digital rights management hearing at the House of Commons. The APiG inquiry was launched last November to discover the effects DRM has on consumers, rights and the development of digital companies.

● **Vivendi Universal** is to buy Matsushita's minority interest in Universal Studios Holding 1. It give it a 100% share in Universal Music Group. Vivendi Universal will buy the 76.5% share for £115.4bn (€650m) in a transaction that is scheduled to close tomorrow (Tuesday).

● New research published by Jupiter predicts that European mobile content revenues will triple by the end of the decade. Mobile Content

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: Has Enmp been premature in closing *Smash Hits* magazine?
a. Yes 37% ●●●●●●●●
b. No 63% ●●●●●●●●●●●●●●●●●●

Last week, we asked: Is £13,500 a fair penalty for someone found guilty of online piracy? The results were:
a. Yes 37% ●●●●●●●●
b. No 63% ●●●●●●●●●●●●●●●●●●

People

Top promoter to back new group

● Some of the biggest names in the industry are lining up to launch a new stock market listed group to invest in the UK's live sector. **Edge Performance VCT**, headed by former HMV chairman Sir Robin Miller and with investment input from Harvey Goldsmith, opened its public offer last week to raise up to £30m by, or before, April 5.

● **Revolver Records'** Paul Birch and Dramatico Records' Mike Batt have won places on the **IFPI European board** following a five candidate election. **Viewpoint**, p14

● **Ex-RIAA chiefs** Hilary Rosen and Jay Byrnes have teamed up to form an anti-piracy consulting firm. The new firm, **Berman Ross Global Strategies**, will have offices in New York and Washington DC and will focus on intellectual property protection, digital media technology and distribution, international trade issues and anti-piracy strategies.

● **Glastonbury festival** founder Michael Eavis will give a keynote speech at this year's **West South Music event**. Eavis joins **MMF chairman Jazz Summers**, **Radio Three presenter Stephanie Hughes** and **Geoff Barrow** from **Porthsea** at the five-day event, which takes place from April 24 to 28 at Dartington Hall and Colston Hall in Bristol.

● **Digital content services** company **Blueprint Digital** has recruited Paul Brown, previously Sony Music's director of business affairs, as its futures/digital business division as commercial director.

● **CGac Media** has named **Matt Whynatt**, deputy programme controller for the group's Manchester-based **Radio 1**, as programme controller for its soon-to-launch station **Xfm Manchester**, while **Mike Walsh** has been elevated from Century head of music to take the same role for **CGac North**. **QuickFits**, p15

● **Sir Paul McCartney** last Monday graduated nearly 250 students to new jobs in Liverpool to mark the 10th anniversary of the **Liverpool Institute of Performing Arts (Lipa)** he helped to set up.

● Former Human League and Heaven 17 band member **Martyn Ware** will be joining a line-up of speakers at a

Sign here

Nokia launches mobile box office

● Nokia and music promoters Live Nation have launched a mobile ticket service via new web platform ticketrush.co.uk. Ticketrush.co.uk allows music fans the chance to buy tickets to gigs, events and festivals either online or via mobile, once they have registered.

● The **Australian Recording Industry Association (ARIA)** and **Motorola** have formed an alliance in which Motorola will become the official sponsor of the **ARIA charts** and gain sponsorship rights to a range of ARIA events.

● **Universal** is to change its parcel carrier from DHL to TNT Express, following a successful five-month trial in Scotland. The change will be effective from February 13. Universal ships between 800,000 and 900,000 packages a year, including an average 500,000 CDs and DVDs a week.

● **The Last Live To** will have started publishing deal with **Stage Three Music**. The band released their debut album **The Best Party Ever** last year on their own **Tou Young To Die** label. The album was subsequently licensed to **49 Records**.

● **Warner Music Group** has struck a deal with telecommunications firm **Sky** to sell ringtones on its web platform. Over the forthcoming months, **Sky's 74m** customers will be able to download music ringtones from Warner artists including Madonna, Green Day, Mike Jones, Paul Wall and D4L.

● **Digital service provider DX3** has partnered with venture-backed company **iO Global** to deliver its music catalogue, including full-track downloads and ringtones, to the **iO digital delivery platform**.

● **BMG Music Publishing** has acquired two German classical music catalogues, **Forberg Musikverlag** and **Mannheimer Musikverlag**.

Exposure

Download event unveils line-up

● The **Prodigy**, **Trivium** and **Bullet For My Valentine** have been confirmed for the **Download 2006** rock festival taking place on June 9-11 at Donington Park, Derby.

People

South Bank Show award

● The **Mute-issued Coles** by **Robert Hawley** has been named best pop album of the year in the **South Bank Show Awards**. **Hawley**, who is signed to **BMG Music Publishing**, beat **EMI acts Kate Bush and Gorillaz** with their respective albums **Aerial** and **Demons Days**.

● **The Albums chart** is to be turned into a **TV show**, p6

● **Morrissey** will perform at **Austin Music Hall** during the **South By Southwest Music Conference** on March 16 after an interview with **Rolling Stone** journalist **Dad Fricke**. ● **The Music Radio Conference** has been axed, p6

● **Writing bands** **The Conrads**, **Monkeytree**, **Bauchereau** and **The Abdominal Showmen** will play the final of the **Fudd award** for new music this Thursday at London's **Borderline**.

● **Arlophos's UK roster** is to leave **Parlophone** in this Wednesday's **Grammy Awards** performance line-up with **Coldeley**, **Gorillaz** and **Sir Paul McCartney** all set to play at the ceremony in **Los Angeles**.

● **Rapture TV** is to debut a new urban music TV show to mark the station's launch on **Sky** broadcast channel 193. The **Steve Underland-owned Group TV** will debut at 9pm on February 25 and will run for 13 weeks.

● The **BBC** forgoes ahead in the latest **Rajars**, p8



Mariah Carey: boosted Universal turnover

Value Chain: Evolving Towards Mariah Marbury reveals that revenues will reach €9.1bn by 2010, compared with €2.4bn a year ago.

● **Universal** grew its US market share by two percentage points to an unprecedented 31.7% in 2005, on the back of successes from artists including **Mariah Carey** and **50 Cent**. The major had the top two best-selling albums of the year in the US, with **Mariah Carey** and **50 Cent**, as well as seven of the Top 10.

● **AIM** takes Indies Down Under, p4

● **Some of the BBC's** most popular radio shows, including **Chris Moyles'** **Radio One** breakfast show and **Radio Two's** **The Jeremy Vine Show**, face disruption when production staff stage two one-day strikes later this month. Broadcasting union **Bectu** has announced that around 500 staff will strike on February 15 and 22 over plans to make a number of production jobs.

● **Mobile content delivery** and licensing company **Mobile Streams** has announced it is preparing for flotation on London's AIM exchange. It is looking to raise £2m through a placing of new ordinary shares.

● **Sanctuary** generates £10m of new financing, p5

● **The Chart Supervisory Committee** has recommended rule changes for downloads qualifying for the combined singles chart. **Cribbleet**, p14

People

● **Revolver Records'** Paul Birch and Dramatico Records' Mike Batt have won places on the **IFPI European board** following a five candidate election. **Viewpoint**, p14

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

MW Awards

MW Awards names sponsor

● **Vodafone** has been confirmed as sponsor for the record company of the year award, which takes place on March 2, will kick off next Monday (February 13) with a launch event at London's **Six Club**, where five market share awards will be presented to the best independent labels, company best independent singles company, best artist albums company, best compilation albums company and best singles company. Voting is now underway for best independent record store – to vote, visit www.musicweekawards.com. Voting ends this coming Friday.

Pop magazines under pressure as Emap closes Smash Hits

Emap's decision to close *Smash Hits* has highlighted the pressures on pop magazines in what is an uncertain market.

Emap announced last week that it was to cease publishing the title after 29 years, as a result of falling readership and declining ad revenues. The final issue will be published on February 13, although the brand will continue in the form of the digital radio station and music TV channel.

Emap Metro managing director Marcus Rich says that, although interest in music has never been greater, there is a new generation that is not interested in the traditional magazine format.

"When *Smash Hits* launched in 1978, it was the only source of information about music," he says. "Now you have hundreds of TV channels, the internet and mobiles and there are more avenues coming each week. Teenagers can access information instantly and that is how they want it."

"For the audience, they still want to know what is happening with music. It just seems that the future isn't ink on paper [for teen music magazines]," he adds. "The future is stretching it across new platforms."

However, Duncan Gray, associate publisher of teen magazines for BBC Worldwide,

which publishes *TOTP Magazine*, insists that traditional pop magazines can live alongside the newer platforms.

"There is always going to be a desire for magazines and for the kind of editorial content we deliver," he says. "We produce a 16-page poster section in each issue and that is very popular. You can only deliver that through the print medium. But there is also the fact that with a magazine you can share it with your friends, which the digital media doesn't address in the same way."

"We firmly believe that digital properties will enhance and complement *TOTP Magazine* and

vice versa. It's also an excellent opportunity to develop cross-media opportunities for advertisers," he adds.

The closure comes at a difficult time for the teen magazine market - in the latest ABC circulation figures, published in August 2005, of the 12 teenage titles listed only Emap's *Bliss* managed to increase its circulation. *Smash Hits* readership fell 0.1% year-on-year to 120,5063 having dropped 19.6% over the previous year, *TfL* from its peak of 1m readers in 1999; *TOTP Magazine* lost 35.4% of its readership to 140,192 and *TV Hits* circulation fell 15.9% to 84,463.



Smash Hits' first issue in September 1976

Sony BMG reaps rewards of carefully-laid international plot as album reaches US top spot

US hit primes II Divo's global plans

International

by Paul Williams

II Divo's US chart-topping album has fuelled Sony BMG's desire for more UK success on the global stage.

The quartet's arrival at number one with *Ancora* last week was both the major's first UK-sourced chart-topper on the *Billboard* 200 since merger, and the first by either Sony or BMG separately since George Michael's *Faith* climbed to the top in January 1988.

Sony BMG chairman and CEO Rob Stringer says, "The statistics on this band are amazing. We have sold 10m albums in total across their albums, in just over a year."

"There are only five or six acts a year which can sell as much as 5m albums - and II Divo are one of them."

Sony BMG International senior vice president Robbie McIntosh says II Divo's number one debut *Statewide*, following a string of chart-toppers and platinum

awards across the globe, underlines the international ambitions of the UK major.

"We're an international department in a company and we're literally global now," says McIntosh. "We're looking at signing acts with international appeal, not just those who sell in the UK." BMG UK's US profile in Ireland boosted this week by Natasha Bedingfield's move from 14 to 10 on the *Billboard* Hot 100.

II Divo sold 156,000 units to debut at the top of the *Billboard* 200 last week, just as they embarked on a 17-date US tour beginning last Tuesday in Wallingford, Connecticut. They are the first UK-signed act to top the chart there since Parlophone's Coldplay began a three-week run at number one last June with *X&Y*. *Ancora* is also the first US number one for the group's creator Simon Cowell aside from artists from *TV* talent show *American Idol*, on which he famously features as a judge.

Stringer says the success reaffirms Cowell's A&R credentials.



II Divo: 5.2m global sales of first album

"He must be the most successful A&R executive in the world at the moment," says Stringer. "And he has two more projects for this year that we are very excited about."

"It's an absolute dream come true and I'm especially delighted for the four boys," says Cowell, whose label Syco released the album through Columbia in the US.

The act's US number one marks another new high point in an international strategy which,

due to the musical nature of II Divo, has led to rewrite the rules in how to break a brand new act on a global basis.

Sony BMG has followed a carefully-laid plan breaking the act territory by territory, initially in what McIntosh calls "test markets" such as Norway and Ireland, using a staggered release schedule for their first album to ensure the act's availability. With the usual outlets for radio and video exposure largely closed for II Divo, the major has instead relied on high-profile TV performance slots.

The result has been, almost without exception, huge sales in each country they have visited. To date, the first album has sold 5.2m copies worldwide, while the follow-up *Ancora*, which was simultaneously released in most territories last November, with exceptions including US, is nearly 4m strong. Meanwhile, a US-only Christmas album released towards the end of last year has achieved around 800,000 sales.

McIntosh says Columbia in the

US "completely embraced" the project from the start and II Divo have shown great commitment.

"Because there's no airplay or video play, the way it works is putting the act on TV shows and gala awards shows and they've delivered time and time again for us," he says. "As they embark on a US tour, there's willingness by the boys to do TV on their days off."

This is confirmed by their current promotional schedule where, in between tour dates, their agenda includes TV performances on the likes of *Riggs & Kelly*, the CBS Morning Show and *Marla Stewart*. Other US TV appearances have included *Oprah Winfrey* and the *Tonight Show* with Jay Leno.

Following the conclusion of the North American tour in San Francisco on February 26, the quartet will visit Australia in March ahead of a European tour starting in Dublin on March 24 and running until the last week of May. McIntosh says they will probably return to the US in mid-June.

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THE MUSIC WEEK PLAYLIST

RIHANNA
S.O.S. (Rescue Me) (Mercury)
Featuring an excerpt from *Talk a Good Game*, this single will be one of 2006's best pop moments (single, April 10)

MORRISSEY
Ringside Of The Tormentors (Attack)
More consistent than *Yes* ever, this single will be the Quarry, this second album for Sanctuary proves it was no one-off revelation (album, April 3)

YEAH YEAH YEAHS
Show Your Bones (Fiction)
The New York City band's album is innovative and packed with commercial appeal without sacrificing their edge (album, March 27)

CORINNE BAILEY RAE
Corinne Bailey Rae (Good Grooves)
A refreshing, charming debut album from this holly lipped UK talent. Destined to soar worldwide (album, March 6)

THE FREELANCE HELLRAISER
Real Soul LED (Ugly Truth)
A memorable sample-driven pop song from an album that looks set to be one of this year's breakout debuts (from album, May 1)

FLAMING LIPS
At War With The Mystics (Warner Bros)
Cynic and caustic, but refreshingly infectious as ever (album, April 3)

PINK
Stupid Girl (RCA)
Plek is back on form with her latest. Around this single is the perfect introduction. Update: pop with attitude (single, March 27)

THE YOUNG KNIVES
Here Comes The Ramour Mill (Crossroads)
The Young Knives have delivered a memorable song that shows they're ready to take on the world (single, February 13)

TAPES IN TAPES
Insister (Insister)
Already US based, the newly derived A&R interested in the UK and are likely to emerge as a major force after *SK5W* (free MP3 download)

MORNINGWOOD
Nth Degree (Capitol)
Morningwood return to the *Arty* playlist with this energetic debut. An LA group not afraid of a big pop hook (single, Feb)

After missions to US, India and China, indies take message to Australia

Aim takes indies Down Under

International

by Robert Ashton

The UK independent movement is taking its message halfway around the world with a first Aim trade mission to Australia.

Aim For Australia kicks off in Sydney tomorrow (Tuesday), moving to Melbourne the following week, and takes in nine UK companies covering the whole spectrum of the music industry from the live scene to publishing.

Aim's chief executive Alison Wenham says that, with more than 300 indie labels producing as much as 85% of Australia's musical output, the country is an obvious key market. "With the China office facility firmly established and successful missions to the US, China and India under Aim's belt in 2005, the next logical step is to explore new avenues to promote UK independent music worldwide," she says. "Australia is a natural choice based on its thriving independent sector, a proven taste

for UK artists and our shared cultural heritage."

The Australian music market was worth \$716.7m in 2004 and the trip - led by Aim international and membership manager Judith Govey and UK Trade & Investment export promoter Phil Patterson - will be specifically focused on developing distribution, access to press and radio, and live shows.

The nine UK companies making the trip are Airplay Records, Binary, Buttercuts Records, Chevstar Records, Chocolate Fireguard Music, Lo-Max Records, M4 Management, Raw Material and Red Eye Music. Their delegates will have the opportunity to present to the Australian music industry and also take part in a British Consulate briefing.

"Our experience from similar delegations to China and India shows there is no substitute for visiting a country," says Wenham. "And the follow-up after these missions is very positive."



Bluefoot Project: Chocolate Fireguard act

Those Australian companies that will present to the visiting UK delegation include Sydney's Sound Buzz Australia and Mercury Mobility and Melbourne's Shock Records and Handsome Town.

Patterson adds that his office continues to support the music industry because of its contribution to the country's wealth. "It is crucial our talent reaches all corners of the globe and this mission continues the support given to enable companies to visit Japan, the US, India and China in recent months," he says.

As part of the increasing cooperation between Aim and the government body, UKTI's strategy manager for music Pip McEvoy is joining the indie organisation on secondment for six months while Govey takes a sabbatical in Australia. McEvoy says there are clear positive advantages in a civil servant working inside Aim for such a long period because it will help the UKTI increase their knowledge of the sector and also improve music companies' knowledge of how government operates.

UK Trade Minister Ian Pearson adds, "Britain's creative economy is now worth over £11bn supporting 2m jobs. It produces a higher proportion of the UK's wealth - 8% of GDP - than anywhere else in the world. We are delighted to continue to support a flourishing British music scene with this mission, which will enable British music companies, publishers and promoters to showcase talent to the Australian music industry and ultimately the Australian public."

YEAH YEAH YEAHS

A pre-awareness campaign launched five months ahead of release kicked off Polydor's strategy to launch Yeah Yeah Yeah's second album *Show Your Bones*.

Marketing director Karen Simmonds targeted key online media about the album in late November.

"Initially we ran a competition via the A&E website inviting fans to submit homemade flags and the winners will be used on the album artwork and also on the road with the band," she says. "We've also used the fan database to inform them first about the album March 20.

CAST LIST: Management: Ash Ahmed, Showmanagement; Publishing: Alison Donald, Chrysalis; TV: Rachel Cook, Polydor; Press: Pam Ribbeck, Hermana PR; Radio: Dan Drake, Polydor; Online: Kelly Ridgway and Leslie Gielli, Polydor; Label: Dress Up/Fiction.

and singles titles, release dates - all news goes to the fans first."

Simmonds is confident that the album will win a wider audience than their gold-selling debut.

"I think, first and foremost, the music is more accessible on this album," she says. "It's going to be easier to place at radio."

Yeah Yeah Yeahs will be in the UK for 10 days prior to the album's release on March 27 and will return in May for a full tour. The single *Gold Lion* will be premiered by Zane Lowe on Radio One on February 6, ahead of its release on March 20.





Sanctuary succeeds in £110m refinancing bid

Sanctuary Group has secured a £110m fundraising lifeline which will at a stroke wipe away most of the company's crippling debt.

Although the group will still be left with around £20m of debt, the new funds will provide more than £60m for Sanctuary to draw on in the future.

The fundraising was completely underwritten by the end of last week and chief executive Andy Taylor says it has already attracted many large institutional investors, although he refused to name any names. "It's very positive. Most of the people who understand the business know we have got it right," he says. "We know there are some big institutions, which are existing shareholders but also a lot will be new to us. It's a mix of existing and new shareholders."

Taylor adds that the cash from the fundraising will be in the bank sometime in March. "The key issue is it gives us a strong base," he adds. "Our belief is that the

strength underlying the business is still there."

However, Taylor says the company will not go on a spending spree with the £60m-plus funds and will concentrate on investing in the core businesses of records, merchandising, management and live agency.

The group is pressing on with the sale of the music publishing business and Taylor adds the group is still in talks with up to half a dozen potential partners.

The timetable for the fundraising will be at a substantial discount to the current market price of shares – they were trading at just 0.75p at the end of last week. The move comes after last week's results, which highlighted pre-tax losses of £142.6m for the year to the end of September 2005 with net borrowings up to £140.4m (£73.9m). However, the group also managed to persuade its bankers to write off a further £35m of debts.

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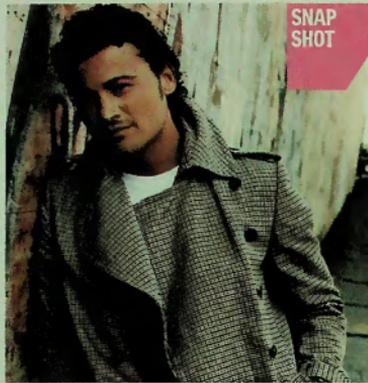


VITTORIO GRIGOLO GAST LIST
Senior marketing manager: Emma Powell, Polydor.
Press: Selma Wilda, Polydor.
Consultant: Gary

Farrow, The Corporation.
TV promotions: Rachel Cook, Polydor.
Radio promotion: Arlene Moon, Polydor (national), Grant Grain.

Polydor (regional). Neil Gosau, Absolute PR (specialist).
Management/ executive: Producer: Eric Gianazza, Music For A Better

World. A&R: Colin Barlow, Polydor.



SNAP SHOT

VITTORIO GRIGOLO

Polydor is targeting *Mother's Day* as a platform to launch Italian opera singer Vittorio Grigolo in the UK.

In *The Hands Of Love*, the singer's first album with Polydor, is released on March 13 and the record company will begin a TV pre-awareness campaign on *Valentine's Day* to build interest in the lead-up to release, and subsequent *Mother's Day* buying period later in the month. Polydor senior marketing

manager Emma Powell says, "Vittorio has a strong personality and we've shot longer ads that will really get that across to the viewers."

The UK signing has already formed up a release date in the US for his album, which will hit stores there on June 6, while he will head to New York in April for his first US showcase.

Two tracks from the album will be highlighted for media - a cover of Keenan's *Redshaped* and lead album track *Tu Sei*.

implications impact on labels

Record companies may face a squeeze on sales margins if a proposed takeover of HMV goes ahead, warns a key retail analyst.

Private equity group Permira is strongly speculated to be behind the confirmed approach on the music specialist, which last week sent HMV shares soaring: prices climbed 17% to 192p at the close of business last Monday, although they eased back by the end of the week. Analysts have suggested that the company should attract a bid of around 200p a share, valuing the company at more than £800m.

Retail consultancy firm Verdict's chairman Richard Hyman believes incoming investors would probably be looking to cut costs, in order to make a swift return on their investment. "There aren't that many candidates on the cost line that can make a difference - staff, rent and what you pay for products. In the case of HMV, all three would be candidates for squeezing," he says.

It becomes an exercise in trying to get cash out as quickly as possible. Suppliers get paid later. Often they change the terms of trade. This could mean margin cuts for record companies. Or they would want to pay



HMV takeover talks in progress

them more slowly."

Despite some cynicism over whether the bid will actually go ahead, in view of the massive challenges that specialist music retailers face from supermarkets and online stores, Hyman believes this is precisely this that makes HMV a plausible take over target. "HMV is very vulnerable because of its weak results and the facts behind these weak results aren't going to change - internet retailers and supermarkets," he says.

Both HMV and Permira, which has previously been the subject of failed takeover bids for WH Smith and Debenhams, declined to comment.

C4 underlines music refocus with prime-time schedule

Albums chart set for new weekly TV show

Television

by Ben Cardew

The Official Charts Company artist albums chart is to be given its own TV show for the first time as part of a series of new Channel 4 music programmes.

The half-hour programme, which was piloted last Monday and scheduled to debut at the end of March, will run for 20 weeks on *Ex* at Saturday lunchtimes and be repeated on Channel 4 on Saturday nights. It will be recorded each week in front of an audience at London's Koko featuring artists performing live and will incorporate a Top 20 run-down.

Commissioning editor for T4 and music at Channel 4, Neil McCallum says the new show will put an emphasis on live performance. "Live music is at the heart of it, not just music video," he says. "Having identified a big gap, it feels like this can be a good flagship show for us."

He adds that acts will not be limited to those in the Top 20, with space for new releases and artists climbing the charts.

The broadcaster is also piloting a new live music show in February, which could become a flagship Channel 4 programme for Friday nights. "It is answering the criticism that we don't have a flagship music programme on Friday nights," McCallum says. "This would be something that would



Having identified a big gap, it feels like this can be a good flagship show for us
Neil McCallum, T4

have music at the centre, but at the same time there would still be a place for a guest like [actress] Mischia Barton."

In addition, Channel 4 is to revamp its *Road To V* programme, which will air over 10 weeks in the run-up to the V Festival in August. Last year eight artists were featured on the show, which mixes

interviews with live performances. This year's series will feature between 12 and 18 acts, both signed and unsigned, with the most popular two, based on viewer feedback, opening the Channel 4 stage at V.

Alongside *V2006*, the channel will be significantly growing its festival coverage to include expanded coverage of the Isle Of Wight and O2 Wireless events, as well as possible coverage of SXSW, The Big Chill, Festival and the Download festival.

Other music shows on Channel 4 in 2006 will include coverage of the NME Awards in February, the Carling 24 live event at the end of April, T4 On The Beach in June and the third UK Music Hall Of Fame this autumn. McCallum also promises more video exclusives, more artist-specific live music programming and more of the 4Music Presents... documentaries. The broadcaster will also make a "huge priority" of its Slash Music website, with a big marketing push for the Making Music section in the spring.

"Channel 4 last year had its best year ever," says McCallum. "We would like to think that music is playing a role in that. Our share of the 16- to 24-year-old market is up and music is clearly an area of interest for them. You would be hard pushed to find an artist that would appeal to that audience which hasn't found a vehicle."

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Radio conference axed

The Radio Academy has pulled the plug on its Music Radio Conference after more than two decades on the back of falling audiences and what it suggests is an exhaustion of topics to discuss.

The event, which reached its 21st year last year, is recognised as a key annual fixture for the music and radio industries to chew over topics of mutual interest, but it has now been merged with the Academy's Speech Radio event to create Production 06, which will debut on March 30 at Barta in Radio's Piccadilly and cover all aspects of radio production.

Emap managing director radio programmes Mark Storey, who has been appointed as chair of the new event's organising committee, says the decision to axe the Music Radio Conference is in recognition of declining interest and relevance of the event.

"The reality is that numbers attending the Music Radio Conference had declined over the last few years and I think partly it's the glaring gap between the radio industry and music industry that has been solved and anything that could have been debated has been debated to an extent," he says.

However, the Emap executive

believes the new event will still be of interest to people working in the music industry, as its brief includes looking at technological developments in radio, such as new ways of distributing music.

Despite the disappearance of the daytime Music Radio Conference, the Celebration of Music Radio event, which traditionally followed in the evening, has survived and will take place at London's Café de Paris after Production 06. Hosted by Phil Jupitus, the programme will open with a discussion between a key radio and music industry executive and also include performances by up-and-coming bands and the usual series of award presentations, including the Scott Piering Award and national and regional pluggers of the year.

Gary Farrow, who was involved in the Music Radio Conference for nearly 10 years as both an organiser and host, acknowledges that "towards the end, attendance was slipping", but does not believe topics for discussion had been exhausted by the two industries. "I don't think we're ever clever enough as a business to think we can't learn from another business," he says.

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Percentage of adults listening to radio via TV 25.5% (Q4 2004: 29.7%)
Percentage of adults listening to radio via the internet 20.2% (Q4 2004: 12.0%)
Percentage of adults who own a DAB set at home 11.1% (Q4 2004: 5.3%)
Reach of digital-only radio broadcasts 4.0m

(Q4 2004: 3.2m)
Hours listened to digital only radio broadcasts 22.9m (Q4 2004: 17.5)
Percentage of adults who listen to radio via mobile phone 6.3% (Q4 2004: 5.1%)

Weekly reach of all commercial radio 30.9m (Q4 2004: 31.2m)
Audience share of all commercial radio 42.8% (Q4 2004: 44.2%)

Weekly reach of all BBC radio 33.0m (Q4 2004: 32.5m)
Audience share of all BBC radio 55.1% (Q4 2004: 54.0%)

High-rating shows from Moyles and Wogan help Beeb extend lead over commercial rivals

Breakfast feeds healthy BBC result

Radio

by Jim Larkin

The commercial radio sector is predicting it may take another year before it can start to close the gap on the BBC, after last week's fourth-quarter Rajar results, which showed that the Beeb had pulled even further ahead.

At 55.1%, the BBC recorded its highest listening share in the Rajar era for the second quarter running. This compares to the combined commercial sector, which fell to 42.8% from 43.5% the previous quarter.

Notable highlights for the BBC were the breakfast shows on its two prime music stations, with Radio One's Chris Moyles adding 370,000 listeners year-on-year and Radio Two's Terry Wogan putting on 300,000 listeners against the previous quarter (to 3.77m).

In the commercial sector, Virgin Radio continued steady growth ahead of the arrival of its new breakfast star Christian O'Connell starting, but the big story was GCap's Capital Radio slotting back from its historic lows of the previous Rajar to vie with Chrysalis' Heart for the number one spot in the London ILR market, each claiming top position in reach and share respectively.

But, despite a success for Capital, with Johnny Vaughan's show achieving the highest reach for any breakfast slot in London with 987,000 listeners, all three of the main commercial stations dropped in overall reach in the quarter. And there is concern among some in the commercial sector in London and the rest of the country that it may be some time yet before it can start to claw back listeners from the BBC.

"We have a very strong competitor doing what we do and we have to re-establish where we have lost ground at local level," says Commercial Radio Companies Association CEO Paul Brown. "That's going to take some time, and I don't expect really positive results for at least three or four quarters."

His comments are echoed by GCap operations director Steve Orchard. "The BBC is having a purple patch," he says. "They have world-class breakfast show DJs and in the commercial sector there's been a retrenchment because of the flatter advertising market, but it's a cyclical thing and we'll go back into growth before long. Commercial radio isn't dead."

Emap managing director of radio programming Mark Story believes there are three key areas that will help commercial radio: the advance of digital radio, where

he believes commercial radio often comes out on top; a rediscovery of the local needs of listeners; and closer collaboration in the commercial sector on projects such as UK Music Week, a new event which is taking place in April.

Not surprisingly, Radio One controller Andy Parfitt is delighted with the figures, and fends off the suggestion it had achieved the results at the expense of a commitment to new or live music. "It's a rise in ratings which is always a good thing, but it's come at a time which is traditionally difficult for us and is the result of us putting some real effort into creative broadcasting," he says.

Over at Radio Two, head of music Colin Martin says the station has also had a strong commitment to live music and puts the station's success partly down to a musical "convergence of tastes" between generations and partly down to the role of the DJs in choosing and interpreting the music. "People are responding to the fact we have as broad a base of music as possible," he says. "It's fantastic to get Wogan playing U2 alongside Corinne Bailey Rae."

But Martin, too, even from the BBC side of the fence, says he expects commercial radio to return strongly, although believes this will not happen overnight. "Everything's cyclical," he says. "We've been in this business for over



It's fantastic to get Wogan playing U2 alongside Corinne Bailey Rae

Colin Martin, Radio Two

20 years and things go round. But we have a very stable roster and we're in strong shape."

For the BBC's digital-only stations, Rajar results were mixed. BBC 6 Music climbed in reach from 285,000 to 356,000 quarter on quarter, but 1Xtra slipped from 405,000 to 352,000, while the BBC Asian Network's audience fell from 524,000 to 420,000. National digital-only stations in the commercial sector are still an emerging force, but leading the way are Emap brands Smooth Hits Radio and The Hits, with 0.2% and 0.3% shares respectively.

The next year is expected to be an interesting one for the London market, with Capital Radio put-

ting its new operating model into full effect. Its programme director Nik Goodman says the new-look Capital, which includes the number of ad slots halved during daytime, is not an over-reaction to the previous Rajars, despite a sharp reversal of fortunes this time. "The next six months will be the litmus test," he says.

At Chrysalis, Heart managing director Barnaby Dawe believes the station's top share makes it the capital's current true number one commercial station. "The next quarter will be very interesting, but we're confident in our formula and we've consolidated our position in the marketplace," he says.

Also in London, GCap's Xfm slumped in share by 25% and fell behind the same group's Choice FM, which increased share by more than 100%. Orchard says these results are not wholly reliable, as radio diaries are difficult to place in the hands of the young audiences both stations attract. He does not link Xfm's ratings with the departure of Christian O'Connell from the breakfast show.

Meanwhile, Emap's Story is confident that these Rajars, which return Magic to third place in reach and ratings, do not leave the London battle as a two-horse race. "We were disappointed with the results because we had expected growth rather than decline. But the thing with Magic is that, unlike

the main rivals, it appeals to a broader base of 15- to 55-year-olds, which makes it different to Heart and Capital and gives it a strong base from which to mount an assault," he says.

Further afield, Virgin recorded positive Rajar results, with reach up slightly to 1.6%. "We're bringing something different to the market," says programming director Paul Jackson. "The three main London stations are all playing the same records and people can't tell the difference between them."

Classic FM, the country's only other analogue national commercial music station, also saw quarter-on-quarter growth in both reach share, and now attracts almost 2.6m listeners.

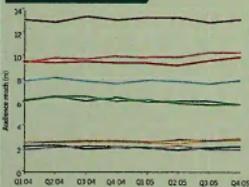
At regional level, Guardian Media Group's 100.4 FM in the North West has grown its reach to 620,000 listeners and is now the region's second largest commercial station behind GCap's Century FM. Also in the North West, Manchester's Key 103 managed a solid growth in both share and reach, as did Magic 1548 in Liverpool and Chrysalis Radio Midlands.

These are results which, with the tussle between commercial and public services, as well as the rapidly advancing impact of digital radio, set up 2005 as one of the most keenly followed year of Rajars in some time.

Jim@musicweek.com

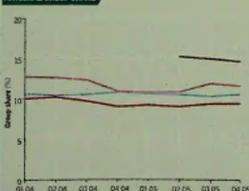
Radio 2005: fourth-quarter performances

NATIONAL WEEKLY AUDIENCE REACH



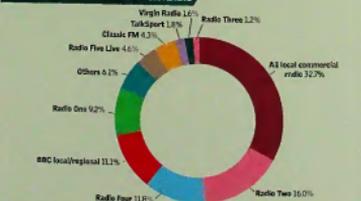
Figures in brackets are percentage reached of adult population.

NATIONAL GROUP SHARE

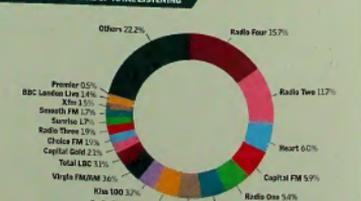


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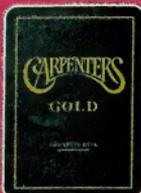


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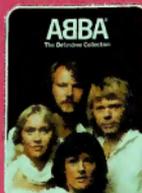
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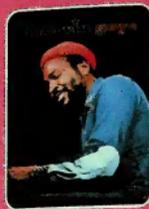
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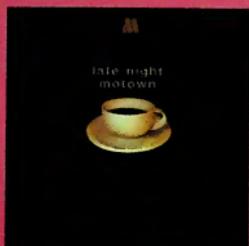
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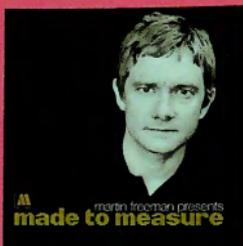
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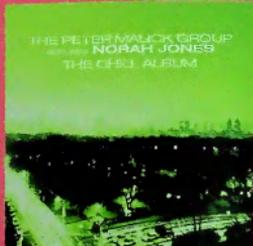
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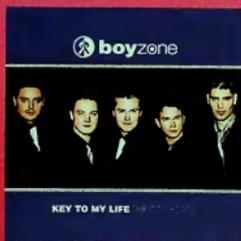
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DUSTY SPRINGFIELD
ANOTHER LITTLE
PIECE OF MY HEART



THE RIGHTEOUS BROTHERS
THE LOVE SONGS



JACK JONES
THE LOVE COLLECTION



Valentine's Day and Mother's Day are about to re-ignite sales, says Sasa Jankovic, who talks to record company and retail marketers to find out how they are preparing for the big rush

Roses are red, sales are golden

The supermarkets have long since replaced their Christmas decorations with Easter eggs and heart-shaped boxes of chocolates – many will have done so on December 24 – and the music industry too is gearing up for the second most important gifting period in the calendar.

Because, after the retail overdrive that dominates the final days of quarter four and the sales that traditionally follow, it is the weeks between Valentine's Day and Mother's Day which provide the first significant opportunity of the new year to drive traffic into stores.

With the latter falling on March 26 in 2006, that is virtually six weeks for retailers and labels to target romantic ballad-driven material at the UK's public.

Recent years have yielded few surprises – the biggest selling albums being a combination of adult orientated artists, both new and catalogue titles, and a seemingly endless series of romantically-themed compilations. Valentine's Day 2005 saw Michael Bublé, Elvis Presley and Phil Collins all secure positions in the Top Ten, with Love Songs and School Reunion – The Smoochies (both Virgin TV) as the top two compilations. The Mother's Day effect was even more pronounced with G4, It Divo, Tony Christie and The Carpenters all in the top four, and a compilations run-down of I Love Mum (Virgin TV), World's Best Mum (BMG TV), New Woman – Spring Collection 2005 (Virgin TV), The Way We Were – 60 Nostalgic Memories For A Golden Era (BMG TV) and The Melody Lingers On (V2TV).

In this sense, 2006 will be little different, with new releases coming from Shayne Ward, Andrea Bocelli and new Polydor signing Vittorio Grigolo, along with a renewed sales push on existing albums from the likes of Katie Melua, Will Young, Michael Ball, Michael Bublé, Beaulah and the five-Brit-nominals James Blunt.

That the Brits itself falls on February 15 could mean a potential double-sales whammy for the latter, according to Borders' senior music buyer Peter Selby. "We will chase a number of frontline releases from the new release area, with particular



Prized for Valentine's Day/Mother's Day break-through: Sony BMG's Shayne Ward (left), Universal's Bocelli and Vittorio Grigolo (right)



focus on the artists who are particularly on-brand for Borders and have already delivered the volume for us over Christmas, such as Katie Melua and James Blunt," he says. "Blunt in particular will benefit from double promotional exposure across the market, with Valentine's promotions running the same time as the Brits."

Labels too will be looking to capitalise on the happy coincidence of award ceremony and romance. "Many of our artists fit in both camps, and we will be re-promoting Robbie Williams, Kate Bush and the Magic Numbers, who are all nominated for Brits this year, through TV and retail ads," says John Leahy, marketing and creative director at EMI. "In addition, Positiva is re-launching The Source's classic You Got The Love feat. Candi Stanton, in time for Valentine's Day."

Brit-nominated Katie Melua, whose Call Off The Search was number one over Mother's Day weekend two years ago, will be another artist looking for an increase in sales with her current album Piece By Piece, says Fimacole label manager Emma Canfield. "Call Off The Search was released two years ago," she says, "and we

re-launched it with a free DVD last year and saw sales rise around Valentine's Day. Her new album has been out since September and is still right up there in the charts, helped by her current tour, which ends in February. Sales have been consistent and we predict they will carry on through the Valentine's to Mother's Day period, right on to Easter and beyond."

David Quirk, marketing director at EMI imprint Angel Music, is also looking to cross promote. "Not all albums benefit from this period, but if you have the right artist then it is the ideal time," he says. "We will be re-promoting Simon Webbe's album Sanctuary – which has sold 400,000 copies so far – with TV ads and a special retail Valentine's pack in supermarkets. From February 20 we will also be releasing Simon's third single from the album."

This is also a boom time for catalogue releases, as recent year's high-charting collections for The Carpenters, Matt Monro, Elvis and Phil Collins have highlighted. "We are focusing on the mid- and low-price product, with Love Collections from Rod Stewart, Marvin Gaye, Dusty Springfield and

Gift market all wrapped up: 80s Love compilation, Engelbert Humperdinck, Kate Bush, Michael Ball, Rod Stewart



The Righteous Brothers all set for release for Valentine's Day," says Daryl Easlea, head of catalogue publicity at Universal Music. "They will be followed by Boyzone, Jack Jones, Late Night Motown and Martin Freeman's - from The Office - Made to Measure Favourites for Mother's Day."

"The gifting market is huge to us," adds Danny Keene, sales and marketing director at Demon Music Group. "Outside the Christmas period, the biggest sales spike in the year is Mother's Day. We have seven new releases on top of our back catalogue - including Daniel O'Donnell (see breakout), Michael Ball, Lesley Garrett, Engelbert Humperdinck, 80s Love, and Love From The Rat Pack. But this is not just about CDs for us; our music DVD division, Demon Vision, is having great success with titles from Cliff Richard and Foster & Allan."

But, given the tough trading conditions over Christmas and the cloudy economic outlook ahead, it is to the retailers on the UK's high streets that these gifting periods have become most crucial. "Apart from Christmas, Mother's Day is our biggest gifting period, followed by Father's Day, Valentine's Day and Easter," says Woolworths music buyer, Keith Black, "For every gifting occasion, Woolworths runs promotions to showcase the ideal gifting product for that period. A typical promotion would incorporate dedicated in-store gifting space, a Hit 40 UK campaign, full page press executions and gifting windows in all stores."

"For Valentine's Day," he adds, "we expect to see big sales from all of the key love compilations - The Love Songs Album, Beautiful, All Time Love Songs and Essential Tearjerks - and from

new love genre albums such as R&B Lovesongs and Chillout Sessions. In terms of artist albums, we will be looking to new releases from traditional artists such as Rod Stewart, Michael Bubl  and Daniel O'Donnell, as well as existing albums from Will Young, Katie Melua and James Blunt. Looking ahead to Mother's Day, we expect big things from Shayne Ward, maybe along with some other X-Factor finalists."

HMV head of music Phil Penman, is similarly optimistic. "Valentine's Day, as with Mother's and Father's Day, is becoming more important each year, particularly as the public seem to have bought in to the idea that CDs and DVDs make ideal Valentine's Day gifts."

In addition to the usual artist suspects, Penman also looks forward to particularly strong compilation sales, and says that HMV will be tying these in with other non-music products. "Of the numerous bespoke compilations that will be heavily TV-advertised in the run up to February 14, we expect R&B Lovesongs, Beautiful Lovesongs and Love Songs to be among the best performers. The compilations market has generally been in decline over the last year or two, but Valentine's is the one time of the year when it can really come into its own - if anything, more so than Christmas."

"HMV is also highlighting various DVD titles and is running a 'perfect partner' DVD promotion where we will be offering Love Story, Sliding Doors or Amelie for just £4.99 when customers spend £20 or more."

Certainly, despite sales of multi-artist compilations declining by 15.86% in 2005 - the biggest fall in the past decade - those product managers involved in putting them together remain bullish

Irish success sets up O'Donnell



Already established as something of a Mother's Day favourite -

his Blue Jeans and Jukebox Years collections were top three in 2003 and 2004 respectively - Daniel O'Donnell's latest album, From Daniel With Love (released January 23, DMG TV), is tailor-made for the duration of 2006's romantic gifting period. Bringing together 20 classic and contemporary love songs, Demon Music Group sales and marketing director Danny Keene is already confident that the new album will be the Irish singer's biggest seller yet.

Daniel O'Donnell: priority release for Demon Music Group over the

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"Daniel is a huge artist for us," says Keene. "His two previous albums have gone Top Three, with more than 500,000 copies sold. This new release for Valentine's Day has already shipped more than 100,000 copies and we are expecting it to enter in the Top Five."

"The album has been specifically designed to appeal to a much broader audience and includes timeless classics such as *Wonderful Tonight*,

For The Good Times and *Love Me Tender*, as well as contemporary hits such as *Wind Beneath My Wings* and *You Raise Me Up*, which was first charted by Daniel in 2003, before it became a number one for Westlife." Driven by a high-profile press and TV-

advertising campaign, the album will present O'Donnell in a new, contemporary guise. "Our successes with Daniel in the past have left us with a wealth of experience of how best to promote him," adds Keene. "This album will be heavily promoted on TV up to Valentine's Day, and then we will ramp it up again in the run up to Mother's Day, and Daniel will also be touring from March 16 to April 9."

"The album is being released in a three-pronged attack: the core fanbase, Valentine's Day and Mother's Day. To support its release, Daniel will be doing a series of TV and radio interviews as part of a full national and regional campaign. In addition, more than 25,000 magazines were mailed to his fan club before Christmas, and the completed TV commercial was e-mailed to his fanbase from the first week in January, who have then forwarded it on to other dedicated followers of Daniel."

that ready-made collections of music remain a viable proposition and can hold their own against the threatening tide of digital downloads.

"The gifting market is ideal for catalogues and compilations and we have not seen a great impact on this from downloads," says Danny Keene. "For gifting opportunities, we are still seeing people buying CDs and music DVDs rather than vouchers for digital downloads. It's all about the perception and value of giving a gift."

"Downloads do have an effect on the compilation market, and have had for a few years," admits Emma Burrows, product manager at Warner Music TV. "But a burned CD does not exactly make a great Valentine's or Mother's Day gift, so we do see sales of compilations pick up over this period. This year we have two new releases - Rod Stewart's *If We Fall In Love Tonight*: The Love Songs Collection, and Ultimate Tearjerkers, and we are also re-releasing and re-promoting *Magic: The Album* and *Acoustic Love*, which have already proved big sellers for us."

Others in catalogue and marketing repeat a similar mantra about digital. "It's unlikely someone will buy their loved one a download," says Sony BMG VP commercial marketing Darren Henderson. The label will be promoting a new Valentine's compilation *Beautiful Lovesongs* - featuring exclusive tracks from Westlife, Kelly Clarkson and Take That, as well as the first compilation usage of Shayne Ward's *That's My Goal* - and themed R&B and Simon Bates *Our Tune* collections. They will also re-promote the *Take That Ultimate Collection* and Mariah Carey's *Greatest Hits* with new ballad-based TV commercials.

However, although a single download might

not represent the most romantic of presents, customers with deeper pockets might well buy their loved one a digital player and fill it with songs and photos. Digital music stores will certainly not be ignoring the potentials of gifting and will be tailoring the seasonal possibility to their own USPs.

"We expect gift marketing to become more important as digital music retailing grows," says Jeff Smith, Napster's director of international programming. "As of now, our subscriptions service is already very affordable and, combined with a compatible MP3 player, make a great present for Valentine's or Mother's Day - you're effectively giving a gift of two million songs. For a more traditional gift, Napster's pre-paid gift cards provide a kind of 21st century record voucher, redeemable for individual tracks or a period of subscription."

Napster will also be customising its homepage on February 14 with a Valentine's Day Takeover campaign that will see priority placements on romantically-themed albums - from new artists such as Donovan Frankenreiter to perennials including Barry White - and love-themed playlists on its in-house radio station.

Yet for now at least, the other digital retailers will surely be planning similar moves - record sales of 1m downloads in the last week of 2005 highlighted the fact that the gifting market is no longer the preserve of the supermarkets or larger multiples. And although, for now at least, Valentine's and Mother's Day are likely to remain dominated by physical product, and compilations in particular, as with the wider music industry, this could be territory ripe for diversification in the future.

the next few months

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With platinum acts, new business deals and mergers afoot, the indie sector is in fine form

This is a fine time for indie labels

EDITORIAL MARTIN TALBOT



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It has been a very good month for the indie sector. The Arctic Monkeys' high-impact arrival highlighted once again that an independent label with independent distribution can drive an act to platinum status and beyond.

Meanwhile, the launch at Midem of the Worldwide Independent Network (headed by president Alison Wenham) was a further, highly significant step in building the infrastructure supporting independents.

And last Friday's *Independent Music* supplement with the *Independent* newspaper is a further fillip for the sector – congratulations to all concerned.

The news that the Wall Of Sound and Pias labels are merging provides another pointer for independents too.

The coming together of two such key independent labels can be read two ways. On one hand, the move takes one player out of the market – giving artists and managers one fewer label to choose from.

But it also creates a new entity with much more chance of competing at a higher level, in bringing together the creativity of a certain Mr Mark Jones with the might of the Pias machine.

In essence, it creates a significant new player – a

strong, new option for the creative community. The music industry as a whole is all the stronger for it.

The endless speculation about HMV Group last week leaves me a little bemused.

The chain's latest figures may show a loss – for the six-month period up to the end of October. But this loss included a £2m investment in HMV Digital and its Guernsey operation. And, besides, the period was followed by a Christmas period in which business was significantly better, with its share up year-on-year, according to HMV chief Steve Knott.

Given such context, can, as many in the media suggest, HMV really be described as "struggling"? If it can, plenty more music retailers would like to be having such a tough time.

That is not to say that there are not issues to be addressed at the company – and its online mail order proposition is one where HMV can make a difference, as Knott himself acknowledges.

Focus on such areas can make a significant impact for HMV. In the meantime, investors are clearly aiming to secure themselves a bargain. And, in the current market, music retailers know all about those.

Now UK is better-placed to help European community

VIEWPOINT PAUL BIRCH



With the appointment of two directors to the IFPI board, both from the UK indie sector, the UK has never been in a stronger position to help shape and support the European Music Industry.

With the welcome development of new initiatives from the MMF, the Alliance deal with SGAE and the leadership role taken worldwide by the indies, we are in a strong position to help shape a partnership, not just between indie and major, publisher and label, but importantly between industry and government as we engage in an exciting and optimistic new future.

If we can modernise our industry, we can re-harness growth

With around 1,000 record companies in Europe alone, no-one is better placed than the IFPI to create not just "win", but "win-win".

At the heart of our creative community, there needs to be an infrastructure for fair-trade policy with Africa, the framework for legislation to combat piracy on a global and local level, and the challenge to convert our consumers into our customers.

The 21st Century music industry

should surely be one which shares the common goals of flattening trade barriers, cutting red tape and disengaging inappropriate Government interventions that undermine companies' competitiveness.

We are an industry with a lot of internal disagreements. If we can set aside unfair practices and modernise our industry and connect with our customers, we can re-harness growth and together overcome the real enemy: piracy crime. If only governments would act as they do in France and Northern Ireland and put crime in the hands of the police, where it belongs, our growth recovery would be immense.

A new partnership with the Government would enable us to continue to give our customers the greatest gift the music industry can give: choice. With tens of thousands of new products released each year, the Government should celebrate the diversity our industry offers potential customers, the opportunity it rightly brings to our artists and the employment prospects it brings to entrants. It would be a pity to endanger that future because of the desire for short-term wins.

Revolver Music MD Paul Birch is newly-elected to the IFPI European board, along with Dramaticus Mike Batt.

With Smash Hits gone, what is the future for pop mags?

The big question

What's the future for pop magazines following the closure of Smash Hits?

Andy Parfitt, Radio One

"The reasons cited for its demise are relevant to everyone in the media: people who want to find deep and detailed information do so on the internet, so if you're going to provide a traditional platform like radio or print, you have to do so in tandem with a digital offering."

Alan Edwards, The Outside Organisation

"There will always be pop magazines – because there are always (essentially) fan readers. *Smash Hits'* demise is down to an ever-changing market and media and cultural forces, diminishing the core demographic. For example, the advent of digital technology, music's changing place within general entertainment, declining interest in the charts, cuts in advertising and, most importantly, an absence of budding pop-stars and pin-ups. *Smash Hits* is dead! Long live *Smash Hits*!"

Lynsey Oliver, Bliss

"The teen audience still has a huge appetite for music, but they want their information right now and can satisfy their hunger by accessing information on a range of new platforms including TV, the internet and mobile phones.

Media companies have to ask themselves if "ink on paper" is the best way of connecting with that young audience. For publishers, the reality is to accept when a title's time has passed and to concentrate on innovation in new markets."

Mike McNally, Nettwerk

"Pop magazines are suffering and will continue to do so due to the inescapable fact that the internet can supply all the gossip and photos that fans traditionally got from their mag. The increasing sophistication of artist websites, fan sites and peer sites provides a free, immediate and interactive element that a magazine can't provide or compete with."

Connie Filippello, Connie Filippello Publicity

"I was shocked when I heard the news – it was like the death of something wonderful. But I feel that because pop music is so important to the British culture, someone young and energetic and full of ideas will come up with something new to replace it."

Peter Robinson, Popjustice

"There's room for a magazine with writers and senior management whose passion for pop is all-encompassing, honest and – crucially – contagious. To be avoided: patronising readers (smarter these days than ever before), being yet another glorified playlist catalogue, halving your circulation by excluding music readers... (continues) – Ed."

As Xfm names March 15 as the launch date for its Manchester station, the brand's development director **Graham Hodge** discusses the new service's aims

Quickfire

You're launching on a Wednesday – March 15 – what's the story there? Someone has noticed that it happens to be the birthday of the mother of GG&G's chief operating officer. However, the choice of the launch is really based on the launch schedule and I guess it was a good way of showcasing the depth of line-up of the weekday schedule and then a couple of days later you have the weekend schedule, so listeners will have a flavour of the whole station and won't have to wait a week to hear the weekend output.

So who are you trying to reach with this station?

Young people who like proper music is the short answer. The long answer is when we did research in the application process, we found a lot of people in Manchester don't listen to the radio and, if they do listen, it's to Radio One reluctantly, and these are people primarily we're trying to reach with Xfm Manchester. A lot of people like Radio One's focus on new music and exciting guitar bands which are around at the moment, but respect the fact Radio One also has this diet of pop music.

Trying to win over people who don't even listen to music sounds a tall order. How are you going to manage that?

The fact of the matter is more people go to watch live bands in Manchester than anywhere else in the country, so a lot of our activity will be centred on live events, whether it will be large-scale events at big venues like the Manchester Arena or smaller venues. There will be a lot of live activity going on. SJM Concerts is a partner with Xfm and we're working with them on a packaged programme of five events. The programming line-up is packed with what the station itself is



billing as a "who's who" of the Manchester music scene, among them **Clint Boon**, **The Smiths' Andy Rourke** and **Tony Wilson**. How important was it to get them on board?

It's certainly a key part of what we want to do with Xfm. When we did our research in applying for the licence, there was a strong message which came back about the importance of Manchester's heritage, which we're representing with people like **Tony Wilson**, **Clint Boon** and **Dave Haslam**, for example, who represent the Hacienda days. However, that's not the full story. In **Elbow** frontman **Guy Garvey** and one or two others we've got the Manchester music scene of today represented. It's not just about this illustrious history, there are exciting new bands in the city.

Looking at the programming line-up announced so far, it's not all skinny boys with guitars as some might expect, then?

Much as you see in London, there will be a variety of specialist shows catering for all areas of cutting-edge music. Some will be guitar-driven and

some beat-driven. The specialist line-up is still coming together, but will include **Dave Haslam** playing dance music, while the sorts of artists you'll hear daytime in the week will be **Kaiser Chiefs**, **Hard-Fi** and **Nine Black Alps**.

Will the Manchester station be sharing any output with Xfm's London station?

There will be a live session studio in Manchester, so we'll be recording bands in the studio there and will play that out in London, while similarly there will be London sessions we'll broadcast in Manchester. There are also some musical strands, rock, for example, where we felt it would be better to do one show fronted by **Ian Carnfield**, the rock specialist, going out on both stations to ensure Manchester gets the best in rock. Similarly, **John Kennedy's Xposure** show will go out in London and Manchester. Many consider John to be the heir apparent to **John Peel's** mantle in terms of discovering new bands.

How do you see this station helping the music industry?

Manchester is one of the few areas in the country where there is a genuine self-contained music industry and the whole music industry got behind our bid because they believe Xfm can really make a difference in terms of getting new acts to the top.

What next for the Xfm brand? Are other licence applications with Ofcom in the offing?

The thing we're trying not to do is just to apply scatter-gun for every licence coming up. We await with interest the outcome of the north-east licence decision and we'll take a look at others elsewhere coming up. We're determined to stay focused on those areas where Xfm makes most sense.

Graham Hodge is development director of Capgemini Xfm, whose new Manchester station is due to launch in the city on 927FM on Wednesday, March 15.

Crib Sheet

Labels and retailers on the Chart Supervisory Committee were busy last week bashing out a new set of rules for when download sales can qualify for the combined singles chart.

But aren't downloads already allowed in the main singles chart? Well, up to a point. Download sales were added to the Top 75 last April, but, as a concession to High Street retailers, if any digital release doesn't have an accompanying physical format, it can't get in, irrespective of how many units it's sold.

Has that rule been thrown out? Are you kidding? The chart authorities are having to attempt a fine balancing act here between record labels who largely want all download sales to qualify and physical retailers, worried that if it's a digital free-for-all, their chart reads will end up with more

gaps than **Shane McGowan's** teeth. So, in a bid to reach a compromise, the Chart Supervisory Committee agreed last Tuesday to slightly free up the present restriction by allowing in download sales one week before the equivalent physical release goes on sale starting in March.

But won't retailers still be stuck with holes in their chart walls? No, that's the clever thing. Anything making the chart on digitally-only sales will only debut on the countdown on the Sunday night immediately before the accompanying physical release goes on sale. In another change, labels will have to tell retailers a week in advance if they are going to delete a physical single so stores can stock up. Then a further two weeks after, the track will automatically fall off the chart and free up spaces for new releases.

Won't that speed up the chart? Isn't everyone trying to slow it down? Erm, yes, suppose so.

Is everyone happy then? As CSC member and EMI commercial director, sales, **Mike McMahon** reflects, it's at least a step in the right direction. But he adds, "We believe the chart should reflect consumer demand. If consumers want to buy the download, these download sales should count towards the chart, irrespective of when the consumer buys it."

What about the retailers? "It's a good argument," reckons HMV director **Simon Peck**, who notes, "The thing retailers are most worried about is, if digital singles count in the chart and there's no physical format for customers to buy, physical retailers might not be able to stock up the chart in the way they currently do."

So is that it then? For now, but as downloads take an even greater share of chart sales in the future, don't expect this to be the last time this issue returns to the CSC table.

DOOLEY'S DIARY



What's in a name anyway?

Remember where you heard it: This was plenty of anguish over possible names for the new **Play/Wall Of Sound** merged company – especially given that the obvious, and final, choice is sure to result in the new acronym "PIASWOS". Personally, Dooley's favourite alternative option was "Wall Of Sound". **Sir Paul McCartney** has been chatting to Dooley about this Wednesday and what will be – surprisingly – the first Grammy performance of his long career. He lets on, "I'm going to be doing an old Beatles song, which will remain nameless, which is fairly odd and weird, and I'm going to do Fine Line from **Chaos And Creation In The Backyard**, as it's been nominated... Talking of big US awards bashes; after rubbing shoulders with a US President (**Bill Clinton**) while he was co-president of **Virgin Records America**, **Roy Cooper** is now heading to the **Oscars**. **Bob Cooper**, now running his own LA-based multi-media company **Zama**, has one of his managed acts **Bird York** shortlisted in the best music (song) category for **The Deep** from the movie **Crank**. Over at **Capgemini**, the old stomping ground of **Virgin International**, new boss **Jason Flom** and **KT Tunstall** really managed to impress the excess of **NBC's** Today show. **Flom** took **Tunstall** to the show to perform the other week to the programme's producer who was so impressed she went on

air two mornings later. Her album is released tomorrow (Tuesday) **Stateside**. Is a certain music retail chain about to stick its neck out over iPods in protest at Apple's refusal to allow certain services to offer downloads compatible with the omnipresent music players? It is a busy old time for **Alan Shearer**. Besides being given an assistant manager's role at **Newcastle** last week, he will be in the frame at the 11th **NMFL Football Extravaganza** on April 18, to pick up this year's lifetime achievement award. For tickets to the Grosvenor House Hotel bash, contact **Rae Peel** at hmufball@zaferoglu.co.uk. Dooley is slightly alarmed to see **Chris Moyles** listed in **Raj Rajar** – 6.6am. The number of the beast's... **RCA** was suitably confused by the result of its **Pink** video exclusive last Wednesday. Screened after **Desperate Housewives**, the five-minute exclusive attracted an average of 2.1m viewers – more than twice the average audience for the timeslot. Dooley was glad he wasn't the only one stepping out to enjoy **A-Ha** at **Shepherd's Bush** last week. Among those enjoying a flashback from their youth was **Luke Silvas**. A sad coincidence that the day they played in London, **Smash Hits** – a champion of the band in the Eighties – closed its doors... And who would have thought that **Smash Hits** would be outlasted by its first ever cover star – Belgian pop sensation **Plastic Bertrand**, whose hit **Ca Plane Pour Moi** is to be re-released in the UK and in South Asia and predicted in some quarters to become the biggest selling foreign language record to date, now it has been re-released. Congratulations to **Hard-Fi** too, Dooley hears, managed to sell out their forthcoming **UK** tour in just 20 minutes... And there are more babies. Concorch to **NINE's** **Conor McNicholas**, who enjoyed his first day back from paternity leave last Monday – he and his partner have a new baby boy – helping out with the judging for the **Music Week Awards**. And, finally, things are not always as they may first appear...



Never one to allow a deal signing to slip away unnoticed, **Mark Jones** had a grand idea when it came to linking the new **Play/Wall Of Sound** deal – they'd do it in mid-air, while sky-diving. **Play** co-owner **Kenny Gates** was less than enthusiastic though – "you'll never get me jumping out

of a plane," was the general gist. But here they are, (L-R) **Play** UK Group CEO **Nick Hartley**, **Jones** and **Gates**. How did **Jones** convince **Gates**? That would be telling. **Jones** also refuses to disclose how he ended up with his right arm in a sling at the end of last week.

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Due to expansion, the following vacancies have arisen at this successful independent label

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Club Charts 11.02.06

The Upfront Club Top 40

Rank	Artist/Title	Label	Weeks on Chart
1	MADONNA , <i>SORRY</i>	Warner Bros.	1
2	JOEY NEGRO , <i>MAKE A MOVE ON ME</i>	Atlantic	1
3	SHAPESHIFTERS , <i>INCREDIBLE</i>	Popcafe	1
4	ONE HIT WONDERS , <i>GRACE OF GOD</i>	Popcafe	1
5	STUDIO 8 , <i>MY ONLY GET-TOGETHER</i>	Label	1
6	FREEMANSONS FEAT. AMANDA WILSON , <i>WATCHIN'</i>	Label	1
7	YING YANG TWINS FEAT. PITBULL , <i>SHAKE</i>	TVT	1
8	ROB BOSKAMP , <i>IN THE EVENING</i>	Sound	1
9	HALI & EMANUEL , <i>TAKE ME AWAY</i>	Atlantic	1
10	BOOGIE , <i>PLAYS THE MUSIC IN ME/SUNNY</i>	Label	1
11	SKYE , <i>LOVE SHOW</i>	Atlantic	1
12	THE EGG , <i>WALKING AWAY</i>	Label	1
13	VARIOUS , <i>INSTINCT WINTER SAMPLER</i>	Cap	1
14	FILTERPUNK , <i>SO'S (MESSAGE IN A BOTTLE)</i>	Label	1
15	PORNO MUSIC , <i>POWER</i>	Cap	1
16	H.I. JACK , <i>SN'Y S'NY S'NY (WAITING 4 U)</i>	Label	1
17	BUSIFANT FEAT. DIANE CHARLENE , <i>U R THE FUTURE</i>	Label	1
18	MECK , <i>THE HUNTER IN MY HEART AGAIN</i>	Label	1
19	THE MODERN INDUSTRY , <i>THE MODERN INDUSTRY</i>	Label	1
20	MYLO , <i>FEAT. FREEMAN FIVE</i> , <i>MUSCLE CAR</i>	Label	1
21	SUPERBASS , <i>GO TO PIECES</i>	Label	1
22	ROSIE GAINES , <i>GLASSER THAN GLOSE</i>	Label	1
23	MATT DAREY FEAT. IZZY ELPHINTY , <i>WANT YOU</i>	Label	1
24	SOUL MUSIC FEAT. KIMBLE PADE , <i>SOUL MUSIC</i>	Label	1
25	MARON SMITH FEAT. LOUIE LONICIN , <i>LOUIE LONICIN</i>	Label	1
26	FLIP & FILL , <i>SIX DAYS</i>	Label	1
27	SLOSONO , <i>SOMETHING (TO MAKE YOU FEEL ALIBH)</i>	Label	1
28	THE SOURCE FEAT. GANDI STATION , <i>YOU GOT THE LOVE</i>	Label	1
29	VARIOUS , <i>CLUBBERS GUIDE 2006 (SAMPLER)</i>	Label	1
30	THE DISCO BOYS/MARRED MANN'S , <i>EARTH BAND FOR YOU</i>	Label	1
31	KELLY LLORENZA , <i>NOBODY LIKE YOU</i>	Label	1
32	R7 FEAT. EMILY LITE , <i>REDD ANGEL MAN IN THE MIRROR</i>	Label	1
33	VOGUE , <i>MISSING YOU</i>	Label	1
34	SHARBA , <i>DOWN T BOTHER</i>	Label	1
35	JIMI JAMISON , <i>I'M ALWAYS HERE (BAYWATCH THEME)</i>	Label	1
36	STIMPEY , <i>RED SOME THING GOT WE STARTED</i>	Label	1
37	REG CABRET , <i>A RIGHT</i>	Label	1
38	MARCO V , <i>FALSE LIGHT</i>	Label	1
39	SOUL CENTRAL , <i>NEED YOU NOW</i>	Label	1
40	RAMANO VAN HELEN , <i>SUGAR</i>	Label	1

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist/Title	Label
1	MYLO , <i>FEAT. FREEMAN FIVE</i> , <i>MUSCLE CAR</i>	Atlantic
2	KELLY LLORENZA , <i>NOBODY LIKE YOU</i>	Atlantic
3	SLOSONO , <i>SOMETHING (TO MAKE YOU FEEL ALIBH)</i>	Atlantic
4	ROB BOSKAMP , <i>IN THE EVENING</i>	Sound
5	FLIP & FILL , <i>SIX DAYS</i>	Sound

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COMMERCIAL POP TOP 30

Rank	Artist/Title	Label
1	MADONNA , <i>SORRY</i>	Warner Bros.
2	JOEY NEGRO , <i>MAKE A MOVE ON ME</i>	Atlantic
3	SHAPESHIFTERS , <i>INCREDIBLE</i>	Popcafe
4	ONE HIT WONDERS , <i>GRACE OF GOD</i>	Popcafe



Chris Brown returns to Urban Chart summit

Madonna does the double

By Alan Jones

Twelve weeks after *Hung Up*, the first single from *Madonna's* Compressions On A Dancefloor album simultaneously topped the Upfront and Commercial Pop Charts, follow-up *Sorry* does likewise. *Sorry* says 15-1 Upfront and 3-1 Pop, and is set for release on February 20. It is also getting massive support from radio - at the time of writing it is on schedule to top the airplay chart this week - and should provide major new impetus for Compressions On A Dancefloor, which passed the 900,000 sales mark last week.

Madonna isn't the only artist to return identical positions on the Upfront and Commercial Pop charts this week - *Joey Negro's* *Make A Move On Me*, *Shapeshifters' Incredible*, *One Hit Wonders' Grace Of God*, *Sturdy Bs' Crono* get it on and *Freemansons' Watchin' are*, respectively, ranked two, three, four, five and six in both charts - the first time that has ever happened.

While records that enjoy high ratings on both charts are more likely to cross over and become sales successes, and to that extent are to be welcomed, if it becomes a permanent state of affairs, it would call into question the validity of having two charts. That seems unlikely, especially as outside of the top tier, the two charts are significantly different.

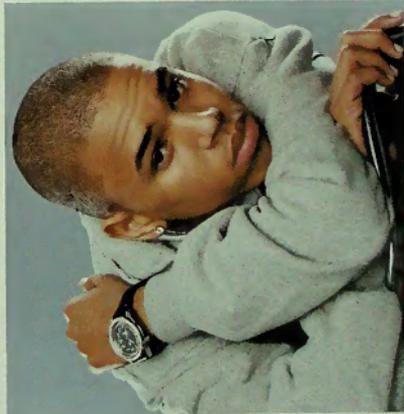
The rest of the Top 10 of the Commercial Pop Chart is *Liz McClarnon* at seven, *Flip & Fill* at eight, *Vogue* at nine and *Shakira* at 10 - all highly commercial pop acts with limited credibility, a fact reflected by their Upfront chart positions of 42, 26, 33 and 34. Similarly, the rest of the Top 10 of the Upfront Chart - *Ying Yang Twins* (seven), *Rob Boskamp* (eight), *Hali & Emanuel* (nine) and *Boogie Pimps* (10) are ranked 33, 21, 27 and 12 on the Commercial Pop chart.

The Urban Chart, happily, continues to inhabit a world all of its own. This week, *The Notorious B.I.G.'s* *Nasty Girl* ends its three-week residency at number one and is replaced in pole position by *Chris Browns' Run It!*, which has spent the past five weeks at number four but was previously number one for three weeks last December.

PERFECT FOR VALENTINE'S DAY.

SYCO music SONY MUSIC ENTERTAINMENT

20	A-HA ANALOGUE (ALL I WANT)	Pop/Rock
21	THE BLACK EYED PEAS MY HUMPS	AMM
22	BRIAN KENNEDY GEORGE BEST - A TRIBUTE	Comp
23	JAMES BLUNT GOODBYE MY LOVER	Atlantic
24	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
25	PHARRELL WILLIAMS ANGEL	Virgin
26	THE GO! TEAM LADYFLASH	Merchants Indirect
27	SUGABABES UGLY	Island
28	KELLY CLARKSON BECAUSE OF YOU	RCA
29	YOUNG JEEZY FEAT. AKON SOUL SURVIVOR	Def Jam
30	PUSSYCAT DOLLS STICKWITU	AMM
31	DHT FEAT. EDMEE LISTEN TO YOUR HEART	Mercury Of Sound
32	ARXIS SLEEP	Mercury
33	THE MCKENKEYS I BET YOU LOOK GOOD ON THE...	Denon
34	EMINEM WHEN I'M GONE	Interscope
35	HARD-FI CASH MACHINE	Mercury/Polaris
36	TOM NOVIY FEAT. MICHAEL MARSHALL YOUR BODY	Def Jam
37	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AMM
38	MOGWAI FRIEND OF THE NIGHT	FAPS
39	EDITORS MUNCH	Nickelove
40	COLDPLAY TALK	Parlophone



CHRIS BROWN: HIGHEST NEW ENTRY

20	KT TUNSTALL EYE TO THE TELESCOPE	Reliefes
21	PUSSYCAT DOLLS FOD	AMM
22	KATIE MELUA PIECE BY PIECE	Derevisio
23	COLDPLAY X&Y	Parlophone
24	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
25	MICHAEL BUBLE CAUGHT IN THE ACT	Capitol
26	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
27	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia/Lady
28	WESTLIFE FACE TO FACE	Capitol
29	A-HA ANALOGUE	Parlophone
30	THE STROKES FIRST IMPRESSIONS OF EARTH	Rough Trade
31	50 CENT & GUNIT GET RICH OR DIE TRYIN' (OST)	Interscope
32	KUBB MOTHER	Mercury
33	SUGABABES TALLER IN MORE WAYS	Island
34	ROBBIE WILLIAMS INTENSIVE CARE	Capitol
35	TEXAS RED BOOK	Mercury
36	THE MAGIC NUMBERS THE MAGIC NUMBERS	Mercury
37	GOLDFRAPP SUPERMATURE	Mob
38	T CAMPBELL & M LANEAGAN BALLAD OF THE BROKEN...	AMM
39	THE BLACK EYED PEAS MONKEY BUSINESS	AMM
40	MARY J BLIGE THE BREAKTHROUGH	Columbia



ORDINARY BOYS: ALBUM SOARS UP THE CHART

COMPILATIONS

1	R&B LOVESONGS	Mercury Of Sound
2	THE VERY BEST OF EUPHORIC DANCE	Sony BMG/TWENTY
3	R&B CLUBMIX	Mercury Of Sound
4	CLUBBERS GUIDE 2006	Sony BMG
5	BEAUTIFUL LOVESONGS	Mercury Of Sound
6	CLUB NIGHTS - SOUNDTRACK TO THE WEEKEND	Def Jam
7	THE VERY BEST OF LOVE LEGENDS	Def Jam
8	HELTER SKELTER PT5 HARDCORE CLASSICS	EMI/Virgin/Universal
9	NME PRESENTS THE ESSENTIAL BANDS	EMI/Virgin
10	GODSKITCHEN - ANTHEMS	EMI/Virgin
11	NOW THAT'S WHAT I CALL MUSIC! 62	EMI/Virgin/Universal
12	HOUSEWORK SONGS	EMI/Virgin
13	THE BEST CLUB ANTHEMS CLASSICS	EMI/Virgin
14	MAGIC - THE ALBUM	NBM
15	THE CHILLOUT SESSION	Mercury Of Sound
16	TWICE AS NICE - WEEKENDER	Warner Dance
17	THE VERY BEST OF POWER BALLADS	EMI/Virgin
18	SUNDAY MORNING SONGS	EMI/Virgin
19	THE NUMBER ONE HITSART ALBUM	UCL
20	BIG SOFTIES - 41 SENSITIVE SOUL CLASSICS	EMI/Virgin/Sony BMG

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
EL PRESIDENTE TURN THIS THING AROUND	BELLE & SEBASTIAN THE LIFE PURSUIT
SWAY BRIDGE	ROUGH TRADE
FALL OUT BOY SUGAR WE ARE GOING DOWN	JACK JOHNSON CURIOUS GEORGE
MERCURY	BROTHA PRODUCTIONS
WEEK NUMBER IN MY HEART AGAIN	MY CRITICAL ROMANCE LIFE ON THE MICE
EMM FEEL 3	ASHLEY SIMPSON I AM ME POLYDOR
SKRIT GUN LOUIS PLEASE PLEASE PLEASE	ALEXIS STRAIN COCOON MERKURY
EMM FEEL 3	SWAY THIS IS MY DEMO ALL CITY
PAUL WELLS BLINK V2	TICAL SEOR PIAS
HEART ISLAND	BETH ORTON COMFORT OF STRANGERS EMIT 13
CORINE BAILEY RAE PUT YOUR RECORDS	OUTKAST THE TRUTH SOUL MALL WEA
EMM FEEL 3	DILATED PEOPLES 2020 PARLOPHONE
MAX MONROE SWEET WEA	ELS LIVE AT TOWN HALL POLYDOR
EMM FEEL 3	THE DARKNESS IS IT JUST AN ATLANTIC
EMM FEEL 3	RAY DAVIES OTHER PEOPLES LIVES V2
EMM FEEL 3	SIMPLE PLAN COUNTRY ATLANTIC
EMM FEEL 3	WESTLIFE AMAZING SONY BMG

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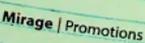
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Week 5

Upfront p20 TV & radio airplay p23 New releases p26 Singles & albums p28

FAST CHART

SINGLES

NUMBER ONE
NOTORIOUS B.I.G. NASTY GIRL Bad Boy
The Notorious B.I.G. is number one in the UK as a whole for the second straight week but Nasty Girl dips 2-3 in Scotland, where Dead Or Alive's You Spin Me Round (number five in the UK as a whole) is top of the list by some distance, dethroning six-week topper That's My Goal by Shayne Ward.

ARTIST ALBUMS

NUMBER ONE
ARCTIC MONKEYS
Its sales off 55.4% week-on-week, The Arctic Monkeys' Whatever People Say I Am, That's What I'm Not remains way ahead of Richard Ashcroft who is runner up again with sales of 39,281 - less than a quarter as much as the Arctic Monkeys' 362,369 tally.

COMPILATION ALBUMS

NUMBER ONE
R&B LOVESONGS SONY BMG/UMTV
With several Valentine's Day themed compilations including the compilation chart, the new front runner is R&B Lovesongs, which debuts in pole position on sales of 176,891, while former incumbent Clubbers Guide 2006 tumbles to number four.

AIRPLAY

NUMBER ONE
MADONNA SORRY Warner Bros.
Will Young's two week rein atop the airplay chart with All Time Love is brought to an abrupt end by Madonna, who has the grace to say Sorry but shows Young a clean pair of high heels as she marches to victory by an 11.06% margin.

THE SCHEDULE

ALBUMS

THIS WEEK
Jason Mraz Mr A-Z (Atlantic); Belle & Sebastian The Life Pursuit (Rough Trade); Ashlee Simpson I Am Me (Polydor); My Chemical Romance Life On Fire: The Murder Scene (WEA); Alexis Strain Cocoon (Mercury); Tia Sorel (PIAS); The Open Stables (Polydor); Jack Johnson Curious George (Distrovision/Island); Swag This Is My Demo (All City)
FEBRUARY 13
Beth Orton Comfort Of Strangers (EMI); Outkast Idiotwin (Sony BMG); Idiot Pilot Strangers We Should Meet Here (WEA); Busta Rhymes the (Polydor); The Young Knives Rumour Mill (WEA); Sparks Performe (Gut)
FEBRUARY 20
Eels Live At Town Hall (Polydor); Dilated Peoples 20/20 (Parlophone); Simple

The Market

Photo finish in singles chart race

by Alan Jones
In the closest battle for the singles title so far in the 21st century, The Notorious B.I.G.'s Nasty Girl remains at number one, beating off the challenge of Chris Brown's Run It! by a margin of just 0.8726%. Nasty Girl sold 24,454 copies last week, while Run It! sold 24,639 copies.

The gap between the two - 216 sales - is the smallest in 318 weeks that have elapsed so far in the 21st century, beating the previous smallest margin of 393 sales between 2 Pack Ghosts Gospel, and Mariah Carey's We Belong Together last July, when the former triumphed by 39,627 sales to 39,235.

That week, like last week, the slain rapper's slim margin came courtesy of downloads - Mariah Carey's single's physical sales of 35,530 overshadowed 2 Pack's 34,385, just as Chris Brown's physical sales of 18,324 last week exceeded The Notorious B.I.G.'s 14,812.

Even with downloads, The Notorious B.I.G.'s sales at one are the lowest for exactly 12 months - Elvis Presley's It's Now Or Never was number one this time last year on sales of just 21,887. Presley's sales, of course, were all physical - downloads were not included in the chart for another



Notorious B.I.G.: Nasty Girl remains at number one by a narrow margin of 0.8726%

10 weeks. Chris Brown's total of 18,324 sales last week mark the lowest tally for a physical number one since BMRB started compiling quantifiable sales data for the ~~UK~~ in 1993. Despite this, physical singles sales last week actually increased by 8.29% to 254,382, while downloads, at \$22,281, improved 2.54%.

With demand for physical copies of the Ordinary Boys' Boys Will Be Boys outstripping supply, the track jumps to the top of the download chart, with digital deliveries of 12,488, against 7768 CDs and 125 7-inch singles.

Another singles chart oddity this week is Dead Or Alive's You Spin Me Round, which debuts at number five nationally but is number one by an impressive

42.5% margin in Scotland, dethroning That's My Goal by Shayne Ward, which has been number one there for six of the last seven weeks.

With the Arctic Monkeys understandably failing to maintain their historically high first week sales, artist album sales declined 11% last week to 1,975,365 but compilations - buoyed by several new love song releases aimed at the Valentine's Day market - improved 11.6%. Overall the albums market, at 2,467,233, was down 7.2% week-on-week, and down 1.5% on the same week last year.

Album sales year to date, at 12,737,846, are 0.53% ahead of same stage sales of 12,670,967 in 2005.

KEY INDICATORS

SINGLES

Sales versus last week: +3.8%
Year to date versus last year: +232.0%

MARKET SHARES

Sony BMG	29.2%
Universal	23.4%
Warner	17.6%
EMI	9.2%
Others	20.6%

ALBUMS

Sales versus last week: -11.0%
Year to date versus last year: +3.8%

MARKET SHARES

Domino	19.6%
Universal	17.8%
EMI	16.5%
Warner	16.3%
Sony BMG	15.4%
Others	9.1%

COMPILATIONS

Sales versus last week: -11.6%
Year to date versus last year: -12.0%

MARKET SHARES

EMI	29.3%
M&S	24.0%
Sony BMG	17.8%
Universal	16.9%
Warner	6.7%
Others	5.3%

RADIO AIRPLAY

MARKET SHARES

Universal	31.6%
EMI	22.4%
Sony	18.0%
Warner	17.6%
Indies	10.2%

CHART SHARE

Origin of singles sales (Top 75): UK: 61.3% US: 32.0% Other: 6.7%
Origin of albums sales (Top 75): UK: 71.2% US: 24.0% Other: 4.8%

For fuller listings, see musicweek.com

NEW ADDITION



Mike Skinner aka The Streets is set to challenge the Arctic Monkeys for the longest album title this year. The artist has named his new album The Honest Way To Make An Easy Living and it will be released by 679 on April 10. The album is his follow-up to 2004's A Grand Don't Come For Free, which spawned the crossover smash Dry Your Eyes.

SINGLES

THIS WEEK

Kidz Groove (Mercury); Shaggy Ultimate (Atlantic); Tatu Friend Of Foo (Polydor); El Presidente Turn This Thing Around (Sony BMG); Fall Out Boy Sugar We Are Going Down (Mercury); Meek Thunder In My Heart Again (Island)

FEBRUARY 13

The Magic Numbers I See You, You See Me (Heavenly); Steve Wonder From The Bottom of My Heart (Island); Paul Weller Blink (V2); Nickelback Far Away (Roadrunner); Dilated Peoples Back Again (Capitol); Friday Hill One More Night Alone (Island); Shout Out Louds Please Please Please (EMI); Sparks Performe (Gut); Liz McClarnon Woman In Love (All Around The World)

FEBRUARY 20

The Darkest Is It Just Me (Atlantic); Jim Noir The Key Of C (My Dad); Funeral For

A Friend Roses For The Dead (Atlantic); Maximo Park I Want You To Stay (Warner); Corinne Bailey Rae Put Your Records On (EMI); Westlife Amazing (Sony BMG); Madonna Sorry (WEA); Skye Love Show (Atlantic); New Order Turn (London)
FEBRUARY 27
Shakira Don't Bother (Sony BMG); Fightstar Waste A Moment (Island); Graham Coxon Standing On My Own Again (Parlophone); Sean Paul Temperature (Atlantic); Oson No Tomorrow (Mercury); Charlotte Church Moodswings (Sony BMG); Pussycat Dolls Beep (Polydor)

MARCH 6

Nouvelle Vague Teenage Kicks (Piscine); Damian Marley Beautiful (Island); Black Eye Peas Pump It (Polydor); Sugababes Red Dress (Island); Shayne Ward It's (Sony EMI); Kanye West Touch The Sky (Mercury)

11.02.06

Ray of light for Davies' debut

The Plot

After 16 years in the making, Ray Davies launches debut solo album with media and fan event at the NFT

RAY DAVIES OTHER PEOPLES LIVES (V2) Former Kinks frontman Ray Davies will host a rare and intimate event at London's National Film Theatre on February 20, setting the ball rolling on a three-phase marketing and promotional campaign for his debut solo album *Other People's Lives*. The media and fan event will involve a screening of Davies' as-yet-unfinished biopic, also called *Other People's Lives*, followed by a Q&A session with the artist and a solo acoustic set.

V2 head of marketing Jason Rackham says the event will provide a rare glimpse into the influences and life of one of Britain's great songwriters and kick-start a period of intense activity around the singer. "This

album has been 16 years in the making, so there's a lot to get through," he says. "The first part of the documentary is predominantly shot in the UK and looks at the English influence on his music. Then it moves to his US tour, which happened around the time of 9/11, and then moves to New Orleans where he wrote a majority of this album."

Fans will be able to attend the event through their membership to the National Film Theatre. The lead single from the album, *Things Are Gonna Change (The Morning After)*, was serviced to radio last week and V2 has targeted Radio Two as a key radio partner. Davies is set to headline the radio station's stage at SXSXV and he will participate in a Sold On Song initiative this Wednesday, giving aspiring songwriters an insight into his songwriting process.

Rackham says the initial stage of the Davies album campaign will be centred on press and radio, building on a strong 2005 which saw Davies inducted into the Rock 'n' Roll Hall of Fame and awarded a Q Classic Song Award for the Kinks' Waterloo Sunset. "Last year was



the set-up period for us. We knew the album was coming and used these events to heighten Ray's profile. Now it's about generating strong press and a good radio presence. We're not looking at too much TV until phase two of the campaign which we plan to get into gear around April/May. At that point we'll be looking to secure Parkinson, Later With Jools, Andrew Marr and Soccer AM."

A second track from the album is scheduled to hit radio in May, with a commercial release ahead of an October tour of the UK. "A strong part of Ray's audience is obviously the huge amount of Kinks fans out there, but his songwriting stretches beyond that," says Rackham. "It's just people that are interested in quality music. He is a classic British songwriter."

CLAIMING CREDIT

Press: Barbara Claron, MBC PR Management; Peter Ridge, Octagon Radio; Paul Kennedy, V2 Records International; Mark Boyd, V2 Records; Marketing: Jason Rackham, V2 Records

Emerging UK talent to benefit from early MTV website exposure

Digital focus

UK band Dartz! will be the first artist to benefit from a new MTV Networks initiative that will put UK artists to a global audience via the MTV-owned www.flux.com website.

The initiative, named British Breakouts, will see three up-and-coming British artists chosen each month to have one track featured on the [flux.com](http://www.flux.com) website where the songs will be available as a ringtone download to mobile phones in the US and other markets outside of the UK. UK PR agency Press Counsel has been brought on board by MTV to co-ordinate the initiative from the UK and will be managing the selection of tracks each month, as well as providing all associated editorial which will include band biographies, photos and links to their websites alongside the ringtones.

Press Counsel managing director Charlie Caplowe says the initiative provides significant potential for upcoming new acts. "It's potentially going to open up a

huge worldwide market for the artists and is an innovative way for them to get their music heard," says Caplowe who is currently in the process of selecting the other acts to feature alongside Dartz! throughout March with artists including iForward Russia and The Feeling currently in the running.

The [flux.com](http://www.flux.com) website is regularly advertised across MTV channels globally and MTV Networks director of programming and operations Tim Fielding says the brander will be driving as much traffic as possible to the ringtones via their other sites. Dartz!' first single was as part of the Xtra Mile series of split seven-inch releases last month. The

series saw four split seven-inches in coloured vinyl released every week throughout January. Dartz! appeared alongside artists including Reuben, The Maybes, This Et Al, My Lunarians and Azdukt. Their track *Fantastic Apparatus* will be the first ringtone featured on the site.

The band are on tour throughout February and March. British Breakouts is set to go live in March.

TASTEMAKERS TIPS

Joy Negro Make A Move (Data/Z Records)

BRENT TOBIN, PROGRAMME CONTROLLER, GALAXY 105



"This is simply a great house anthem that we just had to start playing. It has proved an instant hit with the Galaxy audience, with strong playlist support on all five Galaxy stations some three months before release – we just had to get it on. It's old-school soul is super-accessible, and it looks set to be one of the biggest records of early 2006."

Santos Home Sweet Home (Distinctive)

MATT WHITE, NOTION

"Opening with the belting Dry Intro, this album is pure party music with the Italian hotshot returning with another scorching. Packed with experimental

Electronica, gritty basslines and rocking pop melodies throughout, this album is guaranteed to get you well in the mood for some hardcore partying. Successful single Pump It Up and Nice People are stand-out tracks, showcasing his ability to not only produce exceptional tracks for others (Junior Senior, Fuboy Slim), but to create banging tracks of his own. One to watch in 2006."

Dirty Perfect Quarterback Hairo (Sound Foundation)

LOUIS PATTISON, UNCU/UMME

"I first caught this outfit in South Wales at the Cardiff Barfly a couple of years back, and they already had something good going on then. This is slackers-friendly all-rock with a clear knowledge of Nineties touchstones like Sebadoh and Pavement, but importantly, with a melodic suss that should

THE INSIDER

BBC Asian Network



The BBC Asian Network's head of music has only been in his job for a fortnight, but Mark Strippel already has daring plans for the station's output. The Panjabi Hit Squad founder and former iXtra broadcaster intends to reposition the station as a champion for the British Asian music scene in much the same way that iXtra has promoted the black urban scene.

"I think that the station could have shown a greater responsibility in the past to pushing British Asian music," says Strippel. "The commercial Asian stations are already well developed, so the Asian Network should be pushing things forward."

He identifies Indian music, much of it produced by the Bollywood film industry, and Punjabi music as the genres that appeal most to first-generation British Asians. But Strippel insists that the Asian Network must adopt more homegrown British music to attract the second- and third-generation Asians who make up the station's 18- to 35-year-old target audience.

"Bollywood doesn't define the British Asian experience," he says. "The one thing that the British Asian scene has suffered from in the past is being too inward-looking. We need to celebrate our links with other communities."

From June, the new-look Asian Network will schedule specialist music shows on week-nights

RADIO PLAYLISTS

RADIO ONE

1 A L I X
2 50 Cent Hustler's Ambition; Arctic Monkeys When The Sun Gons Down; Boyzone feat. Slim Thug Check On It; Chris Brown Run It; Corinne Bailey Rae Put Your Records On; Fall Out Boy Sugar, We're Gone!; Hard-Fi Cash Machine; MIK! (Waiting 4 U) Jay-Z; Say You Love Me; My Heart Again; Notorious B.I.G./Nas/Illadelphylugged Edge/Noah Starks; Nelly feat. Pharell Smith; Sandstorm; I'll Be Ready; The Darkness Is It; Just Me!; The Feeling; Seven The Ordinary Boyz; Will Be; Boyz; The Posyback; Boba Fett; Lene Marlin; Young Jeezy; Fat. In My Mind; Survivor
3 E L S T
 Mowglihood; De Coo; A.M. Like This; Gilliam March; Freemasins feat. Amanda Wilson; Wadhwa; Goldfrapp; Rik A White Horse; Kanye West feat. Lene Marlin; Touch The Sky; Morning Runner; Young Jeezy; Oxxo; No Tomorrow

Richard Ashcroft; Break The Walls; With Colour; Shapeshifters; Incredible; Simon Webbe; After All This Time; The Go! Team; Ladyhawke; The Source feat. Candi Staton; You Got The Love; We're Here All The Time
4 C L I S T
 Arctic Monkeys; Whatever People Say I Am, That's What I'm Not; U.S. Boy; Kill Boy; Back Again; Jack Johnson; Before Together; Jesse Gonzalez; Heartbeats; Marcus V. Fulton; Left; Massimo Perini; What You Do To Me; With Stupid G.I.K.; 'Hyphenated' feat. Kanye West; Bob New; Sugarbush; Red Dimes; The All-American Rejects; Move Along; The Music Numbers 1; See You, See Me
5 U P F R O N T
 Ruffalo; For My Valentine; All The Things I Hate (Slovene Ambient); Vain; Joey Negro; Make A Move On Me; Juice; Santana; This Is It; No-20; So Sick; We Are Scientists; It's A Hit
RADIO TWO
 Corinne Bailey Rae; Put Your Records On; Dr. El



SINGLE OF THE WEEK

Corinne Bailey Rae
Put Your Records On

Good Groove CDEM683
After she was tipped by all and sundry in 2005's end-of-year polls, momentum for Bailey Rae's first full commercial release is already strong. A-listed at Radio One, Capital and i-Xtra, Put Your Records On is an uptempo, feel-good pop song that stands out in the current radio environment. Released ahead of her self-titled debut album (out on March 6), it promises to help kick-start Bailey Rae's rise to the top of the charts.



ALBUM OF THE WEEK

Various
Can You Hear Me Clearly?

Moshi Moshi MOSH10010
Having broken bands such as Bloc Party, Hot Chip and The Rakes, Moshi Moshi has a well-deserved reputation for spotting fresh talent. This budget-priced sampler highlights the work of those acts, plus a host of strong material from the likes of Architecture In Helsinki, Au Revoir Simone (pictured), New Rhodes, Sulspatch and Yeti. With showcases lined up for XSXW, CMJ and Iceland Airways, Moshi Moshi should be making a big noise in 2006.

Singles

Clap Your Hands Say Yeah
In This Home On Ice (Wichita WEBB1025CD)

With their self-titled album making a Top 30 debut last week, this US five-piece are clearly on a roll at the moment. Fortunately this four-minute wall of distorted guitar topped by Alec Ounsworth's love-it-or-hate-it vocals more than lives up to the hype. Following a sold-out UK tour this month, it should make a strong dent in the chart.

The Darkness
Is It Just Me? (Atlantic DARK05CD)

Is It Just Me? is a surprisingly prosaic effort from The Darkness, with little of the over-the-top, slightly camp humour that has marked their best efforts. Not that it is a bad single by any means – it riffs along pleasantly enough, and has earned a B-listing at Radio One. But it does, perhaps, lack the shine of their earlier singles.

Delays
Valentine (Rough Trade RTRAD005265)

Added to the Radio Two playlist two weeks ago, this is a fantastic pop nugget delivered by the British four-piece guitar band. Delays' pop credentials may feel slightly out of sync with Rough Trade's roster, but – boasting a lead singer with vocals to compare with A-ha's Morten Harket – the indie label may just have snared another chart-hugging act here.

Michael Jackson
Thriller/Don't Stop Til You Get Enough (Sony BMG 8287672502)
Jackson embarks on a 19-week reissue campaign that echoes the one that made Elvis Presley 2005's third biggest-selling singles act. Week one includes the collector's box and these first two singles, each manufactured with DualDisc technology enabling DVD and audio content to be played on each side of the disc. When the erstwhile King Of Pop's dazzling video catalogues, it is a bright idea that could pay dividends.

Madonna
Sorry (Warner Music W703CD1)
This second single from Madonna's massive album Confessions On A Dance Floor is slightly more down tempo than previous number one Hung Up, but it still maintains the house flavour which is central to the album. Already topping the Airplay Top 50 (thanks to A-listings at Radio One and Capital), it looks like Madonna's hugely successful current campaign will run and run.

Maximo Park
I Want You To Stay (Warp WAP201CD)
The Sunderland acts fourth single from their gold-selling album A Certain Trigger is a slice of finely-honed angular pop with New Wave-ish keyboards in the chorus. Arriving in the middle of their XMG Awards Tour with Arctic Monkeys and C-Listed at Radio One, it should have no trouble following its predecessors into the Top 20.

Morning Runner
Burning Benches (Parlophone DR56683)
Morning Runner have a lot to live up to with their debut album following the acres of press and promotion afforded to them. Burning Benches – a piano-driven burning of angry indie pop which suddenly shifts up a gear half way through – gives listeners a good taste of what to expect. With both Radio One and Radio One on board (with B- and C-listings respectively), it could go far.

Jim Noir
Key Of C (My Dad MY012CD)
This is Noir's first chart-eligible single following the release of his Tower Of Love album. It is a good introduction for the unconverted, immediately catchy and joyously infectious. The pair's previous album a remix by Lemon Jelly's Nick Franglen and is supported by a UK tour this month.

Solead Brothers
Good Feeling (Loog 98768914)
This is the first single from the hot Detroit garage band's album The Hardest Walk and is one of the more obviously commercial cuts; that's not to say it's anything

but muscular. Showing roots that go all the way back to The Electric Prunes, this is a band to love.

Laura Veirs
Secret Someone (Nonesuch NS003CD)
This second single from Veirs' acclaimed new album Year Of Meteors is a captivating folktinge song that highlights her songwriting talents. A midtemp track not short on melody, the song owes much to a dreamy understated vocal book which begs the listener on first spin.

Simon Webbe
After All This Time (Innocent SINC079)
With debut album Sanctuary turning platinum and recently climbing to number 16, Webbe is the ex-Bowie member to reap the most rewards to date. This third single boasts a sleek vocal performance and an acoustic feel embellished with banjos and accordions. Playlisted by Radio One, Radio Two and Capital, this is a surefire airplay hit.

Westlife
Amazing (S 82876806252)
From the number one album Face To Face, this mid-tempo love song has shades of Backstreet Boys about it, but nonetheless will appeal directly to Westlife's own fanbase ahead of their April tour. Playlisted on Radio Two and on high rotation on music TV, it will be Amazing indeed if this fails to reach the Top Three.

Keisha White
The Witness Is Me (Korova KOWCD1001CD)
This cover of Joan Armatrading's 1975 ballad works surprisingly well in an urban setting, proving a great showcase for 19-year-old White's feisty vocals. Capital loves the track and has playlisted it, but it's hard to tell White's true potential from this one cover.

Albums

Tony Allen
Love Is Shaking (Honest Jons HJRC020)
Recorded in the Nigerian capital, this album represents a homecoming for the former Fela

Kuti drummer after laying down numerous albums in Paris over the past 25 years. Underpinned by Allen's rock-solid afrobeat drumming, it weaves in guest spots from Lagos legends Fatai Rolling Dollar and Yinka Davies, as well as more recent stars such as Omololu Ogunleye, Stunning.

Matt Costa
Songs We Sing (Island 9851936)
Songs We Sing is the debut full-length release from Costa, one of Jack Johnson's collaborators for his soundtrack for the film Curious George. Songs We Sing blends folk and country-pop in a tuneful, if understated, collection, which should help build the word-of-mouth buzz. Costa is scheduled to open labelmate Johnson's 19-date European tour, beginning later this month.

Ray Davies
Our People's Lives (V2 VWR1035352)

Quite often when writers are lauded as national treasures their work can seem something of a let-down, particularly when they become 'older statesmen'. No such worries here though – Davies is the yardstick against which so much current output should be measured and on this album – technically his first official solo set – has delivered a wonderful set. From Things Are Gonna Change, through New-Door Neighbours to the final Over My Head, Davies shows the deftness of touch that makes him such a respected artist.

Dilated Peoples
The People (Capitol 5117632)
Hip-hop veterans Dilated Peoples follow their most successful single to date, 2004's Kanye West-produced This Way, with their fourth album. Featuring collaborations with Tilib Kweli, Dr Dre and Thelma Houston, the 20/20 stripe the Dilated Peoples sound down to its essence: compelling beats with soulful samples. The album will be trailed by the catchy single Back Again, released on February 13.

Eds
With Strings – Live At Town Hall (Vagrant 9104232)
Recorded in New York last June

and replicated in London three months later, this 23-track set sees E and B band lovingly rearranging back catalogue highlights with the help of a string quartet and minimal trimmings. This approach casts the fragile, touching material in a new light, resulting in an essential album for fans of the leftfield misfits.

William Orbit
Hello Waveforms (Sanctuary SANC0406)
Orbit's first outing since 2000's Pieces In A Modern Style and Madonna's Ray Of Light, Hello Waveforms is a predictable affair, all sparse beats and orchestral arrangements. However, it does feature an odd pop number with vocals from Sugababes and Kenna, which showcases just how excellent Orbit is at writing and producing straight-laced mainstream winners.

Dolly Parton
Those Were The Days (EMI 3501422)
Parton gives a bluesgrass-inspired treatment to a fine selection of songs mostly from the Sixties and Seventies, check full of country heavyweights on vocal duty. Her voice suits particularly on tracks such as Where Have All The Flowers Gone – where Norah Jones and Lee Ann Womack's vocals blend beautifully – and Twelfth Of Never, on which she somewhat overshadows Keith Urban.

Sam Of Dave
02 (Kartel KD0L003)
These lo-fi chugging harmonica blues from the former Crash Test Dummies member are set to cause outbreaks of involuntary foot tapping. The trumpet squawks and hollers of tracks including Goddam and Mannish Boy give way to a gentler take on the genre, including an unexpected duet with Martina Topley-Bird. There is something infectious about this beat-busting blues man from the wilds of Canada, but his slumbering ramblings are perhaps best taken in small doses.

This week's reviewer: Dagald David Phil Brodie, Ben Cardew, Stuart Clark, Joana Jones, Owen Lawrence, James Rose, Nicola Sisk, Nick Tecco and Simon Ward

Madonna is at the top of the UK radio airplay chart, with Sorry deposing Will Young's All Time Love, while Orson climb the chart with their first UK single.

The UK Radio Airplay Chart

RADIO ONE

Pos	Artist/Title	Days	Last	Weeks
1	MECK THUNDER IN MY HEART AGAIN (APOLLO/REGAIN)	25	27	18/85
2	BEYONCE FEAT. SLIM THUG CHECK ON IT (COLUMBIA)	22	26	19/91
3	PHARRELL WILLIAMS ANGEL (VIRGIN)	24	26	37/63
4	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (NORTHERN)	23	25	15/88
5	MOTODIORY BIG/DIDDY/NELLY/JAY E/EDGE/A STORM NASTY GIRL (BAD/RTV)	23	25	13/57
6	CHRIS BROWN RUN IT! (JIVE)	24	25	18/52
7	HL TACK SAY SAY (WAITING 4 YOU) (GUSTO)	24	24	23/43
8	YOUNG JEEZY FEAT. AKON SOUL SURVIVOR (DEF JAM)	24	24	13/25
9	ARCTIC MONKEYS WHEN THE SUN GOES DOWN (DUNN)	23	24	10/54
10	FALL OUT BOY SUGAR WERE GONE DOWN (MERCURY)	23	23	16/37
11	HARD-FI CASH MACHINE (NECESSARYMUSIC)	22	23	14/47
12	SUNBLOCK I'LL BE READY (STUDIO CITY)	25	22	17/31
13	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOODSON)	14	22	18/83
14	MADONNA SORRY (MERCURY)	23	22	10/80
15	THE ORDINARY BOYS BOYS WILL BE BOYS (BIRNDADE)	15	19	13/41
16	50 CENT HUSTLERS AMBITION (NORTHERN)	20	19	10/37
17	SUGABABES UGLY (ISLAND)	22	18	12/74
18	COLDPLAY TALK A PUPPET (CAPLAW)	18	18	12/71
19	KUBB GROW (MERCURY)	14	15	10/48
20	THE GO! TEAM LADYFLASH (MERCURY/INDUSTRIES)	14	15	10/48
21	ASHLEE SIMPSON GOY FRIEND (PULSAR)	14	14	10/52
22	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE (ROKSTAR)	17	14	10/21
23	THE FEELING SEVEN (ISLAND)	10	13	10/33
24	ORSON NO TOMORROW (MERCURY)	7	13	10/59
25	FREMASON'S FEAT. AMANDA WILSON WATCHIN' (CORNER)	4	13	8/91
26	PUSSYCAT DOLLS FEAT. WILLIAM BEEF (PULSAR)	6	13	10/22
27	THE DARKNESS IS IT JUST ME? (ATLANTIC)	7	11	8/61
28	NE YO! SO SICK (DEF JAM)	3	10	12/57
29	THE KOOKS YOU DON'T LOVE ME (VIRGIN)	5	10	4/97
30	MORNING RUNNER BURNING BENCHES (NORTHERN)	7	9	4/57
31	WILL YOUNG ALL TIME LOVE (SVP ENT)	18	9	9/57
32	EDITORS MANIC KITCHENWARE (CORNER)	16	9	6/25

INDEPENDENT LOCAL RADIO

Pos	Artist/Title	Days	Last	Weeks
1	WILL YOUNG ALL TIME LOVE (SVP ENT)	18	17	9/57
2	ROBBIE WILLIAMS ADVERTISING SPACE (CORNER)	16	19	26/25
3	KELLY CLARKSON BECAUSE OF YOU (JIVE)	17	18	23/33
4	SUGABABES UGLY (ISLAND)	22	18	12/74
5	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (NORTHERN)	17	17	27/63
6	MADONNA SORRY (MERCURY)	17	17	10/80
7	MADONNA HE'NG UP HANGERS (MERCURY)	16	22	15/66
8	THE PUSSYCAT DOLLS STICKWITU (PULSAR)	16	22	17/66
9	BEYONCE FEAT. SLIM THUG CHECK ON IT (COLUMBIA)	22	22	22/22
10	HL TACK SAY SAY (WAITING 4 YOU) (GUSTO)	17	19	17/31
11	A-HA ANALOGUE (ALL I WANT) (PULSAR)	17	19	17/31
12	SUGABABES PUSH THE BUTTON (ISLAND)	17	19	17/31
13	COLDPLAY TALK A PUPPET (CAPLAW)	17	19	17/31
14	TEXAS SLEEP (MERCURY)	17	19	17/31
15	SHAYNE WARD THAT'S MY GOAL (SVP ENT)	17	19	17/31
16	JAMES BLUNT GOODBYE MY LOVER (ATLANTIC)	17	19	17/31
17	MECK THUNDER IN MY HEART AGAIN (APOLLO/REGAIN)	17	19	17/31
18	MOTODIORY BIG/DIDDY/NELLY/JAY E/EDGE/A STORM NASTY GIRL (BAD/RTV)	17	19	17/31
19	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOODSON)	17	19	17/31
20	DANIEL POWTER BAD DAY (MERCURY)	17	19	17/31
21	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE (ROKSTAR)	17	19	17/31
22	STARSALOR THIS TIME (EMI)	17	19	17/31
23	LEE RYAN WHEN I THINK OF YOU (BIRNDADE)	17	19	17/31
24	CHRIS BROWN RUN IT! (JIVE)	17	19	17/31
25	PUSSYCAT DOLLS FEAT. WILLIAM BEEF (PULSAR)	17	19	17/31
26	ROBBIE WILLIAMS ADVERTISING SPACE (CORNER)	17	19	17/31
27	NE YO! SO SICK (DEF JAM)	17	19	17/31
28	KUBB GROW (MERCURY)	17	19	17/31
29	THE ORDINARY BOYS BOYS WILL BE BOYS (BIRNDADE)	17	19	17/31
30	ARCTIC MONKEYS WHEN THE SUN GOES DOWN (DUNN)	17	19	17/31

* Nation Music Control. Compiled from total number of plays on UK radio stations as reported by local stations from 00:00 on Sat 29 Jun 2003 to 24:00 on Sat 4 July 2003.

Pos	Artist/Title	Days	Last	Weeks
1	MADONNA SORRY (MERCURY)	23	27	18/85
2	WILL YOUNG ALL TIME LOVE (SVP ENT)	18	17	9/57
3	MECK THUNDER IN MY HEART AGAIN (APOLLO/REGAIN)	25	27	18/85
4	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR (NORTHERN)	23	25	15/88
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8	KUBB GROW (MERCURY)	14	15	10/48
9	SUGABABES UGLY (ISLAND)	22	18	12/74
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11	N BIC/DIDDY/NELLY/JAY E/A STORM NASTY GIRL (BAD/RTV)	23	25	13/57
12	KELLY CLARKSON BECAUSE OF YOU (JIVE)	17	18	23/33
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14	ROBBIE WILLIAMS ADVERTISING SPACE (CORNER)	16	19	26/25
15	ORSON NO TOMORROW (MERCURY)	7	13	10/59
16	STARSALOR THIS TIME (EMI)	17	19	17/31
17	CHRIS BROWN RUN IT! (JIVE)	17	19	17/31
18	PHARRELL WILLIAMS ANGEL (VIRGIN)	24	26	29/27
19	LEE RYAN WHEN I THINK OF YOU (BIRNDADE)	5	20	28/86
20	SUNBLOCK I'LL BE READY (STUDIO CITY)	25	22	17/31
21	ARCTIC MONKEYS WHEN THE SUN GOES DOWN (DUNN)	23	24	10/54
22	SUGABABES PUSH THE BUTTON (ISLAND)	17	19	17/31
23	THE ORDINARY BOYS BOYS WILL BE BOYS (BIRNDADE)	15	19	13/41
24	HARD-FI CASH MACHINE (NECESSARYMUSIC)	22	23	14/47
25	THE PUSSYCAT DOLLS STICKWITU (PULSAR)	16	19	17/31

↑ Highest Top 50 entry ↓ Biggest increase in airplay → Biggest increase in airplay



1. Madonna
It is only six weeks since Madonna's last UK top 10, but she has returned to the top of the airplay chart with her new single Sorry, which has topped the chart for a second time. The single has topped the chart for a second time, having topped the chart for a second time.

111 stations played it, only the fifth biggest but the audience of 3.67m last week was 11% higher than its nearest challenger. It was primarily because its 22 plays on Radio One and 19 plays on Radio Two are the highest combined tally for the two stations, and provided a massive 63.1% of its audience.



The brand new single, "YOU HAVE KILLED ME AGAIN" (MERCURY) is the first single from the new album, "RAY OF LIGHT" (MERCURY) which was released in 2001. It is the first single from the platinum-selling album.



15. Orson
Described as "the missing link" between The Rolling Stones and The Scorpions, Orson have a lot to live up to, and the California band's first UK single due for release here on 27 February - is off to a great start on the airplay charts, where it has moved 129-45-15.

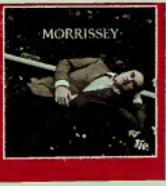
Play Chart

Nielsen
Music Control

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE
26	18	16	18	MADONNA	HUNG UP	1306	-29	21.57	36	26	18
27	42	7	6	STEVIE WONDER	FROM THE BOTTOM OF MY HEART	1027	NA	72	21.30	45	27
28	33	9	9	THE SOURCE FEAT. CANDI STATION	YOU GOT THE LOVE	1028	0	20.44	4	28	33
29	14	7	32	TEXAS SLEEP		1085	5	20.21	40	29	14
30	29	27	10	DANIEL POWTER	BAD DAY	947	-23	20.09	34	30	29
31	31	3	24	FALL OUT BOY	SUGAR, WE'RE GOIN DOWN	962	0	19.85	32	31	31
32	34	4	56	PROTOCOL	WHERE'S THE PLEASURE?	263	13	18.43	2	32	34
33	20	7	7	SHAYNE WARD	THAT'S MY GOAL	1067	-38	18.18	56	33	20
34	32	5	13	50 CENT	HUSTLERS AMBITION	275	5	17.55	32	34	32
35	15	1	0	NE YO SO SICK		629	8	17.51	50	35	15
36	79	1	0	THE DARKNESS	IS IT JUST ME?	345	20	17.44	345	36	79
37	71	1	0	SIMON WEBBE	AFTER ALL THIS TIME	291	81	17.37	113	37	71
38	58	1	0	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	BEEP	437	115	16.82	68	38	58
39	23	2	0	MOBY	SLIPPING AWAY	125	-34	16.64	54	39	23
40	38	4	29	YOUNG JEEZY FEAT. AKON	SOUL SURVIVOR	207	23	16.48	-8	40	38
41	34	9	23	JAMES BLUNT	GOODBYE MY LOVER	1070	-9	16.21	34	41	34
42	46	3	12	ASHLEE SIMPSON	BOYFRIEND	410	52	15.46	22	42	46
43	43	3	0	EL PRESIDENTE	TURN THIS THING AROUND	0	363	-5	15.19	4	43
44	51	1	0	THE FEELING	SEWN	15410	128	25	14.94	27	44
45	48	2	0	GOLDFRAPP	RIDE A WHITE HORSE	264	16	14.72	-59	45	48
46	37	26	0	TOM NOVY	YOUR BODY	664	50	-13	14.05	31	46
47	41	28	0	KIT TUNSTALL	SUDDENLY I SEE	517	-23	14.05	61	47	41
48	56	33	49	JAMES BLUNT	YOU'RE BEAUTIFUL	462	-6	13.67	27	48	56
49	101	1	0	PAUL WELLER	BLINK AND YOU'LL MISS IT	54	37	13.46	123	49	101
50	95	1	0	FREEMASONS FEAT. AMANDA WILSON	WATCHIN'	280	7	13.17	118	50	95

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ED ME' didn't do the job
of March 27th.
OF THE TORMENTORS'
became FOUR consecutive
YOU ARE THE QUARRY'



Sanctuary, peaked at 13 on the airplay chart, and follow-up No Worries climbed to four. Third single After All This Time impresses 71-37 this week, amassing 291 plays from 59 stations - 18 of which gave the song its first play last week. Webber's biggest supporters were Rock FM (32 plays) and 95.6 Capital (35 plays).

in the last fortnight. The track's most crucial support came from Radio One and Radio



37. Simon Webbe Lay Your Hands, the first single from Simon Webbe's debut solo album

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE
1	2	1	1	BEYONCÉ	SLIM THUG CHECK ON IT
2	1	1	1	N BQ/DIDDY/NE-Y	LEAVE A STORM NASTY GIRL
3	3	3	3	CHRIS BROWN	RUN IT!
4	5	5	5	TOM NOVY	YOUR BODY
5	6	6	6	MARY J. BLIGE	BE WITHOUT YOU
6	4	4	4	KANYE WEST FEAT. ADAM LEVINE	HEARD 'EM SAY (WAITING 4 U)
7	7	7	7	MI LACK SAY	SAY SAY (WAITING 4 U)
8	8	8	8	NE YO SO SICK	
9	9	9	9	RAY J	ONE WISH
10	10	10	10	PHARELL WILLIAMS	ANGEL

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WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE
1	2	1	1	JOSE GONZALEZ	HEARTBEATS
2	1	1	1	GOLDFRAPP	NUMBER 1
3	2	2	2	RASHCROFT	BREAK THE NIGHT WITH COLOUR
4	3	3	3	KAISER CHIEFS	MODERN WAY
5	4	4	4	CORRISSA	DORTY HARRY
6	5	5	5	FRAZ FERRER	DO YOU WANT TO
7	6	6	6	MAXIMO PARK	I WANT YOU TO STAY
8	7	7	7	STARSAILOR	THIS TIME
9	8	8	8	THE ORDINARY BOYS	BOYS WILL BE BOYS

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PRE-RELEASE

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	1	MADONNA	SORRY
2	2	2	2	MECK THUNDER	IN MY HEART AGAIN
3	3	3	3	CORINNE BAILEY RAE	PUT YOUR RECORDS ON
4	4	4	4	KUBBO	GROW MERCURY
5	5	5	5	ORSON	NO TOMORROW
6	6	6	6	STEVIE WONDER	FROM THE BOTTOM OF MY HEART
7	7	7	7	THE SOURCE	CANDI STATION YOU GOT THE LOVE
8	8	8	8	NE YO SO SICK	
9	9	9	9	THE DARKNESS	IS IT JUST ME?
10	10	10	10	SIMON WEBBE	AFTER ALL THIS TIME
11	11	11	11	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	BEEP
12	12	12	12	EL PRESIDENTE	TURN THIS THING AROUND
13	13	13	13	THE FEELING	SEWN
14	14	14	14	GOLDFRAPP	RIDE A WHITE HORSE
15	15	15	15	PAUL WELLER	BLINK AND YOU'LL MISS IT
16	16	16	16	FREEMASONS FEAT. AMANDA WILSON	WATCHIN'
17	17	17	17	SNAPSHIFTERS	INCREDIBLE
18	18	18	18	KANYE WEST	TOW THE SKY
19	19	19	19	WESTLIFE	AMAZING 5
20	20	20	20	BURNING BENCHES	MORNING RUNNER

RADIO CROWERS

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	1	CHARLOTTE	CHURCH MOODSWINGS
2	2	2	2	MECK THUNDER	IN MY HEART AGAIN
3	3	3	3	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	BEEP
4	4	4	4	THE ORDINARY BOYS	BOYS WILL BE BOYS
5	5	5	5	MADONNA	SORRY
6	6	6	6	PINK STUPID	STICKS
7	7	7	7	CHRIS DAVIN	UNBELIEVABLE
8	8	8	8	SUGARBOES	RED DRESS
9	9	9	9	A-HA	ANALOGUE (ALL I WANT)
10	10	10	10	BEVERLY KNIGHT	PIECE OF MY HEART

RADIO TWO

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	1	MADONNA	SORRY
2	2	2	2	CORINNE BAILEY RAE	PUR YOUR RECORDS ON
3	3	3	3	KUBBO	GROW
4	4	4	4	A-HA	ANALOGUE (ALL I WANT)
5	5	5	5	LEE RYAN	WHEN I THINK OF YOU
6	6	6	6	MOBY	SLIPPING AWAY
7	7	7	7	STEVIE WONDER	FROM THE BOTTOM OF MY HEART
8	8	8	8	MECK THUNDER	IN MY HEART AGAIN
9	9	9	9	STARSAILOR	THIS TIME
10	10	10	10	WILL YOUNG	ALL THE TIME LOVE
11	11	11	11	PROTOCOL	WHERE'S THE PLEASURE?
12	12	12	12	ORSON	NO TOMORROW
13	13	13	13	EL PRESIDENTE	TURN THIS THING AROUND
14	14	14	14	PAUL WELLER	BLINK AND YOU'LL MISS IT
15	15	15	15	WESTLIFE	AMAZING 5
16	16	16	16	VALERIE	VALENTE
17	17	17	17	RASHCROFT	BREAK THE NIGHT WITH COLOUR
18	18	18	18	GOLDFRAPP	RIDE A WHITE HORSE
19	19	19	19	THE MAGIC NUMBERS	I SEE YOU, YOU SEE ME
20	20	20	20	RICHARD HAWLEY	JUST LIKE THE RAIN

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

Singles Chart

Pos	Weeks	Label	Artist	Title	Chart
39	30	5	EDITORS MUNICH	... (re-release)	RE
40	35	7	COLDPLAY TALK	... (re-release)	RE
41	36	13	SIMON WEBBE NO WORRIES	... (re-release)	RE
42	38	24	KAISER CHIEFS I PREDICT A RIOT/SINK THAT SHIP	... (re-release)	RE
43	24	2	STARSAILOR THIS TIME	... (re-release)	RE
44	1	1	BETH ORTON CONCEIVED	... (re-release)	RE
45	48	7	MARY J BLIGE BE WITHOUT YOU	... (re-release)	RE
46	24	20	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	... (re-release)	RE
47	45	19	SUGABABES PUSH THE BUTTON	... (re-release)	RE
48	9	1	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	... (re-release)	RE
49	36	4	JAMES BLUNT YOU'RE BEAUTIFUL	... (re-release)	RE
50	39	4	THE KOOKS YOU DON'T LOVE ME	... (re-release)	RE
51	29	3	SON OF DORK EDDIE'S SONG	... (re-release)	RE
52	46	28	DANIEL POWTER BAD DAY	... (re-release)	RE
53	8	1	ROBBIE WILLIAMS ADVERTISING SPACE	... (re-release)	RE
54	3	3	BELLE & SEBASTIAN FUNNY LITTLE FROG	... (re-release)	RE
55	42	5	AARON SMITH FEAT. LUVL DANCIN'	... (re-release)	RE
56	27	2	PROTOCOL WHERE'S THE PLEASURE?	... (re-release)	RE
57	1	1	CHOOING FAMILY MEMORY LANE	... (re-release)	RE
58	59	1	HERD & FITZ FEAT. ABIGAIL BAILEY I JUST CAN'T GET ENOUGH	... (re-release)	RE
59	11	1	GORILLAZ DIRTY HARRY	... (re-release)	RE
60	2	1	FERRY CROSSING FIRE	... (re-release)	RE
61	50	1	WESTLIFE YOU RAISE ME UP	... (re-release)	RE
62	1	1	MARTIN SOLVEIG JEALOUSY	... (re-release)	RE
63	30	2	LINC FEAT. RACHEL MC FARLANE YOU GET WHAT YOU GIVE	... (re-release)	RE
64	22	2	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	... (re-release)	RE
65	47	7	HOUND DOGS I LIKE GIRLS	... (re-release)	RE
66	60	18	HARD-FI HARD TO BEAT	... (re-release)	RE
67	2	1	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	... (re-release)	RE
68	63	1	KELLY CLARKSON SINCE U BEEN GONE	... (re-release)	RE
69	17	1	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	... (re-release)	RE
70	62	2	COLDPLAY FIX YOU	... (re-release)	RE
71	74	1	CRAIG DAVID DON'T LOVE YOU NO MORE	... (re-release)	RE
72	58	1	WESTLIFE FEAT. D ROSS WHEN YOU TELL ME THAT YOU LOVE ME	... (re-release)	RE
73	6	1	50 CENT CANDY SHOP	... (re-release)	RE
74	59	1	50 CENT WINDOW SHOPPER	... (re-release)	RE
75	71	1	OASIS LET THERE BE LOVE	... (re-release)	RE

■ Last week's chart position
■ New entry
■ Re-entry
■ Re-release
■ Re-entry
■ Re-entry

MUSICWEEK awards

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MusicWeek Awards06

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Thursday March 2, 2006
Grosvenor House Hotel

Shortlist for the following awards will be
announced at the official Nomination
Party on Monday February 13th:

Best Radio Station
Best PR Campaign
Best UK Marketing Campaign
Best International Marketing Campaign
Best Catalogue Marketing Campaign
Best Digital Music Service
Best Music Retail Chain
Best Independent Store
Best Digital Music Store
Best Distributor
Best Music Sales Force
Best Independent Promotions Team
Best Regional Promotions Team
Best National Promotions Team
Best Venue
Producer of the Year

For seat reservations at the awards,
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