04.03.06 The Concretes Fightstar Morning Runner The Subways



As the debate on term of copyright reaches a crucial stage, *Music Week* launches a major new campaign calling for the Government to take action and protect creators' interests



Music Week this week launches a major campaign, calling on the UK Government to lead the call for the extension of the term of copyright in sound recordings.

Over the coming weeks and months, *Music Week* will launch a series of initiatives under the Extend The Termi banner, to maintain pressure on the Government over the copyright issue.

This week, we kick off by outlining the case for extension (p8-9), as journalist Andrew Gowers launches his review of intellectual property (IP), with a remit to examine the issue.

On Thursday last week, Gowers made his first call for evidence for the JP review, and this Thursday hosts a seminar at the Department of Trade & Industry, at which leading music industry figures will have a chance to debate the issues highlighted.

Gowers was appointed by Chancellor Gordon Brown in December to launch the review of intellectual property, highlighting the term of copyright on sound recordings as a key issue to be resolved.

A&R veteran joins Parlophone

Parlophone chief Miles Leonard has recruited Nigel Coxon as head of A&R, where he plans to grow Regal imprint **p3** Gowers' call for evidence last Thursday highlighted, in greater detail than previously outlined, the range of topics which will be addressed by his review.

Alongside general questions such as how IP is awarded, how II is used, licensed and exchanged, and how it is challenged and enforced, Gowers also outlined 12 specific issues. At the top of the list was the current term of protection on sound recordings and performers' rights.

Govers asked inter<u>ested</u> Govers asked inter<u>ested</u> parties to gove Liker views on whether the *Bio-year* term is appropriate, especially 'in light of its extension to 95 years in a number of other jurisdictions''. A 95-year term is in effect in the US, along with several other markets worldwide. In relation to the term issue.

Gowers also asked:

in term would impact on investment, creativity and

5

consumer interest. For evidence that longer terms in other markets have had an impact on investment, creativity and consumer interests there.

Minister acts to placate industry

Creative Minister James Purnell appoints Sharkey and Nicoli to steering group after apparent snub to business p4

This is an issue that for a long time the music industry has been knocking on the Government's door about...The review is now happening James Purnell, Cretive Minister

 Whether any "alternative arrangements" could accompany an extension of term.
 Whether, if term is extended, it should be retrospective, or apply only to new creations.

The other issues he highlighted are: copyright exceptions for fair use or fair dealing; digital rights management; licensing of public performance: legal sanctions on IP infringement; coherence between competition policy; and parallel imports, Full details of the call for evidence is available from www.thm:fcasury.gov.uk/gowers.

In a covering letter, Gowers highlighted the importance of intellectual property to "the

Brits make their mark overseas

A new wave of UK artists such as KT Tunstall and The Subways are aiming to crack the tough US market **p6** success of knowledge-based inductries, which are increasingly important for the UK's economic competitiveness in the global economy' he added, 'The IP framework must balance the need to encourage firms and individuals to innovate and invest in new ideas and creative works with the need to ensure that markets remain competitive and that future innovation is not impeded.'

Gowers invited interested parties to give their views to the review – which will report to Chancellor Gordon Brown, as well as Trade and Industry Secretary Alan Johnson and Culture, Media & Sport Secretary Tessa Jowell – by April 21. Creative Minister James

Creative Minister James Purnell refused to be drawn on whether the Government has yet taken a position on the topic of term extension, highlighting that this is one of the specific briefs of Gowers.

"The thing we can say is there is a process," he told *Music Week* last week. "This is an issue that for a long time the music industry has been knocking on the Government's door about and saying, 'This is something we want looking at.' The review is now happening."

Purnell adds he and his government colleagues are committed to Gowers' "open and transparent process" and are giving themselves the best chance of making the best decision based on his evidence at the end of it.

on this owneduce act live lend of it. Purnell says, "It is very, very Important. The Chancellor (Gordon Brown) said when he announced this that he saw the knowledge economy and creative industries as an important part of the British economy going forward. And clearly intellectual property is the infrastructure of those industries, so you need to get it right."

Furnell believes these are "all really important to competitiveness of the industries and useful to consumers as well", He adds, "When you throw into the mix the fast-paced technological change and that these are being done at European level also, it is a complex policy area."









 Copyright term extension can benefit artists and session musicians - and their managers too - as well as record companies' - Editorial, p10

Your guide to the latest news from the music industry Gateshead in May. The festival will

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Bottom line Last call for the CMP **MW** Awards



McGee: DJ set at main after-show party

Awards, at London Grosvenor House Hotel one of the best to date Mandrey and Creative have teamed up to give away a top-of-the range Creative Zen Vision digital music player to one lucky person on each table at the s, while every attendee will win a free subscription to Napster To Go In turn, the BPI is offering one of the Brits modie bans which are given to each winner and each presenter at the awards. In turn independent pioneer Alan McGee will DJ at the awards closing party. A final few seats and aftershow tickets for the show, which will be hosted by Rob Brydon, are still available for booking contact James Smith at

shareholders a prospectus for its placing and open offer, which aims to

to issue around 219m new ordinary shares at 500 each, while the issue price on a pre-conditioned basis is 25p, which values the existing ary shares at £927,747. British Academy of Com and Songwriters chairman David Ferguson has met with EC Commissioner Charlie McGreevy to discuss the future of authors' rights and collective management in the digital environment. The meeting, as part of a delegation of prominent indwriters and composers, was arranged by European authors' rights umbrella organisation Cisac. A single trade body is being created to represent the commercial radio sector. Based at the Radio Centre in London's Shaftesbury Av nue the organisation will support the sponsibilities of the Commercial

Radio Companies Association and RAB and incorporate activities of Hit 40 UK, the RACC and JICRIT. Asda is to open more of its Asda Living non-food outlets this year, as part of an expansion programme that

a Government-appointed group. p-

MUSICWEEK online poll

This week we ask: Is Richard Park flogging a dead horse trying to breathe new life into the UK selection process for Eurovision? a. Yes b. No

Last week, we asked: Will the forthcoming ban on smoking in public places help or hinder the live music scene? a. Help 53% b. Hinder 47% 6

To vote, simply visit our website at musicweek.com and click on the

worked with artists including Jamie Cullum, Katherine Jenkins and Marieleine Peyroux

Sign here

Ordinary Boys switch to Polydor

B-Unique has sid nartnership deal with Polydor for The Ordinary Boys. Universal, which already works with B-Unique acts Kaiser Chiefs and The Automatic, will handle the band's marketing, sales and distribution, which, until now, have been overseen by Warner

Albert Productions has signed a ide administration agreement warldy th FMT Music Publishing. The deal will see the EMI creative and sync teams working with two of the label/publisher's key development acts The Answer and Breed 77. The Music Publishers Association and the Institute of Practitioners in Advertising have teamed up to create a new synchronisation licence The MPA/IPA Synchronisation Licence For Music In Commercials is designed to streamline the process of licensing music for use in adverts for music publishers and advertisers. Atlantic's head of A&P Steve Sacra has signed the highly-sought Switches, Published by Chrysalis Music, the band will have a first album mid-2006.

Writen'oroducer Rob Bowkett who has co-writes on Corinne Balley Rae's forthcoming self-titled debut album, has signed a long-term worldwide publishing deal with Dalmatian Songs.

Brazil is to be the partner country for Popkomm 2006, becoming the first non-European country to partner the event. The agreement will include 15 Brazilian showcases at Popkomm, which takes place in Berlin from September 20 to 22.

MTV has revealed the line up for this year's Oxegen festival and confirmed that it will be TV partner The Who and The Red Hot Chili Peppers will headline the event, which takes place at Punchestown in Ireland on July 8 to 9

Global Underground signs with Universal's US-based Fontana Distribution. p4

More pubs, bars and clubs are planning live music following the Licensing Act. p5

Gut Records has teamed up with West Midlands-based Kerrang! Radio for New Broad on initiative civing new acts the chance to win a one-off digital singles deal as well as have 50D copies of the track pressed

Anglo Plugging handles both national and regional radio promotion for the Kalser Chiefs and not as ncorrectly stated in last week's issue. KT Turistall's Suddenly I See and Another Place To Fall were promoted by both Relentless and Pivotal PR and ot as incorrectly stated last week

Coldplay's Speed Of Sound has

Ostrovsky from Michigan

Alan McGee, Napster, Creative and the BPI are combining to help make this Thursday's Music Week

jamess@musicweek.com for detaile Sanctuary Group last Tuesday confirmed it had posted to

raise around £110m. The group plans

will see it open at least 25 new stores.

become the one billionth song downloaded from iTunes. The track was last Thursday purchased as part of the band's X&Y album by Alex

Eric Nicoli and Feargal Sharkey join

NME Awards hail Arctic Monkeys Arctic Monkeys dominated t NMF Awards picking up awards for

A man who ran a piracy operation

in the west of Scotland has been

falls into administration p5

last week in a joint open

Exposure

handed a nine-month jail sentence

Indie retailer Massive Records

of Swiss/Belgian P2P network Razorback2, Police in Belgium and

Switzerland closed down the service

UK acts are to get Government

support to try to break the US. p6

The IFPI has welcomed the closure

hest British hand hest track and hest newcomer Among the other winners Kaiser Chiefs took best album and Ian on the Godlike Genius Award 02 Wireless Festival organisers have confirmed the Hyde Park leg will run for five consecutive days, with The Strokes confirmed as heardiners for the opening day on June 21 Music retailer Rough Trade is to launch a download store in September in collaboration with Bleep.com Oream is looking for a new site for the Creamfields Festival. Organisers have held meetings with Halton Borough Council, the police and the emergency services about relocating the event to the Daresbury estate in the borough of Halton Richard Ashcroft and Damian ey have been added to the bill for T In The Park. Other acts appearing

at the festival include The Who, Red Hot Chili Peppers and The Arctic Monkeys. Malian duo Amadou and Mari

won two gongs at the 2006 Radio Three World Music Awards picking up best album and the Africa awards. Other winners at the event, which was held at London's Bar Darbucka. included Ry Cooder and Nitin Sawine Magic 105.4 is to air a £6,000-aday giveaway promotion on Neil Fox's More Music Breakfast Show throughout March, supported by a sixre marketing campaign. Ofcom upheld 55 complaints it received about swearing and offensiv language by Madonna, Razorlight, Green Day and Snoop Dogg in the BBC's TV coverage of Live 8. Hard-Fi are to headline the 2006 **Orange Evolution festival**, which lace in Newcastle and

feature more than 30 indoor gigs in six venues over 10 days A new festival called Hi:Fi is launching over the final Bank Holiday weekend in May, with simultaneous legs near Newcastle and Winchester and acts including Ian Brown, Hard-Fi and Maximo Park. It will combine bands with DJ sets. Promoters weigh up contingency plans for Wembley concerts. p4

People,

Parky to host **Classical Brits**



Parkinson: new presenting

Michael Parkinson is to host the Classical Brits for the first time. The teran chat show presenter will make his debut at the annual event at London's Royal Albert Hall on Thursday, May 4, in a ceremony which will include Placido Domingo performing and being honoured with a lifetime achievement award. Author Nick Hornby, who immortalised music-obsessed record

shop owners in his book High Fidelity. has written to the Forum of Private Business to support its campaign to protect independent record shops by closing a tax loophole, whereby goods imported individually from the Channel Islands for under £18 are exempt from VAT

V2 has appointed Ben Wardle as A&R manager, Wardle joins V2 after six years out of A&R and sees him reunited with head of A&R Charlie Pinder, who he worked with at East West

Bogdan Roscic has been appointed nanaging director of Decca Music with immediate effect Roscie assumes responsibility for the classical music label from Costa Pilavachi Universal Classics & Jazz head of press Linda Valentine is leaving the major after six years to start her own PR company. While at Universal she

Welcome to the Music Week poll.

News

News edited by Paul Williams

Parlophone's acclaimed A&R signing plans to boost Regal

Parlophone has appointed Nigel Coxon as its new head of A&R.

In the role, Coxon will take charge of the entire A&R function at Parlophone, while Jamie Nelson will retain his title of A&R executive, splitting his time between the Innocent and Parlophone roster and reporting directly to Parlophone managing director Miles Leonard.

Leonard says Coxon's entry to the Parlophone team is a coup for the label. "I've known Nigel for 15 years and I'm very pleased to have him here," he says.

"He was involved in A&R when I started in A&R. From an early age he was someone I respected." "The key thing for me was

finding somebody with wide musical knowledge and experience," says Leonard. "Nigel brings a wealth of experience to



New role: Leonard (left) and Coxon

the label. He's had an amazing career in A&R to date and I can't wait to start on the next phase."

Coxon - who takes on the role formerly held by Dan Keeling, who joined Island Records as managing director in January - began his career in A&R in 1989 with Island Music Publishing, before becoming A&R manager at Island Records. Between 1995 and 2001 he was first A&R director for PolyGram/ Island Publishing then at Universal Island Records. His return to a major follows five years as an A&R consultant to Island and Sony, during which time he also helped set up Deltasonic and helped run Double Dragon records. In the new role, Coxon is

In the new role, coord is looking forward to boosting the Regal Records roster and believes the label, which is home to artists including Clor and Empire Management artist Lily Allen, should provide a real development arm for the major.

"I'd like to get it back to having quite a dominant role at Parlophone," he says. "It can be a place where there is room for artists to evolve at a steady pace. If they take off, the infrastructure is there to support them." Coxon says Parloohone was



Clor: key Parlophone act

always his top choice of the majors, were he ever to return. "Parlophone is an artist-led label, it doesn't feel corporate and it reminds me of the ethos that Island was based on. "It's the most musically driven of all the majors."

Media partners gear up for summer of outdoor shows on TV, mobile, radio and the internet C4 and Vodafone link for live event

Digital

by Jim Larkin

The UK's first televised awards ceremony for live music is being launched by Channel 4 in the autumn, preceded by a summer of specially organised outdoor live events.

Delivered as a project by Vodafone and Channel 4, and with the backing of the BPI and the Live Music Forum, the initiative will act as a platform for live music not just on television, but also via mobile, the internet and radio.

The tie-up will comprise two elements: the awards coremony itself in October and a series of semi-secret outdoor gigs called TBA, which will take place in the six city centres. These will start in London in April, feature established acts, mostly alternative guitar-based bands, and will be broadcast on Channel 4 the following day. They will also be instantly available for streaming to mobile.

The awards ceremony in October – titled the Vodafone Live Music Awards – will feature up to a dozen categories, ranging from best featival to best tour to best live acts, and be determined by public voting. A lifetime achievement award will honour an artist for their contribution to live music.

The awards initiative was conceived by Vodafone, with live music seen as a particularly effective way of reaching customers.

"There's no better way of tapping into customers' musical sensibilities than live music," says Vodafone senior marketing manager for UK sponsorship Daragh Persse. "People's favourite musical memories are always from live centre."



Mount: 'exciting ways of reaching people'

The idea is to turn the outdoor shows into events that can be streamed to all networks, rather than just Vodafone customers, although some exclusive content will be available through the entertainment portal Vodafone Livel.

TV production of both TBA and the awards ceremony will be handled by Initial, the Endemolowned company that also produces the UK Hall Of Pame. Initial head of music Phil Mount says, "With the demise of the pop market, we're trying to come up with new and exciting ways of reaching people with music."

He adds, "With TBA, we're aiming for the feel of that last U2 video. where they're on the streets of New York. We want to capture people on their way home from work witnessing bands in eity-centre locations where they're never going to see bands again."

Channel 4 will broadcast the shows in hour-long programmes that will be spit between the concerts themselves and behind-thesenes documentary style footage of each act as they arrive in the particular city and meet fans. The shows will be entirely spontaneous, with no tickets or invitations issued beforehand, and the precise location will be revealed only hours before the shows take place.

As well as the TV coverage of the concerts and the awards ceremony, a regular midio show featuring live sets from new acts will also be produced, and will be syndicated around the commercial radio sector. Shire Communications is handing outside media for the project.

BPI executive chairman Peter Jamieson says the idea is a timely one. "The live music scene in Britain is vibrant and exciting as never before," he says. "It merits the recognition that Vodafone seeks to bestow."

Fans of any bands will be able to vote for them to be included in the wards nominations, although a cross-industry panel will select the final nominations and the public will then be able to vote online or via MMS for the winners.

THE MUSIC WEEK PLAYLIST ELIN RUTH LAURA BUDAPEST ORRAINE LITTLE MAN SNOW PATROL DAZ SAMPSON GNARLS BARKLEY LORRAINE I Feel It (Columbia) Following Dep Mode and Pet ou're All I Have Teenage Life (Sony BMG) Daz Sampson is When It Comes Fear Of Nothing Say Somet Wonderful The Sodom & (Fiction) This is edgy pop in KELLY Crazy (Warner Bros.) The Agent (Yellow Van Records) (Eiction) To You (Warner Gomorrah First single from Bros.) The Storm Inside (unsigned) One of a hand bidding to represent the UK Catchy guitar the Gorillaz mould (Angel) The Marius de Now added to the (Parlophone) Catchy guilar-driven pop from a bright talent. This track begs for a well-placed sync to take it to the Shop boys before them. Lorraine A strong track from a band complete with big dio One C-list album possesses first-listen appea in the Eurovisio beats, hooky voca loops and some Wries-produced from Trevor Horn debut promises to group who already fielding much A&R interest (single, and will make a Song Contest and bring some mu is a pop gem that charms on first for once, the song make a strong needed sincerity to loeberg with this lowing in Spain vadio (single Dangermouse and Cee-Lo project (single, April 1) February 27) (single, April 17) ses (single, this year (all April 23) April 1) album, May 22)



James Purnell appoints Sharkey and Nicoli to steering group after industry voices concern over being snubbed

Minister moves fast to placate industry

Government

by Robert Ashton

Creative Minister James Purnell has reacted quickly to concerns that the music business has been snubbed as a vital component of his creative economy programme (CEP), by unveiling a top-level body comprising two industry rep-

EMI Group chairman Eric Nicoli and Live Music Forum chairman Feargal Sharkey are to be appointed to a steering group which will report directly to Culture Secretary Tessa Jowell.

The move is universally welcomed by the music industry. including those who initially react-ed with disappointment when Pur-nell launched his programme in early February. IFPI CEO John Kennedy, who had suggested the Government was "frightened" of engaging with the music business by excluding any names in the process, now says, "For me, if there is a main board and Eric and Feargal are on it, then that helps.

British Music Rights director general Emma Pike snys she is "reassured" by the presence of Nicoli and Sharkey.

PPL director of government ations Dominic McGonigal adds, "It does sound good. Eric and Feargal have done very good work. They are good choices

Nicoli has been chosen for his work on the IP Forum and because he heads a "very important British



company", while Sharkey gets the nod after working with Purnell on the Licensing Act

Nicoli says, "I'm pleased to par-ticipate on this steering committee together with Feargal. Music is central to the UK economy. We'll be working with James and Tessa to ensure that they fully understand all of the opportunities and challenges we face - from how we can offer consumers more in the digital arena to how we protect our artists' work to the need for increased investment in A&R and technology.

Purnell reveals that a music industry summit, which will form a key part of his interaction with a raft of music representatives, will now take place on June 13. He says, The idea is that the music industry should get behind it and give us a sense of the key issues facing them. This is an opportunity for them to feed their ideas into the creative my programme.

The steering committee, which will also comprise representatives from other creative sectors, will be fed from below by public sector and private sector branches creat-ed to build the framework of Purnall's CEE

The public sector branch comises seven committees studying issues such as competition and education, while the private sector strand will use seminars, more informal briefings and summits.

The public sector branch will examine how the Government spends its money and Purnell says he had difficulty including any usic representatives here because the industry does not have a nondepartmental public body (NDPB) like the Film Council, Similarly, he says he did not want to combine the public and private sectors because that would have resulted in unmanageable work groups of around 40 people. However, he concedes there

may have been a misunderstanding. "The key thing is the top level group is both public sector and private sector and the music industry is represented on that," says Purnell "I hope this will reassure people that music is essentially involved."

Both public and private sector branches will feed their recommendations up to the steering group The goal for them [Nicoli and Sharkey] is to make high-level input into the policy-making process, but also to be a sounding ard for those ideas," adds Purnell.

Purnell is expecting the CEP to produce initial policy recommendations by the summer.

The Concretes have teamed up with The Magic Nambers to kick off a campaign EMI believes can EMI believes can see the Swedish octet replicate the crossover success of their

or these processing of the second second second allows. As well as contributing a vocat to the new second allows. This is a second second walkers the second second management of the second management of the second provide second seco

2006, as the ban have press potential on a number of levels. "We can go to so many places with it, from the commany mutic consumer music angle to the style press, as there's a

added a whol technicolour i says EMI Roc product mana Catherine Rol "The first alb had so much critical acclaim and that's giver and that's given us a very strong base from which to push this album." The Concretes In Colour is released on March 13 and is proceeded 13 and is preceded by the single Chosen One, which is released one week carlier. The second single will be On The Radio. Rose says there is potential to work the allown for the rest of 2006, as the band have precs SNAP SHOT

ing artwork AST LIST: Management: Nick Devey, MBL, attional press Julie Bland, 9PR, Product manage atherine Roe, EMI, A&R: Mett Edwards, EMI, Intine Stuart Freeman, EMI, Regional PR: Pomor V. Kate Hiscox, EMI, Radio Tina Skimer, EMI.

UK dance label secures US distribution deal

Dance label Global Underground is to make a renewed push in the US market after signing a deal with Universal-owned Fontana Distribution.

Fontana was formed in March last year and uses the assets of Universal Music & Video Distribution to service around 60 labels in the US, but the Global Underground signing represents its biggest deal to date. According to **Global Underground director Andy** Horsfield, his was the first British club brand to export to America and the push for the label in the US will begin next month

Fontana is run by British general manager Steve Pritchitt, former senior VP and general manager for US distribution company Navarre Entertains dia, where he worked with One Little Indian. Navarre had close links with Studio Distribution. which previously distributed Global Underground in the US.

Pritchitt says demand for dance music in the US is increasing, as is interest in all genres of UK music, and he is on the lookout for other UK labels to sign up. "Electronica is enjoying a resurmence and pretty much all of it comes from Europe and passes through the UK at some point," he says. "I'm talking to other UK labels, because most of the best bands are coming out of the UK."

For Global Underground, compilation albums and DJ mixes represent a large part of its output, but it also has artists such as Trafik, Phonique and Lostep signed up. "It's a great label with a great history and they're considered to be a leading label in the area they operate in," says Pritchitt.

Fontana's strategy is to begin campaigns at independent retail, backed up with college and lifestyle marketing. As each release develops, the campaign will step up to retail chains. It also has access to digital distribution thanks to its parent company

Fontana operates from offices in Los Angeles and handles a number of imports from the UK, such as the 2005 deluxe edition of Paul Weller's Stanley Road and the re-issues last year of Gold Mother and Laid by James. It also distributes a number of releases signed to Universal labels, such as Stephen Fretwell's Magpie.

Wembley delay derails gigs

AEG and SJM are engaged in tan-gled negotiations with Wembley Stadium's operators because of the reluctance of developers to give a firm date for the venue's completion

The promoters, who are behind tours by Bon Jovi and Take That respectively, are attempting to arrange contingency plans for con-certs scheduled to take place at the stadium in June. After the Football Association announced the May 13 FA Cup Final would be moved to Cardiff last week, stadium developer Multiplex said there was a 70% chance the venue would be completed by the end of March, but would not give a 100% guarantee when the stadium would definitely be ready.

That is not enough of a reas surance for the two promoters, who are now exploring the options of either finding a different venue or rescheduling the concerts for later in the year. If it is a case of moving venues, the most likely alternative is Twickenham Stadium. However, Wembley operators are pressing the case for rescheduling at the stadi

A further threat to the Bon Jovi and Take That gigs is that the FA, which owns the Stadium, may insist the first public event at what is considered the home of football should be a football match, but this may not be until the Charity Shield

Other concerts are scheduled for Wembley Stadium, with The Rolling Stones due to play at the end of August and Robbie Williams booked for five nights in September. Stadium sources say they are confident the stadi-um will be ready in time for these shows

Because of the large sums of money involved in the concerts and worries over legal action, none involved was willing to talk openly on the matter last week. However, AEG senior vice president Rob Hallet issued a statement about Bon Jovi's planned date, which read, "Wembley want to stage the shows, AEG Live want Wembley to stage the shows - and the band naturally want to see through the honour of being invited to open the stadium."

This week, a former Financial Times editor officially kicks off a review of intellectual property which will shape the way businesses invest and innovate over the next 50 years – Copyright feature, p8-9



More venues to go live as Licensing Act takes effect

by Robert Ashton

A third more pubs, bars and clubs could be putting on live music this year, as premises begin to apply to vary their terms of trade following the introduction of last year's Licensing Act.

New figures from local councils suggest that around 33% of the UK's 200,000 licensed premises are now re-applying to change the terms of the licences they gained last year and the vast majority of those – averaging between 80% and 99% – want to add music and entertainment to their offer.

On top of this, many city councils are giving a further boost to the music sector by licensing public places for live entertainment: Liverpool has a rolling two-year programme to licence its open spaces and Brighton has already provided licences for up to a dozen public places.

The new results are a boom to the live music sector and the clearest sign yet that the Licensing Act, which came into operation on November 24, has been a success for the industry. Feargal Sharkey, chairman of the Live Music Forum, which has advised government on the introduction and application of the new laws so that they positively impact on live music, says licensees have taken two different tacks in switching over to the new regime.

There was the classic mad rash before the dealline and some verting from their existing llence with no changes. Others withched over and applied to put on mulic in one go, he says. 'Mat is happening now is that those who went for the simple option have more time and are now applying to vary their previous linence and the vart majority of those are ticking the music box?

While just under 50% of pubs and bars held a public entertainment licence under the previous regime, the move to now vary new

Those that went for the simple option are now reapplying and ticking the music box Feorgal Sharkey licences could mean that something approaching 130,000 premises could be eligible to host live music under the new law.

The Licensing Act, delivered by creative minister James Purnell, has been one of the Governments most controversit pieces of legislation, with critics arguing it would reset public disorder and more health problems. Sharkey believes the new figures indicate those people were wrong. The fear that idds would be terrorising city centres just hasn't huppened, he adds. 'And the upside is its music is booming. There is going to be a substantia lincrease."

Meanwhile, the LMF, which includes representatives from the music industry, the Arts Council, grass-roots music organisations, local authorities, venues and government, is now redrafting the guidance it gives local authorities in how they should implement and police the new regime.

The LMF expects to deliver its full and complete evaluation of the impact of the Licensing Act on live music by late August or September, robert@musicweek.com

Survey confirms supermarkets' rise as another indie retailer closes **Supermarkets eat into indies market**

Retail

by Ben Cardew

Renowned indie retailer Massive Records fell into administration last week, just as a new study further underlined the tightening grip of the supermarkets on the CD market.

The owner of the Oxford-based store, which won the Independent Retailer Of The Year gong at the 2003 Music Week Awards, blamed a declining vinyl market and tough trading conditions.

"As a dance vinyl specialist store, the market decreased so drastically in the past year that it is impossible to afford the ever rising rent in our prime locations," says owner Joanna Massive.

The company's Birmingham outlet has already closed, although the Oxford store remains open, with a sale of existing stock due to take place. The company's directors will continue to run their Dynamic Distribution and Massive Digital Companies. News of the closure came as

News of the closure came as a statistics from market information provider TNS Worldpanel revealed that supermarkets now account for 24.9% of CDs sold in the UK by ond 14.0% in 2002. This compares with 19.0% of all clothing and footwar, 12.2% of computer games and 11.9% of books and represents a total value of £519m.

The figures, published a week after the All-Party Parliamentary Small Shops Group warned over the supermarkets increased dominance of the retail sector, are representative of a general trend that has seen sales of non-food products in UK supermarkets almost double in the past five years, growing 94% compared to overall market growth of 11%.

"The supermarkets look set to continue in their quest to take more of our spend away from high street and specialist retailers," says TNS Worldpanel research manager Lucy Burton. "After five years of sustained share growth in the entertainment sectors, supermarkets have become leading destinations for CDs and DVDs."

"Supermarkets have been providing low prices on selected key releases for some time, but they are now beginning to increase their ranges, and further encroach on the high street's territory," she adds.

Despite this, Piccadilly Records manager Tim Roach believes that independent record stores will always find a niche. "We are booming at the moment in unsigned arists, self-released seven-inches, imported 12-inches and dance remixes - things that the supermarkets wouldn't touch, "he says.

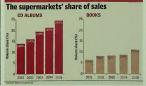
Meanwhile, it has emerged that EMI is looking to reorganise its sales force, with some retailers voicing concern that they will receive a less comprehensive service in the future.

An EMI spokesperson says details of any changes cannot be discussed until they are finalised, but adds, "We are discussing changes to the role of our reps, but this process is ongoing. We remain as committed to the independent retail sector as ever."

Bard deputy chairman Paul Quirk, who runs Quirk's Records in Ormskirk, says a general trend has seen major groups cut sales teams in recent years, as the number of independent record retailers fails.

"It is sad but for whatever reason it seems to be the way the industry is moving, he says. "EMI has been one of the most supportive labels to the independent sector and has supplied us with some great products. I just hope we are not going to see that.

not going to lose that. "Independent stores have got to start looking after themselves and not rely on record companies," he adds. "There is more need now than ever for the Bard indie conference."





The latest wave of UK artists keen to make their marks on North America need determination to succeed

British invaders set for hard work in US



by Stuart Clarke & Paul When the second British Invasi was starting to take shape across the Atlantic in the early Eighties about the last thing the UK music industry would have dreamed of doing was asking Margaret Thatcher's Tory Government for a helping hand.

But two decades on it has ome an ever-tougher battle for British acts to penetrate a country that, according to the most recent IFPI figures, now stands as one of the most insular music markets on the planet, with 93% of its sales annually coming exclusively from domestic artists

So it can only be welcome that Minister of State for Trade lan Pearson MP will this Thursday use a briefing at the Department of Trade and Industry Conference in London to outline what is being previewed as an unprecedented series of Government initiatives to help UK artists and their labels suc ceed in the US.

The Government support will be provided through UK Trade & Investment, the Government organisation tasked with helping **Case study: The Subways**

UK companies looking to develop international business. According to a spokesman, the move follows direct calls from the industry itself for help in trying to crack the States. All our research shows the industry wants help in America, even though other markets are opening un. he

intervention nes at an optimistic time for UK labels, with the past year seeing some of the most encouraging signs in a decade of British talent making an impact in America. Admittedly, it is nothing like the last glory days in the Eighties when the likes of Culture Club, Duran Duran and Wham! would ensure not only a steady presence of UK acts in the US Top 10 but a chart domination that sometimes left American acts out in the cold, but that is precisely

Things are very good at the moment: better than they have been in a while Shabs Jobanputra

why Government support is so wel-

In the past 12 months, two Parlophone acts, Coldplay and Goril-laz, have enjoyed new levels of success in the US with their respective current albums X&Y and Demon Days having to date sold just shy of 3m and 2m copies respectively there since release. And, this week, Atlantic's James Blunt reaches a new peak on the Billboard 200 as his gold-selling Back To Bedlam s 12-8, while the single, You're Beautiful, spends a third consecu-tive week at number two on the At the same time, Sony BMG's

Natasha Bedingfield is riding the airplay success of her second radie track, Unwritten, which climbs 11-9 on the Hot 100 as her album of the same title improves 82-61 on the Billboard Hot 200. The track has now achieved double-platinum sales via iTunes and last week entered "gung-ho" rotation at VH1, joining its predecessor These Words there, and making her the first female solo artist to have two tracks at that status simultaneously

Meanwhile, fresh from her Brit Awards success Relentless/Virgin act KT Tunstall's profile in the US continues to grow. Tunstall's album Eye To The Telescope, debuted at 47 a week ago, with 28,000 sales, and her first single Black Horse & The Cherry Tree was the most-played song at VH1 last week. Other UK acts being lined up for US pushes this year include Corinne Bailey Rae, The Subways, Arctic Monkeys, The Crimea, Gold-frapp and Hard-Fi. A new Il Divo album is also due before the end of the year

Relantlans co-founder Shahr Jobanputra believes the US has responded to the achievements of UK acts over the past few years, but is cautious about giving too much credence to the notion that in the minds of Americans, "UK means good". "Things are good at the moment; better than they have been in a while. Success, and I mean significant success, from the likes of Gorillaz and Coldplay, means something," he says.

"The fact that these artists have achieved what they have in terms of sales means the American industry has realised that UK artists can connect with American audiences on a broad level But there is a lot of over-thinking when it comes to the US market, about what it is and how to do it. Ultimately, it's pretty a strong story and an artist pre-pared to work bloody hard you've got a shot." simple: if you've got a great record,

Domino US's New York-based label director Chris Cunningham,



Virgin Records America kicked off the US campuign for KT Tunstall in September 2005, targeting AAA radio formats with lead single Black Horse & December the Song was top five on the first week of December the DDS and R&R-compiled countdowns and ntdowns and it on to hold

whose label last Tuesday launched

the Arctic Monkeys album Whatev-

er People Say I Am That's What I'm

Not with a 153,000 shipment, says

while UK artists are doing well, any

perception of a new UK invasion is

You must be prepared

for five shows a day

promotion every day

ber a time when the US charts real-

ly were flooded with UK talent with

bands such as Duran Duran. The

period now just doesn't compare,"

he says. "A lot of the artists that are

starting to pick up steam here are completely unrelated and these

records are doing well independ-

ently of whether they're British or

not. Artists such as James Blunt

and KT Tunstall have more of a uni-

Atlantic has its sights set on

aking two British artists in the

US this year in the shape of James

Blunt and Hard-Fi, and, while they

mats, with Hard-Fi's focus on MTV

and modern rock and Blunt's multi-

format, managing director Max Lousada believes the strategy for

success remains fairly unchanged

and views good songs, a strong

story and artists committed to an

ongoing presence in the market

standing about what it takes to

break America," he says. "Only cer-

tain artists can actually take it. It is

insane - you must be prepared for five shows a day and 14 hours of

promotion every day for six

months. If you can stand that then

you have a chance. Radio demands

presence in the market and it's all

very well doing San Francisco, LA

There has been a misunder-

sit at opposite ends of US radio for

and 14 hours of

Max Lousada

versal appeal.

essential

rong. "I'm old enough to remem-

the member one position on both charts for three weeks in January and Fobruary. "We're off to a strong start in the US," says Relentiess co-founder Shabs Jobanputra. "Black Horse & The Cherry The horse" & The Chi & The Cherry Tree hasn't even made an impact on pop radio yet and KT is already striking a ch

American public. She is a soon as a great original artist and that see the s pop radio form and Tunstall will be among really means something to people there." eople there. Eye To The the many names heading to SXSW in Austin Telescope was released on February 7 in th US and debuted ext month, fiere she will na the official UK artist showcase. "It's about concentrating on America now," a week ago, slipping back to 57 the following

and New York, but realistically speaking that's not where the volume comes from."

Hard-Fi's first trip to the market in January coincided with them reaching number one on the UK albums chart, providing fuel for the label's PR campaign, while Blunt has arrived with the biggest-selling HK album of 2005 and a massive airplay tune

When The Beatles usbered in the first British Invasion in 1964 it opened the floodgates for many other UK artists in the US, and the likes of The Human League and Soft Cell did the same in the MTVfuelled second invasion two decades later, but Natasha Beding field's label Phonogenic co-founder Paul Lisberg dismisses suggestions that such a pattern is being repeated. He believes that more neople are actively seeking out new music than ever before.

"People are exploring new sic, and it's cheap, and as a result of this it's much more open-minded than it has been for a while," he says. "It's amazing to think that the US does not have a singles market, yet we're on our second track at radio now and we've sold more than 500,000 downloads. They're both double-platinum download singles If you sold 50,000 singles in the old days you would've been happy."

Empire Management co-founder Richard Ramsey, whose company has now achieved Bill-board Top 10 singles with both Daniel and Natasha Bedingfield, notes, "People are talking about UK music and that is because we've got some great artists coming out of here and there's a greater understanding of what's involved.

"Look at Coldplay. We don't see much of them anymore and that's because they are out there. You have to be there.

"You have to be on the ground." stuart@musicweek.com; paul@musicweek.com

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For more details of the Gowers Review see www.hm-treasury.gov.uk/gowers, or e-mail gowers.review@hm-treasury.gov.uk

Government must

This week. And rew Gowers officially kicks off a review of intellectual property which will shape the way businesses invest and innovate over the next 50 years. That at least, is the official, political line.

For musicians across the country, the meaning of the review is more simple. It will finally decide whether they can earn royalties from the music they make as voung artists right through their retirement years.

Essentially, it will decide whether pop stars' hits can also be their pensions.

When Andrew Gowers throws open a Westminster seminar this Thursday morning, he will be offering the first opportunity for debate on his highly-anticipated "review of intellectual property". It promises to be a wide-ranging study, focusing on the protection which is provided for creators in a broad range of industries, from pharmaceuticals through to TV documentaries.

But, when the review's terms of reference were outlined by Chancellor Gordon Brown on December 2 last year, the music industry was drawn to one particular clause. In the statement announcing the review, "term of copyright protection on sound recordings" was the only specific issue to be highlighted.

For more than two years, the IFPI has been lobbying the European Union for the continent-

Who is Andrew **Gowers**?



When Andrew Gowers was appointed as the leader of the Treasury-led review into intellectual property into intellectual property rights in the UK, he had been out of his job at the *Financial Times* for less than a month. Gowers left the FT after four years as its editor in November last year, amid reports of nents over strategy with the paper's

A Cambridge University graduate, Gowers mbarked on a career as a journalist with Reuters n 1980, joining the FT in 1983 as a foreign

a 1990, Johing tils FT is 1990 av ensure corresponder: After holding serveral roles at the newspaper, he become forming exitor of a Carman-Isingapoint wether soliton of the FT is 1999, returning to odit Aborgabe his scores a a journalistic forwers – a former Middle East editor for the FT – co-worts a former Middle East editor for the FT – co-worts a former Middle East editor for the FT – co-worts a Mengabe his scores a role initially publishes in 1990.

wide term of 50 years to be extended, and battling to get national Governments such as that of the UK to listen on the issue.

This Thursday's seminar follows just days after Gowers made his first call for evidence on Thursday last week, giving interested parties until Friday. April 21 to submit their thoughts. Many have already made up their mind on the

1FPI chairman and CEO John Kennedy, who plans to meet with Gowers this week, is among those who believes the Government will be doing the UK music industry a major disservice unless it recommends adding 45 years to the term, bringing the market in line with the US level of 95 years.

In an era when the UK and EU are consistently talking up the knowledge economy, Kennedy cannot understand why Europe is in the second division compared to the US. "America seems to be the champion of copyright," he adds. Similarly, PPL director of government rela-

tions Dominic McGonigal adds that, with 40,000 performer members all earning royalties, term of copyright is a "major issue" for the society and that it will be arguing for the copy-right term in the UK and Europe to be "equalised" with the US. "We are in a global economy, so we should be on a level playing field with the biggest market in the world," says McGonigal, who also points out that 95 years from release would give performers an equiva-lent term of protection afforded composers, which is life plus 70 years.

BPI executive chairman Peter Jamieson believes the argument for extension is compelling. "I can't see that it benefits anybody not to extend it," he says. "The only conceivable people who can profit from it not being extended are those who set up businesses to market other people's records and thereby avoid the investment in sound recordings, including offshore trading companies who will ensure that no money every reaches the UK from sales of the jewels in the crown of the Brit pop music catalogue of the Fifties and Sixties."

In turn, the Music Managers' Forum backs extension too - to a theoretically longer timeframe of 70 years after the death of the last performer on a recording, a move which, it says,



Music Week says

The campaign for an extension to the term

of copyright on sound recordings has gathered pace over the past two years. Eighteen months ago, Music Week turned its focus on the issue, under the Out Of Copyright banner.

Since then unanimity has been reached across the record business, and organisations such as the BPI, Aim, PPL, the MMF and others have made their voices heard. Certainly, there should be no dispute on the basics of this issue.

The 50-year term needs to be extended. perhaps to 70 years, perhaps to 95 years, perhaps to death plus 70 years, as the managers propose. But, fundamentally, it needs to be extended.

The arguments are well known. Europe is out of sync with much of the rest of the world, including the US, which offers 95 years' protection, and many other markets which offer 80 and 70 years' protection.

When the 50-year term was introduced in the UK, half a century ago, it was intended to reflect life expectancy.

Today, when Britons can expect to live for longer, an 80-year-old musician cannot earn royalties from the work he recorded in

> would effectively bring performers' rights in line with songwriters. MMF copyrights and con-tracts sub-committee chairman David Stopps says, "We want to end the discrimination."

hear music's voice

his twenties - just when he needs the money most. That is a scandal

XTEND

E TERM

Of course, it is a business issue, too, Record companies - major and independent - which invest in talent are facing a huge shift in economics which make it increasingly difficult to profit from investing in new talent.

Extending the period in which they can recoup that investment will provide an ongoing motive for such companies to invest.

The business won't shut its doors and close down if term is not extended. But labels will invest in safer options, they will stop backing the challenging artists for which the UK is renowned. They will have no alternative.

The inevitable consequence is a long-term withering of the potency of UK music. It will simply become less vibrant, more predictable.

The coming weeks provide an opportunity for everyone in the music industry to make their voices heard. At midnight on Friday, April 21. Andrew Gowers will close his file of evidence and begin to deliberate.

It is time for everyone who makes a living from music to make their voices heard

The message to Gowers and the Government must be simple, loud and clear. Fifty years is inadequate. It is time to act. Extend the term!

Certainly, artists are clamouring for more pro-tection. In France last Monday, Charles Aznavour and Henri Salvador - who have already seen their early recordings move out of copyright and will be losing royalties in the future as a result - have been vociferous campaigners for the 50-year law to be changed and have now challenged it in the French lawte

And, perhaps the UK's most enduring pop star, Sir Cliff Richard, takes a similar view, Manager Bill Latham says that "nothing has changed in our purpose" since he and the veteran singer petitioned Tony Blair and the EC to extend copyright at the end of 2004. But, with Richard's first hit, 1958's Move It, due to fall out of copyright in a little under three years, reform is more urgent. "It is gradually dawning on people that there is an injustice," says Latham.

The debate is inevitably wrapped in some complications. The publishing community is not clamouring for an extension; British Music Rights director general Emma Pike says she supports the review, but stresses that it is not an issue in which publishers and songwriters are directly involved.

The managers argue that any extension should be accompanied by a further caveat, that, if copyright is assigned, it should be limited to 25 years, 10 years fewer than in the US.

"The reason for this is that record companies make a big effort for 10 years or so and then stuff sits on the shelf," says Stopps. "After 25 years, the copyright will come back to the original performers and they can put it out on their own label or exploit it how they wish." And, of course, those labels which currently

cash in on public domain copyrights do not support an extension. McGonigal dismisses arguments that such specialists can lift long-forgotten tunes from the vaults of the original rights owners and serve them up to the public again. "The reality is that [public domain labels] release the cream of the catalogue and they don't put money back into the industry," he says.

Whatever the arguments in the UK, Gowers is briefed to publish his findings sometime in the autumn of this year. At that point, the UK Government will need to decide whether to accept the recommendation or not - although any decision contradicting the view of Gowers is almost unthinkable.

Then, of course, the battle will move onto another stage - the corridors of power in Brussels

While a concurrent EC review is being conducted in parallel by Professor Bernt Hugen-holtz, the UK's position as European market leader in music is expected to give weight to the decision of Gowers and the UK Government's hand in pushing for term changes at the negotiating table.

It is certainly a point upon which creative minister James Purnell concurs. "We will play a central part in negotiations at the European level," he says. "But to get what we want, we need to know what we are asking for and this is what the Gowers Review is about."

Purnell, however, refuses to be drawn on whether term should be extended.

"I'm not getting into hypotheticals," he says, simply. "Wait to see what the Gowers Review says. We've got an independent review and it is important they get on with that work."

Term extension: a bluffer's quide

The "term of copyright for sound recordings" is the period in which the creators and/or owners of any musical recording are paid royalties for its use under law

 In the UK, this "term" currently stands at 50 years from the year in which a recording of music is released commercially.

release commercially. This is set down in the 1956 Copyright Act, with 50 years selected as an appropriate time-span to account for the natural life expectancy at that time, to ensure royalities would be paid to a creator at least for the rest of his/her life. Those lobbying for an extension argue that life expectancy has now

 Europe was brought in line with the UK under an EC directive in October 1993, which harmonised the term of protection and which now governs the UK.
 However, this still leaves the EU out of sync with the rest of the world.

 Terms in other markets include Australia (70 Terms in other markets include Australia (70 years), Singapore (70 years), Mexico (75 years), Chile (70 years), Peru (70 years), Brazil (70 years), Ecuador (70 years), Colombia (80 years), Honduras (75 years), Guatemala (75 years), Turkey (70 years) nd India (60 years).

and India (60 years). In terms of significance of repertoire, the closest comparison to the UK is the US, which enjoys protection of almost twice the length, at 95 years. This was introduced in 1998, through the Sonny Bono Copyright Term Extension Act. In the UK, the term for sound recordings falls behind that enjoyed by musical composes and hyricids. Journal of the plans 70 years in the term of the plans 70 years in the term.

the Nineties

 Some argue that this disparity in copyright terms has a direct impact on the asset value of recordings and also makes the UK a less favourable location for operations and recordings. With the growth of online revenues, the UK is also likely to be disadvantaged because shorter copyright term will sult in lower revenue

result in lower revenues. • PPL, in its submission to the Gowers Review, estimates that over the next decade some 7000 musicians will loce airplay royatiles from recordings they made in the late Fifties and early Sixties. The biggest losers are likely not to be big-mane artists, PPL adds, but session musicians, who acked many famous recordings and who rely on

 when the term of protection expires, tracks pass into the public domain where they can be exploited by anyone, with no remuneration passing back to the by anyone, with no remuneration passing back to the recording artist. Some artists argue they want some control over how their recordings are presented in the market and suggest the public domain labels that use out-of-copyright bracks could cheapen their image with downmarket product.



Cliff Richard: Fifties copyrights under threat



This Thursday's debate on intellectual property rights brings issue into sharp focus Copyright extension is essential



martin@musicweek.com Martin Talbot, editor, Music Week, CMP Information, First Floor, Ludgate House, 245 Blackfriars Road, For those who have long argued against Government intervention into a commercially driven sector such as music, these must be tough times indeed.

As the industry readies itself for this Thursday's first open debate of Andrew Gowers' review of intellectual property – and with it a review of term on sound recordings – it can take heart from the DTI's gesture in support of British export.

The news that the DTI is attempting to assist British talent in gaining a foothold in the US suggests that the Government is certainly willing to listen. Support in cracking America has been high on the industry agenda for several years, as evidenced by the debate a few years ago surrounding the proposal for a New York music office. Remember that?

Of course, words still need to be met with actions, but the latest words are encouraging at least.

The debate surrounding copyright term is of a wholly different order, though. This week's *Music Week* focuses in some measure on our campaign to "Extend The Term!" We make no apologies for that. The issue of term extension is hugely important.

Music Week first highlighted the issue 18 months ago, under its Out Of Copyright banner, before the issue had been fully grasped by those in the UK who make a living from music.

And many continue to paint this as a bandwagon that can benefit only big corporations, looking to plump up their profits for a further 20, or 30, or 45 years. But that is terribly misleading.

In reality, term extension can benefit featured artists and session musicians - and, by inference, their managers, too - as well as record companies.

Of course, there are issues about artists influence, their ability to control how their music is exploited many years after it was created and how they are recompensed. Of course, these are issues that have to be resolved. But extension of copyright term must be a priority issue over the coming months.

This issue is about securing income for creators into their retirement and beyond. For this reason, it can sometimes be a tough argument to make – as tough as selling the Arctic Monkeys a pension plan, I guess. But that does not diminish its importance.

This is a one-time offer. If a convincing case has not been made to Gowers by the coming summer, the chance will have gone and it is unlikely to return in our lifetime. The campaign starts here.

This century's home taping poses modern problems

VIEWPOINT PATRICK ISHERWOOD



This year marks the 25th anniversary of the launch of the BPI carpaign Home Taping 15 Killing Music. The slogan proved extremely unpopular with the press, which challenged the record industry to demonstrate that it really was killing record sales.

The music industry has been facing a challenge from internet piracy. This marries the twin problems of private copying and commercial piracy. The preferred solution in the UK, to concentrate on serial offenders, has produced court judgments that will act as a

Many downloaders are avid consumers of legitimate product

deterrent, but the scale of the unlawful activity and the impact on buying habits is a concern.

But could this be another case of the industry crying wolf? Plainby home taping did not kill music in the 1980s and 1990s. Far from it. The industry prospered as a consequence of CD technology that played a part in what has become a significant shift in the age demographic of core purchasers of recorded music as a consequence of which the record industry is less dependent upon the 15-24 age group. Coincidentalby, this is the group most likely to engage in the free acquisition of music through downloading. It is interesting to speculate how record sales would lare if there had not been this shift in the age demographic of the heavier purchasers. Would the meltdown theory have some credibility?

There is no simple answer. Many downloaders are avid consumers of legitimate product. Conversely, there are many music consumers who either d not have the money or the inclination to buy records to a significant degree. They are happy to acquire it if is free but would not pay for it. That has probably always been the case. There are eathers factors that

There are others factors that affect today record industry, which means companies have to think carefully before investing in new acts. But it is leartening that at times of creative achievement, record hugers return. Despite the doom and gloom that periodically invades industry thinking, the market for recorded music from legitimate sources remains robust. Patick therewood is the head of the media practice at international law firm levenhos

Should the Government aid music industry to crack US?

The big question

Next week the Government is hosting a briefing outlining its plans to help the UK record industry export to the US more successfully. Is this a job for Government and, if so, what should it be doing? Stephen Navin, Music Publishers Association

This new focus is a good thing. Exports are hugyly important and the creative industries are fundamental to our economy, soit a natural extension for the Government. Our exportises can benefit from the US market, so it's only appropriate batt the Government should give its support." David Ferguson, prittish Academy of Composers and Songwriters "Nes, it is partially a jo for

"Yes it is partially a job for necks to particular, it is necks to got involved in the protectionist barriers the States has put up. In this context, it necks to deal with the whole question of protectionism. It also necks to have a integra online with UK sets the integra online with UK sets the integra online with UK sets the integra online with the set set through it for the it is second through if they were to hare that the Government was promoting UK manufacturing, science or technology overass, so with on our industry." The very nature of music and the contemporary music industry, namely that its truly international and easily transferable, makes it an ideal candidate for support. We can see it delivering benefits relatively quickly to a sector that the Government now knows is a significant contributor to the health and wellbeing of UK pic." Fran NewrKa, PL

"PPL has been movied with SXSW for several years in support of British music and also as an effective platform to seek US artists who are entitled to PPL income as the result of recording in Europe. We are delighted about the Government's increased focus and support which is good for UK plc. After all, music makes the work a better place." Andy Horsfield, Clobal Underground

The first timp they could do is to sort out the via situation. American acts can come over here with very little paperwork, but it's an absolute inpltmane taking acts from Europe over there and it costs an arm and a leg. If they could work to change the system so we can operate on a short via programme, that would help." **Tim Roach, Piccallity Records, Manchester**

"The Government doesn't understand the industry, so doesn't know where to begin. Any money would be lost in bureaucracy. I don't know when the Government has ever done anything for the music industry."



With new hit TV show Just The Two Of Us getting the UK talking, Music Week spoke to executive producer Karen Smith about the power of duets

Ouickfire

There are a lot of musical competition TV shows at the moment - how is Just The Two Of Us different?

Duets: the power of two people working together as a team and having to perform. They have to create a relationship on stage, they have to get the harmonies right on stage and they have to tell a story Also, the celebrity being paired with a leaendary singler and the increased pressure that brings. They are stepping out of the comfort zone - it is a unique sense of pressure. It's also a once-in-a-lifetime experience Nicky Campbell can't believe he is spending three weeks singing with Beverley Knight. Were the celebrities chosen for

their sinning canabilities?

A bit. I said they had to be able to carry a tune. Some carry it better than others. Some go more for the performance than vocal capability. but some are good. It is going to be hard to call who is knocked out first They will have to cover different genres - pop on the first night, then soul or swing, rock,

Why did Rick Astley drop out? The pressure of fame hit him and he didn't want to do it any more. He realised it was going to be a high profile show, he was getting lots of requests for interviews and he ouldn't handle it

Normally this type of show lasts for about 10 weeks. Just The Two Of Us is airing four times a week for two weeks - why is this?

It was to try some new scheduling, to create some impact TV that people talked about. The show comes on



every night of the weekend - you can't miss it, it has a real impact in the schedule

Are you trying to create "watercooler TV" - the kind of thing people talk about at work? There's already a big buzz around it in the industry When we started to select judges (pictured above), they couldn't believe how credible the up was. There was a real respect for hat we were doing.

Why do shows such as X Factor and American Idol attract big audiences when something like the Brits has been struggling on TV of late? It is the storytelling. You are

watching people on a journey - it's not just a recording being acted out in front of you. Each performance has a story and you care. Before they go on, the audience sees a VT of how hard the performers have practiced. As a viewer, you are involved and engaged as they step out on stage so you live it with them and you are encouraged to care more.

How will the artists benefit from the show? Will we see careers being re-launched?

I didn't want to pick anybody that needed to be re-invented. Everybody on the show is still working. But it may introduce them into a more ainstream audience

How did you pick the judges? a mixture of r but most of all we wanted them to be credible, so if they give comments to Alexander O' Neal be will take it. They are not just there to assassinate people - they are there to give nitione and indoing.

Will the show be repeated? If viewers like it and it rates well ves There's goodwill in the music industry. People want to work with us. Just The Two Of Us launched last Thursday. An entertainment show fro the team behind Strictly Come Dancing, it pairs celebrities with a singer. The four judges, pictured I-r, are Trevor Nelson. Stuart Copeland, Luíu and Ce Ce Sammy It airs on BBC1 for two weeks, from Thursday to Sunday.

"I conducted a search of my own, in areas I know," says Park, "I would say I combed everywhere, but I didn't comb the usual places. Ever since the days of Fame Academy people have sent me stuff like you wouldn't believe it. I get as much as ny A&R man.

And are they any good? Not bad actually, the City Chicks tune All About You is pretty good, and Kym Marsh's country-tinged number, Whisper To Me, allows her to showcase a strong pair of lungs. Park succests that at least a couple of rs are interested too. Of course, Park is a particularly intriguing choice given his background as the headmaster of the Fame Academy.

Yes. It could be argued that MYMU and its predecessor, A Song For Europe, and Eurovision are the longest-running talent shows on telly Park certainly sees the link: "Yes," he says. "And it is one where the prize is that you get to compete in Europe and, if you are lucky, another prize is a global hit." ing Your Mind Up 2006 airs on BBC1

this Saturday (March 4), at 6.20pm.

DOOLEY'S DIARY



Remember where you heard it: Industry execs might be best off getting an all-day ticket for the Department of Trade and Industry Conference in SW1 this Thursday. The conference is hosting the seminar on Gowers' IP review in the morning, then in the afternoon the spotlight falls upon Trade Minister Ian Pearson to unveil a series of vernment measures aimed to help the UK industry succeed in the US. Ahead of any such Government intervention, those Arctic Monkeys are already getting the Yanks excited After the release of their album there last Tuesday, the band have now been signed up by Saturday Night Live to perform on the legendary TV gramme this coming weekend Russell Brand is no stranger to controversy - he was, after all, sacked from his MTV job after going into work on September 12 2001 dressed as Osama Bin Laden - and he continued this tradition at the NME rds, making a joke about Courtney Love driving Kurt Cobain to suicide, which drew tuts of disapproval from the crowd and accusing Bob Geldof of dining out for 20 years on the success of I Don't Like Mondays, Geldof, naturally, led him a c*nt... If you're going to invite Pete Doherty to a party you

Forum is edited by Jim Larkin

should probably take precautions. But having six security guards watching over him - as was the case at the NME bash - seems a touch excessive At least he turned up, though organisers were so unsure of his presence they booked Dan Sartain to play, should Doherty leave them in the lurch... Jagermeister shots and free heer was the order of the day at the official after party, where Shaun Ryder rubbed shoulders with Harry Potter actor Rupert Grint, wh looked thoroughly perplexed by the whole affair. The party then shuffled further west to Shepherd's Bush where the industry kicked on at the K Mast well into the early hours In Whiley cornered the Arctic Monkeys for a chat, wh Razorlight's Johnny Bornell reclined in a corner with lead singer of The

Like Z, and the drinks flowed until dawn... Anyone feeling sad about the imminent disappearance of CD:UK from ITV can take heart. Apparently a number of interested parties have been sniffing round and the show may not be off our screens for long... Look out for news of a new London haunt for songwriters and their industry pals. Dooley hears that The Killers have entered the studio to begin work on the anticipated follow-up to Hot Fuss. The band are working with producers Flood and Alan Moulder d the album is expected in the fourth quarter ... Last week's 'yo shoulda been there" gig was by Little Man Tate, who had senior-level label bods swinging from the rafters (well not quite) at their London Barfly show, and have quietly sold out all of their latest tour dates. Dooley hears a deal with a leading indie is imminent. Best of luck to Trevor Dann, who will be at Borders in London's Oxford Street on Wednesday evening to launch his biography on Nick Drake. Congratulations to artist man Bob Miller and the team at EMI on yesterday's (Sunday) singles chart result for Corinne Bailey Rae

Cribsheet

This Saturday, the nation will be tuned into Eurovision: Making Your Mind Up 2006, as six hopefuls line up to win a place in the Eurovision final in Athens on May 21.

So, that's just Making Your Mind Up 2005 one year on isn't it? Actually, there's more to it than that This year, a certain Mr Richard Park (pictured) - formerly of Capital Radio, Fame Academy etc and now a multi-faceted consultant, who also acts as programme director for Emap's Magic group - has taken on the task of putting together this r's talent

And what's the outcome? Well, he has managed to dig out a range of different tunes, which will be performed by various people There's Kym Marsh, formerly of Hear'say, Antony Costa, formerly of Blue and a star of I'm A Celebrity. just a few months ago. In addition, a duo called the City Chix, who are stars of a BBC Scotland soap called



River City, are giving it a crack, along with Daz Sampson, Goran Kay and Four Stor And has it resulted in higher

quality results?

Parky certainly believes so and he has managed to attract composers including Wayne Hector and John McLauphlin, so the signs are good. "My role has been to find the songs and to see if we can't do a bit better than we sometimes, most times, do, he says. "And we have got three or four relatively new artists nd two or three established ones." Where did he find them?



She launched her recording career with A Moment Like This, but since then those special moments have just kept coming for Kelly Clarkson. Just a couple of weeks after picking up a couple of gongs at the Grammy Awards, American Idol's first winner will have to find some further space on that evercreaking mantelpiece after being handed this very nice award from the good people at Sony BMG UK & Ireland. The award, marking 1.2m

UK sales of her second albu Breakaway, was presented to Clarkson last Thursday after her second sold-out night at the Hammersmith Apollo, where she also filmed a promo for her next single Breakaway. Pictured, left to right, are RCA marketing manager Ben Karter, Sony BMC chairman and CEO Rob Stringer, Clarkson, Sony BMG music division president Ged Doherty and RCA marketing vice president Louise Hart.

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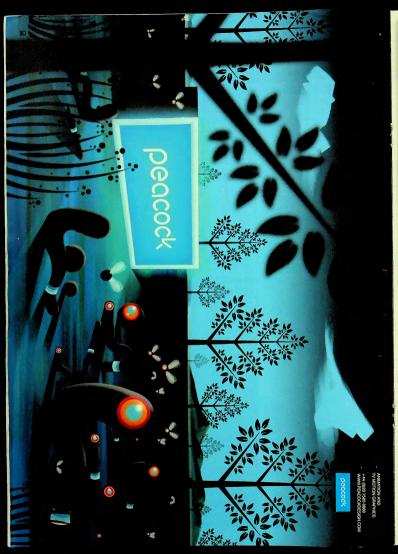
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The Upfront Club Top 40

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Feeling Fascinated

by Alan Jones

Upfront Club Chart, it checks out of the Top 10, slipping 7-11 this week Four weeks after Joey Negro's Take A Move On Me topped the out Dave Lee - the man who is Joey Negro - has a stake in the new inuper one

han 3% behind but had to settle for a 5-2 climb instead of pole vho chased them hard with Beautiful World, which ended up less Deepgroove's success this week was at the expense of Sara Jorge nonths later, reaching number 37 on the OCC sales chart riginal topped the Upfront Club Chart itself in June 2002 but achieved taven Maize, another Lee alias, jumps 13-1 this week. The Raven Maize ily minor crossover success when released commercially a couple of Fascinated by Deepgroove, a cover of a song previously released by

History by a similarly slender 2% margin. Although Ms Jorge is not one, however, beating the challenge of Girls Aloud's Whole Lotta Of My Head by Kylie Minogue and the Spiller monster Groovejet (If This tob Davies, the man who had a hand in hits such as Can't Get You Out videly known, Beautiful World was penned by none other than On the Commercial Club Chart, Jorge's single does make it to number

Beautiful World provides Jorge with ber third Commercial Club Chart number one in as many years. The Purple City Records artist firSt fed the fist in 2004 with Shock To The System, and followed-up last year others rom Pete Tong on Radio One and Tall Paul on Kiss 100 FM, among Norld is attracting a fair amount of specialist radio support, with plays with Dirty Business. In addition to saturation club support, Beautifu

girlfriend, apparently. Bless. separate occasions and pegs back Ne-Yo's lead to 6%, a third of what it Brown's Run It!. Brown's single has already risen to the top on two narrowly hangs on to the lead it established a week ago over Chris ove songs", a state of affairs brought about by splitting from his was last week. Incidentally, Ne-Yo's title is part of the phrase "so sick of Ne-Yo's So Sick stands firm at the top of the Urban Chart, where it

TOP 10 UPFRONT CLUB BREAMERS

20 5 18 5 16 5

4 MARNIX & MUSTAFA THAT TO GET FUNKS 3 | SWITCH A BIT PATCHY 2 NORTHERNBEAT FEAT. ANCIE BROWN ROCKIN 4 MYSEL COLIDPLAY TALK





COMMERCIAL POP TOP 30

SEICHINES MIW	RELLY LLORENNA NOBODY LIKE VOU	-	**	w
10	GIRLS ALOUD WHOLE LOTTA HISTORY	2	C	N
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4	# White ARTIST TITLE (notes)	Winds	E	3



As used by Top Of The Pops and Radio One

The Official UK Charts 04.03.06

SINGLES

STAR 31/18 20%

		MADONNA SORRY	Warney Brotho
2	0	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Groov/EMI
m	-	1 MECK FEAT. LEO SAYER THUNDER IN MY	Apollo Free 2 Air
4	0	O WESTLIFE AMAZING	S
S	N	NOTORIOUS BIG/DIDDY/NELLY/ NASTY GIRL	Bad Boy
9	m	THE ORDINARY BOYS BOYS WILL BE BOYS	B Unique
2	4	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	Jhe
8	0	O THE DARKNESS IS IT JUST ME?	Allacht
6	6	THE SOURCE/CANDI STATON YOU GOT THE LOVE	Prstina
10	10	IO FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercary
Ħ	5	LIZ MCCLARNON WOMAN IN LOVE/I GET THE	AADW
12	я	II HI-TACK SAY SAY SAY (WAITING 4 U)	Gusto
B	.0	BEYONCE FEAT. SLIM THUC CHECK ON IT	Columbia
14	80	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) tec	CORD) Epic
15	~	WILL YOUNG ALL TIME LOVE	Sory BMG
16	0	SIMON WEBBE AFTER ALL THIS TIME	Irrocett
11	0	MICHAEL JACKSON DON'T STOP 'TIL YOU GET ENOUGH 424	IOUGH spic
18	PA I	INIZLOPI JCB SONG	FDM
19	0	MORNING RUNNER BURNING BENCHES	Purhybone
20	-	20 16 MADONNA HUNG UP	Wanter Brothen
N	-	21 O MAXIMO PARK I WANT YOU TO STAY	Way

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ALBUMS

	9	JACK JOHNSON IN BETWEEN DREAMS	Bendtiny Island
	-	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM	. Denino
	4	KT TUNSTALL EYE TO THE TELESCOPE	Relentless
-	N	2 KAISER CHIEFS EMPLOYMENT 8	8 Unique/Pohpter
10	0	O NEIL DIAMOND 12 SONGS	Columbia
	~	GORILLAZ DEMON DAYS	Parlophone
~	~	3 JAMES BLUNT BACK TO BEDLAM	Allartic
80	10	10 THE JAM SNAP!	Pelydor
6	6	KELLY CLARKSON BREAKAWAY	RCA
9	00	COLDPLAY X&Y	Paricphone
H	п	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Boothers
2		23 KANYE WEST LATE REGISTRATION	RICAFE
B	18	SIMON WEBBE SANCTUARY	Inscent
14	+	12 JOHNNY CASH RING OF FIRE - THE LEGEND OF	CelerritievUMITV
15	22	PUSSYCAT DOLLS PCD	A&M
19	1	16 17 HARD-FI STARS OF CCTV	Necessary/Milable
1	ŝ	WIFT YOUNG KEEP ON	Sony BMG
18	4	18 14 JOHNNY MATHIS THE VERY BEST OF	Columba
6	2	19 13 JOSE GONZALEZ VENEER	Peacefrog
0	10	20 10 KATIE MELUA PIECE BY PIECE	Drawboo
T	15	21 15 RICHARD ASHCROFT KEYS TO THE WORLD	Parkophone
18	10	22 THE MACIT MIMARERS THE MACIT. NI MARERS	Hounda

87	16	20 1 16 MIADUNNA HUWG UP	Warner Brothers
21	0	C MAXIMO PARK I WANT YOU TO STAY	Warp
22	12	22 1 22 SHAYNE WARD THAT'S MY GOAL	Syco Mesic
2	0	23 O DELAYS VALENTINE	Rough Trade
24	14	SUNBLOCK I'LL BE READY	Manifesto
25	28	KAISER CHIEFS I PREDICT A RIOT/SINK THAT	B Ungeo/Polydar
26	21	21 JAMES BLUNT GOODBYE MY LOVER	Allondic
27	8	22 KELLY CLARKSON BECAUSE OF YOU	RCA
28	8	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	RocArfela
29	0	O WE ARE SCIENTISTS IT'S A HIT	Wirtja
30	18	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Durrito
31	E	FRIDAY HILL ONE MORE NIGHT ALONE	Longuide
32	2	27 THE BLACK EYED PEAS MY HUMPS	A&M
33	2	33 19 JESSE MCCARTNEY BEAUTIFUL SOUL	Argel
34	0	34 O ALKALINE TRIO BURN	Vagrant
35	15	15 GOLDFRAPP RIDE A WHITE HORSE	Mite
36		31 JAMES BLUNT YOU'RE BEAUTIFUL	Atarbic
37	24	24 JOSE GONZALEZ HEARTBEATS	Peacefrog
38	33	38 23 ASHLEE SIMPSON BOYFRIEND	Ceffen
39	0	39 OF FUNERAL FOR A FRIEND ROSES FOR THE DEAD	Allactic
40	29	40 29 50 CENT HUSTLER'S AMBITION	Interscope



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-	BRIT AWARDS 2006 - THE MUSIC EVENT	Stery BMC TV
2	3 CLUBMIX 2006	UNITROATIN
3	I R&B LOVESONGS	Sany BAVE TNUMITV
4	5 THE VERY BEST OF EUPHORIC DANCE	Ministry Of Scand
S	10 POP JR 2	Universal TV
9	8 NME PRESENTS THE ESSENTIAL BANDS	EMI/Virgin/Universal
1	12 HOUSEWORK SONGS	EMI Virgin
8	as WALK THE LINE	Sony BMG
6	II R&B CLUBMIX	Sary BMG TNUMTV
2	2 BEAUTIFUL LOVESONGS	Sony BMG
Ħ	16 NOW THAT'S WHAT I CALL MUSICI 62	EMI/Vrgin/threesel
12	12 IP THE BEST CLUB ANTHEMS CLASSICS	BAI Migia
E	13 MAGIC - THE ALBUM	WSW
14	138 THE VERY BEST OF POWER BALLADS	EMI Virgin
15	17 GODSKITCHEN – ANTHEMS	EMI Wingle
16	O POP PARTY 3	Sony BMG TRUMITV
1	17 (3) HELTER SKELTER PTS HARDCORE CLASSICS	Meidry Of Sound
18	18 G TWICE AS NICE – WEEKENDER	Warrer Daxo
19	20 CLUBBERS GUIDE 2006	Ministry Of Soand
20	7 THE VERY BEST OF LOVE LEGENDS	EM2 Virgin

40 37 CHRIS BROWN CHRIS BROWN

FORTHCOMING

SONY BAKS CHICO TTS CHICO TIME RCA FEB 27 COLDFRAPP RIDE A WHITE HORSE MUTE FEB 27 COLDFRAPP RIDE A WHITE HORSE MUTE CEANAM COXON STANDING ON MY OWN AGAIN *(EY SINGLES RELEASES* CHARLOTTE CHURCH MOODSWINGS

MAR 6 SHAKIRA DON'T BOTHER SOWY BVIG FEB 27 THE PUSSYCAT DOLLS BEEP POLYDOR FEB 27 BOW WOW & CLARA LIKE YOU SOMY BVIG MAR 5 MAR 6 MAR 6 MAR 6 MAR 6 MAR 6 PLACEBO BECAUSE I WANT YOU VIBGIN SEAN PAUL TEMPERATURE ATLANTIC SHAYNE WARD TBC SOWY BMG SUCABABES RED DIGESS ISLAND CRATG DAVID UNBELIEVABLE VIEA FIGHTSTAR WASTE A MOMENT ISLAND KAAYTE WEST TOUCH THE SKY MERCURY DRSON NO TOMORROW MERCURY

DORRINE BAILEY RAE CORRINE BAILEY RAE **KEY ALBUMS RELEASES**

EMI FEIDER HILT TIMES LIKE THEEE LONGSTOF FEB 27 RENDARY HILL TIMES LIKE THEEE LONGSTOF FEB 27 NEND TIMENOR ON AND SCAREGULER FEB 27 DAVID GILMOUR ON AN ISLAND EMI MAR 6 MISTERY LETS MARCHIGERS WEA. MARA 6 SONY BAG WAN MORRISON PAY THE DEVIL POLYDOR MAR 6 FIGHTSTAR GRAND UNIFICATION ISLAND MAR 13 SHAKIRA ORAL FIXATION VOL 2 FEB 27 FEB 27 FEB 27 FEB 27

PARLOPHONE

MAR 13 SRAHAM COXON LOVE TRAVELS AT ILLEGAL

VITTORIO GRIGOLO IN THE HANDS OF LOVE SPEEDS PARLOPHONE

MAR13 MAR13 MAR13 MAR13 MAR13 PLACEBO MEDS VIRGIN

SHAYNE WARD TBC SONY BAG THE CONCRETES IN COLOUR EMI

24 BETH ORTON COMFORT OF STRANGERS 64	BETH ORTON CO.	24	39
IE BACK ROOM KALENDARE	EDITORS THE BACK ROOM	35	38
28 THE ORDINARY BOYS BRASSBOUND BUILDE	THE ORDINARY		37
RAY DAVIES OTHER PEOPLE'S LIVES	RAY DAVIES 0Th	0	36
DOLLY PARTON THOSE WERE THE DAYS	DOLLY PARTON	0	35
31 THE NOTORIOUS BIG DUETS - THE FINAL CHAPTER BARBY	THE NOTORIOUS		34
P SUPERNATURE	36 GOLDFRAPP SUPERNATURE		33
IER	27 KUBB MOTHER	27	32
ER AS IS NOW v2	PAUL WELLER AS IS NOW	33	31
DANIEL O'DONNELL FROM DANIEL WITH LOVE 2005 TV	DANIEL O'DONN	20	30
PAUL WELLER MODERN CLASSICS Idantuseterar	PAUL WELLER	33	29
ROD STEWART IF WE FALL IN LOVE TONIGHT WARDED BOSS	ROD STEWART	16	28
EMINEM CURTAIN CALL – THE HITS Interacte	EMINEM CURT/	36	27
THE BLACK EYED PEAS MONKEY BUSINESS	THE BLACK EYE	41	26
SUGABABES TAILER IN MORE WAYS	SUCABABES TA	29	25
PANIC: AT THE DISCO A FEVER YOU Decordance freeted by Ramen	PANIC: AT THE	25	24
FALL OUT BOY FROM UNDER THE CORK TREE MATURY	FALL OUT BOY F	33	33
30 THE MAGIC NUMBERS THE MAGIC NUMBERS HEARING	THE MAGIC NUN		22
115 RICHARD ASHCROFT KEYS TO THE WORLD Protocore	RICHARD ASHCF	15	21
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	T-PAUN FEAT, MOOL SAWAS I'M SPRUNG	MVP BOUNCE, SHAKE, MOVE STOPI	KANO BROWN EYES	D4LLATPY TASPY	MISH MASH SPEECHLESS	PRINCE BLACK SWEAT	JUELZ SANTANA THERE IT GOES (THE WHISTLE SONG)	HOT CHIP OVER AND OVER	MARK RONSON JUST	RIHANNA SUS	BOW WOW FEAT. CLARA LIKE YOU	CNARLS BARKLEY ORAZY	MARCO V FALSE LIGHT	THE STREETS WHEN YOU WASN'T FRANCUS	FREEMASONS FEAT. AMANDA WILSON WATCHIN	JOEY NEGRO MAKE A MOVE ON ME	NE-YO SO SICK	THE SHAPESHIFTERS INCRED/BLE	KANYE WEST YOUCH THE SKY	THE PUSSYCAT DOLLS FEAT. WILL JAM BEEP	ANTIST UTLE	RE-RELEASE AIRPLAY TOP 20	
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COOL CUTS CHART

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URBAN TOP 30

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Joey Negro, Coldplay, Shapeshifters, Deep Dish, Filterfunk, Solu Music, HL, Tack Deepgroove, Mish Mash, Nina Simone, David Morales, Oakenfold, Pawm Shop, David Morales, Oakenfold, Pawm Shop, Coldcut ... to name just a few.

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30 38 6 YING YANG TWINS FEAT PITBULL & ELEPHANT MAN SHAXE

Britain's most Datatie comprehensi charts servic Week 08 comprehensive charts service Upfront pl6 > TV & radio airplay p19 > New releases p22 > Singles & albums p24

FAST CHART

SINGLES

NUMBER ONE MADONNA SORRY Warner Bros

The 1 029th number one in chart history is only the third to have "sorry" in its title following Connie Francis' Who's Sorry Now (1958), and Sorry Seems To Be The Hardest Word by Blue feat. Elton John

ARTIST ALBUMS

JACK JOHNSON IN BETWEEN DREAMS Brushfire/Island

Number one in America for the first time last week with the Curious George soundtrack, Jack Johnson now adds the UK crown to his list with the year old In Between Dreams set, which peaked at number two in the US behind 50 Cent's The Massacre last March

COMPILATION

BRIT AWARDS 2006 Sony BMG With Valentine's Day sales now just a memory, sales of R&B Lovesongs declined 68.8% last week, allowing Brit Awards 2006 to claim pole position - the first for a Brits album - even though its own sales of 16.933 were off 77% week-on-week. and inferior to 14 artist albums

RADIO AIRPLAY

MADONINA SORRY Warner Bros It is extremely rare for the top three of the sales chart to appear in the same order at the top of the airplay chart - but that is what happens this week, courtesy of Madonna's Sorry, Corinne Bailey Rae's Put Your Records On and Meck's Thunder In My Heart Anain

The Market **Singles** hold up while albums fall

by Alan Jones With the effect of The Brits waning, Valentine's Day behind us and cold weather affecting much of the country, sales of albums dipped by 20.8% to 2,341,112 last week, marginally ahead of the year's lowest tally and exactly 3% down on the same

week last year Taking advantage of a soft market, Jack Johnson's In Between Dreams surfs 6-1 in an unusually tight top five, where his sales of 46,749 narrowly shaded former chart champs The Arctic Monkeys (46,011), KT Tunstall (43,814). The Kaiser Chiefs (42,227) and Neil Diamond (40,338).

The latter act was one of three to have a new album debut on the Top 40 - and all are over 60 years old. At 65, Diamond is the oldest, and his 12 Songs album is his highest charting album of new material since 1980, when his Jazz Singer soundtrack reached number three. Joining Diamond in the pensioners pop bonanza, 60-year-old Dolly Parton debuts at number 35 with the covers set Those Were The Days, while 61year-old Ray Davies, best known as the Kinks' lead singer, follows a place behind with his solo debut Other People's Lives. Meanwhile, after con

THE SCHEDULE

ALBUMS

Celebration Celebration (4AD); Mclusky Mcluskvism (Too Pure): Friday Hill Times Like These (Longside); Ne-Yo In My Own, (Mercury); OK Go Oh No (Capitol); Corinne Bailey Rae Corinne Bailey Rae (EMI) MARCH 6

Shakira Oral Fixation Vol. 2 (Sony BMG); Morning Runner Wilderness Is Paradise Now (Parlophone); Mogwai Mr Beast (PIAS): Van Morrison Pay The Devil (Polydor): Mystery Jets Making Dens (WEA); David Gilmour On An Island (EMI): Stereolab Fab Four Suture (Too Pure); The Delays You See Colours (Rough Trade)

MARCH 13

Roots Manuva Alternately Deep (Big Dada): The Concretes In Colour (EMJ): Fightstar Grand Unification (Island); Graham Coopn Love Travels At Illegal

Speeds (Parlophone): Placebo Meds (Virgin); Shayne Ward the (Sony BMG); Nine Black Alos Glitter Gulch (Island). Donald Fagen Morph The Cat (Reprise)

MARCH 20 LL Cool J Todd Smith (Mercury); Beverly Knight Voice: The Best Of (Parlophone); Bell X1 Flock (Island); Hundred Reasons Kill Your Own (V2); Prince 3121 (Island); My Chemical Romance Life On The Murder Scene (Polydor); Mobb Deep Blood Money (Polydor); Journey South Journey South (RCA): Shapeshifters Sound Advice (Positiva) MARCH 27

Dem Franchise Boys On Top Of Our Game (Virgin); Be Your Own Pet Be Your Own Pet (XL); Massive Attack Collected (Virgin); Secret Machines Ten Silver Drops (Reprise); Embrace This New Day (Independiente); Yeah Yeah Yeahs Show Your Bones (Dress Up/Fiction)

NEW ADDITION



Pet Shop Boys will release their anticipated new album Fundamental on May 22 on Parlophone. The set has been duced by Trevor Horn (Seal, The Frames, Grace Jones) and is the follow-up to Release which was released in April 2002 and neaked at number 7 on the LIK charts.

SINGLES

Jim Noir The Key Of C (My Dad); Shakira Dont Bother (Sony BMG); Graham Coxon Standing On My Own Again (Parlophone): Orson No Tomorrow (Mercury): Charlotte Church Moodswings (Sony BMG); The Pussycat Dolls Beep (Polydor); Love Bites He's Fit (Island); Chico It's Chico Time (RCA): Goldfrapp Ride A White Horse (Mute)

Nouvelle Vague Teenage Kicks (Peacefron): Fightstar Waste A Moment (Island); Sean Paul Temperature (Atlantic): Placebo Because I Want You (Virgin); Jason Mraz Geek In The Pink (Atlantic); Sugababes Red Dress (Island); Shayne Ward tbc (Sony BMG); Kanye West Touch The Sky (Mercury); Bow Wow & Ciara Like You (Sony BMG); The Conceptes Christen One (EMI)

KEY INDICATORS

STNGLES.

Sales versus last week: -33.9% Year to date versus last year: -10.8%

MARKEI SHARES	
Warner	25.1%
EMI	20.2%
Universal	20.4%
Sony BMG	17.9%
Other	16.4%

ALBUMS

Wamo

Sales versus last week: -17.5% Year to date versus last year: +1.3% MARKET SHARES Universal EMI Other Sorry 167%

136%

COMPILATIONS

Warner	51%
MoS	12.3%
EMI	20.9%
Sony BMG	29.0%
Universal	32.7%
MARKET SHARES	
Year to date versus last year	ar: -10.8%
Sales versus last week: -33	

RADIO AIRPLAY

MARKET SHARES	
iniversal	30.7%
MI	24.9%
Varner	19.7%
ion	16.8%
adies	8.0%

CHART SHARE

UK: 64.0% US: 34.7% Other: 1.3% Origin of albums sales (Top 75): UK: 60.0% US: 36.0% Other: 4.0%

Shapeshifters Intredible (Positiva)

Eminem Shake That (Interscope)

MARCH 13 The Open We Can Never Say Goodbye (Polydor): Black Eyed Peas Pump It (Polydor): Kelly Clarkson Walk Away (Sony BMG): Coldplay The Hardest Part (Parlophone): Foo Fighters No Way Back (Sony BMG): Girls Aloud Whole Lotta History (Polydor); Massive Attack Live With Me (Virgin): KT Tunstall Another Place To Fall (Relentless): James Blunt Wiseman (Atlantic)

The Strokes Heart In A Cage (Rough Trade): Pink Stupid Girl (Sony BMG); Yeah Yeah Yeahs Gold Lion (Polydor); Korn Coming Undone (Virgin); Enya The River Sings (WEA); Nelly Grillz (Island); Embrace Natures Law (Independiente); G4 Mothers Day EP (RCA)



Madonna: Beats off Westlife and Corinne Bailey Rae with Sorry to win the chart title

number four hits with Lay Your Hands and No Worries - the first two singles from his platinum album Sanctuary - former Blue boy Simon Webbe has to settle for number 16 debut for third single After All This Time this week on sales of 6.627. Webbe's album, however, jumps 18-13 to claim the highest position of its 15 week chart career, and increases sales for the sixth week in a row to 21,189, taking its overall sales to 417.855

Singles sales held up fairly well last week, falling 0.77% to 1,114,519, even though only seven singles sold more than 10,000 copies

In addition to Madonna, Corinne Bailey Rac and Westlife, elsewhere, there's a Top 10 debut for The Darkness' new single Is It Just Me at number eight. While that equals the debut/peak of The Darkness' last single One Way Ticket, its sales (9.326) are 32% down on the 13,637 copies that One Way Ticket required for the same result last November. The One Way Ticket To Hell And Back album - home to both singles nains absent from the Top 75 for the ninth week in a row this week, slipping 78-79 on sales down 17.7% at 2,593, while its cumulative sales at 184,036, are barely more than an eighth of those of their barnstorming debut, Permission To Land

all of whom are covered



Upfront



Fightstar set for huge push

The Plot

Former Busted star prepares for release of debut album with acoustic show and multi-format single FIGHTSTAR GRAND UNIFICATION (SANDWICH LEG/ISLAND) Fightstar are following a strategy of relentless gigging in support of their debut album, Grand Unification, which is released on March 13 on their own label Sandwich Leg through Universal.

Former Busted frontman Charlie Simpson's radically different group will mark the album's launch with a one-off oustic show at Brighton's Hanbury Ballroom tonight (Monday), after which they begin a UK tour at Southampton University on March 11. Then, in April the hand will tour Japan with Funeral For A Friend.

Fightstar's latest live activity comes after a first year in which they played five support-tour slots eflects what manager Craig

nings says was a conscious decision to build the band's fanbase before the album's release, ignoring the "froth" that came with Simpson's pop-band background. "We're building them as a strong, modern rock act," he says. "When people hear the songs they will realise that the band are up there with the best new British rock bands'

Street marketing firm staster has organised club nights to coincide with the tour, with 26 ues set to host album playbacks and giveaways, while online marketing and promotional company Hyperlaunch was behind a web campaign, targeting websites such as kerrang.com and gigwise.com. The company recently co-ordinated a day of webchats with sites including NME and Kerrang. Jennings says its activities have generated an online database of 10 000 fans to market

The band's third single Waste A Moment, available from March 6, will hit retail in CD, DVD and seven-inch vinyl formats, with each featuring unique content. The press campaign has been a



Simpson post-Busted. "When Fightstar began, Charlie was in the biggest pop band around and everyone laughed him out of Fightstar," says Kas Mercer of Mercenary PR. For a long time. Mercenary

turned down broadsheet offers for Simpson to discuss his departure from Busted and concentrated on taking rock journalists to the band's gigs. Most have been brought round, she says, and Fightstar will soon appear on the covers of Kerrang!, Rock Sound and 4YM

COMPATEN SUMMARY

MANAGEMENT: Craig Jennings, Sanctuary NATIONAL PRESS: Kas Mercer, Mercenary PR RADIO: Nick McEwen, Island IV: Mike Mooney, Universal REGIONAL PRESS: Harnah McHardy, REGIONAL RADIO: Phil Witts, Universal WEB PRESS. Jason Binks, Matt Brown, Manadaurch STIDENT/CLUB PROMOTIONS: Krister

Graer Wild Promotions STREET TEAM: Stuart Knight, staster

Morning Runner caught in tight spot for visually arresting video

Promo focus

Dark water in an enclosed space and the bodies of four men who have suffered a horrible end – and that's just the start of the video for Morning Runner's Burning Beaches (Parlophone). It becomes apparent that the space is a lift which has slowly filled with water because the action runs backwards, taking us through the men's nent in reverse.

It is not a wholly original approach - backwards videos are almost a genre by themselves now - but it is an accomplished piece of work by director David idoir, which was a very Chaudoir, which was a very special experience for him. "It was fantastic," he says. "It doesn't happen often when you're on a shoot and you're actually learning

something." Chaudoir admits he was amazed when the concept, written by Alchemy head of video Otis Bell, was given the green light. He says, Was given the green light. He say "It includes two of the people's main fears – hydrophobia and claustrophobia." Happily for him, he was wrong: the band were





intriqued. As the director says, "It was a very brave thing for them to go through." Crucially, the idea was

achievable technically. The video was shot in a new underwater tank at Pinewood Studios that can he heated to hathwater temperatures. The "lift" was held on a winch at the side of the 30foot pool, and slowly lowered in -not surprisingly the video was shot in "reverse" - and taken out to the middle of the pool for the entirely submerged sequence. Chaudoir had art director Clive

Howard import special steel from

Germany to clad the box. "I tool Clive to Chelsea & Hammersmith Hospital, where I had three of my kids, to show him the lifts there, which are completely impregnable."

In fact, for obvious reasons, the box was three-sided (plus roof) so that DP Mike Valentine could capture the action, including with his neutral density 35mm camera. This extract is taken from the

latest edition of Promo. For more information, contact David Pagendam on 020 7921 8320.

TASTEMAKERS TIPS

The Fratellis Creeping Up The Backstairs (Island) JIM LAHAT, HEAD OF MUSIC, BBC LONDO

The Fratellis (Italian for brothers) are a three-pice from Glasgow, who might be compared to The Arctic Monkeys in sound, but there is a lot m to their music and humour. Just have a listen to the debut threetrack EP, where even the bonus tracks Stacey Ann and Gutterati sound better then most bands' A-sides. Success is only around the corner."

Hundred Reasons Kill Your Own (V2)

EMMA JOHNSTON, KERRANG! MAGAZINE

"From beating huge American bands to win the best album S. Kerrang! award in 2002 to

parting company with Columbia

THE INSIDER Kerrang!

KERRANG! Just as magazines covering rock have recently been enjoying rising ABC figures, growing mainstream interest in the genre has also had specialist radio stations reaping the benefits. Among them is Emap's West Midlands-based Kerrang! 105.2 which, just 20 months after launching, is setting its sights within the next year of become the number one station in its geographical market for 15- to 24-year-olds.

The station, which targets the 15- to 34-year-old demographic, is seeing its audience grow even broader as the music that was once niche consistently finds its way onto the playlists of Kerrang!'s more mainstream

primary core focus on 15- to 24 year-old males, but the appeal of Kerrang! 105.2 is so much wider than this," says head of music Emma Scrafton. "We now find many of our commercial competitors sharing some of our strongest tracks, which is good because mainstream listeners know our songs and are more likely to give us a try for a full rock radio service that they might not have listened to before."

competitors. "We might have a

there have been more than a few

Reasons. But Kill Your Own is the sound of a band rejuvenated. With the band signed to V2, this is their

best work yet, and it sees them returning to the rock roots they

me from (frontman Colin Doran

ie hack to shouting again, a skill he

excels in). They've captured the thrill of their live shows while still

making it all sound enormous. For

nure, unself-conscious rock thrills

favour of genuine excitement, this

The Aeroplanes This Is

My Love (White Noise)

JOE SHOOMAN, LIVE EDITOR, THE FLY

"If you're looking for

with

something

that wantonly ignore fashion in

will take some heating."

ups and downs for Hundred

Kerrang!'s playlist is also drawing more on more on mi that falls outside of what may traditionally be considered "rock", with artists such as Dr Dre Eminem, Fatboy Slim and The Prodigy finding their way onto the station. Specialist

RADIO PLAYLISTS

RADIO 1 ALIST

Arctic M Aretic Nonicega Wana The Sim Gess Done: Diantotic Cherk Mickowing (S Gome At Me Like That, Chris Berwart, Ru at Li Contres Baby Ber At Mar Feneros Dr. Rit At Ott By Singe-Ber At Merikan Singer Sim Singer Singer Singer Sing Sing James Bient Wiennes Karge West Sing Sing James Bient Wiennes Karge West Hall Like Fisco Rott The Sing Mademan Sortz, Mick Tat L. Los Singer Dianter Linger Hall Singer Singer Singer Singer Singer Hall Singer Singer Singer Singer Singer Hall Singer Singer Singer Singer Singer Singer Ortsmark Singer Boys They King Singer The Paragenesis Like Kinger Kinger Singer Singer Singer Ortsmark Singer Boys Word De Boys; The Paragenet Balart B LIST

000 100

B LIST Emission Katoreis Law, Poo Fighters No Way Back, Preemasons frait, Amanda Wilton Watchirf, Goldfrapp Role A Write Horse, Jack Johnson Botter Togettery Josey Negro Make A More On Mu, Jaak's Santam There II: Co (The Whistle Song); Kelly Clarkson Wolk Away; KT



CLIST "History Al Sparks," Cliefs Aloust Whole Letts History: Charles Bardley Cozy, Mark Rosson Feat, Alex Generated Just, Maximo Park I Want You To Stag: "MVP Rouses, Stake More Socie" Hield Haat Panil Wall, Ald. Gulp Clift. The Koole Naive, "The Strokes Heart Bit A Cage: "Naiv Naive Mark Gold User," Stage: "Naive Naive Mark Gold User, "Mish Mail: Sparecher, Rhearts XR6 (Revers Math.

Mash S



Embrace N to Natures Low; Jack Johnson Better



BPI AWARDS

ALBUMS The Kooks – Inside [n/Inside Out (silver). We Are Scientists -with Love And

The Very Best Of Sugababos - Talter In More Ways (two Take That - Nover Forget - The Ultimate Collection

Gorifaz – Demor Days (five times Keane – Hopes & Fears (right times

gigs (Kate Moss, Liam Gallagher etc) and the Jeff Bridges link (their last single appears in his new movie). The Aeroplanes have the potential to be indie songwriters of some import, and this might just be the hook-heavy single to turn people on."

Les Incompetents How It All Went Wrong (White Heat) LUCIO DI XEM



"I love this band. I've seen ther live twice and it was a riot, with broken porcelain dogs and stuff. Whatever you do

don't listen to this song, because if you do you will love it and need to listen to it again and again and then it will hypnotise you into loving it even more. It even has alarm clock sound effects and the last person to use them was Madonna."

Kerranu! Top 10

1. Fall Out Boy Sugar We're Goin Down

2. Arctic Monkeys When The Sun Goes

Down (Domino) 3. Kaiser Chiefs Modern Way (B-Unique) 4. Ordinary Boys Boys Will Be Boys

Ordinary Boys Boys Will be out (B-Unique)
 Foo Fighters No Way Back (RCA)
 Panel At the Disco I Write Sins Not Tragedies (Fueled By Ramer)
 Hard-FI Cash Machine (Necessary)
 All American Rejects Move Along

Vercury) Coheed & Cambria The Suffering

programming also takes up a

large proportion of the weekly schedule, with more than 40

hours of unique programming

every week covering genres such

as punk, metal, emo, new wave,

(Sony EMG) 10. Placebo Because I Want You (Virgin)

Doloroso High Times In Middle Management (Trial & Error) PETER PAPHIDES. THE TIMES



Fighties when countries like Finland tended to entrust their Eurovision hopes to moody reptilian Roxy Music fans with a degree in scowling. Of course, if you do, then you won't need me to tell you that East London's Doloroso are onto a good thing. That High Times In Middle Management, released on their own Trial & Error Recordings, sees them adding tribal Adam & The Ants-style backing vocals into the mix is hardly a problem either. Some bright major should wave a licensing deal at them immediately."

My Top 10

JAMES CLARK Presenter, The Northern Uproar, BBC Radio Newcastle

L PANIC AT THE DESCO I WRITE SUNS NOT Reacedies (fueled by Ramen) 2. Dartzi Fantastic Apparatus (XTRA Wile) 8. Asdaysofstatic Radio Protector MONOTREME RECORDST 1. CLAP YOUR HANDS SAY YEAH IN THIS HOME

4. CLAP TOUR TRADES SAT TEAM IN THIS FORE ON ICE (WOOTITA) 5. D_RRADIO EDGNI (DISTRACTION RECORDS) 6. MAXIMO PARK I WANT YOU TO STAY (FIELD) MUSEC/U XAVERRE NEXO (WARR) 7 THE MYSTERY JETS THE REY WHO RAM B. THE YOUNG KNIVES HERE COMES THE

RUMOUR MILL (TRANSCRESSIVE) 9. THE FEELING SEWH (ISLAND) 10. WE ARE SCIENTISTS IT'S A HIT (VIRGIN)

"It's the diversity of the tunes around at the moment that I'm most impressed with: from the addictive Panic At The Disco to a lesson in 'how to do a Maximo Park remix properly' by Field Music and J Xaverre. Factor in new corners d_rradio and Dartz!, the utter brilliance of 65daysofstatic and the MOR tune we'll all be forced into loving from The Feeling and 2006 is shaping up to real cracker.

IN-STORE NEXT WEEK

ACCA	Instore – Andrea Bocelii, Davod Esser, David Gilmour, Delays, Leo Sayer, Morning Runner, Little Willies, Mystery
	Jets, Shakira, Van Morrison, Clubland Xtheme Hardcore 2, My First Party Album, Relaxing Songs, Dancing On Lee; Album of the week – Shakira, Single of the week – Sugababes
BORDERS	Instore - David Gilmour, Shakira, David Essex, Mystery Jets, Billy Bragg, Van Morrison, Jason Mraz, Little Willies, Morning Runner, Leo Sayer, Delays, Elvis Costello,
*	Album of the month – Mogwai; Instore – Celebration, V/A Soul Jazz Big Apple Rappin, Joan As Policewoman, V/A Belle & Sebastian Late Night Tales, The Knife, Hawthorne Heights, Stellastarr*, Nightmares On Wax
@HMV	Windows - DVD Campaign (3 for £20); Instore - Aquasky, Deep Purple, Delays, Incubus, Mystery Jets, Public Fenny, Purple City, Mogwai, Nelly Furtado, Daniel Powter, Pharcycle, Sean Paul, German Hayes, The Rifles, Janie Collim, Narwy West, Yellowcard; Press ads - Charmed, Soledad Brothers, 2 CDs for £12
	Albums of the week Kanye West, Leo Sayer, David Gilmour, Andrea Bocelli; Instore David Gilmour, Shakira, Van Morrison, Andrea Bocelli, Leo Sayer, David Essex, Delays, Clubland, My First Party Album
MUSIC ZONE	Windows - Up To 70% Off; CD Of The Week – Shakira; Instore - Corinne Bailey Rae, The Rakes, Mogwai, Delays, Mystery Jets, Hawthorne Heights, Belle & Sebastian, Arctic Monkeys, Beth Orton
PHANECLE NETWORK	Mojo listening posts - Chicago Underground Duo, Steve Harvey, Devics, Loose Fur, Rob Love, My Latest Novel Selecta listening posts - Jenny Lewis, Buzzcocks, Neko Case, Boysetsfire, DJ Derek
Sainsbury's	Instore – Shakira, Van Morrison, David Essex, Andrea Bocelli, David Gilmour, Delays, Little Willies, Leo Sayer, Morning Runner, My First Party Album, Relaxing Songs, Dancing On Ice, Clubland X Treme Hardcore
TESCO	Instore – Chico, Michael Jackson, Pussycat Dolls, Shakira, Orson, The Feeling, Freemasons, Kelsha White, Lovebites, Corinne Bailey Rae, Sugababes, Brice Springsteen, Sissel, Ne-Yo, Friday Hill, Johnny Cash, Mash Up Mix 2006
Voter mysters	Windows – David Gilmour, Stakira; Instore – Morning Runner, Delays, Mogwai, Little Willies, Van Morrison, Karrye West, Sean Paul, Placebo, Sugababes, Graig David, Avenged Sevenfold
WHSmith	In-store – Classic FM Music for Weddings, David Gilmour, Andrea Bocelli, Shakira
WOOLWORTHS	Album of the week – Shakira; single of the week – Craig David; Instore – Shakira, Delays, The Little Willies, Morning Runner, Van Morrison, David Gilmour,

Sunababes, Kanye West, Graig David, The Shapeshifters

Madozna Sorry: Sugababes Red Dress; The Feeling Sever; The Little Willies Rol On; Westlife Amazing:

Westlife Amazing: B LIST Beverley Knight Piece Of My Heart: Cmig David Lisbelevable; David Gilmear On An Listol; Delays Volentine, James Blant Wissener Keisba White The Washerss In Mie Massive Attack Live With Mie Heil Diamond Dirikows Low; Drawn No Temprove Simen Webbe Affest Time: U2 Original Of The Species

CLUT Can Blank low A Milon Werk Charactel Can Blank low A Milon Werk Charactel Charach Modowings. "Doly Parton Tixon Compage Dai A Vinne Yee Pighters Coll Dy In The San German Neps Uncertainty Compage Dai A Vinne Horn Barriell Dai The San Compage Dai A Vinne Horn Barriell Dai The San Compage Coll Dai North Low Low Character College. The Onlowers 15 Ho Jon Milon The Mergin Bounders 10 Milon Sonta, The Mergin Round Al One The Town

One of our aims is to be the number one station for 15- to 24-year-olds in the West Midlands

goth and thrash. While research plays an ongoing role in the station's programming decisions, Scrafton says retaining an instinctive car is important. "[It's about] instincts, opinions and our understanding of rock. It's a combination of all this that determines what we put on our playlist. Research is incredibly important, because we need to make sure that we are playing the records that our listeners want to hear. However, to get to this stage we take chances

others to follow."

station and digital network. Kerrang! currently reaches 1.2m listeners across the UK and Scrafton says the aim is to grow the audience further, citing awareness and preconception about the brand as their two main hurdles, "Rock music is popular at the moment and we believe there is a lot more potential in the growth of Kerrang! Radio both cally and nationally," says Scrafton. "One of our aims is to be the number one for 15- to 24-yearolds in the West Midlands by this

> XEM Xa

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EVENING LIST A Million Billion Volcano Season: Ab

Screening To Barg, Lattle Trades, We be done in A photos: National Table C. Stree Mark A. Streeting, National Table C. Stree Mark A. Streeting, National Table C. Stree Mark A. Streeting, National Table C. Streeting National Table C. National Table C. Stree

on new music and lead the way for Between its West Midlands

time next year." Address, Kerrangi House, 20 Lionel St. Birmingham, B3 1AQ, Tel: 0845 053 1052. Website: www.kerrangradio.co.uk

🛞 Galaxy

GALAXY Characteristics of the second second

B LIST Beyence Check On 11: Big Ang 115 Over Now. Bow Wow feat: Clara Like You, Freemasons Walchin, Kanye West Tools The Sky, Pretty Ricky Your Bedy, Sanibleck 11 Be Ready. CLIST

C LIST Marcos Hermandez If You Were Mine, Rhymefest feat. Kanye West Brand New, Shaggy Ultimatum, Sugakabes Rod Dress; The

regulaterin CALAXY

BLIST Black Eyed Peas Pump IC, The Forting Se The Shapashifters Locrediste, Trina/Kelly Rowland Here; Will Young All Time Low;

CAPITAL

A LIST Beverley Knight Piece Of My Heart; Bow We feat. Clana Like You; Chris Brown Rue III; Brown Rue III; Continent Build Reich Your Record On Col-backt Inselected Borld Free II Cont Cale David Inselected Borld Free II Cont Cale Statistics Line Academic Rettor Together James Blowt Waterset, James Cale Hestograph, Kange Wett Toori The Say, Wett Acade I Charged I Say Hestograph, Kange Methods, Say Kange Wett Toori The Say, Wett Acade Methods, Kang J Blay Blao Cale, Netho Sa Sak, Navy Taine, Print Say Cale, Method Say, Kange Methods, Print Say Methods, Kang J Blay Blay Blay Cale, Netho Sa Sak, Navy Taine, Print Say Methods, Kang J Blay Blay Blay Cale Methods, Kang J Blay Blay Blay Cale Methods, Kang J Blay Blay Blay Cale Methods, Kang J Blay Blay Kang J Say Hestograph, Kan Corisine Balley Rae Put Your Records On Craig David Unbelievable: David Ford 1 Darit Care Oni, Ne-Yo So Sici, Reny Lennard, And Blessed Gridy Prince Recutiful Loved And Blessed Puszyczt Diolis Focu, William Berg, Ray J One Wold Richard Asbereff Bensk The Night With Colour Sinon Webbe After All This Timo: The Black Eyed Peak Punp It; The Feeling Source The Shareeshifters LovedSile; Trina/Kelly The Shareeshifters LovedSile; Trina/Kelly





Sinales

The Black Eved Peas

ump 1t (A&M 9852003) This is the fourth single from the Back Eyed Peas' Monkey Business album, which has shifted almost 750,000 copies in the UK. Sampling Dick Dale's Miserlou. Pump It sees the Peas at their quirky, versatile best and looks certain to sell well thanks to airplay including A-listings at Radio One and Capital.

James Blunt

Wisemen (Atlantic AT0236CD) With Back To Bedlam still in the Top Five some 2.6m sales down the line, added to his current US success, it looks like the Blunt bandwagon has some extra mileage in it yet. This smooth track is a sensible choice to reach the nation's remaining would-be buyers of his debut album, and is already doing great business in the airplay chart after winning widespread radio support, post-Brite

Kelly Clarkson

Walk Away (Sony BMG Over the course of 12 months Kelly Clarkson has won the hearts oft e UK public, and this sixth single arrives on the back of a particularly productive period for the one-time American Idol winner. Walk Away is an uptempo song featuring a passionate lead vocal and a typically memorable chorus hook that leaves a lasting n with the listener imp

Iamie Cullum

Photograph (UCJ 9877498) This third single from Cullum's gold-awarded album Catching Tales captures the best and the worst of the singer/pianist. Beautiful, sentimental verses join gently with swelling piano lines but the upbeat chorus strains his voice and seems to be reaching too hard for pop appeal. Cullum has a sold-out US tour in March and is set to announce summer shows in Europe.

98774021 It may not have been chosen as

18 MUSICWEEK 04/03/04

SINGLE OF THE WEEK Massive Attack feat. Terry Callier Live With Me

Vimia VSCD1912 This single marks a welcome return to the classic Mass return to the classic Massive Attack sound, with a strong soulful vocal and melody. Backed with a hugely powerful Jonathan Glazer-directed video that is winning both acclaim and TV play, this stands a strong chance of doing very well at retail. It is a perfect single to remind the general public of the band's musical power, released ahead of their March 27 singles not Collected

their Christmas single, but this is KT Tunstall the best ballad from Girls Aloud's

superb current album. With the

duties in Australia, it may not get

quite the usual profile of a Girls

Aloud release, but is almost a

certainty to become their 12th

iece Of My Heart (Parlophone

This respectable Janis Joplin

cover comes ahead of Britain's first lady of soul's hits album,

Voice - The Best Of Beverley

Old School to her 2005 return

Keep The Fire Burning. The

favourite on her 2005 tour, se

Knight let rip, but with her own

Dave Lee has spent more than a decade occasionally surfacing

with a huge crossover hit under

house monster looks set to be

next. Steadily climbing the

looks likely to become Neg

We Can Never Say Goodbye (Polydor STATUES4)

Re The Music

Claire Sproule

The Open

one of his many pseudonyms, and this unstoppable disco-tinged

Airplay Top 50 and with multiple remixes doing the rounds in

clubland, Make A Move On Me

first Top 10 hit since 2000's Must

This first single from new album

deliver on the initial promise their

Statues sees The Open finally

debut hinted at - a gorgeous

widescreen soundscape with a

propel the Liverpool five-piece into the zeitgeist.

skyscraping chorus that should

track, which became a live

sweet soul interpretation.

Joey Negro Make A Move On Me (Data

DATA82CD

Knight, spanning her career from the 1995 club classic Flava Of The

Top 10 hit.

CDR6684)

Beverley Knight

band away on promotional

ther Place To Fall (Relentless REI CD241 Tunstall is on form with this blues/rock track that tells the sorry tale of a broken friendship As the buzz around the singer gathers force across the Atlantic ahead of SXSW, together with her recent Brit win, Tunstall is ensured new levels of exposure in the weeks to come

The Rifles

Repeated Offender (Right Hook 82876786922) The London punks have been The London punks have been working with producer Ian Broudie on this follow-up to first single Local Boy, which reached number 36 last October. Repeated Offender, with its snappy indie lick and Joel Stoker's Specials-esque vocals, will set out The Rifles' stall nicely for their May-released debut albun

Mark Ronson feat. Alex Greenwald

(ust (BBE LC07306) New York DJ Ronson's jaunty hip-hop take on Radiohead's 1995 single works well enough, full of blaring horns and funky guitar lines, with Phantom Planet singer Alex Greenwald mimicing Thom Yorke's original vocal. This is the first single from BBE's Aprilreleased Radiohead tribute alb Exit Music: Songs For Radio Heads, which also features covers by Osunlade and Sa-Ra

Albums

Ambulance Ltd

New English (TVT TVT27812) This New York outfit's debut album, LP, released last year, was a power-pop gem, critically lauded but otherwise neglected. This mini-album is a stop-gap before the full follow-up later this year, including two new songs, alternate versions of older tracks and a cover of Pink Floyd's Fearless. A must-buy for their small but devoted fanbas

The Concretes

The Concretes In Colour (EMI LFCD020)

The second album from the Swedish eight-picce is a distinct step on from the Nico-esque icy fragility of their debut, packed as it is with hugely addictive pop tunes with a more muscular feel, but never losing the charm of the original. It is an album made for summer and is sure to build and build as the band gain exposure at

ALSO OUT THIS WEEK SINGLES Foo Fighters: No Way Back (Sony

BMG); Kano: Brown Eyes (679); Zero 7: Futures

ALBUMS ALBUMS Layo & Bushwackat Feels Closer (Olmetol) Stephin Merritt: Showtones (Nonesuch)

whent Word Of

The Cuban Brothers A To Z (Sunday Best SBESTCD10) Latin lotharios The Cuban Brothers mark their recording debut with this alphabet-themed romp through funky classics and of their own tracks. While it might not quite capture the heights of their notorious naked breakdancing live shows, it cozes feelgood party atmosphere.

Fightstar

the festivals

Grand Unification (Island CID8165) This is the album Charlie Simpson always wanted to make: an authentic emo set, produced by Colin Richardson, with no neessions to the fame game Well done Charlie, but, unfortunately for him and his fellow Fightstar members, this relentlessly earnest material is unlikely to win much acclaim outside the genre's demographic.

Vittorio Grigolo In The Hands Of Love (Polydor

On the face of it, this 28-year-old Italian tenor has it all - the looks. the voice and some heartiful songs, not least of which his opening number Tu Sei, Some will balk at the covers of Keane's Bedshaped and Stevie Wonder's All In Love Is Fair, but, with Mother's Day approaching, Radio Two on board and a duet with Katherine Jenkins included, it is hard to bet against this one.

Howling Bells Howling Bells (Bella Union BELLACD115)

The 12 tracks on this debut album are instantly appealing, hooked around brooding blues-fuelled rock balladry and country-folk overtones, while the icing on the cake is delivered by Juanita Stein's beguiling vocals, which bring to mind an accessible PJ Harvey. The album includes lead single Wishing Stone, which is on the Xfm playlist, and the whole set wizard Ken Nelson.

Records released 130306

ALBUM OF THE WEEK Graham Coxon

Love Travels At Illegal Sneeds

Parlophone 3445272

The erstwhile Blur member's sixth as his 1998 debut was shamholic Coxon delivers a succession of shockingly good guitar-pop missives, loosely based on love with the energy of a teenaper, all shot through with his innate sense of melody, With Coxon scheduled to support the Kaiser Chiefs on tour this spring, it looks like the Britnop icon's career has come full circle this time on his own terms

Soft Money (Anticon ABR0056) Jel's second album confirms his reputation as one of underground hip hop's hottest producers, able to turn his hand to anything from dreamy soundtrack sounds (the lush All Around) to diamond hard beats (stand-out track and previous single WMD).

Placebo

Meds (Virgin CDFLOOR26) Since 1997 Placebo have managed to attract a sizeable international fanbase with their angsty songs of the sleazier side of life, but their three subsequent albums new seemed to live up to their debut. But this, their fifth album. changes that. The opening track Meds marks a return to form, and the pace and quality continues throughout the 13-track set.

Roots Manuva

Alternately Deep (Big Dada PDCD089)

This mid-price album is made up of tracks that did not make it to last year's excellent Awfully Deep. It is edgier than last year's release and contains some truly memorable moments from the UK's best hip-hop star.

Sophie Solomon Poison Sweet Madeira (Decca 47571791

A founding member of Oi Va Voi, Solomon's solo debut is a largely instrumental offair that evodes an commercial appeal. Former bandmate KT Tunstall makes a guest appearance on the sweet Lazarus, while Richard Hawley can be heard on Burnt By The Sun. A rich, original debut with strong crossover potential

Various

The Trip: Curated by Jarvis Cocker & Steve Mackey (Family 9832862) As might be expected of an album compiled by two of pop's foremost mavericks, this edition of The Trip series is a fearsomely strange beast, with everything from Alan Vega's twisted rockabilly take on Jukebox Babe to David Essex's silky Rock On, by way of Add N To (X)'s snarled electronics.

This work's reviewers: Dugald Baird, Phil Brooke, Jimmy Brown, Ben Cardew, Shart Clarke, Adrian Dawson, Jeanna Jones, Jim Larkin, James Rose and Simon Ward

Taken from the Irish-born singer-

songwriter's eponymous debut album from last year, Wondering sits squarely in Carole Kinginspired territory, while Sproule's gentle vocals and thoughtful lyrics belie the 21-year-old's modest age This should appeal to the Radio Two heartland

Andering (Parlophone CDR6686)

Airplay



TV Airplay Chart 1. 10

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1	1	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	HERE	659	1 354
2	2	MADONNA SORRY	VANER BRUS	509	12.6.27
3	7	SUGABABES RED DRESS	ISLAND	476	STRACTS
4	4	THE BLACK EYED PEAS PUMP IT	ASM	447	711
5	3	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	436	3. Sugababes Red Dress, the
6	8	NE YO SO SICK	DET JAM	418	first single since founder member
7	6	CHRIS BROWN RUN IT!	RE	413	Matya's
8	48	KANYE WEST TOUCH THE SKY	ALLINA-COM	371	departure, steamrolis its way
9	8	GIRLS ALOUD WHOLE LOTTA HISTORY	POUNDR	349	into the top five of both the radio
10	9	CHARLOTTE CHURCH MOODSWINGS	SONY BHIG	342	and TV airplay charts. The video
11	Ш	MECK THUNDER IN MY HEART AGAIN APRO	AREEMR	330	jumps 7-3 on the
11	10	SEAN PAUL TEMPERATURE	ANALANINE .	330	TV airplay chart this week, with an
13	н	PINK STUPID GIRLS	UNIACE	308	excellent tafly of 476 alriners
14	12	THE ORDINARY BOYS BOYS WILL BE BOYS	BUTQLE	305	contributed by 13 of the 22 station
15	37	JOEY NEGRO MAKE A MOVE ON ME	QATA.	293	panel. Top
16	15	NOTORIOUS BIG/DIDDY/NELLY/ NASTY GIRL	END EDY	284	supporters were Chart Show TV
17	IJ	BOW WOW FEAT. CIARA LIKE YOU	COLUVIERA	280	and Flaunt (97 plays on each).
18	10	MISH MASH SPEECHLESS	ALAS	277	plays careacay.
19	13	U2 ORIGINAL OF THE SPECIES	ISUND	256	
20	21	CHICO IT'S CHICO TIME	SONY BING	253	1 00
21	20	MVP BOUNCE, SHAKE, MOVE, STOP!	POSITZVA	249	11
22	22	RAY J ONE WISH	SANCTUNRY	245	3. Kanye West
23	17	WESTLIFE AMAZING	5	231	KanYe West was given major
24	33	KELLY CLARKSON BECAUSE OF YOU	RCA	225	support by TV for the videos for his
25	29	SHAKIRA DON'T BOTHER	UNC.	222	last three singles,
26	26	HI_TACK SAY SAY SAY (WAITING 4 YOU)	63570	221	Heard 'Em Say, Gold Digger and
27	28	ORSON NO TOMORROW	MERCURY	216	even the controversial
28	19	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	MERCERY	208	Diamonds From Sierra Leonne, so
29	18	PLACEBO BECAUSE I WANT YOU	VERSIX	206	it is no surprise to
30	я	THE SHAPESHIFTERS INCREDIBLE	POSITIVA.	200	find his excellent new offering
31	23	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DOVIND	198	Touch The Sky making macor
32	43	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISJAND	195	gains following
33	16	SIMON WEBBE AFTER ALL THIS TIME	INVECENT	182	Itis Brits success. It woulds 48-8
34	39	KI TONSTALL ANOTHER TEACL TO THEL	RELENTLESS	179	on its first full week on the TV
34	53	CORINNE BAILEY RAE PUT YOUR RECORDS ON 000	GROOVERUS	179	airwaves, earning a total
34	36	THE FEELING SEWN	19,410	179	of 371 airithas
37	158	LE GOOL DI LAI. O LO CONTINUE INTOLINI	MATERCURY	178	from 13 supporters, of
38	41	GRAIG DAVID ONDELLEVADEE	NAMER BROS		whom the most enthusiastic are
39	34	THE UPPER ROOM ALL OVER THIS TOWN	SURVENCE	172	B4 (83 plays),
40	17	THE DARKNESS IS IT JUST ME?	AUAR	169	KISS TV (47) and MTV Base (45).
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martin@musicweek.com ajax@musicweek.com

While Madonna dominates the singles and radio airplay charts, Pussycat Dolls rule on the TV Airplay chart.

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2 2 CHRIS BROWN RUN ITI 4 4 NOTORIOUS BIC/DIODY/NELLY., NASTY GIR. BAO 8	3 3 5 6 6 8 9 10 2	12 2 4 8 6 5 11 7 1 10 10	АГОВ ГОЗА НАКОТАНО РАКАК ИМАГТ ЧОС 10 БТАКУ НАКОТАНО РАКАК ИМАГТ ЧОС 10 БТАКУ НАКОТАНО РАКАК ИМАГТ ЧОС 10 БТАКУ НАЦ. ООТ ВОГ УБЛАК ИЧЕК ОЛИ ПОУЛИ И АКАК БЕЛИТИТАТА ИТІ АКАГТА ИМАКТЕК ИНА ГАКАКИ ТАКАКИ НАКОТА ГОЗАКИ ИМАГТАКИ ЧАКАК ТАКАТИКАТИКАТІКА БОЛО ГОЛИ ТАКАКТИКАТИКАТІКАТИКАТИКАТИКАТИКАТИКАТИКАТИКАТИКАТИКАТИ	NAM ACEDIES ATUAR MICROS WIN COMUN WIN COMUN WIN COMUN SCIENTER SCIENTER
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5 0 KEYSHLA COLE I SHOULD HAVE CHEATED FOOD	3 3 5 6 6 8 9 10 2 3	12 2 4 8 6 5 11 7 1 10 10	And Train Market Table Network You To Strive Parket and the Bicson United Science Table (and other Science Week Science Table Werk and Science Table Science Table Parket Reverse You Week Science Table Table You Week Science Table Parket Reverse You Week Scienc	ACEDIES ADJANT MCEDIES ADJANT WWD COMMUN WWD COMMUN WWD COMMUN ACCESSIONEDLANT RECTESSIONEDLANT RECTESSIONEDLANT RECTESSIONEDLANT BLANK BLANK BLANK ART ART
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6 15 KANYE WEST TOUCH THE SKY 7 1 BEYONCE FEAT. SLIM THUG CHECK ON IT 8 11 SEAN PAUL TEMPERATURE

9 27 LL COOL J FEAT J LO CONTROL MYSELF

10 5 PUSSYCAT DOLLS FEAT WILL LAM. BEEP

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LET MANAGERCORY



The top three spots, which house Madonna, Bailey Rae and Meck, in a rare twist mirror the sales chart identically. Elsewhere Jack Johnson scores his biggest UK airplay hit to date.

10	28	Agristicit/Los Ray	Let	66	Auto
1	4	MECK THUNDER IN MY HEART AGAIN APOLOGREEZAIR	n	28	2017
2	4	THE ORDINARY BOYS BOYS WILL BE BOYS BUNDLE	11	26	177
3	3	PUSSYCAT DOLLS FEAT. WILL LAM. BEEP POODOR	12	25	173
3	9	NOTORIOUS BIC/DEDDY/NELLY/ NASTY GER, ERD BOY	10	25	164
5	15	SUCABABES RED DRESS ISLAND	1	23	127
5	9	FALL OUT BOY SUGAR, WE'RE GOIN DOWN MERCURY	12	23	178
5	18	HI. TACK SAY SAY SAY (WAITING 4 YOU) 01510	8	23	142
5	2	THE DARKNESS IS IT JUST ME? ALLANTIC	13	23	155
5	9	KANYE WEST TOUCH THE SKY RCCAFELLA	12	23	152
10	9	THE FEELING SEWN ISLAND	10	22	152
n	4	BEYONCE FEAT, SLIM THUG CHECK ON IT COUMBIA	u	21	154
n	26	THE SHAPESHIFTERS INCREDIBLE POSITIVA	6	21	3/2
13	4	MADONNA SCRRY WARNER BROS	n	20	155
13	18	ORSON NO TOMORROW MERCURY	8	20	13
13	18	CHARLOTTE CHURCH MOODSWINGS SOW BWG	8	20	12
16	15	ARCTIC MONKEYS WHEN THE SUN COES DOWN COMIND	9	19	35
16	9	CHRIS BROWN RUN ITI ING	10	19	u
18	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON DOCO GROWUTS	34	18	13
19	22	50 CENT HUSTLERS AMBITION INTERSCOPE	7	17	U
19	9	THE STREETS WHEN YOU WASN'T FAMOUS 679	10	17	10
19	22	NE YO SO SICK OF JAM	7	17	8
22	30	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE POSITIVA	5	15	E
22	22	JOEY NEGRO MAKE A MOVE ON ME DATA	1	15	12
24	30	PINK STUPID GIRLS LARKE	5	14	102
24	30	FREEMASONS FEAT, AMANDA WILSON WATCHIN' 604060	5	14	9
24	18	THE ALL-AMERICAN REJECTS MOVE ALONG POLYDOR	8	14	8
24	0	GNARLS BARKLEY CRAZY WARDER ENDS	4	14	71
28	22	MORNING RUNNER BURNING BENCHES matched	1	В	7.
29	0	JAMES BLUNT WISEMEN ADJAMIC	4	10	8
29	0	MARCO V FALSE LIGHT MARSTROM And Control Consolid from data authorid from 00100 to San 29 Peb 2006 to 24 00 or San 25 Peb	2	10	6

INDEPENDENT LOCAL RADIO

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The Last AATTEFT FULLELabel	Lal	Ra	Automo
1 2 MADONINA SDRRY WARNER SRDS		2054	12121
2 1 WILL YOUNG ALL TIME LOVE SCHY MAG		1822	31998
		1768	33282
	136	170	27917
	1235	826	2625
	1677	3466	24488
	1120	Ш7	15409
8 10 HI_TACK SAY SAY SAY (WAITING 4 YOU) casto	1120	1090	20948
9 9 SUGABABES UGLY IRLAND	1,140	1172	15571
10 7 SUCABABES PUSH THE BUTTON ISLAND	285	1033	21285
11 8 RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR MILDING	1085	400	16854
12 18 NE YO SO SICK DEF JAW	756	994	BID
13 12 COLDPLAY TALK INSCOMENT	3012	989	1600
14 13 BEYONCE FEAT. SLIM THUG CHECK ON IT COLUMBIA	968	874	15390
15 22 CHARLOTTE CHURCH MOODSWINGS SONY BVG	695	846	8873
16 15 DANIEL POWTER BAD DAY WARKER BADS	875	813	15582
17 14 THE PUSSYCAT DOLLS STICKWITU AM	\$25	778	10440
18 24 PUSSYCAT DOLLS FEAT. WILL LAM. BEEP POUTOR	685	288	N23
19 28 WESTLIFE ANAZINGS	600	m	773
20 SIMON WEBBE AFTER ALL THIS TIME IMOCONT	540	154	1085
22 16 JAMES BLUNT GOODGYE MY LOVER MLAND:	864	735	1000
22 27 CRAIG DAVID LINBELLEVABLE INTRACES	63	70	977
23 23 CHRIS BROWN RUN ITLINE	689	700	1449
24 O ORSON NO TOMORROW MERCURY	575	649	1129
25 O PINK STUPID GIRLS LATACE	531	679	13968
26 19 NOTORIOUS BIC/DIDDY/NELLY/NASTY GIRL MO BOY	750	US	180
27 17 MADOHNA HUNG UP WARNER BROS	115	650	1226
28 CH THE FEELING SEVIN ISLAND	321	611	1118
29 C SUGABABES RED DRESS (SLAVD)	385	EN	953
SC 25 KUBB GR(// used av	607	603	759

The UK Radio Air

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1	3	7	49 8	MADONNA SORRY	ERCS	2191	8	70.18	7
2	2	6	2	CORINNE BAILEY RAE PUT YOUR RECORDS ON SECONDARY	EVENT	1769		63.97	27
3	3	8	3	MECK THUNDER IN MY HEART AGAIN APOLLOFRED	2AIR	1893		58.43	20
4	7	4	0	THE FEELING SEWN	LASD	748		49.65	66
5	в	3	0	SUGABABES RED DRESS	LASD	703	55	4L15	59
6	4	n	15	WILL TOUNG ALL TIME LOVE	ENIG	1984	-	38.22	-19
7	n	10	12	IL IACK SAT SAT SAT (WAITING TIDS)	0170	1207		36.82	38
8	28	3	0	JACK JOHNSON BETTER TOGETHER	LUD	447		35.99	101
9	12	5	0	ORSON NO TOMORROW NO	URY	817	21	35.64	35
10	5	14	27	KELLY CLARKSON BECAUSE OF YOU	RCA	1872	_	33.49	7
11	23	4	0	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP FO	NOOR	836	18	32.22	54
12	126	1	0	KT TUNSTALL ANOTHER PLACE TO FALL RULE	TLESS	305	186	31.71	530
13	15	10	13	BEYONCE FEAT. SLIM THUG CHECK ON IT COL	NRIA	962	-10	31.05	29
14	45	2	0	JAMES BLUNT WISEMEN ATL	NULC	592	-	30.42	342
15	24	5	6	THE ORDINARY BOYS BOYS WILL BE BOYS BU	NIQUE	697	4	30.26	60
16	20	u	5	NOTORIOUS BIG/DIDDY/NELLY/ NASTY GIRL	0 80Y	769	-10	29.92	42
17	6	3	4	WESTLIFE AMAZING	2	800	28	29.64	-2
18	46	3	0	THE SHAPESHIFTERS INCREDIBLE POR	AVITS	609	12	29.03	135
19	19	4	15	SIMON WEBBE AFTER ALL THIS TIME	THEOR	812	37	28.14	33
20	30	12	9	THE SOURCE FERRI ON INTO THE COTE	AVITS	1243	6	26.89	54
21	18	7	7	CHRIS BROWN RUN IT!	JNE	808	3	26.21	22
22	29	11	30	And the mental to the den dele both	OM11ND	507	-18	25.82	48
23	35	3	0	KANYE WEST TOUCH THE SKY RCC4	RUA	652	27	25.21	65
24	27	4	0		F 3435	992	21	24.87	36
25	10	в	75	ROBBIE WILLIAMS ADVERTISING SPACE	SALIS	1469	-3	24.53	-12
Highest	Tap 50 I	NVI I	8.99	ett increaze in auforeze 📕 Auforez increaze 🞆 Highert Top 50 Climber 📕 Siggest increase in plays 📕 Auforez increa	ie al 503	or more			

MSEFFECE



6397m = an Bailey Rae TV has made its contribution too Radio Two but major radio support is the contributed excellent tallies of main reason why Corinne Bailey 18 plays each -but Put Your Records On was single Put Your Records On aired more often by an impressive secured a two debut on the OCC 51 other station last week, with sales chart this week. The 111 top supporter Core airing it 52 stations on the

Music Control

panel aired the single 769 times last week, earning





COLOUR AUTOMATIC ANTICIDANT CONTRACTOR AUTOMATICS AND A COLOUR AND A COLOUR AUTOMATICS AUTOMATICS AND A COLOUR AUTOMATICS AU 8 Jack Johnson previous singles taken from Jack

Johnson's In

Between Dres

offeren how mode the Top 40 at retail but if fourth single Better Together (out today) does not

be due to lack of support from radio. Easily the most-played song

EMPLOYMENT MASTERED AT MASTER

CONGRATULATIONS TO KAISEF C ON THEIR THREE BRIT AWARDS - BEST PR

CAPITAL

hs	1411	ARTIST IDLE	Lab
ı	2	KELLY CLARKSON BECAUSE OF YOU	80
2	1	WILL YOUNG ALL TIME LOVE	SCALLER !!
3	5	MADONNA SORRY	WIA1ER BRO
4	3	SUGABABES PUSH THE BUTTON	ISLAN
5	И	CORINNE BAILEY RAE PUT YOUR REDORDS ON	SOLD GROOME/E)
6	4	ROBBIE WILLIAMS ADVERTISING SPACE	DIRYSAL
7	8	JAMES BLUNT GOODBYE MY LOVER	ATUANTI
8	6	R ASHCROFT BREAK THE NIGHT WITH COLDUR	FRALEPHON
9	7	SUGABABES UCLY	ISLAN
10	14	MECK THUNDER IN MY HEART AGAIN	APOLLO FREEZAL

-	-	RYSALIS	Like
412	6.64		
1	4	KELLY CLARKSON BECAUSE OF YOU	RDR
2	1	CHRIS BROWN RUN IT!	114
3	2	NOTORIOUS BIG/DIDDY/NELLY/ NASTY GIF	L BAD BOT
4	B	MECK THUNDER IN MY HEART AGAIN	APOLLO, TREEZAUP
5	3	HI_TACK SAY SAY SAY (WAITING 4 YOU)	4,510
6	7	MARY J. BLICE BE WITHOUT YOU	ISJAE
7	6	PUSSYCAT DOLLS FEAT. WILLI AM. BEEP	POLYDOR
8	9	NE YO SO SICK	DEF JAM
9	9	RIHANNA SOS	DEF. JAM UKANE BOURS
10	12	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMEL

20 MUSICWEEK 04.03.06

ON THE RADIO PADIO ONE The 2006 Ra Ballads (Mon

irplay Chart

PINK STUPID GIRLS

33 8

30

31

32

33 15

34

36

37

38 25

41

44

45

ERPIÈCE MEDIA LTD.

HAL PHONE SHOULD D

(a tr

6

leans 28-8 on the

ainplay chart this weel

40 6 10 FALL OUT BOY SUGAR, WE'RE GOIN DOWN

THE LITTLE WILLIES ROLL ON

THE DARKNESS IS IT JUST ME?

50 R ASHCROFT BREAK THE NIGHT WITH COLOUR

18 3 0 CHARLOTTE CHURCH MOODSWINGS

11 28 28 SUGABABES PUSH THE BUTTON

14 16 COLDPLAY TALK

22 15 41 SUGABABES LIGIY

8 7 49 KUBB GROW

11 12 22 MADONNA HUNG UP

2

CHIEFS AND b-unique RECORDS

GROUP, BEST LIVE ACT & BEST ROCK ACT

45 other sonns)

68

82 54

26 35 64 DANIEL POWTER BAD DAY

450 1 0 EMBRACE NATURE'S LAW

n 1 0 CRAIG DAVID UNBELIEVABLE

28 44 KT TUNSTALL SUDDENLY I SEE

3 1 0 JOEY NEGRO MAKE A MOVE ON ME

28 5 35 GOLDFRAPP RIDE A WHITE HORSE

7 40 50 CENT HUSTLERS AMBITION

8 48 HARD-FI CASH MACHINE

10 28 • SCISSOR SISTERS LAURA

10 1 0 DAVID GILMOUR ON AN ISLAND

83 3 60 THE MAGIC NUMBERS I SEE YOU, YOU SEE ME

66 1 0 THE STREETS WHEN YOU WASN'T FAMOUS

BEVERLEY KNIGHT PIECE OF MY HEART

FREEMASONS FEAT, AMANDA WILSON WATCHIN

of the excitioned forces (0.010) are (0.010) are first \$26 fab (0.016) for \$24 50 fab (0.016). Stations contend by and space forces on latest bull-hour Rear data

12. KT Tunstall

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Nie	els	en	

434

2 23.52 414 MERCHIN.

25 22.80

11 21 52

-15 21.35

-17 21.12

176 19.91

-6 18.32

72 17.28 96

33 16.16

-63 13.16 120

> 75 12.14 45

-3 11.94 120

14. James Blunt

Wisemen is faring

better this year

moral talk of

and jumps 45-14

87

026 -7 20.36

556 17.48

622 4 16.25

174 129 15.35

688 -23 13.39

254 -19 12.25

LIGHTS 756

MARK BOOM 56 40 21.87

SONY BAND 92] 23 21.41

DOLAND.

PARIOPSCO I 1078 -20 20.48

DICEPENDIENTE 188

148519 5011 799 16 18.48

> 19 640 1124

> > DATA 311 19 16.66 101

MEROJO

Intern

47

Mante 514 24 14.4 -34

PARLOPHONE 542 12 12.6

> FUT 14

REVICE

NECCESSARYON MITTE

highest chart placing - number

partly because of the increased

since her Brits

and partly because new single Another

received a

8 & JAMES BLUNT GOODBYE MY LOVER

9 11 THE PUSSYCAT DOLLS STICKWITU

9 7 DANIEL POWTER BAD DAY

massive airplay boost last week, exploding 126-12

		. 6.	

1	2	n	-	-		2	-	•
5	-	00		-	0	-	-	-

ntra	1	THE FEELING SEWN ISLAD	49.8
	2	SUGABABES RED DRESS ISLAND	41 I
B	3	JACK JOHNSON BETTER TOGETHER ISLAND	355
4	4	ORSON NO TOMORROW MERCURY	35.0
100	5	PUSSYCAT DOLLS FEAT. WILL LAM. BEEP POINTOR	322
64	6	KT TUNSTALL ANOTHER PLACE TO FALL RELENTLESS	31.7
-	7	JAMES BLUNT WISENEN MUNITIC	30.4
56	8	THE SHAPESHIFTERS INCREDIBLE POSITIVA	290
31	9	KANYE WEST TOUCH THE SKY ROCAFELLA	252
58	10	NE YO SO SICK DEF JAM	248
28	II	PINK STUPID GIRLS LAFACE	221
46	12	THE LITTLE WILLIES ROLL ON BLUE NOTE	21.8
18	B	CHARLOTTE CHURCH MOODSWINGS SONY BAG	21.
-	14	EMBRACE NATURE'S LAW INDEPENDENTE	19.
-3	15	CRAIG DAVID UNBELIEVABLE WARKER BROS	180
-12	16	JOEY NECRO MAKE A MOVE ON ME DATA	16.0
10	17	FREEMASONS FEAT. AMANDA WILSON WATCHIN' MACED	16.
	18	THE STREETS WHEN YOU WASN'T FAMOUS 679	15.
07	19	BEVERLEY KNIGHT PIECE OF MY HEART INFORMATION	12
121	20	DAVID GILMOUR ON AN ISLAND Dat	12
	0.3	icison Music Control	

RADIO GROWERS

	ARTIST IDLE	PUS		100
	CORINNE BAILEY RAE PUT YOUR RECORDS ON		1769	419
2	MECK THUNDER IN MY HEART AGAIN		1893	347
3	THE FEELING SEWN	1	748	326
4	JAMES BLUNT WISEMEN	1	592	265
5	SUCABABES RED DRESS		703	249
6	SIMON WEBBE AFTER ALL THIS TIME	1	812	219
7	KT TUNSTALL ANOTHER PLACE TO FALL		305	199
8	WESTLIFE AMAZING		800	175
9	CHARLOTTE CHURCH MOODSWINGS		921	172
10	NE YO SO SICK		992	169

RADIO TWO

В	628	ARTIST TIRE	Label
1	6	THE LITTLE WILLIES ROLL ON	BLUE MITE
	4	THE FEELING SEWN	ISLAND
2	11	JACK JOHNSON BETTER TOGETHER	15UAV7
4	π	KT TUNSTALL ANOTHER PLACE TO FALL	RELEDITLESS
5	3	CORINNE BAILEY RAE PUT YOUR REDORDS ON	GOOD GROOVE/ENI
5	2	WESTLIFE AMAZING	5
7	1	MADONNA SORRY	WARNER EROS
в	11	THE MAGIC NUMBERS I SEE YOU, YOU SEE ME	HEAVENUY
9	б	SUGABABES RED DRESS	ISLAND
0	11	SIMON WEBBE AFTER ALL THIS TIME	DUICENT
1	36	DELAYS VALENTINE	ROUGH TRACE
2	n	EMBRACE NATURES LAW	INCOPENDIENTE
	22	DAVID GILMOUR ON AN ISLAND	EVI
2	20	UZ ORIGINAL OF THE SPECIES	SLAND
2	11	ORSON NO TOMORROW	MERCURY
2	77	CRAIG DAVID UNBELIEWABLE	WARNER BROS
	38	JAMES BLUNT WISEMEN	ATLANTIC
8	18	PAUL WELLER BLINK AND YOU'LL MISS IT	¥2
в	6	KUBB CROW	MISCORY
B.	n	TEDDY THOMPSON EVERYBODY MOVE IT	WEST
30	6101	Masac Coolinol	
1		Constituentes I Search III Ada Scienting I Wool	54 law IDOSwald

Inclusion metals	Meanager Hill Radio Scientists	Marce 1/54 Mage LDDClarenda
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	Uniter SDC-Rodo Wales, Reason FM.	
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fusic Week are also available online every
unday evening at www.musicweek.com

Mike Harding Cara Dilon in session (Wed) Cet Un Far James evous Angel -Grate Parsons Story (Sat) Record of the week - David (Album of the week

by World Ye

- Corinne Bailey Rac Corinne Bailey

RADIO THREE Composer Of The Week – Ekjar Performance On 3 – Mabler's Ninth (Mon) Jazz On 3 - Chick

6 MUSIC Gideon Coe -Graham Couon in session (Mon) Tom Robinson -The Darutti Column

(fue) 6 Mix - William Orbit (Sun)

IXTRA BBC 1Xtra Live - Reel People (Sat)

CAPITAL

CAPITAL Featured albums -Jack Johnson In Between Dreams Caring Balley Raw The Black Byed Peas: Monkey Business: Mary J Business: Mary J Bigg: The Breakthrough

VIRGIN

ateve Harris - The Upper Room quest (Sat)

with an audience of 31.70m from 306 plays. Mostly due to the 19 plays on Radio Two.	inclu tallic from from	plays ded top is of 44 pl Virgin, 41 Metro FM 36 from C	LÍ A	17 18 18 18	38 38 6 11	JA PA KL TE
				495.2	Line	21 h 106.7
LL TIME LOVE		\$012	ELIC .	1254	incol (R)	r Seu 10631
IN BECAUSE OF YOU			ACA	347	14-0	MZ.
RY	-	WALSER	3825	9631		2.55
MS ADVERTISING SPA	30	CHERY	54115	9,91	W The Logi	1140
Y RAE PUT YOUR RECO	RDS ON	CCC0 (\$500)	LENA	1.65	RIM 1	2.88

APOLIO FREEZAR

ARANTIC

k, with a quaratively lest 447 plays otal beaten by	audience of 3598m. That is largely thanks to Radio Two.	74	dei To	nut a The	istali's album Eye Telescope s to its	306 plays. Mostly due to the 19 plays on Radio Two.
MAP BIG	CITY		6	W	R GROL	JP
Last ARTIST DILLE		Label	, the	Last	ARTIST SILLE	
1 MADONNA S	SORRY	WARSER BODS	1	1		ALL TIME LOVE
2 WILL YOUNS	S ALL TIME LOVE	SCIM BUG	2	3	KELLY CLAR	KSON BECAUSE OF YOU
4 KELLY CLAR	KSON BECAUSE OF YOU	RCA	3	4	MADONNA S	
3 SUCABABES		ISLAND	4	5	ROBBIE WIL	LIAMS ADVERTISING SPA
	LIAMS ADVERTESING SPACE	DESAUS	5	8	CORINNE BA	ILEY RAE PUT YOUR RECO
	LLEY RAE PUT YOUR RECORD	NUE GLOB GROOM ERVI	6	2	SUCABABES	PUSH THE BUTTON
	DER IN MY HEART AGAIN	APOLLOFREEAR	7	19	MECK THUN	DER IN MY HEART AGAIN

Public and the

DELVERY WARNED STOPPENDER DESIGNATION OF ALCOLOUGH ON THE STOP

8 9 9 WESTLIFE AMAZING 7 SUCABABES PUSH THE BUTTON

11 SEMON WEBBE AFTER ALL THIS TIME

04/03/06 MUSICWEEK 21

New releases



Eles Break D. Der

Electo Adr Adr Electo

Source

ALC

PH SHK/P Sinjen/Surg



Elvis Presley Elvis Rock (RCA 82876774322); Elvis Country (82876774342); Elvis Inspirational (82876774332)



These newly remastered 20-track themed compilations of Elvis

Presley's catalogue provide an opportunity to isolate his genre-related work for those not interested in the broader picture - and, of course, are also must-buys for Presley completists. Elvis Country channels the melancholy of channels the melancholy of country songs like Kentucky Rain and Funny How Time Slips Away into a satisfying and soothing set, quite the opposite of Elvis Rock which, with tracks like Hound Dog, All Shook Up like Hound Dog, All Shook Up and Jailhouse Rock, find Presley displaying the rousing dynamism that made him such a star. Elvis Inspirational has its moments, but relies rather too homena, but teles tatlet too heavily on mawkish MOR takes of Bridge Over Troubled Water, Wonderful World and The Impossible Dream - songs done better and with more passion by others.

Mike Oldfield The Platinum Collection (Virgin MIKECDX 17)



The Platinum Collection has been an excellent

excellent earner for EMI/Virgin since the concept was rolled out with a Phil Collins release in 2004, with total sales to date of more than 600,000 across eight releases by the likes of Cliff Richard, The Beach Boys and Deep Purple. Although there has been perhaps too many Mike Oldfield compilations over the years, this one is likely to do very well and is neatly divided into three rather different CDs. The first Tather dimerent CUS. The inst album concentrates on the more serious, weighty and lengthy material that dominated his early career and the third encapsulates his latter work up until his departure from Warner Music last year. But it's the second that is the best for casual buyers, as it brings together his more commercial work, including hits like Guilty, Moonlight Shadow and the fabulous Five Miles Out.

Albums	
FRONTLINE RELEASES	
DANCE APPERON SENTIMENTAL SECHESS Dov (DD ADDR 407) APPLETER MIC LEAGUE JAIGLE JAIR Groute Attack (DD UP 2010) BELK HIS BELK Monite (DD MARL 0552)	SHK/P
BELX THIS BILK Moorier (CD HMRL 005C0)	FH
LIGU PEAGING ELECTRUNC OF IONY BREAKZ Growy Allock ILP BRAZ COS LIGU SCIENCE MAD SCIENCE BREAKZ Growy Allock ILP BRAZ COD	P.
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INTERNATIONAL PEOPLES GANG 0006 EM TI ICO LITEM 0008C01 IT KUTLIK 48 SEASONS VOL 1 Group Adjuck ICD KD 00621	ARAB P
MISSILL WASH UP Discovery (DD 6/260/2)	P
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WARTING DATE PRAVELIATS DE INDIT DIVIDOS MEN CO-CUMUN 200	6
WARIOUS HOTEL ST TROPEZ LA SUITE Park Laar (CD CRAZYUKCO D6)	ARAB
WARDOUS PEACE THERAPY VOL 2 Kapita (CD KAGCO 2000) WARDOUS BENEATH THE SURFACE Native State (CD NSCO 00300)	ARAB ARAB ARAB
WARDONS TOWARDS NUWA 25MBLA Sounderry IDD 5EM 001021	ARAB WTHE
WAY ELECTRO GLAM GOTH ROCK STAR WILL CO WATED OU	SHK/P
JAZZ	AM/D
FLUGELSCHLAG RUGELSCHLAG Objected (CD 05 500)	MUP MUP
HILL, ANDREW TIME LINES BLIE MADE (CD DOR (CM)	
LI HIROMI SPIRAL INARE (CD CD 83630) LIULIAN, LOURAU FORGET Label Blen (CD 1810 668080)	MAP
LANE MORELS TENDE SAXWAY Actual (CD ACVCD 4200)	PE
LYAN SEATON TRED PUTTIN ON THE RITZ Mapsi Hover (CD NHCD 096)	MUP
MIDDIN, RAUL STATE OF MIND Parlophone (20 354 7382)	E
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and a	THE PROPERTY CANADATE CANADATE RAK (CD RISK COCCO)	PH	Metal
terrica Dance	PENK MAKANTA INTOPS AXIS OF EVOL Jug ognvor ICD JAG 830	WTHE	Rock Rock
cimic	RAMES CAPTURE RELEASE NEW EDITIONS V2 (CD W/R 1032768)	P	Rock
chronic Beats	SERVINITS RESERVED Cherry Pad (CD OD//RED 297)	SHBK/P	Rock
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Jun	RIND CROSEY & FRED ASTAINE TOGETHER FML (CD 356 0002)	Ē	MCR
	BRAGE, HILLY BILLY BRAGE VOL 1 Cooking Vire/ 400 BRAGEBITK COD	P	Radi/Pap
	BRCOSKY CUARTEY BEETHOVEN Sanchuary (CD BRD 3502)	P	Class X
00.11	BROWN, JOE PECTURE OF YOU Sanchary (CO CMEOD 1300)	P	Fock
ettfield ettfield i Word	BUCO, HAROLD MUSIC FOR 3 Tylecise (CD HVCD 1500)	P	Rady/Pap Park
Worl	BUZZCOCKS FLAT PACK PHILOSOPHY Cooking, Veyl (CD CDONCD 370)	P 3MMP	Park Rock
	CALLA DELL'ATSE Arrea RECK (CD RCD 26027)	SWAY	KOOK David
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effeki	CONFLICT INCREASE THE PRESSURE Cherry Red (CD MORTA 2)	P	Stock
stied	CONFLICT UNCOVERVIABLE FORCE Cherry Red (CD MORTA 3)	P	Rock
	CONSORTIUM REEIRTH Angel Air (CD SJPCD 216)	P	
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New releases information can be faxed to Owen Law on (020) 7921 8327 or e-mailed to owen@musicwee cweek cost

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ames Last The James Last Collection (Polydor 9834616) German

bandleader James Last has notched up an incredible 64

chart albums in the UK since 1967 and this career-spanning four-disc set will doubtless find a home in the collections of his many devoted British fans. Last's style defines MOR and it is quite a hoot to hear how he homogenises the likes of Silver Machine (Hawkwind), My Sharona (The Knack) and the like for his more mature, conservative audience. Winner Takes It All (Abba) and My Heart Will Go On (Celine Dion) are more obvious Last covers and are played with slick professionalism and German

Charles Blackwell & His Orchestra Those Plucking Strings (RPM 310)



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> playing time of less than 25 minutes, this 12tune set is something of a

something of a holy grail for Joe Meek collectors as, although it was documented as existing, it did not turn up until 1997, when a test pressing surfaced at a record store in North London. A collaboration between Meek and 20-year-old arranger Charles Blackwell, it features uplifting, pizzicato orchestral stylings of rock and skiffle tracks, most of them hits for Lonnie Donegan, including Puttin' On The Style, Rock Island Line and Tom Dooley. Sound quality is less than 100%, but the fact that the album exists at all is a bonus and it will be enthusiastically embraced by Meek maniacs.

Jimmy Smith

Softly As A Summer's Breeze (Blue Note 3555232)



The pick of six new Blue Note jazz reissues -the others are by Lee Morgan, Hank Mobley

Dexter Gordon, Art Blakey and Horace Silver – Softly As A Summer's Breeze dates back to 1958 and is one of organist Jimmy Smith's more obscure albums. It should not be, as it features the sublime Smith finding inch perfect fills for gaps in superb readings of standards like These Foolish Things and Someone To Watch Over Me, which also feature virtuoso guitarists Kenny Burrell, Ray Crawford and Eddie McFadden. The original six tracks are supplemented by a quartet of contemporaneous singles sides adding Bill Henderson's vocals to the mix. Early stereo mixes are superbly remastered and sound like they could have been recorded vesterday.

Singles



1.84.04 singles yet, and spend 10 weeks in the Top 10. Follow-up Sorry debuts at number one this week on one this week on sales of 36.928, becoming her 60th hit and 12th number one, moving her ahead of Melanie C. with whom she previously honour of being the female artist

with most mather ones Madonna's span of number ones is also the best for a female, with 20 years, seven moniths and a months and a day elapsing since Into The Groove became her first number one in 1085

Bailey Rae Leeds lass Corinne Bailey Rae is one of the most holly tipped artists for

Madonna scores her 60th hit with Sorry, keeping Corinne Bailey Rae at two with her second single release. Westlife lay claim to their 20th Top Five single.

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2	13	MADONINA SORRY	Wiener Mus
3	5	PUSSYCAT DOLLS FEAT. WILL I AM BEEP	blaxe
4	3	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Groever(E)
5	5	THE ORDINARY BOYS BOYS WILL BE BOYS	B-Urig.
6	4	NOTORIOUS BIC/DIDDY/NELLY/JACCED EDGE/AVERY STORM NASTY GIRL	Bad Oc
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10	3	CHRIS BROWN FEAT, JUELZ SANTANA RUN IT!	J:
n	3	KAISER CHIEFS I PREDICT A RIOT	BUnquesToirds
12	п	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Pisio
13	9	BEYONCE FEAT. SLIM THUG CHECK ON IT	Sony BM
14	22	PINK STUPID GIRLS	Sony BM
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IEZ SANTANA RUN ITT DUTYU HUG CHCK (NI TI Dirivaliti's dont MACH MIG CHCK (NI TI Dirivaliti's dont MACH MI COUL DUTYU DUTYU DUTYU DUTYU DUTYU MI COUL USE OF YOU DUTYU DUTYU DUTYU DUTYU MI HUM/IS Cottlerof Davy Lambador OXVERED O	3	5
HUG CHECK ON IT sevenal Hors Social PARCIE WY GOL BRANKShowski AN COLL BRANKSHOWSKI AND DE CONTRACT USE OF YOU POLICIES OF YOU WARNE Dough WY HUM/YS Cobject/Onry Laro Bodiet XXMVERED COLL	6	6
MY GOAL BROCKALAncess NI DY COAL BLOWNER USE OF YOU ENGland USE OF YOU ENGland Where Duppl MY RUMPS cots/stotlway surv Revice SWORED cot	ł	7
IN TO YOUR HEART DISCOMPLISH USE OF YOU DIVIDENTIAL Write Dates MY HUMPS Califyth Dany Law Bodds BOWERED CC	5	8
USE OF YOU EV(Universition Warrier Oxypet) MY HUMPS Catalyst/Deny Lan Biolocco BOWERED co	8	9
Warre Ouspel MY HUMPS Gate/s/Deny Lane Biolocic BOWERED cc	30	10
MY HUMPS Catalyst Deny Lans Bedra CC BOWERED 00	Ŷ	11
BOWVERED or	7	12
	34	в
	11	14
IEAUTIFUL BudarOM	19	15
Warner Okapell Chempion/81/12E14	IJ	16
DI STATON YOU GOT THE LOVE Warrer Clapped Universal/EUR	33	17
BUTTON Unional ENLOyph or	30	18
T YOU LOOK GOOD ON THE DANCEFLOOR EM	0	19
/ EMI/Chysuite	23	20

a long time. Her introductory single Like A	P 20 EUROPEAN DOWNLOADS	0	R
Star did not	ARTIST IIIV		
Water make a huge	MADONNA SORRY (ALEUM VERSION)	5	1
impression when it was released	MECK FEAT. LED SAYER THUNDER IN MY HEART AGAIN	2	2
Die last October.	CORINNE BAILEY RAE PUT YOUR RECORDS ON	1	3
entersal reaching number	PUSSYCAT DOLLS FEAT. WILL LAM BEEP	5	4
Warrer 34 on first	THE ORDINARY BOYS BOYS WILL BE BOYS	3	5
RL Form week sales of	NOTORIOUS BIG/DIDDY/NELLY/JACGED EDCE/AVERY STORM NASTY GIRL	6	6
Sery BHC 3,114 but	BEYONCE FEAT. SLIM THUG CHECK ON IT (ALBUM VERSION)	7	7
Say Mic Solow-up Put	CHRIS BROWN FEAT, LUELZ SANTANA RUN IT!	8	
Water explodes gate th	MADONNA HUNG UP (ALBUM VERSION)	15	
Swy Blug list at member	PINK STUPID GIRLS	13	10
Say BAD two this week, o	KELLY CLARKSON BECAUSE OF YOU	12	
Universal Sales of 26,271.	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	9	
Sey Bag Balley Rae's self-	WILL YOUNG ALL TIME LOVE		
Universal albears is out	THE BLACK EYED PEAS FUMP IT		
Inde today (27th),	ARCTIC MONKEYS WHEN THE SUN GOES DOWN		15
Water having already	JAMES BLUNT YOU'RE BEAUTIFUL		
Worser Work massive	JAMES BLUNT GOODBYE MY LOVE	14	
Inde critical acclaim and is expected	JOSE GONZALEZ HEARIBEATS		18
to make a	KANYE WEST FEAT. JAMIE FOXX COLD DIGGER		19
Doorsal similarly large	SUGABABES PUSH THE BUTTON		20
splash.	Secretican 2005	1989	Ma

The Official UK 3 /E

in the second	The second	Ϊ,	1/2111 11
1	The second	3	MADONNA SORRY
2	1	7	CORINNE BAILEY RAE PUT YOUR RECORDS ON
3	1	3	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN
4	7	7	WESTLIFE AMAZING
5	2	6	NOTORIOUS BIG/DIDDY/NELLY NASTY GIRL
6	3	10	THE ORDINARY BOYS BOYS WILL BE BOYS
7	4	4	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!
8	7	37	THE DARKNESS IS IT JUST ME? Activity Development of the Company of
9	9	3	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE
10	10	3	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN
11	5	2	LIZ MCCLARNON WOMAN IN LOVE/I GET THE SWEETEST FEELING
12	u	6	HI-TACK SAY SAY SAY (WAITING 4 U)
13	6	6	Generative Varies Dural Wasser-Obspective Withoutser-Juschard Generative Varies Council Varies Council Varies Generative Varies Varies Varies Varies Varies Varies Varies Generative Varies Varies Varies Varies Varies Varies Varies Generative Varies
14	8	4	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD)
15	7	6	ClassModer Warer Chaped Westley (BaneOg/Repture) Epic 83836668212 (454) WILL YOUNG ALL TIME LOVE
16	7	7	Alpert Boreb 2 Burnant Sony BING 82810776622 (AM)
17	1	7	Ormer/Woodad/Universit/Starburde.Say ATVBie Sty Mebio/Woodad/Privat MICHAEL JACKSON DON'T STOP 'TIL YOU GET ENOUGH
18	м	n	Clinel Warnschappet Gudsont Epic 808/02/2020 (160)
19	7	7	(Usraphan Wanne-Dappel Dervang-Parter) FEM FEMMIZZOS (MORP) MORNING RUNNER BURNING BENCHES
20	16	16	(Contribute BAS Davent Terrery Mentaneta) Parketone (DE56663.0) MADONNA HUNG UP
21	1	7	Albeinswiffred Water Dependenties Ut Cleary Board Prince Maderical Versional Water States Weight 2 (The MAXIMO PARK I WANT YOU TO STAY
22	12	30	Cavering Reveal (Weeks Sains) Wasping Cold and the Cold and Cold a
23	1	7	Over Museusan/Tenage/ Bit/Life/Add/wes/ Elabour/PadeyGod/eye Specifies(E0:E3/770272 (APL) DELAYS VALENTINE
24	17	7	Ciscion Hand Zanka (Educity Clinit) Pough Toole HERRIPCO205 (7) SUNBLOCK I'LL BE READY
25	28	27	Marilesto With States And A REAL
26	21	10	Divertient Divertient Revertient Burrechter Burrechter JAMES BLUNT GOODBYE MY LOVER
27	22	13	RELLY CLARKSON BECAUSE OF YOU
28	35	23	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER
29	7	7	United Water Corport Bill (Meter Charles Beckard) Book A Fails 1985 599 420 WEARE SCIENTISTS IT'S A HIT
30	18	6	ARCTIC MONKEYS WHEN THE SUN GOES DOWN
31	в	2	FRIDAY HILL ONE MORE NIGHT ALONE
32	27	15	THE BLACK EVED PEAS MY HUMPS
33	19	4	JESSE MCCARTNEY BEAUTIFUL SOUL
34	7	7	Auctional Activity of the August and August
35	15	2	GOLDFRAPP RIDE A WHITE HORSE
36	31	39	JAMES BLUNT YOU'RE BEAUTIFUL @
37	24	7	JOSE GONZALEZ HEARTBEATS
38	23	4	ASHLEE SIMPSON BOYFRIEND
TITLES AZ			ISDate) EMERITARIA CASPACTORIA (Sample) Gather (Micro) Gather (Micro) (Sample) M WITHOUT (Viel Sec. 1)

TITLES AZ AMERTISING SINCE /3 ATTER ALL DHS TIVE IS ALL THE LOWE IS AMAZING 4 AMAZING 4 AMAZING 4 BIOX AGAIN 47 BIOX AGAIN 47 BIOX AGAIN 40 BEAUTITUE SOLA 35 BECAUSE OF HOU 27 BEYFRIEND 38 BEYS WILL BE BEPS 6

ECRN 34 BERNING TOTOLES 20 CAMPY SINDE 68 CANE 40 DECK (MICHINE 43 DECK (MICHINE 43 DECK (MICHINE 43 DECK (MICHINE 43 DECK (MICHINE 48 DECK 1940 52

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Singles Chart 1 . 12

and a second	A.	P		1991 and \$2000 co
39	Ž	7	FUNERAL FOR A FRIEND RUSES FOR THE DEAD	
40	29	4	Austinating to Gaussia Fox A frient Munic (IDN) 50 CENT HUSTLER'S AMBITION	-1 Contract
41	30	12	B Merge Merg	MA
42	35	13	PUSSYCAT DOLLS STICKWITU	4. Westlif
43	30	0	discherbergi Kanne Oogentrices ATWARA Benfacting hill discisit twegtes Parent AAAP 1988513-0.0 HARD-FI CASH MACHINE	4. Westlife's unprecede
44	63		Under Wind Units Okener MINDERNLY I SEE	opening ru
45	7		MARIO ROSENSTOCK JOSE & HIS AMAZING TECHNICOLOR.	to 20 this as new sit
46	42		ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Amazing at numbe
40	20	- 1	Researcher Developed Back AGAIN	sales of 1 is the thir
4/	57		CORILLAZ DIRTY HARRY	from the
40	-		KUBB GROW	Face To fa
	25		(North Universe) Warner OcoppelloNi Zukatek (Colleg/Langmad/Potterson) Mercury 9856557 (U	fellowing number of
50	34		RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR Pretractorboard (Kraat (Ackerati) Participane CBR6660 ED	Raise Me When Yo
51	67		KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS Brances Region Business Region	That You with Diar
52	46	25	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA Claves Nature 980 (2010)	which go Face To F
53	1		SHOUT OUT LOUDS PLEASE PLEASE PLEASE PLEASE DUR CREWRITH	49-50 th the lowe
54	32	2	RHYMEFEST FEAT. KANYE WEST BRAND NEW	week ch:
55	33	4	LEE RYAN WHEN I THINK OF YOU strandkarrogeal https://www.sciences.org/ Brightide 8280-02992 URV	career, b of 4,124
56	45	22	SUCABABES PUSH THE BUTTON	cume to 1,200,92
57	66	34	KELLY CLARKSON SINCE U BEEN GONE	NICHAEL
58	49	12	DHT FEAT. EDMEE LISTEN TO YOUR HEART Therease Vision Organity (Listian for Throated and International Action of Source Established Source Establi	
59	51	10	MARY J BLIGE BE WITHOUT YOU Control of the for the first on the second s	1
60	20	2	THE MAGIC NUMBERS I SEE YOU YOU SEE ME	17. Mich
61	58	25	CONTRACT AND A CONTRA	Jackson If the ide
62	38	10	Intergra MonosContactionation and Participation Statement Metalla Donation BRIAN KENNEDY GEORGE BEST - A TRIBUTE Carbon Provide Control of Co	give Mic Jackson
63	59	25	COLDPLAY FIX YOU	sort of c presence
64	61	52	Distance Content (Mill Bergers Boddens Champers North) Philipper CBISSO (1) DANIEL POWTER BAD DAY	Elvis Pre achieved
65	7	2	Uncertification COLD Provided Water Devices Western Cold Cold Cold Cold Cold Cold Cold Cold	when his catalogu
66	60	10	COLDPLAY TALK	registern five hits
67	50	14	TOM NOVY FEAT MICHAEL MARSHALL YOUR BODY	many we went ho
68	68	21	Bog Bis General/WC Bag Malerica Marshill Construction of Const	wrong ta with the
69	40	2	Stedi Google Coopystant	single in campak
70	-	1	Increased Weight Cooper Record Read Match	Stop 'Til Enough :
70	65	16	KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY	mere 6,5 copies to
72	0	-	PRETTY RICKY YOUR BODY	17. The simultan
-	37	2	Converting to EVE/Warner Chapped (Smith/Smith/Mathia/Schellon/Eviner/Major) Represented (Texa	released not char
73	61	ш	ROBBIE WILLIAMS ADVERTISING SPACE Orygen CONSISTING	as it includes to be
74	53	7	TEXAS SLEEP abort BUDD (Not Servery 983/672 ct) Mercary 983/672 ct)	remainin
75	47	5	A-HA ANALOGUE (ALL I WANT) Planna ber Villaufan Sangi Waren Chapter Songlong Martine Otalitar Fin Annen Waaktur Song Sandberg Martiel Poyder Roldwal	series - even wo
Sales Sales	norease increase	+50%	Highest Kinn Entry OF Planiner (600,000)	sales of 6,000,
I SEE YOU				The Official U
I WANT W TLL ME RE IS IT JUST		DIY 21	NUSTY SNE 5 RUM ITP 7 SUCAR DISTRICTION DOWN 10 WOMAN IN LINE TO FL. 11	Chart is predi- ep-operation is and EAFD, bar
TSAM	29		ONE MORE ADDATE ADDATE IS STATE & BEDINGCARE ST THATS WY CORE 22 YOU SAME WOUND, AN INFORMATION CASE IN MY HEART, J YOURS BEAUTIFUL 36	of more than outlets. Incom
JOEAHO	SAMA	ENG	PLOAF THE BUTTOR TO SLEEP 74 UCXY 15 VOR BOTY 07 TAS INT YOUR BOTY 10 SUBSY 1 VOLD THE 23 YOUR BODY 72	12-inch, carrier simples safes.

As used by	HIT 40 UK
Top Of The Pops	
and Radio One	This Led ARTIST I/ILE Loberpioneuropy 22 MADONNA SORRY Warne Bes
Chart compiled from actual sales last Sunday to Saturday	2 28 CORINNE BAILEY RAE PUT YOUR RECORDS ON Geod Geodelaut
across a sample of more than 4000 LIK stores IO The Official SK Durts	3 1 MECK FEAT. LED SAYER THUNDER IN MY HEART AGAIN Applications 2 Mr
Coreany 2000 Pretucid with	O WESTLIFE AMAZING S
1971 and \$220 cooperations	5 2 NOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL 5488
-	6 3 THE ORDINARY BOYS BOYS WILL BE BOYS BOYS
Stall-	7 4 CHRIS BROWN FEAT, JUELZ SANTANA RUN ITI
Westerne	8 O THE DARKNESS IS IT JUST ME? Alata
MASING	9 9 THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE Postne
1111	10 10 FALL OUT BOY SUGAR, WE'RE COIN DOWIN Metary
4. Westlife	11 7 WILL YOUNG ALL TIME LOVE Sory BMG
Westlife's	12 11 HT_TACK SAY SAY SAY (WAITING 4 YOU) Gette
unprecedented	13 12 KELLY CLARKSON BECAUSE OF YOU RCA
opening run of top five smashes rises	14 6 BEYONCE FEAT. SLIM THUG CHECK ON IT CLIMBA
to 20 this week,	15 O SIMON WEBBE AFTER ALL THIS TIME Involve
as new single	16 5 LIZ MCCLARLON WOMAN IN LOVE/I GET THE SWEETEST FEELING All Accord The World
Amazing debuts at number four on	17 14 MADDINA HUNG UP Waren Bes 18 8 DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) Sory \$445
sales of 16,316. It	18 8 DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) Sony BAIL 19 13 SHAYNE WARD THAT'S MY COAL Sec Vision
is the third single	19 13 SHAYNE WARD THAT S MY GOAL Spectroice 20 21 JAMES BLUNT GOODBYE MY LOVER Marke
from the group's current album	
Face To face,	21 15 ROBBLE WILLIAMS AD/ARTISING SPACE Orycles 22 17 SUCABABES FUSH THE BUTTON Start
following the	22 17 SUGABABLES FUSH THE BUTTION NAME 23 10 MICHAEL JACKSON DON'T STOP 'TIL YOU GET ENOUGH DIR
number one You	23 C3 MICHAEL JACKSON DOW'T STOP 'TIL YOU GET ENOUGH Dec 24 24 SUNBLOCK I'TIL BE READY Sortholm
Raise Me Up and When You Tell Me	24 24 SUNBLOCK TILL BE READY SUCCESSION
That You Love Me	
with Diana Ross,	26 19 SUCABABES UGLY 16ml 27 18 RICHARD ASHCROFT BREAK THE NIGHT WITH DOLDUR Pacebox
which got to two.	28 34 KAISER CHIEFS I PREDICT A RIOT/SINK THAT SHIP BUILDING
Face To Face dips 49-50 this week,	20 34 RALSER ONLEYS I TREDIT A REDUCTION THAT SHIP CONCEPTION 29 25 ARCTIC MONKEYS WHEN THE SUN GOES DOWN Domo
the lowest	20 20 MORNING RUNNER BURNING BENCHES Parkplow
position of its 17	31 C MAXIMO PARK I WANT YOU TO STAY Warp
week chart career, but sales	32 33 COLDPLAY TALK Partipline
of 4,124 take its	33 30 DANIEL POWTER BAD DAY Ware Ros
cume to	34 40 KT TUNSTALL SUDDENLY I SEE Reletion
1,200,923.	35 C DELAYS VALENTINE Rough Tode
HICHAEL JACKSON	36 27 THE PUSSYCAT DOLLS STICKWITU MAI
8 00 8	37 31 JAMES BLUNT YOU'RE BEAUTIFUL Months
001	0 The Official IX Charts Commer 2006
Are 2	
	TOP 30 PHYSICAL SINGLES
17. Michael	The Last ARTIST IIII Loss (Scholar)
Jackson If the idea was to	1 CO MADONNA SORRY WARKER BASS
give Michael	2 WESTLIFE AMAZING 5
Jackson the same	3 CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD GROOT/GIDA
sort of chart	4 1 MECK FEAT LED SAVER THUNDER IN MY HEART AGAIN APOLIDIREE 2 AIR
presence that Elvis Presky	5 2 NOTORIOUS BIG/DIDDX/NELLY/JAGGED EDGE/AVERY STORM NASTY GIRL 840 FDV
achieved last year,	6 4 CHRIS BROWN FEAT, JUELZ SANTANA RUN IT! doc 7 CD IDARKNESS IS IT JUST ME? #DANCE
when his	7 DARKNESS IS IT JUST ME? ADJANCE 8 5 THE ORDINARY BOYS BOYS WILL BE BOYS 6 LACOR
catalogue registered 17 top	S THE URDINARY BUYS BUYS WILL BE BUYS BUYS BUYS WILL BE BUYS BUYS WILL BE BUYS BUYS WILL BE BUYS BUYS WILL BE BUYS BUY
five hits in as	10 CM MICHAEL JACKSON DON'T STOP 'TIL YOU GET ENOUGH 910
many weeks, it all	11 CO SIMON WEBBE AFTER ALL THIS TIME BOICENT
went horribly	12 12 SOURCE FEAT, CANDI STATON YOU GOT THE LOVE POSITIVA
wrong last week, with the first	13 C MAXIMO PARK I WINT YOU TO STAY WILD
single in the	14 8 DEAD OR ALIVE YOU SPIN ME ROUND PHO
campaign. Don't	15 4 SHAYNE WARD THAT'S MY GOAL SICOLAUSE
Stop 'Til You Get Enough selling a	16 CD DELAYS WILENTINE EXCENTRACE
mere 6.509_	D D MILLOFISCHSONG
copies to debut at	18 WE ARE SCIENTISTS ITS A HIT VINCIN 19 U WILL YOUNG ALL TIME LOVE SOMY BUG
17. The simultaneously	20 MORNING RUNNER BLEVELING BENCHES PARTONNE
released Thriller -	21 7 BEYONCE FEAT SLIM THUG CHECK ON IT CULEWER
not chart eligible	22 IS FALL OUT BOY SUGAR WERE COIN DOWN MURCHY
as it includes a box to house the	23 C ALKALINE TRIO BURN USCAM
remaining	24 6 FRIDAY HILL ONE MORE NIGHT ALONE LOWGEDE
releases in the	25 IB HL TACK SAY SAY SAY (WAITING 4 U) 03570
	26 II SUNBLOCK TILL BE READY MANPESID
even worse, with sales of exactly	27 O FUNERAL FOR A FRIEND ROSES FOR THE DEAD
6,000.	28 IS MADONNA HUNG UP WARREND AND AND AND AND AND AND AND AND AND A
	29 07 JESSE MCCARTNEY BEAUTIFUL SOUL ANGLE 30 10 COLDFRAPP RIDE A WHITE HORSE MUTE
The Official UK Singles Chart is predicted in propriation with the BPI	30; 10 GOLDERAPPRIDE A WALLE PURSE WAL One Official BE Garden 2006
ep-operation with the BPI and BAPD, based on a sample of more than 4,000 zecord	
of more tian 4000 record	All the sales and airplay charts published in Music Week are also
outlets. Incorporating 7-inch. 12-inch, carsiette and CD simples safes.	available online every Sunday evening at www.musicweek.com
10005206	

Albums



Jack Johnson hits a UK number one for the first time, with another three of his albums in the top 60. Rick Rubin reinvents Neil Diamond for a Top Five new entry.

3		ARTIST LILL	Lind (Sch.bidir
	1	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Attentio/Custed (78)
2	2	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ	EMI Vegin I
3	11	THE EAGLES HELL FREEZES OVER	SMC Kides (AR)
4	4	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WHE GAD
5	5	PAUL WELLER STUDIO 150	DOIXI
6	в	ABBA GOLD	Priydor 0
7	8	WHITESNAKE LIVE - IN THE STILL OF THE NIGHT	Coming Home Studies &
8	6	ELVIS PRESLEY LEGENDS IN CONCERT	WHE CADO
9	3	IRON MAIDEN DEATH ON THE ROAD	EVI
10	18	BON JOVI THE CRUSH TOUR	Universal Video D
n	10	THE JAM THE COMPLETE	Polyder B
12	9	BARRY WHITE LEGENOS IN CONCERT - LARCER THAN LIFE	100 JUNE (420
13	12	PAUL WELLER MODERN CLASSICS ON FILM 90-01	GelDecs (
14	19	METALLICA CUNNING STUNTS	Universal Wolco D
15	7	VARIOUS LIVE 8 - JULY 2ND 2005	Angoi ()
ł	0	EELS WITH STRINGS - LIVE AT TOWN HALL	brage (43)
v	20	ROY ORBISON THE ANTHOLOGY	Wienerworld d
18	0	ELD 200M - LIVE	(RAC Video DAD

and of our participation of the second second

TOP 20 COMPILATIONS

Ľ		20 OOM INTIONS	
70	Lat	ARTIST FIRE	. Label (antichesor)
1	4	VARIOUS BRIT MAMARDS 2005 - THE MUSIC EVENT	Sory 8MG TV (ARX)
2	3	VARIOUS CLUBMIX 2006	UNTRACTW (D
3	1	VARIOUS R&B LOVESONGS	SON BILLS FULLATIV AD
4	5	WARIOUS THE VERY BEST OF EUPHORIC DANCE	Monetry Of Sound 42)
5	10	WARIOUS FOP JR 2	Uniersal TV (0)
6	8	VARIOUS NME PRESENTS THE ESSENTIAL BANDS	ENU/Virgin/Universal 3.0
7	12	WARIOUS HOUSEWORK SONGS	EMIL Virgin (E)
8	15	WALK THE LINE: OST	Serry BMC (XRV)
9	11	VARIOUS R&B CLUBMIX	Serv SNG THRUTY (ARK)
10	2	VARIOUS BEAUTIFUL LOVESONGS	Sony BIVG (ARV)
n	16	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 62	Bill/Vinder/Wintersof (E)
12	19	VARIOUS THE BEST CLUB ANTHEMS CLASSICS	El Wese (D
13	13	VARIOUS MAGIC - THE ALBUM	WSHCEEDO
14	18	VARIOUS THE VERY BEST OF POWER BALLADS	Ebd Wrigin (D)
15	17	VARIOUS GOOSKETCHEN - ANTHEMS	Bill Weph (D)
16	0	VARIOUS FOR PARTY 3	Serv BUG THUMTY NO
17	0	VARIOUS HELTER SKELTER PTS HARDCORE CLASSICS	Ministry Of Sound #J)
18	0	WARIOUS TWICE AS NICE - WEEKENDER	Warner Docte (TDG)
19	20	WARIOUS CLUBBERS GUIDE 2006	Neider Of Sound Stat
20	7	WARIOUS THE VERY BEST OF LOVE LEGENDS	EMI Wron (D)
01	te CCS	coal UK Diarts Company 2006	

THE YEAR SO FAR: TOP 20 SINGLES

	RETEST TIME	Label (debributor)
	SHAYNE WARD THAT'S MY GOAL	Sypa Mou
	NOTORIOUS BIG/DEDDY/NELLY NASTY GIRL	Bad So
	NEZLOPI JCB SCHG	FCA
	BEYONCE FEAT. SLIM THUG CHECK ON IT	Columbs
	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Apolto First 2 Ai
	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Someo Pecording
	ORDINARY BOYS BOYS WILL BE BOYS	8 Chips
	WILL YOUNG ALL TIME LOVE	Sory Bild
	HI-TACK SAY SAY (WALTING 4 U)	Gent.
	SUNBLOCK I'LL BE READY	Mation
	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT	31
	MADONNA HUNG UP	Muner Bro
	RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR	Pariophon
	BRIAN KENNEDY & PETER CORRY GEORGE BEST - A TRIBUTE	Cur
	DEAD OR ALIVE YOU SPIN ME ROUND	(pi
	BLACK EYED PEAS MY HUMPS	40
	JAMES BLUNT GOODBYE MY LOVER	Alard
	JOSE CONZALEZ HEARTBEATS	Pricebo
	KELLY CLARKSON BECAUSE OF YOU	\$C.
20 19	SUCABABES UCLY	5400

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K 1884 8
and a second second
The second
1
1. Jack Johnson
Brits winner/
performer Jack
Johnson's In
Between Dreams
album increased
sales by 22.2%
last week to
46.749 - enough
for it to rocket 6-
1 on the album
chart, where it
tops the list for
the first time on
its.dath
appearance in the
Top 75. The
aibum was
released a year
ago this week,
and sold 8.915
copies that week
to debut at 48.
Its cumulative
sales now stand
at 201917 Three
other albums by
Johason climb
this week - On
And On (63-51).
Brushfire
Eainvtales (74-57)
and the Curious
George
soundtrack (73-
Sousantack (7.5*



69)

5. Net Diamond, At the age of 6.0, Net Diamond Bightest Charles (Bightest Charles) (Bight

The Official UK

in	-Partie	N. A.	JACK JOHNSON IN BETWEEN DREAMS © 2
1	3	44	JACK JUHNSUN IN DET WEEN DALPANIO OF
2	1	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM @ 3
3	4	57	KT TUNSTALL EYE TO THE TELESCOPE @ 4 @ 1 Releases CONTINUED
4	2	51	KAISER CHIEFS EMPLOYMENT @ 5 @ 1 BUIRDAY Phylor BODOTCEX (VED
5	7	7	NEIL DIAMOND 12 SONGS
6	7	40	CORTILLAZ DEMON DAYS © 5 © 1 Patonere Calability
7	3	47	JAMES BLUNT BACK TO BEDLAM
8	10	2	THE JAM SNAP! The Jan General Harrison Bridger (1977) 100 Product (197
9	9	32	KELLY CLARKSON BREAKAWAY @ 3 @ 1 ROBERT AND A ROBERT AND
10	8	38	COLDPLAY X&Y ⊗ 6 ⊙ 3 Sector Statistics
11	ц	15	MADONNA CONFESSIONS ON A DANCE FLOOR (@) 3 Matering/Page/Amarcing/Bage/
12	23	26	KANYE WEST LATE REGISTRATION @
13	18	15	SIMON WEBBE SANCTUARY
14	12	10	JOHNNY CASH RING OF FIRE - THE LEGEND OF @
15	22	24	PUSSYCAT DOLLS PCD @ 2 ALL V885657 (0)
16	ν	33	HARD-FI STARS OF CCTV @ 2 Willinketer 564570942 (TDD)
17	5	14	WILL YOUNG KEEP ON @ 2 Savy BMC 828424952 1980
18	14	5	JOHNNY MATHIS THE VERY BEST OF Coloredu 8263/78722 (187)
19	13	8	JOSE GONZALEZ VENEER
20	19	22	KATIE MELUA PIECE BY PIECE
21	15	5	RICHARD ASHCROFT KEYS TO THE WORLD Retrigour 3545212(1)
22	30	37	THE MAGIC NUMBERS THE MAGIC NUMBERS
23	33	6	FALL OUT BOY FROM UNDER THE CORK TREE
24	25	2	PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT Decaderen Freidelb, Rames JBROT 700 0
25	29	20	SUCABABES TALLER IN MORE WAYS © 2 Black COBING TO STATUS
26	4)	39	THE BLACK EYED PEAS MONKEY BUSINESS
27	26	13	EMINEM CURTAIN CALL - THE HITS
28	16	23	ROD STEWART IF WE FALL IN LOVE TONIGHT
. 29	32	22	PAUL WELLER MODERN CLASSICS - THE GREATEST HITS
30	20	5	DANIEL O'DONNELL FROM DANIEL WITH LOVE
31	38	8	PAUL WELLER AS IS NOW
32	27	7	KUBB MOTHER
33	36	24	GOLDFRAPP SUPERNATURE @
34	32	9	THE NOTORIOUS BIG DUETS - THE FINAL CHAPTER
35	1		DULLY PARTON THOSE WERE THE DAYS
36	74		RAY DAVIES OTHER PEOPLE'S LIVES
37	28	7	THE ORDINARY BOYS BRASSBOUND
38	35	15	EDITORS THE BACK ROOM Kitchowser WHOLING UNIT
ARTISTS A	2		CIRES (ROUN 4) CRUEROPR 33 DOMESTICATION OF STREET, ST
SOCOITA	60311	26	COLORAN ID CONTLAZS JOHNY CASH 14, 49 HELLY CLARSON 9 COLORAN ID CONTLAZS JOHNY MILLY CLARSON 9

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Chart complete from actual sates but. Sanday to Saturday, access a sample of more than 4000 UK stores to The Official UK Charts Concessy 2006 Produced with EP1 and EMPD cooperation.

Albums Chart h a let

And and a second	line and	Ne.	FILE STRANGERS	f.
39	24	2	BETH ORTON COMFORT OF STRANGERS	
40	37	3	CHRIS BROWN CHRIS BROWN	
41	46	39	Devectory Press	7
42	34	3	Serbicicager By Index DECICIO ANY BELLE & SEBASTIAN THE LIFE PURSUIT	35. Dolly Parton
43	44	3	Halfer Found Totale REPARCENCE BY LEO SAYER ENDLESS JOURNEY - THE ESSENTIAL	Although one of country music's
44	0	21	Cantree/TableTeng/Tangy PRINCE THE VERY BEST OF ●	finest singer/ songwriters in
45	52	72	Princy The Bench Conference Comparison Warner Bries \$122942722 (CEN)	her own right, Dolly Parton's
46	23	15	Cavity Grant Day Degree 9460000 27 CDD TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION (0) 3	new album Those Were The Days is
47	45	11	VARMAN BLIGE THE BREAKTHROUGH .	a set of covers, many performed
48	50	21	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER @	as duets with the artists for whom
49	54	4	Costs/Fine Findmand Dominio W122360 (WTHE)	they were originally hits.
50	49	IJ	Meteo NETATIOROS (MAN)	Thus Mary Hopkin appears
51	63	4	Acc John Manuary Construction Construction Statistics S	of the tile track. Kris Kristofferson assists on Me &
52	59	49	CARDON 28 BOOMBER ONES @ 4 (0) 1	Bobby McGee
53	39	18		and Judy Collins harmonises on
54	47	14	50 CENT & G UNIT GET RICH OR DIE TRYIN' (OST)	Both Sides Now. The result, apart
55	57	85	Veries THE KILLERS HOT FUSS @4	from a pleasing album, is a
56	0	3	Submar/Terkiny	number 35 debut for Parton this
57	24	2	AUCHAUM	week, on sales of 6,438. Those
58	53	2 8	THE STROKES FIRST IMPRESSIONS OF EARTH @	Were The Days is Parton's 11th
59	62	8	TAN BROWN THE GREATEST	chart album.
60		_	THE PRODICY THEIR LAW - THE SINGLES 1990-2005	T. and
61	58	19	THE KOOKS INSIDE IN/INSIDE OUT @	Ray Les Davies
62	51	5	CHARLOTTE CHURCH TISSUES AND ISSUES @	36. Ray Davies
63	0	24	CHARGE DE CONTRACTOR DE CONTR	Although a volatile
	0	в	NIRVANA NEVERMIND © 2	relationship with brother and
64 65	72	198	GREEN DAY BULLET IN A BIBLE	fellow band member Dave
66	61	15	TEXAS RED BOOK @	often threatened to tear the Kinks
	48	10	THE GOI TEAM THUNDER LIGHTNING STRIKE @	apart, the group's writer, singer and
67	67	5	The Get Team/Parton Mercura Incentives MONAUCUTE INCO	pivotal member Ray Davies
68	64	81	KEANE HOPES AND FEARS (0) 3 Service States Charles and Charles a	
69	73	3		
70	40	4	MICHAEL BUBLE CAUGHT IN THE ACT Prove-tike/16/02/000	solo albom - until last week, when
71	60	15	KATE BUSH AERIAL @ DIE NOVASIND	
72	0	13	MAXIMO PARK A CERTAIN TRIGGER	selection of new
73	n	18	ARCADE FIRE FUNERAL @ Rech Yok (IRECCON)	songs, which attracted 6.079
74	0	6	THE SUBWAYS YOUNG FOR ÉTERNITY	and debuts at
75	56	36	IL DIVO ANCORA © 3 © 2 Synthese ENTATING UPON	result. Dawes has
Soles Soles	incruse.		Kojhest Sove Entry Kojhest Kianker	piloted The Kinks to 14 chart albums, starting
HERE CAN	ULDICSO ACHO 5	\$ 52	Keynet Camber	with their self- titled debut.
EASIC AT	DE NS	2021	BOD STEWARE 33 THE KILLING SS WE ARE SCROOL STO THE REAL ADDRESS SS WE ARE SCROOL STORE ADDRESS SS ADDRESS ADDRESS ADDRESS SS ADDRESS SS ADDRESS ADDRE	which reached number three in
PRULTIEL PRINCE 4 PUSSYCA	12R29,	я 15	SULVARAGES 73 THE AVAILY OLIVERSES 72 WILL YOUNG 17 TAKE SHAT 46 THE AVAILY OLIVERSES 74 TEXAS 66 THE CARLANARY EDITS 77	1964.

In AUSTIN	Lad (schutz)
MAXIMO PARK I WANT YOU TO STAY	WastWTrD
DELAYS VALENTINE	Rappi Fode (F)
ALKALINE TRIO EURN	Kigset father
2 HI-TACK SAY SAY SAY (WALTING 4 U)	Custo P
1 NIZLOPI JCB SONG	FIN MONP
3 ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Opminic (N/THE)
TOK FOOTPRINTS	19.0.
8 BRIAN KENNEDY GEORGE BEST - A TRIBUTE	Carb 9hop
MARCO V FALSE LIGHT	Maehtran (485
7 JOSE CONZALEZ HEARTBEATS	Pracefrog (NTDE)

TOP 10 INDIE ALBUMS

IHS	ust	ARTIST TITLE	LARCE ON THE OTHER
1	1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Domno f4/14E
2	2	JOSE GONZALEZ VENEER	Peacetrop (#73)E
	Õ	RAY DAVIES OTHER PEOPLE'S LIVES	V2.0
4	3	BELLE & SEBASTIAN THE LIFE PURSUIT	Sough Brade (7
5	5	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Sommo (WTHE
6	6	PAUL WELLER AS IS NOW	¥2.0
7	4	KATIE MELUA PIECE BY PIECE	Dranatics (F
8	9	THE KILLERS HOT FUSS	Licard King (F
9	8	THE STROKES FIRST IMPRESSIONS OF EARTH	Raugh Trade (F
10	13	MAXIMO PARK A CERTAIN TRIGGER	Wasp (WTHE

TOP 10 ROCK ALBUMS

DE	LAST	ARTIST HIRE	LASS: ISISTRIBUTORY
4	1	GREEN DAY AMERICAN IDIOT	Reprise (TEN)
2	3	NIRVANA NEVERMIND	Gallin U.S
3	2	DRAGONFORCE INHUMAN RAMPAGE	Poadranner (U)
	0	THE ALARM MMVI UNDER ATTACK	Liberty (C)
5	4	FOO FICHTERS IN YOUR HONOUR	RCA (ARV)
6	5	BULLET FOR MY VALENTINE THE POISON	Valie Noke P
7	7	THE DARKNESS ONE WAY TICKET TO HELL AND BACK	Atlantic (TEM)
8	0	CREEN DAY INTERNATIONAL SUPERHITS	Repres (TEX)
9	8	GREEN DAY BULLET IN A BIBLE	Reprise (TEN)
10	10	NICKELBACK ALL THE RIGHT REASONS	Roadrunner d.tr
01	eor	cul UK Darts Company 2006	

TOP 10 JAZZ ALBUMS

245	LASE	ANTOFFICIAL	LARTE ORSTRUCTOR
1	1	MICHAEL BUBLE CAUGHT IN THE ACT	Reprise (TDA)
2	2	NORAH JONES COME AWAY WITH ME	Parkophone (E)
3	5	ELLA FITZGERALD THE GREATEST	Crimon (EUK)
4	3	MICHAEL BUBLE IT'S TIME	Reprise (TEX)
5	9	GLENN MILLER IN THE MOOD - THE VERY BEST OF	Orieson (EUX)
6	6	RAY CHARLES LEGEND - THE BEST OF THE EARLY YEARS	Crimpan ()
7	8	MADELEINE PEYROUX CARELESS LOVE	Runder/UCJ 73
8	4	NORAH JONES FEELS LIKE HOME	Biter Bole ID
9	0	SADE THE BEST OF	Epi: CDO
10	n	RAY CHARLES THE DEFINITIVE	WSM CPEK
-	-	the first and the second secon	

TOP 10 CLASSICAL ALBUMS

DE	LAS I	ARTIST TIRE	LASSE STATES TO B
1	1	VARIOUS THE NUMBER ONE MOZART ALBUM	ເຕາໜ
2	4	VARIOUS MOZART FOR BABIES	Classic PM (ARV)
3	2	VARIOUS THE NUMBER ONE CLASSICAL ALBUM 2006	SogrBMS TRUCH (U)
4	3	VARIOUS CLASSIC FOOTBALL SCORES	ONG TV (
5	8	VARIOUS FAVOLIRITE CLASSICS	Cristen (200
6	0	VARIOUS CLASSIC FM - MUSIC FOR WEDDINGS	Sony BING (ARV)
7	7	VARIOUS CLASSICAL FAVOURITES	Omision 34(Lik)
8	13	VARIOUS GREATEST CLASSICS	EMI Gold (E)
9	6	VARIOUS CLASSICAL CHILLOUT	EWI Cald (F)
10	12	VARIOUS PAVAROTTU/DOMINGQ/CARRERAS	Emporio 100
0.D	* OFF	cal UK Olarts Corputer 2006	

For full specialist chart listings, visit www.musicweek.com

'Must be somewhere around here,' thought Dieter.

Dieter's machines can produce over 30,000 discs a day – but he needs proper inspection to achieve such numbers. In optical disc production, each step is equally important. For that reason, the MEDIA-TECH Association provides information about production technology and relevant markets for those who are involved in the media manufacturing industry.

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Dieter Wagner (Product Manager Pre-Recorded DVD / HD-DVD) SINGULUS TECHNOLOGIES

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Contents *



Welcome to the Music Week Awards brochure. Welcome to the atusic week Awards procentre. The challenges facing our music industry are as great today as they have, perhaps, ever been. The arrival of digital delivery systems, via telephone cables or wirelessly over the air, are driving fundamental shifts in the ways creators can make a living out of music.

Such shifts throw up great opportunities, but great challenges too. And such challenges demand inventive solutions, creative thinking, and genuine innovation.

And, while this magazine is a brochure for the latest Music Week Awards, it is also a magazine documenting the excellence which has been demonstrated over the past year, as the industry has striven to address such change. If the award winners outlined here are any guide, the music industry is in safe hands indeed

Across the following pages you will find tributes to this year's most creative and hard-working executives, across a range of categories. But the Music Week Awards are not just about the winners

Just a month ago, we held the second Music Week Awards Nominations Party, in an effort to highlight, not only the winners, but also all of those who were short-listed in the various categories. With some categories attracting more than two dozen entries, a nomination is, in itself, no mean feat

So, thank you to everyone who entered the awards, congratulations to all of our nominees and hats off to every single one of our winners

Martin Talbot Editor Music Week



- 04: Market Share Awards
- 06: Best Music Sales Force
- 07: Best Distributor
- 09: Best Music Retail Chain
- 10: Best Independent Store
- 11: Best Digital Music Store
- 12: Best Digital Music Service
- 13: Best Independent Promotions Team
- 15: Best Regional Promotions Team
- 17: Best National Promotions Team
- 19: Best PR Campaign
- Best UK Marketing Campaign
 Best International
- Marketing Campaign 25: Best Catalogue
- Marketing Campaign 27: Top Publisher
- 29: Best Radio Station
- 31: Best Venue
- 32: Producer Of The Year
- 33: Manager Of The Year
- 35: Special Achievement
- 37: The Strat
- 39: The A&R Award
- 41: Independent Record Company Of The Year
- 43: Record Company Of The Year
- 44: Sponsor Profiles
- 55: Credits

MarketShareAwards

....

TopSingles Company

Universal set new standards to win the avard for bye singles computer for 2005, doining a recordbreaking annual share of the market. Having taken a bestyet 20, 56% share of alongies in 2004, Universal Music UK improved on that in 2005 with a 23.6% share of the singles business, amplying half the year's 10 biggest sellers. UNITY fold he way with from (Christie Gill Thia The Way To Amarillo selling 1.1m units as 2005 trulls fast, Bustar Ribmes, Akony Lonely and Yuali Takara Ribmes, Akony Lonely and Yuali Takara Thia and Sang Long and Sang Sang Fast, Bustar Ribmes, Akony Lonely and Fusih The Bustar by Songabase siles made the year's Top 10 Universal finished 10 percentage points alsed of its nearest rivel, Sony BMG, whoo biggest singles seller of the year was Sharpen Ward's That's My Goal, while EMI took 12.2%.

TopAlbums Company

Universal claimed the most successful debut album issend during the years to take the award for top artist albums company. The company claimed a 26.38% share of a triat album asies in a year in which Kaiser Chiefs' Employment outsold all other debuts released in 2005 to finish fourth observations and the they sean 1. rounded off the year with Eminen's Currian Call topping the key Christmas chart. In between, 2004 hit album site by Scissor Satters and Kaiser Chiefs' Employment by Scissor Satters and Kaiser Chiefs' Science Satters and Research and the Satter Satters and Research and the Satters and Satters accord places followed successes with the likes of Weithfs, Kell Charlson and Partithes, while big sellers from Coldplay, Robbie Williams and Gorillaz helped RMI to third spot.

TopCompilations Company

Universal claimed clazes in 2005's six top multiartist albums as it took the avard for top compliations company. The major's Novj partnership – with BMI Mulse – predicably supplied the year's three biggest-selling compliation albums, but tearning up with Sony BMG for Fop Party 3 and Dance Earty also gav Universal statists in the fourth and fifth top sellers by Universal Music TV on its source, Fop Jr, issued by Universal Music TV on its source, Fop Jr, issued for the year, while Universal was also predicably other abhums among the year's 40 biggest optimalism. Bedies the Novi Albums, secondplaced BMI supplied two other titles in the year's fop 10 – Happy Song at seven and Honeswork Songs at time – while Sony BMG a "party" albums with Universal Hopel it to turin Jase.

Winner:	Universal Music UK
Second:	Sony BMG Music Entertainment
Third:	EMI Music
.111.	





Winner:

Universal Music UK

Second: Third: EMI Music Sony BMG Music Entertainment



<u>Mark</u>etShareAwards

TopIndependent SinglesCompany

Gut claimed its highest chart placing yet on a year-and singles chart as it took the avared for boin independent singles company. The independent, which in 1991 claimed the year's fourth biggest scaler with 1 nn Too Sexy by Right Said Fred, went one position better last year by samplying 2005s third biggest seller with Axal F by Crazy Frog. The single, which solid 949,103 conject of 18 sound becoming Coldplay's first number one on the singles chart, solid 949,103 conject during the year and the first sell set of the same set of the single and 1940. Built Said Fred, Cat took 34, 90 of the overall singles mark solid ways in 50, 56. Most field second place with 22%, with Sanctuary Midd on 1.7%.

TopIndependent AlbumsCompany

Ministry of Sound held off a close challenge from XL. Resordings to win the avard for top independent albums company. Despite a year in which multi-aritia album and expoped overall, had compared the second second second second claim and overall 3.3% of the market. The company placed two albums across the 12 months to popular compliations, with The Annual 2006 talking sight place and Gateemather Classics 100h position XL ranked just 0.1 percentage points topic through the second second second second produces the second second second second second Prodigys The Law – The Singles 1900-2006. Southary was third with 1.0%.



BestMusicSalesForce

Pinnacle

Universal

Vital

Independent Thinking

Winner:

Shortlist: EMI

s

The verdict:

There are few categories in the Music Week Awards so dominated by one player, but Pinnacle can make claim to this particular accolade every year since 2000.

And things were no different this year as the company's industry supporters voted in their company's industry supporters voted in their devese once again, many citing the very special relationship they have with Pinnaele's sales force. "A business relationship is a two-way thing and, in my opinion, I have a business relationship with Pinnaele. Long may it continue," says Richard White of Challey's.

And that personal partnership, no matter the size of the retailer, is something Pinnacle's customers clearly cherish. "The enthusiasm shown for all of their labels - however big or small - the depth of product knowledge among the team and the product knowledge among the team and the personal attention one receives as a specialist retailer sets the Pinnacle sales force aside as one of the very best in the business," says Peter Selby of Borders Group.

James Morgan of Compact Music adds, "Good weekly visits, the reps check stocks and play an active role in helping with displays, charts etc. New titles are often 'sale or return' with sensible advice on stock levels. The regular contact also helps us to keep in touch with changes within the industry."

The Best Music Sales Force award was voted for by a panel of retailers from both independent stores and retail chains throughout the UK. Voters were asked to name the three sales forces that they folk offered the best level of service during the part year based on the following criteria: Customer service.

- Customer service Product knowledge Depth of advance information Telesales customer care Field sales reliability Specialist knowledge

2005 Pinnacle 2004 Pinnacle 2003 Pinnacle 2002 Pinnach 2001 Pinnach







BestDistributor *

The verdict:

EMI's takes the Best Distributor award for an EMI's takes the new Distributor award for an impressive seventh year running. Its customers appreciate, first and foremost, the reliability of its services. "EMI Distribution performs services. "EMI Distribution performs consistently," says Kirsten Smith of CD Heaven. "Stock of the back catalogue appears well managed and delivery schedules are maintained at all times of year. Returns and invoicing procedures are quick and efficient. In 2005, the introduction of the new back end SAP system was relatively smooth and the upgraded internet site works well, a significant improvement."

The company's new systems have been developed this year without disrupting its quality of service. this year without disrupting its quality of service. "I know big changes are happening at EMI, but I have always found their delivery service and packaging to be the best," asys faxymoul Bird of One Up Music. "They also supply a good quantity of promotional material and a regular call from a rep, who is always helpful."

Concepts' Dave Murray agrees: "I find EMI easy to contact and their esounds website is very easy and accurate to use. Deliveries are next day 90% of the time, customer services resolve queries quickly and our returns seem to turn around more quickly than the other companies."

The Best Distributor award was chosen by a veting panel of retailers from throughout the UK, which included both independent stores and retail data into. Voters were acked to nominate the throe distributors they felt offered the best level of service during the past year based on the following criteria: Speed of zervice Order fulfilment

- Castomer service
 Product condition

Past winne 2005 EMI 2004 EMI 2003 EMI 2002 EMI 2002 EMI 2001 EMI



Shortlist: Pinnacle Proper Universal Vital











6 5 110 . **AND** 8 4 O.D 0 CLE/ IPUT VOLUME

Thank you for voting us Best Retail Music Chain for an eleventh time.



BestMusicRetailChain

*

The verdict:

In a difficult year for bricks-and-mortar retailers, HMV has managed to keep the tills ringing with a Fint v has managed to keep the hins ringing with a mixture of smart promotion and a great product mix. Indeed, at a time when many people predicted internet sales would all but flatten high street stores, it has been heartening for the industry to see the queues in HMV outlets around the country, second and in the flatten of the store of the as well as the interest generated by promotions such as the recent A-Ha in-store show, which spilled out onto London's Oxford Street, generating column inches by the dozen.

Alan Young of Warner Music International UK says, "HMV continue to be operationally efficient and always deliver their promise in store."

Additionally, 2005 saw the successful launch of its own download store, nominated also in this year's awards for best digital store alongside such big hitters as iTunes and Amazon.

And when it comes to newer artists, HMV is eager to nurture new talent. Henry Semmence of Absolute Marketing says, "I find HMV's Adsolute Marketing says, -1 min Hill's s willingness to get involved with my clients at a very early stage to come up with the right strategy extremely helpful. They aren't just interested in records which will sell half a million copies: they are prepared to listen to a variety of approaches."

And Gary Walker of Domino Records says, "HMV consistently supports our developing artists. Their commitment to new music is unrivalled in a chain of that size. The possibilities that they offer for racking and in-store promotion give us the ability to support our artists on smaller budgets.

The Best Music Retail Chain award was decided by a voting panel drawn from UK record companies and distributors. Voters were asked to name the three music retail dains that they fiel offered the best level of service during the past year based on the following criteria: Outcome service Drobuck chorology

Range
 Window and in-store merchandising
 Commitment to breaking new acts/genres

Past winners
2005 HMV
2004 HMV
2003 HMV
2002 HMV
2001 HMV









BestIndependentStore

The verdict:

The sended: Music fans in Manchester apparently spend more money on music than anywhere else in Britain and, with Freeadills Records on their doorstep, it is easy to see why. Simated in the eity's invely Northern Quarker, an arch fate resumbles a record shopping dram, the shop has become an indisponsable point of reference for the eity's music baying public.

The staff are highly knowledgeable and very friendly, always willing to spend the odd 15 minutes talking about old disco records or the first start of the start Coronation Street plot lines and their recommendations are second to none. Add to that an impressive array of in-store gigs and promotions and you have the perfect reason to visit your local record store.

The Best Independent Store award was voted for by readers of Mucic Web, Readers were asked to vote on a shortlift of store maintainers. Readers would for the store on the shortlift and the store of the store of the store of the store of the aftered the basi level of awards during the past year based on the Glowing erichteria: Product based by Pr

Pust winners 2005 Receal, Derby 2004 Selectadise, Notringham 2003 Massive, Oxford 2003 Shatt, Liverpool 2001 Selectadise, Nothingham 2000 Ainleys, Loicestor 1999 Andy's Records













*

BestDigitalMusicStore *

The verdict:

If 2004 was the year that iTunes became ubiquitous, 2005 saw the brand become the Hoover of the download world - a name so omnipresent it had become synonymous with the activity in question. Because everyone – from young schoolchildren to the Queen, who apparently bought an iPod last year – knows about iTunes. And it is hardly surprising.

Despite well-hyped launches of download stores from big, traditional retail names, 2005 saw iTunes maintain an incredible 80% market share in the UK, breach the top 10 of US music retailers, ahead of Borders and Tower Records launch in Australia and begin the countdown to its billionth download, currently around the 992.000.000 mark.

One reason for this is choice: iTunes currently offers more than 3,000 music videos, 25,000 podcasts, 16,000 audiobooks, select TV shows and a choice of more than 2m songs. Another reason is simplicity: one price fits all (79p per track), and the iTunes catalogue is accessible via a ridiculously user-friendly interface. It will take some service to knock it from its perch.

The Best Digital Music Store award was voted for by a panel drawn from UK record companies and distributors. Voters were asked to name the three digital stores that they felt offered the best level of service during the past year based on the following enterins: Contense growsines

- the following criteria: Customer experience Product offering/content Quality of service Use of digital platform to engage customers Commitment to breaking new acts/genres

Past winners New for 2006



iTunes

Bleep.com

Shortlist: Amazon

Winner:







BestDigitalMusicService

The verdict:

2005 was the year in which the mobile telephone as a delivery mechanism for music began to become a reality - and the UK's first 3G operator, 3, was the company that most successfully drove the revolution. In becoming the first mobile the revolution. In becoming the first module company to build a business out of selling music, 3 also unlocked the value of promo videos, which for years have been considered little more than a cost.

By last autumn, 3 had sold more than 150m videos over the air, leaving many music executives amazed at the levels of revenue being delivered. By the beginning of this year, audio download sales (which were launched in the summer) were beginning to catch up with the video downloads, holding out the prospect of even more attractive mobile revenues.

If the simple sales volumes were not enough, 3 also drove its service with a string of publicity-grabbing innovations during 2005; it staged the exclusive launch of Madonna's Hung Up promo, funded Hard-Fi's first made-for-mobile promo vide launched a video download chart through Kiss 100 and hosted Gorillaz' alternative Queen's Speech at Christmas, among other initiatives.

As the music industry stands on the cusp of a new era in music delivery, 3 is certainly leading the way.

This category was open to any UK-based company which currently provides a digital service to its users in the UK. These services could be B28 to consumer-facing but must use a digital platform as their basis. Judges were asked to score on three different criteria: • Quality of content delivered by the service and its relevance

Commercial viability of service
 Commercial viability of service

Past winners 2005 Napster

3 UK Winner:

Shortlist: Napster To Go Orange Music Player Vodafone Music Offering Yahoo! Music Videos





Husic Play





BestIndependentPromotionsTeam

*

The verdict:

The team at Anglo claim this award for the second year in a row, after what can only be described as a banner year for the company.

Carefully gaining exposure for some of the past, year's biggest bands wass the foundation of Angle's success story, whether it was introducing Antony & The domnous with an early performance on Later, and what on the Culture Show ahead emphories around Arteit Monkeys to emmutheir debut single would go in at number one without them turning into instant mainstream stars or lamohing one of the series of exclusion with a with Mark

Maxwille, there was the none too small matter of promoting Phara. Ferdinand's number one and platinum second album, including a live Radio One ging at The Solar, building the enormous sales and the second second second second second Onside biggest airplay hit to date in the shape of The Importance Of Being Educ, as well as significant exposure for The Futureheads, The Strokes and U.2.

If that were not enough, Anglo also completed national, regional and online promotion for the Teenage Cancer Trust, We Love Homelands, Guilfest supported by Radio Two, Global Gathering supported by Radio One and the Nationwide Mercury Prize.

The Best Independent Promotions Team award is based on votes received from music programmers at radio and TV stations on the basis of nominations received.

Past winners 2005 Anglo Plugging 2004 Intermedia Regional 2003 Intermedia Regional 2002 Anglo Plugging 2001 Intermedia Regional Winner: Anglo Plugging Shortlist: Big Sister Hart Media Intermedia Regional Red Alert



nglo Plugging - Ousix









termedia Regional - Liberty X

Red AL



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We're always listening...

Nielsen Music Control

Airplay tracking for the music and media industries

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Nielsen Music Control, 5th Floor, Endeavour House, 189 Shaftesbury Avenue, London WC2H 871

BestRegionalPromotionsTeam

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The verdict:

The vertet: Sony BMG retains its regional promotions crown for the second year in a row, after claiming more than 30% of airplay through UK ILR stations in 2005. The team's outstanding performance in the 2003. The team's outstanding performance in the past year was perhaps best demonstrated by its promotion of what turned out to be one of the best-selling singles of 2005 - Shayne Ward's That's My Goal. Stock was serviced to every radio station in the UK before midday on Monday December 19, despite the fact that Ward was only declared X Factor winner late on the previous Saturday night.

Through tracks by The Coral, Lemar, Mario and Natalie Imbruglia, Sony BMG were the bestrepresented promotions team in the 2005 ILR top represented promotions team in the 2000 Hirk top 10. The reason, say programme directors at regional radio, is the Sony BMG team's special understanding of their needs. "Sony BMG know ny radio station and my target audience," says Anthony Gay at Key 103. "They don't pash artists or songs that don't fit and take time to understand my programming strategy and objectives.

"They are always thoroughly professional, always receptive to new ideas, always completely informed on all product and release dates," says Andy Miles at The Wave.

Real Radio FM's Paul Emmines adds, "Despite having a massive roster of international and UK acts, the team at Sony BMG make the time to plug their acts with passion and creativity."

The Best Regional Promotions Team award was based on votes received from music programmers from regional radio stations on the basis of nominations received.

Past winne Past winners 2005 Sony BMG 2004 BMG 2003 BMG 2002 Virgin 2001 Virgin



N Nielsen Music Control official similar charts Winner: Sonv BMG

Shortlist: Atlantic EMI Island Polydor

















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WOULD LIKE TO CONGRATULATE

THE ATLANTIC PROMOTIONS TEAM AND TO THANK THE WHOLE ATLANTIC STAFF FOR A GREAT 2005 AND A FANTASTIC START TO 2006

SPECIAL THANKS & CONGRATULATIONS TO BARBARA CHARGINE FOR HER HARD WORK AND SUCCESS WITH JAMES BLUNT PANIO AT FUNIERAL FOR & FRIEND E DAFKNESS H

SEAN

BILLY TALENT

BestNationalPromotionsTeam

*

The verdict:

It was sometimes a case of "against all edds" as the promotions team at Atlantic Records secured airplay for its artists in 2005 with such resconding success. Not only did the team succeed in persuading radio and TV to give a cortain former soldter and public scholoby his chance, but it delivered Lal Kin's biggest airplay to date – arcows radio and TV – doughte her buigt in primo, arcows radio and TV – doughte her buigt in primo, arcows radio and TV – doughte her buigt in primo, arcows radio and TV – doughte her buigt in primo, arcows radio and TV – doughte her buigt in primo, arcows radio and the dought and the state of the state consecutive number one album and first number one airplay single.

Atlantie also ran successful campaigns for Sean Paul and Notorious BIG. But the team's erowing achievement in 2005 was taking James Blum's You're Beautiful to the top airplay spot alongside number one single and album positions. The video was also VII's most played clip and a number one on the TV airplay chart.

Atlantic's promotions team found early support for Blunt on Radio 2 and Capital Radio, followed later by Virgin Radio, and helped boost his credibility with a booking on Later With Jools Holland.

A support slot for Elton John helped secure a string of major TV bookings and the artist finished 2005 with three singles in the top 40 airplay chart.

The Best National Promotions Team award was based on votes received from music programmers at national radio and TV stations on the basis of nominations received.

Past winners 2005 Parlophone 2004 Sony Music 2003 BMG 2002 Polydor 2001 East West

Winner: Atlantic

Shortlist: Anglo Plugging Big Sister Parlophone Sony BMG



ntio - James Blant



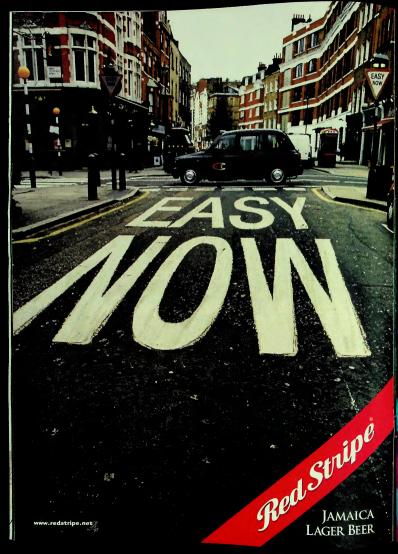


o Plugging - Arctic Manlerys





Sony BMG - The



The verdict:

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Consistently one of Music Week's most coveted awards, Best PR Campaign attracted a high number of entries this year with major and independent labels' in-house teams and independent PRs competing for the honour. While entries had an impact on both ends of the charts, the victor, Barbara Charone of MBC PR, was involved in perhaps the most successful and high-profile British artist of 2005, James Blunt.

But this is not an award just for the biggestselling artist. What impressed judges was the role that Charone played in joining the dots between airplay success, marketing strategy and the personality behind the song. In the months after she joined the campaign in April 2005, it was impossible to turn the page of a weekend newspaper without reading the story about the former soldier who turned his back on Iraq to pursue his music. Charone's role in establishing Blant across a broad range of media continued throughout the year and was consistently elevated as the campaign moved forward

The panel was also impressed by Sue Harris of Republic Media for her key role in taking Nizlopi to the top of the charts pre-Christmas, driving interest through an initial red-top campaign and storadening from there. Louise Mayne's creative set-up campaign for Kanye West also rated highly as she used a number of "money can't buy" events to drive press interest.

This category was open to all press office staff who worked on UK music industry press campaigns during 2005. The judges were asked to assess the entries on the following criteria: • Effective use of existing materials or effective ervation of

materials

 Originality and imagination in the execution of the campaign
 Overall success of the campaign in achieving its original etives

Plat winners 2005 Sundrig Sreenivasan of Polydor for Scistor Sisters 2004 Stuart Bell of Outside Organisation for David Bowie 2003 Daw Woolf of DWL for Bewerley Knight 2002 Murray Chalmers of Parlophone for Kylie 2001 Ananda Williams of Polydor/Amanda Williams PR for the Bloodhound Gang

Barbara Charone of MBC Winner: for James Blunt

Shortlist: Ben Harris of Hall Or Nothing for Sway Sue Harris of Republic Media for Nizlopi Louise Mayne of Mercury for Kanye West William Rice & Carl Fysh of Purple for Goldfrapp





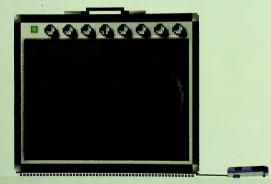




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BestUKMarketingCampaign

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The verdict:

The marketing awards judges were struck by the overall high quality of the entries for this year's UK marketing category, but ultimately there was a clear winner

When embarking on the marketing campaign for the second Gorillaz album, Parlophone's Rob Owen was faced with a virtual act who had not released a record for four years. While it might seem that the band are tailor-made for creative marketing, the absence of a real band - after all. Gorillaz instead effectively exist in Damon Albarn's recording studio and Jamie Hewlett's animation studio posed as many disadvantages as advantages.

The combination of the long lead times needed to create any graphic or animated material, plus the need to re-establish the act with an expanded fanbase led EMI to create a long-term, multi-faceted campaign that made full use of traditional and digital media, and constantly engaged fans with innovative twists.

Stunts ranged from a biodegradable guerrilla pavement campaign to band member Murdoch's "stolen" shoes being put up for sale and then "removed by eBay. Meanwhile, a mobile campaign with 3 and the Search For A Star push that inspired and made use of fan-generated content made full use of the potential of digital, while the controversial chart-eligibility of the album's lead single maximised profile and sales.

The results speak for themselves: Demon Days' UK sales are more than double those of the band's debut, while EMI has also shared in lucrative sales of the band's high quality merchandise sales. Moreover, while the band are now even more firmly established in the pop mainstream, their credibility and reputation for pushing the creative envelope has been even further enhanced.

Judges were asked to assess the campaign on the following four

erterna: • Innovation and creativity in the conception of the campaign • Quality of the marketing tools created or effective use of existing tools • Effective use of budget • Success of the overall campaign in achieving its original objectives

2005 Jo Power of Sony BMG for Kasabian 2004 Nikki Fabel of Island Records for Busted 2003 Gareth Currie and Jon Turner of Island Records for

Sugababes 2002 Gareth Currie of Parlophone for Gorillaz 2001 Paul Fletcher of EMI:Chrysalis for Robbie Williams

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Winner. Rob Owen for Gorillaz' Demon Days

Shortlist: Stuart Camp & Richard Hinkley for James Blunt's Back To Bedlam Chris Farrow for The Magic Numbers' The Magic Numbers Claire Horseman for Faithless's Forever Faithless Charlie Larby for Jack Johnson's In Between Dreams Claire O'Brien for Coldplay's X&Y













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BestInternationalMarketingCampaign

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The perdict-

The vertice: Today Norway, tomorrow the world. That was the unlikely world domination plan drawn up for II Divo. And in the space of just a few months, Sony BMG's Sulinna Ong and Dave Shaek managed territory by territory to turn the four opera singers from unknowns into one of the hottest new acts on the planet.

Knowing that traditional promotional exposure such as radio and video plays would be hard to come by, Sony BMG instead drew up an ambitious plan, which would primarily focus on securing prestigious TV slots in every market that the crossover act visited. The record company correctly figured that if its strategy would work in one country it would work in every other so beginning with Norway as a test market, it began rolling out the band and their self-titled debut album from October 2004 onwards.

By the time the album was released in the UK that November, Il Divo were already stars in Norway, reaching platinum within six weeks of release and setting under way a staggered release strategy across the globe to ensure the group would be available for promotion in any market when the album first appeared.

In August last year, Japan became the last market to issue the album which, to date, has sold around 5.2m copies globally. Its follow-up, Ancora, has been equally successful, already reaching more than 4m sales since its release in most territories last October, while a delayed US release until this January was followed by a number one debut Stateside. Meanwhile, a US-only Christmas album achieved around 800,000 sales.

Judges were asked to assess the campaign on the following four eria:

- enterna: Innovation and creativity in the conception of the campaign Quality of the marketing tools created or effective use of existing tools Effective use of hudget Success of the overall campaign in schieving its original objectives

Pus conners 2005 Mirello Davis and Caroline Butler of Domino and Brian Collar of Epic US for Franz Ferdinand 2004 David Shack of BMG for Dido

Sponsored by ADFIRMATE u t h Winner: Sulinna Ong & Dave Shack for II Divo

Shortlist: Mike Allen, Kevin Brown, Matt Cook & Dominic Cook for Gorillaz Mike Allen, Kevin Brown & Rob Wood for Coldplay Mirelle Davis, Caroline Butler and Lina Finelli for Franz Ferdinand









BBC Radio 2 is delighted to be named Best Radio Station by Music Week



bbc.co.uk/radio2

${\rm BestCatalogueMarketingCampaign}$

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The verdict:

For sheer audacity and ambition, no 2005 catalogue campaign could hold a candle to Charlie Stanford and Darren Henderson's Elvis #1s singles project for Sony BMG.

Kicking off in January 2005, the #1s campaign centred around the release of all 18 of Elvis Presley's UK number one singles, in chronological order, on CD and 10-inch vinyl. All 18 were designed as collectables, presented in sumptuous packaging echoing the original releases. individually numbered and ready to slide into a sturdy collectors' box.

The results were staggering. Elvis fans and chart completists raced to collect the singles. Three number one singles - including the landmark 1,000th number one, with One Night - followed, 1,000th number one, with the regin - released as well as Top Five positions for every single one of the chart-eligible releases, an estimated 28,000 column centimetres of editorial coverage and 750,000 units sold - all for a modest marketing budget.

The success of the project has prompted Sony BMG to try it again, with Michael Jackson this spring, and drew envious glances from across the business.

Judges were asked to assess the campaign on the following four riteria:

- Innovation and creativity in the conception of the campaign
 Quality of the marketing tools created or effective use of existing tools
- Effective use of budget
 Sneeess of the overall campaign in achieving its original

Past winners 2005 Daryl Easlea and Silvia Montello of Universal Music for The Summer Of Motown 2004 Jo Brooks and Nigel Reeve for Ziggy Stardust And The Spiders From Mars

Winner: Charlie Stanford and Darren Henderson of Sony BMG for Elvis Singles

Shortlist Julian Fernandez & Silvia Montello of Universal Music UK for Def Jam Will Nicol & Steve Hammonds of Sanctuary Records for The Complete Peel Sessions - The Fall Luke Southern of Sony BMG for The War of The Worlds Andy Street & Darvl Easlea for Paul Weller - Stanley Road, The Deluxe Edition















Arcade Fire Arctic Monkeys Audio Bullys Avalanches Babyshambles Natasha Bedingfield Sister Bliss Bloc Party James Blunt Blur Bullet For My Valentine Kate Bush Melanie C Guy Chambers Peter Cincotti Concretes The Coral Carl Barat Graham Coxon Jamie Cullum Cathy Dennis Depeche Mode Kara Dioguardi Doves Ms Dynamite Embrace Eminem Enya Michelle Escoffery Espionage Andrew Frampton Gem Jenna Gibbons Charlie Grant & Pete Woodroffe Gorillaz Go! Team Ed Harcourt Hatherlew

Charlotte Entertainment Yusuf Islam Kasabian Dave Leigh Kenney Martin Buttrich My Chemical Music Nine Parkes Andy Patrick Sean Powter Prodigy Roll Deep Scissor Sisters Of Dork Mike Starsailor Billy Sugababes Simon Tong Fox Ultra Music Diane Warren Warp Stevie Zutons Laura Primal Scream The Feeling The Vanessa Brown Hynde Chris Ferry Amy Winehouse Ash Breaks Co-op Lakeman Client Harrow Fergie Oueenadreena Gouldman Hal Henry

There is no i inteam And no i in Market Share It's taken a Cast of thousands For this victory to be declared

No autocracy ascending here A Charing Goss collective shares the plandits Our stoff retention rates are high Owr optices nowli Like Colditz

Faced with fresh technology and brand spanking Sinic trends Our role comes preset for transformation Keeping alkeen ear autaround the world. Redicting Individual tastes, nation to nation

Neve a Burgeoning desire to remain on point To run the road and get stuff Gackin' Providing the best service we can In the charls will go ransacking.

One thing remains a constant throughout And this protective armour grows to lighter We are always and will remain The Champion of the song writer

Points don't mean prizes And percentages don't mean out anly the diligent and creative of mindset Should listen when we shout...

Thank you .

Felix Howard ITV Jamiroquai Kelly Tom Kelly Timo Maas/ Dannii Minogue Romance The Black Alps Craig Partridge Nick Paul Daniel Eric Prvdz Oueen Charlie Russell Simply Red Son Spencer Stargate Steinberg Sting Supergrass Texas 20th Century Peter Vettese White Stripes Wonder The Michelle Kelly 22-20's Sia Furler Automatic Battle Vangelis Chrissie Difford Bryan 2012P Agent X Ant Genn Baby Bigpockets Cara Dillon/Sam **Cliff Jones David** Finley Ouave Graham Heavenly Songs Priestman Jacob

Schulze James McMillan Julian Gallagher Karen David Karl Gordon Kevin Lyttle Keziah Jones Linchpin Lindstrom Luke Toms So Solid Crew Mad Action Marianne Faithfull Mark Bates Mark Lanegan Mark Ronson Maryanne Morgan Mike Smith Mish Mash Neneh Cherry Nigel Lowis Pleasure Rob Halford Robin Thicke Rodney P Rough Trade Music Rupee Sef Sam Frank SPC Publishing Steely/Clevie The Fight Tim Deluxe Toby Smith Tom Kent Wonder Wiredaisies Wichita Songs Stuart Zender



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TopPublisher

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The verdict:

For the first time in a decade a different figure is picking up the Music Week Awards' annua preking up the watshe week Awards annual publisher prize which, due to the predictability of its winner, has for years been colloquially known as the "Peter Reichardt award" within the music publishing community.

Different face on stage, same company name on the trophy, though. This year, for Peter Reichardt read Guy Moot, who, since taking the reins of the company from his former boss last May, faced a notably tough battle with rivals Universal and BMG to retain the crown for EMI Music Publishing.

Having firstly seen Universal then BMG lead on market shares in the first two quarters of 2005. EMI Music Publishing reclaimed its normal position at the head of the table in quarter three and then never looked back.

Its ultimate victory proved to be something of a closer call than some previous years, eventually taking a 21.0% share of the combined singles and taking 21.0% share of the combined singles and albums market to runner-up Universal's 20.0%. Having James Blunt signed to publishing, long before a recoding deal appeared on the scene for him, extrainly helped matters with EMI claiming a near 70% share of 2005's biggest-selling album. It also boasted an 87% share of the second Gorillaz album Demon Days, which ranked fifth of the year.

Runner-up Universal's main interest was its exclusive control of the Kaiser Chiefs' album Employment, the year's fourth biggest artist album. In turn, BMG in third place had most of Coldplay's X&Y and all of Robbie Williams' Intensive Care (second and third biggest sellers respectively) included in its 16.8% combined score.

The Top Publisher award is based on publishers' combined shares of repertoirs from the A-sides of the top 100 singles and top 50 albums of 2005. The top 100 singles and top 50 albums are identified as those appearing in the year end charts as calculated by The Official UK Charts Company using sales data from a panel of more than 5,600 record outlets across the UK every week.

Past winners 2005 EMI Music Publishing 2004 EMI Music Publishing 2003 EMI Music Publishing 2002 EMI Music Publishing 2001 EMI Music Publishing

















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Licensing recorded music on behalf of record companies and performers.

BestRadioStation

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The verdict:

As the nation's most-listened-to radio station and with a presenter line-up any programme director would kill for, Radio Two would have more excuses than most if it were to rest on its laurels

But, rather than dwell on its successes, th BBC network continued to refresh in 2005, adding a host of new presenters, broadcasting a rich output of specialist programming covering everything from rap to South Pacific and playing a leading part in the Corporation's technological developments.

It is the quality and originality of its output, the way it uses its presenters and an ongoing willingness to support music that rivals would not dare to that ensures the industry continues to admire Radio Two under controller Lesley Douglas's leadershin.

Among achievements and developments last year, it added to its schedules Chris Evans, whose Saturday programme became the first on the station to be offered as a download and podeast. Ricky Gervais and Eddie Izzard were two others who figured on the station as presenters for the first time, while Radio Two more than maintained the high standard of its music documentaries with new programming about such artists as Kate Bush, Robert Johnson and Jimi Hendrix.

Outside the studio, it maintained a high presence at a number of events, including SXSW and the Country Music Awards, while an exclusive line-up of performances included shows by Paul McCartney, Robert Plant and Stevie Wonder.

Judges were asked to assess each entry on the following

Judges wree-erfersin: • Quality of content: • Quality of mathematicansess of the station Overal the judges were looking for stations that demonstrated pruntine excitings and ingenuity in reaching their target multiple and charty schedeel their objectives in terms of their web nelling.

2005 Kerrang! 105.2 2004 Galaxy 105 2003 Xfm

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Winner: Shortlist:		1 ng! 108 City 9	5.2
BBCF	ADIO	2	88-91fm
BBC Radio 2		KE	RANG
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Clyde 1		Kerrang!	
*radiocit	y96.7	BE	103.4 + 97.4
Radio City		The Beach	

Kaiser Chiefs Oasis Foo Fi *Sold* Idplay Green *OUT* tones Doves James Blunt

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BestVenue

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The verdict:

2005 was a landmark year for Glasgow's King Tut's, which celebrated its 15th birthday in Tur's, which celebrated its 15th birthday in February. And the venue did so in some style, with a month of anniversary concerts featuring acts such as Franz Ferdinand, Snow Patrol, KT Tunstall, Minnie Driver, Willy Mason and The Soundtrack Of Our Lives. The DF Concertsowned King Tut's may only be a 300-capacity venue, but the goodwill it has built up during its lifetime affords it an affection and pulling power out of all proportion to its size.

Last year, for example, Texas, Simple Minds and Arctic Monkeys all played shows there, attracted not only by the unique atmosphere but also the famed professionalism and support of staff. One Street Preachers, who dedicated a song to the venue from their T In The Park slot, calling it "the first venue to treat us properly and give us hot food on tour"

Peter Elliott of Primary Talent International says, "King Tut's is one of those very rare examples of a venue that combines nurturing and developing local talent with providing a great, intimate platform for major international acts. Oh, and you're always guaranteed a great atmosphere, no matter what genre of music you put in."

It is an approach that has paid off commercially. Between 2002 and 2005, annual ticket sales increased by 17,000 and the venue now sells more than 70,000 tickets each year. King Tut's is a venue that has helped launch some of the best acts of the last 15 years and it shows no signs of stopping.

Sacha Walker of Primary Talent International says, "It's a smoothly run venue, well promoted and the people there have a great attitude. I particularly like the way they look after all of the bands on the bill, not just the headliners. The audience are always really responsive too. I've never had a bad time there – even in the days when I was dragging bass amps up the stairs."

The Best Venue award is presented based on votes received from a panel of promoters, agents and managers, on the basis of nominations reveived.

Past winner 2005 Shepherds Bush Empire

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Winner:

Shortlist:



King Tut's Wah Wah Hut

Hammersmith Apollo





ProducerOfTheYear

Stephen Street

*

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The verdict:

Stephen Street has enjoyed a prolific career as a producer that has seen him involved with some of the most important British records of the past two decades and more.

From The Smiths and Morrissey in the Eighties, to Blur in the early Nineties, Street's name is synonymous with great records, and 2005 proved to be equally fruitful.

In 2005 Street was involved with a number of artists, among them Kaiser Chiefs, for whom he produced the debut Brit-winning album, Employment, The Ordinary Boys' B-Unique debut, Brassbound; and he was also involved in New Order's Waiting For The Sirens' Call.

Street's victory in this category was not a reflection of his toil with one artist in particular. rather his involvement in a broad sphere of work and his ongoing passion for his chosen profession. He remains a seeker of new music and treats his work more as an all-consuming passion than a job, consistently enabling the artists to communicate their personality through their work, a skill, which, so often, plays such a strong part in their success.

The winner was evaluated on the following criteria: Quality of production (ie in terms of of technical expertise, andio quality, etc) Innovation and ereativity in production Personal contribution to specific recording Success at delivering projects with maximum appeal for increases at delivering projects with maximum appeal for

tarret audien

Past winners 2005 Tore Johansson 2004 Trevor Horn 2003 Ken Nelson 2002 Henry Binns and Sam Hardaker 2001 Mark Hill







Winner:









ManagerOfTheYear

The verdict:

Since its formation, Supervision has developed into one of the UE's most credible and the space of the source of the UE's non-strengthen and the space of the year that gave it the edge over its competitional year that gave it the edge over its competitional this category. Cener Canning managed Score Franz Predinand returned with their second studio aluum, You Could Have 1.8 So Much Better, in 2005 and answered any doubts over the "difficult second aluum" with a number one debut and sales in excess of platinum in the UK. Globally the aluum is approaching 1.5 m.

Meanwhile, sitting at a different desk but still wearing the same team colours, James Samdon, meith beir stronger UK brocklung her vision with their stronger UK brocklung her vision Kaiser Chiefs have now aurpassed a L5m strong abjument of their debut album, Ernolyment, and last month took home three Brit awarks. But while Supervision has mentored and auscessfully atered the careers of two of the UK's biggest rock acts, it continues to foxfer developing talkni, with the likes of Mamm Ra, Duels, Magnet and Cord poised for a significant push in 2006.

The Manager Of The Year award is presented to the UK (or UK-based) individual manager or management team considered to have made the greatest contribution to their elients' success during the past year.

Past winners 2005 Coalition Management 2004 Sue Whitehouse 2003 IE Music 2002 Peter Leak Winner: Supervision for Franz Ferdinand and Kaiser Chiefs





Congratulations to the winners of the Music Week Special Rchievement Rward



James Blunt, Twenty-First Artists Ltd, Atlantic Records, MBC, Momentum PR, Typerlaunch Rew Media, Free Trade Agency & EMJ Music Publishing.





SpecialAchievement

The verdict:

The tory of 2005 was, without any shadow of a doubt, that of James Blunt's extraordinary emergence as the biggest new star in British music. In Jamary, a precious few were aware of his doubt allow which had just a few thousand sales to its name, by the end of December, Back To Beclam had sold 2.4 m units, more than any other allown in a calendar year, in the history of the UK industry.

To take an unknown ex-soldier to international fame – with Blunt's album already having sold 4.3m units overseas – takes many many hours of work, by many many people.

To recognise the huge achievement of the campaign, the Music Week Awards has created this Special Achievement Award which is in honour of the UK executives who make up the James Blunt team.

This roll of honour, which encompasses key executives at his UK label, Atlantic, his publishing company, BMI Music Publishing, his management company Twenty-First Century Artists, and many others.

In honour of this extraordinary success, *Hwsie* Week pays trinice to Max Louada (managing director, Atlantic), Richard Hinkley and Skaart Camp (marketing, Atlantic), Damina Christian and Jasper Burnham (promotions, Atlantic), Jack Melhnish (new weiki, Atlantic), Our Moot and Deelan Morrell (managing director and A&R, BM Masie Publishing), Barbara Charaone (national press, *HOO* TR), Marten Melen (III) we hokking sem, *Prev Frank Agency*), and to forgetting Todd Interland and Frank Presland (management, Trenty-First Artists).

Winner: The James Blunt team



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TheStrat

The verdict:

The release of The Normal's single TVOD/Warm Leatherette in November 1978 was never intended to kick off Daniel Miller's career as a record executive, but dozens of acts – and many millions of music fans – are grateful that it did.

Over 28 years, Daniel Miller has steered Mute Records to become one of the most important record labels in British music. In so doing, Miller himself has established an A&R track record of extraordinary consistency, which bears comparison with anyone les in the business.

The label and its founder are admired a smuch for their success in the charts through the likes of Depeche Mode, Inspiral Carpets, Yaoo, Moty, Ernsure and Goldfrapp, as they are for developing disoparentic invariants manging from Einstitzende Neubanten, Throbbing Gristle, Cabret Voltine, Wire and Labach, to Big Black, Dinosaur Jan, Sonie Youth and Niek Cave. All bear the unmistableb Mutte margue of quality.

Miller and Mutte have never followed industry convention either. It was a year after TVOD/ Warm Leatherette that Miller got round to releasing Mutt's second release, Faid Gadget's single Bock TO Matre. And, when it came to the second release by The Normal – who was, of course, Miller hinself – he insued a one-sided 'uny' albun of strange, experimental electronic sounds with labelmate Robert Rental.

In May 2003, Miller sold his beloved Mute label to EML, but only on the understanding that he would retain creative control. Indeed, whatever its ownership, independence remains as important to the Mute founder as ever. Miller is a resolute supporter of the independent sector, retaining his of ea sa direction of Vital Distribution to this day.

There are plenty of reasons to acclaim Daniel Miller: as a champion of the UK's vibrant independent sector; as an A&R executive of extraordinary consistency over 28 years; as the defender of every artist's right to creative freedom. For whatever reason you may choose, Musie Week this year acclaims Daniel Miller.

The Strat Award is named in memory of legendary music industry personality Tony Stratton-Smith, the founder of Charisma Records. The award is presented to an individual considered to have made an outstanding contribution to the UK music industry.

And a simorn And a simorn 2003 End Schamble Colling 2003 Build Active Scheme 2003 Build Active Scheme 2003 Scheme 2000 Sock Piering 2009 Steth Viering 2009 Steth Viering 2009 Steth Viering 2009 Steth Piering 2009 St

Winner: Daniel Miller







Golde



Nick Cave And The Bad Seeds





KFI 2410 TH ARK C

WHERE NEW MUSIC STARTS

MTV AND VH1 ARE AVAILABLE ON SKY, NTL AND TELEWEST BROADBAND

TheA&RAward

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The verdict:

The verticit: Domino was the winner of the Independent Record Company Of The Year category in 2005, and perhaps the strongest indication of the label's A&R perhaps the strongest indication of the laber's Acc success was its victory in signing the year's most sought-after artistic property, Arctic Monkeys. The label, which was formed in 1993 by Laurence Bell, staved off every label in the land - it seemed - to secure the Sheffield four-piece and has gone on to enjoy two number one singles and a number one album with the young band's debut, Whatever People Say I Am That's What I'm Not.

It is the first time the independent had competed on a level playing field with the majors and the fact that Bell managed to secure the group provided evidence of Domino's position as a label of discerning taste, with a reputation for quality the hallmarks of great A&R.

Indeed, the label has also continued to nurture and pursue the somewhat left-field talent for which it has earned its reputation over the years, signing up-and-coming talent including developing duo Esapp who will release their first Domino album this year.

In 2005, Domino provided evidence that Franz Ferdinand were just the tip of the iceberg and the label is just as comfortable working with massive commercial success as it is with artists selling 5,000 copies or less.

The A&R Award is presented to the team or individual considered to have made the biggest contribution to British music during the past year.

Past winners 2005 Caroline Elleray of BMG Music Publishing 2004 Kast West 2003 XL Recordings 2002 Innecent 2001 Polydor

Winner: Domino Records











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${\it Independent Record Company Of The Year}$ *

The verdict:

Rough Trade is one of the most established names in the independent lexicon, as both a record shop of repute and a label with a track record to compare with any other. Of the 28 years since the label was first launched by Geoff Travis and Jeanette Lee, 2005 will go down as a classic.

It was a year in which Rough Trade achieved high-profile success with Antony & The Johnsons' I Am A Bird Now, which was the standout album of 2005 for many, including the judges of the Nationwide Mercury Music Prize, who awarded it their top honour. The same could be said for Arcade Fire, whose Funeral album was a common thread in many of December's albums-ofyear rundowns.

In turn, Pete Doherty's latest band, Babyshambles, attracted headlines for a range of reasons, not least for the singer-songwriter's position as an iconic new force in British music, while the highly regarded British Sea Power gathered plaudits after returning with their acclaimed second album, Open Season.

It is a range of successes that underline the continuing ability of joint managing directors Geoff Travis and Jeannette Lee, as well as A&R executive James Endicott - to uncover and launch bright new talent, both from the UK and across the Atlantic.

2006 is looking promising too. Rough Trade has already enjoyed chart success this year with new albums from Belle & Sebastian and The Strokes. while the buzz is growing on The Delays and Rilo Kiley frontwoman Jenny Lewis.

Just two years short of the label's 30th anniversary, Rough Trade is looking in as good shape as ever.

The independent record company of the year award recognises the label which has achieved the most in terms of commercial and creative success during the past year.

2005 Domino Records 2004 Ministry of Sound* 2003 Ministry of Sound* 2001 Jive*

* Based on market share

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Winner: Rough Trade Records















UNIVERSAL MUSIC UK RECORD COMPANY OF THE YEAR

TOP SINGLES COMPANY TOP ARTIST ALBUMS COMPANY TOP COMPILATIONS COMPANY



RecordCompanyOfTheYear

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The verdict:

The boots of the second second

The competition was certainly tough. Warner Mass enkived extraordinary levels of ancease with in 2 dm selling James Blunt album, while also breaking Hardt ⁺ and taking Goldie Lookin't Chain and others to another level. In turn, Sony BMG Jaminsted Christmas, with form albums in the featur Top 10, after a year of merger distancions, and EMI achieved more than the rest of its competitors combined vorresas, helping drive Collayla to 6 3.m and the Stones to 2.4m, all outside the UK And that is withliams to 3.8m, also also also also Robie Wint taking into account the impact of independents such as Domino, Rough Trade and Out Records.

But, the continuing dominance of Lucian Grange's team cannot be better underined by the fast that, despite such competition, the company still topped the market share rathings in the singles, artist albums and compilations' sectors. The company accounted for the biggest selling single of the year, Tony Christie fast Peter Kay's (L Fin's The Way To) Amarillo', the year's biggest debut album from Kaiser Chiefs and a share in the biggest compilation, Now 62.

But it was not just in the traditional, physical market that it excelled. The company has led the field in the fast-growing digital arena too, a fact which is underlined by its achievement in claiming five of the 10 biggest downloads of the year.

It will no doubt be of continuing frustration to its competitors - but of equal joy to Grainge - that the biggest is still the best. For now.

The Record Company Of The Year award recognises the record company or corporate group which has achieved the most in terms of commercial and creative success during the past year.

Past winners 2005 Universal Music UK 2004 Universal Music 2003 Universal Music 2002 Universal Music 2001 EMI 2000 Sony Music

Sponsored by



Winner: Universal Music UK











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Vodafone Group Services Limited

Vodafone is one of the world's largest telecommunications companies, providing an extensive range of mobile telecommunications services.

Vodafone live!, an easy-to-use consumer mobile service, has already been a substantial success for Vodafone, with more than 38.5m active Vodafone live! devices worldwide as of December 31 2005.

The Vodafone live! service has been recognised with a number of industry awards including best consumer wireless application or service at the 2003 GSM Association Awards and best new service at the World Communications Awards and best network service at the Mobile Choice Consumer Awards in 2004.

Vodafone launched its Full-Track Music Download service across eight market as part of its global 3G launch in November 2004, which marked the first Europe-wide mobile music idownload service. Vodafone's 3G eustomers can browse and download a selection of full music tracks from a library consisting of thousands of tracks. This has since extended to over 12 countries worldwide.

The Full-Track Music Download service was awarded the Mobile Music Award at the 2005 Mobile Entertainment Awards. These established awards honour the companies and individuals who have pioneered new ideas, technologies and innovations which have shaped the industry.

This year, Vodafone has continued to enhance its music offering with the introduction of Vodafone Radio DJ, the world's first fully convergent music service offering interactive, personalised radio streamed to both 3G mobile phones and personal computers. This service is due for release in more than 20 countries over the next 12 months.

For more information, please visit www.via.vodafone.com

vodafone







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Yahoo!

Hans Christian Andersen once said "Where words fail, music speaks".

The music world has changed quite a bit since Hans' day, but nonetheless his words are just as relevant today. In the digital age, music now speaks to an even greater audience because of the internet.

Yahoo! Music is taking centre stage in this evolution. We want to offer those on the internet the opportunity to listen to the music that they want to listen to, whenever they want to listen to it.

Whether it's the Arctic Monkeys or Zero 7, Yahoo! Music offers a comprehensive range of music content including the largest selection of music videos online, internet radio, exclusive artist features and music news.

And we're the headline act!

Yahool Music is the number one global music destination on the web, and the number one destination in the UK. We are the perfect platform to showeas your releases to the biggest base of music videos and our customisable internet radio LAUNGHeast reached more than a people during an average week, making it the leading radio service on the web.

We've also given Yahoo! Music visitors exclusive interviews and performances from artists such as Keane and The Cure, and screened music video world premieres for Robbie Williams, Pink, 50 Cent and George Michael.

Yahoo! Music will continue to create the best range of music services for our customers as a demonstration of our commitment and investment in the future of online music, media and content.

Yahoo! Music is delighted to be sponsoring the Best UK Marketing Campaign at the Music Week Awards 2006.

www.yahoo.co.uk/music



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Nielsen Music Control

Nielsen Musie Control compiles the music industry's official airplay charts and market shares in 17 European countries and Mexico. Its sister company, Nielsen BDS, monitors airplay in the US and Canada. We are the world's number one music broadcast monitors.

The company can tell you at what time of day a song was played, what mix of the song was played, on which radio or TV stations, and to what size of audience.

Nielsen Musie Control supplies data to all the major and key independent record companies around the world, from global corporations to individual writers, as well as to royalty collecting societies and management companies.

The Nielsen MCRadio service delivers data direct to radio, television, mobile and other media services across Europe.

The company also applauds the work of pluggers and radio stations across the country through our NMC Airplay Awards Scheme. Launched last year, the scheme recognises those records that work universally on UK radio and celebrates the teams behind them.

Our newest service, Nielsen SoundScan International, tracks pan-European digital music sales on 110 sites across 17 countries.

Nielsen Music Control is part of Nielsen Entertainment Group, which also includes the North American music tracking businesses; Nielsen SoundScan (music sales), Nielsen Mobile (mobile music sales) and Nielsen Ringscan (ringtones).

Nielsen Entertainment is part of VNU, a global leader in information services for the media and entertainment industries.

Nielsen Music Control is proud to sponsor the award for Best Regional Promotions Team and congratulates all the nominees.

Nielsen Music Control



Andrew Taxonjasn from SML, right, presents Anto Dusrant (left) and Berest Tobin from Geloxy 105 in Leeds with an NMC Airplay Award for Lovefreida Silos, which was the first recerd to win an NMC Impact Award for 5.010 plays before release date.

PPL

PPL is a music industry organisation collecting and distributing airplay and public performance royalties in the UK on behalf of more than 3,500 record companies and 40,000 performers.

It issues licences to UK radio and television stations, other broadcasters and internet radio stations, who use sound recordings (records, tapes, CDs) in their transmissions.

It also licenses clubs, shops, pubs, restaurants, bars and grills and thousands of other music users who play sound recordings in public. The PPL licence enables them to play millions of sound recordings.

All licence fees that it collects are distributed to the owner of the sound recording copyright (usually the record company responsible for producing the track) as well as the qualifying performers who performed on the recording.

If you are a record company and your tracks are broadcast on the radio or played in public, you need to become a PPL member to ensure you receive airplay royalties.

Likewise, if you are a performer, whether you are a featured artist, assion musician, orviextual players or index on the ratio or played in public, you need to resider with UR Ferformer Services, a service division within PPL, to ensure you receive any ripple voyalities that may be owed to you. If we don't know who and where you are, PPL will be unable to pay you.

The income PPL collects is split at track level between the record company member and the qualifying performers who played on the track. In order to allocate the income at track level, it processes more than 16m track plays each year.

An international service is now available to both member companies and performers for the collection of overseas public performance and broadcast income from a growing number of countries.

Over resent years, PEJLs revenue has grown isquifacturity to exceed 426m a year, which makes PFL the largest collector of this type of income in the work loady, PEJL operates on an abcrochrogorith busis. The actual costs of collecting the licence fees, Processing them and distributing the revolities are taken from the gross revenue that it collects, but there is no additional joining for or administration charge. Its cost-to-income ratio has reduced to almost half the level it was three years ago.

For more information about the services PPL provides, cull 020 7534 1000 or visit www.ppluk.com



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MTV

The job of an A&R person can be a difficult one. From scouting new acts to signing them, then on to releasing the records, the risks are ever present. And, although the job can be full of dangerous decisions, we all know, and have seen, how exciting this risk-taking can actually be.

It is with this spirit that MTV looks for opportunities to expose new talent, giving nervous new bands the first chance to see how they look on TV. Its varied showcases provide ample opportunities for bands to experiment the joys of a TV studio in front of a erowd of early adopters who know how important it is to be the first to discover a band - and more importantity, elaim it as their own.

Over the past 12 months, MTV has given many bands their first chance to enter people's hones with their TV sets through intimate showcases filmed outside the standard TV opportunities, as well as providing labels with an early "litmus test" for their talent. The following list highlights opportunities from 2005 where labels were able to showcase their developing acts with MTV. These opportunities have been made available again this year.

April 2005: Spanking New Music Week makes its third appearance, focusing on all-new talent, including Editors, M.I.A and the Kooks. This commitment continues with a fourth set of Spanking New events in March 2006.

Regular "Base Lounge" parties continue to see emerging urban stars play to the MTV Base cameras and non-industry crowds. Bookings last year included stellar newcomers: Teedra Moses, Sway and The Mitchell Brothers.

October 2005: MTV2's Gonzo headed back out on the road dragging new indie faves Arctic Monkeys, Nine Black Alps, The Rakes and Boy Kill Boy along with it.

MTV's commitment to fledgling artists is unique – make sure you and your new artists are a part of it in 2006 as it continues with its core events: Spanking New Music Week, Base Lounge and Gonzo On Tour.





Aretie Meakers

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Red Stripe

Red Stripe Jamaica lager beer has a strong music heritage, going back to Bob Marley and encompassing icons of music past and present along the way including The Clash, Oasis, The Chemical Brothers and Maximo Park.

As well as being the beer for a rock'n'roll rider, Red Stripe also is drunk at events across the UK involving surfing and wakeboarding. Red Stripe is the headline sponsor of the British Longboard Chamjonship on Fistral Beach in Newquay each year over the May Day bank holiday and also at the Wakestock wakeboarding festival.

Red Stripe is drunk at key Surfers Against Sewage events and also Animal Beach balls.

Clease to home, here in London, Red Stripe completly takes over the annual Notting Hill carnival. Red Stripe does not sponsor Carnival, but every carnival-goer has adopted the beer as fubare of Carnival. Sound stages such as Sancho Panza and Racio One are saturated with the beer, houses along carnival route decorate their houses with Red Stripe, and every hap rub, chub and off lieence sells out of Red Stripe each year. A great allowcase for the brand.

Red Stripe is proud to sponsor the Music Week Awards' Best PR Campaign category and connect back right into the heart of music.

www.redstripe.net

Red Stripe

Vite Zence Dicital Media

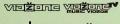
VidZone Digital Mesiis is the UK's leading mobile contant provides for the independent reveal label sector distributing contant to four UK mobile networks. IS European networks and 52 websites globally. The company works with 260 india labels and specialises in the distribution to mobile of full track audio downlonds, music videos, real turnes, dialhack turnes, video ringtones (VidTones) and a weekly one hour india music TV show branded VidZoneTV.

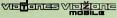
VidZome Digital Media also operates two B2C music websites. The first is vidZone, a music widee subscription service which can be viewed at www.vidZone.tw. VidZone has more than 5,000 music widees available for streaming and can be accessed via Real Networks, NTL Bronchand Plus, Wanadoo, Blueyonder and in Ireland on Eircom.

VidZone Mobile is the company's new direct-toconsumer mobile website and is available at www.vidZonemobile.com. VidZone Mobile offers full track audio downloads, music videos, realtunes and video ringtones for downloading directly to mobile devices.

Based in West London, VidZone Digital Media's technology unit provides solutions for the management, integration, reporting and distribution of third-party content to local and international territories. This division is also responsible for the development of cutting-edge technology applications such as the company's resently lanched VidTome mobile product.

For further details contact Adrian Workman or Louisa Jackson on 020 8487 5880.





Adfirmate

Adfiniste – simply looking to bring like-minded people together. Not in the John Lennon political sense – although that would be a fine thing – but in the area of business. We are what you need us to be – a consultar, a conduit, a facilitator or just a samding board. In doing this we will use our combined experime and acontacts to bring to the table a workable, viable solution, a business alternative if you like.

we are not a "Dregord's Den" – we're not seeking to deplete your coverschip in your own ideas – we can arrange introductions to investors, provide analysis of the strengths and weaknesses of a proposition, suggest and arrange marketing opportunities that relate to that and take your basiness to a higher plain. Li is our incentive to make you saccessful, without that, we will not be either so let's work on this together – I feel a song coming oul

ADFIRMATE t r u t h

CMCS

Established for more than 30 years, the CMCS group consists of a multitude of specialist companies across a range of sorrices – from design and marketing, repro and print, to paekaging and fulfilment. All resources are focused on supporting its customers' retail success and profitability.

In resent years the innovative stance of the CMCS group has driven advances in the apecialist print and packaging industry. Such is evident in the new 2006 packaging range, which includes unique solutions such as the Grandyae, PonyaPae, and EjestAize. These have been utilised by well-known arists including Michael Jackson and Turin Brakes, and shows the steength and appeal of the CMCS brand.

Continued investment in all aspects of the group embles CMCS to satisfy client demand through its extensive service offering and unrivaled skill-set in-house. Leading CAD development resources and graphic design tools allow the CACS group to create "natis specifie" packaging to meet any client requirements. We strive to create products that are as individual as each artic, whilst offering the "added value" that consumers

CMCS works in tandem with clients, involving them at all stages in the project process by using management techniques perfected through three decades in operation. The close client involvement ensures that the finished products meet with their satisfaction and frequently surpass their initial expectations.

The CMCS group continually work to develop fresh packaging systems that cater for all disc formats and disc/booklet combinations, thus ensuring that the CMCS range is truly versatile in its offering to clients. These systems embody the core elements that produces look for when working to deadlines i.e. durability, quality and simple assembly.

Through innovative thinking, Beckle production and with the full resources of the group at its disposal, CMOS can deliver a tailored, yet costdisposal, CMOS can deliver a tailored, yet costdisposal, CMOS deliver high-quality products at competitive priors. There is a start of the start peaks, CMOS deliver high-quality products at competitive priors. There is a start of the start every day challenge, one that CMOS relations and every day challenge, one that CMOS relations group's work ethic, we prior a construction of the group's work ethic, we prior conserve on our positive results and loyal dient base.

CMCS: your complete media and communication specialists

CMCSGROUPPLC 🕅



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Peacock

Peacock is one of the music industry's leading creative agencies, delivering total marketing solutions to the music and entertainment business.

Keith Peacock says: "By investing in the best people and the best technology, we keep one step ahead of the game. In an increasingly fast, envirup business, you have to adapt to meet these demands. I believe we have some of the best creative people around."

Peacock recently produced every component for the long-avanited Kate Bush project, including aloun design, merchandising and TV commercials. It also developed the highly successful "Everyone Loves" DVD campaign for Universal.











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lastminute.com

Best newcomer since the Arctic Monkeys

lastminute.com is an increasingly active player in the live music ticketing market, and expects to send in excess of half a million people to concerts this year.

Music is the fastest growing category in the lifestyle sector of the leisure group lastminute.com, and plays an integral part in its strategy to be a leisure time expert by providing inspirational solutions for its audience, whether they are going away, going out or staying in.

lastminute com has been selling concert tickets sine 1998 with limited allocation. Strong supplier relationships and support from a dedinated inhouse team has led to the brand nove being a major player in the live music market. It now carries tickets for major gigs and fastituis in the UIK from James Blunt to The Strokes, and from Bon Joy't ob the Po Folghters, as well as an increasing number of international music events such as the FiberBP Settituit al Benicassim in Spain.

Furthermore, lastimizate.com is proud to announce a two-year deal with IPC magazines to run the MBS and *Uncut* ticket lines. This deal makes lastimizate.com and MMS one of the leading forces in UK music ticketing. The combined experiise of these two new media giants will provide the consumer with real choice and flexibility.

The *MME* and *Uncut* ticket lines will sell every kind of gig, from unsigned bands to stadium megastars. They will offer added value to consumers by providing ticket and hospitality packages as well as international festival and concert deals.

lastminute.com strives continually to develop pioneering ideas that will offer its customers a service which is second to none. The concept of dynamic packaging that allows people to tailormake their own concert trips is something to watch out for, as well as developments in new forms of technology such as mobile and e-ticketing.

www.lastminute.com/music

lastminute.com

SpecialThanks

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Dina Jahina, 6 Musie Paul Conroy, Adventure Records Helen Marquis, Amazon Colin Martin, BBC Radio Two Chris Heath, BT Media & Broadcast Joe Mott, Daily Star Nick Button, Emap/Kiss Alex Jones-Donnelly, EMI Music Publishing Jonathan Channon, EMI Music Publishing Gail Colson, Gailforce Management Gennaro Castaldo, HMV Duncan Grant, HMV Steve Tandy, Intermedia Tanuni Iley, IPC Richard Griffiths, Modest Management Martin Talbot, Music Week Stuart Clarke, Music Week Ajax Scott, Music Week Paul Williams, Music Week Nicola Slade, Music Week Steve Mavall, MusicAlly Conor McNicholas, NME Kevin McCabe, Parlophone Jill Drew, PPL Paul Rees, Q Ian Grenfell, Silentway Jon Davis, Sony BMG Gary Farrow, The Corporation Phil Critchlowe, Unique Stephen Hallowes, V2 Music Steve Kincaid, Virgin Retail Ben Richards, Yahoo! Music

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Mac and his team at Sin Club

Sarah McGhie at Red Stripe

 All of this year's judges for their time and enthusiasm



Ballistic Events is an independent live events agency specialising in music events. Its roster includes the Music Vision Awards, NME Awards and BT Digital Music Awards

peacock

Peacock specialises in the record, video and DVD industry creating sleeve design through to press and poster campaigns interactive CD-Roms and interactive CD-Roms and website design. The company also has a fully integrated production team creating TV and radio commercials, EPKs and animation utilising its own in-house editing and animation suites.

CMCSGROUP

Design and marketing. repro and print, packaging and fulfilment: from its nine specialist companies, CMCS Group resources are focused on supporting its customers' success and profitability.

Special thanks to Red Stripe for sponsoring the Music Week Awards Red Stul nominations launch party on February 13, 2006.

