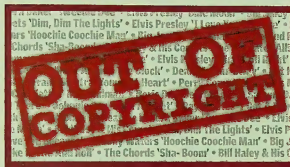


MUSICWEEK



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

Time for action



EXTEND THE TERM!

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 Term!** 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 IP 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.

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 it 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.

Gowers asked interested parties to **give their views on whether the 50-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: **For evidence that a change in term would impact on investment, creativity and consumer interest.**

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

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, Creative 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.hm-treasury.gov.uk/gowers.

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

success of knowledge-based industries, 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 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. 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."

Purnell 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." More details, p8-9

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**

Minister acts to placate industry

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

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**



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Digest

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

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COMP Information,
United Business
Media, First Floor,
Ludgate House,
245 Blackfriars Road,
London EC4A 3DF
Tel: (0202) 7921
+ ext line (below)
Fax: (0202) 7921 8327



For direct lines, dial
(0202) 7921 plus
the extension below.
For e-mails, type in
name as shown,
followed by
@musicweek.com

Publisher
Alan Sells
(01900-96461-9646)

Editor
Martin Talbot
(01900-96461-9646)

News editor
Paul Williams
(0202) 7921 400

Business editor
Joanna Jones
(01900-96461-9646)

Talent editor
Shaun Corbin
(01900-96461-9646)

Online editor
Nigel Smith
(01900-96461-9646)

Reporter
John Gorman
(01900-96461-9646)

Reporter
Ian Givens
(01900-96461-9646)

Chart consultant
Alan Jones (01900-96461-9646)

Design consultants
Adept
Creative Guild
David Beard
(01900-96461-9646)

Sub-editor
Phil Brooke (01900-96461-9646)

Character
Simon Ward
(01900-96461-9646)

Photo release editor
Louise Lawrence
(01900-96461-9646)

Database manager
Nick Tison (01900-96461-9646)

Business development manager
Katie Newell
(01900-96461-9646)

Sales manager
Neil Sisk (01900-96461-9646)

Senior display sales executive
Neil Sisk (01900-96461-9646)

Classified sales executive
Mara Edwards
(01900-96461-9646)

COMP Information Group publication manager
David Pogrebin
(01900-96461-9646)

For CMP Information Group publication manager
Devin Perce
(01900-96461-9646)

AD production
Nicola Hendra
(01900-96461-9646)

Classification ad production
John Fowler (01900-96461-9646)

Business support executive
Liam Gave
(01900-96461-9646)

Business support executive
Eileen Sullivan
(01900-96461-9646)

COMP Information group
200

VAT registration
230 6233 26

Company number
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Your guide to the latest news from the music industry

Bottom line Last call for the MW Awards



McGee: DJ set at main after-show party

Alan MCGee, Napster, Creative and the BPI are combining to help make this Thursday's **Music Week Awards**, at London Grosvenor House Hotel, one of the best to date. Napster and Creative have teamed up to give away a £100 range of prizes. Zen Vision digital music player to one lucky person on each table at the awards, while every attendee will win a free subscription to Napster. To win, the BPI is offering one of its Brits, popule boys 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 after-show tickets for the show, which will be hosted by Bob Brydon, are still available for booking; contact James Smith at james.smith@musicweek.com for details.

► **Sanctuary Group** last Tuesday confirmed it had posted to shareholders a prospectus for its planned and open offer, which aims to raise around £110m. The group plans to issue around 219m new ordinary shares at 50p each, while the issue price on a pre-converted basis is 25p, which values the existing ordinary shares at £927,747.

► **British Academy of Composers and Songwriters** chairman David Ferguson has met with EC Commissioner Charlie McCreevy to discuss the future of artists' rights and collective management in the digital environment. The meeting, as part of a delegation of prominent songwriters and composers, was organised by European authors' rights organisation CASC.

► A single trade body is being created to represent the **commercial radio sector**. Based at the Radio Centre in London's Shaftesbury Avenue, the organisation will support the responsibilities of the Commercial Radio Companies Association and RAB and incorporate activities of Hit 40 UK, the RACC and JDIRT.

► **Asda** is to open more of its Asda Living non-food outlets this year, as part of an expansion programme that will see it open at least 25 new stores.

► **Coldplay's** *Speed of Sound* has become the one billionth track downloaded from iTunes. The track was last Thursday purchased as part of the band's X&Y album by Alex Ostryevsky from Michigan.

► **Eric Nicoli** and **Feargal Sharkey** join a Government-appointed group of

► A man who ran a piracy operation in the west of Scotland has been handed a nine-month jail sentence. ► Indie retailer **Massive Records** falls into administration. p5 ► The **FPII** has welcomed the closure of Swiss/Belgian P2P network Razorback2. Police in Belgium and Switzerland closed down the service last week in a joint operation. ► UK acts are to get **Government support** to try to break the US. p6

Gateshead in May. The festival will feature more than 30 indoor gigs in six venues over 10 days. ► A new festival called **HEFI** 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

worked with artists including Jamie Cullum, Katherine Jenkins and Madeline Peyroux.

Sign here

Ordinary Boys switch to Polydor

B-Unique has signed a long-term partnership 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 worldwide administration agreement with **EMI 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 Bred 77.

► The Music Publishers Association and the Institute of Practitioners in Advertising have teamed up to create a new synchronisation licence. The **MIPA/IPA Synchronisation Licence For Use In Commercials** is designed to streamline the process of licensing music for use in adverts for music publishers and advertisers.

► **Atlantic's** deal of A&R Steve Sasse has signed the high-sought **Switches**. Published by Chrysalis Music, Switches will have a first album mid-2006.

► **Writer/producer Bob Bowditch**, who co-writes on Corinne Bailey Rae's forthcoming self-titled debut album, has signed a long-term worldwide publishing deal with **Dalmatian** Signs.

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

► **MTV** has **revealed** the line up for this year's **Oxygen 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 Universals US-based Fontana Distribution. p4

► **More** pubs, bars and clubs are planning live music and dancing with the **Licensing Act**. p5

► **UK Records** has teamed up with West Midlands-based Kerrang! Radio for New Breed, an initiative giving new acts the chance to win a one-off digital singles deal as well as have 500 copies of the track pressed up on CD.

► **Anglo Plugging** handles both national and regional radio promotion for the Kaiser Chiefs and not as incorrectly stated in last week's issue. **Kit Tunstall's** *Suddenly I'm Another Place* To Fall were promoted by both Relientless and Plymouth PR and not as incorrectly stated last week.

Exposure NME Awards hail Arctic Monkeys

Arctic Monkeys dominated the NME Awards, picking up awards for best British band, best track and best new group. Among the other winners, Kaiser Chiefs took best album and Ian Brown won the **Golden Genie** award.

► **02 Wireless Festival** organisers have confirmed the Hyde Park leg will run for five consecutive days, with The Strokes confirmed as headliners for the opening day on June 21.

► **Music retailer Rough Trade** is to launch a new digital store in September in collaboration with **Virgin**.

► **Creem** is looking for a new site for the **CreemFests Festival**. Organisers have held meetings with Halton Borough Council, the police and the emergency services about relocating the event, to the Darbessy estate in Walsley, near Doncaster.

► **Richard Ashcroft** and **Damian Marley** 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.

People Parky to host Classical Brits



Parkinson: new presenting role

► **Michael Parkinson** is to host the **Classical Brits** for the first time. The veteran 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 **Flaco Dominguo** performing and being honoured with a lifetime achievement award.

► **Azhor Nick Hornby**, who immortalised music-obsessed record shop owners in his book *High Fidelity*, has written in the **Foreword 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 Rosic** has been appointed managing director of **Decca Music** with immediate effect. Rosic assumes responsibility for the classical product label from Costa Pivaich.

► **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

worked with artists including Jamie Cullum, Katherine Jenkins and Madeline Peyroux.

MUSICWEEK online poll

Welcome to the **Music Week** 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 help or hinder the live music scene? A. Help 53% B. Hinder 47%

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

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

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 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 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 Parlophone was



Clor: key Parlophone act

always his top choice of the majors, he was 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.

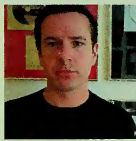
The tie-up will comprise two elements: the awards ceremony itself in October and a series of semi-secret outdoor gigs called TBA, which will take place in the six city centres. These will start in London in April, feature established acts, mostly alternative gui-

tar-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 festival 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 Perrie. "People's favourite musical memories are always from live events."



Moust: "testing 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 Live!

TV production of both TBA and the awards ceremony will be handled by Initial, the Endemol-

owned company that also produces the UK Hall Of Fame. 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 city-centre locations where they're never going to see bands again."

Channel 4 will broadcast the shows in hour-long programmes that will be split between the concerts themselves and behind-the-scenes 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 loca-

tion 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 radio show featuring live sets from new acts will also be produced, and will be syndicated around the commercial radio sector. Shine Communications is handling 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 awards 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.

jim@musicweek.com

THE MUSIC WEEK PLAYLIST



PET SHOP BOYS
The Sodem & Gomorrah
Second track from 'New' Horn-produced album is a pop gem that charms on first listen from album, May 22)



GNARLS BARKLEY
Crazy (Warner Bros.)
Now added to the Radio One C-list, Crazy will be just the tip of the iceberg with this Dangermouse and Cee-Lo project (single, April 1)



LITTLE MAN TATE
The Agent (Yellow Van Records)
A strong track from a band fielding much A&R interest (single, February 27)



SNOW PATROL
You're All I Have (Fiction)
First single from Snow Patrol's new album promises first-listen appeal and will make a big impression at radio (single, April 23)



DAZ SAMPSON
Teenage Life (Sony BMG)
Daz Sampson is bidding to represent the UK in the Eurovision Song Contest and for once, the song sounds like a hit (single, April 17)



ELIN RUTH
When It Comes To You (Warner Bros.)
Catchy guitar-driven pop from a bright talent. The track begs for a well-placed sync to take it to the masses (single, April 1)



JACKKNIFE
Fear Of Nothing (Fiction)
This is edgy pop in the Garage band, complete with big beats, hooky vocal loops and some dirty guitars to boot (single, April 1)



LAURA MICHELLE KELLY
The Storm Inside (Laseq)
The Marquis de Vries-produced debut promises to make a strong impact at retail this year (album, April 24)



BUDAPEST
Say Something Wonderful (unigned)
One of a handful of very strong demos from this UK group who already enjoy a strong following in Spain (demo)



LORRAINE
I Feel It (Columbia)
Following Depêche Mode and Pulp, Shop boys before them, Lorraine bring some much-needed sincerity to pop music (single, April 10)

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 representatives.

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 reacted with disappointment when Purnell launched his programme in early February. IFLP 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 says she is "reassured" by the presence of Nicoli and Sharkey. IFLP director of government relations Dominic McConigal 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



Purnell: misunderstanding

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

Nicoli says, "I'm pleased to participate in 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 economy 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 created to build the framework of Purnell's CEP.

The public sector branch comprises 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 music representatives here because the industry does not have a non-departmental 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 especially 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 board for those ideas," adds Purnell.

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

robert@musicweek.com

Wembley delay derails gigs

AEG and SJM are engaged in tangled 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 Bob Jovi and Take That respectively, are attempting to arrange contingency plans for concerts 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 reassurance 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. 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 stadium.

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

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 stadium will be ready in time for these shows.

Because of the large sums of money involved in the concerts and worries over legal action, one involved was willing to talk openly on the matter last week. However, AEG senior vice president Bob Hallett issued a statement about Bob 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."

THE CONCRETES

SNAP SHOT

The Concretes have teamed up with The Magic Numbers to kick off a campaign. EMI believes can see the Swedish act replicate the crossover success of their labelmates with their forthcoming second album.

As well as contributing a vocal to the new album, titled *The Concretes In Colour*, The Magic Numbers are taking the band on tour, retaining a favour from two years ago when support dates were the other way around. EMI believes the pop melodies of the new album have a similar appeal to The Magic Numbers' debut from last year.

"The title is so appropriate, because they've kept their charm and intimacy but

added a whole technical feel," says EMI Records product manager Catherine Roe. "The first album had so much critical acclaim 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 preceded by the single *Closet One*, which is released one week earlier. The second single will be *On The Radio*.

Roe says there is potential to work the album for the rest of 2006, as the band have press potential on a number of levels. "We can go to so many places with it, from the consumer music angle to the style press, so there's an amazing work element to the album," she says.

DAST LIST: Management: Nick Dewey, M&L. National press: Julie Sains, S&P. Product manager: Catherine Roe, EMI. A&R: Matt Edwards, EMI. Online Staff: Freeman, EMI. Regional PR: Pamela. UK: Kate Hiscox, EMI. Radio: Tina Skinner, 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 is run by British general manager Steve Pritchitt, former senior VP and general manager for US distribution company Navarre Entertainment Media, 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

resurgence 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 Traffic, Phonique and Lostsp 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 *Maggie*.

➤ 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 license its open spaces and Brighton has already provided licences for up to a dozen public places.

The new results are a boon 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 rush before the deadline and some people saved time by simply converting from their existing licence with no changes. Others switched over and applied to put on music in one go," he says. "What is happening now is that those who went for the simple option have more time and are now applying to vary their previous licence and the vast 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

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 Government's most controversial pieces of legislation, with critics arguing it would create public disorder and more health problems. Sharkey believes the new figures indicate those people were wrong. "The fear that kids would be terrorising city centres just hasn't happened," he adds. "And the upside is live music is booming. There is going to be a substantial increase."

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.

roberr@musicweek.com

Those that went for the simple option are now reapplying and ticking the music box

Feargal Sharkey

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 statistics from market information provider TNS Worldpanel revealed that supermarkets now account for 24.9% of CDs sold in the UK by volume, up from 21.9% a year ago and 14.0% in 2002. This compares with 19.0% of all clothing and footwear, 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 99% 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 Lawrence 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 artists, 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."

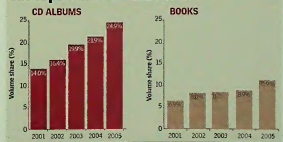
Bard deputy chairman Paul Quirk, who runs Quirk's Records in Ormskirk, says a general trend has seen major groups cut sales teams in recent years, as the number of independent record retailers falls.

"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 lose that."

"Independent stores have got to start looking after themselves and not rely on record companies," he adds. "There is no need now than ever for the Bard indie conference."

ben@musicweek.com

The supermarkets' share of sales



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

GOING GLOBAL

by Stuart Clarke & Paul Williams
When the second British Invasion 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 become 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 Ian 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 succeed in the US.

The Government support will be provided through UK Trade & Investment, the Government organisation tasked with helping

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 up," he says.

Government intervention comes 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 clear 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 Johauptura

why Government support is so welcome.

In the past 12 months, two Parlophone acts, Coldplay and Gorillaz, have enjoyed new levels of suc-

cess 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 moves 12-8, while the single, You're Beautiful, spends a third consecutive week at number two on the Hot 100.

At the same time, Sony BMG's Natasha Bedingfield is riding the airplay success of her second radio 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 "purg-b" 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 success, Bolin got off the 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 its 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 Cranes, Goldfrapp and Hard-Fi. A new DVD album is also due before the end of the year.

Co-founder Shabs Johauptura 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 realized 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 simple: if you've got a great record, a strong story and an artist prepared to work bloody hard you've got a shot."

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

Case study: KT Tunstall



Virgin Records America kicked off the US campaign for KT Tunstall in September 2005. "We're off to a strong start in the US," says Relentless co-founder Shabs Johauptura. "Black Horse & The Cherry Tree. By the first week of December the song was top five on the format's BDS and R&R—single and countdowns and went on to hold

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

with the American public. She is seen as a great original artist and that really means something here." Eye To The Telescope was released on February 7 in the US and debuted at number 47 on the Billboard 200 a week ago, with 28,000 sales and 57 the following week.

The next few weeks will see the song serviced to pop radio formats and Tunstall will be among the many names heading to SXSW in Austin next month, where she will headline the official UK artist showcase. "It's about concentrating on America now," says Johauptura.

whose label last Tuesday launched the Arctic Monkeys album Whatever 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 wrong. "I'm old enough to remem-

You must be prepared for five shows a day and 14 hours of promotion every day

Max Loussada

ber a time when the US charts really 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 unlearned and these records are doing well independently of whether they're British or American." He says that he and KT Tunstall have more of a universal appeal.

Atlantic has its sights set on breaking two British artists in the US this year in the shape of James Blunt and Hard-Fi, and while they sit opposite ends of US radio formats, with Hard-Fi's focus on MTV and modern rock and Blunt's multi-format, managing director Max Loussada 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 as essential.

"There has been a misunderstanding about what it takes to break America," he says. "Only certain 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

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 their reaching number one on the UK albums chart, providing fuel for the label's PR campaign, while Blunt has arrived with the biggest-selling UK album of 2005 and a massive airplay tune.

When The Beatles ushered 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 MTV-first second invasion of the 1980s. Decades later, but Natasha Bedingfield's label Phonogenic co-founder Paul Libery dismisses suggestions that such a pattern is being repeated. He believes that more people are actively seeking out new music than ever before.

"People are exploring new music 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 Billboard 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

Case study: The Subways



After making their US five debut last November, Warner Bros act The Subways have been further boosted in their quest for Stateside success by a string of successful syncs and TV appearances secured by their label and Stage Three Publishing. The trio, whose debut album

Young For Eternity was released on Valentine's Day in the US, made a special guest appearance on the OC late last year, performing their single Rock & Roll Queens, becoming the only band to appear in the current series of the TV drama. Testament to the band's appeal, the track was given

away as a free download via iTunes over the week that followed, attracting 210,000 downloads (the episode aired in the UK over the weekend). Additionally, the same track has been placed in a worldwide iTunes commercial featuring Kate Moss, which went

to air globally in January and is expected to run for 12 months. The Subways have now returned to the US and tonight (Monday) they will make their debut appearance on the Letterman Show before commencing an exclusive tour throughout March, including five dates at SXSW.

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Government must

This week, Andrew 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 young 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-

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 issue.

IFPI 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 relations 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 copyright 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 equivalent 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 ever 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,



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TH

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 contracts sub-committee chairman David Stoppa says, "We want to end the discrimination."

Who is Andrew Gowers?



When Andrew Gowers was appointed as the leader of the Treasury-led review 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 disagreements over strategy with the paper's owner Pearson.

A Cambridge University graduate, Gowers embarked on a career as a journalist with Reuters in 1980, joining the *FT* in 1983 as a foreign correspondent.

After holding several roles at the newspaper, he became founding editor of a German-language joint venture edition of the *FT* in 1999, returning to edit the *FT* in London in October 2001.

Alongside his career as a journalist, Gowers - a former Middle East editor for the *FT* - co-wrote a biography of Yasser Arafat which was initially published in 1990.

Gowers is married with two children.



What are your views? E-mail us at
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hear music's voice

XTEND! THE TERM

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

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 protection. 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 law courts.

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. McConigal 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 Berni Hugenholz, 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 guide

● 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.

● 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 royalties 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 increased.

● Enquiries 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 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) 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 1976, through the Sonny Bono Copyright Term Extension Act.

● In the UK, the term for sound recordings falls behind that enjoyed by musical composers and lyricists, which was increased to life plus 70 years in 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 result in lower revenues.

● PPL, in its submission to the Gowers Review, estimates that over the next decade some 7,000 musicians will lose similar royalties from recordings they made in the late Fifties and early Sixties. The biggest losers are likely not to be big-name artists, PPL adds, but session musicians, who backed many famous recordings and who rely on royalty income for their pensions.

● 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 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 tracks 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

EDITORIAL
MARTIN TALBOT



martin@musicweek.com
Martin Talbot, editor, Music Week,
CMP Information, First Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UY

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 campaign Home Taping Is 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? Plainly 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. Coincidentally, 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 fare 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 do not have the money or the inclination to buy records to a significant degree. They are happy to acquire it if it is free but would not pay for it. That has probably always been the case.

There are others factors that are at today's record industry, which means companies have to think carefully before investing in new acts. But it is heartening that at times of creative achievement, record buyers return. Despite the doom and gloom that periodically invades the industry thinking of a market for recorded music from legitimate sources remains robust. Patrick Isherwood is the head of the media practice at international law firm Eversheds

Should the Government aid music industry to crack US?

The big question

Next week the Government is launching 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 hugely important and the creative industries are fundamental to our economy, so it's a natural extension for the Government. Our exporters can benefit from extraordinary opportunities in the US market, so it's only appropriate that the Government should give its support."

David Ferguson, British Academy of Composers and Songwriters

"Yes, it is partially a job for government and, in particular, it needs to get involved in the protectionist barriers the States has put up. In this context, it needs to deal with the whole question of protectionism. It also needs to have a strategy on how the UK sets the terms of intellectual property policy."

Nigel McClean, Musicians Union
"People wouldn't give it a second thought if they were to hear that the Government was promoting UK manufacturing, science or technology overseas, so why not our industry?"

The very nature of music and the contemporary music industry, namely that it is 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 plc."

Fran Nevrick, PPL

"PPL has been involved 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 world a better place."

Andy Horsfield, Global Underground

"The first thing they could do is to sort out the visa situation. American acts can come over here with very little paperwork, but it's an absolute nightmare 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 visa programme, that would help."

Tim Roach, Piccadilly 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

Quickfire

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 legendary singer 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 singing capabilities?

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.

What 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 loads of requests for interviews and he couldn'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 line-up was. There was a real respect for what 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 VJ 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 mainstream audience.

How did you pick the judges?

We wanted a mixture of personalities, but most of all we wanted them to be credible, so if they give comments to Alexander O'Neal he will take it. They are not just there to assassinate people – they are there to give critique and judging.

Will the show be repeated?

If viewers like it and it rates well, yes. There's goodwill in the music industry. People want to work with us.

Just *The Two Of Us* launched last Thursday. An entertainment show from the team behind *Strictly Come Dancing*, a pair celebrities with a singer. The four judges, pictured here, are Trevor Nelson, Stuart Copeland, Luña and Ce Ce Sammy. It airs on BBC1 for two weeks, from Thursday to Sunday.

DOOLEY'S DIARY



Ready for long good Thursday

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 Gowern's IP review in the morning. Then in the afternoon the spotlight falls upon Trade Minister Ian Pearson to unveil a series of Government measures aimed to help the UK industry succeed in the US. Ahead of any such Government intervention, those Arctic Monkeys are already getting the Banks excited. After the release of their album three last Tuesday, the band have now been signed up by Saturday Night Live to perform on the **legendary TV programme** 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 awards, making a joke about Courtney Love driving Kurt Cobain

to suicide, which drew tuts of disapproval from the crowd, and accusing Bob Geldof of dishing out to launch 20 years on the success of I Don't Like Mondays. Geldof, naturally, called him a "nut". If you're going to invite Pete Doherty to a party you

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 – the organisers were so unsure of his presence they booked Dan Sartin to play, should Doherty leave them in the lurch... Jagermeister shots and free beer was the order of the day at the official after party, where Shaun System and the show's winners Harry Peitler actor Rupert Grint, who 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 West well into the early hours. Jo

Whitley cornered the Arctic Monkeys for a chat, while Razorlight's Johnny Borrell reclined in a corner with lead singer of The Luke Z, and the drinks flowed until dawn... Anyone feeling sad about the imminent disappearance of CDUK from TV 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 and the album is expected in the fourth quarter... Last week's 'you should have been there' gig was Little

Man Tate, who had senior-level label backing at Westfield, owing to her 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 Børers in London's Oxford Street on Wednesday evening to launch his biography on Nick Drake. Congratulations to artist manager Bob Miller and the team at EMI on yesterday's (Sunday) singles chart result for Corinne Bailey Rae...

Crisheet

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 Ena's Magic group – has taken on the task of putting together this year'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 HearSay, 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 Chick, who are stars of a BBC Scotland soap called



River City, are giving it a crack, along with Daz Sampson, Goran Kay and Four Story.

And has it resulted in higher quality results?

Park certainly believes so and he has managed to attract composers including Wayne Hector and John Laing. So the slans 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 and two or three established ones."

Where did he find them?

"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 would believe it. I got as much as an 'I'm a 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 suggests that at least a couple of entries 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 is its predecessor, A Song For Europe, and Carriemoon are the longest-running talent shows on telly. Park certainly sees the link. "Yes," he says. "And it is one where the prize and that you get to compete in Europe and, if you are lucky, another prize is a global hit."

Making Your Mind Up 2006 airs on BBC1 this Saturday (March 4), at 6.20pm.



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 ever-creaking multiplex 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 album Breakaway, was presented to Clarkson last Thursday after her second sell-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 Karler, Sony BMG chairman and CEO Rob Stringer, Clarkson, Sony EMI music division president Ged Dooley and RCA marketing vice president Louise Hart.

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Classified Sales, CMP Information,
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Club Charts 04.03.06

The Upfront Club Top 40

| Rank | Artist | Weeks on Chart | Peak Position |
|------|--|----------------|---------------|
| 1 | DEEGRÖOVE FASCINATED | 1 | 1 |
| 2 | SARA JORGE BEAUTIFUL WORLD | 2 | 2 |
| 3 | KELLY LORENA WODDY LIKE YOU | 3 | 3 |
| 4 | MISH MASH SPECIFICITY | 4 | 4 |
| 5 | STUDIO B C'MON GET IT ON | 5 | 5 |
| 6 | SUPERBASS GO TO PIECES | 6 | 6 |
| 7 | SHAPESHIFTERS INDEEDIBLE | 7 | 7 |
| 8 | MADONNA SORRY | 8 | 8 |
| 9 | FELTERBUNK SOS (MESSAGE IN A BOTTLE) | 9 | 9 |
| 10 | THE ENERGIES BEYOND THE END | 10 | 10 |
| 11 | JOEY NEGRO MAKE A MOVE ON ME | 11 | 11 |
| 12 | DEEP DISH FEAT STEVE NICKS DREAMS | 12 | 12 |
| 13 | KIRSTY HANNSHAW REACH FOR ME | 13 | 13 |
| 14 | WARISU THE MASH UP MIX 2006 | 14 | 14 |
| 15 | SOUL MUSIC FEAT. KIMBLEE FADE | 15 | 15 |
| 16 | FREEMANONS FEAT. AMANDA WILSON WATCHIN' | 16 | 16 |
| 17 | THE MODERN INDUSTRY | 17 | 17 |
| 18 | BOONIE PLAMS THE MUSIC IN ME SUNNY | 18 | 18 |
| 19 | MVIC PROJECT & DANNY KAMPUNG STROBELIGHT | 19 | 19 |
| 20 | MARY J BLIGE MUB DA WYBE WITHOUT YOU | 20 | 20 |
| 21 | STYLES & BREEZE FEAT. KAREN DANZING I WILL BE | 21 | 21 |
| 22 | ONE HIT WONDERS GRACE OF GOD | 22 | 22 |
| 23 | ROB BOSQUAMP IN THE EVENING | 23 | 23 |
| 24 | INNOVATIONS SHHH | 24 | 24 |
| 25 | MECK THUNDER IN MY HEART AGAIN | 25 | 25 |
| 26 | SUPERBASS RED DRESS | 26 | 26 |
| 27 | HAJI & EMANUEL TAKE ME AWAY | 27 | 27 |
| 28 | MARCO V FALSE LIGHT | 28 | 28 |
| 29 | HI TACK SAW SAW (WAITING 4 U) | 29 | 29 |
| 30 | YING YANG TWINS FEAT. PITBULL SHAKE | 30 | 30 |
| 31 | MVP - MOST VALUABLE PLAYS BOUNCE SHAKE MOVIE STOP! | 31 | 31 |
| 32 | DJ EXACTA & DALEY PADLEY PRIDE | 32 | 32 |
| 33 | PARADISE WAINA BE FREE | 33 | 33 |
| 34 | DAKENFOLD A LIVERY MIND (ALBUM SAMPLER) | 34 | 34 |
| 35 | THE EGG WALKING AWAY | 35 | 35 |
| 36 | BUSFACE FEAT. DIANE CHARLEMAGNE U R THE FUTURE | 36 | 36 |
| 37 | GIRLS ALIUD WHOLE LOTTA HISTORY | 37 | 37 |
| 38 | VOODOE MISSING YOU | 38 | 38 |
| 39 | CRAIG DAVID UNBELIEVABLE | 39 | 39 |
| 40 | | 40 | 40 |

TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist | Weeks on Chart | Peak Position |
|------|--------------------------------------|----------------|---------------|
| 1 | DEEGRÖOVE FASCINATED | 1 | 1 |
| 2 | SARA JORGE BEAUTIFUL WORLD | 2 | 2 |
| 3 | KELLY LORENA WODDY LIKE YOU | 3 | 3 |
| 4 | MISH MASH SPECIFICITY | 4 | 4 |
| 5 | STUDIO B C'MON GET IT ON | 5 | 5 |
| 6 | SUPERBASS GO TO PIECES | 6 | 6 |
| 7 | SHAPESHIFTERS INDEEDIBLE | 7 | 7 |
| 8 | MADONNA SORRY | 8 | 8 |
| 9 | FELTERBUNK SOS (MESSAGE IN A BOTTLE) | 9 | 9 |
| 10 | THE ENERGIES BEYOND THE END | 10 | 10 |



CONGRATULATIONS

COMMERCIAL POP TOP 30

| Rank | Artist | Weeks on Chart | Peak Position |
|------|---------------------------------|----------------|---------------|
| 1 | SARA JORGE BEAUTIFUL WORLD | 2 | 2 |
| 2 | GIRLS ALIUD WHOLE LOTTA HISTORY | 2 | 2 |
| 3 | KELLY LORENA WODDY LIKE YOU | 3 | 3 |
| 4 | MADONNA SORRY | 4 | 4 |



Sara Jorge: light Commercial chart

Feeling Fascinated

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

Fascinated by Deegröove, a cover of a song previously released by Raven Matze, another Lee alias, jumps 13-1 this week. The Raven Matze original topped the Upfront Club Chart itself in June 2002 but achieved only minor crossover success when reissued commercially a couple of months later, reaching number 37 on the OCC sales chart.

Deegröove's success this week was at the expense of Sara Jorge, who displaced them hard with beautiful World, which ended up less than 3% behind but had to settle for a 5-2 climb instead of pole position.

On the Commercial Club Chart, Jorge's single does make it to number one, however, dealing the challenge of Chris Roberts' Whole Lotta History by a slender margin. 2-26 margin. Although Ms Jorge is not widely known, beautiful World was penned by none other than Rob D'Arby, the man who had a hand in this such as Carl Giel (I'm Out Of My Head) by Kylie Minogue and the Spiller monster Groovejet (If This Ain't Love).

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

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



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THE OFFICIAL
UK CHARTS

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 04.03.06

SINGLES

| Weekend Finish | Weekend Chart | Record Title | Artist |
|----------------|---------------|---|------------------|
| 1 | 1 | MADONNA SORRY | Columbia |
| 2 | 4 | CORTINNE BAILEY RAE PUT YOUR RECORDS ON | Columbia |
| 3 | 1 | MECK FEAT. LEO SAYER THUNDER IN MY... | Apple/Isle 2 Air |
| 4 | 6 | WESTLIFE AMAZING | S |
| 5 | 2 | NOTORIOUS B.I.G./DIDDY/MELLY...NASTY GIRL | Budby |
| 6 | 3 | THE ORDINARY BOYS BOYS WILL BE BOYS | Bluebelly |
| 7 | 4 | CHRIS BROWN FEAT. JUELZ SANTANA RUN IT! | Jive |
| 8 | 6 | THE DARKNESS IS IT JUST ME? | Atlantic |
| 9 | 9 | THE SOURCE/CANDI STATON YOU GOT THE LOVE | Profile |
| 10 | 10 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | Merry |
| 11 | 5 | LIZ MCCLARNON WOMAN IN LOVE/I GET THE... | AWN |
| 12 | 11 | HI-TACK SAY SAY SAY (WAITING 4 U) | Coda |
| 13 | 6 | BEYONCE FEAT. SLIM THUG CHECK ON IT | Columbia |
| 14 | 8 | DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) | Eye |
| 15 | 7 | WILL YOUNG ALL TIME LOVE | Sony BMG |
| 16 | 10 | STIMON WEBBE AFTER ALL THIS TIME | Interscope |
| 17 | 17 | MICHAEL JACKSON DON'T STOP TIL YOU GET ENOUGH | Eye |
| 18 | 14 | NIZLOPII JOB SONG | Funk |
| 19 | 16 | MORNING RUNNER BURNING BENCHES | Profile |
| 20 | 16 | MADONNA HUNG UP | Warner Brothers |
| 21 | 16 | MAXIMIZO PARK I WANT YOU TO STAY | Map |

ALBUMS

| Weekend Chart | Weekend Chart | Album Title | Artist |
|---------------|---------------|---|-------------------|
| 1 | 6 | JACK JOHNSON IN BETWEEN DREAMS | Brushfire/BMG |
| 2 | 1 | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM... | Domino |
| 3 | 4 | KT TUNSTALL EYE TO THE TELESCOPE | Reedfish |
| 4 | 2 | KAISER CHIEFS EMPLOYMENT | B Bluejay/Polydor |
| 5 | 11 | NEL DIAMOND 12 SONGS | Columbia |
| 6 | 7 | GORILLAZ DEMON DAYS | Parlophone |
| 7 | 3 | JAMES BLUNT BACK TO BEDLAM | Atlantic |
| 8 | 10 | THE JAM SNAP! | Polydor |
| 9 | 9 | KELLY CLARKSON BREAKAWAY | RCA |
| 10 | 8 | COLDPLAY X&Y | Parlophone |
| 11 | 11 | MADONNA CONFESSIONS ON A DANCE FLOOR | Warner Brothers |
| 12 | 23 | KANYE WEST LATE REGISTRATION | Roc-A-Fella |
| 13 | 18 | STIMON WEBBE SANCTUARY | Interscope |
| 14 | 12 | JOHNNY CASH RING OF FIRE - THE LEGEND OF... | Columbia/UMV |
| 15 | 25 | PUSSYCAT DOLLS PCD | AWA |
| 16 | 17 | HARD-FI STARS OF CCTV | Nonesuch/Atlantic |
| 17 | 5 | WILL YOUNG KEEP ON | Sony BMG |
| 18 | 14 | JOHNNY MATHIS THE VERY BEST OF | Columbia |
| 19 | 13 | JOSE GONZALEZ VENEER | Parlophone |
| 20 | 19 | KATIE MELUA PIECE BY PIECE | Domino |
| 21 | 15 | RICHARD ASHCROFT KEYS TO THE WORLD | Parlophone |
| 22 | 16 | THE MAGIC NUMBERS THE MAGIC NUMBERS | Reprise |

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20 **16** MADONNA HUNG UP
 21 **17** MAXIMUM PARK I WANT YOU TO STAY
 22 **18** SHAYNE WARD THAT'S MY GOAL
 23 **19** DELAYS VALENTINE

24 **20** SUNBLOCK I'LL BE READY

25 **21** KAISER CHIEFS I PREDICT A RIOT/SINK THAT...

26 **22** JAMES BLUNT GOODBYE MY LOVER

27 **23** KELLY CLARKSON BECAUSE OF YOU

28 **24** WE ARE SCIENTISTS IT'S A HIT

29 **25** ARCTIC MONKEYS WHEN THE SUN GOES DOWN

30 **26** FRIDAY HILL ONE MORE NIGHT ALONE

31 **27** THE BLACK EYED PEAS MY HUMPS

32 **28** JESSE MCCARTNEY BEAUTIFUL SOUL

33 **29** ALKALINE TRIO BURN

34 **30** GOLDFRAPP RIDE A WHITE HORSE

35 **31** JAMES BLUNT YOU'RE BEAUTIFUL

36 **32** JOSE GONZALEZ HEARTBEATS

37 **33** ASHLEE SIMPSON BOYFRIEND

38 **34** FUNERAL FOR A FRIEND ROSES FOR THE DEAD

39 **35** 50 CENT HUSTLER'S AMBITION

40 **36** MADONNA: SORRY STRAIGHT IN AT ONE FOR THE POP MOTHER

COMPILATIONS

1 **4** BRIT AWARDS 2006 - THE MUSIC EVENT

2 **3** CLUBNIX 2006

3 **1** R&B LOVESONGS

4 **5** THE VERY BEST OF EUPHORIC DANCE

5 **10** POP JR. 2

6 **8** NME PRESENTS THE ESSENTIAL BANDS

7 **12** HOUSEWORK SONGS

8 **15** WALK THE LINE

9 **11** R&B CLUBMIX

10 **2** BEAUTIFUL LOVESONGS

11 **16** NOW THAT'S WHAT I CALL MUSIC! 62

12 **19** THE BEST CLUB ANTHEMS CLASSICS

13 **33** MAGIC - THE ALBUM

14 **18** THE VERY BEST OF POWER BALLADS

15 **17** GODSKITCHEN - ANTHEMS

16 **6** POP PARTY 3

17 **6** HELTER SKELTER PITS HARDCORE CLASSICS

18 **6** TWICE AS NICE - WEEKENDER

19 **20** CLUBBERS GUIDE 2006

20 **7** THE VERY BEST OF LOVE LEGENDS

Sony BMG TV

EMI Virgin

Sony BMG TV

Motown

EMI Virgin

EMI Virgin

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KEY SINGLES RELEASES

CHARLOTTE CHURCH ADDRESSINGS

SOBY B&G FEB 27

CHERO IT'S CHRO TIME RIA FEB 27

GOLDFRAPP RIDE A WHITE HORSE MUTE FEB 27

GRAHAM COXON SPENDING ON MY OWN AGAIN FEB 27

OSMON MONTGOMERY MESSURRY FEB 27

SHAKIRA DON'T BOTHER SOBY B&G FEB 27

THE PRESSCAT DOALS BEEP POLYDOR FEB 27

BOW WOW & CIARA LIKE YOU SOBY B&G MAR 6

CRATIC DAVID UNBELIEVABLE WEA MAR 6

FIGHTSTAR WASTA MOMENT ISLAND MAR 6

PLAZEDRO BECAUSE I WANT YOU UGGS MAR 6

SEAN PAUL TEMPTATION ATLANTIC MAR 6

SHAYNE WARD I'S: SOBY B&G MAR 6

SUGARBABES RED DRESS ISLAND MAR 6

KEY ALBUMS RELEASES

CORBINE BAILEY RAE CORBINE BAILEY RAE FEB 27

FRIDAY HILL, TIMES LIKE THESE LOWSIDE FEB 27

NE-YO IN MY OWN WORDS MEGURRY FEB 27

DAVID GILMOUR ON HIS LAND EMI MAR 6

SHAYNE WARD I'S: SOBY B&G MAR 6

SOBY B&G SOBY B&G MAR 6

WAN MORRISON RAY THE DEVIL POLYDOR MAR 6

FIGHTSTAR GRAND UNIFICATION ISLAND MAR 13

GRAHAM COXON LOVE TRAVELS AT ILLEGAL MAR 13

SPEEDS PRODUCTION SPEEDS PRODUCTION MAR 13

POLOKOFF POLOKOFF MAR 13

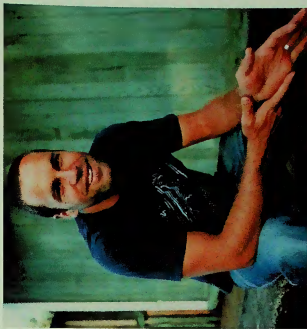
PLAZEDRO BECAUSE I WANT YOU UGGS MAR 13

SHAYNE WARD I'S: SOBY B&G MAR 13

THE CONCRETES IN COLOUR EMI MAR 13



MADONNA: SORRY STRAIGHT IN AT ONE FOR THE POP MOTHER



JACK JOHNSON: IN BETWEEN DREAMS TOP SPOT FOR ISLAND

| PRE-RELEASE AIRPLAY TOP 20 | LAST WEEK | WEEKS ON CHART | PEAK POSITION |
|--|-----------|----------------|---------------|
| 6. SHYMO: HELL WE WANT | | 1 | 6 |
| 7. COUSIN SUE: SWAY | | 1 | 7 |
| 8. CAMERON FEAR: DAVE SAY YOU WILL | | 1 | 8 |
| 9. SCOUT FEAR: DRIMMER'S BE MY FRIEND | | 1 | 9 |
| 10. BEATLIZAZ: SOBER'S WARNING ME | | 1 | 10 |

| LAST WEEK | WEEKS ON CHART | PEAK POSITION |
|---|----------------|---------------|
| 1. THE PESSIMAL BOYS: FEEL WILLIAM BEEP | 1 | 1 |
| 2. KANTY: TECH TOUCH THE SKY | 1 | 2 |
| 3. THE SUPERSTARS: INDIVIDUAL | 1 | 3 |
| 4. NED: SO SO | 1 | 4 |
| 5. JAY: FEEL A FEEL ON ME | 1 | 5 |
| 6. THE PESSIMAL BOYS: THE DARKNESS WITHIN | 1 | 6 |
| 7. THE STREET: THEY DON'T WANT TO FALL | 1 | 7 |
| 8. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 8 |
| 9. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 9 |
| 10. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 10 |
| 11. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 11 |
| 12. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 12 |
| 13. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 13 |
| 14. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 14 |
| 15. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 15 |
| 16. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 16 |
| 17. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 17 |
| 18. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 18 |
| 19. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 19 |
| 20. THE PESSIMAL BOYS: THEY DON'T WANT TO FALL | 1 | 20 |

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 - KATY LORBERNA "WONDER LIKE YOU" NATV
 - CHINA DODD "UNREBELLE" WARNER BROS.
 - SARA JAGGER "BEAUTIFUL WOMAN" PIONEER CITY
 - BLAZE "MOST PRECIOUS LOVE" DEFLECTED
 - TEAS "WHAT ABOUT US"
 - MIS ROBINSON "I'M A LITTLE OBSESSIVE" BELTIVE

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 DJ ROMBER & UNLIMITED NATIONS WHO HAVE HELPED
 TO REMOVE OUR 4 SUCCESSORS!

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COOL CUTS CHART

| LAST WEEK | WEEKS ON CHART | PEAK POSITION |
|-------------------------------------|----------------|---------------|
| 1. BLAZE: HOTTEST PRODUCTION | 1 | 1 |
| 2. JAY-Z: THE BLACK | 1 | 2 |
| 3. JAY-Z: THE BLACK | 1 | 3 |
| 4. JAY-Z: THE BLACK | 1 | 4 |
| 5. JAY-Z: THE BLACK | 1 | 5 |
| 6. JAY-Z: THE BLACK | 1 | 6 |
| 7. JAY-Z: THE BLACK | 1 | 7 |
| 8. JAY-Z: THE BLACK | 1 | 8 |
| 9. JAY-Z: THE BLACK | 1 | 9 |
| 10. JAY-Z: THE BLACK | 1 | 10 |
| 11. JAY-Z: THE BLACK | 1 | 11 |
| 12. JAY-Z: THE BLACK | 1 | 12 |
| 13. JAY-Z: THE BLACK | 1 | 13 |
| 14. JAY-Z: THE BLACK | 1 | 14 |
| 15. JAY-Z: THE BLACK | 1 | 15 |
| 16. JAY-Z: THE BLACK | 1 | 16 |
| 17. JAY-Z: THE BLACK | 1 | 17 |
| 18. JAY-Z: THE BLACK | 1 | 18 |
| 19. JAY-Z: THE BLACK | 1 | 19 |
| 20. JAY-Z: THE BLACK | 1 | 20 |

URBAN TOP 30

| LAST WEEK | WEEKS ON CHART | PEAK POSITION |
|-----------------------------|----------------|---------------|
| 1. JAY-Z: THE BLACK | 1 | 1 |
| 2. JAY-Z: THE BLACK | 1 | 2 |
| 3. JAY-Z: THE BLACK | 1 | 3 |
| 4. JAY-Z: THE BLACK | 1 | 4 |
| 5. JAY-Z: THE BLACK | 1 | 5 |
| 6. JAY-Z: THE BLACK | 1 | 6 |
| 7. JAY-Z: THE BLACK | 1 | 7 |
| 8. JAY-Z: THE BLACK | 1 | 8 |
| 9. JAY-Z: THE BLACK | 1 | 9 |
| 10. JAY-Z: THE BLACK | 1 | 10 |
| 11. JAY-Z: THE BLACK | 1 | 11 |
| 12. JAY-Z: THE BLACK | 1 | 12 |
| 13. JAY-Z: THE BLACK | 1 | 13 |
| 14. JAY-Z: THE BLACK | 1 | 14 |
| 15. JAY-Z: THE BLACK | 1 | 15 |
| 16. JAY-Z: THE BLACK | 1 | 16 |
| 17. JAY-Z: THE BLACK | 1 | 17 |
| 18. JAY-Z: THE BLACK | 1 | 18 |
| 19. JAY-Z: THE BLACK | 1 | 19 |
| 20. JAY-Z: THE BLACK | 1 | 20 |



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Week 08

Upfront p16 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 Pearl. Elton John (2002).

ARTIST ALBUMS

NUMBER ONE
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 Cents *The Massacre* last March.

COMPILATION ALBUMS

NUMBER ONE
BRIT AWARDS 2006 Sony BMG
With Valentine's Day sales now just a memory, sales of R&B Loveseongs declined 68.8% last week, allowing *BRIT Awards 2006* to claim top position - the first for a Brits album - even though its own sales of 16,939 were 77% weaker-on-week, and inferior to 14 artist albums.

RADIO AIRPLAY

NUMBER ONE
MADONNA 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* Again.

THE SCHEDULE

ALBUMS

THIS WEEK
Celebration Celebration (4AD), Mulsky Mulskyism (Too Pure), Friday Hill Times Live These Longships: No Yo In My Own, (Mercury), OK Go On The Capital, 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 *On An Island* (EMI), Stereolab *Four Sutures* (Too Pure), The Delays *You Are Colours* (Sough Trade)
MARCH 13
Roots Manuva *Alternately Deep* (Big Dada), The Concretes *In Colour* (EMI), Fightstar *Grand Unification* (Island), Graham Coxon *Love Travels At Illegal*

The Market

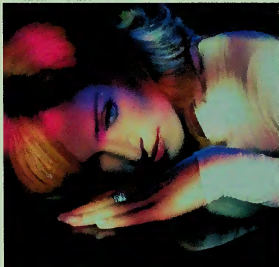
Singles hold up while albums fall

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 easily 9% 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* (42,814), *The Kaiser Chiefs* (42,227) and *Nel Diamond* (40,338).

The latter act was one of three to have a new album debut on the Top 40 - and is over 60 years old. At 65, Diamond is the oldest, and his 12 Songs album is his highest charting album of his career 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 61-year-old Ray Davies, best known as the Kinks' lead singer, follows a place behind with his solo debut *Other People's Lives*.

Meanwhile, after consecutive



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 a 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 21,389, 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 Rae and Westlife,

all of whom are covered 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 - remains absent from the Top 75 for the ninth week in a row this week, slipping 78-79 on sales down 17.7% to 2,590, while its cumulative sales at 184,036, are barely more than an eighth of those of their barnstorming debut, *Permission To Land*.

NEW ADDITION



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

SINGLES

THIS WEEK
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 *Moodings* (Sony BMG), The Pussycat Dolls *Beep* (Polygram), Love *Bites His F&R* (Island), Chico *It's Chico Time* (RCA), Goldfrapp *Rio A White Horse* (Mute)
MARCH 6
Nouvelle Vague *Tenue Kicks* (Peacefrog), Fightstar *Waste A Moment* (Island), Sean Paul *Temperature* (Atlantic), Placebo *Beacon* (Went You) (Virgin), Jason Mraz *Yeah* (The Pink Atlantic), Supabros *Red Dress* (Island), Shayne Ward *The* (Sony EMG), Kanye West *Touch The Sky* (Mercury), Bow Wow & Ciara *Like You* (Sony EMG), The Concretes *Chosen One* (EMI)

MARCH 13
The Open *You Can Never Say Goodbye* (Polygram), Black Eyed Peas *Pump It* (Polygram), Kelly Clarkson *My Way* (Sony EMG), Coldplay *The Hardest Part* (Parlophone), Foo Fighters *No Way Back* (Sony BMG), Girls Aloud *Wrecked Lotta History* (Polygram), Massive Attack *Live With Me* (Virgin), KT Tunstall *Another Place To Fall* (Real Gone!), James Blunt *Wiseman* (Atlantic)
MARCH 20
The Strakes *Heart In A Cage* (Rough Trade), Pink Shupai Girl (Sony BMG), Yeah Yeah Yeahs *Gold Lion* (Polygram), Korn *Coming Undone* (Virgin), Enya *The River* (WEA), Nelly Furtado *Island*, Embrace *Natures Law* (Independent), G4 Mothers Day EP (RCA)

KEY INDICATORS

SINGLES

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

MARKET SHARES

| | |
|-----------|-------|
| Warner | 25.1% |
| EMI | 20.2% |
| Universal | 20.4% |
| Sony BMG | 17.9% |
| Other | 16.4% |

ALBUMS

Sales versus last week -17.5%
Year to date versus last year -1.3%

MARKET SHARES

| | |
|-----------|-------|
| EMI | 31.1% |
| Universal | 21.0% |
| Other | 17.9% |
| Sony | 16.7% |
| Warner | 13.6% |

COMPILATIONS

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

MARKET SHARES

| | |
|-----------|-------|
| Universal | 32.7% |
| Sony BMG | 29.0% |
| EMI | 20.5% |
| Motown | 12.3% |
| Warner | 5.1% |

RADIO AIRPLAY

MARKET SHARES

| | |
|-----------|-------|
| Universal | 30.7% |
| EMI | 24.9% |
| Warner | 19.7% |
| Sony | 16.8% |
| Indies | 8.0% |

CHART SHARE

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

For fuller listings, see musicweek.com

Shapeshifters Incredible (Positiva)

MARCH 10
Enimem *Stank That* (Interscope)

MARCH 13

The Open *You Can Never Say Goodbye* (Polygram), Black Eyed Peas *Pump It* (Polygram), Kelly Clarkson *My Way* (Sony EMG), Coldplay *The Hardest Part* (Parlophone), Foo Fighters *No Way Back* (Sony BMG), Girls Aloud *Wrecked Lotta History* (Polygram), Massive Attack *Live With Me* (Virgin), KT Tunstall *Another Place To Fall* (Real Gone!), James Blunt *Wiseman* (Atlantic)

MARCH 20

The Strakes *Heart In A Cage* (Rough Trade), Pink Shupai Girl (Sony BMG), Yeah Yeah Yeahs *Gold Lion* (Polygram), Korn *Coming Undone* (Virgin), Enya *The River* (WEA), Nelly Furtado *Island*, Embrace *Natures Law* (Independent), G4 Mothers Day EP (RCA)



SINGLE OF THE WEEK
Massive Attack feat.

Terry Callier
Live With Me
Virgin VSCD1912
This single marks a welcome return to the classic Massive Attack sound, with a strong soulful vocal and melody. Backed with a hugely powerful Jonathanazer 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 set **Collected**.



Records released 13/03/06

ALBUM OF THE WEEK

Album of the Week
Alchem Oxon
Love Travels At Illegal Speeds
Parlophone 3445272
The erstwhile Blur member's sixth solo album is as musically focused as his 1998 debut was shambolic. Coxon delivers a succession of shockingly good guitar-pop missives, loosely based on love, with the energy of a teenager, 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 Britpop icon's career has come full circle, this time on his own terms.

Singles

The Black Eyed Peas
Pump It (A&M 9552003)
This is the fourth single from the Black 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 destined 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-Brits success.

Kelly Clarkson
Walk Away (Sony BMG 82276259/832)
Over the course of 12 months, Kelly Clarkson has won the hearts of the 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 impression with the listener.

Jamie Cullum
Photograph (UJ 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 set-out US tour in March and is set to announce summer shows in Europe.

Girls Aloud
White Lolla History (Polydor 987402)
It may not have been chosen as

their Christmas single, but this is the best ballad from Girls Aloud's superb current album. With the band away on promotional 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 Top 10 hit.

Beverly Knight
Piece Of My Heart (Columbia CDR6668)
This respectable Janis Joplin cover comes ahead of Britain's first lady of soul's hits album, Voice - The Best Of Beverly Knight, spanning her career from the 1955 club classic Flava Of The Old School to her 2005 return Keep The Fire Burning. The track, which became a live favourite on her 2005 tour, sees Knight lip, but with her own sweet soul interpretation.

Joey Negro
Make A Move On Me (Data DATE32CD)
Data Lee has spent more than a decade occasionally surfacing with a huge crossover hit under one of his many pseudonyms, and this unstoppable disco-tinged house monster looks set to be next. Steadily climbing the airplay Top 50 and with multiple remixes doing the rounds in clubland, Make A Move On Me looks likely to become Negro's first Top 10 hit since 2000's Must Be The Music.

The Open
We Can Never Say Goodbye (Polydor STATUSES4)
This first single from new album Statues sees The Open finally deliver on the initial promise their debut hinted at - a gorgeous, widescreen soundscape with a skyscraping chorus that should propel the Liverpool five-piece into the zeitgeist.

Claire Sprints
Wondering (Parlophone CDR6666)
Taken from the Irish-born singer-songwriter's eponymous debut album from last year, Wondering sits squarely in Carole King-inspired territory, while Sprints's gentle vocals and thoughtful lyrics belie the 21-year-old's rockist age. This should appeal to the Radio Two heartland.

KT Tunstall
Another Place To Fall (Relentless RCL024)
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 8287676922)
The London punks have been working with producer Ian Brodie 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 album.

Mark Ronson feat. Alex Greenwald
Just (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 mimicking Thom Yorke's original vocal. This is the first single from BBE's April-released Radiohead tribute album Exit Music: Songs For Radio Heads, which also features covers by Ounslade and Sa-Ra.

Albums

Ambulance Ltd
New York (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 Rumours. A must-buy for their small but devoted fanbase.

The Concretes
The Concretes In Colour (EMI LFD0020)
The second album from the Swedish trio is a distinct step on from the Nicco-esque icy fragility of their debut, packed as

ALSO OUT THIS WEEK
SINGLES
Fox Fighters No Way Back (Sony)
SMG, Kano
Brown Eyes (979) Zero 7 (Fatcat)
Alicia Keys
ALBUMS
Layo & Bushwick: Feels Closer (Dineen)
Stephin Merritt: Showwates (Nonesuch)
Rachford, Word of Mouth (Pippenger Jam)

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 the festivals.

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

Fightstar
Grand Unification (Island CDB165)
This is the album Charlie Simpson always wanted to make: an authentic emo set, produced by Colin Richardson, with no concessions to the fame game. Well done Charlie, but unfortunately for him and his fellow Fightstar members, this relentlessly earnest material is unlikely to earn much acclaim outside the genre's demographic.

Vittorio Grigolo
In The Harms Of Love (Polydor 987452)
On the face of it, this 28-year-old Italian tenor has it all - the looks, the voice and some beautiful 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 BELLA02115)
The 12 tracks on this debut album are instantly appealing, hooked around brooding blues-fueled rock balladry and country-folk overtones, while the king on the cake is delivered by Junnie 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 has been produced by Coldplay wizard Ken Nelson.

Jel
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 (Strand-out track and previous single WMD).

Placebo
Meds (Virgin CDFL00R26)
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 never 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 BDD0089)
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 475717)
A founding member of Oi Va Voi, Solomon's solo debut is a largely instrumental affair that exudes an commercial appeal. Former bandmate KT Tunstall makes a guest appearance on the sweet Lazarus, while Richard Hawkey 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 fearfully strange beast, with everything from Alan Vega's twisted rockabilly take on Jackson Brabe to David Essex's silky Rock On, by way of Add N To (X)'s snarled electronics.

This week's reviews: Duguid Baird, Phil Brodie, Jimmy Brown, Ben Givens, Stuart Clarke, Adrian Danvers, Joanna Jones, Ann Larkin, James Rose and Simon Ward.

TV Airplay Chart

| | Week | Artist | Peak | Weeks on Chart |
|----|------|--|------|----------------|
| 1 | 1 | PUSSYCAT DOLLS FEAT. WILL.I.AM, BEEP | 659 | 1 |
| 2 | 2 | MADONNA SORRY | 509 | 2 |
| 3 | 7 | SUGABABES RED DRESS | 476 | 3 |
| 4 | 4 | THE BLACK EYED PEAS PUMP IT | 447 | 4 |
| 5 | 3 | BEYONCE FEAT. SLIM THUG CHECK ON IT | 436 | 5 |
| 6 | 8 | NE YO SO SICK | 418 | 6 |
| 7 | 4 | CHRIS BROWN RUN IT! | 413 | 7 |
| 8 | 41 | KANYE WEST TOUCH THE SKY | 371 | 8 |
| 9 | 9 | GIRLS ALoud WHOLE LOTTA HISTORY | 349 | 9 |
| 10 | 9 | CHARLOTTE CHURCH MOODSWINGS | 342 | 10 |
| 11 | 11 | MECK THUNDER IN MY HEART AGAIN | 330 | 11 |
| 12 | 11 | SEAN PAUL TEMPERATURE | 330 | 12 |
| 13 | 14 | PINK STUPID GIRLS | 308 | 13 |
| 14 | 12 | THE ORDINARY BOYS BOYS WILL BE BOYS | 305 | 14 |
| 15 | 31 | JOEY NEGRO MAKE A MOVE ON ME | 293 | 15 |
| 16 | 35 | NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL | 284 | 16 |
| 17 | 17 | BOW WOW FEAT. CIARA LIKE YOU | 280 | 17 |
| 18 | 10 | MISH MASH SPEECHLESS | 268 | 18 |
| 19 | 13 | U2 ORIGINAL OF THE SPECIES | 256 | 19 |
| 20 | 23 | CHICO IT'S CHICO TIME | 253 | 20 |
| 21 | 26 | MVP BOUNCE, SHAKE, MOVE, STOP! | 249 | 21 |
| 22 | 32 | RAY J ONE WISH | 245 | 22 |
| 23 | 17 | WESTLIFE AMAZING | 231 | 23 |
| 24 | 33 | KELLY CLARKSON BECAUSE OF YOU | 225 | 24 |
| 25 | 29 | SHAKIRA DON'T BOTHER | 222 | 25 |
| 26 | 26 | HI, TACK SAY SAY SAY (WAITING 4 YOU) | 221 | 26 |
| 27 | 28 | ORSON NO TOMORROW | 216 | 27 |
| 28 | 39 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | 208 | 28 |
| 29 | 24 | PLACEBO BECAUSE I WANT YOU | 206 | 29 |
| 30 | 31 | THE SHAPESHIFTERS INCREDIBLE | 200 | 30 |
| 31 | 33 | ARCTIC MONKEYS WHEN THE SUN GOES DOWN | 198 | 31 |
| 32 | 40 | NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ | 195 | 32 |
| 33 | 36 | SIMON WEBBE AFTER ALL THIS TIME | 182 | 33 |
| 34 | 38 | KT TUNSTALL ANOTHER PLACE TO FALL | 179 | 34 |
| 35 | 34 | CORINNE BAILEY RAE PUT YOUR RECORDS ON | 179 | 35 |
| 36 | 36 | THE FEELING SEWN | 179 | 36 |
| 37 | 38 | LL COOL J FEAT. J LO CONTROL MYSELF | 178 | 37 |
| 38 | 41 | CRAIG DAVID UNBELIEVABLE | 176 | 38 |
| 39 | 34 | THE UPPER ROOM ALL OVER THIS TOWN | 176 | 39 |
| 40 | 27 | THE DARKNESS IS IT JUST ME? | 169 | 40 |



3. Sugababes Red Dress, the first single since founder member Miya's departure, showcases its way into the top five of both the radio and TV airplay chart. The video jumps 7.3 on the TV airplay chart this week, with an excellent tally of 476 airings contributed by 13 of the 22 station panel. Top supporters were *Color Show TV* and *Flam1* (97 plays on each).



3. Kanye West Kanye West was given major support by TV for the videos for his last three singles. *Hard Em Say*, *Cold Digger* and even the controversial *Diamonds From Siens Leons*, so it is no surprise to find his excellent new offering *Touch The Sky* making major gains, following his Brits success. It warrants 48-8 on its first full week on the TV airwaves, coming a total of 371 airings from 13 supporters, of whom the most enthusiastic are *BS* (63 plays), *KISS TV* (47) and *MTV Base* (45).

© Nielsen Music Control. Compiled from EdLigand from 06:00 to 05:00 on Sat 25 Feb 2006 to 24:00 on Sat 25 Feb 2006. The TV airplay data is compiled from an on-air monitoring system. The Airplay Chart uses TV Channel, Program and TV Set. TV Airplay: MTV Base, MTV, MTV2, MTV, MTV3 & TruTV. Scores: MTV2, G, TV, News, Sports, The Box, The Hit, RMC, The Hit, VEG, VEG2, VEG3.

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

ON THE BOX THIS WEEK

CD-RK *Girls Aloud Whole Lotta History*
Flaccida *Because I Want You*
Pussycat Dolls feat. Will.I.Am *Beep*
The Feeling *Down*
The Shapeshifters *Incredible*

GMV1

Pink *Stupid Girls*
Sugababes *Red Dress*

T4

Graham Coxon *Skavando On My Own Again*
Shakira *Don't Bother*
The Gullivers *More Here*

BBC1

Emilie-Naï *Emilie-Naï*
Marking Your Mind *Up (Last)*

TOP OF THE POPS

Pink *Stupid Girls*
Octavia Valentine *Maximo Park I Want You To Stay*

BBC2

The Culture Show *Girl (My Papa)*
(The) *Top Of The Pops (Revisited) (Last)*

BBC4

Folk *Britannia*
Daughters Of Albion *(First)*

ITV1

MUSIC STREET *Pracharis In profile (Last)*

EA

Wine Up With Pussycat Dolls *Michael Jackson Don't Stop Believin' (feat. Mayday) (First)*
Only David *(Third)*
Wendy *(First)*

CRANNEL 4

84 (The Kings) *4Music Nights At 02 Wireless Festival (First/Third)*
James Blunt *Video Exclusive (First)*

MUSIC ALBUM CHART SHOW (LAST)

Soundingproof *Rebirth*
Made In The East *Rappers (Last)*
Michael Jackson *Moments (Last)*
Ally Day *(Last)*
4Play *(First)*
Michael Smith *(First)*

POPWORLD

James Blunt *When Love Takes Over*
Pink *Stupid Girls*
Sugababes *Red Dress*
Shakira *Don't Bother*
Lemche *Feel It*
Placebo *Because I Love You*

MTV MOST PLAYED

| Rank | Artist | Title | Score |
|------|---------------------------------------|--------------|-------|
| 1 | PUSSYCAT DOLLS FEAT. WILL.I.AM, BEEP | PUSSYCAT | |
| 2 | MADONNA SORRY | WARRIOR BRIS | |
| 3 | THE ORDINARY BOYS BOYS WILL BE BOYS | BARISQUE | |
| 4 | CHRIS BROWN RUN IT! | JIVE | |
| 5 | BEYONCE FEAT. SLIM THUG CHECK ON IT | COLLIERIA | |
| 6 | MECK THUNDER IN MY HEART AGAIN | APOLLO/RECAP | |
| 7 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | MERCURY | |
| 8 | THE FEELING SEWN | SLAID | |
| 9 | KANYE WEST TOUCH THE SKY | ROCA/ELLIA | |
| 10 | ARCTIC MONKEYS WHEN THE SUN GOES DOWN | DOUGLON | |

THE BOX MOST PLAYED

| Rank | Artist | Title | Score |
|------|--------------------------------------|--------------|-------|
| 1 | BEYONCE FEAT. SLIM THUG CHECK ON IT | COLLIERIA | |
| 2 | SIMON WEBBE AFTER ALL THIS TIME | INNOVATE | |
| 3 | MADONNA SORRY | WARRIOR BRIS | |
| 3 | THE STREETS WHEN YOU WASN'T FAMOUS | BN | |
| 5 | KANYE WEST TOUCH THE SKY | ROCA/ELLIA | |
| 6 | SHAGGY LITMATHIA | ITSLAID | |
| 7 | SUGABABES RED DRESS | ITSLAID | |
| 8 | GIRLS ALoud WHOLE LOTTA HISTORY | POODRUM | |
| 9 | THE ORDINARY BOYS BOYS WILL BE BOYS | B-THUG | |
| 10 | PUSSYCAT DOLLS FEAT. WILL.I.AM, BEEP | POODRUM | |

KERRANG! MOST PLAYED

| Rank | Artist | Title | Score |
|------|--|--------------|-------|
| 1 | PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES | ATLANTIC | |
| 2 | THE ALL-AMERICAN REBELS HOWE ALONG | POODRUM | |
| 3 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | MERCURY | |
| 4 | GREEN DAY JESUS OF SUBURBIA | REPERE | |
| 4 | THE DARKNESS IS IT JUST ME? | ATLANTIC | |
| 6 | LOSTPROPHETS LAST TRAIN HOME | VESSALE WISE | |
| 7 | MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE) | REPERE | |
| 8 | GREEN DAY WAKE UP WHEN SEPTEMBER ENDS | REPERE | |
| 9 | BLINK 182 WHAT'S MY AGE AGAIN? | MCA | |
| 9 | STEREOHOPICS DARTOIA | V2 | |

MTV2 MOST PLAYED

| Rank | Artist | Title | Score |
|------|--|----------------|-------|
| 1 | MAXIMO PARK I WANT YOU TO STAY | WARR | |
| 2 | PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES | ATLANTIC | |
| 3 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | MERCURY | |
| 3 | WE ARE SCIENTISTS IT'S A HIT | VENUS | |
| 5 | ARCTIC MONKEYS WHEN THE SUN GOES DOWN | DORRIS | |
| 6 | PLACEBO BECAUSE I WANT YOU | VENUS | |
| 6 | MYSTERY JEYS THE BOY WHO RAN AWAY | BN | |
| 7 | HARD-FI CASH MACHINE | NICES/ANTHATIC | |
| 8 | 1 YEAR YEAH YEARS GOLD LION | FILTON | |
| 10 | THE UPPER ROOM ALL OVER THIS TOWN | SONY BMG | |

MTV BASE MOST PLAYED

| Rank | Artist | Title | Score |
|------|--|------------------|-------|
| 1 | NE YO SO SICK | DEF JUV | |
| 2 | MARY J. BLIGE BE WITHOUT YOU | SLAID | |
| 3 | CHRIS BROWN RUN IT! | JIVE | |
| 4 | NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL | BAR BOY | |
| 5 | KEYSHIA COLE I SHOULD HAVE CHEATED | REDFORD | |
| 6 | KANYE WEST TOUCH THE SKY | ROCA/ELLIA | |
| 7 | BEYONCE FEAT. SLIM THUG CHECK ON IT | COLLIERIA | |
| 8 | SEAN PAUL TEMPERATURE | COLLIERIA | |
| 9 | LL COOL J FEAT. J LO CONTROL MYSELF | DEF JUV/ANTHATIC | |
| 10 | PUSSYCAT DOLLS FEAT. WILL.I.AM, BEEP | POODRUM | |

MUSIC BRANDS
Coming soon...

martin@musicweek.com
ajax@musicweek.com

Singles Chart

NEW
LIVE
MUSIC
VIDEO
CD
DVD

| Pos | Artist | Title | Label |
|-----|--------|--|----------------------|
| 39 | NEW | FUNERAL FOR A FRIEND ROSES FOR THE DEAD | Atlantic (CD) |
| 40 | 29 | 50 CENT HUSTLER'S AMBITION | Interscope (CD) |
| 41 | 30 | SUGABABES UGLY | Island (CD) |
| 42 | 35 | PUSSYCAT DOLLS STICK WITH IT | ADAM (CD) |
| 43 | 39 | HARD-FI CASH MACHINE | Interscope (CD) |
| 44 | 63 | KT TUNSTALL SUDDENLY I SEE | Real Gone Music (CD) |
| 45 | NEW | MARIO ROSENSTOCK JOSE & HIS AMAZING TECHNICOLOR... | Angel (CD) |
| 46 | 47 | ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR | Domino (CD) |
| 47 | 26 | BOY KILL BOY BACK AGAIN | Virgin (CD) |
| 48 | 57 | GORILLAZ LIZZY HARRY | Parlophone (CD) |
| 49 | 25 | KUBB GROW | Miracle (CD) |
| 50 | 34 | RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR | Parlophone (CD) |
| 51 | 24 | KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS | Bizarre (CD) |
| 52 | 46 | PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA | ADAM (CD) |
| 53 | NEW | SHOUT OUT LOUDS PLEASE PLEASE | EMI (CD) |
| 54 | 32 | RHYMEFEAT KANE WEST BRAND NEW | Real Gone Music (CD) |
| 55 | 33 | LEE RYAN WHEN I THINK OF YOU | Brightside (CD) |
| 56 | 42 | SUGABABES PUSH THE BUTTON | Island (CD) |
| 57 | 66 | KELLY CLARKSON SINCE U BEEN GONE | RCA (CD) |
| 58 | 49 | DEE FEAT. EDMEE LISTEN TO YOUR HEART | Mosley (CD) |
| 59 | 51 | MARY J BLIGE BE WITHOUT YOU | Real Gone Music (CD) |
| 60 | 22 | THE MAGIC NUMBERS I SEE YOU SEE ME | Mercury (CD) |
| 61 | 58 | GORILLAZ DARE | Parlophone (CD) |
| 62 | 30 | BRIAN KENNEDY GEORGE BEST - A TRIBUTE | Cap (CD) |
| 63 | 59 | COLDPLAY FIX YOU | Parlophone (CD) |
| 64 | 81 | DANIEL POWTER BAD DAY | Warner (CD) |
| 65 | NEW | JACK JOHNSON SITTING, WAITING, WISHING | Real Gone Music (CD) |
| 66 | 10 | COLDPLAY TALK | Parlophone (CD) |
| 67 | 56 | TOM NOVEY FEAT. MICHAEL MARSHALL YOUR BODY | Cap (CD) |
| 68 | 23 | 50 CENT CANDY SHOP | Interscope (CD) |
| 69 | 2 | NICKELBACK FAR AWAY | Real Gone Music (CD) |
| 70 | 36 | SIMON WEBBE NO WORRIES | Real Gone Music (CD) |
| 71 | 1 | KANYE WEST FEAT. ADAM LEVINE HEARD 'EM SAY | Real Gone Music (CD) |
| 72 | 37 | PRETTY RICKY YOUR BODY | Atlantic (CD) |
| 73 | 64 | ROBBIE WILLIAMS ADVERTISING SPACE | Chrysalis (CD) |
| 74 | 53 | TEXAS SLEEP | Miracle (CD) |
| 75 | 45 | A-HA ANALOGUE (ALL I WANT) | Parlophone (CD) |

50 Cent increase +52%
 50 Cent increase +52%
 50 Cent increase +52%

As used by Top Of The Pops and Radio One

Chart position in actual use with last Sunday's charted as a sample of more than 4000 radio plays.



4. Westlife
 Westlife's unprecedented opening night of top five smashies rises to 20 this week, as new single Amazing debuts at number four on sales of 16,316. It is the third single from the group's current album Face To Face, following the number one Your Raise Me Up and When You Tell Me That You Love Me with Diana Ross, which rose to two. Face To Face slips 49-50 this week, the lowest position of its 17 week chart career, but sales of 4,124 took its cum to 1,200,923.

17. Michael Jackson

If the idea was to give Michael Jackson the same sort of chart position that Elvis Presley achieved last year, when his catalogue registered 17 top five hits in as many weeks, it all went wrong. Why? Wrong last week with the first single in the campaign. Don't Stop 'Til You Get Enough selling a mere 6,509 copies to debut at 17. The album's already re-released Thriller - not chart eligible as it includes a track to bease the remaining releases in the series - fared even worse, with sales of exactly 6,000.

HIT 40 UK

| Pos | Artist | Title | Label |
|-----|--------|--|---------------------|
| 1 | 1 | MADONNA SORRY | Warner Bros |
| 2 | 22 | CORINNE BAILEY RAE PUT YOUR RECORDS ON | Good Sense (CD) |
| 3 | 1 | MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN | Amulet (CD) |
| 4 | 1 | WESTLIFE AMAZING | S |
| 5 | 2 | MOTORBUC BIC/DONNELLY/JAGGED EDGE/EVERY STORM NASTY GIRL | Real Gone |
| 6 | 3 | THE ORDINARY BOYS BOYS WILL BE BOYS | BMG |
| 7 | 4 | CHRIS BROWN FEAT. JUELZ SANTANA RUN IT! | Real Gone |
| 8 | 1 | DARKNESS IS IT JUST ME? | Atlantic |
| 9 | 1 | THE SOURCE FEAT. CANI STATION YOU GOT THE LOVE | Parlophone |
| 10 | 1 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | Mercury |
| 11 | 7 | WILL YOUING ALL TIME LOVE | Sony BMG |
| 12 | 11 | HELI TRACK SAY SAY SAY (WHAT'N A YOU) | Capitol |
| 13 | 11 | KELLY CLARKSON BECAUSE OF YOU | RCA |
| 14 | 6 | BEYONCE FEAT. SLIM THU CHECK ON IT | Columbia |
| 15 | 1 | SIMON WEBBE AFTER ALL THIS TIME | Island |
| 16 | 5 | LIZ MCCLARLAN WOMAN IN LOVE/ GET THE SWEETEST FEELING | All About The World |
| 17 | 14 | MADONNA HUNG UP | Warner Bros |
| 18 | 8 | DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) | Sony BMG |
| 19 | 13 | SHAYNE WARD THAT'S MY GOAL | Spinnaker |
| 20 | 21 | JAMES BLUNT GOODBYE MY LOVER | Atlantic |
| 21 | 15 | ROBBIE WILLIAMS ADVERTISING SPACE | Chrysalis |
| 22 | 17 | SUGABABES PUSH THE BUTTON | Island |
| 23 | 1 | MICHAEL JACKSON DON'T STOP 'TIL YOU GET ENOUGH | Capitol |
| 24 | 24 | SIMBLINK I'LL BE READY | Mercury |
| 25 | 23 | NIZLOP JOB SONG | FSM |
| 26 | 19 | SUGABABES UGLY | Island |
| 27 | 18 | RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR | Parlophone |
| 28 | 34 | KAISER CHIEFS I PREDICT A RIOT/IN THAT SHIP | Bizarre (CD) |
| 29 | 25 | ARCTIC MONKEYS WHEN THE SUN GOES DOWN | Domino |
| 30 | 1 | MORNING RUNNER BURNING BENCHES | Parlophone |
| 31 | 1 | MAXIMO PARK I WANT YOU TO STAY | Warp |
| 32 | 33 | COLDPLAY TALK | Parlophone |
| 33 | 30 | DANIEL POWTER BAD DAY | Warner Bros |
| 34 | 1 | KT TUNSTALL SUDDENLY I SEE | Real Gone |
| 35 | 4 | DELAIS VALENTINE | Virgin |
| 36 | 27 | THE PUSSYCAT DOLLS STICK WITH IT | ADAM |
| 37 | 31 | JAMES BLUNT YOU'RE BEAUTIFUL | Atlantic |

TOP 30 PHYSICAL SINGLES

| Pos | Artist | Title | Label |
|-----|--------|--|---------------------|
| 1 | 1 | MADONNA SORRY | WARNER BROS |
| 2 | 1 | WESTLIFE AMAZING | S |
| 3 | 1 | CORINNE BAILEY RAE PUT YOUR RECORDS ON | GOOD SENSE |
| 4 | 1 | MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN | AMULET |
| 5 | 7 | MOTORBUC BIC/DONNELLY/JAGGED EDGE/EVERY STORM NASTY GIRL | REAL GONE |
| 6 | 1 | CHRIS BROWN FEAT. JUELZ SANTANA RUN IT! | REAL GONE |
| 7 | 1 | DARKNESS IS IT JUST ME? | ATLANTIC |
| 8 | 1 | THE ORDINARY BOYS BOYS WILL BE BOYS | BMG |
| 9 | 1 | LIZ MCCLARLAN WOMAN IN LOVE/ GET THE SWEETEST FEELING | ALL ABOUT THE WORLD |
| 10 | 1 | MICHAEL JACKSON DON'T STOP 'TIL YOU GET ENOUGH | SPIC |
| 11 | 1 | SIMON WEBBE AFTER ALL THIS TIME | ISLAND |
| 12 | 1 | SOURCE FEAT. CANI STATION YOU GOT THE LOVE | PARLOPHONE |
| 13 | 1 | MAXIMO PARK I WANT YOU TO STAY | WARP |
| 14 | 1 | DEAD OR ALIVE YOU SPIN ME ROUND | SPIC |
| 15 | 1 | SHAYNE WARD THAT'S MY GOAL | SPINNAKER |
| 16 | 1 | DELAIS VALENTINE | EMMO TRAX |
| 17 | 1 | NIZLOP JOB SONG | FSM |
| 18 | 1 | WE ARE SCIENTISTS IT'S A HIT | VERIGN |
| 19 | 1 | WILL YOUING ALL TIME LOVE | SONY BMG |
| 20 | 1 | MORNING RUNNER BURNING BENCHES | PARLOPHONE |
| 21 | 7 | BEYONCE FEAT. SLIM THU CHECK ON IT | COLUMBIA |
| 22 | 1 | FALL OUT BOY SUGAR, WE'RE GOIN' DOWN | MERCURY |
| 23 | 1 | ALKALINE TRIO BURN | VARADANT |
| 24 | 1 | FRIDAY HILL ONE MORE NIGHT ALONE | L'ESPRESSO |
| 25 | 1 | HELI TRACK SAY SAY SAY (WHAT'N A YOU) | CAPITOL |
| 26 | 1 | SIMBLINK I'LL BE READY | MERCURY |
| 27 | 1 | FUNERAL FOR A FRIEND ROSES FOR THE DEAD | ATLANTIC |
| 28 | 1 | MADONNA HUNG UP | WARNER BROS |
| 29 | 1 | JESSE MCCARTNEY BEAUTIFUL SOUL | ANGEL |
| 30 | 1 | COLDPLAY TALK | MUTE |

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

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.

TOP 20 MUSIC DVD

| The List | ARTIST TITLE | Label/Release Date |
|----------|---|------------------------|
| 1 | JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS | Atlantic/Casual (7/06) |
| 2 | VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ | EMI (Veigh) (6) |
| 3 | THE EAGLES HELL FREEZES OVER | BMG (Kicker) (6) |
| 4 | JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS | WEA (Gazd) |
| 5 | PAUL WELLS STUDIO 150 | INDIGO (6) |
| 6 | ABBA GOLD | Poly (6) |
| 7 | WHITESNAKE LIVE - IN THE STILL OF THE NIGHT | Cornwall Home (6) |
| 8 | ELVIS PRESLEY LEGENDS IN CONCERT | WEA (Gazd) |
| 9 | IRON MAIDEN DEATH ON THE ROAD | EMI (6) |
| 10 | IRON JUVI THE CRUSH TOUR | Universal (6) |
| 11 | THE JAM THE COMPLETE | Polygram (6) |
| 12 | BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE | WEA (Gazd) |
| 13 | PAUL WELLS MODERN CLASSICS ON FILM 90-00 | Casual (6) |
| 14 | METALLICA CUNNING STUNTS | Universal (6) |
| 15 | VARIOUS LIVE - JULY 2ND 2005 | Angel (6) |
| 16 | EELS WITH STRINGS - LIVE AT TOWN HALL | Imago (6) |
| 17 | ROY ORBISON THE ANTHOLOGY | Warner (6) |
| 18 | ELO ZOOM - LIVE | BMG (6) |

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TOP 20 COMPILATIONS

| The List | ARTIST TITLE | Label/Release Date |
|----------|---|--------------------|
| 1 | VARIOUS BRIT AWARDS 2005 - THE MUSIC EVENT | Sony (6) |
| 2 | VARIOUS CLASSIC 2006 | UMG (6) |
| 3 | VARIOUS REAL LOVE 2006 | Sony (6) |
| 4 | VARIOUS THE VERY BEST OF EUPHORIC DANCE | WEA (6) |
| 5 | VARIOUS POP JR 2 | WEA (6) |
| 6 | VARIOUS NME PRESENTS THE ESSENTIAL BANDS | EMI (Veigh) (6) |
| 7 | VARIOUS HOUSEWORK SONGS | EMI (Veigh) (6) |
| 8 | WALK THE LINE: OST | Sony (6) |
| 9 | VARIOUS R&B CLUBBIX | Sony (6) |
| 10 | VARIOUS BEAUTIFUL LOVE SONGS | Sony (6) |
| 11 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 62 | EMI (Veigh) (6) |
| 12 | VARIOUS THE BEST CLUB ANTHEMS CLASSICS | EMI (Veigh) (6) |
| 13 | VARIOUS MAGIC - THE ALBUM | WEA (6) |
| 14 | VARIOUS THE VERY BEST OF POWER BALLADS | EMI (Veigh) (6) |
| 15 | VARIOUS COCKTAILS - ANTHEMS | WEA (6) |
| 16 | VARIOUS POP PARTY 3 | Sony (6) |
| 17 | VARIOUS HELLER SKEETER PITS HONORORE CLASSICS | WEA (6) |
| 18 | VARIOUS TWICE AS NICE - WIKENDERS | WEA (6) |
| 19 | VARIOUS CLUBBERS GUIDE 2006 | WEA (6) |
| 20 | VARIOUS THE VERY BEST OF LOVE LEGENDS | EMI (Veigh) (6) |

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THE YEAR SO FAR: TOP 20 SINGLES

| The List | ARTIST TITLE | Label/Release Date |
|----------|---|--------------------|
| 1 | SHAYNE WARD THAT'S MY GOAL | Sony (6) |
| 2 | MOTORIZED BIG DADDY/HELLY NASTY GIRL | Real (6) |
| 3 | NIZLOPSI JCB SQUIG | EMI |
| 4 | BEYONCÉ FEAT. SLIM THUG CHECK ON IT | Columbia |
| 5 | MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN | Asylum 2 (6) |
| 6 | ARCTIC MONKEYS WHEN THE SUN GOES DOWN | Domino Records |
| 7 | ORDINARY BOYS BOYS WILL BE BOYS | BMG |
| 8 | WILL YOUNG ALL TIME LOVE | Sony (6) |
| 10 | HE-TRACK SAY SAY SAY (WAITING 4 U) | Sony |
| 11 | SUNBLOCK I'll Be Ready | Motown |
| 12 | CHRIS BROWN FEAT. JUELZ SANTANA RUN IT | Warner Bros |
| 13 | MADONNA HUNG UP | Parlophone |
| 14 | RICHARD ASHCROFT BREAK THE NIGHT WITH COLOUR | Parlophone |
| 15 | BRIAN KENNEDY & PETER CORRY GEORGE BEST - A TRIBUTE | Curb |
| 16 | DEAD OR ALIVE YOU SPIN ME ROUND | Capitol |
| 15 | BLACK EYED PEAS MY HILLTOPS | AMM |
| 17 | JAMES BLUNT GOODBYE MY LOVER | Atlantic |
| 18 | LOVE GOVALEZ BECAUSE OF YOU | Parlophone |
| 19 | KELLY CLARKSON HEARTS OF YOU | BMG |
| 20 | SUGARBABES LOU | Telstar |

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04.03.06
Top 75

The Official UK



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 4th appearance in the Top 75. The album was released a year ago this week, and sold 8,915 copies that week to debut at 48. Its cumulative sales now stand at 220,122. Three other albums by Johnson climb this week - *On Ani Di (63-51)*, *Brushfire: Fireflies! (74-57)* and *The Curious George soundtrack (73-59)*.



5. Neil Diamond
At the age of 65, Neil Diamond secures his highest charting album of new material since 1980, debuting at number five with the US chart-topping 32 songs on sales of 50,338. The album, comprising a dozen new Diamond compositions, is the veteran singer's 32nd chart album since Gold provided him with his first taste of success in 1971, and marks a major improvement on his last studio album, 2005's *Third Chord Opera*, which peaked at number 49, and has thus far sold only 20,779 copies.

| The Week | Last Week | Weeks In Charts | Peak Pos. | Label | Artist Title |
|----------|-----------|-----------------|-----------|-----------------|--|
| 1 | 6 | 44 | 1 | Atlantic | JACK JOHNSON <i>IN BETWEEN DREAMS</i> ● |
| 2 | 1 | 5 | 1 | Domino | ARCTIC MONKEYS <i>WHATEVER PEOPLE SAY I AM...</i> ● |
| 3 | 4 | 57 | 1 | Real Gone Music | KT TUNSTALL <i>EYE TO THE TELESCOPE</i> ● 1 ● |
| 4 | 2 | 51 | 1 | BMG | KATSER CHIEFS <i>EMPLOYMENT</i> ● ● ● ● |
| 5 | NEW | NEW | 5 | Parlophone | NEIL DIAMOND <i>THE MAGIC NUMBERS</i> ● |
| 6 | 7 | 40 | 1 | Columbia | GORILLAZ <i>DEMON DAYS</i> ● ● ● ● |
| 7 | 3 | 47 | 1 | Parlophone | JAMES BLUNT <i>BACK TO BEDLAM</i> ● ● ● ● ● |
| 8 | 10 | 2 | 1 | Parlophone | THE JAM SNAP! <i>The Jam Cover with Friends</i> ● ● ● ● ● |
| 9 | 3 | 32 | 1 | BMG | KELLY CLARKSON <i>BREAKAWAY</i> ● ● ● ● ● |
| 10 | NEW | NEW | 10 | Capitol | COLDFLAY <i>X & Y</i> ● ● ● ● ● |
| 11 | 11 | 15 | 1 | Warner | MADONNA <i>CONFESSIONS ON A DANCE FLOOR</i> ● ● |
| 12 | 23 | 26 | 1 | BMG | KANYE WEST <i>LATE REGISTRATION</i> ● |
| 13 | 18 | 15 | 1 | Island | SIMON WEBBE <i>SANCTUARY</i> ● |
| 14 | 12 | 10 | 1 | Columbia | JOHNNY CASH <i>RING OF FIRE - THE LEGEND OF</i> |
| 15 | 22 | 28 | 1 | Capitol | PUSSYCAT DOLLS <i>PCD</i> ● ● ● ● |
| 16 | 17 | 23 | 1 | Capitol | HARD-FI <i>STARS OF CCTV</i> ● ● ● ● |
| 17 | 5 | 34 | 1 | Parlophone | WILL YOUNG <i>KEEP ON</i> ● ● ● ● ● |
| 18 | 14 | 5 | 1 | Sony | JOHNNY MATHIS <i>THE VERY BEST OF</i> ● ● ● ● ● |
| 19 | 13 | 8 | 1 | Parlophone | JOSE GONZALEZ <i>VENEER</i> ● ● ● ● ● |
| 20 | 15 | 22 | 1 | Domino | KATIE MELUA <i>PIECE BY PIECE</i> ● ● ● ● ● |
| 21 | 5 | 1 | 1 | Parlophone | RICHARD ASHCROFT <i>KEYS TO THE WORLD</i> ● ● ● ● ● |
| 22 | 30 | 37 | 1 | Parlophone | THE MAGIC NUMBERS <i>THE MAGIC NUMBERS</i> ● ● ● ● ● |
| 23 | 33 | 6 | 1 | Mercury | FALL OUT BOY <i>FROM UNDER THE CORK TREE</i> ● ● ● ● ● |
| 24 | 25 | 2 | 1 | Decca | PANIC! AT THE DISCO <i>A FEVER YOU CAN'T SWEAT OUT</i> ● ● ● ● ● |
| 25 | 29 | 20 | 1 | Sony | SUGARBABES <i>TALLER IN MORE WAYS</i> ● ● ● ● ● |
| 26 | 41 | NEW | 1 | AMM | THE BLACK EYED PEAS <i>MONKEY BUSINESS</i> ● ● ● ● ● |
| 27 | 26 | 13 | 1 | Interscope | EMINEM <i>CURTAIN CALL - THE HITS</i> ● ● ● ● ● |
| 28 | 16 | 23 | 1 | Warner | ROD STEWART <i>IF WE FALL IN LOVE TONIGHT</i> ● ● ● ● ● |
| 29 | 32 | 22 | 1 | EMI | PAUL WELLS <i>MODERN CLASSICS - THE GREATEST HITS</i> ● ● ● ● ● |
| 30 | 5 | 5 | 1 | EMI | DANIEL O'DONNELL <i>FROM DANIEL WITH LOVE</i> ● ● ● ● ● |
| 31 | 38 | 8 | 1 | EMI | PAUL WELLS <i>AS IS NOW</i> ● ● ● ● ● |
| 32 | 27 | 7 | 1 | EMI | KUBB <i>MOTHER</i> ● ● ● ● ● |
| 33 | 36 | 26 | 1 | Capitol | GOLDFRAPP <i>SUPERNATURE</i> ● ● ● ● ● |
| 34 | NEW | NEW | 1 | Mercury | THE NOTORIOUS B.I.G. <i>DUETS - THE FINAL CHAPTER</i> ● ● ● ● ● |
| 35 | NEW | NEW | 1 | Real Gone Music | DOLLY PARTON <i>THOSE WERE THE DAYS</i> ● ● ● ● ● |
| 36 | NEW | NEW | 1 | EMI | RAY DAVIES <i>OTHER PEOPLE'S LIVES</i> ● ● ● ● ● |
| 37 | 28 | 7 | 1 | BMG | THE ORDINARY BOYS <i>BRASSBOUND</i> ● ● ● ● ● |
| 38 | 35 | 15 | 1 | EMI | EDITORS <i>THE BACK ROOM</i> ● ● ● ● ● |

| ARTIST TITLE | Label | ARTIST TITLE | Label | ARTIST TITLE | Label |
|--------------|-------|--------------|-------|--------------|-------|
| 39 | 41 | 39 | 41 | 41 | 41 |
| 40 | 40 | 40 | 40 | 40 | 40 |
| 41 | 41 | 41 | 41 | 41 | 41 |
| 42 | 42 | 42 | 42 | 42 | 42 |
| 43 | 43 | 43 | 43 | 43 | 43 |
| 44 | 44 | 44 | 44 | 44 | 44 |
| 45 | 45 | 45 | 45 | 45 | 45 |
| 46 | 46 | 46 | 46 | 46 | 46 |
| 47 | 47 | 47 | 47 | 47 | 47 |
| 48 | 48 | 48 | 48 | 48 | 48 |
| 49 | 49 | 49 | 49 | 49 | 49 |
| 50 | 50 | 50 | 50 | 50 | 50 |

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THE OFFICIAL UK ALBUMS CHART

Specialist

Albums Chart

Chart compiled from actual sales data. See www.bpi.co.uk for details on how the chart is compiled. Copyright © 2006. Produced with BPI and BPI's operations.

| Position | Last Week | Weeks On Chart | Artist/Album | Label |
|----------|-----------|----------------|--|------------------|
| 39 | 24 | 2 | BETH ORTON COMFORT OF STRANGERS | BMI (30452) 81 |
| 40 | 37 | 3 | CHRIS BROWN CHRIS BROWN | Beatsoul (0615) |
| 41 | 46 | 39 | OASIS DON'T BELIEVE THE TRUTH | Mercury (000000) |
| 42 | 34 | 3 | BELLE & SEBASTIAN THE LIFE PURSUIT | Virgin (000000) |
| 43 | 4 | 3 | LEO SAYER ENDLESS JOURNEY - THE ESSENTIAL | Capitol (000000) |
| 44 | 21 | 21 | PRINCE THE VERY BEST OF | Capitol (000000) |
| 45 | 52 | 77 | GREEN DAY AMERICAN IDIOT | Reprise (000000) |
| 46 | 21 | 15 | TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION | Mercury (000000) |
| 47 | 45 | 11 | MARY J BLIGE THE BREAKTHROUGH | A&M (000000) |
| 48 | 57 | 21 | FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER | Capitol (000000) |
| 49 | 54 | 4 | JOHNNY CASH WALKING THE LINE - LEGENDARY SUN | Mercury (000000) |
| 50 | 49 | 17 | WESTLIFE FACE TO FACE | Capitol (000000) |
| 51 | 63 | 4 | JACK JOHNSON AND ON | Capitol (000000) |
| 52 | 59 | 49 | MICHAEL JACKSON NUMBER ONES | A&M (000000) |
| 53 | 39 | 18 | ROBBIE WILLIAMS INTENSIVE CARE | Mercury (000000) |
| 54 | 14 | 2 | 50 CENT & G UNIT GET RICH OR DIE TRYIN' (OST) | Mercury (000000) |
| 55 | 57 | 89 | THE KILLERS HOT FUSS | Capitol (000000) |
| 56 | 6 | 2 | WE ARE SCIENTISTS WITH LOVE AND SQUALOR | Mercury (000000) |
| 57 | 24 | 2 | JACK JOHNSON BRUSHFIRE FAIRYTALES | Capitol (000000) |
| 58 | 53 | 8 | THE STROKES FIRST IMPRESSIONS OF EARTH | Capitol (000000) |
| 59 | 62 | 12 | IAN BROWN THE GREATEST | Capitol (000000) |
| 60 | 58 | 19 | THE PRODIGY THEIR LAW - THE SINGLES 1990-2005 | Capitol (000000) |
| 61 | 51 | 5 | THE KOOKS INSIDE/INSIDE OUT | Capitol (000000) |
| 62 | 6 | 2 | CHARLOTTE CHURCH TISSUES AND ISSUES | Capitol (000000) |
| 63 | 13 | 13 | BLINK 182 GREATEST HITS | Capitol (000000) |
| 64 | 17 | 18 | NIRVANA NEVERMIND | Capitol (000000) |
| 65 | 61 | 39 | GREEN DAY BULLET IN A BIBLE | Capitol (000000) |
| 66 | 40 | 10 | TEXAS RED BOOK | Capitol (000000) |
| 67 | 67 | 5 | THE GO! TEAM THUNDER LIGHTNING STRIKE | Capitol (000000) |
| 68 | 64 | 8 | KEANE HOPES AND FEARS | Capitol (000000) |
| 69 | 73 | 3 | JACK JOHNSON CURIOUS GEORGE (OST) | Capitol (000000) |
| 70 | 40 | 4 | MICHAEL BUBLE CAUGHT IN THE ACT | Capitol (000000) |
| 71 | 60 | 15 | KATE BUSH AERIAL | Capitol (000000) |
| 72 | 6 | 13 | MAXIMO PARK A CERTAIN TRIGGER | Capitol (000000) |
| 73 | 71 | 18 | ARCADE FIRE FURNERAL | Capitol (000000) |
| 74 | 6 | 2 | THE SUBWAYS YOUNG FOR ETERNITY | Capitol (000000) |
| 75 | 50 | 16 | IL DIVO ANCORA | Capitol (000000) |

■ Sales increase ■ Highest New Entry ■ Platinum (300,000+) ■ Silver (20,000+) ■ Gold (100,000+) ■ BPI Platinum Europe (EU European Sales)



35. Dolly Parton Although one of country music's finest singer-songwriters in her own right, Dolly Parton's new album *Those Were The Days* is a set of covers, many performed as duets with the artists for whom they were originally hits. Thus Mary Hegarty's *Those Were The Days* track, 'Kiss Kiss (Christofferson assist) on Me & Bobby McGee' and Judy Collins' harmonies on 'Both Sides Now'. The result, apart from a pleasing album, is a number 35 debut for Parton this week, on sales of 6,436. *Those Were The Days* is Parton's 11th chart album.



36. Ray Davies After a prolific relationship with brother and fellow band member Dave, often threatened to tear the Kinks apart, the group's writer, singer and pianist member Ray Davies stayed true to the band for more than 40 years, never releasing a solo album - until last week, when he released *Other People's Lives*, an excellent selection of new songs, which attracted 6,079 buyers last week, and debuts at number 36 as a result. Davies has piloted The Kinks to 14 chart albums, starting with their self-titled debut, which reached number three in 1964.

TOP 10 INDIE SINGLES

| Rank | Artist/Title | Label/Company |
|------|---------------------------------------|-----------------|
| 1 | MAXIMO PARK I WANT YOU TO STAY | Warp (0470) |
| 2 | DELAYS VALENTINE | Warp (0470) |
| 3 | ALKALINE TROUBLE | Warp (0470) |
| 4 | HI-TACK SAY SAY (WALTZING 4 U) | Capitol (00) |
| 5 | HIZLOPE JOE SONG | BMG (0000) |
| 6 | ARCIC MONKEYS WHEN THE SUN GOES DOWN | Domino (0178) |
| 7 | TOD FOOTPRINTS | WV (01) |
| 8 | BRIAN KENNEDY GEORGE BEST - A TRIBUTE | Dark Horse |
| 9 | MARCO V FALLS LIKE | Mercury (0000) |
| 10 | JOSE GONZALEZ HEARTBEATS | Punching (0470) |

TOP 10 INDIE ALBUMS

| Rank | Artist/Title | Label/Company |
|------|---|-----------------|
| 1 | ARCIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT | Domino (0178) |
| 2 | JOSE GONZALEZ VENER | Punching (0470) |
| 3 | RAY DAVIES OTHER PEOPLE'S LIVES | WV (01) |
| 4 | BELLE & SEBASTIAN THE LIFE PURSUIT | Virgin (0000) |
| 5 | FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER | Domino (0178) |
| 6 | PAUL WELLER AS IS NOW | WV (01) |
| 7 | KATIE MELUA PIECE BY PIECE | Drumhead (01) |
| 8 | THE KILLERS HOT FUSS | Island (0178) |
| 9 | THE STROKES FIRST IMPRESSIONS OF EARTH | Capitol (0000) |
| 10 | MAXIMO PARK A CERTAIN TRIGGER | Warp (0470) |

TOP 10 ROCK ALBUMS

| Rank | Artist/Title | Label/Company |
|------|---|------------------|
| 1 | GREEN DAY AMERICAN IDIOT | Capitol (000000) |
| 2 | NIRVANA NEVERMIND | Capitol (000000) |
| 3 | DRAGONFORCE INHUMAN RAMPAGE | Rebellion (01) |
| 4 | THE ALASM MINNY UNDER ATTACK | Liberity (01) |
| 5 | FOO FIGHTERS IN YOUR HONOUR | BMG (0000) |
| 6 | BULLET FOR MY VALENTINE THE POISON | Virgin (0000) |
| 7 | THE DARKNESS NEW TROUBLE TO HELL AND BACK | Atlantic (0000) |
| 8 | GREEN DAY INTERNATIONAL SUPERHEROES | Capitol (0000) |
| 9 | GREEN DAY BULLET IN A BIBLE | Capitol (0000) |
| 10 | KICKBACK ALL THE RIGHT REASONS | Rebellion (01) |

TOP 10 JAZZ ALBUMS

| Rank | Artist/Title | Label/Company |
|------|--|-----------------|
| 1 | MICHAEL BUBLE CAUGHT IN THE ACT | Capitol (0000) |
| 2 | NORAN JONES COME AWAY WITH ME | Parlophone (01) |
| 3 | ELLA FITZGERALD THE GREATEST | Capitol (0000) |
| 4 | MICHAEL BUBLE IT'S TIME | Capitol (0000) |
| 5 | GLEN MILLER IN THE MOOD - THE VERY BEST OF | Capitol (0000) |
| 6 | RAY CHARLES LEGEND - THE BEST OF THE EARLY YEARS | Capitol (0000) |
| 7 | MADELINE PEYROW CARELESS LOVE | Rebellion (01) |
| 8 | NORAN JONES FEELS LIKE HOME | Capitol (0000) |
| 9 | SADE THE BEST OF | Capitol (0000) |
| 10 | RAY CHARLES THE DEFINITIVE | Capitol (0000) |

TOP 10 CLASSICAL ALBUMS

| Rank | Artist/Title | Label/Company |
|------|---|----------------|
| 1 | VARIOUS THE NUMBER ONE MOZART ALBUM | Capitol (0000) |
| 2 | VARIOUS MOZART FOR BABIES | Capitol (0000) |
| 3 | VARIOUS THE NUMBER ONE CLASSICAL ALBUM 2006 | Capitol (0000) |
| 4 | VARIOUS CLASSIC FOOTBALL SCORES | Capitol (0000) |
| 5 | VARIOUS FAVOURITE CLASSICS | Capitol (0000) |
| 6 | VARIOUS CLASSIC FM - MUSIC FOR WEDDINGS | Capitol (0000) |
| 7 | VARIOUS CLASSICAL FAVOURITES | Capitol (0000) |
| 8 | VARIOUS GREATEST CLASSICS | Capitol (0000) |
| 9 | VARIOUS CLASSICAL CHILLOUT | Capitol (0000) |
| 10 | VARIOUS PAAROTTI/DONNINO/CARRERAS | Capitol (0000) |

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.

Become part of the MEDIA-TECH Association
– take your business one step further!

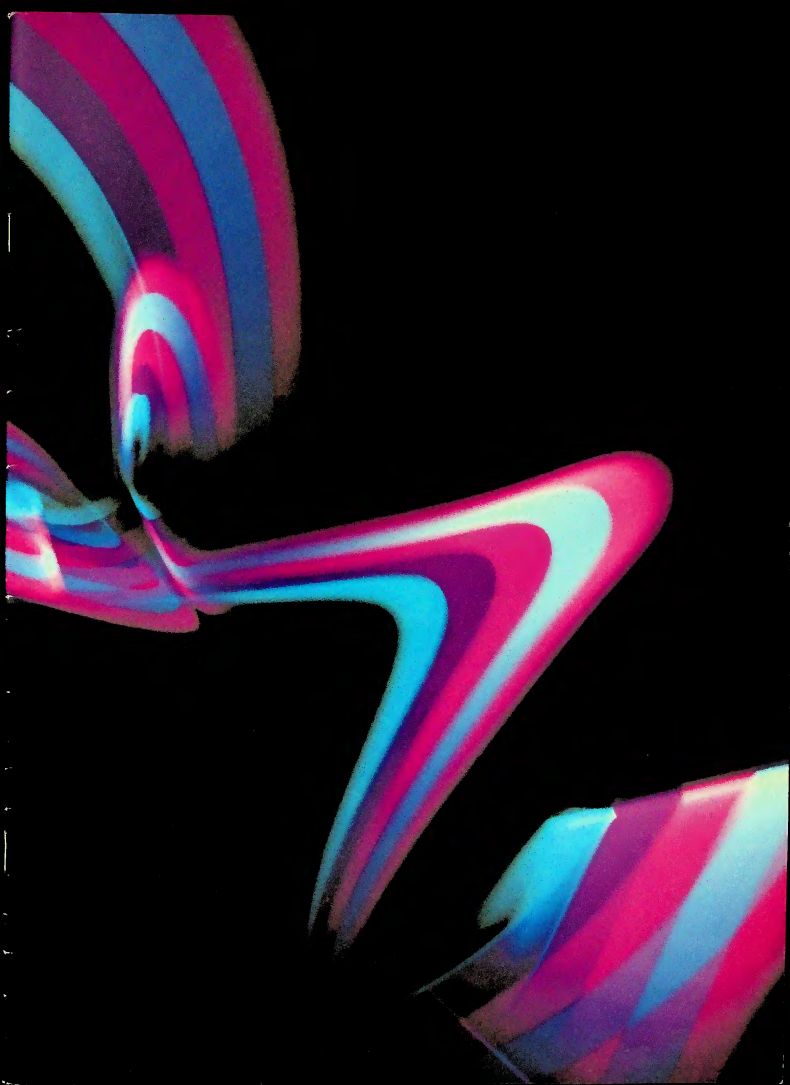
A man with a mustache, wearing a blue button-down shirt and a dark tie, is sitting in an office. He is holding a DVD disc up to his eye, looking through the hole in the center. The background consists of office cubicle walls with horizontal blinds.

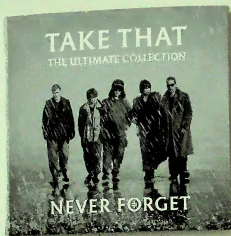
Dieter Wagner

(Product Manager Pre-Recorded DVD / HD-DVD)
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Contents



MUSICWEEK
awards

MusicWeekAwards06

Welcome to the Music Week Awards brochure. 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
- 21: Best UK Marketing Campaign
- 23: 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

Top Singles Company

Universal set new standards to win the award for top singles company for 2005, claiming a record-breaking annual share of the market. Having taken a best-yet 29.6% share of singles in 2004, Universal Music UK improved on that in 2005 with a 32.6% share of the singles business, supplying half the year's 10 biggest sellers. UMTV led the way with Tony Christie's (Is This The Way To) Amarrillo selling 1.1m units as 2005's top singles seller, while Don't Cha by Pussycat Dolls feat. Busta Rhymes, McFly's All About You/You've Got A Friend, Akon's Lonely and Push The Button by Sugababes also made the year's Top 10. Universal finished 10 percentage points ahead of its nearest rival, Sony BMG, whose biggest singles seller of the year was Shayne Ward's That's My Goal, while EMI took 12.2%.

Top Albums Company

Universal claimed the most successful debut album issued during the year to take the award for top artist albums company. The company claimed a 26.3% share of artist album sales in a year in which Kaiser Chiefs' Employment outsold all other debuts released in 2005 to finish fourth top artist seller of the year. It rounded off the year with Eminem's Curtain Call topping the key Christmas chart. In between, 2004 hit albums by Scissor Sisters and Keane each sold another 750,000 copies in the year to finish among 2005's Top 20, while its other big sellers included Hot Fuss by The Killers and Love Angel Music Baby by Gwen Stefani. Sony BMG's second place followed successes with the likes of Westlife, Kelly Clarkson and Faithless, while big sellers from Coldplay, Robbie Williams and Gorillaz helped EMI to third spot.

Top Compilations Company

Universal claimed shares in 2005's six top multi-artist albums as it took the award for top compilations company. The major's Now! partnership - with EMI Music - predictably supplied the year's three biggest-selling compilation albums, but teaming up with Sony BMG for Pop Party 3 and Dance Party also gave Universal a stake in the fourth and fifth top sellers for the year. Just for good measure, Pop Jr, issued by Universal Music TV on its own, ranked sixth for the year, while Universal was also part of 15 other albums among the year's 40 biggest compilations. Besides the Now! albums, second-placed EMI supplied two other titles in the year's Top 10 - Happy Songs at seven and Housework Songs at nine - while Sony BMG's "party" albums with Universal helped it to third place.

Winner: Universal Music UK

Second: Sony BMG Music Entertainment

Third: EMI Music



Tony Christie & Peter Kay

Winner: Universal Music UK

Second: Sony BMG Music Entertainment

Third: EMI Music



Kaiser Chiefs

Winner: Universal Music UK

Second: EMI Music

Third: Sony BMG Music Entertainment



Pop Party 3



MarketShareAwards



TopIndependent SinglesCompany

Gut claimed its highest chart placing yet on a year-end singles chart as it took the award for top independent singles company. The independent, which in 1991 claimed the year's fourth biggest seller with I'm Too Sexy by Right Said Fred, went one position better last year by supplying 2005's third biggest seller with Axel F by Crazy Frog. The single, which prevented Speed Of Sound becoming Coldplay's first number one on the singles chart, sold 493,103 copies during the year and became Gut's second number one hit more than 13 years after it reached the summit with Deeply Dippy by Right Said Fred. Gut took 3.4% of the overall singles market during the year, while its share of independent business was 15.0%. MoS filled second place with 2.2%, with Sanctuary third on 1.7%.

TopIndependent AlbumsCompany

Ministry of Sound held off a close challenge from XL Recordings to win the award for top independent albums company. Despite a year in which multi-artist album sales dropped overall, the compilations-driven MoS managed to outsell all its indie rivals on albums across the 12 months to claim an overall 1.3% of the market. The company placed two albums among the year's 10 most popular compilations, with The Annual 2006 taking eighth place and Gatecrasher Classics 10th position. XL ranked just 0.1 percentage points behind MoS for the year, as it topped the chart twice through Basement Jaxx's The Singles and Prodigy's The Law - The Singles 1990-2005. Sanctuary was third with 1.0%.

Winner: Gut Records

Second: Ministry of Sound
Recordings

Third: Sanctuary Records



Crazy Frog

Winner: Ministry of Sound
Recordings

Second: XL Recordings

Third: Sanctuary Records



The Annual 2006

Best Music Sales Force

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 droves once again, many citing the very special relationship they have with Pinnacle's sales force. "A business relationship is a two-way thing and, in my opinion, I have a business relationship with Pinnacle. Long may it continue," says Richard White of Chalky'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 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 felt offered the best level of service during the past year based on the following criteria:

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

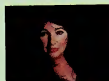
Past winners
2005 Pinnacle
2004 Pinnacle
2003 Pinnacle
2002 Pinnacle
2001 Pinnacle

Winner: Pinnacle

Shortlist: EMI
Independent Thinking
Universal
Vital



Pinnacle – Puddle of Mudd



EMI – Kate Bush



Independent Thinking – Green Day



Universal – McFly



Vital – Arctic Monkeys



Best Distributor



The verdict:

EMI's takes the Best Distributor award for an impressive seventh year running. Its customers appreciate, first and foremost, the reliability of its 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. "I know big changes are happening at EMI, but I have always found their delivery service and packaging to be the best," says Raymond 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 eorders 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 voting panel of retailers from throughout the UK, which included both independent stores and retail chains. Voters were asked to nominate the three distributors they felt offered the best level of service during the past year based on the following criteria:

- Speed of service
- Order fulfilment
- Customer service
- Product condition

Past winners

2005 EMI
2004 EMI
2003 EMI
2002 EMI
2001 EMI

Winner: EMI

Shortlist: Pinnacle
Proper
Universal
Vital



KT Tunstall - EMI



U2 - Pinnacle



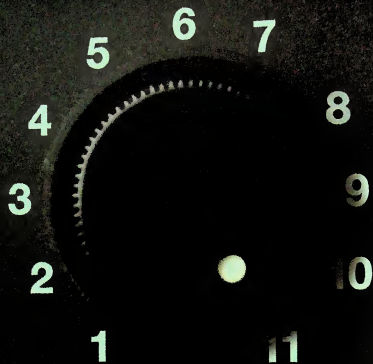
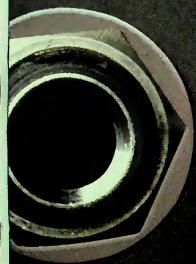
Seth Lakeman - Proper



Kaiser Chiefs - Universal



Basement Jaxx - Vital



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





Best Music Retail Chain



The verdict:

In a difficult year for bricks-and-mortar retailers, HMV has managed to keep the tills 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, 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 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 chains that they felt offered the best level of service during the past year based on the following criteria:

- Customer service
- Product knowledge
- Range
- Window and in-store merchandising
- Commitment to breaking new acts/genres

Past winners

2005 HMV
2004 HMV
2003 HMV
2002 HMV
2001 HMV

Winner: HMV

Shortlist: Fopp
Music Zone
Virgin



HMV



Fopp



Music Zone



Virgin

Best Independent Store

The verdict:

Music fans in Manchester apparently spend more money on music than anywhere else in Britain and, with Piccadilly Records on their doorstep, it is easy to see why. Situated in the city's lively Northern Quarter, an area that resembles a record shopping dream, the shop has become an indispensable point of reference for the city's music buying public.

The staff are highly knowledgeable and very friendly, always willing to spend the odd 15 minutes talking about old disco records or 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 *Music Week*. Readers were asked to vote on a shortlist of stores nominated by key sales professionals at record companies and distributors. Readers voted for the store they thought has offered the best level of service during the past year based on the following criteria:

- Customer service
- Product knowledge
- Range
- Window and in-store merchandising
- Commitment to breaking new acts/genres

Past winners:

2005 Reveal, Derby
2004 Selectadisc, Nottingham
2003 Massive, Oxford
2002 3 Beat, Liverpool
2001 Selectadisc, Nottingham
2000 Ainsley, Leicester
1999 Andy's Records

Winner: Piccadilly (Manchester)

Shortlist: Pure Groove (London)
Reveal (Derby)
Rough Trade (Portobello)
Selectadisc (Nottingham)



Piccadilly (Manchester)



Pure Groove (London)



Reveal (Derby)



Rough Trade (Portobello)



Selectadisc (Nottingham)



Best Digital Music Store



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.

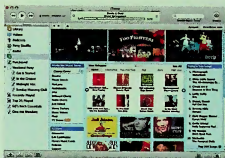
The Best Digital Music Store award was voted for by a panel drawn from UK record companies and distributors. Voters were asked to name the three digital stores that they felt offered the best level of service during the past year based on the following criteria:

- Customer experience
- Product offering/content
- Quality of service
- Use of digital platforms to engage customers
- Commitment to breaking new acts/genres

Past winners
Nine for 2006

Winner: iTunes

Shortlist: Amazon
Bleep.com
HMV.co.uk
Napster



iTunes



Amazon



Bleep.com



HMV.co.uk



Napster

Best Digital Music Service

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 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 video, launched a video download chart through Kites 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 B2B or 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 to the end user
- Functionality, design values and accessibility for the user
- Commercial viability of service

Final winners
2005 Napster

Winner: 3 UK

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



Madonna's *Hung Up* – exclusive launch on 3



Napster To Go



Orange Music Player



Vodafone Music Offering



Yahoo! Music Videos

Best Independent Promotions Team

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 was the foundation of Anglo's success story, whether it was introducing Antony & The Johnsons with an early performance on Later... and a slot on the Culture Show ahead of a Mercury Prize win, holding back the euphoria around Arctic Monkeys to ensure their debut single would go in at number one without them turning into instant mainstream stars or launching one of the year's unexpected gems, Editors, through a series of exclusivity deals with MTV.

Meanwhile, there was the none too small matter of promoting Franz Ferdinand's number one and platinum second album, including a live Radio One gig at The Scala; building the enormous sales success that was Kaiser Chiefs at radio; driving Oasis' biggest airplay hit to date in the shape of The Importance Of Being Idle; as well as significant exposure for The Futureheads, The Strokes and U2.

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



Anglo Plugging - Oasis



Big Sister - NY Times



Hart Media - The Subways



Intermedia Regional - Liberty X



Red Alert - Nigs

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Best Regional Promotions Team

The verdict:

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 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 best-represented promotions team in the 2005 ILR top 10. The reason, say programme directors at regional radio, is the Sony BMG team's special understanding of their needs. "Sony BMG know my radio station and my target audience," says Anthony Gay at Key 103. "They don't push 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 Emmine 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 winners

2005 Sony BMG
2004 BMG
2003 BMG
2002 Virgin
2001 Virgin

Winner: Sony BMG

Shortlist: Atlantic
EMI
Island
Polydor



Sony BMG - Natalie Imbruglia



Atlantic - David Gray



EMI Records - Shapeshifters



Island - BiglaBabes



Polydor - Scissor Sisters

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AND TO THANK THE WHOLE ATLANTIC
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A FANTASTIC START TO 2006

SPECIAL THANKS & CONGRATULATIONS TO
BARBARA CHARONE FOR HER HARD WORK
AND SUCCESS WITH JAMES BLUNT

Best National Promotions Team

The verdict:

It was sometimes a case of "against all odds" as the promotions team at Atlantic Records secured airplay for its artists in 2005 with such resounding success. Not only did the team succeed in persuading radio and TV to give a certain former soldier and public schoolboy his chance, but it delivered Lil' Kim's biggest airplay to date – across radio and TV – despite her being in prison, found a home for Gorkie Lookin' Chain tracks such as *Your Missus Is A Nutter* on Channel 4 and MTV and helped David Gray to his third consecutive number one album and first number one airplay single.

Atlantic also ran successful campaigns for Sean Paul and Notorious B.I.G. But the team's crowning achievement in 2005 was taking James Blunt's *You're Beautiful* to the top airplay spot alongside number one single and album positions. The video was also VH1'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



Atlantic – James Blunt



Anglo Plugging – Arctic Monkeys



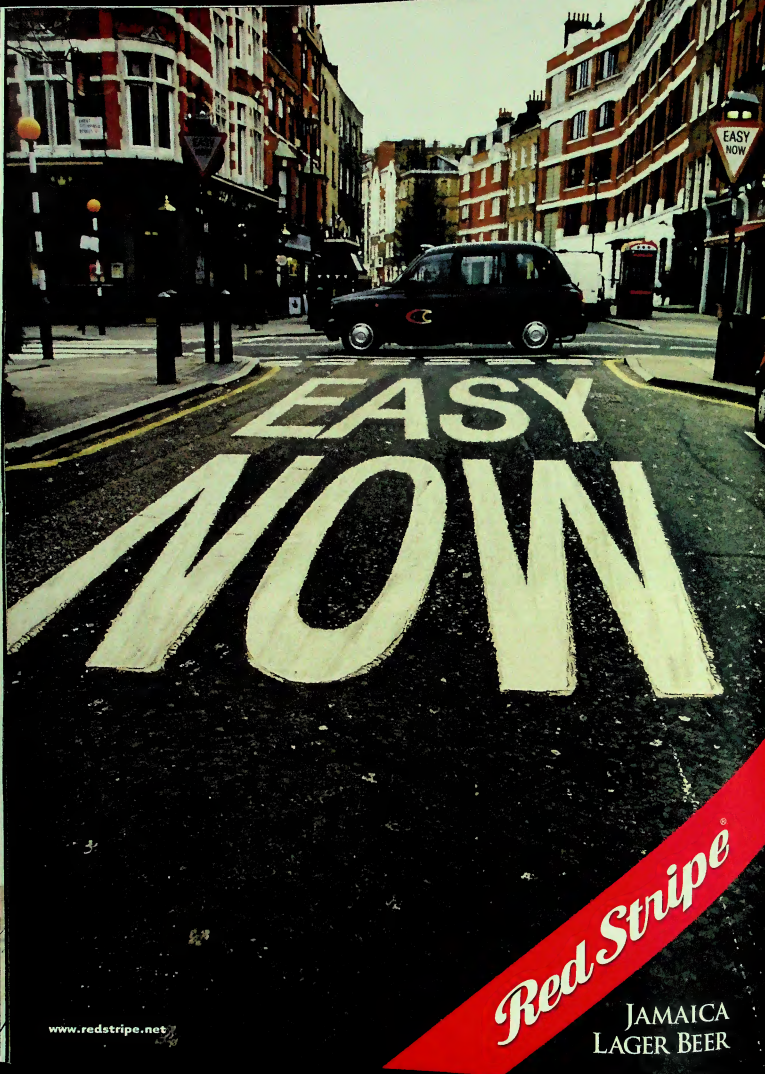
Big Sister – Oasis



Parlophone – Gorillaz



Sony BMG – The Coral



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BestPRCampaign

The verdict:

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 biggest-selling 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 Blunt 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 broadening 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:

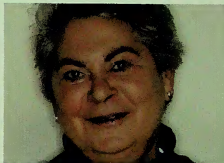
- Effective use of existing materials or effective creation of new materials
- Originality and imagination in the execution of the campaign
- Overall success of the campaign in achieving its original objectives

Best winners

2005 Sundraj Sreenivasan of Polydor for Scissor Sisters
2004 Stuart Bell of Outside Organisation for David Bowie
2003 Dave Wood of DWL for Beverly Knight
2002 Murray Chalmers of Parlophone for Ke\$ha
2001 Amanda Williams of Polydor/Amanda Williams PR for the Bloodhound Gang

Winner: Barbara Charone of MBC 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



Barbara Charone



Ben Harris



Sue Harris



Louise Mayne

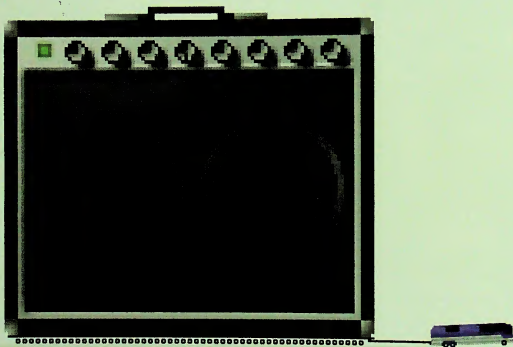


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Best UK Marketing Campaign

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 criteria:

- 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

Past winners

- 2005 Jo Power of Sony BMG for Kasabian
- 2004 Nikki Pabel 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



Rob Owen



Camp and Hinkley



Chris Farrow



Claire Horseman



Charlie Larby



Claire O'Brien



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Best International Marketing Campaign

The verdict:

Today Norway, tomorrow the world. That was the unlikely world domination plan drawn up for Il Divo. And in the space of just a few months, Sony BMG's Sulinna Ong and Dave Shack 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 criteria:

- 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

Just winners

2005 Mirelle Davis and Caroline Butler of Domino and Brian Cillar of Epic US for Franz Ferdinand
2004 David Shack of BMG for Dido

Winner: Sulinna Ong & Dave Shack
for Il 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



Sulinna Ong and Dave Shack



L-R: Dominic Cook, Brown, Allen
and Matt Cook




L-R: Brown, Allen and Wood



L-R: Butler, Davies and Finelli

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Best Catalogue Marketing Campaign

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, 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 criteria:

- 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

First 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 & Daryl Easlea for Paul Weller – Stanley Road, The Deluxe Edition



Stanford and Henderson – Sony BMG



Montello and Fernandez – Universal



Nicol and Hammonds – Sanctuary



Luke Southern – Sony BMG



Street and Easlea

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

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

Suga Babes

Simon Tong

Fox Ultra Music

Diane Warren

Warp Stevie

Zutons Laura

Primal Scream

The Feeling The

Vanessa Brown

Hynde Chris

Ferry Zinc

Amy Winehouse

Ash Bent

Breaks Co-op

Lakeman Client

Harrow Fergie

Queenadreena

Gouldman Hal

Henry

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 Lewis Pleasure Rob Halford

Robin Thicke Rodney P Rough Trade Music Rupee Sef Sam Frank SPG Publishing Steely/Clevie The

Fight Tim Deluxe Toby Smith Tom Kent Wonder Wiredaïses Wichita Songs Stuart Zender

There is no i in team
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 Cross collective shares the plaudits
Our staff retention rates are high
Our offices nowt like Colditz

Faced with fresh technology and brand spanking Sonic trends
Our role comes preset for transformation
Keeping a keen ear out around the world
Predicting individual tastes, nation to nation

We've a burgeoning desire to remain on point
To run the road and get stuff crackin'
Providing the best service we can
In the charts we'll go ransacking.

One thing remains a constant throughout
And this protective armour grows no lighter
We are always and will remain
The Champion of the songwriter

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

Thank you.

Hatherley Hit

Felix Howard

ITV Jamiroquai

Kelly Tom Kelly

Timo Maas/
Dannii Minogue

Romance The

Black Alps Craig

Partridge Nick

Paul Daniel

Eric Prydz Queen

Charlie Russell

Simply Red Son

Spencer Stargate

Steinberg Sting

Supergrass Texas

20th Century

Peter Vetteese

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 Quaye

Graham

Heavenly Songs

Priestman Jacob



EMI Music Publishing, proudly celebrating 11 years as the UK's premier publisher.

Top Publisher

The verdict:

For the first time in a decade a different figure is picking up the Music 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 albums market to runner-up Universal's 20.0%. Having James Blunt signed to publishing, long before a recording deal appeared on the scene for him, certainly 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 repertoire 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

Winner: EMI

Shortlist: Universal
BMG



Gorillaz - EMI



Kaiser Chiefs - Universal



EMI - Robbie Williams



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Likewise, if you are a performer, whether a featured artist, session musician, orchestral player or singer and any tracks that you have performed on are broadcast on the radio or

played in public, you need to register your details with us.

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www.ppluk.com
020 7534 1000



Licensing recorded music on behalf of record companies and performers.

BestRadioStation

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, the 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 leadership.

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 podcast. 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 criteria:

- Quality of content
- Quality of marketing
- Overall commercial success of the station

Overall the judges were looking for stations that demonstrated genuine creativity and ingenuity in reaching their target audience and clearly achieved their objectives in terms of their music policy.

Past winners
2005 Kerrang! 105.2
2004 Galaxy 105
2003 Xfm

Sponsored by



Winner: BBC Radio 2

Shortlist: Clyde 1
Kerrang! 105.2
Radio City 96.7
The Beach



BBC Radio 2



Clyde 1



Kerrang!



Radio City



The Beach

Kaiser Chiefs Oasis
Foo Fighters Coldplay
Green Day The Stones
Doves James Blunt

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Best Venue

The verdict:

2005 was a landmark year for Glasgow's King Tut'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 Concerts-owned 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 band to very publicly salute this were the Manic 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 received.

Past winner

2005 Shepherds Bush Empire

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lastminute.com

Winner: King Tut's Wah Wah Hut

Shortlist: Hammersmith Apollo
Royal Albert Hall
Shepherds Bush Empire
ULU



King Tut's Wah Wah Hut



Hammersmith Apollo



Royal Albert Hall



Shepherds Bush Empire



ULU

Producer Of The Year

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 technical expertise, audio quality, etc)
- Innovation and creativity in production
- Personal contribution to specific recording
- Success at delivering projects with maximum appeal for target audience

Past winners

- 2005 Tore Johansson
- 2004 Trevor Horn
- 2003 Ken Nelson
- 2002 Henry Bunn and Sam Hardaker
- 2001 Mark Hill

Winner: Stephen Street

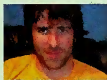
Shortlist: Jim Abbiss
Brian Higgins
Steve Mac
Stuart Price



Stephen Street



Jim Abbiss



Brian Higgins



Steve Mac



Stuart Price

ManagerOfTheYear

The verdict:

Since its formation, Supervision has developed into one of the UK's most credible and commercially successful artist management outfits, but it was the success of its two highest-profile artists last year that gave it the edge over its competitors in this category. Cerne Canning-managed Scots Franz Ferdinand returned with their second studio album, *You Could Have It So Much Better*, in 2005 and answered any doubts over the "difficult second album" with a number one debut and sales in excess of platinum in the UK. Globally the album is approaching 1.5m.

Meanwhile, sitting at a different desk but still wearing the same team colours, James Sandom, manager of Kaiser Chiefs, provided Supervision with their strongest UK breakthrough success. Kaiser Chiefs have now surpassed a 1.5m-strong shipment of their debut album, *Employment*, and last month took home three Brit awards. But while Supervision has mentored and successfully steered the careers of two of the UK's biggest rock acts, it continues to foster developing talent, with the likes of Mum & SONS, 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 clients' 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



Franz Ferdinand



Kaiser Chiefs

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of the Music Week
Special Achievement Award



james blunt
back to bedlam

James Blunt, Twenty-First Artists Ltd,
Atlantic Records, BBC, Momentum PR,
Hyperlaunch New Media, Free Trade
Agency & EMI Music Publishing.



WARNER MUSIC
UNITED KINGDOM

Special Achievement

The verdict.

The story 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 January, a precious few were aware of his debut album which had just a few thousand sales to its name; by the end of December, *Back To Back To Back* had sold 2.4m units, more than any other album 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, EMI Music Publishing, his management company Twenty-First Century Artists, and many others.

In honour of this extraordinary success, *Music Week* pays tribute to: Max Lousada (managing director, Atlantic), Richard Hinkley and Stuart Camp (marketing, Atlantic), Damian Christian and Jasper Burnham (promotions, Atlantic), Jack Melnishi (new media, Atlantic), Guy Moot and Declan Morrell (managing director and A&R, EMI Music Publishing), Barbara Charone (national press, MBC PR), Maureen McCann (regional press, Momentum), Paul Boswell (live booking agent, Free Trade Agency), and not forgetting Todd Interland and Frank Presland (management, Twenty-First Artists).

Winner: The James Blunt team



James Blunt

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The Strat

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 else in the business.

The label and its founder are admired as much for their success in the charts through the likes of Depeche Mode, Inspiral Carpets, Yazoo, Moby, Erasure and Goldfrapp, as they are for developing idiosyncratic innovators ranging from Einstürzende Neubauten, Throbbing Gristle, Cabaret Voltaire, Wire and Laibach, to Big Black, Dinosaur Jnr, Sonic Youth and Nick Cave. All bear the unmistakable Mute marque of quality.

Miller and Mute have never followed industry convention either. It was a year after TVOD/ Warm Leatherette that Miller got round to releasing Mute's second release, Fud Gadget's single Back To Nature. And, when it came to the second release by The Normal – who was, of course, Miller himself – he issued a one-sided vinyl album of strange, experimental electronic sounds with labelmate Robert Rental.

In May 2002, Miller sold his beloved Mute label to EMI, 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 role as a director 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, Music 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.

Past winners

- 2005 Peter Dinklage
- 2004 Paul McGinness
- 2003 Ecol Smallwood & Andy Taylor
- 2002 Michael Eavis
- 2001 Rough Trade Shop
- 2000 Scott Piering
- 1999 Pete Waterman
- 1998 Martin Mills
- 1997 Steve Mason
- 1996 Brian McLaughlin
- 1995 Top Of The Pops
- 1994 Tony Smith
- 1993 Maurice Oberstein
- 1992 Muff Winwood
- 1991 Richard Branson
- 1990 Berry Ellis & Chris Wright
- 1989 Sybil Beresford-Pierce
- 1988 Chris Blackwell
- 1987 Ron White

Winner: Daniel Miller



Daniel Miller



Depeche Mode



Goldfrapp



Moby



Nick Cave And The Bad Seeds

MUSIC TV

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WHERE NEW MUSIC STARTS

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The A&RAward

The verdict:

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 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 *Foam Ferdinand* 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 East West
2003 XL Recordings
2002 Innocent
2001 Polydor

Winner: Domino Records



Arctic Monkeys



Franz Ferdinand



The Kills



Foam '04



Pump

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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 Jeannette 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-of-year rundowns.

In turn, Pete Doherty's latest band, Babysmables, 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.

Past winners

- 2005 Domino Records
- 2004 Ministry of Sound*
- 2003 Ministry of Sound*
- 2002 Jive*
- 2001 Jive*

* Based on market share

Winner: Rough Trade Records



Antony & The Johnsons



Arcade Fire



Belle & Sebastian



British Sea Power



The Strokes

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UNIVERSAL MUSIC UK RECORD COMPANY OF THE YEAR

TOP SINGLES COMPANY
TOP ARTIST ALBUMS COMPANY
TOP COMPILATIONS COMPANY



FOUR TOPS



Record Company Of The Year

The verdict:

Universal has won this award the past two times it has been presented and, although the competition was greater than ever this year, it was hard to see past them again in 2005.

The competition was certainly tough. Warner Music achieved extraordinary levels of success with its 2.4m-selling James Blunt album, while also breaking Hard-Fi and taking Goldie Lookin' Chain and others to another level. In turn, Sony BMG dominated Christmas, with four albums in the festive Top 10, after a year of merger distractions, and EMI achieved more than the rest of its competitors combined overseas, helping drive Coldplay to 6.2m sales, Robbie Williams to 3.8m, Gorillaz to 3.3m and the Stones to 2.4m, all outside the UK. And that is without taking into account the impact of independents such as Domino, Rough Trade and Gut Records.

But, the continuing dominance of Lucian Grainge's team cannot be better underlined by the fact that, despite such competition, the company still topped the market share rankings in the singles, artist albums and compilations' sectors. The company accounted for the biggest selling single of the year, Tony Christie feat Peter Kay's (Is This The Way To) Amarillo, the year's biggest debut album from Kaiser Chiefs and a share in the biggest compilation, Now! 52.

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

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Winner: Universal Music UK



Kaiser Chiefs



Tony Christie



Eminem



Jack Johnson



Eagles

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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 markets as part of its global 3G launch in November 2004, which marked the first Europe-wide mobile music download service. Vodafone's 3G customers 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.

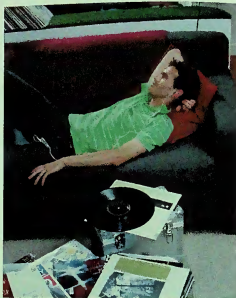
The Full-Track Music Download service was awarded the Mobile Music Award at the 2005 Mobile Entertainment Awards. These established awards honour the companies and individuals who have pioneered new ideas, technologies and innovations which have shaped the industry.

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



SponsorProfile

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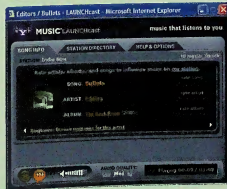
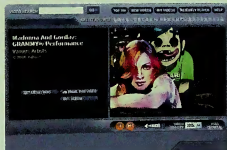
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Nielsen Music Control

Nielsen Music 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 Music 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.



Andrew Thompson from EMI, right, presents Andy Durston (left) and Brent Tibin from Galaxy 105 in Leeds with an NMC Airplay Award for Lene Lovlie's 'Shine', which was the first record to win an NMC Impact Award for 5,000 plays before release date.



Nielsen
Music Control

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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, session musician, orchestral player or singer and any tracks that you have performed on are broadcast on the radio or played in public, you need to register with UK Performer Services, a service division within PPL, to ensure you receive any airplay royalties 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 recent years, PPL's revenue has grown significantly to exceed £80m a year, which makes PPL the largest collector of this type of income in the world today. PPL operates on a not-for-profit basis. The actual costs of collecting the licence fees, processing them and distributing the royalties are taken from the gross revenue that it collects, but there is no additional joining fee 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, call 020 7534 1000 or visit www.ppluk.com



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 experience the joys of a TV studio in front of a crowd of early adopters who know how important it is to be the first to discover a band – and more importantly, claim it as their own.

Over the past 12 months, MTV has given many bands their first chance to enter people's homes via their TV sets through intimate showcases filmed outside the standard TV opportunities, as well as providing labels with an early "hitms 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.



Arctic Monkeys



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SponsorProfile

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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 Championship 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.

Closer to home, here in London, Red Stripe completely takes over the annual Notting Hill carnival. Red Stripe does not sponsor Carnival, but every carnival-goer has adopted the beer as *the* beer of Carnival. Sound stages such as Sancho Panza and Radio One are saturated with the beer, houses along carnival route decorate their houses with Red Stripe, and every bar, pub, club and off licence sells out of Red Stripe each year. A great showcase 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

The Red Stripe logo is a red banner with the words "Red Stripe" written in white, italicized, serif font. The banner is slightly curved and has a small registered trademark symbol (®) at the end.

VIDZONE DIGITAL MEDIA

VidZone Digital Media

VidZone Digital Media is the UK's leading mobile content provider for the independent record label sector distributing content to four UK mobile networks, 18 European networks and 52 websites globally. The company works with 260 indie labels and specialises in the distribution to mobile of full track audio downloads, music videos, real tunes, dialback tunes, video ringtones (VidTunes) and a weekly one hour indie music TV show branded VidZoneTV.

VidZone Digital Media also operates two B2C music websites. The first is VidZone, a music video subscription service which can be viewed at www.vidzone.tv. VidZone has more than 5,000 music videos available for streaming and can be accessed via Real Networks, NTL Broadband Plus, Wanadoo, Blueyonder and in Ireland on Eirecom.

VidZone Mobile is the company's new direct-to-consumer 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 recently launched VidTune mobile product.

For further details contact Adrian Workman or Louisa Jackson on 020 8467 5880.

VIDZONE VIDZONE TV
MUSIC VIDEOS

VIDTUNES VIDZONE
MOBILE



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Adfirmate

Adfirmate – 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 consultant, a conduit, a facilitator or just a sounding board. In doing this we will use our combined experience and contacts to bring to the table a workable, viable solution, a business alternative if you like.

We are not a “Dragon’s Den” – we’re not seeking to deplete your ownership 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 business to a higher plain. It is our incentive to make you successful, without that, we will not be either, so let’s work on this together – I feel a song coming on!

ADFIRMATE
t r u t h



SponsorProfile



CMCS

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

In recent years the innovative stance of the CMCS group has driven advances in the specialist print and packaging industry. Such is evident in the new 2006 packaging range, which includes unique solutions such as the Grandpac, Pop-upPac, and EjectaPac. These have been utilised by well-known artists including Michael Jackson and Turin Brakes, and shows the strength and appeal of the CMCS brand.

Continued investment in all aspects of the group enables CMCS to satisfy client demand through its extensive service offering and unrivalled skill-set in-house. Leading CAD development resources and graphic design tools allow the CMCS group to create "artist specific" packaging to meet any client requirements. We strive to create products that are as individual as each artist, whilst offering the "added value" that consumers worldwide seek to obtain through their purchases.


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 producers look for when working to deadlines i.e. durability, quality and simple assembly.

Through innovative thinking, flexible production and with the full resources of the group at its disposal, CMCS can deliver a tailored, yet cost-effective package to fulfil any client request.

Whether producing short- or long-run jobs, posters or brochures, single or multiple disc capacity packs, CMCS deliver high-quality products at competitive prices. Tight deadlines are an everyday challenge, one that CMCS relishes, and since customer satisfaction is central to the group's work ethic, we pride ourselves on our positive results and loyal client base.

CMCS: your complete media and communication specialists

CMCSGROUPPLC 



SponsorProfile

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, evolving 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-awaited Kate Bush project, including album design, merchandising and TV commercials. It also developed the highly successful "Everyone Loves" DVD campaign for Universal.



peacock



SponsorProfile



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 since 1998 with limited allocation. Strong supplier relationships and support from a dedicated in-house team has led to the brand now being a major player in the live music market. It now carries tickets for major gigs and festivals in the UK from James Blunt to The Strokes, and from Bon Jovi to the Foo Fighters, as well as an increasing number of international music events such as the Fibertiv Festival at Benicassim in Spain.

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

The *NME* 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 tailor-make 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

Special Thanks

Judges

Dina Jahina, 6 Music
Paul Courroy, 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
Tannai 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 Mayall, MusicAlly
Steve McNicholas, *NME*
Conor McCabe, Parlophone
Jill Drew, PPL
Paul Rees, Q
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Ben Richards, Yahoo! Music

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MV Editor: Martin Talbot
Contributors: Paul Williams, Joanna Jones,
Stuart Clarke, Ben Cardew, Jim Larkin
Chief Sub-Editor: Dugald Baird
Sub-Editors: Phil Brooke, Adrian Dawson
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Sales Executive: Billy Fahey
Group ad production: Desrae Procos
Deputy production manager: Mark Saunders
Production executive: Nicky Hembra

Event management: Louise Stevens & James
Smith, Ballistic Events
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Art direction & design: Jon Tricklebank at
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- Mac and his team at Sin Club
- Sarah McGuire at Red Stripe
- All of this year's judges for their time and enthusiasm

BALLISTIC

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 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.

Red Stripe

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

