



In this week's issue: GCap boss spells out new vision.
Brit Awards unveils shortlist. Plus: the charts in full

MUSICWEEK



fall out boy

infinity on high



February 5



fall out boy

infinity on high



- The follow up to the platinum selling 'From Under The Cork Tree', which included the top 10 hits 'Sugar We're Going Down' and 'Dance Dance'.
- Produced by Neal Avron ('From Under The Cork Tree' / Good Charlotte) and Kenneth "Babyface" Edmonds.
- Includes the single 'This Ain't A Scene, It's An Arms Race' (Radio 1 A-list, Daytime Xfm Network & Kerrang!, GCap Music Control, #2 TV Airplay chart).
- Radio 1 School Of Rock event with Edith Bowman live on Jan 25 & interview with Zane Lowe.
- TV includes live performances on Friday Night Project, Popworld & Album Chart Show.
- Covers with Kerrang! (x2), Rock Sound and Big Cheese & major features with Q, NME and Sunday Times Culture.
- Yahoo and AOL Sessions & Artist of the Month across all mobile partners.
- Major launch campaign across TV, Outdoor, Print and Radio.
- Fan shows in January followed by Tour in April.



February 5



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Wave of acts prepare for US push, as labels unleash albums on receptive Stateside market

10 acts set to target US



By **Willy Williams**
A wave of platinum-selling debut acts is leading one of the biggest pushes of new UK talent in years across the Atlantic.

Platinum acts including Lily Allen, The Feeling, The Fratellis, James Morrison and Paolo Nutini are among a surge of new UK artists set to win album launches in the US over the coming weeks.

They are being joined in the schedules by fellow British acts including Bloc Party, Kaiser Chiefs and Amy Winehouse, whose second

albums are due to hit retail stores Stateside in quarter one.

The launches come on the back of an encouraging year in 2006 for UK breakthroughs in America. Last year, debut albums by Warner's James Blunt and EMI signings Corinne Bailey Rae and KT Tunstall all reached at least platinum status in the States, while Keane cracked the top five and Snow Patrol hit seven figures with their respective second Universal albums.

In turn, Sony BMG's Natasha Bedingfield hit the top five of the *Billboard* Hot 100 and Warner's Muse cracked the albums Top 10 for the first time.

Universal UK international marketing vice president Hassan Choudhury says he cannot recall so many new UK acts being launched

in the US at the same time. "It's very exciting to be exploiting British repertoire internationally at the moment, particularly in the US," he adds. "It's a vibrant and exciting time in the UK and every time I speak to one of my American colleagues they're talking about British music."

Universal's UK push across the Pond will include Take That who, following their comeback domestically last year, have just signed a deal with Interscope in the States. A release date there for the album *Beautiful World* will be scheduled for later this year. Choudhury notes, "Patience was immediately recognised as a potential hit for US radio by Interscope, which led to the US deal."

However, more immediately, UK focus in the States will turn to

Lily Allen whose first album *Alright, Still* will be issued there by EMI on January 30 following two promotional visits to the market by Allen before Christmas. She is due to perform on *Saturday Night Live* on February 3.

Capitol UK international vice president Kevin Brown says, "With Corinne [Bailey Rae], we launched her album very successfully into the Top 20 with a broad-based campaign, which wasn't reliant on radio. And we're in a very similar position with Lily, whose album is going to have a six-figure ship. That's a result of the press we've done, the two trips and an online buzz."

Alright, Still will be followed in the market in the next few weeks by UK debut albums including Warner act Paolo Nutini's *These*

Streets (out Jan 30) and Universal releases *Twelve Steps And Home* by The Feeling (Feb 27), *Undiscovered* by James Morrison and *Costello Music* by The Fratellis (both March 13).

The surge in activity comes as *Music Week* finalises details for its new *Making It In America* conference, which takes place at London's Rich Mix venue on Tuesday February 27. The event, which is supported by Creative London and UK Trade & Investment, will aim to demystify the US market for managers, label executives and music executives with an eye on the States.

For details of *Making It In America*, contact Imelda Bamford at Imelda@musicweek.com.
 © UK's top global sellers, p6-7.
paw@musicweek.com

Fratellis go global with iPod TV ad

Fresh from their nomination in the Brits' best British breakthrough category, Scottish trio The Fratellis have been chosen to soundtrack Apple's next worldwide iPod TV campaign.

Flathead, lifted from their *Fallout/Island* debut *Costello Music*, will provide the soundtrack to the ad which is anticipated to launch in the UK the week of the Brit Awards. Stateside, the TV campaign launches today (Monday), coinciding with the release of an EP featuring the track.

The campaign is timed to provide a strong launching pad for the group in the US, where their debut album will be released in March to tie in with their appearance at SXSW.

The Fratellis (pictured) joined fellow Brit Award nominees The Feeling, James Morrison and Lemar to perform at the Brit Awards nominations launch last Tuesday.
 © Brits nominations, p4-5



Have the indies had their day?

Last year was a tough one for the music industry, but how did the UK's indie labels fare?
 MW finds out p9-13



Unmasking the real Bob Dylan

Music Week pays tribute to Bob Dylan who, 45 years after his first album, returns to the stage this year p15-22

Icelandic talent erupts overseas

Investment has boosted Iceland's music scene, as this week's free, 10-track CD demonstrates perfectly p29-31

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

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Digest

None of the four majors is spared in the current round of speculation regarding record business rationalisation' - Editorial, p36

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

EMI in 'put up or shut up' move



Nicola: EMI to restructure debt

EMI has disclosed that it is considering restructuring its debt by loading more borrowings onto its music publishing division, as part of a 'put up or shut up' move to possible private equity buyers. This would also make it easier to separate the music publishing and recorded music divisions in any possible future merger with Warner Music.

Apple has had a 'rumormongering' status to 2007, reporting record quarterly sales and profits. Apple's revenue rose 24% to £3.6bn (£7.1bn), up 78% on last year's figures. Apple sold more than 21m iPods in the first quarter.

Virgin Retail is to focus its US efforts on New York and California, p4
Woolworths expects to lose up to £4m due to the collapse of Music Zone, adding to the retailer's difficult Christmas. Like-for-like sales at the generalist retailer fell 4.6% in the six weeks to January 13, with the company blaming price deflation on CDs, DVDs and seasonal confectionery.
Administrators Deloitte and Touche has announced the closure of 31 Music Zone stores, with 325 redundancies.

Tesco enjoyed another period of growth over Christmas and New Year, with all product categories performing well. Like-for-like sales excluding petrol increased by 5.9% in the six weeks to January 6. The supermarket giant is also planning to label all CDs sold in its stores with 'green' or 'red' stickers indicating the amount of energy used in their manufacture and transport.
V2 has closed its frontline record business in the US in order to concentrate on catalogue and digital distribution. V2 UK will not be affected.

EMI is partnering with Baldu, China's largest search engine, to launch an advertising-supported online music streaming service in China.
AOL and Napster have unveiled a US partnership that will see Napster becoming AOL's exclusive provider of online music subscriptions.

Satral Frog CEO Robin Kent has pulled out of an appearance at Midemnet, prompting speculation about the future of the company.
CSI UK the global data standards body, has struck a deal with Aim and the DPT, to help independent labels track their music online, in shops and in the charts.

Nielsen SoundScan has added a number of digital operators to its European reporting panel, including over-the-air full-track download sales from a number of mobile operators.
Parlophone has signed Babyshambles to a long-term album deal.

Sanctuary Records has chosen The Orchard as its global marketing partner for digital media. The deal will see The Orchard exclusively market Sanctuary's recorded music and music video catalogue to digital music stores for the world outside the UK and North America.

performer directors; ex-Panra chairman Gerald Newson; Glen Barnham, previously of Equity; Nigel Packer, previously of Aura and Musicians' Union general secretary John Smith. Joining them will be two PPL directors - VPL chairman and CEO Dan Nevilka and Sanctuary's Tim Smith.

Both sides have given their final submissions in the long-running royalty dispute between the MCP-PRS alliance and music service providers. A verdict is expected in late March/early April.
Craig McClintock has joined the promotions team at Size 9/Music House, looking after national radio at Size 9. McClintock was previously at Anglo Plugging.

IFPI chairman and CEO John Kennedy signposts 2007 as the year his organisation will turn the screw on ISPs harbouring illegal file-sharers, p5
Radio Two is to change the way it adds tracks to its playlist, following changes to the chart rules. The station will now base playlist additions on the download magazine charts.

The BPI will today (Monday) host an iTunes marketing seminar at Midem. Directed at independent labels that already have music available on iTunes, the seminar will explore ways of effective marketing in digital distribution.
Trejan Records turns 40 this year with a wealth of activity aimed at attracting a younger audience to its renowned reggae catalogue, p35

Virgin Retail is partnering with Virgin Holidays to offer a £50 Megastars gift card to customers buying holidays.
Universal has mounted its biggest domination yet of the Brit Awards nominations, p4
A group of music licensing and royalties collection organisations,

including Britains MCPs-PRS, is to meet at Midem to discuss the possibility of legal action against social networking sites including MySpace and YouTube.

People

EMI restructures management

EMI has revealed two key changes to its management team. **JP Cecil**, formerly chairman and CEO of EMI Music Continental Europe, is to lead a newly-established international division for the management of EMI's recorded music business outside the UK and North America. In the new role of chairman and CEO of EMI Music International, **Jan Hanson**, formerly senior vice president, chairman's office, EMI Music, has been promoted to the global role of chief operating officer, EMI Music, reporting to Nicola.



Charity Lewis with the Brits' Phillips

Leona Lewis accepted a £115m cheque from Brits on chairman Nick Phillips' last week to represent the amount last year's award raised for charity. The money is split between the Brits School and Nerdoff Robbins.
Era is calling for nominations for a new chairman, after its council met last Tuesday.

Secretary of State for Education and Skills **Alan Johnson** suggested that intellectual property could soon become part of the school curriculum as he put the Government's name behind three recommendations of the Music Manifesto, p4

OMG Radio executive **Terry Underhill** is to take charge of music around the newly-expanded group following its purchase last December of Saga Radio. Underhill, previously programme director at Real Radio Yorkshire and in charge of music for the entire Real Radio brand, assumes the title group head of music.
Corinne Bailey Rae received one of the biggest boosts to her US profile last week when she performed two songs on Oprah Winfrey's hugely influential TV show.

The BBC has confirmed it is to move five of its departments from London to Salford, taking 1,500 jobs with it.
In a story about **The Prodigy** last week, we incorrectly referred to the group's manager as Mike Goldsmith. He is in fact, Mike Champion.

Exposure

PPL announces board line-up

PPL has announced the structure and make-up of its new performance board, following the final completion of its merger with Panma and Ara. The board will be separate from the main PPL board and will handle all performer-specific issues within the company. It will consist of four

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Sign here

Ministry extends digital service

Ministry of Sound and RealNetworks have extended their internet radio partnership. The label will continue to digitally deliver an exclusive selection of dance music to its listeners via the RealMusic service.

TVT Records has signed a new physical and digital distribution deal, moving from Vital to Pinacole. The deal comes two years after America's biggest indie launched an operation in the UK. The first new release under the deal will be the new Towers of London single 'I'm A Rot', released as physical and digital forms on February 12. The deal coincides with the beginning of a closer link with TVT Europe, which

will see TVT UK managing director Jonathan Green report direct to European MD Joerg Hacker. Towers of London's album *Blood Sweet & Tears* is being re-promoted on the back of singer Donny Torretti's appearance on *Celebrity Big Brother*. The *Holloways* (pictured) return on March 12 with *New Jangle*. *Dancefloor and Lit* John's Crunk Rock album follows in April.

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

Hazlitt aims to use latest technology platforms to develop revenue streams

New GCap MD looks to brand

Radio

by Jim Larkin

Former Virgin Radio chief executive Fru Hazlitt aims to use her new position at GCap to harness some of the biggest brands in radio with new technology platforms and help drive the sector through a period of dramatic change.

GCap confirmed it had recruited Hazlitt to the board last week, just days after she announced her resignation from Virgin Radio owner SMG.

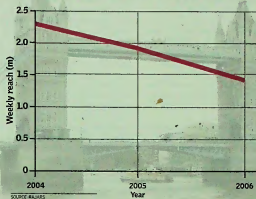
Once her SMG contract runs out on May 1, Hazlitt will take up the newly-created position of managing director of GCap London, in which she will assume responsibility for Capital Radio and Choice FM, as well as the group's national sales and online operations.

As a former Capital Radio sales director and managing director of Yahoo! before joining Virgin in 2005, Hazlitt now has the opportunity to marry her expertise in radio and technology at a time when radio and Capital in particular is struggling.

"Gone are the days when radio can sit back and watch the money pour in," says Hazlitt. "The great thing about having been in a technology monster is you learn that anything can happen."

"And radio right now is in a

The declining audience of Capital Radio



place where it can really take advantage of new platforms, but you need to be the market leader if you want to be in a position to push through change."

Hazlitt says she expects traditional advertising to survive on radio, but she says other opportunities to develop new streams of revenue is to be pursued. "The most evident of these, she believes, is for radio stations to sell downloads. She says, "It's an absolutely obvious one. Radio needs to work together with the music industry to achieve this."

"How the business model works is still in balance, but it's something

that would benefit us all"

One of the major challenges, Hazlitt will be to bring a halt to the declining fortunes of Capital Radio, which has lost half a million listeners in the past two years and is fighting for even the number two spot in London's commercial market.

Hazlitt believes the industry's fascination with its decline will, in a way, provide the key to its revival. "People are obsessed with it," she says. "It's got extraordinary brand status and that will make it win through. I wouldn't have taken the job if I thought everything was wrong with it."

"I'd need to get in there and work with the people before deciding what needs to be better developed, but people's listening habits are slowly changing and we need to make Capital a successful, format-agnostic vehicle."

GCap's decision to appoint Hazlitt has been greeted as a smart move by others in the radio sector. "Something" Else director Steve Ackerman believes she is absolutely the right person for the job, saying, "She's got a broad understanding of cross-platform media and the role radio can play within that."

Gone are the days when radio can sit back and watch the money pour in

Fru Hazlitt, GCap

Capital definitely needs to be more progressive in how it views what web and mobile can do for it. She's also respected in the City and is as strong an executive as you can find in radio."

Analyst Richard Menzies-Gow from Dresdner Kleinwort says Hazlitt's renowned personality will be vital in revitalising the culture within Capital.

"The guys doing the selling at Capital must have had a rotten time in the past two or three years, so that's where she can come in and just motivate people, which is one of her great strengths," he says. "It was what she did at Virgin and she'll have a similar effect in bringing belief back."

Menzies-Gow says Hazlitt needs to get the right mix of sound, personality and branding to bring back Capital's status. "Xmms Securities analyst Richard Hitchcock agrees, saying, "Capital's lost its identity and brand and it faces challenges in structural behaviour. The reduction of ad slots was controversial but they said it would improve audiences."

"It's been over a year now and it hasn't, so that will need to be looked at."

Hazlitt's appointment is not just the boldest move GCap has made yet in its efforts to arrest the decline in Capital's fortunes. The tactics employed by the group in steadying the ship and in improving the rest of the group's multi-platform offerings could impact in the development of the wider UK commercial radio sector, making Hazlitt now one of the most important executives in music.

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Caught is a catch for Columbia

Columbia Records managing director Mike Smith has secured the services of MTV's Mark Knopfler for the role of general manager, a key next step in the development of his senior team.

Caught, who was previously MTV Networks UK talent and music vice president, will assume operational responsibility for Columbia; marketing, press and promotions will also report through her.

Smith, who took over the newly-segregated Columbia a year ago, says he was keen to bring experience to the label which is not simply rooted in the record, label environment. "I wanted to bring Mark in from the moment I came here," he says.

Caught says, "Seeing what Mike and the team have done in the past 12 months with the roster and acts like The View, The Zutons and Kasabian was such a compelling attraction. I'm excited about what lies ahead and can't wait to work on such a vibrant list with a highly skilled team."

Before joining MTV, Caught held key marketing roles spanning a decade at EMI in both the UK and Australia, working with artists including The Thrills, Placebo, Robbie Williams and Kylie Minogue. The arrival of Caught coincides with the promotion of Joanne Kenney to promotions director at Columbia, overseeing all TV and radio activity.

This year will see Columbia focus on a more streamlined roster of acts, including producer Mark Ronson's first album as an artist, due in April. Other projects cued for 2007 include new albums from Manic Street Preachers, The Coral, Foo Fighters, Avril Lavigne, Velvet Revolver, Bruce Springsteen, Editors, Groove Armada and Dead & Co. The View's new album is released next week.



The CV: Fru Hazlitt

1996-1999: Capital Radio sales director

2000-2005: European sales director, Yahoo! UK & Ireland

2005-2007: SMG radio chief executive

2007: GCap London managing director

Ongoing non-executive positions: board director of Betfair and Woolworths Group and a member of the government's Digital Inclusion Panel

THE PLAYLIST

Listen to and view all these tracks at www.musicweek.com/playlist



JOSS STONE
Tell Me ' Bout It (Re-release)
Fleety, upbeat and funky, Stone returns with one of the year's first big pop singles and this one has good success written all over it. (single, Mar 5)



STARRFADU
Let It Out (Transistor Project)
Currently enjoying exposure via a Kleenex ad, Let It Out is a hit just waiting to happen. Memorable, short, sweet. (download, available now)



GRINDERMAN
Grinderman (Mute)
In an age when so much music falls to leave a lasting impression, Grinderman's raw, unbridled sound is a welcome refreshment. (album, Feb 19)



STYLOPHONE
Hotsteppe (single/ep)
Pop-liss unsigned Brooklyn band releasing a single with Young & Lost. For us, Hotsteppe is their MySpace highlight. (demo)



ROBYN
Konichiwa (Bitches Konichiwa)
"You wanna ramble in my jungle/I'll take you out." So watch yourself, alright! Robyn returns with an edgy pop delight. (single, Mar 26)



ALEX GAUDINO
Dix Crystal Waters (Destiny Unknown (MOS))
Popular bootleg set for release. A monolithic synth loop will prove irresistible for commercial radio. (single, Mar 12)



GHOSTS
Stay The Night (Atlantic)
Recent of the week on Lucio's drive-in show on Capital, Stay the Night is commercial rock for broad audiences. (single, Mar 19)



AMY MACDONALD
My Rock And Roll Heart (Mercury)
She has struggled to come, but the first single from this Scottish talent is a good introduction nonetheless. (single, Apr 23)



STEPHEN MARLEY
The Tribe Jam (Island)
An exciting French talent who could prove one of the year's great world-of-music successes. (from Damien, (single, Mar 19))



AYO
Down On My Knees (Polydor)
An exciting French talent who could prove one of the year's great world-of-music successes. (from Damien, (single, Mar 19))

Minister stresses industry's worth

Music minister Shaun Woodward wants the music business to continue to engage with government by contributing to a Green Paper he is preparing on the creative industries.

Despite the recent reversal for the industry from the Treasury-sponsored Gowers Review, the minister for Creative Industries and Tourism is encouraging the industry to continue to feed ideas into government to try and shape policy. Speaking at last week's State of Play conference at the Roundhouse in London to launch the Music Manifesto, Woodward said it was not too late for the recording industry to send him ideas which he could incorporate in the Green Paper and help put music and other creative industries "centre stage" of the

UK economy.

The Green Paper, which is expected to be ready mid- to late-spring, follows last year's major audit and strategic planning – the creative economy programme – of industries such as music, film, fashion and advertising.

Woodward said that, in addition to helping place music at the centre of the economy, the Green Paper would also help ensure government departments, such as the Treasury and DTI, give more support to the creative sector. "Had we produced this Green Paper three years ago, it would not have had the interest it has this year," said Woodward, who was speaking on a heavy-hitting panel which included Live Music Forum chairman Feargal

Sharkey and Creative & Cultural Skills chairman Tony Hall. "The interest in the creative industries has fundamentally changed. Now there is increased interest from Treasury and the DTI and they are on Gordon Brown's agenda when he comes into number 10."

Sharkey and Hall also stressed the next few months will be a critical period for the music business to influence its own future as the deadline draws close on fundamental work both men are doing, including raising money for the planned National Skills Academy.

Earlier in the week, Education Secretary Alan Johnson hinted that the Government could put intellectual property on the National Curriculum.

CEO hails non-musical lines and hints at digital plans

Virgin to look at US lifestyle consumers

Retail

by Ben Cardew

Virgin Retail is to focus its US efforts on its twin power bases of New York and California, as part of a wider shake-up of operations across the Atlantic.

The move comes after a Christmas period in which the company announced a 12.1% increase in sales through its 18 US Megastores, as well as the closure of Virgin Digital US.

"Music sales in the US were down 31.1% mark on-year in December, but Virgin sales were up 12%, with music sales up 8%," says Virgin Entertainment Group International CEO Simon Wright. "I put that down to our offer, including the lifestyle mix."

"This offer involves selling a mixture of fashion, merchandising and electronic goods in a combination that has proved particularly profitable in Virgin's Hollywood, Orlando and New York Times Square branches.

"We have to look at our most successful markets: New York, California and one store in Orlando," says Wright. "We are doing very well in New York. It has really opened up as a market.

"California is far bigger than the UK. The New York tri-state area is about the same size as the UK. Rather than being a US retailer, we will focus on these markets."

Wright also hinted at a possible future for Virgin Digital across the Atlantic, whose launch he admitted

If the retailer isn't making enough money, then that is not in the interest of the market

Simon Wright, Virgin Entertainment Retail Group



came too late for the US market. "It is an enormous market and an enormous country. To make an impact with a new business, where you are going against Apple, you have to invest hundreds of millions of dollars," he says. "We didn't feel that it was worth it to commit that amount of money."

However, he adds that an agreement to run a US digital operation in collaboration with an operator like Amazon – which manages the company's online store in the US – would make financial sense.

Virgin Retail posted moderate sales growth of 3% in France for the Christmas period, as well as a

13.5% increase in its Australian stores – a result that Wright believes shows the logic of consolidation in the music retail market.

"Between us [Australian partner] Brazin, we have 40% of the market. That means we are making money and can deal with the suppliers in a very commercial way," he says. "To be successful you have to rationalise your position. You have to be strong enough."

This, he feels, is not the case in the UK, where he says the tight competition makes it very difficult for music retailers to make a profit. "The UK market has cut itself out, in terms of making money," he says. "I don't think we will see Virgin make any great progress until that issue is sorted out."

"If the retailer isn't making enough money, then that is not in the interest of the market," he adds. "It is in the interest of suppliers that retailers make money so that they can invest."

For this reason, Wright argues that the impact of lower pricing should be spread evenly throughout the supply chain, otherwise the UK market risks a similar stagnation to that of the US. "There is the danger in the UK that if the market becomes very supermarket orientated, that has an impact on the type of records that get sold. That is not a good thing for specialists," he says.

"The US has become fixated by big-selling artists," he adds. "That is why a lot of specialists in the US have fallen by the way."

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WILLY MASON

CAST LIST

Management: David Newington and Joe Goldberg; Manage This: A&R: Jon Chapman; Virgin Marketing: Rupert Davies; Virgin,

National radio: Marsh & Bruce and Laurence Pinks; Virgin Regional radio: Martin Finn, Jason Gully; Virgin National TV: Vicki Ellis Jones and Amanda Warren;

Virgin National press: John Coyne, The Family; Regional press: Eddie Morwick-Baker, APB Digital; Sarah Sherry; Virgin.

Universal dominates awards

Awards

by Ben Cardew

Universal has mounted its biggest domination yet of the Brit Awards nominations by claiming third more mentions than its two closest challengers.

Reflecting a year in which it enjoyed a record 31.5% stake of the UK albums market, the major scooped 18 of the 56 nominations announced last week, far ahead of closest rivals Sony BMG and Warner, which received 12 mentions apiece, and EMI, which had eight. In the 11-strong longlist for British single, which will be whittled down to five nominees by the night of the awards on Valentine's Day, Universal's 53.7% share of the 2006 singles market was reflected in five entries, compared to EMI and Sony BMG's three apiece.

"It is a result of great record companies and great teams from the labels," says Universal Music Group International UK chairman and CEO Luciano Grainger. "The success has been really spread across each of the companies – Island with Amy Winehouse, Mercury with Razorlight, Polydor with a num-



Come on the crop: James Morrison, Russell Brand

ber of artists. I think it is a remarkable achievement and I am delighted for all our labels."

Independent labels, however, claimed just six nominations between them, reflecting a difficult year for the sector. Of these, two were for Domino's Arctic Monkeys – nominated for British album and British group – and there were also unexpected mentions for Rough Trade's Jarvis Cocker in the British male solo artist category and Matador's Cat Power as international female solo artist.

WILLY MASON

Virgin Records' signing Willy Mason will be literally making house calls as part of the promotion for his new album, 2006's *Home*. Mason will be visiting a series of intimate dates at selected fans' homes.

The House Concert Tour will take place in the living rooms and gardens of winners of a competition being staged on the artist's official MySpace page.

Virgin product manager Rupert Davies says this grassroots approach to the campaign for Mason's second album *Home* is a big step forward. "His debut was released on March 5, reflects how the popularity of Mason's debut album built up."

The first album went gold and it really did grow organically, building through word of mouth," he says. "We wanted to keep it on that level in

SNAP SHOT

the early stages of the new album's campaign."

Mason was signed by Virgin UK in October 2004, after his debut album *Where The Humans Eat* was released via Conor Oberst's then label Teen Love in the US. Virgin leased the album in all other territories, later re-releasing the set on the Astralwerks label in the States. In the UK it was released on the Rustie label, and is now certified gold.

A&R executive Jon Chapman says the new album is a big step forward. "His debut was recorded in three days and it was essentially a collection of demos," he says. "This album feels much more like an album."

A single, entitled *Saved* by Matador, is released on February 26.



BRIT NOMINATIONS CORPORATE BREAKDOWN (UK/ INTERNATIONAL/ TOTAL)
 Universal: 9/9/18
 Sony BMG: 5/7/12

Warner: 5/7/12
 EMI: 8/0/8
 Domino: 2/0/2
 Beggars: 1/2/2
 Rough Trade: 1/0/1

contribution to music

*includes Oasis award for outstanding

Announces Brit nominations



The Feeling and Lemar at the Brits launch event

album, as well as four singles in the 11-strong longest list for British single.

Overall, Allen shares the lead in the awards race, with three nominations (British album, British female solo artist and British breakthrough), a number matched by Warner acts Muse (British album, British group and British live act) and Gnarls Barkley (international group, international album and international breakthrough). Allen's Smile is also in the running for British single.

BPI executive chairman and Brits co-chairman Peter Jameson says the list reflects a strong year for new British talent, in which there were 14 UK debuts in the top 100 artist albums of the year, six more than in 2005, with UK artists claiming a 61.9% share of the album market – the best result since 1997.

HMV head of music Gary Rolfe suggests the concentration of new talent could create a significant upturn in record sales. "These nominations reflect the current ascendancy of groups and indie rock music in the UK music scene, and confirm the successful emergence of a whole new generation of British talent," he says.

"Commercially, there has to be a great opportunity here if you think how many more sales there are still to come from these releases – a lot of music consumers will have picked up on a vibe around certain artists, but won't have bought their album yet. A Brits endorsement will help galvanise this interest."

The emergence of young talent, typified in Allen's three nominations, was reflected in media reports. *The Guardian*, *The Independent*, *The Telegraph*, *The Times*, *The Sun*, *Metro* and *Reuters* all led on her brace of nominations, with a number of reports flagging up the three-way competition in the British female solo artist category between Allen, Amy Winehouse and Corinne Bailey Rae.

Nominees were announced at an event last Tuesday at London's Hammersmith Palais, where it was also revealed that the live line-up at the Brits itself at Earls Court 1 on February 14 will include Corinne Bailey Rae, The Killers, Oasis, Red Hot Chili Peppers, Scissor Sisters, Snow Patrol, Take That and Amy Winehouse. © See musicweek.com for the full nominations list. ben@musicweek.com

► 'The industry's ability to find, develop and deliver talent is as sophisticated as it has been for many years' p36

IFPI aims sights at ISPs in piracy battle

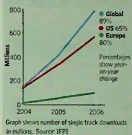
IFPI chairman and CEO John Kennedy has signposted 2007 as the year his organisation will turn internet service providers from harbouring file-sharers to become partners in the war against piracy.

Kennedy is determined to turn the screws on any ISPs that shirk their "moral" responsibilities by not pulling the plug on file-sharers. And he does not rule out legal action against rogue ISPs which do not co-operate.

Although the Gowers Review disappointed on term extension, Kennedy says it has helped in one respect: it has provided a clear timetable to sit down with the ISPs and sort out an agreement on how to deal with infringers.

One of Gowers' recommendations to government stated that it should "observe the current government of protocols for sharing data between ISPs and rights holders to remove and disbar users engaged in piracy" adding "If this has not proved operationally successful by the end of 2007, government should consider whether to legislate". Kennedy adds: "This is a call to ISPs to play their role. They have

Global download sales



organisation's new Digital Music Report last Wednesday. It indicated that P2P usage is running at 14% in Europe – down from 18% three years ago – and he conceded that piracy would never be eliminated. "I don't think we will ever eradicate piracy and in the online world it dominates our business," he says. "Piracy is the biggest threat. It is a challenge we have to deal with. Our main aim is to close the bad operators down and the key is the ISPs."

Although the 2007 report shows that digital music sales are set to rise to around \$2bn (£1.1bn) in 2006 with single-track downloads surging by 69%, the "holy grail" of increased digital sales compensating for the decline in the physical sector has not yet been reached on a global basis. It may, however, have been achieved in the UK music market.

Kennedy suggested that digital sales had already offset the declines in the US and Japanese markets. He adds, "In the UK we may be there already, but what we are missing from this picture is information of licensing. With luck we can get there in 2007."

Warner Music Group executive vice president digital strategy and business development Alex Zulligala rebuffs criticism that the industry is pricing its digital offer too high. He says higher-priced "premium bundles" of tracks with exclusive artwork and videos had proved more popular than standard album offers. However, he does

acknowledge the industry needs to "innovate and bring new products to the market". He adds, "In reality what we have done as an industry is only digitised content. We are scratching the surface of what can be done."

Taking on the pirates is the IFPI's Digital Music Report

This is a call to ISPs to play their role. They have social and moral responsibilities

John Kennedy, IFPI

social, moral and commercial responsibilities."

He adds that in the past ISPs have only been keen to disconnect users who do not pay their bills, but remain stubbornly unco-operative at disconnecting illegal users. They have suggested it is not their responsibility. Kennedy will instigate discussions with ISPs to elicit their help in creating a voluntary agreement on using bills, and Gowers Review as a heavy stick. "We should not be doing this job alone. With co-operation from ISPs, we could make huge strides in tackling internet piracy globally," he says. "Disconnection of service for serious infringers should become the speeding fine of ISP networks. We need government help to make it clear that ISPs must face up to their responsibilities and cut off copyright infringing users."

Kennedy says the IFPI will do the hard work to search out the offenders and tip off the ISPs.

Kennedy unveiled his



Warner-issued debut tops UK global sellers for 2006

Back To Bedlam album earns Blunt his stripes

International

by Paul Williams

If the words of the wise are to be believed, the age of the global blockbuster album is over. America's top seller of 2006 managed just 3.7m sales domestically, when only a few years ago 10m-plus was the required norm, while each year fewer and fewer releases are turning into multi-million sellers internationally.

All this might be news to James Blunt, whose Warner-issued debut album *Back To Bedlam* has defied these trends in spectacular fashion, last year edging close to 10.3m sales in total worldwide and confirming that there are now virtually no places on the planet with a legitimate music market of any reasonable size where the former soldier is not a star.

Those 10.3m sales have been the result of a long and steady build, to such an extent that, a year after ranking among the UK's 10 biggest global sellers of 2005, *Blunt* and *Back To Bedlam* returned in 2006 to finish the job by outselling every other UK-sourced album internationally.

After achieving 3.0m sales overseas in 2005, the album added another 4.3m to its international tally the following year to narrowly beat The Beatles' *Love* album (4.2m) on the *MV*-compiled list of the biggest UK albums globally of 2006.

When *MV* published the equivalent table for 2005 last January, *Blunt* had only just moved inside the Top 20 of the Billboard 200 chart for the first time, but a year on it is his US success that has been the main contributor to him heading the 2006 list. Across the

12 months, his debut album *Sounds Scanned* 2.1m units to finish as America's sixth biggest seller of 2006 behind Disney's *High School Musical* soundtrack, Rascal Flatts, Carrie Underwood, Nickelback and Justin Timberlake. The single *You're Beautiful* - which last March became the first by a UK act to top the Hot 100 in more than eight years - finished as the fourth top track in the US of 2006.

Blunt's manager Todd Interland points to the singer's varied fanbase to partly explain *Back To Bedlam*'s huge sales. "Most importantly, the album reached a much wider demographic than other albums, such as, say, Mariah Carey, who appeals to a certain demographic," he says.

"It's the same thing for Red Hot Chili Peppers, but with someone like James Blunt you have 15-year-old girls and mums of 50 buying the

Top UK global sellers

Artist, UK label	Sales (m)
1. James Blunt: <i>Back To Bedlam</i> (Atlantic)	4.3m
2. The Beatles: <i>Love (Apple/Polygram)</i>	4.2m
3. U2: <i>U2R18 Singles (Mercury)</i>	3.1m
4. JJ Brive: <i>Slovene (Cap)</i>	2.8m
5. JJ Brive: <i>Ancora (Cap)</i>	2.7m
6. Robbie Williams: <i>Rudebox (Chrysalis)</i>	2.2m
7. Katie Melua: <i>Piece By Piece (Dramatico)</i>	2.0m
8*. Corinne Bailey Rae: <i>Corinne Bailey Rae (DfJ)</i>	1.8m
8*. Oasis: <i>Stop The Clocks (Big Brother)</i>	1.8m
8*. Snow Patrol: <i>Eyes Open (Virgin/Polygram)</i>	1.8m

*THE ABOVE FIGURES ARE OF EACH ALBUM IN GRAN BRITAIN

THE UK MUSIC INDUSTRY

SOURCE: MCA RESEARCH AND CONSUMER DATA

album and bloses buying the album for their girlfriends. You look at the audiences at his shows and the wide gap in age is remarkable."

EMI Music Publishing managing director Guy Moot, whose company signed Blunt to publishing ahead of his record deal, says *Back To Bedlam* topping this chart is "really gratifying."

"We were convinced he had the talent and the determination to be big, but he approached it with the determination of a military campaign and took the world on," he adds. "I'm putting a clause in our contracts that all writers have to do two years in the armed forces from now on."

The 4.3m sales *Back To Bedlam* achieved to top the chart are notably down on the 6.2m Cold-



On the right track: James Blunt's *Back To Bedlam*

play's X&Y managed a year earlier to head the equivalent 2005 list, but the required level to break into the Top 10 was significantly higher this time. While a year ago Oasis and Franz Ferdinand tied in 10th place with 1.2m sales, their equivalents this time sold 1.8m copies, the highest minimum sales needed to make the list since 2001.

The Beatles, who finished in third place with *Let It Be...Naked* in 2003, went one better this time

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4.3m copies overseas in 2006, due, in part, to the former military man's wide demographic

to take second spot and lead three EMI albums in the Top 10. While the album has been heavily driven by TV advertising so far, EMI Music international marketing senior vice president Mike Allen says the release will receive an additional boost in the coming months when a documentary about it – screened by the BBC just after Christmas – rolls out internationally.

Universal act U2 racked up 3.1m sales of their first-ever single-

disc best of U218 singles overseas last year to take third place on the chart, helped along by the way a performance of Vertigo on Japan's biggest music TV show Music Station last December and their first live dates in the market since 1983.

Had this chart been ranking artists rather than albums, Sony BMG's Il Divo would have finished top by some distance. Four albums by the UK-signed quartet managed to sell more than 1m copies

overseas in 2006, led by Siempré (2.8m) and the US chart-topper Ancora (2.2m) at four and five in the list, while their self-titled first album (1.4m) and The Christmas Album (1.1m) just missed out on the Top 10.

EMI act Robbie Williams has figured among the UK's Top 10 global albums every year since 2001, but, while he was back on the list again in 2006, finishing sixth, the 2.2m figure for Rudebox was significantly down on the 3.8m he managed just a year earlier with Intensive Care over a similar timeframe. EMI's Allen acknowledges this new album was always going to be a challenge.

"Robbie and his management went into it with eyes open," says Allen. "He's conscious of the fact he was taking a left turn and, historically, when artists do that it's a challenge to the core fanbase." However, Allen quickly adds, "We haven't finished with this yet," pointing to the release of She's Madonna as the album's third single.

Dramatic signing Katie Melua's Piece By Piece just missed out on 2005's list, achieving nearly 1m non-UK sales during the year, but its increasing popularity internationally saw it add another 2.0m overseas sales in 2006 to make it to seventh place on the chart. It is also the only independent release

to make the grade; Domino's Arctic Monkeys (1.1m) just missed out with Whatever People Think I Am, That's What I'm Not, while another big indie seller, Visible Noise act Lostprophets' Liberation Transmission, achieved around 0.5m overseas sales.

Dramatic's global managing director Andrew Bowles says Piece By Piece finished as the second biggest album of the year in Germany with around 700,000 sales, while it has now sold 350,000 copies in France. "The main goal was to corner the huge markets like France and Germany and in France we're probably now in a position that for the next album we'll get a high entry in the chart in week one," he says.

With Oasis in ninth place joining the likes of The Beatles, U2 and Robbie Williams in the rankings, the chart is typically dominated by familiar faces. However, figuring at number eight is EMI's Corinne Bailey Rae with a self-titled debut album that sold more than 1.8m copies overseas in 2006. Just missing out on the list, another EMI debutant, KT Tunstall, landed 1.6m overseas sales last year with Eye To The Telescope with both acts achieving phenomenal success in the US.

"It's been a fantastic result for us and for the two American labels

involved," says EMI's Allen. "It's right up there to have two solo females being so successful in the US and we're about to turn that into a hat-trick with Lily Allen, while both Kate and Corinne have got Grammy nominations."

Ahead of the Grammy Awards, where she will be performing, Bailey Rae last week received a huge profile lift in the US after she performed on Oprah Winfrey's show and got a personal endorsement from Mary J Blige in the bargain.

Joining Blunt, Bailey Rae and Tunstall among the new UK breakthrough Stateside, 10th-placed Snow Patrol have now sold around 1m copies of their album Eyes Open in the market. Boosted by half-a-dozen band visits to the US last year, the album also owed much of its success to the track Chasing Cars being used in an episode of hit TV show *Grey's Anatomy*.

"It just crossed the band out in the mainstream," says Universal UK international marketing vice president Hassan Choudhury. "Everywhere else that has had *Grey's Anatomy* in the marketplace, the record has worked."

Two other UK-sourced Universal albums, Keane's Under The Sea (1.0m) and Scissor Sisters' Ta-Dah! (1.0m), also reached seven figures overseas during the year. palw@sm.cwew.com

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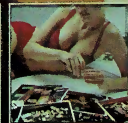
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Despite the rise of indie-driven British guitar bands, 2006 proved a tough year for independent record companies. *Adam Woods* examines the current state of independents

Have independents had their day?

The first UK albums chart of the year didn't set a particularly high bar for indies looking forward; it featured just two releases on independent labels, both of them in the lower reaches of the list. At 66 was Pendulum's *Hold Your Colour*, on Breakbeat Kaos, while Katie Price & Peter Andre's *A Whole New World* held up the bottom of the table on their own K&P Recordings. Two weeks later, not a single independent release graced the Top 75.

In a chart fortified by an indie-driven resurgence in British guitar bands, the return for the indies themselves is currently a meagre one. Not for the first time, the question almost asks itself: has there ever been a tougher time to be an independent?

"It is hard, being an indie," confirms John Dyer, general manager of Domino, whose Arctic Monkeys debut figured as the only wholly indie album in the Top 50 of the year-end chart. "Then again," he adds, "it's hard being a major these days."

The year 2006, it must be said, is unlikely to go down as a banner year for anyone in the music business, with the possible exceptions of Domino itself and the two larger majors, Universal and Sony BMG, which between them carved up 55.4% of all singles sold and 52.7% of albums.

As the big guns waged war, EMI and Warner began to look rather like honorary indies, while the real ones were squeezed uncomfortably between falling dealer prices and escalating marketing costs.

"To a large extent now, we have got a market that is dominated by two super-majors and that is affecting not only the indies, but the two smaller majors as well," says Beggars Group and Impala chairman Martin Mills.

The corporate struggle for market share has proven to be a bloody one and Gut Records chairman Guy Holmes wonders where it will end. "The biggest battle is that Universal and Sony BMG are trying to hurt each other and we are getting hurt alongside," he says. "When I see major artist albums being sold for £6.95 and £7.95 at full retail price and they are still in the Top 10, I really do wonder what is going on."

Chrysalis Music Group CEO Jeremy Lascelles likewise identifies the squeeze on margins as the single biggest threat to independents, dwarfing the popular bêtes noires of illegal downloading and CD piracy.

"The increasing size of the majors and their abuse of their corporate muscle has probably been the most negative, detrimental thing for the music business in its history," says Lascelles. "I think 95% of indies are just intent on one thing this year and that is survival."

Only recently, Chrysalis felt the impact of the indie paradox, which states that reasonable sales



success can easily have an inverse effect on the bottom line. At the time of its strategic withdrawal from the big-time albums game in autumn 2005, Chrysalis's Echo Label was posting record figures in every sense.

"In 2005, we had our best year ever in terms of turnover and our worst in terms of profit and loss," says Lascelles. "When it actually comes to releasing records and being competitive in terms of the marketing, we just get completely outbombed by the majors."

Today, Echo's priority is to build the first 20,000 to 30,000 sales and then look for a hand. "We are playing a different game," says Lascelles, "because there is no point playing a game you can't win."

Nonetheless, it would be wrong to suggest that the destiny of indies is determined solely by the whims of the majors. At the upper end of the independent scale, Sanctuary Music Group has a problem of its own making. For several years a living vindication of indie ambition, the sprawling company spent last year attempting to restructure a huge burden of debt.

Indie Bolic (clockwise from top left) Arctic Monkeys, The Offspring, Ray Lamontagne and The Astonishing all enjoyed success in 2006

The group tentatively survived only by the narrowest of margins, losing its founders in the process, and it could be a long time before the City looks favourably on another indie with major aspirations.

At the same time, V2's acquisition by part-owner Morgan Stanley apparently represented a balancing vote of confidence and came out of New York where, hearteningly, at least one bank evidently believes the independent music industry has a future worth investing in.

"Our owners see through the superficial," says V2 Group chief executive Tony Harlow. "I think what they see is a really, really big industry in a process of readjustment. Whatever readjustment happens, there will be a really big industry at the end of it and they want their piece of it. Superficially, it looks black, but also there are whole new ways of doing business and indies have always been good at adapting to those."

Ironically enough, in spite of the sector's woes, the function of the independent community from a creative point of view has never seemed clearer.

"The climate has changed and, of course, the

way people access music is different now, but you are still going to find the best cutting-edge music and new talent via indie labels," says Pias-Wall Of Sound lynchpin Mark Jones. "I think most major labels have realized that as well and they are not saying any different now."

Last year may not have been a great one for independent record companies at the tills, but that is not to say that indies have found no benefit in some of the year's bigger breakthroughs.

B-Unique successfully fed The Automatic through Polydor, just as it has done with the Kaiser Chiefs, who now return for their second-album campaign. Chrysalis incubated Ray Lamontagne and Nerina Pallot before feeding them into the fray via Warner's 14th Floor Records, which famously converted the grass-roots success of Damien Rice into major units.

"The good news is that the majors have recognised that there is something we do better than them, which is the nurturing, developing process and that we are attractive partners for them," says Lascelles.

Partnership is not always possible, of course. Snow Patrol, the year's biggest album act with 1.69m sales of *Eyes Open* and *Final Straw*, share indie beginnings with high-fliers Oasis, Keane and The Killers. Similarly, Jones can only rue the loss of Scissor Sisters, fourth in the ranking, whose first single he issued through Wall Of Sound and to whom he refers as "the ones that got away".

Jones's famously quixotic label found a new start in 2006 under a joint venture with Pias, branded as Pias/Wall of Sound, but he refuses to bemoan the industry climate. "It has never been easy, but you soldier on and you fight the fight," he says. "You can sit here and whine until the cows come home, but what has always driven me and most other indies is music and you have to keep that in mind."

As Jones is well aware, however, music isn't worth much without the resources to put it out and on this score he is clearly happy to be able to call on the backing of Europe's largest indie distribution network.

"You can't pat yourself on the back until you have achieved something and this is a brand new company," he says. "But I have never been so excited about the music we have signed, ever. With the backing and the network Pias has got and the systems they have got in operation here, I can focus and concentrate, hopefully, on that other side of things."

While only the Arctic Monkeys truly stand out as a genuine mainstream breakthrough for an independent British act in 2006 – indeed, that band and labelmates Franz Ferdinand were the sector's top-sellers right across Europe – the more modest indie success stories of the year certainly amount to a good deal more than crumbs of comfort.

At a continental level, Epitaph notched up sizeable hits with the Offspring's *Smash* and Bad Religion's *Process Of Belief*, while Roadrunner scored with Slipknot and Nickelback. In turn XL had wide success with The Raconteurs and Thom Yorke's *The Eraser*.

From France, Wagram, Naïve and Because Music all picked up Impala diamond awards for 250,000 sales of, respectively, *Cornélies*' Les Marchands de Réves, Pink Martini's *Sympathique* and Hang On Little Radio and Charlotte Gainsbourg's *Sans Souffrir*.

In the UK, Ministry Of Sound partly inspired and certainly capitalised upon the inevitable return of dance, ending last year as the biggest indie for both singles and albums and beginning 2007 with stakes in three simultaneous Top 10 hits. Gut was perfectly positioned to take advantage of the same trend with its *Gusto* division, while also maintaining a healthy business in compilations through its *GTV* arm. If his company



Chrysalis had a hand in the success of Nerina Pallot, while Epitaph's Slipknot (below) notched a sizeable hit on the continent

isn't the hippest of indies, Guy Holmes is proud that it is one of the more commercial.

"I don't think there is another indie like us," he says. "In a way, I think that is what has hurt the indie sector – there are only about 10 labels in this country that are selling any records and that is not good enough."

Cooling Vinyl, meanwhile, has been quietly getting on with business, steadily building turnover from one year to the next, with a roster that includes Frank Black, Hanson and American Music Club.

"For the last God-knows-how-many years, we have been competing with some great companies who have been losing millions every year while we have broken even and it has kept us very focused," says Cooling Vinyl managing director Martin Goldschmidt. "We don't spend what we don't have; we are just growing slowly and it is more manageable to grow like that."

Given the harrowing climate, it has long been safe to say that no-one launches an indie record label for the money, even if, tellingly, the labels most aspiring indies admire – Island, Atlantic, Chrysalis and Virgin, though perhaps not Factory – have all netted fortunes for their founders.

It is probably most accurate to say that most indies would like to see an appropriate degree of success for the artists they promote. Certainly, John Dyer laughs at the suggestion that Domino would presumably be just as happy to see business return to modest 1999 levels, provided quality didn't slip.

"I think we are driven by the artists," he says. "If we have these artists, we have to work in this way. We have to make sure that whether we are working one of the big two or on a Josef K or Triffids reissue programme, we have to resource it properly. We try to make sure our business isn't dependent on any one of the artists; we are trying to make a business that is here in 20 years and still independent."

In collective terms, the European indie association's remarkable achievement in retrospectively unpicking the EC's approval of the Sony-BMG merger on July 13 currently stands as the high point of the independent world's 2006, although the long-term implications are harder to fathom.

Merlin to work indie magic

Leading representatives from the independent music sector announced the creation of the world's first global media licensing agency for independent labels last Saturday at Midemnet.

World Independent Network president Alison Wensham, Impala chairman Martin Mills, Pias group co-president Michel Lambot and Epitaph Europe managing director Hein Van Der Ree joined Charles Caldas, who will head the new agency, at the launch of Merlin, a one-stop licensing shop, promising "equitable deals for all independents".

Merlin's remit is to seek and negotiate new media deals that can't be easily negotiated locally or individually. In addition, the agency will also give new media companies a single point of contact for independent labels. Caldas, former CEO of Shock Entertainment, says that Merlin will combat the "copyright apartheid" that independent acts currently face. "Merlin will enable independents around the world to

participate in new licensing and revenue models on competitive terms and give new services more direct access to their repertoire. Together we are bigger than the largest major," he says.

"Merlin is the culmination of several years' work and will be a unique global vehicle for licensors and licensees alike," Wensham says. "Independents will now achieve parity with each other and with the majors in getting a fair share of the revenues now being generated by new business models. Without Merlin, the sector ran a risk of being cut out of the revenue chain. No more."

Merlin is a sister organisation to the World Independent Network (WIN) and will operate as a stand-alone, non-profit company owned by its members. It will be based in the Netherlands and London.

CEO Caldas will report to a board of rights owners from around the world, to be elected and ratified over the coming days.

"We will see," says Mills. "We have had an extremely significant victory; what that actually means is yet to unfold, but clearly we have managed to change the landscape and challenge what was previously an assumption that the majors could pretty much get anything through."

"We have created an understanding in the media and among the public that this isn't just playing politics, trying to be David against Goliath. We have managed to get the world to understand that consolidation in a creative industry is a dangerous thing."

Another important collective effort launched during the Midem weekend comes with the arrival of Merlin (see box), the independent community's new global new media rights licensing agency.

"There has been an alarming trend of big announcements about major record companies doing deals for vast amounts of money while independents are basically left to fight their own battles," says Merlin CEO Charles Caldas.

"That's despite the fact that the sector collectively represents just as much repertoire and volume as the biggest of the majors."

Needless to say, if indies are not to be passed by, they have to help themselves, and the creation of the new company gives the Web 2.0 giants an alternative to the crude practice of simply infringing indie copyright.

The move is particularly positive because it encourages indies to picture some relief from the contradictions of the physical market. Ultimately, the pool of talent from which the independent sector fishes is teeming with life.

"We live in a world of expanding horizons and being an independent that is prepared to go for the jugular in this day and age is, to my mind, great fun," says Holmes. "This marketplace is truly exciting, musically, and the opportunities are growing on a daily basis."

There has never been a tougher time to be an independent? Perhaps so. But then again, by the account of most of all, being an independent could never be all bad.

It is hard, being an indie. Then again it's hard being a major these days

John Dyer, general manager, Domino

From Belgium to Britain, the continent's independents are home to a wealth of talent. *MW* highlights a baker's dozen small companies and rosters to look out for

An indie who's who

Because Music



In a world where "indie" has been drained of much of its original, iconoclastic meaning, you can depend on the French to keep the philosophy of independence alive.

On a musical level, the track record of Because Music is impressive enough, bringing Malian sensation Amadou & Mariam to the attention of the wider world and matching Charlotte Gainsbourg with Air, plus Jarvis Cocker with Neil Hannon, to pen another chapter in the Gainsbourg family's illustrious musical history.

As well as French talent including noted remixers Justice, post-punk unit Asyl and hip hop pairing Tandem, the company's extended family includes Klaxons and Faithless. And, what's more, Because knows how to talk the independent talk.

"More than a record label, Because will be a platform on which artists can interact, exchange ideas and express themselves," says the company's manifesto in translation. "With a cross-disciplinary vision, our teams will accompany our artists like commandos, light on their feet, but ever alert. Music and politics, too often separated since the collapse of ideals, will here re-establish a fertile dialogue."



Beggars Group

Probably the definitive UK indie of the past 30 years, Beggars Banquet was only around three years old when it surprised even itself by firing Gary Numan's Are Friends Electric to number one in 1979. It spawned XL in 1989, initially as a dance specialist, and saw it grow to become what Beggars chairman Martin Mills has described as "the ultimate alternative label", comfortably encompassing huge-selling acts such as the Prodigy, Basement Jaxx and the White Stripes, as well as cutting-edge experimental sounds.

Matador, Mo'Wax and 4AD are also among Beggars' collection of labels and although 2006 has been a relatively quiet year for the group - The Raconteurs' Broken Boy Soldiers (XL) was Beggars' sole contribution to the Top 100 albums of 2006, albeit in a year when only a handful of indie records challenged the major-label stranglehold - Beggars doesn't tend to stay quiet for long.

Among XL's new signings are Adele, Jack Penate and RJ2D, while Beggars Banquet itself has picked up ILIKE TRAINS, 4AD has Emma Pollock and Wolf & Cub, Playlouder brings Black Strobe and Voxtrout and Matador offers up Love Of Diagrams and The Ponies. As a group level, the opening of Beggars' first office in Japan takes the company onto its third continent.

Bonnier Amigo



Bonnier Amigo was the product of the merger five years ago of Swedish record company Bonnier and record company/distributor Amigo, producing the kind of 360 degree music outfit



for which Scandinavia is famous. Within a few years, Bonnier Amigo was the largest indie in the region, claiming more than 10% of the Swedish market in 2004.

Today, under CEO Ludvig Werner, the company's roster of distributed labels reads like a compilation of the world's finest indies, including Ace, Cooking Vinyl, ECM, Epitaph, Geographic, Ministry of Sound, Roadrunner, Soul Jazz, Sub Pop and V2 among numerous others. Bonnier Amigo's domestic roster, too, is an extensive thing, drawing from right across Scandinavia, including Markoolio and Ana Johnsson.

From left: XL's Jack Penate, Domino's Franz Ferdinand and Katie Melua, who is on Edel's Austrian roster

Chrysalis



Chrysalis is a singular case - a large independent publisher with only a modest record company operation, in the shape of the Echo Label. But while its strength as an international publisher contributes greatly to the company's buoyancy, maintaining stand-alone offices in Germany, Scandinavia, France, Spain, Holland, Italy and the US and boasting writers including David Gray, Paul Anka, Feeder and The Raconteurs' Brendan Benson, Chrysalis has been forced back to the drawing board on the label front over the past year or so.

Effectively in response to the rising cost of marketing, Chrysalis has scaled Echo back to a very small roster of acts, with the aim of incubating talent and striking partnership deals once a band or artist reaches the point of breakthrough. Nerina Pallot and Ray Lamontagne are recent examples, both feeding into Warner offshoot 14th Floor Records. Brighton's Bat For Lashes are a fair way down a similar road, while Forever Like Red, Rosalie Deighton and Steven Lindsay are among 2007's select band of Echo priorities, alongside the returning Morcheeba.

Domino



In 2003, Domino summarised its first decade of loving devotion to high-quality, low-yield indie music with its two-disc World Of Possibility compilation.

Named after a song by The Pastels and featuring the work of such under-appreciated cut figures as Sebadoh, Royal Trux, Jim O'Rourke,

Four Tet and Bonnie "Prince" Billy only the presence of Pavement and Elliott Smith gave any suggestion that this was a label which might occasionally sell some records.

A little over three years on, Domino had chalked up international success for Franz Ferdinand and secured the fastest-selling UK debut album of all time with the Arctic Monkeys' Whatever People Say I Am, That's What I'm Not, claiming 1% of all UK album sales in 2006 - ahead of Beggars Group and on a par with V2 - and 0.9% of the singles market.

And for anyone who thought Domino might be preparing to sit its principles short, the label's priorities for this year include tricky experimentalists Animal Collective and Brazilian baile funk outfit Bonde do Role - both of them the kind of signings you make for love rather than money. With the Arctic Monkeys' second album tentatively in the schedules for late-April, early-May, Domino seems likely to get its share of both.

Edel



Never the most fashionable of labels by indie standards, with signed artists including Chris De Burgh, JoJo, Chris Rea, Deep Purple and Lisa Stansfield, Hamburg-based Edel has nonetheless charted an unerring course through the choppy waters of the European music business in recent times, recently rounding off three consecutive years of growth with net profits of £11.2m on sales of £137m.

Operating in Austria, Switzerland (as Phonag Records), Italy, Scandinavia (as Playground) and Finland, in addition to its native Germany, Edel assumes a very different profile from market to market.

In Austria, its roster takes in everything from Tom Waits to Crazy Frog, via Katie Melua, while in Germany, the company's success in the past few years has been notably broad-based, as signified by the rebranding of its German flagship from Edel Music to Edel Entertainment, effective January 1 this year.

On home turf, DVD, books and audiobooks are among the products with which Edel has secured its position as Germany's largest independent.

- 01 **EVERMORE** IT'S TOO LATE
- 02 **CONNAN & THE MOCKASINS** NAUGHTY HOLIDAYS (AGAIN!)
- 03 **SARAH BROWN** HANDS
- 04 **THE TUTTS** K
- 05 **SHAKY HANDS** YOU & I
- 06 **48MAY** NERVOUS WRECK
- 07 **NESIAN MYSTIK** IF IT'S COOL
- 08 **BROOKE FRASER** DECIPHERING ME
- 09 **STERIOGRAM** JUST LIKE YOU
- 10 **THE MINT CHICKS** WALKING OFF A CLIFF AGAIN
- 11 **DIMMER** UNDER THE ILLUSION
- 12 **MINJIT FUJI**

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Ministry of Sound



After an ill-fated attempt several years ago to reshape itself as an album-driven company in the classic independent tradition, Ministry of Sound has come to the realisation that being itself is what it does best. Out went the big signings, to be replaced with a renewed focus on the dance singles and compilations which have formed the basis of Ministry's hugely successful recorded output over the past 15 years. The company consolidated and diversified in 2005 with the acquisition of Hed Kandi from the Guardian Media Group in January last year and the launch of a DRM-free download store in October.

Meanwhile, the return of dance genres to the charts in 2006 vindicated the company's long-term model and saw Ministry crowned as the biggest UK indie in terms of both albums and singles in 2006, driven by the Annual 2007 and Classic Euphoria in the compilation market and Fedde Le Grand's Put Your Hands Up For Detroit and Beatefeak's Somebody's Watching Me on Data in the singles chart. The year could only get better still; just a couple of weeks into 2007, Ministry had three entries in the Top 10 of the compilation chart as well as three simultaneous Top 10 singles – Booty Lav's Boogie 2Nite on Hed Kandi, Sharam's PARTY (All The Time) on Data and Erick Prydz Vs Floyd's Proper Education, a Data/Positiva collaboration.

Pias



Operating out of Belgium, Pias is the only independent record company which controls its own pan-European distribution network, incorporating Vital in the UK and equivalent operations in France, Germany, Sweden and the Netherlands. Acts signed direct to Pias include Amp Fiddler, Soulwax and Mogwai, while in the UK a new venture with the European indie and Wall Of Sound last spring created a "super-indie" combining the A&R vision of Mark Jones – whose brand has been on acts such as Röyksopp, Estelle, Propellerheads, Les Rythmes Digitales, Blak Twang and Infadels – with the logistical backbone of one of Europe's leading indies.

Pias celebrates its 25th birthday next year and chairman Kenny Gates and Michel Lambot, the latter of whom recently stepped down as president of European indie association Impala after seven years in that role, giving way to Patrick Zelnic, president of leading French indie Naive.

Sanctuary



No independent music company has so successfully courted the City pages as Sanctuary Group did between 1999 and 2004, when the company



From left: Ministry of Sound's Erick Prydz, Pias' Röyksopp and Andrea Bocelli, who was uncovered by Sugar Music

appeared to have found the formula for a genuine independent music giant, incorporating studios, merchandise, publishing, management and, above all, clever exploitation of the kind of supposedly past-it artists the majors couldn't get rid of fast enough.

So when large parts of the castle transpired to have been built on sand, it was only right that the press should be there to chart the company's darkest days. "Has there ever, in the history of rock'n'roll, been a more disastrous music company than Sanctuary Group?" pondered *The Guardian* in November, when losses at Rough Trade – 49% of which is owned by the wounded indie titan – prompted a profit warning troubling enough to stir up rumours of the label's sale.

Even now, with the recovery plan of chairman Bob Ayling and chief executive Frank Presland apparently doing its job, Sanctuary's debts and woeful share price continue to obscure the company's strengths. The company sold more albums than any other indie besides Ministry of Sound last year, taking 1.5% of the market.

Artists including Morrissey, Sufjan Stevens, Dolores O'Riordan, Guillemots, The Long Blondes, Idlewild, Cooper Temple Clause, The Strokes and Antony & The Johnsons cluster variously under its Rough Trade, Fantastic Plastic, Sequel and Attack labels, while the company's catalogue interests remain vast.

Subterfuge



Spain's music industry may be best-known in the English-speaking world for the Iglesias family and Las Ketchup – not to mention a legal ruling in Santander last November which declared illegal personal downloading to be legal – but Madrid's Subterfuge refracts homegrown Spanish music through a significantly different prism.

In a market dominated by majors, Subterfuge stands as the leading indie, numbering such significant Spanish acts as pop siren Vanexxa, post-punk veterans Aviador Dro, so-called "freak-lounge" star Mastretta, avant-garde guitar experimentalists Manta Ray and Tom Waits-influenced duo Marlang among its current and past acts.

Sugar Music



Over the past decade and more, Sugar has found a new lease of life as the label which uncovered the talents of Andrea Bocelli and launched him upon the wider world via Universal. In fact, the Milan-based label traces its heritage back to the 1930s, when it launched under Ladislao Sugar and began to amass the 60,000 copyrights it now controls.

It remains a family company under the control of chief executive Filippo Sugar, grandson of Ladislao.

Filippo personally signed Bocelli having seen him perform at Zucchero's birthday party in 1993. Sugar's other acts include Elisa and Avion Travel, though it would be untrue to suggest that Bocelli has not skewed Sugar's figures in recent years, selling 50m albums worldwide in the pop and classical fields.

V2



V2 formally entered a new phase of its 10-year existence last year, cutting ties with Virgin to leave investment bank Morgan Stanley by far its largest shareholder.

The move was rather less dramatic than it might have seemed – Morgan Stanley had owned 47.5% of the company since 2002 and, although Virgin's sale doubled the bank's stake to around 95%, Richard Branson has kept hold of an artist-reassuring 5% of the business.

V2 remains one of a small club of mini-majors, hanging out on bankers such as Stereophonics and Paul Weller, plus indie hopefuls of varying sizes, including Bloc Party, the Rakes, Little Man Tate and Cold War Kids.

Its ownership makes it pretty well unique among indies – Morgan Stanley apparently takes a non-interventionist line where the day-to-day running of the company is concerned – but then, what indie isn't unique?

V2 US was sold in 2005 to Sheridan Square, owner of Artemis Records, though it was recently reported to have axed most of its staff and released its artists.

Gut Recordings: key releases



Chungking
(Institute Recordings)
Chungking's second album
Stay Up

Forever is an almighty beast of a pop album. The band has mixed the sounds of Kate Bush, The Pretenders, Grace Jones, Eighties disco and Seventies glam rock and created something utterly fresh. Look out for singles Love and Itch & Scratch in 2007.



The Lovers
(Institute Recordings)
The Lovers are a French duo based in

Sheffield. *Viva The Lovers* is their debut album and features collaborations with, among others, Jarvis Cocker. The Lovers have taken the sound of classic French Sixties pop and created an album bursting with charm, humour and cocktail lounge sophistication. *Viva The Lovers!*



Hi Jack
(Custo Recordings)
The Dutch duo have had a busy

year since their massive *Say Say Say* single and 2007 will see them back in the fold with a new single in the spring with more to follow during the year.



Pacha
(GTV)
Global superclub Pacha is set to

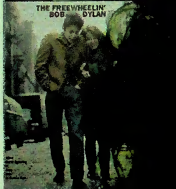
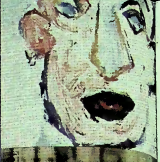
continue the success of last year's hit compilation, *The Pacha Experience*, with a raft of cutting-edge dance releases, including new series *Pacha Destinations* and a strictly limited-edition deluxe 40th anniversary boxed set, compiled by influential Pacha DJs and top dance journalist Bill Brewster.



Lazytown
(GTV)
A worldwide phenomenon, this top-rated

children's TV show airs on CBeebies and Nick Jr in the UK and is broadcast in over 100 territories. With UK debut single Bing Bang (*Time To Dance*) charting at number four and album sales topping 120,000, 2007 will see a follow-up single and album featuring music from series two.





COOL MEDIA



Bob Dylan's Modern Times album has brought new acclaim to the legendary artist, who – 45 years after his first album – returns to the live stage this year. *Johnny Black* reports

Unmasking the master of disguise

"Bob Dylan is a large part of the reason I took this job," reveals Columbia (UK) label group MD Mike Smith. "I actually grew up with punk, but Dylan has this way of reaching out across the generations. One day, I just woke up and realised I owned every album he'd ever released."

Despite an illustrious, high-profile career spanning just under half a century, Bob Dylan remains essentially an enigma, as does much of

his music. Before Dylan, rock fans discussing song lyrics were never heard to utter the immortal phrase, "Yes, man, but what does it really mean?" Fifties rock'n'roll was transparent, but Sixties rock in the wake of Dylan could be as opaque, impenetrable, meaningful or just plain far out as the new breed of songwriters he'd inspired cared to make it.

So, although Bob Dylan has lived his life in the

spotlight and been the subject of learned treatises, university courses and countless books, he remains essentially unknowable. He changed the course of popular music, was hailed as the spokesman for his generation, derided as a traitor to his folk roots and provided inspiration to everyone from The Beatles to Jimi Hendrix and beyond. And yet, through it all, Dylan has proved the master of disguise and deception,

BOB DYLAN



**CONGRATULATIONS ON 35 YEARS
FOREVER YOUNG**

BEST WISHES

BARRY DICKINS AND ALL AT ITB

International
Talent
Booking



refusing to be pigeon-holed and keeping his private life remarkably free from the intrusions of an intensely curious world, free even from the obsessive fan AJ Weberman, who notoriously scrutinised the contents of Dylan's rubbish bins in search of clues to the man and his music.

Dylan was born Robert Allen Zimmerman in Duluth, Minnesota, on May 24, 1941. The son of a furniture store owner, he was exposed to music from an early age. "The first thing that turned me on to singing was Odetta," he has said, speaking of one of America's greatest early folk singers.

He bought himself a Silvertone guitar by the time he was 12 and became immersed in folk music, but, like most Fifties teenagers, he soon found a new place to dwell.

"When I first heard Elvis's voice I just knew that I wasn't going to work for anybody; and nobody was going to be my boss."

Smitten by rock'n'roll, Hibbing High School student Dylan was in the audience when Buddy Holly played in Duluth on January 31, 1959. "He was incredible," Dylan has recalled. "I'll never forget the image of seeing Buddy Holly up on the bandstand. And he died - it must have been a week after that."

Almost inevitably, it was with Fifties rock'n'roll that Dylan got his first break in the music business, playing piano for teen crooner Bobby Vee, but, by January 1961, when he re-located to New York's bitterly cold Greenwich Village, a folk music revival was in full swing and he was a folksinger again.

Scaffolding for gigs in tiny clubs where the only

fee was whatever the audience cared to throw into a basket, Dylan slowly made his way up through the massed ranks of acoustic troubadours, securing a regular slot at Gerde's Folk City, supporting folk and blues greats including John Lee Hooker and Lightnin' Hopkins. These live shows drew legends from his contemporaries, artists such as Joan Baez and Tom Paxton, but it was a review by influential *New York Times* critic Robert Shelton that propelled Dylan on to higher realms.

After Shelton watched the increasingly proficient and charismatic Dylan upstage the Gerde's headline act, The Greenbriar Boys, his ecstatic review described the newcomer as "a cross between a choirboy and a beatnik" who was "bursting at the seams with talent". In a scenario straight out of a movie musical, Columbia Records legendary A&R man John Hammond showed up at Gerde's the next day and was blown away.

Dylan signed with Columbia on October 26, recorded his debut album over three days in November and saw it released in March 1962. Featuring only three Dylan originals, its lack of success led many industry insiders to dub Dylan "Hammond's folly", but the veteran talent finder, who had previously signed such legends as Billie Holiday and Count Basie, knew exactly what he had in his folknik protege.

"His guitar playing," recalled Hammond later, "was rudimentary and his harmonica was barely passable, but he had a sound and a point of view and an idea. He was very disenchanted with our

Bob Dylan was spotted by Columbia A&R man John Hammond playing at Gerde's Folk City in New York



The Essential Dylan Recordings

THE FREEWHEELIN'
BOB DYLAN
COLUMBIA 1963



Although this was still just one man, his finger-picking acoustic guitar and the occasional wall of harmonica, Dylan's second album revealed what his engaging raw debut hadn't - an astonishingly gifted songwriter.

The stinging anthems *Blowin' In The Wind*, the out-and-out protest *Masters Of War*, the apocalyptic *A Hard Rain's Gonna Fall* - these were the howls of righteous indignation that fired a rising politically-conscious generation.

At the other extreme, the bitterly aching *Don't Think Twice It's Alright*, was one from the heart, evidence that Dylan could write about love and loss as articulately as any Tin Pan Alley songsmith, but with the intensified emotional impact of a hard-hitting monochrome documentary - these songs were real.

It did eventually go gold, but on release, *Freewheelin'* stalled at number 22 in America.

It was not until *The Byrds* took the Tambourine Man into the singles chart that *Freewheelin'* roared back, hitting number one in NME. *John Lennon: "We [The Beatles] went potty over the LP - I think it was Freewheelin' - and tried to get more of his records."*

THE TIMES THEY ARE A-CHANGIN'
COLUMBIA 1964

Dylan rejected his media-inspired "protest singer" tag, but protest themes similar to those on *Freewheelin'* undeniably dominate this third album.

The title song, quickly covered by rising duo Simon & Garfunkel, also gave Dylan his first UK Top 10 singles chart entry and it remains perhaps the definitive anti-establishment rant.

Dylan, now marinated in the politics of Greenwich Village's folkie counter-culture, has explained that "these songs were all written in New York. I would never have written or sung any of them in that way if I hadn't been sitting around listening to performers in New York cafes."

Half a century on, soul-searching gems like *With God On Our Side* and *The Lonesome Death Of Hattie Carroll* still resonate with the profound power and conviction of lyrics that might have been written yesterday.

Bernie Taupin: "His voice was like broken glass, like spitting. The words were like arrows being shot straight into the heart of the establishment. That was what made me realise what the words of a song could do."

ANOTHER SIDE OF BOB DYLAN
COLUMBIA 1964

By the time of *Another Side*, artists were queuing round the block to cover the wunderkind's latest pearls of musical wisdom.

The Byrds and Cher, for example, battled it out in the charts with their versions of this album's *All I Really Want To Do*, while Johnny Cash and The Turtles weighed in with *It Ain't Me Babe*.

Although remaining essentially an acoustic solo performer, Dylan's lyrics had shifted focus from political issues to more personal themes and, although the talking blues, *I Shall Be Free Number 10*, harked back to his earliest releases, the piano stamp of *Black Crow Blues* revealed a closed circuit of feeling to step out.

Britain, at this point, had taken Dylan to its heart more than his homeland, so *Another Side* gave him his first UK Top 10 album, peaking at number eight, while it never rose past number 43 in Billboard.

Louise Williams: "A young poet, a student of my Dad's, came over to the house with a Dylan record - it changed my life. To Ramona ... it's the ultimate love song."



BRINGING IT ALL BACK HOME
COLUMBIA 1965

This is Iggy Pop's favourite Dylan album and it also invented folk-rock, but, as with most quantum leaps, there was no master plan.

One side of the album is entirely acoustic, including some of Dylan's greatest songs (*Mr Tambourine Man*, *It's All Over Now, Baby Blue*, etc), but Dylan faced a dilemma with *Subterranean Homesick Blues* which, he explained later, "just didn't sound right by myself".

It was musically similar to Chuck Berry's *Too Much Monkey Business* - a rock'n'roll classic Dylan would have known - so Dylan and producer Tom Wilson put together a session band, teaming John Sebastian of the Lovin' Spoonful and bluesman John Hammond Jr with guitarist Bruce Langhorne.

They let rip, setting sparks flying on *Outlaw Blues* and the hilariously surreal *On The Road Again*, but mellowing out for two memorable love songs, *She Belongs To Me* and *Love Minus Zero/No Limit*. Dylan was rewarded with his first UK number one album and a number six peak back home.

Jackson Browne: "Through he's gone on to write great and greater things, nothing was quite so powerful for me as that moment. He transformed my world."

social system. I encouraged him to put all his hostility on tape, because I figured this was the way, really, to get to the true Bob Dylan."

Hammond was, of course, exactly right. A month after releasing the album, Dylan wrote his first classic, *Blowin' In The Wind*, which appeared on his second album, *Freewheelin'*, in May 1963 alongside other originals including *Don't Think Twice It's All Right*, *Masters Of War* and *A Hard Rain's Gonna Fall*. This was the album that confirmed Hammond's faith and rocketed Dylan past the competition to become America's number one folk singer. Bruce Johnson of *The Beach Boys* was just one of many rock artists who were turned on to Dylan by that album. "It wasn't his voice, it was his songs," explained Johnson. "He moved songwriting away from the traditional 'moon-June' rhymes."

Meanwhile, Dylan made his live debut in England, playing his first gig almost unheralded in London's Pindar Of Wakefield pub, then securing free entrance to *The Troubadour* on a condition that he play. "Half the audience loved it," remembered the club's Anthea Joseph subsequently, "but the other half hated it."

Dylan's burgeoning career received a huge boost when Peter, Paul & Mary took their version of *Blowin' In The Wind* to number two in America during August 1963 and, for a while, it looked as if Dylan's biggest successes might come as a songwriter rather than a performer. Johnny Cash, Marianne Faithfull, *The Turtles*, Manfred Mann and countless others rushed to record his material, but, by the time *The Byrds* hit number one in America with their folk-rock interpretation of *Mr Tambourine Man* in June 1965, Dylan could see that the writing was on the wall and the wall was made of rock.

In fact, he'd known it from the moment he first heard *The Beatles*. "I knew they were pointing in the direction where music had to go," he said later. "In my head, *The Beatles* were it."

But, as the golden boy of America's folk movement, Dylan's decision to go electric unleashed a barrage of scorn, derision and ridicule against him. "The move brought him the chart success he wanted, with the record-breaking long *Like A Rolling Stone* entering the top five on both sides of the Atlantic, but it also exposed him to extraordinarily hostile audiences at high-profile gigs including the Newport Folk Festival and Forest Hills Tennis Stadium, with the final insult coming with the legendary cry of 'Judas!' at Manchester's Free Trade Hall.

Once he'd endured the onslaught, however, critics and public alike were won over by epochal



electric albums like *Highway 61 Revisited* and *Blonde On Blonde*, in which Dylan set the international bench-marks for years to come in terms of musical inspiration, lyrical perception and gutsy performances. *Highway 61* has been singled out by some critics as the first "rock" as opposed to "rock'n'roll" album, while *Blonde On Blonde* wins hands down as the all-time Dylan fans' favourite.

When *Blonde On Blonde*'s raucously sardonic *Rainy Day Women Nos 12 & 35* rocketed to number two in America, the world appeared to be Dylan's oyster until the fateful moment on July 25, 1966, when he crashed his *Triumph 500* motorcycle near his home in Woodstock. Serious neck injuries kept him out of circulation for almost 18 months, but the legend grew in his absence. Although typically reticent about the crash, he has commented, "When I had that

His guitar playing was rudimentary and his harmonica was barely passable

John Hammond, Columbia Records

motorcycle accident ... I woke up and caught my senses, I realised that I was just worried 'for all these leeches. And I really didn't want to do that."

During his recuperation, Dylan and his backing musicians, now known as *The Band*, focused on recording much more earthy, rootsy material including *The Mighty Quinn* and *This Wheel's On Fire*. Although not officially released until 1975 (as *The Basement Tapes*) these sessions formed the basis of the first widely distributed bootleg album, *Great White Wonder*, and also provided hits for artists including Manfred Mann and Julie Driscoll/Brian Auger.

It was 1968 when Dylan returned officially with the country-flavoured *John Wesley Harding*. Superficially it seemed a simpler affair than his rock albums, but, as always, Dylan's inscrutable lyrics lent themselves to a multitude of interpretations and the album's many biblical references

The Essential Dylan Recordings

HIGHWAY 61 REVISITED COLUMBIA 1965

Just six months after *Bringin' It All Back Home*, Dylan returned with his first fully electric album and defined his classic mid-Sixties sound, dominated by Al Kooper's piping organ and Miles Goodman's stinging guitar riffs.

This was also the beginning of a productive liaison with producer Bob Johnston that would last into the Seventies.

Rather than creating his own sound as, say, *Pete Dinklage* did, Johnston preferred to capture perfectly the sound of the artist, an approach that suited Dylan perfectly.



At six minutes long, the album's first single, *Like A Rolling Stone* (produced by Tom Wilson before Johnston's arrival) faced fierce opposition from Columbia executives who were convinced that no radio station would play a single of that length. Dylan disagreed and was proved right when it went top five on both sides of the Atlantic.

Too cerebral to be pop and too musically sophisticated to be rock'n'roll, this is arguably the first album in the style now known simply as rock.

John Hammond: "It combined folk and rock, you could dance to it, but the lyrics were listenable and had a kind of intelligence that was lacking in pop music."

BLONDE ON BLONDE COLUMBIA 1966

The final album in Dylan's mid-Sixties electric trilogy was yet another ground-breaker.

Having made what was then an extraordinary decision for a rock artist, to record in Nashville, Dylan and *Highway 61* organist Al Kooper (later to form *Blood, Sweat & Tears*) were delighted to find themselves in a studio with session players of a markedly higher standard than any they had encountered in New York.

The sessionists were so productive that what had been planned as a single LP unexpectedly evolved into

rock's first double-album, filled with timeless Dylan material including *Rainy Day Women Nos 12 & 35*, *Visions Of Johanna* and the epic-length *Sad-Eyed Lady Of The Lowlands*, the first popular song to fill an entire side of an album.

Once again, Dylan confounded his detractors by taking the *Blonde On Blonde* double-set to number three in the UK, a higher position than the previous single album.

John Hiatt: "*Blonde On Blonde* came out when I was *The 13 or 14* and I basically spent those two years in my room. I listened to *Visions Of Johanna* over and over again."



The Never-Ending Tour

The Never-Ending Tour became Dylan's live strategy in the late Eighties, since when he's always played upwards of 100 shows a year.

Naturally, devoted fans never tire of seeing their idols, but Dylan keeps interest high because his shows are constantly changing. He is justly famed for re-appraising even his best-loved songs and presenting them in new ways. This writer recalls seeing Dylan at Earl's Court back in June 1978 and being floored by his transformation of Masters of War from an acoustic protest to a heavy metal onslaught. It's also well-known that he revised his original version of All Along the Watchtower and took to playing it live in the style of Hendrix's cover.

ITB's Barry Dickinson, who has organised Dylan's tours since

1987, points out another important factor. "Dylan has such a vast catalogue that he can play an entire tour and never reproduce the same set of songs, so you literally never know what you're going to get."

Dylan has never been expensive to see, and this, too, is part of the Never-Ending Tour strategy. "We've always kept prices low so that younger people can afford to go along," says Dickinson. "That's one reason why he's constantly able to renew his audience."

This policy ties in neatly with Columbia's approach to market Dylan. "A lot of companies would treat someone like Dylan as a heritage artist because of his back catalogue and his age," explains Columbia managing director Mike Smith. "We don't. His new CD was sold in to the shops by the same people who were working on

Kasabian, The View and our other young acts. The iTunes commercial was another factor that presented him in a very contemporary context." Dylan's support bands, too, are often half his age, from the Kings Of Leon to The Raconteurs and The Foo Fighters. "Being asked to go on the road with him is like being knighted or something," says head Foo Dave Grohl.

The success of last year's Modern Times confirms that keeping Dylan forever young has proved an astute manoeuvre, but it is also one that suits his temperament. Dickins reveals, for example, that Bob enjoys standing shows because older fans tend to sit on the floor while the young ones stand. "It makes him feel like he's playing to a young audience," says Dickins.

foreshadowed a dramatic change that would not fully manifest itself for another decade. As well as restoring Dylan to the upper reaches of the international album charts, John Wesley Harding would, in due course, provide major hits for Jimi Hendrix (All Along the Watchtower) and Robert Palmer (I'll Be Your Baby Tonight).

Going deeper up country, 1969's Nashville Skyline spent four weeks at number one in the UK and included a duet with Johnny Cash on Girl From The North Country which reached number three in the USA. Also from Nashville Skyline, Lay Lady Lay brought Dylan his final US and UK Top 10 hit single. That August, fully restored to his position as the world's pre-eminent singer-songwriter, he headlined the Isle of Wight Festival, earning £35,000 for an hour's performance, with The Beatles cross-legged in the audience.

The early Seventies, by contrast, were relatively low-key, with albums such as Self-Portrait, New Morning and the soundtrack to *Pat Garrett & Billy The Kid* (in which Dylan had an amusing cameo) completing his Columbia contract respectably, but finding significantly less critical acclaim. Even from such lean times, however, his best material, such as the gospel-tinged Knockin'

on Heaven's Door, would prove timeless in hit versions by Eric Clapton and Guns N'Roses.

Although his stock as a recording artist was low, demand for Dylan in concert soared to an all-time high; 660,000 tickets were available for 1974's 39-date US tour, but over 5m applications flooded in.

A move to Asylum Records (Island in the UK) proved a mis-step. Even though his first Asylum album, Planet Waves, was also his first US chart-topper, it suffered a lukewarm reception from the critics and the live double-album *Before The Flood* held no great surprises.

But, just as he had done after the motorcycle crash, Dylan confounded his critics and rose again. Returning to Columbia, he released *Blood On The Tracks* in 1975, a vital and fiery depiction of the break-up of his marriage to Sara Lownds. Still regarded as an essential Dylan artefact, it proved favour with critics and public alike, returning him to number one in the US and number four in the UK.

This was also the album where Columbia's Mike Smith climbed aboard. "I'd heard it when I was about 12, but didn't manage to buy a copy 'til I was 18. I know you're supposed to start with Highway 61 or *Blonde On Blonde*, but there was

musical direction - laid-back country rock.

The album was a tilt chart-topper and two of its most memorable cuts, *All Along the Watchtower* and *I'll Be Your Baby Tonight*, subsequently provided hits for Jimi Hendrix and Robert Palmer respectively.

John Wesley Harding came to be seen as the first instalment of another Dylan trilogy when the following year's *Nashville Skyline* and 1970's *New Morning* continued in much the same vein.

Pete Seeger: "When John Wesley Harding came out, I remember starting around, festering to it over and over thinking, 'What does this mean?'"



JOHN WESLEY HARDING
COLUMBIA 1968

Neck injuries sustained in Dylan's 1966 motorcycle crash kept him out of circulation for almost two years.

The gap was filled, product-wise, with the first of many hits compilations, but Dylan and producer Bob Johnston finally returned to Nashville in 1968 for John Wesley Harding, his post-accident voice was dramatically different, as was his music.

The complex rock arrangements and incendiary lyrics of *Blonde On Blonde* gave way to a radically stripped-down band and a whole new

Chronicles

Dylan, the undisputed songwriter par excellence, has occasionally dabbled with "serious" literature, but his experimental 1971 novel, *Tarantula*, and 1973's grab-bag collection *Drawings & Drawings*, don't compare with the first volume of his autobiographical trilogy, *Chronicles*, which appeared in October 2004.

Interest in Dylan is always high, but the five-year gap between 2001's *Love and Theft* and last year's *Modern Times* stretched even his ability to hold the interest of the record buying public, so it was left to *Chronicles* and the following year's DVD project, *No Direction Home*, to fill the void.

Dylan's decision to focus in depth on his early pre-electric years and on two later albums, *New Morning* and *Oh Mercy*,

may well have been made to avoid clashing with the DVD, which covered the early to mid-Sixties.

"I was blown away when I read *Chronicles*," remembers Columbia's Mike Smith, who was then working at EMI Publishing. "Suddenly you had Dylan, always a very private person, talking directly to you in the most lucid, focused and witty way."

He wasn't alone. *Chronicles* proved a massive success not just among rock autobiographers, but on the general Amazon and Barnes & Noble lists where it became their number two best-seller in any category.



Dylan's decision to go electric in the mid-Sixties was met with many of his fans



BLOOD ON THE TRACKS
COLUMBIA (1975)

Half a decade slipped by before Dylan returned to peak form with this album and its 1976 companion-piece *Desire*.

The break-up of his marriage to Sara Lownds propelled *Blood On The Tracks* to a higher emotional realm than its immediate predecessors.

Dylan's personal torment inspired remarkable songs like the venomous *Idiot Wind* and the perceptive *Simple Twist of Fate*, leading *Let It Be* critic Michael Gray to peg it. "The most strikingly intelligent album of the Seventies."

A year on, *Desire* found Dylan

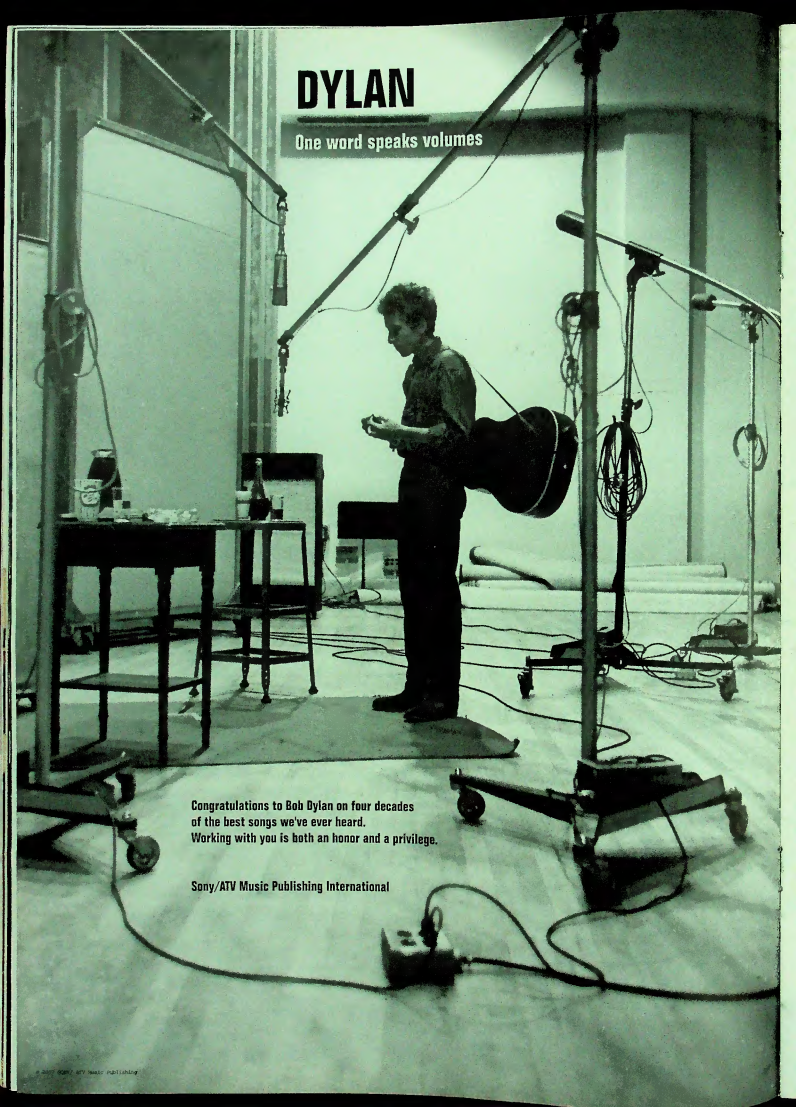
accompanied by his band from the massively successful Rolling Thunder Reunion tour for a second album with much the same spirit as *Blood On The Tracks*.

Desire's songs, deliciously spiced by the virtuoso fiddle improvisations of Scotty Rivara, included another Dylan definitive cut, *Hurricane*.

These two albums compared more than favourably with the best of his Sixties output, but the renaissance didn't last. *Robert Fisher (Willard Grant Conspiracy): "I took it home and it stayed on my turntable for weeks. It's easily one of the formative records in my life."*

DYLAN

One word speaks volumes



Congratulations to Bob Dylan on four decades
of the best songs we've ever heard.
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Sony/ATV Music Publishing International

Despite being written off on numerous occasions, Dylan has always managed to defy his critics



something darker and more biting about that album which really excited me."

Dylan's next move, *The Rolling Thunder Revue*, was an ambitious and now legendary tour with regular guest-appearances by artists including Joni Mitchell, Joan Baez, Roger McGuinn and Roberta Flack, climaxing its 1975 outing with a benefit show in Madison Square Garden for convicted murderer Rubin "Hurricane" Carter. Dylan's first 1976 album, *Desire*, was another chart-topper, racking up five weeks at number one in America and securing his first platinum disc, without the boost of any significant hit singles.

The rest of the decade, however, found Dylan in the doldrums. His appearance at *The Band's* lavish *Last Waltz* farewell concert in San Francisco was a highlight of that star-studded gathering, but his over-long semi-autobiographical movie *Renaldo & Clara* left audiences more puzzled than entertained, his live set at *The Budokan* was received with rather less rapture than his actual live shows (which continued

from strength to strength) and his final album of the decade, 1979's *Slow Train Coming*, though delivering a second platinum disc and a Grammy Award for his vocals, was too blatantly steeped in born-again Christian sentiments for some critics. Dylan's songs had long been enriched by judicious religious symbolism, but the evangelistic expressions of faith in this album and its 1980 follow-up, *Saved*, disturbed many fans, including John Lennon who responded to Dylan's *Gotta Serve Somebody* with the humanist-oriented *Serve Yourself*.

Dylan, however, is a law unto himself and all the more fascinating because of it. Even though 1981's *Shot Of Love* continued the born-again themes and resulted in his lowest US chart placing since 1964, respect for his achievements brought his long-overdue induction into the Songwriters Hall Of Fame in 1982 and his 1983 album *Infidel*, produced by Mark Knopfler of Dire Straits, was noticeably better-received than anything since his mid-Seventies renaissance.

We see Dylan as a front line artist, not a heritage act

Mike Smith, label group MD, Columbia (UK)

No Direction Home

Focusing on Dylan's most highly mythologised era, the rise to fame and the mid-Sixties transition from folk to electric rock, Martin Scorsese's masterful documentary DVD *No Direction Home*, with its accompanying soundtrack CD (Bootleg Series Vol. 7) filled in the most obvious gap in Dylan's autobiography, *Chronicles*.

Scorsese's brilliant biopic was woven from new interviews, including Dylan himself and his early girlfriend Suzz Rotolo, plus compelling archive footage, notably the much-fabled Manchester "Judas" concert, and a bonanza of unheard performances.

"A lot of my generation," points out Columbia's Mike Smith, "knew Dylan from Live Aid, when he wasn't seen as the most articulate spokesperson, so *No Direction Home* was a revelation, to unexpectedly discover how clear and witty and focused he still was."

Ten years in the making, the hotly anticipated film became the TV music documentary event of the year when it was shown on BBC on September 26 & 27, 2005. Interest in Dylan rocketed again, sales spiked across his core catalogue and the ground was prepared for Modern Times.

A liaison with Tom Petty's *Heartbreakers* for 1985's *Empire Burlesque* carried yet more favour, but a ramshackle, under-rehearsed closing set at Live Aid, with Rolling Stones' guitarists Keith Richards and Ronnie Wood, left many wondering if the spokesman for his generation had finally run out of useful things to say.

Hell, no. Dylan, naturally, had another ace in the hole – the five-album retrospective box-set, *Biograph*, released in January 1986. This platinum-selling 53-song set included 18 unreleased recordings, reminding everyone of exactly why Dylan, despite his ups and downs, had been held in the highest regard for the previous 20 years.

Closing out the Eighties was another ambitious tour venture, in which Dylan partnered with the Grateful Dead and he found time to appear in the movie *Hairs Of Fire*, while also releasing two albums, *Knocked Out Loaded* and the star-studded *Live Through It*. The Groove. These were perhaps not his finest moments, but they kept the vast phalanx of the faithful perfectly content and paved the way



The Essential Dylan Recordings

BIOGRAPH
COLUMBIA 1986

Even though it is 20 years old, this five-album retrospective boxed-set stands as easily the best and most representative Dylan compilation ever put together, with 53 cuts (18 previously unreleased) that really do justice to the artist.

As well as presenting classics from his early years, *Biograph* also judiciously samples the lean period from late-Seventies to mid-Eighties, which includes his controversial fundamentalist Christian releases, making it a



worthwhile starting point for any Dylan novice.

Dylan, being so prolific, probably has more rarities, demo and out-take compilations than any other living artist, but, fascinating as the *Basement Tapes* and the extensive *Bootleg* series releases are for devotees, nothing comes close to *Biograph* in providing a generous and well-rounded resume of rock's greatest poet at his very best.

Chris Hillman (*The Byrds*): "Lay Down Your Weary Tune (on *Biograph*) has always, always been a favourite Dylan song of mine. Such a great opening verse, really a beautiful lyric all round."



OH MERCY
COLUMBIA 1989

Although his 1988 participation in the Traveller's *Willburys* supergroup, alongside George Harrison, Roy Orbison, Tom Petty and Jeff Lynne, was a critical smash, Dylan's other Eighties team-ups with Tom Petty's *Heartbreakers* for *Empire Burlesque* (1985) and with the Grateful Dead for *Dylan & The Dead* (1989) didn't fulfil expectations.

As ever, though, just as Dylan was being counted out once again, he pulled off another phenakite-like re-birth with a remarkable album produced in New Orleans with U2

collaborator/producer Daniel Lanois.

The pair didn't gel as personalities, but stand-out songs including *Everything Is Broken*, *Most Of The Time*, *I Am In The Long Black Coat* and *Shooting Star* stand head and shoulders above almost everything else he'd recorded in the Eighties.

With the gutsy, passionate *Oh Mercy*, Dylan was able to close out his third decade in the business on a high note. *Dwight Dyer*: "As soon as I heard *Everything Is Broken*, I knew he was back. *Most Of The Time* is a beautifully simple song."

The Cover Star

It was a salutary reminder of how much the times they have a-changed when Mick Jagger, Sting and sandy other rockers started to appear on the cover of Britain's regular winky read, *Saga*, in recent years. And Bob Dylan? Well, since the start of 2006, he has stared enigmatically out at us from the front pages of *The Observer*, *View*, *Radio Times*, *The Word*, *Mojo* and a fair handful of other quality publications whose main stock in trade can broadly be defined as contemporary popular culture.

Mojo editor Phil Alexander, who says that Dylan has fronted some of their best-selling editions, points out that the spokesman for the Sixties generation seems to have more layers than an onion. "He has such a wealth of recorded material that you

can always discover something more about him.

"We've recently had the first volume of his autobiography, *Chronicles*, and an in-depth TV documentary, *No Direction Home*, but he's as enigmatic as ever."

With that much-lauded documentary and his new radio show *Theme Time* (BBC 6 Music, Friday, 9pm), Dylan's profile has never been higher at the BBC, so perhaps it's no great surprise that he recently appeared on the cover of *Radio Times*, even if it did use an image from his younger days. "Our demographic grew up with him," points out editor Gill Hudson. "There is a hierarchy of rock artists, including Elvis and The Stones, that will definitely sell for us and Dylan is definitely one of those."

The *Word's* Mark Ellen notes that Dylan's radio show has

brought him to a new audience. "This man who has always been so enigmatic, suddenly he's there talking directly to you and cracking jokes. He never stops evolving."

For a magazine like *The Word*, with its broad-based popular arts agenda, Ellen reckons, "There's very few people who bring a sense of mystery with them the way Dylan does and who are guaranteed to sell copies."

Ellen has noted that his own children, although only in their twenties, are every bit as thrilled as he is with Dylan's *Modern Times*, "even though they don't have a history with him going back 30 years like I do, so they've nothing to compare this album with."

"I think people are just magnetically drawn to the idea of authenticity and he represents that."



Dylan has never been afraid to explore new directions with his music

for Dylan's next re-birth with his zesty contributions to the mega-star combo The Travelling Wilburys alongside George Harrison, Roy Orbison, Tom Petty and Jeff Lynne.

This high point was followed with his induction by Bruce Springsteen into the Rock'n'Roll Hall of Fame and yet another acclaimed solo album, *Oh Mercy*, nicely rounding off the decade.

Despite guest appearances from George Harrison, Elton John and others, 1990's Under The Red Sky saw Dylan's rollercoaster taking another dip. It would be seven years before his next self-written studio album, but Dylan was far from inactive. His Lifetime Achievement Grammy kicked 1991 off with a bang. The *Bootleg Series Vols 1-3* provided more stimulating glimpses into his huge vault of rare and unreleased recordings and, following record-breaking crowds for his Mexican dates, he launched into what has become known as the Never Ending Tour. Most artists slow down as they age, but Dylan still performs around 100 gigs a year. Asked why by his long-time promoter Barry Dickins of ITB, Dylan succinctly replied, "It's my job."

George Harrison, Eric Clapton and Neil Young were among the galaxy of stars who assembled in Madison Square Garden on Octo-

ber 16, 1992, for the Bob Dylan 30th Anniversary Celebration and, despite featuring no new Dylan material, that year's *Good As I Been To You*, was well-received, as was his follow-up, the Grammy-winning *World Gone Wrong*. The 1995 MTV Unplugged, a live hit set, was another big seller, but doubts were cast on Dylan's future when he was hospitalised with the potentially fatal heart ailment pericarditis in 1997. Once restored to health, however, he quipped, "I thought I'd be seeing Elvis soon" and promptly bounced back to peak form with *Time Out Of Mind*, a platinum-selling, Grammy-winning Album Of The Year which also brought him a host of new younger listeners.

The decade saw him move into territory largely uncharted by rock stars, becoming feted not only by the music industry and its artists, but by world leaders. There was an audience with Pope John Paul II, a lifetime achievement award presented by US President Bill Clinton and Oscar-shaped recognition in 2000 for his song *Things Have Changed* in the film *The Wonder Boys*.

The unexpectedly eclectic *Love And Theft*, in 2001, found Dylan still restlessly exploring new directions, touching on Western swing, rockabilly and jazz, but despite his resurgent vitality, few

would have predicted that its follow-up, *Modern Times*, would enter the Billboard albums chart at number one in September 2006, making him the oldest living artist to achieve the feat.

"We knew this was a great album," observes Mike Smith, "but the way it took off still surprised us. If somebody had told me at the start of last year that the new Dylan album would go platinum and be his biggest hit in 20 years, I'd have had my reservations."

That said, Columbia wasn't backward about pushing *Modern Times* forward. "We see Dylan as a front-line artist, not a heritage act," asserts Smith, "so the same people that work on Kasabian or The View were working on Dylan and they did a great job, backed up by the iTunes commercial, which placed him in a very contemporary context." The album's impact was reaffirmed last week, as it secured two Brit Award nominations.

Might Columbia be tempted to promote him with a Las Vegas spectacular and an accompanying re-mix album? Smith laughs.

"The Beatles' *Love* show, like the Abba and Queen musicals, is a brilliant way to bring an artist who is no longer around to a new generation. But Dylan is very much here and now... and you can go and see him in April."

The Essential Dylan Recordings

BOB DYLAN LIVE 1966 COLUMBIA 1998



Although 1997's *Time Out Of Mind* signalled the start of the creative resurgence which continues to this day with *Modern Times*, the big Dylan event of the Nineties for the terminally-united was the long-awaited *Bootleg Series* release of the much-fabled 1966 "Royal Albert Hall gig" which, as any aficionado knows, was actually recorded on May 17, 1966, in the Free Trade Hall, Manchester.

This is the holy grail of Dylan live performances, recorded in the white-hot fury of his conversion to electricity, half

the set being acoustic and half plugged in.

Making it an even more essential historic document, this is the concert where an audience-member's angry cry of "Judass!" provoked Dylan bitterly and seems to haunt him still.

There are actually several other excellent live Dylan albums, but what the world lacks, oddly, is a best of Dylan live compilation box set.

Mickey Jones (*Dylan's drummer*): "Bob's attitude was, 'The first half of the show is for them, the second half is for us' and we truly enjoyed ourselves."

MODERN TIMES COLUMBIA 2006



Against all the odds, Dylan's late nineties re-birth with *Time Out Of Mind* was followed up with the acclaimed *Love And Theft* in 2001.

It was half a decade before *Modern Times* appeared, but the wait was worth it, because not only did it complete yet another astounding trilogy for the venerable Bobster, it exceeded all of his chart achievements over the previous four decades by entering the Billboard US chart at number one and proceeding rapidly to platinum status.

Some have attributed the

success of *Modern Times* to its fortuitous arrival at a moment in pop history when the young are seeking something more authentic, less synthetic and less contrived than they've been fed of late.

Maybe so, but when *The Deal Goes Down*, Alin't Talkin', *Workingman's Blues* and the rest reveal a Dylan who is still as restlessly exploring a wide range of roots styles, and that's a tonic for all ages.

Robert Plant: "I find some of these chord movements that he's using very hard to get into. But it's not about what he's playing, it's about fitting lyric and fable around chord progressions."

MUSICWEEK EVENTS

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With Christmas fading into the past, the industry is warming up for the next big event in the annual sales calendar: Valentine's Day. Paul Sullivan talks to record companies and retailers about the strategies and sales spikes that signify the most romantic day of the year

That loving feeling is about to return

With its roots in the courtly love traditions of the Middle Ages, Valentine's Day has long played an integral role in defining what is "officially" romantic in our modern societies. Chocolates, flowers and greetings cards (the latter replacing the much older tradition of handwritten notes) are these days considered standard gifts, but musichas long been a traditional way of wooing a loved one's heart.

It is not hard to see the attraction. A beautifully packaged album littered with languorous love songs is not only romantic, but has the distinct benefit of not containing any calories and, unlike that impressive but evanescent bouquet of roses, it will last longer than a fortnight.

While Christmas remains undoubtedly at the top of the annual "events" tree for record labels, Valentine's Day sits alongside Mothers Day, Fathers Day and Easter as one of the best selling periods for relevant back catalogue titles and/or tailor-made compilations.

"Valentine's Day has become as important in recent years as retail and music/DVD companies are looking at every opportunity to create sales in what is an increasingly competitive market place," says Demon Music Group sales and marketing director Danny Keene.

Demon is gearing up to release their 70s Love and Classical Love compilations this Valentine's Day. "It's the first major sales spike after Christmas and as a catalogue marketing company, it is a prime opportunity for us to release 'new' themed titles as well as promote our back catalogue."

The majors and many of the larger independent labels have an in-store presence during the Valentine period, though with varying degrees of involvement and different – if overlapping – target audiences. As well as an opportunity to promote successful Christmas releases, companies such as EMI also use the day to sell specially-packaged albums by veteran acts such as Phil Collins, while Universal and Sony/BMG actively compile new releases (One Love and R&B Love Songs respectively), aimed at slightly younger audiences.

Independents such as Demon and Eagle Rock Entertainment, meanwhile, tend to see if they have a suitable product on their release schedule before deciding on a marketing campaign.

This year, Eagle Rock will release a Barry White DVD to coincide with a Channel 4 broadcast. "The importance of Valentine's Day for us very much depends on which releases we are currently working on," says Eagle Rock's marketing manager Ian Rowe. "Some years we have suitable product and some not. This year we have a great Barry White DVD released to coin-

Live is all around: Lionel Richie's (left) love songs always go down a treat on Valentine's Day, as will Barry White's new DVD



It's about the whole industry and the media all working together these days, although there has been no grand strategy as such – it has just evolved organically

Gary Wolfe, EMI

cide with a Channel 4 broadcast so we are definitely anticipating a spike. Generally Easter is a bigger sales period for us but Mother's Day is a bigger sales period for us but Mother's Day is a bigger sales period for us but Mother's Day being more significant."

"The type of release is very much guided by our own catalogue," says Giles Green, Sanctuary's executive vice president of sales, marketing and digital. "We look for niche opportunities or alternative genre ideas to create a USP. We are competing with the majors, so we cannot enter the market and hope to win a straight fight; we will always be outgunned, so we target different consumers and markets."

Finding points of difference for Valentine's Day releases is essential. Focus Group Research is popular with these labels with the requisite budget. "Focus group research gives us clear guidance as to what we should be doing," says UMTV managing director Brian Berg.

"We have found, for example, that the public are prepared to pay more than most people might think for a decent product. They will happily pay £14.99 for a decent double album of love songs, or for a Neil Diamond or Lionel Richie album, if it has been nicely packaged. We also generally put out a compilation for older as well as newer audiences. It's a mass market, and it's important not to forget that the younger folk are also buying."

"Liaising with retailers is a must for most labels. Though independent music specialists might not do much in the way of planning and promotion for the day – Chalkys and Quirk's for example, claim almost no prior liaison

with label marketing managers – high street stores such as HMV see Valentine's Day as a chance to work with labels closely and to converge with wider music industry events to create highly tailored releases and event-intensive promotional campaigns.

"We collaborate with labels in terms of extensive wrapping, highlighting the official day, recommendations, window displays, Channel HMV etc," says HMV's head of music Gary Rolfe. "It's about the whole industry and the media all working together these days, although there has been no grand strategy as such – it has just evolved organically. Christmas has been so congested from a label point of view and not everything can get space in the

Calling all the lovers out there: Valentine's Day-themed releases

onelove[®]

James Morrison's "Take that the feeling pays-at dolls' snow pearl' girls aloud



SPECIAL EDIT

Top Five compilation albums, Valentine's Day, 2006

- 1 R&B Loveongs (Sony BMG TVRM170)
- 2 Beautiful Loveongs (Sony BMG)
- 3 The Very Best Of Erotic Dance (Mistery Of Sound)
- 4 The Very Best Of Love Legends (EMI Virgin)
- 5 NINE P33 The Essential Bands (EMI Virgin/UMTV)

stores, so Valentine's Day naturally picks up on the fallout. Labels and DVD companies have identified the opportunities and are releasing targeted titles too. If you look at Il Divo and G4 and the recent X Factor winners, those bands don't have much of a lifespan outside these sales periods, but they fly on Mother's Day and Valentine's Day, especially with younger consumers looking for gifts for their partners."

One of the more glaring examples of this convergence are The Brit Awards, which for the past few years have been presented close to Valentine's Day, but will this year be on the day itself. For labels such as Universal, this represents a clash: "I think in general Valentine's sales have suffered from being so close to the Brits," says Brian Berg, "because there are two opposing campaigns, one rock-oriented and one love-oriented."

From a retail point of view however, the Brits are a welcome bonus. "There is a lift in sales for all the nominated Brit artists during this time, and then it's Valentine's Day and suddenly you've got people coming in for two different reasons," says Rolfe. "It makes for a bumper crop and presents plenty of opportunities for cross-exposure and cross-merchandising."

Not everyone sees it this way, however. "We prefer to keep the two events separate," says Woolworths music product manager Keith Black. "We pretty much promo for Valentine's Day, then switch focus immediately to the Brits nominees and winners. Since there is no pre-Brits uplift any more, it's quite a neat divide, from one into the other with very little overlap. Only in rare cases, such as James Morrison, would the two events cross over, but since people have finite resources it is better to have more frequent and shorter events periods than to combine them as far as we are concerned."

Some of the biggest changes in Valentine's habits, according to Black, are the way in which people's buying choices have changed. Consumers are just as likely to buy a My Chemical Romance album as a love compilation: "People give what their partners would want, rather than what they think they might want. That means an album that's at number one in the charts is as valid a Valentine's gift as a love album. The sheer fact you bought something and parted with cash for it is enough. Another change is the duration of the gifting period. Eight years ago it used to be a two to three week event, but now it's just two to three days. People's lives are just so busy these days, they just don't get the time to prepare and plan in the way they did."

The marketing perspective

I'm In The Mood For Love (Classix Reggae Love Songs), Sanctuary, CD and digital.

Sanctuary executive vice president, sales, marketing and digital, Giles Green

How do you see Valentine's day from a marketing point of view? It's not a more important day than the others. But it's certainly competitive, with more and more Valentine's releases getting lost in the crowd. Its power to sell remains strong, but it's affected like any other key sales opportunity with an increasing number of non-music products competing for the same pounds. We might [even] see a slide in line with the seemingly terminal slide in compilation sales generally. There is of course more general traffic through the stores, but with all focus on Valentine's Day, it's a few weeks that only really benefit the bespoke Valentine's titles and already established chart albums. Valentine's is

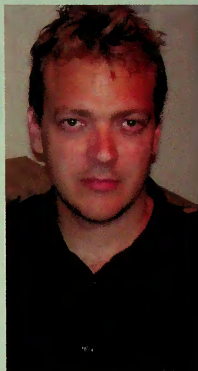
much more niche, the other holiday periods give greater scope for creatively selling a much wider variety of titles. How did you shape and strategise your marketing plans for this particular release?

Through an examination of previous (related) campaigns, consultation with our media buyer and through broad input from my marketing and sales teams. What decides whether you advertise on TV or in print?

Budget. In truth, print media will never be the driver for campaigns of this nature that rely on a relatively brief sales window; you need quick market penetration and impact that can only be achieved by above-the-line and online marketing and advertising.

How important are joint venture marketing initiatives involving non-music companies? Perhaps the word "important" is inappropriate. I think such joint ventures offer an alternative strategy, but they can get lost in the crowd like any other

campaign initiative. We explored such a joint venture for this release, but ultimately felt there were no significant benefits to warrant diluting the message across two brands. How much do you spend on marketing campaigns and how much must releases sell to justify that expenditure? Initial investment is



disproportionately high in order to gain a foothold in the market and give your release a chance to live on beyond the first few weeks' racking. Does Valentine's Day offer the opportunity to re-market non-Valentine's Day releases? As said previously, the Valentine's sales period really only benefits specific Valentine-related products and already established chart albums - if we have an album in the top 40, the extra traffic through the stores during this period would certainly offer an opportunity to re-market such a title.



The independent retailer's perspective

Paul Quirk, founder of Quirk's Records, Ormskirk

How important are seasonal events like Valentines Day for you?

Extremely important to high street retail. Do you create significant sales spikes? If so, what kind of percentage uplift might they represent against a successful Valentine's Day event?

Very significant for us as if the day falls at a weekend then it doubles the shoppers in the store. Personally I think Valentine's Day should always be a Sunday like Father's Day and Mothers day as that gets people onto the high street and where better to spend the time than in a friendly knowledgeable music specialist. Get the shoppers out and they will

spend their money in a decent store. This applies mainly to the males who idle away their time while their better halves are trudging around a soul-destroying supermarket.

How long does the sales uplift last? Only 3 to 4 days.

How far ahead to you plan the shape and size of your offer its prominence in store?

We know from experience what we have to do - just ensure that the best product is prominently displayed. We don't feature any albums we feel are absolute dross just because they have love in the title.

Does that include using Valentine's Day to re-present related artist album titles in special offers alongside the themed product? If Westlife's Love album was

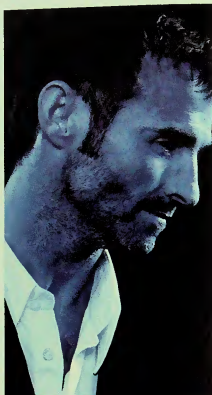


featured we would put Greatest Hits next to it - personally I would prefer to feature Home's album or others that suggest - "Music To Have Sex To..." as that is more realistic. Donna Summer has a lot to answer for.



February 14 has become a key date in the annual retail calendar, providing the first post-Christmas sales boost on the high street. *MW* previews some key Valentine's releases

Labelled with love



Key releases for lovers: (l-r) EMI's North Jones, Universal's Tom Jones, Denson's Marti Pellow

Demon

Marti Pellow - Moonlight Over Memphis

Having won *Just The Two Of Us*, performing to 30m viewers, there is renewed interest in Marti Pellow's Top 30 album. "Music for the bedroom," is how Pellow describes this album and, with Al Green's producer, the legendary Willie Mitchell at the helm, it is easy to see why Pellow still appeals to his female audience.

DMG TV



Daniel O'Donnell - From Daniel With Love

Daniel O'Donnell's top five album of romantic classics extended his chart appearance to an unprecedented 19 consecutive years. This 20-track Gold album of evergreen love songs shows just why O'Donnell's popularity has grown over the years, along with sell-out tours and number one DVDs.



Various - Absolute Love

Absolute Love features 20 classic love songs from the Sixties to the Nineties, providing the soundtrack for the perfect Valentine's evening. The album includes some of the best-known love songs from Simply Red, Bread, Carly Simon, Aretha Franklin, Rose Royce and many more.



Classical Love

The ultimate two-CD compilation features well-known romantic classical themes as used in many well-loved films such as *Titanic*, *The Pianist*, *Four Weddings And A Funeral* and *Bend It Like Beckham*. The innovative special limited-edition Pop-Up Slipcase opens to reveal a bunch of roses, with space for a special message.



Various - Only Love Can Break Your Heart

Only Love Can Break Your Heart features 18 alternative love anthems. If you've ever danced around that seedy indie disco to the Ramones' *Baby I Love You* or Suede's *Stay Together*, this is the album for you.

crimson



Club Charts 27.01.07

The Upfront Club Top 40

Pos	Artist	Label
1	CANTILLE: JONES VS FEDELE LE GRAND THE CREEPS	Atlantic
2	KARISMA HAND RAISERS VOLUME 1 SAMPLER	Atlantic
3	BAWABAN: ME PUS ONE	Atlantic
4	SIMMONS & CHRISTOPHER FEAT CLASS ACTION WEEKEND	Atlantic
5	MAISON VS. PRINCESS SUPERSTAR PERFECT (EXCEEDER)	Atlantic
6	CAF - GROOVE WHY U WANNA DO ME WRONG	HE
7	NAOMI MARSH DO YOU FEEL LIKE	Atlantic
8	STONEBRIDGE: SICK	Atlantic
9	DANCE NATION MOVE YOUR LOVE	Atlantic
10	018 PROJECT: YOU'RE KILLING ME	Atlantic
11	SOPHIE ELLIS-BEXTOR: CATCH YOU	Atlantic
12	WI-FI FEAT ISABEL: BE WITHOUT YOU	Atlantic
13	DELEQUIN FEAT. SANGEL: BAWABANDIAN ANGELICUS	Atlantic
14	ERICKER: IN THE BEATS ROCKIN'	Atlantic
15	AIRLUM: IN THE WITCH HOUR	Atlantic
16	UNDER THE INFLUENCE OF GIANTS MAMA'S ROOM	Atlantic
17	FLASH FEAT. AWA EVERY WORD	Atlantic
18	OP FL13K & THE JUNK IN THE AIR TONIGHT	Atlantic
19	JUSTIN TIMBERLAKE: WHAT GOES AROUND COMES AROUND	Atlantic
20	ERIC PRYDE VS. FLOYD: PROPER EDUCATION	Atlantic

Pos	Artist	Label
21	JUST JACQ STARRZ: IN THEIR EYES	Atlantic
22	DANNI MINDGUE: HES THE GREATEST DANCER	Atlantic
23	STARROOM: BILLY JEAN (PEOPLE ALWAYS TOLD ME)	Atlantic
24	FREEEMASON'S FEAT. SIEHAI GABRETT: RAIN DOWN LOVE	Atlantic
25	JUNIOR JACK: DANCE ME (STUPIDISSO)	Atlantic
26	BEN MACKLIN FEAT. TOGER LUY: FEEL TOGETHER	Atlantic
27	PUBLIC DOMAIN FEAT. LUCIA HOUM: I FEEL LOVE	Atlantic
28	KELLY LOREEMMA: I WILL LOVE AGAIN	Atlantic
29	SHARAH PAAT: (PARTY ALL THE TIME)	Atlantic
30	ROBBIE RIVERA FEAT. JUSTINE SUSSA: HONK AWAY	Atlantic
31	DUO TOU LITTLE TOO LATE	Atlantic
32	BIG BASS VS. MICHELLE MARLE: WHAT YOU DO (DANCING WITH)	Atlantic
33	SHANIE DUBT: GIVE ME YOUR LIFE	Atlantic
34	BOOTY LUV: BOODIE 2NITE	Atlantic
35	NANO AFRICAN GIRL	Atlantic
36	MICA: SPACE KELLY	Atlantic
37	MARK TRADERS: WANT TO GO	Atlantic
38	MARK MORRISON FEAT. TANVA STEPHENS: DANCE 4 ME	Atlantic
39	CASCADA: MIRACLE	Atlantic
40	DI DISCIPLE: WORK IT OUT	Atlantic

TOP 10 UPFRONT CLUB BREAKERS

Pos	Artist	Label
1	REARWINNERS FEAT. GARDEN OF EDEN: WE GOT A FEELING	Atlantic
2	TRACY THORN: IT'S ALL TRUE	Atlantic
3	MATEY CAT: TONS OF BROTHER SHAKERS	Atlantic
4	CLASSIC SIMPSON: A BELIEVABLE	Atlantic

THE PLAYLIST

Powered by



Fedele & Grand helping Jones climb to top

Dance Nation's highest entry in Upfront Chart

Jones Creeps to top spot

by Alan Jones

The same records occupy the top two places in the Upfront and Commercial Pop charts this week - but in reverse order. On the Upfront Chart, Danish singer **Cantille Jones Vs Fedele Le Grand** brings home the beam with *The Creeps*, which finishes just 2.3% ahead of the new Eutrigue label's **Hand Raisers Volume 1 Sampler**. Although only recently acquired for UK release by Ministry Of Sound's Dana label, *The Creeps* has been around for some time; it was a hit in many European territories last year, and it reached number 23 on the US Club Play Chart in Billboard in 2005.

The UK release, which reaches physical fruition on February 26, leads with a janky bass-stabbling mix from Dutch maestro Fedele Le Grand, and is expected to continue Dana's streak of crossovers from club to sales.

Dana's next big club hit? **Dance Nation's Move Your Love**, which claims highest debut honours on the Upfront AND Commercial Pop charts, entering at number nine on both. Meanwhile, as hinted above, the multi-artists sampler for **Hand Raisers Volume 1: 20 Uplifting Future House Anthems** catapults into pole position on the Commercial Pop chart. Featuring **Musiq In Me** by **A&C Vs. Kiki Dee**, So Beautiful by **Open Your Eyes** by **M-Factor**, it's outscored its rival by 34%. The Bassmonkeys and Sach & Bomba tracks are excluded to the compilation, but the other two tracks have previously seen action on the InSight label, with **Musiq In Me** appearing on that label's *Winter Sampler*, which reached number two on the Commercial Pop chart 13 year ago.

After debuting at number 11 last week, **Let's Ride by The Game** jumps to number three on the Upfront Chart. The top three here are separated by just 3%, with **Axiom's I Wanna Love U Up 3-2** but failing to oust **Hop Is Dead**, the title track and first single from veteran rap biter **Naz**, debut release for **Dee Jarn** - the company run by his former brother **rival Jay-Z**. The tussle between the two, says **Naz**, symbolises the need for hip-hop's prime movers to regroup and regain their 'lost ground', and ensure that hip-hop does not die.

COMMERCIAL POP TOP 30

Pos	Artist	Label
1	CANTILLE JONES VS FEDELE LE GRAND: THE CREEPS	Atlantic
2	HAND RAISERS VOLUME 1 SAMPLER	Atlantic
3	THE GAME: LET'S RIDE	Atlantic
4	SIMMONS & CHRISTOPHER FEAT CLASS ACTION WEEKEND	Atlantic



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

MUSICWEEK

The Official UK Charts 27.01.07

SINGLES

		Artist
1	3	MIRA GRACE KELLY
2	4	JUST JACK STARZ IN THEIR EYES
3	11	THE VIEW SAME JEANS
4	6	JOJO TOO LITTLE TOO LATE
5	2	ERIC PRYDZ VS FLOYD PROPER EDUCATION
6	1	LEONA LEWIS A MOMENT LIKE THIS
7	22	THE ORDINARY BOYS I LUV U
8	5	TAKE THAT PATIENCE
9	40	JAMIE T CALM DOWN DEAREST
10	7	BOOTY LUV BOOGIE 2NITE
11	10	MASON EXFEEDER
12	8	AKON FEAT. EMINEM SNAACK THAT
13	10	CASCADA TRULY MADLY DEEPLY
14	16	KLAXONS GOLDEN SKANS
15	9	SHARAM PATT (PARTY ALL THE TIME)
16	35	SNOOP DOGG I WANNA LOVE YOU
17	6	BILLIE HONEY TO THE BEE
18	13	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME
19	12	FREEMASONS FEAT. SIEDHA GARRETT RAIN DOWN LOVE
20	10	THE GOOD THE BAD & THE QUEEN KINGDOM OF DOOM
21	18	AMY WINEHOUSE YOU KNOW I'M NO GOOD

ALBUMS

		Artist
1	1	AMY WINEHOUSE BACK TO BLACK
2	2	JAMES MORRISON UNDISCOVERED
3	5	THE FRATELLIS COSTELLO MUSIC
4	3	SNOW PATROL EYES OPEN
5	6	RAZORLIGHT RAZORLIGHT
6	13	LILY ALLEN ALRIGHT, STILL
7	4	TAKE THAT BEAUTIFUL WORLD
8	9	PAOLO NUTINI THESE STREETS
9	7	KYLIE MINOQUE SHOWGIRL - HOMECOMING LIVE
10	8	THE BEATLES LOVE
11	11	KASABIAN EMPIRE
12	10	OASIS STOP THE CLOCKS
13	12	PINK T'M NOT DEAD
14	14	U2 U218 SINGLES
15	14	MY CHEMICAL ROMANCE THE BLACK PARADE
16	15	SCISSOR SISTERS TA-DAH
17	16	THE KILLERS SAM'S TOWN
18	41	PAUL WELLER HIT PARADE
19	35	AKON KONVICTED
20	18	THE FEELING TWELVE STOPS AND HOME
21	22	NELLY PURTADO LOOSE



fall out boy
infinity on high

February 5

20	10	THE GOOD THE BAD & THE QUEEN KINGDOM OF DOOM	Hard Rock	Island
21	18	AMY FURTAADO YOU KNOW I'M NO GOOD	Island	Island
22	25	NELLY FURTAADO ALL GOOD THINGS (COME TO AN END)	Island	Island
23	24	BEYONCÉ IRREPLACEABLE	Columbia	Island
24	20	AMY WINEHOUSE REHAB	Interscope	Island
25	17	CHRIS CORNELL YOU KNOW MY NAME	Interscope	Island
26	19	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Island	Island
27	16	GUILLEMOTS ANNIE LET'S NOT WAIT	Polydor	Island
28	21	SNOW PATROL CHASING CARS	Felton	Island
29	13	THE FRAY HOW TO SAVE A LIFE	Epic	Island
30	25	RAZORLIGHT AMERICA	Vertigo	Island
31	24	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Jive	Island
32	26	BODYPROX FEAT. LUCIANA YEAH YEAH	Epic	Island
33	28	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Polydor	Island
34	14	102 WINDOW IN THE SKIES	Mercury	Island
35	34	RAZORLIGHT BEFORE I FALL TO PIECES	Mercury	Island
36	17	GWEN STEFANI WIND IT UP	Interscope	Island
37	37	AMY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Interscope	Island
38	68	AMY CHEMICAL ROMANCE FAMOUS LAST WORDS	Reprise	Island
39	30	THE AUTOMATIC RAOUL	8 Days/Polystar	Island
40	23	GIRLS ALoud I THINK WE'RE ALONE NOW	FueledbyRaid	Island



MIKA: BAGS THE NUMBER ONE SPOT



AMY WINEHOUSE: HOLDS NUMBER ONE POSITION

COMPLIATIONS

1	1	RADIO IS LIVE LOUNGE	Sony Music TV
2	6	100 HUGE HITS OF THE 60S & 70S	Sacramento TV
3	2	HIGH SCHOOL MUSICAL	Wall Disney
4	3	CLUBBERS GUIDE 2007	Identity Of Sound
5	4	12 INCH 80'S POP	Universal TV
6	5	ULTIMATE NRG 2	UMTV/MTV
7	4	NOW THAT'S WHAT I CALL MUSICI 65	EMI/Warner/Universal
8	6	SOAPSTAR SUPERSTAR 2007	Sony B&G
9	10	BEST OF BONKERS	Reid
10	7	HEITER SKELTER V RAINDANCE HARDCORE 2007	Identity Of Sound
11	8	NME PITS THE ESSENTIAL BANDS	Universal TV
12	11	PUT YOUR HANDS UP	Mistery Of Sound
13	12	HANNAH MONTANA	Wall Disney
14	9	FEMINEM PRESENTS THE RE-UP	Interscope
15	10	THE ANNUAL 2007	Mercury Of Sound
16	14	CLUBBMTX 2007	UMTV/MTV
17	13	CLUBLAND 10	UMTV/MTV
18	16	POP PARTY 4	Sony BMG Teletyvi
19	19	ESSENTIAL SONGS	Universal TV
20	17	CLUBLAND XTREME HARDCORE 3	UMTV/MTV

FORTHCOMING

KEY SINGLES RELEASES	
FEB 19	ALL SAINTS CHICK IT! (POLYDOR)
FEB 19	BUNNY BRAWN BOY A (LOOSE) FROM A 10
FEB 19	CHERRY BLOSSOM (REPRISE)
FEB 19	KALISER CHIEFS BUBBY PUNCH
FEB 19	KELLS LITTLE STAR VIRGIN
FEB 19	LIT! CHRIS FIQUE IT OUT (RCA)
FEB 19	ANON! I WANNA LOVE YOU (ISLAND)
FEB 19	CORINNE BAILEY RAE TO LIKE TO (EMI)
FEB 19	THE PLOT (ATLANTIC)
FEB 19	RED HOT CHILI PEPPERS VEGETARIAN SNAKE
FEB 19	WARNERS
FEB 19	BLOD-PARTY THE PRIMER (WICHTA)
FEB 19	KASABIAN LIFE PLUS ONE (RCA)
FEB 19	MIKA CROSS KELY (COLUMBIA)
FEB 19	THE BELLS-BEATING (COLUMBIA)
FEB 19	ROBE JONES NOT TOO LATE (POLYDOR)
FEB 19	RAYMOND QUINN MY WAY (RCA)
MARCH 12	ALYSON SAMPSON PUBLIC AFFAIR (RCA)
MARCH 15	ALYSON SAMPSON PUBLIC AFFAIR (RCA)
FEB 26	INFERNAL FROM PARIS TO BERLIN (ISLAND)
FEB 26	PAGLO M/TIME LIVE AT THE BARRAS
FEB 26	ATLANTIC
FEB 26	STING THE JOURNEY AND THE LABYRINTH
FEB 26	UNIVERSAL CLASSICS
FEB 26	ALYSON SAMPSON PUBLIC AFFAIR (RCA)
FEB 26	ALYSON SAMPSON PUBLIC AFFAIR (RCA)
FEB 26	WICHTA
FEB 5	FALL OUT BOY INFINITY ON HIGH (MERCURY)
FEB 5	FEDDER PICTURE OF PERFECT (YOUTH) (RCA)
FEB 5	MIRA LIFE IN CARTOON (MOTION ISLAND)
FEB 5	KLAXONS MYTHS OF THE NEAR FUTURE
JAN 29	POLYDOR
JAN 29	ROBE JONES NOT TOO LATE (POLYDOR)

20	18	THE FEELING TWELVE STOPS AND HOME	Island
21	22	NELLY FURTAADO LOOSE	Columbia
22	17	GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Island
23	30	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
24	46	KEANE UNDER THE IRON SEA	Island
25	24	MUSE BLACK HOLES & REVELATIONS	Mercury
26	38	RAY LAMONTAGNE TROUBLE	Island
27	25	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Epic
28	19	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA
29	23	BEYONCÉ B'DAY	Columbia
30	59	JOJO THE HIGH ROAD	Mercury
31	36	THE AUTOMATIC NOT ACCEPTED ANYWHERE	8 Days/Polystar
32	26	GEORGE MICHAEL TWENTY FIVE	Argon/Sony
33	6	QUEEN GREATEST HITS	Parlophone
34	21	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	U2
35	29	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia
36	28	SUGABABES OVERLOADED - THE SINGLES COLLECTION	Island
37	64	THE ORDINARY BOYS HOW TO GET EVERYTHING...	8 Days/Polystar
38	6	ROMAN KEATING 10 YEARS OF HITS	Polydor
39	27	WESTLIFE THE LOVE ALBUM	S
40	44	QUEEN GREATEST HITS III & III	Parlophone

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EMI

Norah Jones - Not Too Late

Following her multi-million-selling albums *Come Away With Me* and *Feels Like Home*, Norah Jones raised the bar with her highly-anticipated third, lovingly crafted, sweetly sung album *Not Too Late*. Norah Jones is in the UK extensively promoting the album across the media with the release backed by a major TV, press and outdoor advertising campaign. Album released January 29.



Frank Sinatra - Songs from the Heart

One of the best known entertainers of all time. This brand new, TV-advertised, digitally re-mastered collection of 21 of Frank's classic signature songs about love and romance comes with two songs previously unavailable on CD - a version of *Nice And Easy* and *If You Are But A Dream*. Album released February 5.



Simon Webbe - Grace

Simon Webbe's second album *Grace*, his follow-up to the multi-platinum album *Sanctuary*, contains the hit single *Coming Around Again* and the new single *My Soul Pleads For You* (released on February 5). The album is being re-promoted around the single's release. Album out now.



Phil Collins - Love Songs

The platinum-selling double CD compilation of Phil Collins' classic love songs will be re-advertised on TV in early February and includes *Against All Odds*, *A Groovy Kind of Love*, *Two Hearts*, *Separate Lives*, *The Way You Look Tonight* and *One More Night*. Album out now.



Natasha Marsh - Amour

Natasha Marsh's debut album is a panoramic combination of core classical pieces (Verdi's *SI Un Jour*), classic film songs (Rita's *Al Giocchi Addio* and Basilio's *Mi Mancherà*) and contemporary songs (The First Time *Ever I Saw Your Face*). Recently she joined CD on their cathedral tour and is currently supporting Russell Watson.



Louise Setara - Still Waters

Louise Setara is a unique new talent. On her stunning debut album *Still Waters*, the 18-year old British soul singer, who recently toured with Beverley Knight, demonstrates a range and emotional depth that belies her youth, collaborating with such musical icons as Seal and LadySmith Black Mambazo, while skillfully tackling covers from songwriting legends such as Bruce Springsteen and Bob Dylan. Album released February 5.



Various - Unforgettable Love Songs

Unforgettable Love Songs is a TV-advertised, warm and nostalgic retrospective collection of classic love songs featuring the biggest and best names from the Fifties, including Nina Simone, Frank Sinatra, Doris Day and Louis Armstrong - it is guaranteed to melt the hearts of those who grew up with these artists. Album released January 29.



Matt Monro - From Matt, With Love

More than 2m people watched the recent BBC2 documentary on Matt; Saga Radio play at least four Matt Monro tracks every day; From *Russia With Love* has just been voted the fourth best Bond song ever; and the Matt Monro website receives thousands of hits each month. This new album *From Matt, With Love* will be TV-advertised nationally. Album released February 5.



Various - Romeo and Juliet - 10th Anniversary Edition

This 10th Anniversary Edition of the movie soundtrack features music from Radiohead, The Cardigans and Garbage. This new version includes bonus tracks from the movie including *When Doves Cry*, alternative versions of *Young Hearts Run Free* and *Kissing You*, plus Baz Luhrmann's *Everybody's Free (To Wear Sunscreen)* '07 Mix. Album released February 5.



Universal

Diana Ross & The Supremes - The Love Collection

The Supremes were the most successful girl group of all time and, in their leader Diana Ross, they introduced one of the true music superstars of the 20th Century. This 18-track selection of timeless tunes reminds us of the beauty of their work at their peak.



Smokey Robinson & The Miracles - The Love Collection

Some of the very best love balladry of all time, Smokey Robinson's work with the Miracles is matchless. The combination of lyrical genius with the group's rich vocal blend is truly second to none and can be heard over *You Must Be Love's* 18 tracks.



Tom Jones - The Love Collection

For many, Tom Jones is the original British love man. This fine selection of his classic tender love songs and uptempo ballers - including *It's Not Unusual* and *Funny Familiar* - reminds us why he is such a national treasure.



Tony Christie - The Love Collection

Tony Christie, known the world over for *(Is This The Way To) Amarillo*, remains one of Britain's premier male vocalists. Aside from his hits, *The Love Collection* demonstrates his beautiful way of reinterpreting established classics - his take on *I'm Not In Love* and *Feelings* make these love ballads his own.



Various - It's A Beautiful Thing

A brand new collection of some of the most bittersweet indie love songs of the last 20 years, *It's A Beautiful Thing* features an impressive line-up of some of the most revered UK and international indie acts, from *The Jam* to *The La's*, *The Cure* to *Weezer*, each delivering a slice of their tenderness.



There's Something Going On

Reykjavík – Pure Energy



www.visitreykjavik.is

With their unique sounds influenced by their unique surroundings, Icelandic musicians have been winning over fans and critics for years.

Every year, Reykjavík comes alive to the beat of numerous music festivals, culminating in the annual Iceland Airwaves in October.

Playing host to great new acts from around the world – as well as some of Iceland's best-kept secrets – Reykjavík is where currents of music and art meet and progressive energy is unleashed.

There's something going on. Visit the source. Visit Reykjavík.

Reykjavík
PURE ENERGY

When representatives from Icelandair and Reykjavík City council joined Airways festival co-founder Thorsteinn Stephensen to announce a four-year sponsorship deal last October, it marked an unprecedented level of support for the Icelandic music scene.

This long-term commitment reflects how far the festival has come since beginning in a hanger in 1997. And it also symbolises a growing awareness at government and business level, that supporting Icelandic music makes economic and cultural sense. Not only does Airways attract more visitors to the Icelandic capital than any other event, it is now a firm fixture on the international music industry calendar.

"There is a cross-party commitment to support culture," explains Visit Reykjavík marketing manager Dora Magnúsdóttir. "Björk and Sigur Rós have done more than most ambassadors – their influence is huge".

While several government ministries and Iceland's largest bank, Landsbanki, are funding 85% of the newly created Music Export Iceland (see box), other investors are also looking for opportunities.

Among them is the recently created company Tonvis, backed by the FL Group investment company and headed by entrepreneur Tryggvi Jónsson. Its model is based on forming joint ventures to launch acts with international potential. These include girlband Nylon, platinum-selling Icelandic tenor Gardor Thor Cortes and indie act Bang Gang.

Jónsson believes that in addition to cash-rich companies taking an increasingly international outlook, the increase in private finance can also be attributed to many younger Icelandic CEOs being music lovers.

"For our generation, music has had a big impact on our lives," he says, citing a band formed by the CEO of Icelandair and the head of Iceland's Export Council which came together to entertain fellow members of the Round Table charity.

There are also signs that established players are beginning to develop the music-related divisions of their business. Iceland's largest media group, 365, owns the Sena label, which licenses most international repertoire signed to major labels. However, in 2002 it also acquired digital music company D3, a sign that it is embracing the potential of online music opportunities. D3 includes the country's only download service, Tónlist, as well as internet label Cod Music.

Founded by musician Stefán Hjörleifsson, who continues as its managing director, the company has been active in pushing domestic talent with an eye on international markets.

Cod Music is being used as an online incubator label and began life in 2005 when it gave 15 acts a day in the studio, to record a demo. Seven were selected to play showcases to gauge audience response, with sister company Sena picking up female singer Lay Low and controversial

On the back of renewed investment from Iceland's business and Government, the international market has good reason to warm to the country's music scene, writes *Olaf Furniss*

Iceland's music scene looks set to erupt



Supporters Sling Björk (bass player) and Herri Hjörleifsson

rock/electronic crossover band Dr Mister & Mr Handsome, for a physical album deal.

High sales of downloads and ringtones for each act paved the way for successful CD releases and helped build a local fanbase.

"Dr Mister would never have made a deal with Sena without Cod Music," says Hjörleifsson, who is active in pursuing sync opportunities for his

acts as part of his promotional strategy.

Tónlist is also providing a useful means for marketing talent, with its popularity among consumers leading to the creation of a "singles" chart, in a market where the physical format has not existed.

Its current catalogue consists of some 60,000 tracks by Icelandic artists, but Tónlist is now negotiating directly with the majors to sell international repertoire and aims to have the deals concluded within the year.

Although it offers individual tracks for sale, 80% of its revenue comes from subscribers, of which 15% are from outside Iceland.

This has provided a useful addition to labels, generating both additional income and a means to gauge the international potential of an act.

"The internet makes it easier to test the market," explains Larus Johannesson, owner of the 12 Toner record shop and the label of the same name. He cites the surprise popularity of Brynhildur Guðjónsdóttir in South Korea, where her accordion-based covers of Blondie, Edith Piaf and Grace Jones songs, led to a licensing deal following healthy download sales.

Although the pioneering Smekkleysa label, co-owned by former members of the Sugarbubs, has

New organisation aims to build global interest

In a move expected to boost the Icelandic music industry and domestic artists, this year's Míden will be marked by the presence of the recently created Music Export Iceland.

Launched in November, the fledgling organisation will provide an umbrella for music companies at the major global music events, as well giving support for acts looking for an international break.

"There is a demand for Icelandic music abroad and we have to use this to help people expand their market," explains Gunnar Guðmundsson, managing director of Icelandic rights holders association Unilón.

His organisation has been instrumental in setting up Music Export Iceland and is providing 15% of the total

annual budget of 1kr 175m (£127,000). Significantly, several government ministries have contributed 1kr10m (£73,000), while the country's largest bank, Landsbanki is investing the remaining 1kr5m (£36,000). The latter's chairman, Björgólfur Guðmundsson (no relation), is the financier behind the recent takeover of English football club West Ham and is also its honorary president.

Although a decision on who will run the export office is not expected until February, its creation has been welcomed in the Icelandic music scene.

"The model it's built on is a good one, originally from Scandinavia, so I can only expect the best," says 12 Toner's Jóhann Agust Jóhannsson.

done direct deals with key download services such as iTunes, Napster and eMusic, it has also experienced unexpected benefits from online distribution. Its signings Ska and Jaguar have proved particularly popular with iTunes customers.

"It goes to show that digital sales don't always follow the pattern of physical sales," says Smekkleysa UK label manager Anna Hildur. However, she is realistic when it comes to the commercial benefits of digital distribution. "At present, it offers a complementary income, rather than paying for the recording of the next album," she says.

With a diverse catalogue including punk act Minus, the first Sigur Ros album and even contemporary classical recordings, Smekkleysa has been at the forefront of pushing its repertoire outside Iceland.

Four years ago, it launched its Pinnacle-distributed UK label in order to guarantee its acts a British release. At the time, many Icelandic acts were looking to the US to break their artists, a tendency which in part was motivated by the large number of American A&Rs attending Airwaves.

However, the past two years have seen an increasing tendency to look to the UK and other European territories. Airwaves 2006 marked the first time that the majority of visitors came from Europe (over 60%) rather than North America. In fact, demand for flights from London was so high, that it could only be covered by other airlines after Icelandair sold out.

"The process of further exploitation starts in the UK, even for some US artists," says Asj Jónsson, head of Smekkleysa.

At 12 Toner, Larus Johannesson has learned through bitter experience, after five Stateside tours by the Singapore Sling failed to lead to the expected breakthrough. "The Americans know how to express themselves, they say 'it's great and then you never hear from them again'," he says. Now 12 Toner is looking closer to home, having recently opened a store and distribution service in Copenhagen. "For us the next logical step is to go to Scandinavia," he says.

While there is increasing international focus within the Icelandic scene, there are signs that the acts which emerged in the late Nineties, are now proving to be the dominant influences on young bands. A case in point are keyboard-based punks Ultra Mega Technobandi Stefan, whose sound is reminiscent of Apparát Órgan Quartet, while their stage show displays the energy of Minus.

According to Airwaves co-founder Stephensen, the recent rise of electronic bands is not surprising.

"Iceland has always liked electronic stuff, but the DJ scene here collapsed because the music



Dr Mister would never have made a deal with Sena without Cod Music

Stefán Hjarleifsson, Cod Music

Contest proves springboard to success



Minus a former winner of Músíktilraunir

In the Eighties, "battle of the bands" contests in the UK usually involved dodgy acts appearing on Saturday Superstore, only to disappear without a trace. But, in stark contrast, Iceland's Músíktilraunir has long served as a barometer for emerging talent.

Launched 25 years ago, it has been won by stalwarts of the Icelandic scene including Minus, Botnleja (Silt) and in 2005, Jakobinarinn. Moreover, the runners-up in 2006, Ultra Mega Technobandi Stefan, proved to be one of the surprise hits of Airwaves, with their energetic keyboard punk scoring them an instant booking for Norway's Bylarm event in February.

Music journalist Arni Matthísson became involved with Músíktilraunir more than 20 years ago and now appoints a rotating panel of judges, whose decision comprises 70% of the vote. The remaining 30% comes from the audience attending the five heats, each featuring 10 acts.

"A lot of the winners have gone on to great things," explains Matthísson, adding that local label representatives now tend to be excluded from the judging. "Often they focused on what would sell rather than picking the best band."

However, despite being excluded from the panel,

also needs a face," he says.

In 2006, Stephensen launched the Rite Of Spring festival in Reykjavík, with a focus on folk, jazz and world music. Indicative of the broad tastes of Icelandic audiences, it also reflects a continuing tendency among musicians to experiment and combine different genres.

"You are seeing a lot of cross fertilisation among Icelandic musicians, they are always on the look out for a new sound," explains Icelandic Music Information Centre director

12 Toner label manager/A&R Jóhann Ágúst Jóhannsson, is a regular at the annual competition, which takes place just before Easter.

"Músíktilraunir plays a really big role in the terms of bringing new bands to the scene in Iceland," he says. "I have worked with many bands and artists coming through the competition, Jakobinarinn being the latest one."

Músíktilraunir is organized in conjunction with youth clubs in the Reykjavík area, which is reflected in the numerous participating acts who are still at school. These include Ultra Mega Technobandi Stefan, who got together two days before the contest and played their first gig in the competition.

"After our Airwaves gig we all had to get up for school at 7am. It was the worst hangover of my life," says the band's frontman Sigur ur Ásger Árnason, underlining his act's youth.

And buoyed by the success at both Músíktilraunir and Airwaves, he now has another talent contest in his sights.

"We've recorded our own song for the Eurovision Song Contest and are hoping to win the Icelandic nomination," he says.

Sigfríður Björnsdóttir.

Her views are echoed by Tómas R Einarsson, a veteran jazz musician whose past two albums were recorded in Cuba.

"Icelandic musicians have a much wider perspective, my guitarist started out in a punk band, is now in my band and also plays classical guitar. This is not atypical," he says.

There can be no doubt that Iceland's unique creative force remains intact. Moreover, new technology, more experience within the industry and increased backing from government and private investors, will inevitably give rise to more international success.

Nevertheless, the economic boom which has helped attract this financial backing might yet prove a double-edged sword. While Reykjavík will have a dedicated music and conference hall by 2009, one venue used during Airwaves is expected to be knocked down after being acquired by developers. Two more, Gaukurinn and Nasa, are under threat of closure, the former due to a rent hike and the latter because a hotel is being planned on the site. Both are regarded as the bedrock of the festival and the local scene, and have hosted many seminal gigs.

The loss would be a blow to Airwaves, which would be faced with the choice of moving gigs to the outskirts of Reykjavík, or reducing the number of tickets to ensure there are no queues.

It would be a cruel irony if the music event which has done so much to attract visitors to Reykjavík, is undermined in a bid to accommodate them.



Brynhildur: accordion-band covers of Blondie, Edith Piaf and Grace Jones have gone down well in South Korea



Iceland's hottest new talent makes a break

Music Week's latest CD, which features fresh talent from Iceland, showcases plenty of thrilling new acts, performing a diverse array of music. Compiled by *Stuart Clarke*

1. Petur Ben - White Tiger

A rising star in the singer-songwriter mould, Petur Ben Benediktsson peddles a mixture of melodic and melancholic rock and pop with some masterful guitar playing.

Working closely with some of Iceland's most prolific theatre and film artists and directors, it's hardly surprising that Petur was asked by Nick Cave to arrange the score for his production of *Woyzeck*.

A huge hit with last year's Iceland Airwaves festival goes, Petur has gained a steady following by working and touring with fellow Icelanders Mugison and Leives.

His new album *Wine For My Weakness* will be released this year on 12 Tonar.

2. Lay Low - Please Don't Hate Me

The rise to fame of Lay Low's husky-voiced chanteuse Lovisa Elisabet is something MySpace dreams are made of. Discovered on the site, she was soon signed to Cod Music in Iceland and released *Please Don't Hate Me*, her country blues-drenched debut single. Her first album, of the same name, later went on to out-sell any other debut in Iceland in 2006.

Described by some as the "female Johnny Cash" and receiving more nominations than any other musician at the Icelandic Music Awards 2006, it will be hard to ignore Lay Low in 2007.

3. Toggi - Heart In Line

Buying his first guitar at 17, Toggi has spent a lifetime dreaming about making music.

After being forced into the studio to record his songs by a close friend he was soon picked up by Sena in April 2006.

The release of Toggi's debut single, *Heart In Line*, was quick to gather momentum on the back of regular radio play and also paved the way for the relatively unknown and self-taught guitar-wielding singer-songwriter into the international mainstream.

Last September saw the release of Toggi's three-year-in-the-making debut *Puppy*.

4. Wulfgang - Machinery

Crediting "destiny" with their swirling conception back in 2004, five-piece Wulfgang's debut *Wulfgang!* nods occasionally to the melodious



Bubbling up: (clockwise from top left) Tomas R Einarsson, Wulfgang, Lay Low

indie rock of quintessentially "English" bands from the Sixties and Seventies. But if their single *Machinery* and their mission statement to "shake the foundations of their contemporary 'civilised' culture" is anything to go by then it's fair to say that they're not averse to being a little noisy and furious now and then.

5. Reykjavik! - All Those Beautiful Boys

Reykjavik! are a mischievous bunch. Forming more than two years ago, their debut album last year, *Glacial Landscapes, Religion, Oppression And Alcohol*, have been few and far between. But with an album which delves into the torrid events surrounding teenage life and a single, *All Those Beautiful Boys*, that exemplifies the band's mixture of hardcore punk rock and emo, Reykjavik! are making their presence felt.

6. Gavin Portland III - This Ain't The Dakota

Forming nearly two years ago, Gavin Portland III are a trio who have taken much inspiration from old school

American hard core bands such as Nation Of Ulysses and Fugazi. Nevertheless, they've managed to create their own resplendent blend of post rock and noise, which experimental indie rock single *This Ain't The Dakota* certainly lays testament to.

7. Benny Crespo's Gang - Shine

Moving away from the softly-softly approach that many an Icelandic band is famed for, *The Gang* are an experimental indie rock onslaught of heavy guitars, raucous synths and melodic keyboard lines.

Formed in 2005 and championed by UK music website *Drownedinsound*, Shine will prove a hit with those keen to hear what the sound of early Radiohead crossed with QOTSA is like.

8. Tomas R. Einarsson - Jorfaglei/Orgy/Orgia

Classically trained bass player, Tomas R. Einarsson has been a purveyor of jazz on an international level for many years. Having performed throughout his homeland as well as Glasgow and Berlin, Einarsson is famed for his Cuban-inspired album *Havana*. A national institution in the Icelandic jazz

scene, he is as much at home playing with bands as he is a solo artist.

9. Gardar Cortes - Hunting High And Low

It is hardly surprising that tenor Gardar Thor Cortes pursued a classical singing career given his family credentials - his mother is an established pianist and his father founded the Icelandic Opera and Reykjavik Symphony Orchestra. With a new album out in the UK in February, Cortes' take on classical music has certainly impressed listeners in his native Iceland, where his debut album became the fastest ever selling release.

10. Skuli Sverrisson - Geislar Hennar

Breaking the conventional boundaries of bass playing, Icelandic-born and New York-residing Skuli Sverrisson creates strange soundscapes by experimenting with noise, rhythms and electronic synths. A long-time collaborator with Laurie Anderson, Sverrisson has recently worked with Sakamoto, Blonde Redhead, Jim Black, Anthony Burr and Kitchen Motors. His second solo album has been a year in the making and is due for release shortly.

MW selects grassroots

Red Stripe UK tour kicks off



Red Stripe tour winners

Date	Location	Venue
January 22	Brighton	Audio
January 25	Truro (Cornwall)	Bunters
February 5	Exeter	Cavern Club
February 10	Aberdeen	Tunnels
February 20	Sheffield	The Boardwalk
February 24	Birmingham	
February 24	Newcastle	The Cluny
March 1	Cardiff	Clwb Ifor Bach
March 6	Liverpool	Magnet
March 6	Leeds	Faversham
March 14	Hull	The Lamp
March 29	Cambridge	The Junction
March 31	Warrington	WAI Venue Bar
April 3	Liverpool	Magnet
April 6	Sheffield	Boardwalk
April 12	Southampton	Talking Heads
April 19	Manchester	Night N Day
April 24	Liverpool	Magnet

Madis Class, This City, From The Wreckage, Peggy Sue and the Pirates

Truro (Cornwall) Bunters
Lake Toms, Rosie & The Goldbug, Ruari Joseph, Glass Shark/The Fires

Exeter Cavern Club
Kolo, Talula, Idiom

Aberdeen Tunnels
Black Matter, Lady Mercedes, D-Kart

Sheffield The Boardwalk
The Hussys, The Headliners, The Chartists, The Manikins

Birmingham
The DragonBar @Panic
The Allies, OneYesBlue, The Voices

Newcastle The Cluny
The Opportunists, The Hangover Stuntmen, The Rigg, The Jacks

Cardiff Clwb Ifor Bach

Liverpool Magnet

Leeds Faversham

Hull The Lamp

Cambridge The Junction

Warrington WAI Venue Bar

Liverpool Magnet

Sheffield Boardwalk

Southampton Talking Heads

Manchester Night N Day

Liverpool Magnet

Music Week highlights five of the top artists gracing the stages on the Red Stripe tour. The tour acts as a testing ground from which the Red Stripe Music Awards will select its shortlist.

The full list of confirmed dates and events for the Red Stripe Music Award, in association with Barfly/The Great Escape and *Music Week*, are outlined left.

The live dates offer an opportunity to catch all the bands eligible for the top prize, leading up to final which will take place in London in early May. The overall winner will perform on the Red Stripe/*Music Week* stage at the Great Escape Festival in Brighton (see right).

A fresh start for new bands

Red Stripe, Barfly and *Music Week* have united to present a fresh way of giving bands the start they need for a successful career in the music industry.

The Red Stripe Music Award recognises the potential contribution of new and emerging artists across the UK.

Far from being another trophy led award where the winner is handed a gold medal and never heard from again, through the joint involvement of Red Stripe, Barfly and *Music Week*, the winner of the Red Stripe Music Award will benefit from ongoing benefit in the way of a tour support slot with a profile band plus slots at two prestigious UK festivals.

The RSMA will kick off with 13 sponsored events around the UK taking the best talent from each region. The RSMA presentation will take place in London in April.

This is an invaluable opportunity for bands to gain exposure to key industry players as well as providing opportunities to play live shows and festivals across the country supporting major artists.

The Red Stripe Music Award is the credible endorsement for any new artist.



Glass Shark

Glass Shark are probably not what you're expecting from a small town in Cornwall. A little bit electro, a little bit rock'n'roll, there is considerable substance here and much potential.

www.myspace.com/glassshark



roots highlights



Barfly – The Great Escape returns

THE GREAT ESCAPE FESTIVAL
WWW.ESCAPEGREAT.COM

For its second year, Barfly – The Great Escape Festival returns to Brighton for three days of gigs, talks and parties. Last year's line-up included relatively unknown artists at the time such as Paolo Nutini, The Fratellis, The Feeling, The Kooks, Klaxons, Young Knives and The Gossip, as well as keynotes from Tony Wadsworth and Michael Eavis.

This year *Music Week* and Red Stripe are joining forces to host one of the main venues at the festival. For three nights, *Music Week* will be selecting its tips for 2007 and introducing the industry, and the good people of Brighton, to some of the favourite new artists.

One of the founding principals of Barfly – The Great Escape Festival is to create opportunities for export-ready artists to gain the necessary exposure to a global industry and media and thus assist them in taking their career to the next level. This year, *Music Week* and Red Stripe are playing a fundamental part in that.

By focusing on what's really relevant to the music industry, *Music Week* has established a track record in identifying artists with real sales potential. With four of the top 10 selling albums of 2006 having played at The Great Escape Festival, the Barfly bookings team have clearly demonstrated that the festival can also deliver in this area.

For those industry delegates attending Barfly – The Great Escape Festival, look out for the Red Stripe VIP bar. Red Stripe has a long history of association with cutting-edge music – they also have an even longer history in producing rather nice beer.

The Red Stripe/*Music Week* stage at The Great Escape Festival is the natural culmination to the Red Stripe/*Music Award* activity that both *Music Week* and The Great Escape Festival have been supporting over the past six months. With events across the UK taking place from January to May, Red Stripe, the Barfly Bookings Team and *Music Week* have been working hard to identify the best live acts that we believe could really benefit from additional exposure at festivals and showcase events.

The Red Stripe/*Music Award* also offer one hand the chance to support a profile artist on tour, all with a view to them building a natural buzz, and developing their audience.

Get regular updates on bookings for Barfly – The Great Escape Festival visit www.escapegreat.com

To see who's playing at a Red Stripe *Music Award* stage near you visit www.redstripemusicaward.com

Maths Class

Original, energetic, Maths Class' angular riffs are very "vice crowd" and, if that's your thing, they'll serve you very nicely thank you. There is an undercurrent of commercial sensibility however that could evolve into something beautiful.
www.myspace.com/mathssclass



Rosie & The Goldbug

Formerly called Powderstrip, Rosie & The Goldbug echo the influence of Sigur Ros and Arcade Fire, all haunting piano progressions, spooky vocals and strong melody. Hailing from Cornwall, they are one of the most original unsigned bands set to grace the Red Stripe stages thus far.
www.myspace.com/rosieandthegoldbug

Luke Toms

Signed to Island in 2006, Luke Toms pens intelligent, guitar-driven pop songs with broad appeal. He toured with Mika at the tail end of last year and counts Supertramp, Elton John and Seventies "prog pomp" among his influences. He is on the road with Thirteen Senses through March.
www.myspace.com/luketoms



Peggy Sue & The Pirates

A talented female duo currently head deep in study in their home town of Brighton. Between lectures, however, they are earning quite a reputation with their honest, distinctly English pop songs. Go ahead, make your Lily Allen comparison, but there is more going on here than mere imitation.
www.myspace.com/peggysueandthepirates

After embracing digital, reggae's old guard are joining with a wave of new talent in an effort to make 2007 a busy year in the UK, writes Sarah Bentley

Get ready for the riddim

Don't let the lack of chart action fool you into thinking there's no love for reggae and dancehall. Fueled by an industry-wide digital makeover, exciting sub-genres and a battalion of explosive new talent, the sound is bobbing along nicely with the UK industry gearing up for a busy 2007.

Mainstream hit prediction for reggae and dancehall is a tricky business, especially in the UK. Since Sean Paul's 2003 pop takeover, which one of the new crop of hot Jamaican singers will do a Rihanna? Will Sizzla ever fully cross into the hip hop market? And who's going to produce the next Coolie Dance riddim? One model that has emerged is that tracks that do cross over tend to bubble on the underground for some time before suddenly powering their way up the chart.

Last year's bubblers were Baby Cham Ghetto Story and Tony Matorhorn's *Dutty Wine*, a ladies-only dance record with its own 360 degree head-, hip- and body-twirling routine. Despite major label support and collaboration with Alicia Keys, Ghetto Story only reached 61 in the charts and *Dutty Wine*, although number one in UK reggae charts for months with a presence in three separate US *Billboard* charts, didn't chart at all.

Assessing artists' potential by looking at UK chart positions alone would be a mistake. Matorhorn's publisher Jamdown UK and Awood founder Othman thinks 2007 could be the selector-turned-artists' year. "Matorhorn makes hits," he says. "Considering he wasn't on a major, the success of *Dutty Wine* was phenomenal. His next single *Man From Mars* has huge cross-over appeal. No deals signed, but his album's definitely coming on a major."

Other artists Othman hopes to achieve big things with, after peddling their albums at this year's Midem, include Aidonia, Ce Cile, Rico Rodriguez, Smujji, MBC and a Buju Banton/Jah Cure combination. Likewise, VP is hoping for international demand for Wayne Wonder's *Gonna Love You single*. Othman says, "Jamdown releases aim for US success, but we've found it easier to get there via success in Asian and European markets. Midem is the prime event to make that happen."

Confirmed first and second quarter releases on

majors are few and far between. XL has an epic, conscious dancehall compilation titled *Serious Times* dropping in January. All's quiet on the Atlantic-signed Sean Paul and Baby Cham front until later in the year. Polydor-signed Damian Marley is taking his foot off the "jamrock" gas to get behind the March release of his brother, Stephen Marley's *Mind Control* album, which is out in March through Island. The first single *Traffic Jam* is currently doing "building work" in the core scene. Island product manager Nicky Ibbotson thinks Damian's feature on the track is key to "Crossing Stephen into the 'jamrock' established fanbase".

After recent periods of dancing and conscious one-drop tracks ruling the core scene, an even mix of gangster, dancing, slackness, conscious and one-drop records prevails. Reggae stalwarts VP, Greensleeves, Soul Jazz, Trojan and re-issues independents Badda and Auralux have a varied slew of products set for a healthy return from the core market, including *Elephant Man*, *Chuck Fender* and *Mr Vegas* albums for Greensleeves, and *Richie Spice*, *Marla Griffiths* and *Lady Saw* albums for VP. On the re-issues front, Greensleeves is continuing with its Most Wanted series, *Soul Jazz* with *Studio One* back catalogue offerings, and for the real heads Badda is putting out the very rare *D Roy* album, *Mawamba Dub Chapter 2*.

Wider availability of old reggae on download, coupled with market saturation, has forced labels to become more innovative with re-issue products.

Greensleeves has lowered prices so fans can collect numerous releas-

es from a "series" for the same cost as one album in HMV. Trojan label manager Nick Bourne admits to having to, "Delve much deeper into Trojan's catalogue to service collectors." Badda founder Johnny Pyrgiotis says the label is, "producing re-issues as close to their original state as possible so that's where the cult status is. We don't do bonus tracks and double packages, we do authenticity."

Testament to reggae's entrenchment into Britain's musical heritage is the fact that Greensleeves and Trojan celebrate 30th and 40th anniversaries respectively this year. Trojan is using the landmark to target younger fans by putting its entire catalogue on iTunes, featuring jukebox compilations on its website from contemporary acts such as Super Furry Animals and Radiohead, and releasing remixes from IG Culture, Fatboy Slim, Coldcut and Justin Robertson of classic Trojan tracks.

Bourne says, "We feel too many 15- to 25-year-olds would not browse the reggae section in retailers. These activities will hopefully draw them in."

After dragging their heels, the reggae and dancehall industry seems to have got with the digital programme. Jamaican artists now ping tracks to selectors around the world as MP3 files, have MySpace pages and websites. Industry-wide there has been a general tidying up of the digital house.

Greensleeves has consolidated its digital downloading from multiple handlers to one, The Orchard. Jamdown has set up a digital music library so its 30-plus stable of talent can access each other's works. And Europe-wide urban music promoter SMC has joined forces with German company Rap Taster, a data collection and urban marketing specialist which tests records on known fans (people that have responded to competitions on flyers) in lieu of



Lady Saw album out on VP

Artists to watch in 2007

Bobby Kray

This London-born singer has the looks of a model and the voice of an angel. After creating hype on the underground with *Worlds Label* single release *Uk's Greatest* featuring Eek-a-Mouse, he signed to V2 in 2006 and is currently working with reggae veteran Dennis Bovell on his reggae-folk-sung debut album. He has already supported UB40 and played out the Islington Carling Academy.



Mavado

As Mavado's *Wey Dem A Do* single soared up international reggae and dancehall charts in 2006, DJs found themselves spontaneously singing along to the track's simple hook: "Anyways", the simple phrase now synonymous with the artist. A single from a poor district of Kingston known as Cade and part of Bounty Killer's *Alliance Crew*, he is the only artist doing hardcore gangster and gun lyrics in the single style, a poppy hybrid of singing and deejaying. Many of his singles released in the wake of *Wey Dem A Do* were raw, unadorned productions but still topped the dancehall charts.

Tony Matorhorn

In 2006, the Jamaican sound system selector-turned-artist became a dancehall freestyle by having bags of charisma and an ear for a hit. First came *Dutty Wine*, a wildly energetic dancehall banger with a "ladies-only" dance routine which involved thrashing your head in a circle while twirling your legs and body around 360 degrees. The dance spread around the globe. Matorhorn joined Micky Elliott on tour off the back of it and in the UK the tune remained in *Extra*, *Choice* and *Radio 1* playlists for the best part of a year. Matorhorn followed the single with next hit *Goodies*.

Collie Budz

New Orleans-born, Bermuda-raised, reggae singer Collie Budz was the surprise smash of 2006. He signed to Sony BMG (he declined an offer from Interscope) after a relatively short underground career and his *Conie* Around single went number one in reggae charts around the globe. Collaborations with Bounty, Tell Lil Flip and Busta Rhymes are set to boost him into Sean Paul circa 2004 levels of fame. His debut album is due out 2007.



Alaine

Of the current crop of stunning, female Jamaican vocal talent, uptown Kingston girl Alaine looks set to be the one to cross over. Living in New York until 2004, she moved back to Jamaica after producers there told her people didn't "eat reggae". Since then, Alaine has become one of the most prolific female voices in the contemporary dancehall scene, collaborating with Busy Signal and visiting Caribbean hit *No Ordinary Love* for Don Corleone on the *Seasons Riddim*. In 2006, Corleone replaced her father as her manager with the duo currently working on her debut album.

free downloads, samplers and ringtones.

Using download sales data to fine-tune marketing strategies is something all labels across reggae want to implement. SoulJazz, VP and Greensleeves all hope to have downloads available on their websites in the next few months.

Greensleeves head of digital Marco Vettese says, "Other than iTunes, sales reports from download sites have been sporadic. Offering downloads on our own site means we can monitor what's being sold to whom and then market direct to those people. That's the future of promotions."

Activity more obvious to the average consumer include VP's move into digital-only releases and Wayne Wonders' EP precursor to his April FOREVA album being available across digital stores. VP has also now signed a pan-European deal with Arvato, offering fans access to a large majority of VP's back catalogue as ringtones, full track and video downloads.

Video downloads is an area not yet thoroughly capitalised on within the reggae and dancehall world. Matchstick, head of urban promotions at Atlantic, says, "Video downloads are more popular in the urban market than any other sector. This year, Atlantic is using video downloads as a major part of urban artists campaigns."

By their very nature, reggae and dancehall videos are not "slick", but low-budget productions made for rotation on Caribbean TV channels. Despite their lack of shine, fans see them as authentic windows into the heartbeat of the scene. Before YouTube, DVDs of these videos were sold in independent reggae shops, market stalls and online. Chris Schlarb, director of digital/new media at VP Records, says, "We see a lot of

potential in video downloads. By the end of the year, we're hoping to have 99% of our catalogue available for download with a strong library of videos. We're also launching Dancehall Drafts, a DVD with footage of up-and-coming talents Mavado, Aidonia and Busy Signal."

Names such as Mavado, Aidonia and Busy Signal may seem off the radar to non-dancehall specialists, but in the US, Japan, France and Germany, this level of talent is seeping into the wider urban soundscape. Last year, Mavado's *Weh Dem A Do*, Busy Signal's *Step Out* and Tony Materhorn's *Duty Wine* singles all made it into three separate US Billboard charts, despite no major label support. In Japan, Elephant Man, Sizila and Bounty Killer releases routinely sell more than 100,000 units and, after being dropped by DefJam UK, Jamdown artists Fya and Smujii went on to sell 100,000 and 40,000 units there respectively.

Accompanying their passionate support of the core scene, Japan, Germany and France have thriving local movements which starkly contrast with the comparably small home-turf sales of the UK's biggest reggae acts. Tipa Irie and Chukki Star, Japan's localised hybrid sound Japa-reggae often hits the Top 10. German acts Gentleman, Seed and Patrice have all gone gold. And in roots-reggae loving France local talents Neg Maron alongside Cote D'Ivoire's Alpha Blondy and Tiken Jah Fakoly, have also all gone gold.

Such successes beg the question, why is a similar surge of interest not yet emerging in the UK? Maurice Hamilton of SMC suggests, "The UK is so intrigued by America and Jamaica, we don't see our own artists as authentic." Gabriel Myddelton,

We don't do bonus tracks and double packages, we do authenticity

Jelany Pyrgovits, Endika

promoter of London club night Heatwave and founder of Scandalbag, an independent label specialising in "reggae and dancehall with a UK twist", says, "The language barrier means European scenes have evolved in isolation from Jamaica, so have built their own infrastructure. The UK scene has been parasitic on Jamaica."

Although reggae is failing to translate to consistently big figure sales or a robust contemporary local scene, dancehall is in increasing demand from young urban music fans. As of writing, the BBC's black music station 1xtra had five reggae and dancehall tracks played.

At its Leeds New Year's Day event, extra-programming chief William Wilberforce said, "It was an effort getting people excited about hip hop and r'n'b, but everyone went nuts when a dancehall track dropped. As hip hop and r'n'b become more commercial, dancehall is seen as the real deal."

As well as being revered by young fans as the essential party soundtrack, Dancehall's popularity has given rise to globally influential sub-genres grime, dubstep and industrial dancehall. Although niche, they form another tentacle of the octopus that is the UK's complex reggae and dancehall infrastructure.

For the time being, the UK remains an unpredictable, contradictory market where reggae and dancehall influences big, sells small and, between now and summer, reggae's prime time, anything can happen.

Choice programmer Kirk Anthony sums it up when he says, "In the UK, reggae music never dies, it just expands and changes. You never know what it will bring or how the UK will receive it. What you do know is that it will always be there."

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Despite the prospect of sweeping change at corporate level, UK talent continues to thrive

After EMI, more cuts may follow

EDITORIAL

MARTIN TALBOT



After the storm, it will be a little while yet before the calm is likely to come.

The dust began to settle last week, in the wake of EMI's dramatic management realignment.

But, a week after the major moved to resolve some of its most acute problems – failure in the US, sloth in the digital market and failure to change along with the economics of music – many were asking more questions.

Can Eric Nicoli really turn things round on his own? What level of restructuring and cost cutting is on the horizon? How and where will it hit hardest? And is this all just a precursor to a sell-off to Warner?

But EMI is not the only subject of such discussion. None of the four majors is spared in the current round of speculation regarding record business rationalisation.

The growing consensus last week was that all of the industry's biggest companies will face such initiatives this year, including, even – and perhaps surprisingly – the spectacularly successful Universal Juggernaut.

It is a sobering thought entering a new year and will certainly provide plenty of subject for gossip this week at Midem, which thrives on such title tattle. Indeed, it

is one of the event's strengths.

For all the gloom at corporate level, however, it seems bizarre that the business is so flushed with success in terms of talent. While the upper reaches of the corporate world are struggling to address the changes of the business, the talent department is firing on all cylinders. In finding, developing and delivering talent, the industry is as effective as it has been for many years.

A quick glance at the best British breakthrough shortlist unveiled at last week's Brits launch is evidence of that – The Kooks, Lily Allen, Corinne Bailey Rae, James Morrison and The Fratellis. What an impressive line-up of acts, which have sold a sum total of around 4m units over the past year and cover such a broad range of musical styles.

And that is without even factoring in other newcomers such as The Feeling, Paolo Nutini, Orson, Editors and many others.

Looking at such a list, it is hard to imagine the industry could possibly be in crisis – EMI particularly. But preparing the talent is one thing.

Getting it to market, for a decent price, is another challenge entirely.

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DOOLEY'S DIARY



Midem gossip starts here

Remember where you heard it: Plenty of rumour going into Midem, much of it scurrilous and unfounded, of course. Despite word to the contrary, stories persist that Roger Amsel WAS offered the EMI global gig, but he turned it down because he could not be assured that the company would be sold. For that matter, why did Marty Bandier decide at the last minute not to attend Midem? And plenty of execs are now predicting rationalisation at all of the majors too this year, including a senior MD casually very soon at one of the big four... There were also nasty – and, apparently, totally unfounded – stories blowing around last week that Jamie Nelson was being issued with a writ, after turning his back on the job of head of A&R at Mercury

Records to stay at EMI. News to Universal head honcho Lucian Grainger. "I haven't heard about that," he told Dooley. And Lucian would know... How events can turn around so dramatically. While Robbie's albums are now import-only-affairs in the US, Interscope execs are offering his old Tate that colleague a second bite of Stateside success after signing them to a deal... James Diint is heading back to the studio in a couple of months to begin recording the follow-up to *Back To Bedlam*. Is this what the powers-that-be intended when they made the singles chart a digital-free-for-all affair? Thanks to a Chris Moyles on-air campaign to exploit the new rules to get certain tracks back in the chart, an old Billie hit was heading towards the Top 40 yesterday (Sunday), while not further behind figured a Jackson 5 oldie after being performed by the *Celebrity Big Brother* contestants. Dooley is not holding his breath, though, for any

spin-off Jade Goody single to be making the chart soon... Dooley hears Jose Stone has parted company with Sanctuary Management. And, jazz Summers and Richard Ashcroft have buried the hatchet – they are manager and artist again, despite that legal spat... The first major A&R scramble of the year is under way for One Night Only. Book your train ticket now for the band's January 31 gig in York... In football news, Steve Norman of Spandau Ballet fame's team has won the Music Business Five A Side KO Cup on penalties, thus denying Cherry Red the league and cup double. Teams interested in playing in the Summer League can call Mark Caswell on 0797 753 1519 for further details... Teddy Sheringham will be honoured with a lifetime achievement award at HMV's Football Extravaganza at London's Park Lane Hilton on Tuesday, March 20. For tickets, ring Raekela Peal on 020 77230106 or email lrnfootball@zafser.org.uk.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "It was with some horror and sad resignation that Dooley read about Oasis receiving a Brit for their outstanding contribution to music. Any of us who remember the Britpop wars must surely acknowledge that if any band from that period is to be honoured, surely it needs to be an act that actually contributed something to music; namely Blur."

WEDNESDAY: "What a week it's been for EMI. But fear not, because a potential saviour is heading this way on a white horse, ready to help boost EMI's singles market share. Incredibly, his name is Chris Moyles and, more astonishingly, he is the heir to replace the musical career of one other than Billie."

FRIDAY: "Led Zeppelin and Corinne Bailey Rae in the same sentence – who'd have thought? But the unlikely pairing came about last night as the EMI label gathered a host of media bods together at Porchester Hall for an evening of music food and boozing."

To read the full entries on Dooley's weblog, go to www.musicweek.com



Last week, we asked: Was EMI right to get rid of Alan Levy and David

Murray?
 You said:
 Yes: 57% ●●●●●●●●●●
 No: 70% ●●●●●●●●●●

This week we ask: Is Chris Moyles making a mockery of the new chart rules with his campaign to land Billie in a single this week on downloads only?

Forum is edited by Jim Larkin

eMusic chief challenges major view

With this year's Midem in full flow, eMusic's **David Pakman** shares his thoughts on Apple, DRM and other challenges facing the digital music sector in 2007

Quickfire

What are the big talking points for this year's event?

For us, it's really about forming a lot more partnerships in Europe. Right now, we're only in 28 countries and we'd like to be in a lot more than that. We had a very successful launch in Europe – in 60 days we became the number two music service in Europe – and Midem provides a great opportunity for us to meet with existing partners and new partners. **What are the main challenges facing the digital sector at the moment?**

The biggest challenge is interoperability. You can't really grow this market to be as large as it can be unless this is solved. I don't think anybody credibly believes that the digital music market will be as large as it can be if all the music you can buy from Apple will only play on Apple stuff – that's just a terrible scenario for consumers and they'll react appropriately by not buying as much music. It's not just a minor challenge the industry has to overcome; it's a fundamental defect



With the way the major labels have rolled out their digital offering, **If all digital rights management (DRM) were abolished tomorrow,**

would you start to stock major label content?

I think we would stock some of it, but eMusic is different on a couple of different levels, not just on format, but with our target customer. We really focus on the 25 year and older customer, so you wouldn't see any Beyoncé or Jay-Z in our store, but you'd see a lot of the back catalogue and long-tail stuff which is appreciated by the older customers, classical, jazz, blues, and a lot of the up-and-coming indie rock that some majors have invested in. **If the situation remains as it is, can anybody realistically challenge iTunes' market dominance?**

No, I don't think so. The only threat to iTunes at this point – and this should be of concern to the majors – is Apple itself, as it really focuses more on video and television content. I honestly don't think Apple cares about selling music; they care about selling iPhones and iPods and hardware. The only threat is Apple's focus on other things.

Do you think there'll be a resolution to the DRM debate from any of the majors this year?

Well, we haven't made any progress with the majors in being able to license their content. We read that they're getting closer, but, honestly, releasing a Norah Jones track as an MP3 is not a test. If you really wanted to see how well your catalogue can do, you wouldn't give a few songs to Yahoo!, you would experiment much more broadly with different types of artists and different genres. I don't think they're really doing any meaningful testing and from what we've heard some of them are actually going the other way – Thomas Hesse was just in charge of physical and digital businesses at Sony BMG and he's one of the most anti-MP3, pro-DRM executives in the business today.

What do you think of Universal's recent launch of its classical and jazz store?

I think it's a terribly misguided and unformed product launch. At a time where all of the music services that sell music in DRM Windows Media format have experienced no measure of market success at all, Universal comes out and launches one. It shows a lack of sophistication and understanding about the digital

music market. Very few devices play WMA and it doesn't matter what the quality is if you can't play it back. **Is the quality of audio files becoming more of an issue in the download market?**

I don't think so actually. I'm an audiophile and I've been disappointed in the quality of compressed music since I first heard it, but I am unquestionably in the minority. I think there's a very small minority, maybe 1% or 2% of the market, that are actually bothered.

How important do you think the relationship between mobile phone and digital downloads will prove to be?

I think the jury is still out. From a sales loading perspective, it's very important. We believe in the convergence between portable music player and phone, but for our customer base, however, we're really unsure about whether our customers will buy any meaningful amount of full-length music over the air. David Pakman is president and CEO of eMusic, the second-largest digital music retailer behind iTunes. Last month eMusic passed the worldwide 100m mark for digital track downloads.

The Dutch cap three days of live excellence

Festival diary

January 11: 12pm, Gatwick
 Outside, a gale is blowing. Inside, The View are trying to sleep on airport benches. Their jeans look like they haven't seen a washing machine for four days at the very least, but it's comforting to learn that even hotly-tipped guitar bands still fly EasyJet like real people.

8pm. We arrive in Groningen. Our accommodation appears to be a boat. On a canal. How Dutch.

10pm. Half of Holland is lining up in the town square to watch The View.

January 12: 1.30am. Shihad are playing and, despite initial trepidation among the audience, this goes down as an important victory in new rave's battle to take over Europe.

2pm. Glasnostroy boogie Martin Ebnerne is here and, brilliantly, has got himself a glass and a "wine caddy" who follows him around tipping him up. He reveals three interesting facts about this year's Glaston: Arctic Monkeys were one of the headliners, Björk will be headlining the second stage on the Friday and the Red Hot Chili Peppers offered to play for free but were turned down.

10pm. A Norwegian band called 120

It may not be too well known in the UK beyond band managers and bookers, but Holland's EuroSonic/Noorderslag showcase festival, held every January in the town of Groningen, is one of the most important platforms there is for bands looking to break into the European market.

This year, some 240 acts from all over the continent come to play in front of festival bookers from around Europe, who come as part of the European Talent Exchange Program, an EU-funded initiative formed by EuroSonic organisers designed to cross-promote European Talent. It was originally formed to help break the stranglehold the US and UK acts held over Europe and this function

still exists, but it also serves a purpose for UK acts looking to pick up festival slots on the continent.

In the past, it has paid dividends for acts such as Franz Ferdinand, who came here before the release of their debut album. This year, new British acts such as The View and The Young Knives played alongside more established names such as The Magic Numbers, who, despite their success in the UK, still have work to do in Europe.

This year's event was the 21st anniversary and was also the biggest to date so, naturally, MW went along to report from the frontline and provide a glimpse into what happens at one of the most important and overlooked industry events in Europe.

and the companies turned out to be Starbucks and Microsoft. He's worth a few quid now.

9pm. A Dutch band called D4 Orchestra are playing songs inspired by the glory days of the Commodore 64. We expected Kraftwerk types playing actual Commodore 64s on stage, but, sadly, it turned out to be a pretty ordinary band.

January 14: midnight. We sit down with the event's creative director and festival founder Peter Smidt, who reveals a record 2,400 industry



The Young Knives: One of many British acts to play at the 21st EuroSonic festival in Europe.

figures attended this year and that he expects that figure to grow. "It's becoming more important for A&Rs looking to catch the next big thing, so we expect more label people to be coming along each year," he says. That means EuroSonic will get even more important next year and put even more pressure on spaces – there are now 10 bands applying for every available slot. No one playing gets paid, but the opportunities in terms of press coverage, festival bookings and now, being picked up by a label,

are huge.

1am. It's pretty much over but the shouting (although, admittedly there's still lots of that going on), so we decide to work out the scores on the doors. Turns out The View have stolen the show, with 11 festivals wanting to book them, followed by The Magic Numbers with nine offers. In all, 128 provisional deals have been struck before the show's close.

The deadline for applications for Eurosonic 2008 is September 1.

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2007 KEYNOTE

Pete Townshend

Wednesday, March 14 at 6:30pm

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FAST CHART

SINGLES

NUMBER ONE

MIKA GRACE KELLY (Casablanca/Island)
Although many previous number ones (Chico Time, Brimful Of Asha et al) give partial namechecks to real people, Mikas Grace Kelly is the first to feature a forename and surname as its title, even though its lyrics have very little to do with the eponymous former film star.

ARTIST ALBUMS

NUMBER ONE

AMY WINEHOUSE BACK TO BLACK (Island)

On its second week at number one, Back to Black sold nearly 48,000 copies. That's its second best weekly tally, beating the 43,000 it sold when debuting at number three last October, but trailing the 74,500 copies it sold when at number 20 in the Christmas chart.

COMPILATIONS

NUMBER ONE

VARIOUS RADIO 1'S LIVE LOUNGE (Sony BMG)

On its 14th week in the chart and fifth week at number one, Live Lounges sales dip 95% week-on-week to 16,500, while its cumulative sales surpass 644,500.

RADIO AIRPLAY

NUMBER ONE

MIKA GRACE KELLY (Casablanca/Island)
Replacing Take That's Patience at number one, Mikas Grace Kelly is way ahead of tracks by five following Universal recording artists in the charts apex. Some 1,400 plays earned Grace Kelly an audience of 61.36m last week - 24% more than nearest challenger Amy Winehouse's You Know I'm No Good.

THE SCHEDULE

ALBUMS

THIS WEEK

Field Music: Times Of Town (Mercury/Indestructible); **The View**: Halls Of To The Bakers. (956); **The Good, The Bad And The Queen**: The Good, The Bad And The Queen (Parlophone); **Blood Brothers**: Young Macheles (Wichita); **Mira Calix**: Eyes Set Against The Sun (Warner); **The Cooper Temple Clause**: Make This Your Own (Morning); **Clipse**: Hell Hath No Fury (Zomba); **Ju Jue**: The High Road (Mercury)

JANUARY 20

Janie: I White Socks Black Shoes (Virgin); **Narah Jones**: Not Too Late (Parlophone); **Just Jack**: Overtones (Mercury); **Klaxons**: All Of The Near Future (Polydor); **Alkaline Trio**: Remains (Vagrant); **Kristin Hersh**: Learn To Sing Like A Star (4ad); **The Earlies**: The Enemy Chorus (679); **The Shins**: Wining The Night Away (Warner Bros)

The Market

Compilations help boost albums

by Alan Jones

Amy Winehouse's Back To Black remains at number one on the albums chart this week, winning the battle for chart honours emphatically.

The album experienced a 34.6% increase in demand, selling nearly 48,000 copies. That's over 30,000 more than any other album - the chasing group of Undiscovered by James Morrison (2-2), The Fratelli's Costello Music (5-3) and Eyes Open by Snow Patrol (3-4) are separated by less than 200 sales and each sold a little more than 18,000 copies.

In the same week in 2006, Hard-Fi's Stars Of CCTV sold more than 50,000 copies, with The Editors, James Blunt and Will Young filling the next three slots on sales of 39,300, 32,000 and 23,500.

Sales for every position in this week's Top 75 artist albums chart were down on the comparative position last year, but an upturn in compilation sales meant that overall album sales last week were ahead of the same week last year, totalling 2,337,921 against 2006's 2,280,272. They were also up week-on-week, by 1.8%, after falling for three weeks in a row from their immediate pre-Christmas peak.



Amy Winehouse: sales increased 35% in second week at albums chart summit

Singles sales slipped 3% week-on-week to 1,422,024, but were 30.3% ahead of their 1,091,338 tally for the same week in 2006. CD singles sales dipped below the 100,000 mark for the first time since 1985 a fortnight ago, and stayed below it last week at 98,991. Downloads accounted for 30.5% of all singles sales last week, a little below the record 31.3% share they held the week before.

The only singles to sell more in physical form than on download in this week's Top 20 are Leona Lewis' A Moment Like This, and The Good, The Bad & The Queen's Kingdom Of Doom.

The dawning of the digital age means sales can occur instantly, and the Radio One audience's response to Chris Moyles' repeated airing last week of

Bilbie's Honey To The Bee - in a deliberate attempt to influence the chart - saw the 1999 hit, which nobody downloaded the previous week, sell nearly 6,500 copies to re-enter the chart at number 17.

Meanwhile, Celebrity Big Brother's Jackson 5 tribute band's cacophonous rendition of the group's I Want You Back resulted in nearly 2,000 sales of downloads of the 1970 number two hit, enough for a number 53 chart placing.

The success of the new Roky Blue record 1,500 downloads of Bill Conti's Gonna Fly Now (Theme From Rocky), which makes its UK chart debut at number 25, some 20 years after topping the US singles chart.

KEY INDICATORS

SINGLES

Sales versus last week: -32%
Year to date versus last year: +24.9%

MARKET SHARES

Universal	53.7%
Sony BMG	15.6%
EMI	10.7%
Warner	5.4%
Others	14.6%

ALBUMS

Sales versus last week: -0.6%
Year to date versus last year: -6.0%

MARKET SHARES

Universal	55.8%
Sony BMG	17.5%
EMI	16.0%
Warner	10.0%
Others	0.7%

COMPILATIONS

Sales versus last week: +11.5%
Year to date versus last year: +9.5%

MARKET SHARES

Universal	34.3%
MoS	18.6%
Sony BMG	18.4%
EMI	14.6%
Others	14.1%

RADIO AIRPLAY

MARKET SHARES

Universal	57.7%
Sony BMG	14.0%
Warner	7.5%
EMI	6.6%
Others	14.2%

CHART SHARE

Origin of singles sales (Top 75): UK: 47.3% US: 37.8% Other: 14.9%
Origin of albums sales (Top 75): UK: 72.0% US: 25.3% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



X Factor finalist Ray Quinn will release his debut self-titled album on the Syco music label on March 12, the week leading up to Mother's Day. The album has been recorded in LA with producer Nigel Wright (Barbra Streisand, Boyzone, Andrew Lloyd Webber),

SINGLES

THIS WEEK

Keane: Bad Dream (Island); **My Chemical Romance**: Famous Last Words (Warner); **Cooper Temple Clause**: Make This Your Own (Morning); **Alkaline Trio**: Hell Yes (Vagrant); **Bonnie Prince Billy**: Hell And Love (Doin); **Chingy Dem**: Jeans (Parlophone); **Shane**: Golden Skans (Polydor); **The Slits**: Phantom Limb (Transgressive); **The Hours**: Back When You Were Good (ABM)

JANUARY 20

Kassaban: Me Plus One (RCA); **Nick Lachey**: What's Left Of Me (RCA); **The Laches**: Burn The Lies (679); **The Nicolettes**: Sister Rosetta (Captura The Spirit) (Mercury); **Mika Grace Kelly** (Casablanca); **Blot Party**: The Prayer (Wichita); **Sophie Ellis-Bextor**: Catch You (Polydor); **Fall Out Boy**: This Aint A Scene It's An Arms Race (Mercury); **Gossip**

Jealous Girls (Backyard); **Damien Rice**: Rootless Rice (RMG)

FEBRUARY 5

Jessica Simpson: A Public Affair (RCA); **Red Hot Chili Peppers**: Decadent Smile (Warner); **Beeyond**: Listen (RCA); **Simon Webbe**: My Soul Plants For You (Innocent); **Real Hot Chili Peppers**: Decadent Smile (Warner Bros); **Kate Nash**: Carole's A Victim (Moshi Moshi)

FEBRUARY 12

30 Seconds To Mars: The Kill (Virgin); **Corinne Bailey Rae**: I'd Like To (EMI); **The Feeling**: Rise (Island); **The Thrills**: Nothing Changes Around Here (Virgin); **Towers Of London**: I'm A Rat (17); **Alton I Wanna Love You** (Island); **Emma Bunton**: All I Need To Know (UMTV); **Chiefs**: Ruby (Polydor); **Kaiser Chiefs**: 19 (Polydor); **Keisuke The Star** (Virgin); **Bady**: Draw Boy A Journey From A To B (EMI)

27/01/07

Chp:z clips to launch pop act

The Plot

After breaking northern Europe, Dutch stars aim for similar success in UK with CITV ad campaign

CHPZ (DUBBOY, PORTRAIT, SONY BMG) Sony BMG has teamed up with children's television channel CITV to deliver an innovative marketing plot for top-selling Dutch outfit Chp:z.

At the heart of the campaign is a three-week promotion through which 10-second ads for the group's forthcoming single Cowboy will feature during ad breaks in programmes broadcast during the 3:30 to 6pm timeslot.

Two weeks of teaser ads will also run across both CITV and the Nickleodeon channel ahead of the single's release.

Alan Taylor, senior marketing manager for Sony BMG imprint Portrait, says television remains the strongest way to reach the act's target demographic of five to 10 year olds. "It's quite an innovative

partnership with CITV. The channel is the second biggest with that audience after CBeebies, so this gives us a direct and upfront platform to reach that demographic," he says.

Formed three years ago, the Dutch four-piece have enjoyed five number one singles and a number one album in their homeland, as well as success in Germany, Austria and Sweden.

"They're confident the group can experience similar success in the UK. "We are looking to achieve a Top 10 hit with the first single and build it from there," he says. "Ultimately we're looking to mirror the enormity of this in Holland, where there are merchandise lines and a big live following. They are the number one pop act in northern Europe."

UK media had its first taste of the group at a launch event last week when media contacts and their children saw the group performing live at a Wild West-themed event complete with ice cream and jelly, goodie bags and magicians. The group will return for more promotional activity the week ahead of the release of their debut single Cowboy, out February 12, tying in with the



half-term school break. A second single, Chp:z in Black, will follow on March 26.

Additional promotional activity will see Portrait launch a national dance competition, inviting members of more than 100 dance clubs around the UK to create their own dance for Chp:z's debut single.

"This is something we will keep going throughout the year, aiming to go into Christmas with new product in the market," says Taylor.

Chp:z's debut album The Adventures Of Chp:z is released ahead of the Easter break, on April 2.

CAMPAIN SUMMARY
MANAGEMENT: Giam Slam
MARKETING: Alan Taylor, Portrait
LABEL MANAGER: Johanna Hoodaart, Sony BMG
NATIONAL TV: Sam Wright, Secore
NATIONAL RADIO: Joe Bennett, FOLPR
REGIONAL: Bob Hermon, Bob Hermon Promotions
ONLINE: Rick Dobson, Sony BMG
PRESS: Sue Harris and Carly Griffiths, Republic Media

TASTEMAKERS TIPS

Errors salut! France

(Rock Action)
VIC GALLOWAY, RADIO ONE



"There are many Scottish bands I think will have a rocky 2007, such as Drive By Argument, The Dykenies, 1990's, The Aliens, Dannanannakroyd, Clean Genevan, U. Poppy and Found. Another band I'm definitely tipping is Glasgow's electronics-meets-guitars combo Errors. They have a challenging yet accessible sound that never fails to impress and are also becoming an excellent live proposition. Check them out."

Junior Jack Dare Me

(Stupidisco) Defected
CHRISTIAN SMITH, KISS GROUP HEAD OF MUSIC

"Upset at Jack Johnson's success

last year and all the attention Just Jack is getting in the press right now, Junior Jack is set to re-release Stupidisco this February. Sampling Dare Me by The Pointer Sisters, it was originally lifted from his Trust It album and surprisingly only reached number 26 in July 2005. Hopefully, this new full vocal version will break the Top 10, ensuring it'll be played in The Top 10 @ 10 feature on local radio in years to come!"

Los Champinos We

Throw Parties, You Throw Knives (Wichita)
HUW STEPHENS, RADIO ONE

"You'd be hard pressed to find a more sparkling, infectious and addictive debut single than this. A buzz about this Cardiff band has spread nationally since you can see Americans dancing in bedrooms to their ace tunes. This addictive pop - maybe it should come with a warning?"

THE INSIDER

Rockworld.TV



Originally launched under the name Redemption TV in March 2006 to serve the goth and metal genres, the niche music television channel relaunched as Rockworld.TV in December, aiming to target a broader, more mainstream audience in 2007.

The station serves all facets of the rock world, including live festivals, tattoo art, alternative fashion, graphic movies and music. It has also extended its broadcasting hours from 10am to 3pm to 24 hours a day.

Rockworld.TV joint CEO Pete

Hadfield - one of the original co-founders of the deConstruction label - says the change was prompted by what he felt were the limitations of the channel's previous offerings, while the station was also meant to tap into the renaissance of rock music in the UK and US. "The Redemption TV brand was being perceived as a bit limited. People thought of us as a small, niche channel," he says. "With Rockworld.TV, we feature live music by established and up-and-coming artists and strive to capture the essence of the rock, metal and alternative music scenes through intelligent journalism and quality programming."

Hadfield says the first aim of Rockworld.TV's initial stage of re-

Starrfadu prepare to clean up thanks to Kleenex TV exposure

Ad focus

Independent digital label Transistor Project is set to capitalise on the surprise popularity of a relatively unknown Missouri band after they secured a lucrative synd deal with Kleenex in the UK.

Starrfadu's single Let It Out soundtracks the latest television campaign for the tissue manufacturer, which is set to run through 2007's first quarter. After Kleenex was inundated with enquiries about the track, Transistor Project director Ant Cauchi says the label decided to make the track available as a download.

"We have been working the song from a community angle for quite some time, building up the general profile of the band online and now we are making sure all the touch points where people find out who is behind the song from a certain ad are covered."

The track has been available from iTunes since last Tuesday and, as interest builds, Transistor Project is looking to drive interest



at radio and move toward a physical release in March. The label has ensured that any exposure online for the ad links back to the band.

"The key was to make sure that if someone typed in 'Kleenex' and 'Let It Out' into Google they would get the band name and this would lead them to buy it the digitally," explains Cauchi. "We also tagged the track in iTunes with Kleenex so people can find it

and iTunes have given us a front-page brick promo to support this."

Let It Out reached 35 in the iTunes chart in the week before its official promotion, which Cauchi believes will have a positive effect on its overall chart success.

As well as having a digital deal with iTunes, Transistor Project also has a label deal with EMI. The digital label already has two acts signed to the EMI, The Wire Daisies and Shelly Poole.

RADIO PLAYLISTS

RADIO 1

- A LIST**
 Amy Winehouse You Know I'm Good, Britney Spears The Prayer, Boney Lee Breeze 2Bite, Eric Prydz vs Fygod Proper Education, Fall Out Boy This Ain't A Scene, It's An Arms Race, Jemini T Dream, Klaviers Golden Skins, Mazon vs Princess Supastar Perfect Enemies, Mika Greeno, My Chemical Romance Famous, Sharon PALT (Party All The Time), Snow Patrol Open Your Eyes, The Automatic, About The Ordinary Boys I Love U, The View Same Jane
B LIST
 2Pac feat. Ashanti Pore Life, Akon feat. Snoop Dogg I Wanna Love You, Corinne Bailey Rae I Did It To Myself, Guilted, Annie Lennox, Neil West, Jaga Tap Little To Late, Justin Timberlake What Goes Around Comes Around, Kaiser Chiefs Fly, Holly feat. Celine D, Lil' Star,

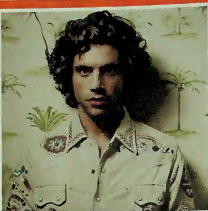
- Mac feat. will.i.am Hip Hop Is Dead, Diddy feat. Christina Aguilera I'll Mic Red Hot Chili Peppers Disrespectation Smie, The Feeling Ross The Fry How To Save A Life, The Killers Read My Mind
C LIST
 Damien Rice Rockies, Tracie Brock, The Boat Is Rockin', "Mopid Standing In The Way Of Control", Owen Street The Sweet Escape, Junior Jack feat. Shena Dare Me (Stupidisco), Lady Swaverling Love Me, Mr Mike Mr "Hly", Alice Simone For You, Sade Anna Edric, "Sickler Sisters Shy My Mar, Simon Webster My Soul Pleads For You, Sophie Ellis Beatrix Catch You
L4PPOINT LIST
 Jibba Ghaz (Hany Loaz, Little Man Tate, Sev In Latin, Mr Hudson & The Library, Top Lait, Top Lait), Spooky Kooly, Kool On My Egyptian Lover
RADIO 2
 Duke Special Freewheel, Guilted, ANNE LENOX



SINGLE OF THE WEEK

Simon Webbe
My Soul Pleads For You

Innocent ANGECD28
The strongest track on an already magnificent second album, My Soul Pleads For You finds Webbe delivering another slice of his now-distinct "folk-soul" brand. Released in advance of his first major solo UK tour, the track is coupled with a unique reading of The Killers' When We Were Young, which is already a firm favourite with listeners of Radio One's Jo Wiley. The track is enjoying support from Radio Two and Capital, and is making healthy gains at ILR.



ALBUM OF THE WEEK

Mika
Life In Cartoon Motion

Casablanca 1717335
Featuring in everyone's "ones to watch in 2007" lists has done wonders for Mika's notoriety. The Lebanese-born 23-year-old - already won't a number one single under his belt - has a distinctive vocal that slides between melodramatic falsetto and cruise-ship crooner. With frilly, camp tracks such as Grace Kelly and Lollipop in his armoury, Mika is sure to win over fans of Scissor Sisters and the like. A certain smash.

Singles

Annals

Big Zues (Ace Fu VSCD1934)
Annals follow in the great US lineage of Flaming Lips-style woozy psychedelia, earning them considerable respect in shadowy networking circles of the platinum album B-Day and taken from the Beyoncé-starring Dreamgirls. Listen finds the singer in full-on diva mode. Although she hits the right notes, the tired musical accompaniment sorely lets her down, resulting in a pretty weak track that may struggle to reach the Top 10. A physical format follows on February 12.

Bygone

Listen (Columbia 7013992)
The third single from the platinum album B-Day and taken from the Beyoncé-starring Dreamgirls. Listen finds the singer in full-on diva mode. Although she hits the right notes, the tired musical accompaniment sorely lets her down, resulting in a pretty weak track that may struggle to reach the Top 10. A physical format follows on February 12.

Findlay Brown

Come Home (Peacefrog PFG099CD)
A hollow ode to his Danish girlfriend, Come Home is Brown's first single proper on Peacefrog and finds the singer-songwriter in an introspective frame. Taking a leaf from Nick Drake's well-crafted songbook, this poetic folk-pop song is receiving plenty of airplay from Radio One's Zane Lowe and vital television exposure through a MasterCard TV ad campaign.

Clinic

If I Could Read Your Mind (Domino RUG295CD)
When separated from parent album Visitation, If I Could Read Your Mind stands out as a genuine Clinic classic, riding a serrated guitar riff, creepy harps and a buzzing organ to psychedelia effect, like Syd Barrett-era Pink Floyd gone nasty.

errors

Salute! France (Rock Action ROCKACT31CD)
The first single to be taken from errors' debut LP - released on Mogwai's label Rock Action Salute! France certainly does not disappoint. Less subdued than the Glaswegian quartet's first

release Hans Herman, Salute! France still manages to maintain that same fuzzy guitar and electronic delicacy that give the band that eerie edge they're known for.

Liam Frost & The Slowdown

Family Painted Pictures (Lanotta tbc)
Frost delivers a foot-tapping, but fairly lightweight, offering from his acclaimed 2006 album Show Me How The Spectres Dance, which is strengthened by a Get Cape.Wear Cape.Fly remix and a cover of Nick Cave's (Are You) The One That I've Been Waiting For? It's probably not the single to spark mainstream success, but it is well worth keeping an eye on this intriguing songwriter.

Keith

Hold That Gun (Lucky Number 13UK0002)
Starting off as a winning demo on Zane Lowe's Fresh Meat competition in 2005, Hold That Gun finds the Mancunians wearing their hearts on their sleeves, paying tribute to local bands past and present. As poppy as the Smiths' and with as many accented vocals as you could hope for from the city that gave us Liam Gallagher and Clint Brown, this track is currently big news on Xfm and Revolution FM.

Low Vs Diamond

Life After Love (Marrakesh MARRA002)
Much is made of Low Vs. Diamond's connections to The Killers - they share a manager and shared a label - so it's hardly surprising that the two bands sound overwhelmingly similar. Life After Love starts with some eerie keyboard washes, before kicking into the kind of faux-epic Springsteen-gone-indie that their Las Vegas friends are peddling these days.

Pop Levi

Sugar Assualt Me Now (Counter COUNTCD002)
Liverpool's pint-sized Pop Levi has already drawn comparisons to both Beck and Prince and looks set to make a name for itself with its idiosyncratic blend of falsetto vocals, funk-fueled rhythms and glam rock attire. An infectious

precursor to his forthcoming debut album The Return To Form Black Magic Party, both album and single are being backed by an extensive UK tour.

Repeat Repeat

Honeypot (Sona SOMA217)
The acclaimed techno duo released one of dance's most groundbreaking albums of 2006 in Squints, of which this glorious, wonky beast is taken. Andrew Weatherall turns in a decent remix of the track, but it's the original version's eerie charms that win plaudits here.

Tokyo Police Club

Cheer It On (Mempish Industries MI0845)
This is the second single from this beguiling songwriter. The Tokyo Police Club's mini-album A Lesson In Crime and very arresting it is too. Having from Toronto, they once again prove that Canada seems to be a petri dish for great talent. Their much-acclaimed live show is due to arrive on these shores at the end of February.

Albums

4Hero

Play With The Changes (Raw Carvas RCRD02LE)
The vagaries of fashion meant that the arrival of a new 4Hero album was not to be the event it once was. Nevertheless, the group remain a major creative force in UK urban music and Play With The Changes - an innovative mix of sweet soul sounds, broken beats and modern production nous - is another winner that is sure to prove popular among the right circles.

Blot Party

A Weekend In The City (Wichita WEBB120CD)
Blot Party are, to all intents and purposes, the outsiders in the cosy world of the new bands. This second album is indeed often dense and introspective, which in this time of fey singer songwriters and lumpy rock bands may be too much effort for some, but it is also exhilarating. Produced by Garrett 'Jackie' Lee, this grabs the listener from the off and drags them through a stark

metropolitan landscape. The band's current high profile will ensure a similarly high chart placing.

John Cale

Circus Life (EMI0094637404027)
This two-CD set serves as a live chronology of Cale's abstract musical career, from the Velvet's 1967 Venus In Fur through his first solo album Fear and up to the seven-minute long 1979 release Mercenaries. The release will be supported by another UK jaunt, taking in 10 cities during February.

Richmond Fontaine

Thirteen Cities (Dcor DCD0010CD)
This seventh studio album from the definitive American band sees the five-piece relocate from Portland to Tucson's Wavelength studio, where the like-minded Calexia, Neko Case and The Sadies have all recorded. Often fuller than their 2004 masterpiece Post To Wire, this album enjoys greater instrumental input from pedal steel, horns and piano, adding a more south-of-the-border feel.

Future Pilot AKA

Secrets From The Cloakhouse (Creeping Bent BENT091CD)
This Scottish gem proves the pilot is still flying straight and true. Featuring contributions from Sonic Youth's Kim Gordon and Thurston Moore, The Fire Engines and Belle & Sebastian's Stuart Murdoch and Sarah Martin, this album has something for everyone.

Herman Dune

Giant (Source SOURCE125)
The seemingly inextinguishable Herman Dune are picking up steam with their latest selection. Giant is an effortlessly chirpy affair with frisky percussion and an easy way with lyrics that can't help but charm. The band have been picked up by the Virgin-affiliated Source label and recently opened for The Kooks.

Lady Sovereign

Public Warning (Island 172287)
Public Warning is sure to be one of 2007's most divisive records - even Sovereign herself seems

aware of her Marmite-like appeal, as current single Love Me Or Hate Me amply demonstrates. Synthesi Huddle and To 5 to sparkle with playground wit, and the astonishing prog grime of the title track has to be heard to be believed, but parts of this debut can grate.

Little Barrie

Stand Your Ground (Genuine GEN045CD)
Little Barrie enlisted the help of Dan "The Automator" Nakamura and Mike Peliconi to produce a leaner, modern version of their blues sound here. Barrie Cadogan's impressive guitar wails across driving rhythms which owe more than a nod to Bo Diddley.

Tinarwen

Anar Inan (Water of Life Independent ISOM65CD)
Visually, Tinarwen are one of the most arresting bands on the planet. This is their first album on a mainstream Western label and Independent is in many ways an ideal home for them. Prowling guitars and pulsating rhythms, this should break them through to a whole new audience.

The Used

Berth (Warner Brothers 9362499672)
By turns wailing emo balladeering and indecipherable screaming, this second live album from The Used may be excruciatingly angsty - ridden from start to finish, but it gives frontman Bert McCracken a chance to showcase his vocal flexibility, not to mention his stamina. The intense live set is released ahead of a new studio album, due later this year.

Variety

Shifty Disco! (SHIFTY0701)
The Oxford-based independent celebrates its first decade with this triple-disc set spanning 10 years of showcasing local and international indie-guitar pop. It comprises a disc full of new acts, another featuring the most popular tracks from the label's long-running Singles Club and a third full of archive material.

The week's reviewers: Anita Adams, Adam Bunting, Jeremy Brown, Ben Cawthra, Stuart Clarke, Ash Doody, Owen Lawrence, Laura Swinton, Nick Tooz and Simon Ward.

TV Airplay Chart

Rank	Artist	Title	Label	Weeks on Chart
1	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	REPUBLIC	328
2	MIKA GRACE KELLY		COLUMBIA	328
3	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	313
4	BEYONCE LISTEN		COLUMBIA	311
5	BOOTY LUV	BOOGIE 2NITE	HEAVEN	297
6	SHARAM PATT	(PARTY ALL THE TIME)	DATA	286
7	LEONA LEWIS	A MOMENT LIKE THIS	SYCO MUSIC	283
8	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPUBLIC	281
9	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	JIVE	276
10	THE VIEW	SAME JEANS	TRNS	274
11	JUST JACK	STARZ IN THEIR EYES	MERCURY	262
12	TAKE THAT	PATIENCE	REPUBLIC	259
13	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	OFFICE	257
14	MASON PERFECT	(EXCEEDER)	DISCOTHEQUE	255
15	2PAC	FEAT. ASHANTI & T.I. PAC'S LIFE	REPUBLIC	254
16	SOPHIE ELLIS-BEXTOR	CATCH YOU	REPUBLIC	247
17	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	ISLAND	220
18	P DIDDY	FEAT. CRISTINA AGUILERA TELL ME	INDIE SYD	214
19	RIKKEKE	THE BEAT IS ROCKIN	OFFICE	212
20	JESSICA SIMPSON	A PUBLIC AFFAIR	EPIC	210
21	AKON	FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	205
22	SIMON WEBBE	MY SOUL PLEADS FOR YOU	OFFICE	203
23	ALL SAINTS	CHICK FIT	PHENOMENAL	201
24	BLOC PARTY	THE PRAYER	REPUBLIC	201
25	FREEMASONS	FEAT. SIEDAH GARRETT RAIN DOWN LOVE	DATA	200
26	THE ORDINARY BOYS	I LUV YOU	BLIND EYE/REPUBLIC	198
26	U2	WINDOW IN THE SKIES	MERCURY	198
28	JOJO	TOO LITTLE TOO LATE	MERCURY	187
29	FEDDE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	DATA	180
30	DANCE NATION	MOVE YOUR LOVE	DATA	176
31	EMMA BUNTON	ALL I NEED TO KNOW	JIVE	172
32	BODYROX	FEAT. LUCIANA YEAH YEAH	DISCOTHEQUE/SYRZY	169
32	THE FRATELLI	WHISTLE FOR THE CHOIR	TALANT	169
34	NAS	HIP HOP IS DEAD	MERCURY	168
35	KEANE	A BAD DREAM	ISLAND	167
35	CASCADA	TRULY MADLY DEEPLY	A&W	167
37	AKON	FEAT. EMINEM SMACK THAT	UNIVERSAL	153
38	THE PUSSYCAT DOLLS	WAIT A MINUTE	ASPI	151
39	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	REPUBLIC	144
40	THE KILLERS	BONES	VEVO/SONY	143



1. Eric Prydz
Eric Prydz's Proper Education clip ended Justin Timberlake's eight-week supremacy with My Love in December and has now put together a run of six straight weeks at number one itself. The video was aired 328 times last week, 10 times more than new runner-up Mika's Grace Kelly. Continuing to show support for Proper Education, the track's biggest supporters were MTV Dance (56 plays), Flant (49) and The Box (44).



4. Beyonce
Interact with footage from the blockbuster movie Dreamgirls, for which it was recorded. Beyonce's Listen is the hottest new video clip on the block this week, rocketing 74-4 on the TV airplay chart. Airplay of the song is still in its infancy on radio, where it remains #900, but TV has exploded with an overall tally of 311 plays including 79 from top supporter B4, 53 from Chart Show TV and 43 from The Box.

Eric Prydz makes it six straight weeks on top of the TV chart, Beyonce rockets to four and support swells for Mika

ON THE BOX THIS WEEK

BBC1
The Saturday Experience (Sat)
BBC1 Sessions - North Jones (Sat)

ITV
The Brits Ann
Caring with Amy Winehouse and Kazuaki (Tues)
The Morning with Bonnie Tyler (Thurs)

GMTV
Rinôçérôse (Fri)
Carrie Bailey (Sat)
The Box (Sun)

CHANNEL 4
Really Squeezed (Mon-Fri)
Live From Abbey Road with Kazuaki, The Good The Bad The Queen, Josh Graham (Mon)

5SHOW presents My Chemical Romance (Mon)
4Play: How to Be (Mon)
Damen Rice Video Exchange (Fri)
Album Chart Show with Bloc Party, Man! Men! Men!, Katchaferry, 4Play: Golden Kids (Fri)
4Play: Joan As Policewoman (Fri)
4Play: Presents: Electric Party (Sat)

T4
Bloc Party: Pippen Detective's, Kazuaki

POPWORLD
Bloc Party: Fall Out Boy, Mika

E4
E4 Music (Mon-Fri)
Live From Abbey Road with Jamiroquai, Go Go Gals, Danson Rice

THE HITS
ADDS
Beyonce - Listen
Tape5 - Pacs Life
Shenae Paye - Open Your Eyes
Cascada - Miraculous
Sophie Ellis-Bextor - Catch You
Simon Webbe - My Soul Pleads For You

MTVUK
Kazuo Chiba's Ruby
Bloc Party: The Prayer
Justin Jack Starz in Their Eyes

THE BOX
All Saints: Chick Fit
Gherkin
Misappropriated
Corinne Bailey Rae: Tell Me
The Green
Stefan Sellert
Powers: Kazuo Chiba's Ruby
Lil' Shy: The Feeling
Roc-A-Fella: Be Without You

MTV MOST PLAYED

Rank	Artist	Title	Label
1	U2	WINDOW IN THE SKIES	MERCURY
2	15	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND
3	6	ERIC PRYDZ VS FLOYD PROPER EDUCATION	REPUBLIC
3	2	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
5	2	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	OFFICE
5	11	THE VIEW SAME JEANS	TRNS
5	15	THE FRATELLI WHISTLE FOR THE CHOIR	TALANT
8	4	BOOTY LUV BOOGIE 2NITE	HEAVEN
9	22	MIKA GRACE KELLY	COLUMBIA
9	7	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPUBLIC

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	REPUBLIC
2	58	BEYONCE LISTEN	COLUMBIA
3	JESSICA SIMPSON A PUBLIC AFFAIR	EPIC	
4	55	EMMA BUNTON ALL I NEED TO KNOW	JIVE
5	13	JOJO TOO LITTLE TOO LATE	TRNS
6	2	JAMES MORRISON THE PIECES DON'T FIT ANYMORE	REPUBLIC
6	7	SHARAM PATT (PARTY ALL THE TIME)	DATA
8	8	MIKA GRACE KELLY	COLUMBIA
8	17	THE ORDINARY BOYS I LUV YOU	BLIND EYE/REPUBLIC
10	48	THE AUTOMATIC RAJUL	BLIND EYE/REPUBLIC

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	8	+44 WHEN YOUR HEART STOPS BEATING	INDIE SYD
2	1	RED HOT CHILI PEPPERS SHOW ME (D)	WARRNER BROS
3	4	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
4	4	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPUBLIC
6	7	BOWLING FOR SOUP HIGH SCHOOL NEVER ENDS	ASG
6	2	EVANESCENCE LITHIUM	COLUMBIA
7	21	LSDPROPHETS CAN'T CATCH TOMORROW	VEVTE/ISLAND
8	18	MUSE KNIGHTS OF CYDONIA	HELMUS/UNIVERSAL
9	8	U2 & GREEN DAY THE SAINTS ARE COMING	MERCURY
10	14	KILLSWITCH ENGAGE MY CURSE	REPUBLIC

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	3	KLAXONS GOLDEN SKULLS	REPUBLIC
1	6	THE AUTOMATIC RAJUL	BLIND EYE/REPUBLIC
3	1	BLOC PARTY THE PRAYER	REPUBLIC
5	4	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
5	8	JAMIE T CALM DOWN DEAREST	ISLAND
5	9	BIFY DUBO SEH-MENTAL	LIGHTNING
7	4	THE VIEW SAME JEANS	TRNS
8	12	THE LONG BLOWERS GIDON STRATOSPHERES	ROCKAWAY
9	14	KASABIAN WE PLUS ONE	COLUMBIA
9	9	THE KILLERS BONES	VEVO/SONY

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	2	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE
2	3	MARY J. BLIGE M.U.B DA MVP	GETTY
3	1	SNOOP DOGG THAT'S THAT	OFFICE
6	2	NAS HIP HOP IS DEAD	MERCURY
8	8	LUDAKRIS FEAT. MARY J RUNAWAY LOVE	MERCURY
6	4	P DIDDY FEAT. CRISTINA AGUILERA TELL ME	INDIE SYD
7	24	2PAC FEAT. ASHANTI & T.I. PAC'S LIFE	REPUBLIC
8	80	KELIS FEAT. CE-LO I/LIL STAR	VERGEM
9	21	CHINERY FEAT. JERMAINE DUPRII DEM JEANS	CAPTIVE
10	9	THE GAME IT'S OKAY (ONE BLOOD)	GETTY

† Highest Top 40 Hit Entry
* Recently based on logic on the following stations: 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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Radio support for Mika matches his retail success, and he sits at the top ahead of Amy Winehouse and Keane. Meanwhile, Guillemots see a healthy upswing in interest

RADIO ONE

Rank	Last	Artist/Title	Label	Weeks on Chart	Peak	Radio 1	Audience
1	5	MASON PERFECT EXCEEDED	DUMKINGS	21	27	2978	
2	1	JUST JACK STARS IN THEIR EYES	HEAVYD	21	25	2903	
3	7	MIKA GRACE KELLY CASABLANCA/ISLAND		20	25	2877	
4	2	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DISAPPEAR	21	23	2817	
5	12	JAMIE T CALM DOWN	DEAREST	19	23	2778	
6	1	SHARAM PAIT PARTY ALL THE TIME	DATA	21	23	2758	
7	9	KLAXONS GOLDEN SKULL	PIKES	17	20	2645	
8	1	BOOZY LUV BOOGIE 2NITE	RED RANS	21	19	2576	
9	1	BOOZY LUV BOOGIE 2NITE	RED RANS	21	19	2576	
10	1	RAZORLIGHT BEFORE I FALL TO PIECES	VERVO	17	19	2570	
11	9	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND	17	19	2632	
12	1	BLOC PARTY THE PRAYER WAGONS		19	19	2632	
13	8	THE AUTOMATIC RADII	BANDS OF MALEFIC	16	18	2654	
14	25	JOJO TOO LITTLE TOO LATE	HEAVYD	11	18	2602	
15	6	KEANE A BAD DREAM	ISLAND	15	17	2670	
16	1	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE	13	17	1929	
17	2	THE VIEW SAME JEANS	PHS	21	16	1583	
18	12	U2 WINDOW IN THE SKIES	HEAVYD	16	16	1543	
19	3	THE FRAY HOW TO SAVE LIFE	WCA	0	15	1232	
20	18	THE ORDINARY BOYS I LUV YOU	BANDS OF MALEFIC	14	15	1619	
21	18	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	LOKED	14	15	1843	
22	18	KAISER CHIEFS RUBY	BANDS OF MALEFIC	14	15	1843	
23	25	KASABIAN ME PLUS ONE	COLUMBIA	11	14	1264	
24	12	MUSE KNIGHTS OF CYDONIA	HELM JONASER BROS	16	14	1200	
25	30	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARM	RAM	10	13	1636	
26	25	GUILLEMOTS ANNIE LETS NOT WAIT	FANTASTIC PLASTIC	11	12	1031	
27	2	2PAC FEAT. ASHANTI & T.I. PACS LIFE	PEOPLE	5	12	996	
28	47	AKON FEAT. SHOP DOGS I WANNA LOVE YOU	UNIVERSAL	4	11	875	
29	30	ERICQUE THE BEAT'S ROCKIN' OUTRO		3	11	887	
30	30	FERIE LE GRAND PITY YOUR HANDS UP FOR DETROIT	DEF JAY	3	9	694	
31	22	NAS I FEEL LIKE THIS IS DEAD	WARRIOR	11	9	492	
32	3	SNOW PATROL OPEN YOUR EYES	PEOPLE	5	9	485	

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INDEPENDENT LOCAL RADIO

Rank	Last	Artist/Title	Label	Weeks on Chart	Peak	Radio 1	Audience
1	1	TAKE THAT PATIENCE	PEOPLE	25	21	3506	
2	2	SNOW PATROL CHASING CARS	FLECTION	17	14	2919	
3	4	THE FEELING LOVE IT WHEN YOU CALL	ISLAND	16	14	2923	
4	3	RAZORLIGHT AMERICA	VERVO	15	12	2547	
5	18	MIKA GRACE KELLY CASABLANCA/ISLAND		18	17	1882	
6	6	THE KOOKS SHE MOVES IN HER OWN WAY	VERVO	17	16	2008	
7	11	BOOZY LUV BOOGIE 2NITE	RED RANS	11	15	2018	
8	15	THE FRATELLI WHISTLE FOR THE CHOIR	HALLOUT	9	15	1717	
9	8	PINK U & I	RED RANS	11	15	1893	
10	10	JAMES MORRISON WONDERFUL WORLD	PEOPLE	11	15	1821	
11	5	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PEOPLE	13	10	1769	
12	7	NELLY FURTADO ALL GOOD THINGS COME TO AN END	GRUFFIN	18	10	1578	
13	12	RAZORLIGHT BEFORE I FALL TO PIECES	VERVO	15	14	1224	
14	9	LEONA LEWIS A MOMENT LIKE THIS	DISAPPEAR	12	10	1535	
15	22	JOJO TOO LITTLE TOO LATE	HEAVYD	6	10	1204	
16	13	U2 WINDOW IN THE SKIES	HEAVYD	16	10	1084	
17	14	THE FEELING NEVER IS LOVELY	ISLAND	16	10	1097	
18	16	BEYONCE IRISCELEVABLE	COLUMBIA	9	10	1034	
19	23	JUST JACK STARS IN THEIR EYES	HEAVYD	4	10	1034	
20	23	JAMES MORRISON THE PIECES DON'T FIT ANYMORE	PEOPLE	4	10	752	
21	17	ALL SAINTS ROCK STEADY	HALLOUT	13	10	1349	
22	30	THE ORDINARY BOYS I LUV YOU	BANDS OF MALEFIC	5	10	1351	
23	26	PINK U & I	RED RANS	5	10	1290	
24	24	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DISAPPEAR	4	10	850	
25	20	JUSTIN TIMBERLAKE LET IT MY LOVE	LOKED	12	10	1005	
26	1	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	LOKED	11	10	1008	
27	4	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND	19	10	548	
28	19	JAMIELLA BEWARE OF THE D.C.	HALLOUT	7	10	646	
29	3	MASON PERFECT EXCEEDED	DUMKINGS	15	10	537	
30	1	THE VIEW SAME JEANS	PHS	19	10	1021	

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The UK Radio Airplay

Radio 1
Radio 2
Radio 3
Radio 4
Radio 5
Radio 6
Radio 7
Radio 8
Radio 9
Radio 10
Radio 11
Radio 12
Radio 13
Radio 14
Radio 15
Radio 16
Radio 17
Radio 18
Radio 19
Radio 20
Radio 21
Radio 22
Radio 23
Radio 24
Radio 25

Rank	Last	Artist/Title	Label	Weeks on Chart	Peak	Radio 1	Audience
1	1	MIKA GRACE KELLY	CASABLANCA/ISLAND	1400	57	6133	24
2	4	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND	505	34	495	15
3	5	KEANE A BAD DREAM	ISLAND	477	34	463.9	8
4	1	TAKE THAT PATIENCE	POLYDOR	219	-7	40.61	26
5	10	JUST JACK STARS IN THEIR EYES	MERCURY	878	60	38.29	25
6	3	U2 WINDOW IN THE SKIES	MERCURY	872	-21	38.18	26
7	7	BOOZY LUV BOOGIE 2NITE	RED RANS	1298	12	38.06	1
8	15	GUILLEMOTS ANNIE LETS NOT WAIT	FANTASTIC PLASTIC	560	10	37.6	33
9	8	THE VIEW SAME JEANS	PHS	649	-47	35.56	5
10	23	MASON EXCEEDER	DATA	607	28	31.64	39
11	6	RAZORLIGHT BEFORE I FALL TO PIECES	VERVO	1083	-14	31.19	25
12	12	KAISER CHIEFS RUBY	BANDS OF MALEFIC	517	83	30.78	5
13	9	SNOW PATROL CHASING CARS	FLECTION	1725	-3	29.5	10
14	9	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DISAPPEAR	743	-3	29.37	4
15	11	RAZORLIGHT AMERICA	VERVO	1412	-13	28.42	6
16	19	JOJO TOO LITTLE TOO LATE	HEAVYD	962	31	27.64	38
17	27	SHARAM PAIT PARTY ALL THE TIME	DATA	505	-5	26.23	5
18	18	THE KOOKS SHE MOVES IN HER OWN WAY	VERVO	1282	-7	25.93	4
19	26	JAMES MORRISON WONDERFUL WORLD	POLYDOR	1151	0	23.41	11
20	28	THE ORDINARY BOYS I LUV YOU	BANDS OF MALEFIC	684	21	23.35	16
21	16	BEYONCE IRREPLACEABLE	COLUMBIA	807	-20	22.87	5
22	26	DUKE SPENCER FREEWHEEL	VERVO	102	42	21.59	65
23	43	JAMIE T CALM DOWN DEAREST	WCA	120	48	21.53	36
24	16	THE AUTOMATIC RADII	BANDS OF MALEFIC	391	22	21.37	14
25	47	KLAXONS GOLDEN SKULL	PIKES	551	53	19.93	42

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CAPITAL GROUP

Rank	Last	Artist/Title	Label
1	1	TAKE THAT PATIENCE	PEOPLE
2	1	SNOW PATROL CHASING CARS	FLECTION
3	1	RAZORLIGHT BEFORE I FALL TO PIECES	VERVO
4	4	THE FRATELLI WHISTLE FOR THE CHOIR	HALLOUT
5	4	RAZORLIGHT AMERICA	VERVO
6	13	JUST JACK STARS IN THEIR EYES	MERCURY
7	12	THE FEELING LOVE IT WHEN YOU CALL	ISLAND
8	5	THE KOOKS SHE MOVES IN HER OWN WAY	VERVO
9	7	ALL SAINTS ROCK STEADY	HALLOUT
10	10	MIKA GRACE KELLY	CASABLANCA/ISLAND

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You want Music We

It was aired 25 times, and Radio Two (20). It was second most-played on both stations, which contributed a joint 68.42% of its audience. **G. Guillemots** climbing 191-27 on Radio 5, Annie Let's Not Wait is The Guillemots' third consecutive Top 40 hit, but the first by the band to attract significant support from radio. It moves 15-8 on the

CHRYSLIS

Rank	Last	Artist/Title	Label
1	2	BIG BASS VS MICHELLE NARINE WHAT YOU ARE	WOLFO
2	1	BEYONCE IRREPLACEABLE	COLUMBIA
3	7	BOOZY LUV BOOGIE 2NITE	RED RANS
4	10	MASON PERFECT EXCEEDED	DUMKINGS
5	7	SHARAM PAIT PARTY ALL THE TIME	DATA
6	5	PINK U & I	RED RANS
7	20	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD STY
8	13	JUSTIN TIMBERLAKE WHAT GOES AROUND...	WCA
9	11	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
10	17	SADIA AMA FALLIN	SADIA

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Play Chart

Week	Artist	Title	Label	Weeks on Chart	Peak	Current	Points
26	30	41					
27	13	12	18				
28	25	7	11				
29	12	3	0				
30	2	9					
31	6	3	26				
32	18	26	13				
33	13	23	9				
34	27	24	0				
35	51	1	9				
36	25	12	22				
37	8	1	29				
38	42	2	9				
39	34	4	6				
40	43	1	0				
41	36	2	9				
42	38	8	18				
43	103	1	16				
44	4	18	26				
45	56	2	9				
46	177	1	0				
47	30	16	9				
48	13	34	11				
49	44	23	19				
50	38	37	0				

PRE-RELEASE

Artist	Title	Label	Weeks on Chart	Peak	Current	Points
1	KAISER CHIEFS RUBY	REPUBLIC	1305	20	19	28
2	DUKE SPECIAL FREEWHEEL 'N'	REPUBLIC	1303	2	19	44
3	BLOC PARTY THE PRAYER	REPUBLIC	642	8	20	51
4	KASABIAN ME PLUS ONE	REPUBLIC	348	10	19	42
5	NORAH JONES THINKING ABOUT YOU	REPUBLIC	227	7	19	42
6	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARM'S RACE	REPUBLIC	1040	33	19	42
7	MUSKETEERS	REPUBLIC	833	2	19	12
8	ANNA KHRANTZ SWEETER DEVOTION	REPUBLIC	1156	3	18	10
9	THE VIEW SAME JEANS	REPUBLIC	531	4	18	10
10	THE KILLERS READ MY MIND	REPUBLIC	1008	16	13	37
11	JESSICA SIMPSON A PUBLIC AFFAIR	REPUBLIC	85	0	17	0
12	THE FEELING NEVER BE LONELY	REPUBLIC	161	59	17	11
13	LEONA LEWIS A MOMENT LIKE THIS	REPUBLIC	932	20	17	3
14	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARM'S RACE	REPUBLIC	369	38	16	45
15	KELIS FEAT. CEE-LO LIL STAR	REPUBLIC	403	35	15	9
16	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	REPUBLIC	1305	11	15	4
17	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	REPUBLIC	269	37	14	69
18	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	REPUBLIC	238	27	14	32
19	MADELINE PEYROUX A LITTLE BIT	REPUBLIC	54	25	14	11
20	JUSTIN TIMBERLAKE WHAT GOES AROUND...	REPUBLIC	369	7	13	23
21	MUSE KNIGHTS OF CYDONIA	REPUBLIC	201	41	13	39
22	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	REPUBLIC	678	23	13	65
23	JAMES MORRISON YOU GIVE ME SOMETHING	REPUBLIC	308	46	13	48
24	PINK U & UR HAND	REPUBLIC	665	5	12	27

ON THE RADIO THIS WEEK

Radio 1	Radio 2	Radio 3
1. JAY-Z WILLY RECORD OF THE WEEK - The Black Album	1. NERAH JONES THINKING ABOUT YOU	1. MUSE KNIGHTS OF CYDONIA
2. KASABIAN ME PLUS ONE	2. THE KILLERS READ MY MIND	2. JUSTIN TIMBERLAKE WHAT GOES AROUND...
3. BLOC PARTY THE PRAYER	3. JESSICA SIMPSON A PUBLIC AFFAIR	3. THE FEELING NEVER BE LONELY
4. KAISER CHIEFS RUBY	4. THE FEELING NEVER BE LONELY	4. LEONA LEWIS A MOMENT LIKE THIS
5. NORAH JONES THINKING ABOUT YOU	5. FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARM'S RACE	5. FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARM'S RACE
6. FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARM'S RACE	6. THE FEELING NEVER BE LONELY	6. THE FEELING NEVER BE LONELY
7. KELIS FEAT. CEE-LO LIL STAR	7. THE FEELING NEVER BE LONELY	7. THE FEELING NEVER BE LONELY
8. MADELINE PEYROUX A LITTLE BIT	8. THE FEELING NEVER BE LONELY	8. THE FEELING NEVER BE LONELY
9. JUSTIN TIMBERLAKE WHAT GOES AROUND...	9. THE FEELING NEVER BE LONELY	9. THE FEELING NEVER BE LONELY
10. SIMON WEBB MY SOUL PLEASURES FOR YOU	10. THE FEELING NEVER BE LONELY	10. THE FEELING NEVER BE LONELY
11. ANNA KHRANTZ SWEETER DEVOTION	11. THE FEELING NEVER BE LONELY	11. THE FEELING NEVER BE LONELY
12. ERICKE BEAT IT'S ROCKIN' CLASS	12. THE FEELING NEVER BE LONELY	12. THE FEELING NEVER BE LONELY
13. SNOO PATROL OPEN YOUR EYES	13. THE FEELING NEVER BE LONELY	13. THE FEELING NEVER BE LONELY
14. SOPHIE ELLIS BEXTOR CATCH YOU	14. THE FEELING NEVER BE LONELY	14. THE FEELING NEVER BE LONELY
15. JACK SAVONNETT DREAMERS	15. THE FEELING NEVER BE LONELY	15. THE FEELING NEVER BE LONELY
16. SADIO AMA FALLIN' SKOVIE	16. THE FEELING NEVER BE LONELY	16. THE FEELING NEVER BE LONELY
17. JOSH GRUBAN FEBRUARY SHOW	17. THE FEELING NEVER BE LONELY	17. THE FEELING NEVER BE LONELY
18. THE KILLERS READ MY MIND	18. THE FEELING NEVER BE LONELY	18. THE FEELING NEVER BE LONELY
19. JESSICA SIMPSON A PUBLIC AFFAIR	19. THE FEELING NEVER BE LONELY	19. THE FEELING NEVER BE LONELY
20. THE FEELING NEVER BE LONELY	20. THE FEELING NEVER BE LONELY	20. THE FEELING NEVER BE LONELY

RADIO CROWERS

Artist	Title	Label	Weeks on Chart	Peak	Current	Points
1	MIRKA GRACE KELLY	REPUBLIC	1400	508		
2	JUST JACK STARZ IN THEIR EYES	REPUBLIC	876	308		
3	KAISER CHIEFS RUBY	REPUBLIC	517	295		
4	JOJO TOO LITTLE TOO LATE	REPUBLIC	962	225		
5	THE FRATELLI WHISTLE FOR THE CHOIR	REPUBLIC	1305	215		
6	THE VIEW SAME JEANS	REPUBLIC	649	206		
7	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPUBLIC	400	202		
8	KLAXONS GOLDEN SKAINS	REPUBLIC	551	191		
9	THE KILLERS READ MY MIND	REPUBLIC	177	177		
10	AMY WINEHOUSE YOU KNOW I'M NOT GOOD	REPUBLIC	685	172		

RADIO TWO

Artist	Title	Label	Weeks on Chart	Peak	Current	Points
1	AMY WINEHOUSE YOU KNOW I'M NOT GOOD	REPUBLIC	685	172		
2	MIRKA GRACE KELLY	CASABLANCA	1400	508		
3	CULLEMLETS ANNIE LETS NOT WAIT	DMG MUSIC	1305	215		
4	KEANE A BIRD DREAM	REPUBLIC	1305	215		
5	DUKE SPECIAL FREEWHEEL 'N'	REPUBLIC	1303	2		
6	NERAH JONES THINKING ABOUT YOU	REPUBLIC	161	59		
7	NORAH JONES THINKING ABOUT YOU	REPUBLIC	161	59		
8	MADELINE PEYROUX A LITTLE BIT	REPUBLIC	54	25		
9	UZ WINDOY IN THE SKIES	REPUBLIC	1305	215		
10	ANNA KHRANTZ SWEETER DEVOTION	REPUBLIC	1156	3		
11	JACK SAVONNETT DREAMERS	REPUBLIC	1156	3		
12	THE VIEW SAME JEANS	REPUBLIC	649	206		
13	SIMON WEBB MY SOUL PLEASURES FOR YOU	REPUBLIC	1156	3		
14	DJ SHADOW THIS THING (T.M.C. CONTA TRY IT MY HAWK)	REPUBLIC	1305	215		
15	LORIE THIE OLD LOVE	REPUBLIC	1305	215		
16	JOSH GRUBAN FEBRUARY SHOW	REPUBLIC	1305	215		
17	LOUISE SETARA WYING AGAD!	REPUBLIC	1305	215		
18	JAMIE PEARCE HOW NOT ENOUGH	REPUBLIC	1305	215		
19	JUST JACK STARZ IN THEIR EYES	REPUBLIC	876	308		
20	JAMES MORRISON YOU GIVE ME SOMETHING	REPUBLIC	308	46		

to make it in America?
 week will tell you how in
 February 2007.

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10. Mason Janney 79-11 on sales. Mason's Perfect (Excerpt) goes one better on

single, climbing 29-10. The Dutch act's single is most-played on Radio One, with 27 airings last week, but four Galaxy stations, 1076 Juice FM and Core all played it upwards

of 30 times, helping it to climb the chart for the sixth week in a row.

22. Duke Special Three previous singles by Duke Special failed to make even the Top 1,000 singles chart, but the Northern Irish act's Freshhead rockets 59-22 this week. It was aired by 29 radio stations last week, 26 of them for the first time. BBC iPlayer supported



local act - vocal name Peter Wilson - with four plays of F rowed-out providing 0.39% of his audience. Small as that is it was the second highest contribution to his tally, with 16 plays on Radio Two accounting for 97.3% of its share.

EMAP BIG CITY

Week	Artist	Title	Label
1	TAKE THAT PATIENCE	REPUBLIC	
2	SNOW PATROL CHASING CARS	REPUBLIC	
3	PINK U & UR HAND	REPUBLIC	
4	RAZORLIGHT AMERICA	REPUBLIC	
5	THE FEELING LOVE IT WHEN YOU CALL	REPUBLIC	
6	THE KIDDS SHE MOVES IN HER OWN WAY	REPUBLIC	
7	JAMES MORRISON WONDERFUL WORLD	REPUBLIC	
8	THE FRATELLI WHISTLE FOR THE CHOIR	REPUBLIC	
9	THE FEELING NEVER BE LONELY	REPUBLIC	
10	NELLY FURTADO ALL GOOD THINGS COME TO AN END	REPUBLIC	

XFM GROUP

Week	Artist	Title	Label
1	KLAXONS GOLDEN SKAINS	REPUBLIC	
2	SNOW PATROL WINDWRIGHT SET THE FIRE...	REPUBLIC	
3	MUSE KNIGHTS OF CYDONIA	REPUBLIC	
4	JUST JACK STARZ IN THEIR EYES	REPUBLIC	
5	KAISER CHIEFS RUBY	REPUBLIC	
6	THE KILLERS BONES	REPUBLIC	
7	THE VIEW SAME JEANS	REPUBLIC	
8	JET SET CITY	REPUBLIC	
9	PHINIX AT THE DISCO... SINS NOT TRAZIGDES	REPUBLIC	
10	CULLEMLETS ANNIE LETS NOT WAIT	REPUBLIC	

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 10. Mason Janney 79-11 on sales. Mason's Perfect (Excerpt) goes one better on single, climbing 29-10. The Dutch act's single is most-played on Radio One, with 27 airings last week, but four Galaxy stations, 1076 Juice FM and Core all played it upwards of 30 times, helping it to climb the chart for the sixth week in a row.

SEEK MUSIC ONLINE

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

Singles Chart

Chart Week	Label	Artist	Title	Genre	Chart Position
39	EMI	THE AUTOMATIC ROACUL	THE AUTOMATIC ROACUL	Pop	39
40	EMI	GIRLS ALLOUD	I THINK WE'RE ALONE NOW	Pop	40
41	EMI	THE FEELING	LOVE IT WHEN YOU CALL	Pop	41
42	EMI	GOSPIP	STANDING IN THE WAY OF CONTROL	Pop	42
43	EMI	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Pop	43
44	EMI	THE AUTOMATIC MONSTER	THE AUTOMATIC MONSTER	Pop	44
45	EMI	THE GAME	LET'S RIDE	Pop	45
46	EMI	CASCADA	EVERY TIME WE TOUCH	Pop	46
47	EMI	MARY J BLIGE	MJB DA MVP	Pop	47
48	EMI	LADY SOVEREIGN	LOVE ME OR HATE ME	Pop	48
49	EMI	Gnarls Barkley	CRAZY	Pop	49
50	EMI	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	Pop	50
51	EMI	SURVIVOR	EYE OF THE TIGER	Pop	51
52	EMI	JAMES MORRISON	WONDERFUL WORLD	Pop	52
53	EMI	JACKSON 5	I WANT YOU BACK	Pop	53
54	EMI	JAMELIA	BEWARE OF THE DOG	Pop	54
55	EMI	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	Pop	55
56	EMI	EVANESCENCE	LITHIUM	Pop	56
57	EMI	BIG BASS VS MICHELLE MARINE	WHAT YOU DO (PLAYING WITH STONES)	Pop	57
58	EMI	GIRLS ALLOUD	SOMETHING KINDA OOOOH	Pop	58
59	EMI	RED HOT CHILI PEPPERS	SNOW (HEY HO)	Pop	59
60	EMI	50 CENT	YOU DON'T KNOW	Pop	60
61	EMI	KEMANE	A BAD DREAM	Pop	61
62	EMI	JUSTIN TIMBERLAKE	SEXYBACK	Pop	62
63	EMI	2PAC FEAT. TI & ASHANTI	PAC'S LIFE	Pop	63
64	EMI	THE GOOD DOLLS	IRIS/STAY WITH YOU	Pop	64
65	EMI	CHRISTINA AGUILERA	HURT	Pop	65
66	EMI	PAOLO NUTINI	LAST REQUEST	Pop	66
67	EMI	LILY ALLEN	LET IT BE LITTLE THINGS	Pop	67
68	EMI	JAY-Z/LINKIN PARK	MONEY/ENCORE	Pop	68
69	EMI	NELLY FURTADO	MEANIEAT	Pop	69
70	EMI	THE KOOKS	SHE MOVES IN HER OWN WAY	Pop	70
71	EMI	JAMIE T	IF YOU GOT THE MONEY	Pop	71
72	EMI	CHEETAH GIRLS	THE PARTY'S JUST BEGUN	Pop	72
73	EMI	JAMES MORRISON	YOU GIVE ME SOMETHING	Pop	73
74	EMI	LUDACRIS FEAT. MARY J BLIGE	RUNAWAY LOVE	Pop	74
75	EMI	BILL CORNELL	YOU KNOW MY NAME (THEME FROM ROCKY)	Pop	75

■ Sales up over 50% ■ Highest New Entry ■ Platinum (500,000+) ■ Silver (250,000+) ■ Gold (100,000+) ■ New entry based on download only

As used by Radio One
Chart compiled from actual sales last Sunday to Saturday. Areas marked with * are from 4 CD/DVD sales. * denotes UK Charts. * denotes CD/DVD. * denotes with MP3 or DM companion.



9. Jamie T
Although a great deal more eclectic, Jamie T has been compared to The Streets and continues his rapid rise to fame this week. He climbs 40-9 with Calm Down. Doerast, an sales of 9,500. Jamie T's previous hits, Streets and If You Got The Money, peaked at numbers 22 and 33, respectively. Ironically, The Streets had to settle for a number 28 peak for his Pete Doherty collaboration 'Prangit' Out last time.



12. Billie Piper
Six weeks to the week after her last hit, single 'Walk of Life' exited the chart. Billie Piper makes an unexpected return to the Top 40 with 'Honey To The Bee'. The track, a number three hit in 1999 with sales of 190,000, returns to the charts, apparently selected at random, to see if he could manipulate the new chart regulation allowing downloads to chart. It worked. Honey To The Bee (100,000) downloads hit week and re-enters the chart at number 12.

HIT 40 UK

Chart Week	Label	Artist	Title	Genre	Chart Position	
1	EMI	MILKA	GRACE KELLY	Pop	1	
2	EMI	JUST JACK STARZ	IN THEIR EYES	Pop	2	
3	EMI	THE VIEW	SAME JEANS	Pop	3	
4	EMI	JOJO	TOO LITTLE TOO LATE	Pop	4	
5	EMI	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	Pop	5	
6	EMI	LEONA LEWIS	A MOMENT LIKE THIS	Pop	6	
7	EMI	THE ORDINARY BOYS	I LUV YOU	Pop	7	
8	EMI	TAKE THAT	PATIENCE	Pop	8	
9	EMI	JAMIE T	CALM DOWN DEAREST	Pop	9	
10	EMI	BOOBY LOU	BOOGIE 2NITE	Pop	10	
11	EMI	SNOW PATROL	CHASTICE CARS	Pop	11	
12	EMI	RAZORLIGHT	AMERICA	Pop	12	
13	EMI	BEYONCE	IRIS/BEZELABLE	Pop	13	
14	EMI	MASON	EXCIDER	Pop	14	
15	EMI	SHARAFAT	PARTY ALL THE TIME	Pop	15	
16	EMI	AKON	FEAT. EMINEM	SHOCK THAT	Pop	16
17	EMI	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Pop	17	
18	EMI	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	Pop	18	
19	EMI	KLONOWS	GOLDEN SPARKS	Pop	19	
20	EMI	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Pop	20	
21	EMI	THE FEELING	LOVE IT WHEN YOU CALL	Pop	21	
22	EMI	FREEMASONS FEAT. STEVAN GARBETT	RAIN DOWN LOVE	Pop	22	
23	EMI	AKON	FEAT. SHOOP DOGGY DOGG	I WANNA LOVE YOU	Pop	23
24	EMI	THE KOOKS	SHE MOVES IN HER OWN WAY	Pop	24	
25	EMI	CASCADA	TRELLY MADLY DEEPLY	Pop	25	
26	EMI	JAMES MORRISON	WONDERFUL WORLD	Pop	26	
27	EMI	RAZORLIGHT	BEFORE I FALL TO PIECES	Pop	27	
28	EMI	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	Pop	28	
29	EMI	102 WINDUP	IN THE SKIES	Pop	29	
30	EMI	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	Pop	30	
31	EMI	PINK 11 (OR HARD)		Pop	31	
32	EMI	BILLY HONEY	TO THE BEE	Pop	32	
33	EMI	GUILLEMOTS ANNIE	LET'S NOT WAIT	Pop	33	
34	EMI	FERRIS LE GRAND	PUT YOUR HANDS UP FOR DETROIT	Pop	34	
35	EMI	THE GOOD THE BAD & THE QUEEN	KINGDOM OF DOOM	Pop	35	
36	EMI	AMY WINEHOUSE	REHAB	Pop	36	
37	EMI	THE FEELING	NEVER BE LOVED	Pop	37	
38	EMI	THE FRATELLI	WHISKEY FOR THE CHOR	Pop	38	
39	EMI	PINK	YOU KNOW	Pop	39	
40	EMI	BILL CORNELL	YOU KNOW MY NAME	Pop	40	

TOP 30 PHYSICAL SINGLES

Chart Week	Label	Artist	Title	Genre	Chart Position	
1	EMI	JOJO	TOO LITTLE TOO LATE	Pop	1	
2	EMI	JUST JACK STARZ	IN THEIR EYES	Pop	2	
3	EMI	THE VIEW	SAME JEANS	Pop	3	
4	EMI	LEONA LEWIS	A MOMENT LIKE THIS	Pop	4	
5	EMI	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	Pop	5	
6	EMI	THE GOOD THE BAD & THE QUEEN	KINGDOM OF DOOM	Pop	6	
7	EMI	JAMIE T	CALM DOWN DEAREST	Pop	7	
8	EMI	CASCADA	TRELLY MADLY DEEPLY	Pop	8	
9	EMI	TAKE THAT	PATIENCE	Pop	9	
10	EMI	BOOBY LOU	BOOGIE 2NITE	Pop	10	
11	EMI	SHARAFAT	PARTY ALL THE TIME	Pop	11	
12	EMI	AKON	FEAT. EMINEM	SHOCK THAT	Pop	12
13	EMI	FREEMASONS FEAT. STEVAN GARBETT	RAIN DOWN LOVE	Pop	13	
14	EMI	GUILLEMOTS ANNIE	LET'S NOT WAIT	Pop	14	
15	EMI	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	Pop	15	
16	EMI	102 WINDUP	IN THE SKIES	Pop	16	
17	EMI	FRIS CORNELL	YOU KNOW MY NAME	Pop	17	
18	EMI	THE GOOD THE BAD & THE QUEEN	KINGDOM OF DOOM	Pop	18	
19	EMI	EVANESCENCE	LITHIUM	Pop	19	
20	EMI	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Pop	20	
21	EMI	CHEETAH GIRLS	THE PARTY'S JUST BEGUN	Pop	21	
22	EMI	LAZY TOWN	SUNG BANG (TIME TO DANCE)	Pop	22	
23	EMI	GIRLS ALLOUD	I THINK WE'RE ALONE NOW	Pop	23	
24	EMI	GWINN STEVENS	WIND IT UP	Pop	24	
25	EMI	BIG BASS VS MICHELLE MARINE	WHAT YOU DO (PLAYING WITH STONES)	Pop	25	
26	EMI	IRON MAIDEN	DIFFERENT WORLD	Pop	26	
27	EMI	JARVIS COKER	DON'T LET THEM WASTE YOUR TIME	Pop	27	
28	EMI	THE AUTOMATIC ROACUL		Pop	28	
29	EMI	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	Pop	29	

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

Specialist

Albums Chart

Pos	Weeks on Chart	Artist	Album	Label
39	27	WESTLIFE	THE LOVE ALBUM	Capitol
40	41	QUEEN	GREATEST HITS I II & III	Island
41	39	KATHERINE JENKINS	SERENADE	Capitol
42	32	WESTLIFE	UNBREAKABLE - THE GREATEST HITS VOL 1	Capitol
43	17	EVANESCENCE	THE OPEN DOOR	Warner Bros
44	37	IL DIVO	SIEMPRE	Mercury
45	51	MADELINE PEYROUX	HALF THE PERFECT WORLD	Mercury
46	1	ABBA	18	Capitol
47	63	MARY J BLIGE	REFLECTIONS (A RETROSPECTIVE)	Capitol
48	39	LEMAR	THE TRUTH ABOUT LOVE	Capitol
49	37	JAMES BLUNT	BACK TO BEDLAM	Capitol
50	43	THE KILLERS	HOT FUSS	Capitol
51	42	ELO	ALL OVER THE WORLD - THE VERY BEST OF	Capitol
52	13	GUILLEMOTTS	THROUGH THE WINDOWPANE	Capitol
53	24	ROD STEWART	THE STORY SO FAR - THE VERY BEST OF	Capitol
54	26	AMY WINEHOUSE	FRANK & AMY	Capitol
55	29	FEEDER	THE SINGLES	Capitol
56	60	ROBBIE WILLIAMS	GREATEST HITS	Capitol
57	49	MADONNA	CONFESIONS ON A DANCE FLOOR	Capitol
58	30	THE CARPENTERS	GOLD - GREATEST HITS	Capitol
59	41	DURAN DURAN	GREATEST	Capitol
60	55	COLDPLAY	X&Y	Capitol
61	32	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol
62	40	PUSSYCAT DOLLS	PCD	Capitol
63	28	BLOC PARTY	SILENT ALARM	Capitol
64	49	ELTON JOHN	LOVE SONGS	Capitol
65	13	THE CHEETAH GIRLS	THE CHEETAH GIRLS 2	Capitol
66	11	DAMIEN RICE	9	Capitol
67	7	NEIL DIAMOND	THE BEST OF	Capitol
68	45	JAMELIA	WALK WITH ME	Capitol
69	17	NICKY SPENCE	MY FIRST LOVE	Capitol
70	48	SCISSOR SISTERS	SCISSOR SISTERS	Capitol
71	23	CHRISTINA AGUILERA	BACK TO BASICS	Capitol
72	32	MASSIVE ATTACK	COLLECTED - THE BEST OF	Capitol
73	20	KYLIE MINOGUE	ULTIMATE KYLIE	Capitol
74	10	DEPECHE MODE	THE BEST OF - VOL 1	Capitol
75	12	AEROSMITH	THE VERY BEST OF	Capitol

Chart compiled from actual sales data. Includes albums on a range of more than 4,000 UK charts. © The Official UK Charts Company. 100% based with 99% and 100% available.



46. Abba With 17 previous chart albums to their credit, Abba 18 and another with 18 hits, which debuts at number 46, released in 2005, the album features English, French, Swedish, Spanish and German language efforts from the group, and is widely available at present for less than £5. Sales last week of 3,500 lift its overall tally to 65,000. Previous low-price Abba albums have achieved excellent sales without charting, including Spectrum label releases The Name Of The Game (160,000 since 2002) and The Music Still Goes On (220,000 since 1996).



80. Robbie Williams In star in contrast to Lily Allen, 15-time Brits winner Robbie Williams received no nominations this year and, to add insult to injury, his best album Radio:head clips out of the Top 75 this week. The album has fallen without result since its release, missing 1-2-9-14-20-25-27-28-29-30-47-50-56-58, and has thus far sold 100,000 copies. Although upcoming single She's Madama should reverse its fortunes, the album's introductory 12-comp disc compans with 19 weeks for

TOP 10 INDIE SINGLES

Pos	Artist	Title	Label	
1	3	FREEMASONS FEAT SIEDAH GARRET	RAIN DOWN LOVE	Capitol
2	1	JARVIS COCKER	DO IT HIM WASTE YOUR TIME	Capitol
3	2	THE COOPER TEMPLE	CLAUDE WAITING GAME	Capitol
4	4	BEN MACLIN	FEAT TIGER LILY FEEL TOGETHER	Capitol
5	6	GOOD SHOTS	THE PHOTOS ON MY WALL	Capitol
6	0	LITTLE BARRIE	LOVE YOU	Capitol
7	0	FIELD MUSIC	A HOUSE IS NOT A HOME	Capitol
8	7	FISH GO DEEP FEAT TRACEY K THE CLUR & THE CAUSE	Capitol	
9	0	LUCKY SOUL	ADNT NEVER BEEN COOL	Capitol
10	0	DJAMIN FEAT CRYSTAL RECLAR	GIVE YOU	Capitol

TOP 10 INDIE ALBUMS

Pos	Artist	Title	Label	
1	2	GOSSIP	STANDING IN THE VERY OF CONTROL	Capitol
2	1	GRIFF RHYS	CANDYLION	Capitol
3	6	PENDULUM	HOLD YOUR COLOUR	Capitol
4	4	JARVIS COCKER	JARVIS	Capitol
5	3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol
6	14	JOANNA NONES	MY	Capitol
7	5	BARYSHAMBLES	DOWN IN ALBION	Capitol
8	7	SEASICK STEVE	DOGHOUSE MUSIC	Capitol
9	0	FRANK TURNER	SLEEP IS FOR THE WEAK	Capitol
10	8	THE LONG BLOODES	SOMEONE TO DRIVE YOU HOME	Capitol

TOP 10 ROCK ALBUMS

Pos	Artist	Title	Label	
1	2	MY CHEMICAL ROMANCE	THE BLACK PARADE	Capitol
2	1	MUSE	BLACKHOLES & REVELATIONS	Capitol
3	3	EVANESCENCE	THE OPEN DOOR	Capitol
4	5	GOSSIP	STANDING IN THE VERY OF CONTROL	Capitol
5	4	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol
6	7	LSD PROPHETS	LIBERATION TRANSMISSION	Capitol
7	0	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVOLUTION	Capitol
8	8	WOLFMOTHER	WOLFMOTHER	Capitol
9	6	TENACIOUS D	THE PICK OF DESTINY	Capitol
10	9	AEROSMITH	THE VERY BEST OF	Capitol

TOP 10 JAZZ ALBUMS

Pos	Artist	Title	Label	
1	1	MADELINE PEYROUX	HALF THE PERFECT WORLD	Capitol
2	0	ERIC CLAPTON	THE BLUES ROOTS OF	Capitol
3	2	AMY WINEHOUSE	FRANK	Capitol
4	3	SEASICK STEVE	DOGHOUSE MUSIC	Capitol
5	5	MADELINE PEYROUX	CARELESS LOVE	Capitol
6	7	NORAN JONES	FEELS LIKE HOME	Capitol
7	6	NORAN JONES	COME AWAY WITH ME	Capitol
8	9	VARIOUS	THE BLUES COLLECTION	Capitol
9	8	NINA SIMONE	SONGS TO SING - THE BEST OF	Capitol
10	4	NINA SIMONE	THE VERY BEST OF	Capitol

TOP 10 CLASSICAL ALBUMS

Pos	Artist	Title	Label	
1	1	FRANZ FLEISCHER	VOICES OF THE VALLEY	Capitol
2	2	KATHERINE JENKINS	SERENADE	Capitol
3	0	NICKY SPENCE	MY FIRST LOVE	Capitol
4	3	SARAH BRIGHTMAN	CLASSICS - THE BEST OF	Capitol
5	6	KATHERINE JENKINS	LIVING A DREAM	Capitol
6	11	KATHERINE JENKINS	PREMIERE	Capitol
7	8	KATHERINE JENKINS	SECOND NATURE	Capitol
8	4	ALL ANGELS	ALL ANGELS	Capitol
9	5	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Capitol
10	10	MARCO LANZA	THE ESSENTIAL COLLECTION	Capitol

Labels include: 1. Virgin; 2. EMI; 3. Polygram; 4. Warner Bros; 5. Capitol; 6. Island; 7. Parlophone; 8. Mercury; 9. Decca; 10. EMI; 11. Virgin; 12. EMI; 13. Polygram; 14. Warner Bros; 15. Capitol; 16. Island; 17. Parlophone; 18. Mercury; 19. Decca; 20. EMI; 21. Virgin; 22. EMI; 23. Polygram; 24. Warner Bros; 25. Capitol; 26. Island; 27. Parlophone; 28. Mercury; 29. Decca; 30. EMI; 31. Virgin; 32. EMI; 33. Polygram; 34. Warner Bros; 35. Capitol; 36. Island; 37. Parlophone; 38. Mercury; 39. Decca; 40. EMI; 41. Virgin; 42. EMI; 43. Polygram; 44. Warner Bros; 45. Capitol; 46. Island; 47. Parlophone; 48. Mercury; 49. Decca; 50. EMI; 51. Virgin; 52. EMI; 53. Polygram; 54. Warner Bros; 55. Capitol; 56. Island; 57. Parlophone; 58. Mercury; 59. Decca; 60. EMI; 61. Virgin; 62. EMI; 63. Polygram; 64. Warner Bros; 65. Capitol; 66. Island; 67. Parlophone; 68. Mercury; 69. Decca; 70. EMI; 71. Virgin; 72. EMI; 73. Polygram; 74. Warner Bros; 75. Capitol; 76. Island; 77. Parlophone; 78. Mercury; 79. Decca; 80. EMI; 81. Virgin; 82. EMI; 83. Polygram; 84. Warner Bros; 85. Capitol; 86. Island; 87. Parlophone; 88. Mercury; 89. Decca; 90. EMI; 91. Virgin; 92. EMI; 93. Polygram; 94. Warner Bros; 95. Capitol; 96. Island; 97. Parlophone; 98. Mercury; 99. Decca; 100. EMI; 101. Virgin; 102. EMI; 103. Polygram; 104. Warner Bros; 105. Capitol; 106. Island; 107. Parlophone; 108. Mercury; 109. Decca; 110. EMI; 111. Virgin; 112. EMI; 113. Polygram; 114. Warner Bros; 115. Capitol; 116. Island; 117. Parlophone; 118. Mercury; 119. Decca; 120. EMI; 121. Virgin; 122. EMI; 123. Polygram; 124. Warner Bros; 125. Capitol; 126. Island; 127. Parlophone; 128. Mercury; 129. Decca; 130. EMI; 131. Virgin; 132. EMI; 133. Polygram; 134. Warner Bros; 135. Capitol; 136. Island; 137. Parlophone; 138. Mercury; 139. Decca; 140. EMI; 141. Virgin; 142. EMI; 143. Polygram; 144. Warner Bros; 145. Capitol; 146. Island; 147. Parlophone; 148. Mercury; 149. Decca; 150. EMI; 151. Virgin; 152. EMI; 153. Polygram; 154. Warner Bros; 155. Capitol; 156. Island; 157. Parlophone; 158. Mercury; 159. Decca; 160. EMI; 161. Virgin; 162. EMI; 163. Polygram; 164. Warner Bros; 165. Capitol; 166. Island; 167. Parlophone; 168. Mercury; 169. Decca; 170. EMI; 171. Virgin; 172. EMI; 173. Polygram; 174. Warner Bros; 175. Capitol; 176. Island; 177. Parlophone; 178. Mercury; 179. Decca; 180. EMI; 181. Virgin; 182. EMI; 183. Polygram; 184. Warner Bros; 185. Capitol; 186. Island; 187. Parlophone; 188. Mercury; 189. Decca; 190. EMI; 191. Virgin; 192. EMI; 193. Polygram; 194. Warner Bros; 195. Capitol; 196. Island; 197. Parlophone; 198. Mercury; 199. Decca; 200. EMI; 201. Virgin; 202. EMI; 203. Polygram; 204. Warner Bros; 205. Capitol; 206. Island; 207. Parlophone; 208. Mercury; 209. Decca; 210. EMI; 211. Virgin; 212. EMI; 213. Polygram; 214. Warner Bros; 215. Capitol; 216. Island; 217. Parlophone; 218. Mercury; 219. Decca; 220. EMI; 221. Virgin; 222. EMI; 223. Polygram; 224. Warner Bros; 225. Capitol; 226. Island; 227. Parlophone; 228. Mercury; 229. Decca; 230. EMI; 231. Virgin; 232. EMI; 233. Polygram; 234. Warner Bros; 235. Capitol; 236. Island; 237. Parlophone; 238. Mercury; 239. Decca; 240. EMI; 241. Virgin; 242. EMI; 243. Polygram; 244. Warner Bros; 245. Capitol; 246. Island; 247. Parlophone; 248. Mercury; 249. Decca; 250. EMI; 251. Virgin; 252. EMI; 253. Polygram; 254. Warner Bros; 255. Capitol; 256. Island; 257. Parlophone; 258. Mercury; 259. Decca; 260. EMI; 261. Virgin; 262. EMI; 263. Polygram; 264. Warner Bros; 265. Capitol; 266. Island; 267. Parlophone; 268. Mercury; 269. Decca; 270. EMI; 271. Virgin; 272. EMI; 273. Polygram; 274. Warner Bros; 275. Capitol; 276. Island; 277. Parlophone; 278. Mercury; 279. Decca; 280. EMI; 281. Virgin; 282. EMI; 283. Polygram; 284. Warner Bros; 285. Capitol; 286. Island; 287. Parlophone; 288. Mercury; 289. Decca; 290. EMI; 291. Virgin; 292. EMI; 293. Polygram; 294. Warner Bros; 295. Capitol; 296. Island; 297. Parlophone; 298. Mercury; 299. Decca; 300. EMI; 301. Virgin; 302. EMI; 303. Polygram; 304. Warner Bros; 305. Capitol; 306. Island; 307. Parlophone; 308. Mercury; 309. Decca; 310. EMI; 311. Virgin; 312. EMI; 313. Polygram; 314. Warner Bros; 315. Capitol; 316. Island; 317. Parlophone; 318. Mercury; 319. Decca; 320. EMI; 321. Virgin; 322. EMI; 323. Polygram; 324. Warner Bros; 325. Capitol; 326. Island; 327. Parlophone; 328. Mercury; 329. Decca; 330. EMI; 331. Virgin; 332. EMI; 333. Polygram; 334. Warner Bros; 335. Capitol; 336. Island; 337. Parlophone; 338. Mercury; 339. Decca; 340. EMI; 341. Virgin; 342. EMI; 343. Polygram; 344. Warner Bros; 345. Capitol; 346. Island; 347. Parlophone; 348. Mercury; 349. Decca; 350. EMI; 351. Virgin; 352. EMI; 353. Polygram; 354. Warner Bros; 355. Capitol; 356. Island; 357. Parlophone; 358. Mercury; 359. Decca; 360. EMI; 361. Virgin; 362. EMI; 363. Polygram; 364. Warner Bros; 365. Capitol; 366. Island; 367. Parlophone; 368. Mercury; 369. Decca; 370. EMI; 371. Virgin; 372. EMI; 373. Polygram; 374. Warner Bros; 375. Capitol; 376. Island; 377. Parlophone; 378. Mercury; 379. Decca; 380. EMI; 381. Virgin; 382. EMI; 383. Polygram; 384. Warner Bros; 385. Capitol; 386. Island; 387. Parlophone; 388. Mercury; 389. Decca; 390. EMI; 391. Virgin; 392. EMI; 393. Polygram; 394. Warner Bros; 395. Capitol; 396. Island; 397. Parlophone; 398. Mercury; 399. Decca; 400. EMI; 401. Virgin; 402. EMI; 403. Polygram; 404. Warner Bros; 405. Capitol; 406. Island; 407. Parlophone; 408. Mercury; 409. Decca; 410. EMI; 411. Virgin; 412. EMI; 413. Polygram; 414. Warner Bros; 415. Capitol; 416. Island; 417. Parlophone; 418. Mercury; 419. Decca; 420. EMI; 421. Virgin; 422. EMI; 423. Polygram; 424. Warner Bros; 425. Capitol; 426. Island; 427. Parlophone; 428. Mercury; 429. Decca; 430. EMI; 431. Virgin; 432. EMI; 433. Polygram; 434. Warner Bros; 435. Capitol; 436. Island; 437. Parlophone; 438. Mercury; 439. Decca; 440. EMI; 441. Virgin; 442. EMI; 443. Polygram; 444. Warner Bros; 445. Capitol; 446. Island; 447. Parlophone; 448. Mercury; 449. Decca; 450. EMI; 451. Virgin; 452. EMI; 453. Polygram; 454. Warner Bros; 455. Capitol; 456. Island; 457. Parlophone; 458. Mercury; 459. Decca; 460. EMI; 461. Virgin; 462. EMI; 463. Polygram; 464. Warner Bros; 465. Capitol; 466. Island; 467. Parlophone; 468. Mercury; 469. Decca; 470. EMI; 471. Virgin; 472. EMI; 473. Polygram; 474. Warner Bros; 475. Capitol; 476. Island; 477. Parlophone; 478. Mercury; 479. Decca; 480. EMI; 481. Virgin; 482. EMI; 483. Polygram; 484. Warner Bros; 485. Capitol; 486. Island; 487. Parlophone; 488. Mercury; 489. Decca; 490. EMI; 491. Virgin; 492. EMI; 493. Polygram; 494. Warner Bros; 495. Capitol; 496. Island; 497. Parlophone; 498. Mercury; 499. Decca; 500. EMI; 501. Virgin; 502. EMI; 503. Polygram; 504. Warner Bros; 505. Capitol; 506. Island; 507. Parlophone; 508. Mercury; 509. Decca; 510. EMI; 511. Virgin; 512. EMI; 513. Polygram; 514. Warner Bros; 515. Capitol; 516. Island; 517. Parlophone; 518. Mercury; 519. Decca; 520. EMI; 521. Virgin; 522. EMI; 523. Polygram; 524. Warner Bros; 525. Capitol; 526. Island; 527. Parlophone; 528. Mercury; 529. Decca; 530. EMI; 531. Virgin; 532. EMI; 533. Polygram; 534. Warner Bros; 535. Capitol; 536. Island; 537. Parlophone; 538. Mercury; 539. Decca; 540. EMI; 541. Virgin; 542. EMI; 543. Polygram; 544. Warner Bros; 545. Capitol; 546. Island; 547. Parlophone; 548. Mercury; 549. Decca; 550. EMI; 551. Virgin; 552. EMI; 553. Polygram; 554. Warner Bros; 555. Capitol; 556. Island; 557. Parlophone; 558. Mercury; 559. Decca; 560. EMI; 561. Virgin; 562. EMI; 563. Polygram; 564. Warner Bros; 565. Capitol; 566. Island; 567. Parlophone; 568. Mercury; 569. Decca; 570. EMI; 571. Virgin; 572. EMI; 573. Polygram; 574. Warner Bros; 575. Capitol; 576. Island; 577. Parlophone; 578. Mercury; 579. Decca; 580. EMI; 581. Virgin; 582. EMI; 583. Polygram; 584. Warner Bros; 585. Capitol; 586. Island; 587. Parlophone; 588. Mercury; 589. Decca; 590. EMI; 591. Virgin; 592. EMI; 593. Polygram; 594. 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