

18.03.06 Extend The Term! Sign the Music Week petition - p8 to 9

MUSICWEEK



HMV and Waterstone's stores tipped to merge as private equity group boosts buyout offer

Bidder ups HMV offer

Retail

by Ben Cardew

HMV and Waterstone's stores could be merged to create entertainment retail centres, under plans which were outlined after private equity firm Permira upped its bid to more than £840m for the HMV Group last week.

Details of the plans came as the HMV Group this week prepares to announce its response to Permira's new revised bid, up to 210p a share from the 190p bid last month.

Clear Channel International

chairman Roger Parry, lined up by Permira to head the group in the event of a takeover, says that he wants to follow the model of several leading US retailers by creating combined entertainment stores out of the group's two currently distinct chains.

"Book buyers and music buyers have very different needs but we can see opportunities for bringing them closer together," he said last Friday. "That is what has happened in the US - stores such as Barnes & Noble have positioned themselves as entertainment retailers."

Parry's comments, to BBC Radio's Five Live, came as Permira itself declined to comment on the new bid offer, while HMV is not commenting beyond a statement issued last Thursday in which it said its board was considering the revised conditional proposal and that a further announcement would be made in due course.

John Stevenson, a retail analyst at Shore Capital, backs Parry's proposal to bring together the HMV and Waterstone's chains as a sensible way of bringing down overheads. "The two biggest costs will be staff and rent," he says. "If you

can mitigate that by bringing businesses together that will help. Profit and sales per square foot haven't increased at the same level as costs."

However, he adds that while such an approach would make business sense, HMV and Waterstone's would have to cut down on the space for each offer, leading to a possible reduction in the range of products sold. Another analyst says, "If Parry creates a massive entertainment centre selling the same things, what is that going to change in the music, DVD and book markets? It could be a

good place to go there to look at what you want and then buy it online."

Opinion is also divided over whether the revised bid will succeed. Stevenson believes that 210p will be too high for shareholders to resist, but others are sceptical the deal will go through.

Shares in HMV jumped 5% to 200p on the news but have since eased to around 190p. The bidding has come after trading figures which showed like-for-like sales in the 36 weeks to January 7 had fallen 5.7% year-on-year.

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Snow Patrol set to light up SXSW

Snow Patrol will be among a slew of established UK artists attending SXSW this week, as Fiction begins the countdown to the release of their new album *Eye Open*, the follow-up to 2004's four-times-platinum *Final Straw*.

Lead single *You're All I Have*, which has been a regular on the *Music Week* playlist for the past month, made its radio debut on Zane Lowe's Radio One programme last Thursday. The associated video, produced by Barnaby Roper (*Athlete*, *Razorlight*), premieres on Channel 4 this Wednesday.

The album, which has been overseen by Final Straw producer

Jackknife Lee, will be released on May 1, a week ahead of the physical release of the single.

Fiction managing director Jim Chancellor says, "The pressure on this record around the world is insane, in a very exciting way. Globally it looks like everybody is excited about it."

Snow Patrol will support the album in the UK with a one-off gig

on April 12 at Koko in London, which sold out in record time for the venue (nine minutes), while they will headline Stubbs at SXSW this Friday.

Music Week will be providing regular SXSW reports on musicweek.com and Dooley's Weblog, which can be viewed at <http://blog.musicweek.com>.

● MW's SXSW tips, p6

Digital single ushers new era

Black Eyed Peas make chart history by becoming the first act to make a Top 40 debut based on digital-only sales p3

Rae and Gilmour battle for albums

Pink Floyd veteran David Gilmour and newcomer Corinne Bailey Rae battle to top this week's albums chart p23

Morrissey tunes in to TV support

The Sanctuary label has secured a Channel Four show and a high-profile appearance at SXSW for the UK star p8

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Digest

Your guide to the latest news from the music industry

18.03.06

MUSICWEEK

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People

Industry gathers for MMF awards

► **Glastonbury Festival** founder Michael Eavis and Ann d'Iantrain and CEO Alison Wenham are to be inducted into the **Music Managers Forum's** roll of honour at its annual event on Wednesday, April 19. Seven awards will be handed at the event at Park Lane's Hilton Hotel with Paul Gambaccini hosting.
 ► **Apple Europe** vice president and general manager Pascal Cagnin will give the keynote speech at the **Plug-IN digital music seminar** to be held by media analysis agency Jupiter Research at the RSA in London this Wednesday. Other participants include Vodafone head of music Ed Kershaw, Universal director of new media Rob Wells, MusicNet's Mark Mooradian and Sony BMG's John Davis.

► **Radio Two** controller Lesley Douglas was forced to post a message on the Radio 20 messageboard last week defending the station's decision to replace Johnnie Walker with Chris Evans in the drivetime slot. It came in response to 370 negative messages on the board complaining about the appointment.

looking to pursue a career in finance.
 ► **Mercury** returns Xfm and Choice's Charlotte Soussan, p5

Bottom line

Sony BMG in TV production move

► **Sony BMG UK** is further widening its remit with the launch of a TV production company joint venture run by two former BBC executives, Fever Media, which will be overseen by the major's futures division, will be headed by David Mortimer and Richard Hopkins, who most recently were respectively the BBC's head of factual entertainment and creative head of format entertainment.
 ► **The European digital music market** will be worth £1.6bn (£1.1bn) in 2011, representing 16% of total recorded music revenues, according to Jupiter Research. The company says that the UK market has finally begun to overcome hurdles, including weak consumer demand, low broadband penetration and poor catalogue availability.
 ► **Supermarkets** look likely to face an inquiry into their dominance of the UK retail market, after the OFT signalled its intention to refer them to the Competition Commission. The OFT said that there were features of the market that suggest that the supermarkets' dominance had distorted competition and harmed consumers.

► **The EU** has awarded grants to 24 artists across six parts of Europe under **Tour Support (ETS) programme**. Around £120,000 (£82,000) was awarded to artists including the UK's Mattafix, Sweden's Jose Gonzalez and Belgium's dEUS. All acts were selected by the European Music Platform/European Music Office.
 ► **Commercial radio stations** across the UK will have to apply for a new CRA-approved PPL licence, ahead of the scrapping of the traditional radio licence at the end of this month. Under new European Commission guidelines, the current radio licenses will no longer cover the collection of royalties from digital radio streams picked up by users outside the UK.
 ► **Robbie Williams'** EMJ-issued Greatest Hits has won an **IFPI platinum award** for 5m gpm-European sales, as **Sugababes'** Universal-handled **Tellin'** In **Many Ways** claimed a first 1m IFPI award.



Tourist: died in his sleep

► Grammy-award-winning Malian musician **Ali Farka Touré** died in his sleep last Monday after battling with bone cancer. Though Touré had been an internationally recognised performer since the Seventies, it was his collaboration with Fy Cooder on his radio show and his 1994 that brought him greater recognition and his first Grammy.

► **Cult poet and musician Ivor Cutler** has died at the age of 83. Cutler's fans include John Peel, who regularly invited him to appear on his radio show and The Beatles, who gave him a role in the film *Magical Mystery Tour*.
 ► **Suzi Scott** is leaving her role as **Chrystal's** music's senior licensing manager to launch her own consultancy, Chrystal's, will be among the first clients of **Suzi Scott's** Licensing, which launches today (Monday).

► **Play.com** has poached Amazon's head of music, p4
 ► **Bill Gorjance**, who has held senior positions at San Francisco-based Televisa, Q2 and Pacific Gold, has joined **Perreemus** as worldwide CFO.
 ► **Mataldor** Records press officer Sarah Wilson is moving to work in international promotions for **Beggars Group**. She replaces Kate Eves, who is

► **James Blunt's** You're Beautiful has lost its **Billboard** Hot 100 crown after a week, dropping to three as Ne-Yo's *So Sick* climbs 9-1 and Sean Paul's *Temperature* rises 3-2.

► **The 10th Annual Australian Music Prize** has been awarded to Sydney-based four piece The Drones for their second album *Wait Long By The River* And The Bodies Of Your Enemies Will Float By.

► **Former Emap** Performance chief executive Tim Schoonmaker has secured a first UK radio licence in an application backed by Australia's Macquarie Bank. His Diamond FM application with Radio UK Holdings beat four other challengers to win an FM local commercial radio licence serving around 200,000 adults in Perth this year. It is to be owned by Sangaroo, one half of the dance act *Ultraviolet*. Nonesuch's *Teenage Life*, written by himself and John Matthews, was selected by public vote as the UK's entry. The Eurovision final will take place on May 20.

► **The UK's Eurovision Song Contest** this year is to be hosted by Sangaroo, one half of the dance act *Ultraviolet*. Nonesuch's *Teenage Life*, written by himself and John Matthews, was selected by public vote as the UK's entry. The Eurovision final will take place on May 20.

► **Music Week** this week launches a petition to ask the **Extend The Term Campaign**, p8-9

headline the **2006 Isle of Wight Festival**. Foo Fighters will perform on Saturday, June 10, with Coldplay appearing the following night in their only European live date this summer.



Dirty Pretty Things: Carling Live 24 gig

► **Kaiser Chiefs**, **Razorlight**, **Jan Brown**, **The Ordinary Boys** and **Dirty Pretty Things** have been confirmed for **Carling Live 24**, to be held in London on April 28-29. The event has gigs scheduled across London music venues over 24 hours.

► **AME** has lined up acts including **The Automatic**, **Forward Russia** and **Boy Kill Boy** for its 14-date **New Music Tour**, which begins at Bristol University on May 6.

► **Live Nation** will use a new festival to launch a new ticketing system, p6
 ► **The team** behind *Jokey Stik* is to launch a new quarterly music magazine in March, **Publisher Paul Bonyay** says that *Danny* will sit somewhere between *Plan B* and *Q*, with a wider variety of music coverage than the **AME**.

► **BPI** is targeting Germany with a new campaign, p6

Exposure

Xfm tweaks show schedule

► **Xfm** is rejigging the schedule of its London output, in advance of the station launching in Manchester this week. **John Kennedy**, **Jan Camfield** and **Edley Temple Morris** are all having their shows relocated in London and Manchester. **X-Poeture** will now run 10pm to 2am.

► **A new film** documenting the 35-year history of the **Glastonbury festival** will be launched in London, Bristol, Leeds and Glasgow in April, supported by live acoustic sets by bands who have played the festival. **Glastonbury The Film** has been put together by director **John Temple**.

► **Capital Gold** is to extend its playlist by widening its catalogue of tracks. The station will play a wider selection of tracks from the 1940s onwards.
 ► **Foo Fighters** and **Coldplay** are to

Sign here

Ex-Pistols switch publishers

► **Universal Music Publishing** has signed an agreement to administer the publishing interests of Sex Pistols members **Paul Cook**, **Steve Jones** and the estate of **Sid Vicious** for the world outside North America. **Coque Jones** and the estate of **Vicious** are currently represented by Warner/Chappell.

► **Independent music publishing group** and record label **Zest** has bought reggae label **Greenleaf Records** for £325m in its first acquisition since it was listed on AIM in March 2005. **Greenleaf Records** has offices in London and New York.

► **Shania Twain** is reportedly uniting with her husband **Matt Lange** after signing a deal through her company **Loch Echo** with Lange's long-time publishing house **Zomba Music Publishing**. The catalogue was previously with **Universal Music**.
 ► **Production company 3DD** has announced a number of international pre-sales for its **Ohmed 4** album **Chart Show**. The new international version has been bought by **NRD** in the US, as well as **SVT** in Sweden and **YLE** in Finland.
 ► **Capital Radio** and **Thorpe Park** have agreed a six-figure deal for the theme park to sponsor **Richard Bockers** drivetime show for the next six months, starting today (Monday).

MUSICWEEK online poll

Welcome to the **Music Week** poll. This week we ask: Is **Roger Parry's** proposal, to merge **HMV** and **Waterstones** stores into entertainment centres, a viable way forward for the **HMV Group**?

a. Yes b. No
 Last week, we asked: Is James Blunt's US success a one-off, or is this part of an upturn in the Stateside fortunes of UK acts?
 a. Yes (one-off) 67% ●●●●●●●●
 b. No (an upturn) 33% ●●●●●●●●

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

Singles rise up chart set to slow down, as chart rules are relaxed to permit digital-only sales

Digital single ushers in new era

Charts

by Paul Williams

Black Eyed Peas were yesterday (Sunday) beginning a new chapter in the history of the UK singles chart, by achieving the UK's first Top 40 hit based only on digital sales.

The Polydor act's single Pump It was on course to arrive inside the Top 20 this week, after taking advantage of a newly-activated rule allowing download sales to count towards the main combined singles chart in the week before a physical version of the same release coming out. Until now, digital sales have been excluded from the countdown if there is not an equivalent physical format available.

The new chart rule, which came into effect with digital singles released last Monday, is expected to slow down the race towards a chart peak position for many releases. While at present most hits still peak in their debut chart week, the new rule is expected to see tracks which are released initially in digital form climb the chart in their second week when

the equivalent physical version becomes available.

The Official Charts Company's operations director Paul Want says there has been a positive response from record companies to the new rule. However, he notes, "They're still weighing up when is the best time to release things digitally. Their main concern is they want digital sales to count [in the main chart] as soon as they're in the market place."

Polydor's head of digital Mark Krendel says his record company's own policy on when to take advantage of the new rule to achieve an earlier chart placing will be flexible. "It will vary on a case-by-case basis," he says. "With Black Eyed Peas, this is the fourth single from Monkey Business, so it was already available on iTunes, HMV, Virgin and all the digital platforms."

However, he says with some of its artists, such as development acts, it is more important to achieve the biggest chart impact possible in the first week. In these instances, Polydor will first make available a single in digital and physical formats at the same time.

Napster UK and international programming director Jeff Smith



Black Eyed Peas: Pump It single set to make Top 40 debut solely on digital sales

naturally adopts a somewhat less cautious approach to when tracks should become available digitally. "Ultimately, as soon as the record is in the public eye, it should be out there because, unfortunately, illegal services are going to have it," he says.

Alongside the Black Eyed Peas' Top 40 hit, Ministry of Sound's Joey Negro single Make A Move On Me was set to break into the Top 75 on digital-only sales ahead of its physical release today (Monday). MoS A&R director Ben

Cook, who expects the track to move into the Top 10 this coming Sunday, says charting on digital-only sales is a great indicator of how a track might perform once it's full physical release happens.

The new rule introduced last week is part of a package of changes to chart regulations, which will include allowing digital albums to count towards the artist albums chart for the first time.

The new regulations have had to tread a careful balancing act between physical retailers con-

cerned they could be put at a disadvantage if digital sales count too early in the main charts and label executives who largely want all download sales included without exception.

HMV product director Simon Peck says the rule change allowing digital singles in a week earlier is "an ideal compromise", but it will need to be reviewed in the coming year or two.

In a further concession to high-street retailers, singles will be excluded from the chart two weeks after being deleted physically, thus removing tracks that continue to sell on digital only.

The OCC's Want is anticipating fewer issues with the introduction later this month of digital albums into the main albums chart for the first time. He notes that downloads make up a much smaller proportion of this market than the singles sector.

In addition, he says, few albums are released digitally prior to a physical release. "When we introduced tracks into the singles chart they immediately made up 15% of sales, but on albums we expect it to be 2%," he adds.

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Abbey Road studios set to host Channel 4 music series

Abbey Road is gathering together a host of superstar acts for a new music TV show being recorded inside the world-famous studio.

Live From Abbey Road will launch this November on Channel 4 and More 4, initially as a one-off 90-minute programme to mark the studios' 75th anniversary, then running as a 12-week series of hour-long shows.

The programmes will be produced by former MGM board director Michael Gleason and musician/record producer Peter

Van Hooke. Hooke draws a parallel with MTV's Unplugged series in the Nineties because of their common focus on musical performance.

However, while Unplugged incorporated one act per show, Van Hooke says Live From Abbey Road will feature three or more guests in each programme, as well as artist interviews, and will differ from the MTV brand by not having a studio audience. "They will all be A-listed acts: one will be a huge band, one a singer-songwriter with a collaboration possibly and one



Music TV show: Van Hooke (left), Gleason

will be a huge act which has broken through, like The Killers," he says. "It's about seeing idols close up. They'll be doing three

tracks each and there will be opportunities to see archives as EMI has got incredible archive footage here."

Filming will begin in May with the initial 90-minute anniversary programme due to be broadcast in mid-November and covering the full range of Abbey Road's musical history from classical and film scores through to the likes of The Beatles, Pink Floyd and Radiohead.

The programmes are being made under licence from Abbey Road owner EMI. Van Hooke says

"all the big names are kicking around" and seem to be involved. "[Abbey Road] is like the holy grail of music to some extent," says Van Hooke. "To me it's a very familiar place and I do think it's the best place for making music on earth."

He adds some interesting outcome could be bands reuniting just for the series. "Some of these bands have got some longevity and might want to play together again. This gives them an opportunity to do it," he says.

THE MUSIC WEEK PLAYLIST



MATT WILLIS
Up All Night
(Mercury)
The former Bustledad wants to be a pop star again, and he's not afraid of a scuffle or two to get there (single, May 22)



OMARIS BARKLEY
Who Cares
(Warner Bros.)
Another spell-binding highlight from Omaris Barkley's album, St Elsewhere, which looks set to raid the charts, (from album, May)



SNOW PATROL
Chasing Cars
(Fiction)
A soaring, lyrically captivating highlight from Snow Patrol's forthcoming album, (from album, May 1)



HOT CHIP
The Warning
(EMI)
The second album from the London based electro-dreamers sees them hitting their stride. This is a dance album with surprising depth, (album, May 22)



JUSTICE
Walters of Justice
(Ed Banger)
French duo already renowned for their genre-bending remixes dish up their solo debut and it does not disappoint, (single, April 17)



NERINA PALLOT
Everybody's Gone To War
(4AD/Flo)
This melancholy pop song promises to stretch Pallot at radio in the coming months (single, May 22)



PARIS MOTEL
071 (Hotel)
This is a glorious mini-album of compelling chamber pop. They are sure to shine at SXSW when they are enlisting local musicians to bolster their ranks, (album, March 27)



SOUNDWHOW ENTERTAINMENT
Never Wanna Say (MOS)
MW first noticed this track in 2005 when it went under the SEE moniker. Now it gains a full commercial release, (single, April 17)



NIGHTMARE OF YOU
Nightmare Of You (Full Time Hobby)
This inspired debut finally gets a UK release, and follows NMO's two UK visits in the past few months, (album, March 27)



MATT COSTA
Songs We Sing
(Brushfire)
Signed to Jack Johnson's label, Costa pens finally gets a UK release, and equally pop songs, about with a stronger country twist, (album, April 24)

Digital era renders two-brand business approach unfeasible, says Adam Singer at staff conference

Alliance chief hints at MCPS-PRS merger

Royalties

by Robert Ashton

The MCPS and PRS brands may be on borrowed time, as the Alliance faces up to some tough choices in the future digital world.

CEO Adam Singer made this startling assessment at an annual staff conference last week, which he questioned whether it would be possible to continue to have separate mechanical, performing and sync rights in a digital world where all music is "converged into one and a zero".

Singer added that the society's board would have to consider "whether it makes sense to have an organisation that is two businesses, two boards under one roof". He noted, "MCPS and PRS are two brands delivering two revenue streams; most companies do not have a different board for each brand and revenue stream."

A spokesman for the society confirms that Singer believes that in the future everything, including names and brands, is "up for grabs". He adds, "We can't hang onto the old ways."

Clinging to old business models and the dangers of doing that was a constant theme of Singer's speech at the Dominion Theatre in central London last Wednesday. At one point, Singer accused record companies of being in "economic denial" as the industry moved into the new digital age, insisting that the recording industry was attempting to base its model on



Most companies do not have a different board for each brand and revenue stream

Adam Singer, MCPS-PRS

"analogue economics", which he said tended to favour big corporations such as the BBC, Channel Four and EMI.

Singer told his 700-strong audience that, through his slow reaction to MP3 technology and piracy, "the majors have not demonstrated a deep understanding of the macro-economic forces that are changing their world".

In a speech laden with metaphors and the occasional sniping at the BPI – at one point he labelled the trade association the "British Penel Institute" – he urged record executives to be brave enough to ditch old revenue streams and seek new sources of income. "Major record executives realise that it [the vast wealth earned in the pre-digital age] has ended, but it's now about how one copes with the ending

of that world," he said.

However, Singer admitted that the digital music world would see the influence of indies increasing, while majors will see their power waning.

Singer also referred to the Alliance's impending Copyright Tribunal clash with the BPI after both parties failed to agree how much the society should earn from digital downloads. Currently, the introductory rate is 8% or about 6p earned per downloaded iTunes track. The MCPS wants to raise the rate to 12% or around 9p, but the BPI is looking at a figure closer to 5p, said Singer.

Singer suggested that the reference to the copyright tribunal was made by fearful majors still hoping to "preserve the economics of an analogue world in a digital age".

Managing director Steve Porter also added that he believed the copyright tribunal ruling on the online licensing rate would set a precedent, not just in the UK, but the rest of the world.

He said, "If a regulatory body says 'this is the rate' and we're to agree, then it will be very bad thing and probably on a global scale."

The MCPS-PRS Alliance also announced its most successful year at the conference. Unaudited 2005 figures showed MCPS distribution to members was up 24% from £185.5m in 2004 to £209.4m last year. Similarly, PRS saw total revenues pass the £300m mark for the first time, rising 6% from £297.6m in 2004 to £315.3m last year.

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MR HUDSON

Mr Hudson is on track to become the first notable major signing of 2006, after his show at London's Shepherd's Bush Hall last month resulted in one of the biggest industry turn-outs of the year so far.

Interest in Hudson has been a long time coming, however. The UK writer/producer was originally named to manage two years ago by Cernie Caprina.

One of the reasons for Hudson's interest was amicably put to bed as Cernie's commitments with Franz Ferdinand picked up pace around the world, and Hudson used the time to further develop his sound.

Now managed by Tony Tappes of Deal Real, Hudson is currently the

subject of attention from three key labels looking to sign the artist. Tappes says they are in no hurry to sign and he remains focused on finding the right home. "Ben wants to work with people who understand him and appreciate where he's coming from; he is a totally unique and distinct artist," he says.

Hudson has recently been working with producer Al Stone (Lambchop, Ms Dynamite) on new songs and Tappes says they are planning an independent release of first single Bed & Roses in June with an album to follow. Hudson will be performing a number of festival dates over summer.

CAST List Management, Tony Tappes, Deal Real, Lawyer: Richard Art, McGrath.

SNAP SHOT



Play.com poaches big fish from Amazon

Former Amazon UK music editor Helen Marquis is to join rival online retailer Play.com as head of music in April.

Play.com managing director Stuart Rowe, who joined from HMV in November, believes that the move represents a real coup, following the appointment of former Entertainment UK head of digital and one-time Amazon executive Paul Zimmerman as head of business development last August.

"We are building a great team here," he says. "We are very serious about growing this business. We have an ambition to be number one in all our categories."

He adds that Marquis' high profile within the music industry will help to grow Play's music business. "We are very pleased to bring someone in who will see changes – she has a wealth of experience that she can bring to us," he says. "We will come up with a detailed strategy to grow the business."

Amazon has already started the search for a replacement for Marquis, who left the company

on gardening leave at the start of March. A spokesman says the retailer is looking for a person with a passion for music. "It's a music-buying role and we want someone who has excellent contacts within the music industry, particularly with record labels," he adds.

Marquis' appointment comes at an uncertain time for Play.com, after the Jersey government announced that it is to close the tax loophole that allows companies based in the Channel Islands to sell goods under the value of £18, including CDs, to UK consumers without paying VAT.

Although the move does not affect companies like Play.com, which are owned by Jersey nationals, there is speculation that the UK Government will move to crack down on the tax dodge.

However, Rowe says that Play.com offers more than just cheap prices. "When people come to the website, it's not because we are in the Channel Islands," he says. "There are now many other things that we are competing on. The Channel Islands is one piece of the jigsaw."

MBF scopes out music council plan

The creation of a music council is gaining momentum, with discussions last week to shortlist consultants tasked with producing a feasibility study.

Letters were sent to six independent consultants earlier this year asking them to tender for the study, and a Music Business Forum sub-committee meeting last Thursday was charged with whittling those pitches down to two or three.

It is understood that a mix of consultants were initially approached to tender. A future selection process will select just one of these by mid-April and it is expected to present its findings within three months.

Emma Pike, director general of British Music Rights and co-chair of the MBF, is a strong supporter of a music council. She and her co-chair, BPI executive chairman Peter Jamieson, both believe that such an organisation could have played a pivotal role in the recent creative industries programme sponsored by creative minister James Purnell.

Pike adds that the terms of reference for the consultancy selected will include whether there is a role for a music council, what it is and how it should be set up. "The whole point of the independent consultants is to make recommendations," she adds. "They will be looking at the

requirement of a unified body and make recommendations on how that might be set up."

Purnell followed the green light for this feasibility study in June 2005, when he used his first key speech in the job to say that a single body to co-ordinate industry issues would be useful to the Government. He says, "We have now got to the stage where we are going to commission work on [its] desirability and feasibility."

Purnell, who invited the Film Council to help formulate his creative economy programme, says he was unable to invite the music industry onboard because it did not have its own non-departmental public body (NDPB).



Mercury rising as boss shuffles staff

Mercury Records UK president Jason Hey has put the finishing touches to a complete reorganisation of the company by restructuring the marketing department.

Hey, whose reorganisation process started eight months ago following his arrival as managing director, has brought in Xim and Choice FM head of marketing Charlotte Soussan as one of three new faces to Mercury. She joins as marketing director, replacing Richard Marshall who left the company last month.

Hey says his decision to draw on talent from outside the record industry grew from a desire to drive a fresh approach. "Normally, if you talk to marketing people about marketing they tell you about TV advertising," he says. "I sat down with Charlotte for an hour and a half and she didn't mention TV advertising once. She has a fresh approach."

The restructuring also sees Duncan Scott elevated to the role of marketing manager for Mercury/Vertigo artists from his role as senior product manager. He is joined by Naomi Beresford-Webb as marketing manager for Island Def Jam, joining Mercury from



Hey: three key appointments

Island Records UK.

"It's taken us eight months but I now believe I have the best people working with me," says Hey. "I felt we had to shake it up. I want Mercury to be a company that turns projects and campaigns on their head. I want Mercury to be exciting, challenging and motivating for its artists, staff, managers and me."

Hey has appointed Kim De Rutter to the position of mobile manager working on the new media team in a bid to increase Mercury's profile in the mobile market. She was previously Universal Music's account manager for both T-Mobile and 3 networks.

In unrelated news, A&R manager Mike Sault has chosen to leave Mercury to pursue new opportunities.

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

No autocracy ascending here
A Charing Cross collective shares the plaudits
Our staff retention rates are high
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We've a burgeoning desire to remain on point
To run the road and get stuff crackin'
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One thing remains a constant throughout
And this protective armour grows no lighter
We are always and will remain
The Champion of the songwriter

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

Thank you.

Hatherley Hit

Felix Howard

ITV Jamiroquai

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Extend
The Term
Campaign

PETER JAMIESON
SUPPORTS
EXTEND THE TERM!



I am optimistic that we will succeed in winning term extension for the music sound recording copyright – and that is because, every way I've analysed it, I can't see that it can be in anybody's interests not to extend it.

The only conceivable people who will profit by not extending the term are people who set up business to market other people's recordings and thereby avoid investing in sound recordings.

I can't see it is going to benefit the consumer in any way at all not to extend, because a multiplicity of Beatles recordings, for example, of differing quality and origin, sold in all sorts of places and prices, is going to lead to all sorts of confusion. I think the moment you get valuable music in the public domain, it will immediately consign it to piracy.

Some people say that surely the creators will still get their royalties even if the sound recording is out of copyright, but I don't think that's the case at all. The people who are going to be selling these recordings, if they aren't the original owners,

I can't see that it can be in anybody's interests not to extend it

aren't going to bother to pay publishing royalties either.

We know that the issue at the moment is that the risk-reward ratio in breaking a new act is a very long term thing. At the moment, the great danger for sound recording is that it's like climbing Mount Everest to recoup the investment.

So, if the Government is going to do anything, rather than seek to try and subsidise the not-for-profit music sector, they should divert some of that incentivisation into the commercial music sector.

You would then get many more companies investing properly in music and not simply waiting and hoping that somehow they will be able to find an out of copyright title and market it without obligation to anybody.

My real dream is not necessarily to make the term a bit longer, because other countries have. If the Government really wants to be clever, it should equalise copyright.

I can't see any real reason to penalise the performer. A music copyright should be the same for the author, the creator, for the investor, the writer and the performer. Why not?

Peter Jamieson is executive chairman of the BPI. He was interviewed by Martin Talbot.

Your signature can help extend the UK copyright term

Add your voice - sign the petition

Campaign

Music Week this week launches a music industry-wide petition as part of its Extend The Term! campaign, urging the UK Government to support the extension of copyright in sound recordings.

We are calling on every reader to make a difference and back the drive to extend the copyright term beyond its existing 50-year term in the European Union.

To add their voice to the campaign, readers are asked to put their name to an Extend The Term! Pledge, and send it back to Music Week, via email, fax or post. The pledge appears on the page opposite and is also available for download from Musicweek.com and from Desktop's Weblog - <http://blog.musicweek.com>.

The petition is a central plank of Music Week's Extend The Term! campaign, which launched two weeks ago and has already

unfolded, with March 28 looming as a key date for the industry.

Already many senior executives have pencilled in that Tuesday, as the date when the Music Business Forum will host one of the most important meetings since its creation.

Most industry organisations, such as the BPI, PPL and Musicians Union, artists and other interested parties are currently preparing individual submissions, which they will feed into the Review as evidence before the April 21 deadline. Many appear to be waiting until nearer the deadline before submitting their evidence.

However, there is a groundswell of opinion from within the business that a single, unified voice from the record industry should also be heard alongside individual submissions. British Music Rights director general and co-chair of the MBF Emma Pike says that her organisation,



like many others, will present its own facts and figures for Andrew Gowers and his team to mull over.

But she stresses there is a valuable evidence on behalf of the whole industry because there are many areas of "common ground". Pike says, "We can unite on certain issues – the flexibility of the copyright system, for example."

However, she is unable at this stage to elaborate on what specifically the MBF message will be. "The initial MBF meeting will be a discussion to find common ground. We have known for a while what the Review is about so we have been thinking about it," she says.

PPL director of government relations Dominic McGoan says the MBF meeting is key because "it makes sense for us as an industry to put forward a view".

McGoan says the industry is in good time to present its case, with the deadline for evidence following just three weeks later. "We are all well abreast of the issues," he says, "They are not new to us.

THE INDUSTRY
SUPPORTS
EXTEND THE TERM!

I fully support the Music Week Extend The Term! campaign. It's very important to understand that it is not just the rights of record companies but also those of performers, musicians and producers that are in danger of losing protection

Paul McGanness, Principle Management managing director
I am a firm believer that the UK Government needs to extend the term from the present 50 years. Extending the term of copyright for artists like myself is crucial because our works will soon slip out of copyright under the existing law and become open to exploitation – with all that entails – from anyone

Cliff Richard, artist
We absolutely support the MW campaign. It is a no-brainer that we are behind it

John Smith, Musicians Union general secretary
What Music Week is doing is very impressive. It's good to see campaigning journalism in a trade magazine – I really believe this contribution can be influential and make a difference

John Kennedy, IFPI chairman/CEO

MUSICWEEK

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UK GOVERNMENT
to support the
EXTENSION
of the term of
COPYRIGHT
in sound recordings**

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Contribute to Music Week's Extend The Term! petition, by completing your pledge sheet and sending it by fax to 020 7921 8327, via email to extendtheterm@musicweek.com or via post to Extend The Term!, c/o Music Week, 1st Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UY. A copy of the pledge can also be downloaded from musicweek.com and Dooley's Blog at <http://blog.musicweek.com/>.

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Innovations such as the Dual Disc and CD cases with speakers are helping to stoke interest in music packaging, a sector which has responded well to market pressures, says *James Rose*

Thinking outside of the box

Dual Discs arrive via Jackson reissues

On February 20 this year, Sony BMG released the first Dual Disc single, a re-issue of Michael Jackson's Thriller, into the shops as the first of a series of 20 weekly Jackson re-issues.

The Dual Disc, which stores audio tracks on one side and DVD content on the reverse, was identified by the major as ideal for the Michael Jackson campaign, which follows last year's million-selling run of Elvis Presley re-issues.

"We wanted to do something new," says Charlie Stanford, marketing manager for the Visionary: The Video Singles Michael Jackson project at Sony BMG. "Michael Jackson is renowned as a visual artist and so we have the

perfect marriage of great videos and great music, focused on what makes him a great entertainer."

Each single offers remastered versions of the original single edit and video and a remix. Each single in the series is being sold at £4.99, or £10 for the limited edition box set of the first release Thriller.

The packaging designed for the series has information about the special content on the reverse and is given a sticker for the front at retail,

Format first: re-issue of Jackson's Thriller, which was released on February 20, was the UK's first Dual Disc, and forms part of a singles boxed-set (below)

but is otherwise racked in the same way as a conventional CD.

Each single is presented in a double sleeve which was approved by Jackson fanclubs consulted by Sony BMG. The inner sleeve is a replica of the original plain Epic design, distressed to look like a vintage release. The outer sleeve used re-scanned artwork from the original seven-inch single.

On the back of the outer sleeve is one element of a composite image of a Jackson face, which appears when all 20 sleeves are set

together in rows. The project was designed by Peacock design's Stuart Crouch, a Jackson fan who went to his own collection for some of the sleeve art.

"The challenge is to explain to customers what Dual Disc is," says Stanford. "You can try to do it via websites or in-store, but the best way to do it is to release compelling content and, if of course, more people buy it, awareness spreads."

While recent jumps in oil prices have caused the price of polycarbonate, from which standard CD jewel cases are made, to fluctuate wildly, with no sign of greater stability ahead, the onus on the packaging sector to stay one step ahead of the game is greater than ever in 2006.

Meanwhile, unstable oil prices are not the only pressure pushing the packaging industry towards greater innovation. The ever-increasing uptake of digital downloads among music buyers and the subsequent upsurge in piracy also continue to take their toll on the traditional business of packaging physical product.

Adam Teskey, managing director of full service design and packaging group CMCS, says, "Piracy is still increasingly affecting the packaging industry; the ease of duplicating both film and music does not seem to be abating."

But for some, the seeming polarity between the two ends of the market – with downloading at one end and physical product at the other – can provide new opportunities for packaging companies.

Luigi Pozzoli, vice president of sales at bespoke packaging specialists Pozzoli, says recent developments have increased his business.

"In 2005, though everybody witnessed a decrease in sales of physical releases and an increase in legal (and illegal) downloads, we experienced a growth in the demand for special packaging," says Pozzoli. "It seems that the market is moving in two directions: downloading on one side, which represents the cheap end of the market, and special packaging for the high end."

Designer Stuart Crouch of Peacock Design also believes that an upsurge in the use of special packaging, in particular, has occurred, driven by downloads.

"The plastic box will never go away," says Crouch. "But there's definitely a lot more creative packaging around and it's purely to counter the impact of downloads."

Similarly, AGI Media sales director Jonathan Rodgers believes the potential of creative packaging to add value to a product is finally being recognized after a period where it was ignored. "The market in CD packaging has seen a re-emergence of special packaging after it had been out of vogue for a few years," he says. "It's now perceived as adding value to the physical release, so long as it is cost effective."

For Henry Lavelle, founder and creative director of bespoke packaging company Modò, says the development of digital transfer of music is an incentive to creativity.

"People talk a lot about downloads taking away from our core business, but downloads make it all the more important for labels to be doing something special for the fans to convince them that it's worth buying a hard copy," he says.

"It's a long way off, but it's inevitable in the long term that the physical issue becomes a niche thing for hard-core fans. Meanwhile, competition between manufacturers is intense because the margins are getting tighter."

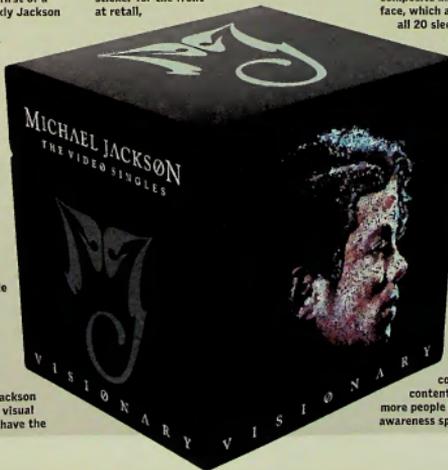
Indeed, the fierce competition is leading some manufacturers to look to diversify beyond the music industry, according to Tim Illingworth, CEO of audio packaging specialists Origgio.

"Some manufacturers are looking to move into areas outside of music, such as comedy, speech and advertising, because of the pressures on the industry," he says.

For those who remain solely in the music sector, creativity is key.

For Modò, a company that built its reputation on innovative packaging, that means acknowledging the finite life of a CD.

The company has now developed a biodegradable CD case made from potato-





Pre-vu device: tiny speaker system in CD case (left) allows people to listen in-store (right) to music samples or other promotional messages



based "paper foam", which was launched at Midem in January. The Act-Pac has the same basic properties as card, including vulnerability to liquid spills, but the company reports significant interest from the industry, with Poptonesigned King Biscuit Time opting to use the packaging for their May 15 album release, Black Gold.

"We are now manufacturing stock in anticipation of a couple of big orders," says Lavelle. "A major artist is just about to place an order."

The Act-Pac is designed to last for the life of the product, but to biodegrade when the CD is finally thrown away, rather than adding to the pressure on landfill sites.

"The customer is making less of an impact on the environment when he or she buys the CD and it may also be important to a major artist selling hundreds of thousands of units, who is responsible for a huge amount of plastic waste with standard packaging," says Lavelle.

At present, Modo is making its sales pitch to record labels rather than consumers. "There are already tax breaks in Europe for companies who reduce the amount of non-recyclable and non-biodegradable packaging they put out," says Lavelle. "We had a meeting three or four years ago with the purchasing director at Universal who said that it was possible that UK companies would begin to be levied on the amount of plastic they put out."

However, consumers are also putting pressure on the labels to find eco-friendly options.

"Customers have an emotional attachment to

[With pre.vu] each CD becomes a listening post. The majority of consumers in the retail environment are browsing. This allows them to listen to the best parts of the best tracks immediately

Tim Illingworth, DigiPac

the artist and so feel more of a connection to the product they are buying from the record company," says Lavelle.

"It's not just another product and that makes it more important that the record company is seen to be doing something for the environment."

Although the manufacturing method for the Act-Pac does not permit it to compete with the standard jewel case on price, Lavelle says the cost will only be a few pence higher than that of the increasingly common Digi-Pac (a plastic tray typically housed in a card case) and points out that it is not in any way tied to the price of oil.

The tactile Act-Pac looks unlike a standard jewel case, yet Lavelle insists that it is not seen by record labels as special packaging but will be used for regular single and album releases.

However, the distinction between standard and non-standard packaging is becoming blurred as labels opt for more distinctive packaging options for increasingly mainstream releases.

"That's the market trend," says Jeremy Patterson of Sound Performance, which has bought a share in Modo. "We are expecting some of our bigger clients to adopt non-standard packaging."

"Non-standard packaging such as the various forms of the Digi-Pac is already commonly used to create interest in secondary releases such as album re-releases and catalogue releases."

Peacock Design's Stuart Crouch explains that the Digi-Pac has several advantages for the

designer over standard jewel cases.

"Digi-Pacs make it possible to use more interesting materials like varnishes and foils," he says. "With a jewel case, everything you do has to sit in a plastic box and the plastic flattens off foils and the spine restricts the design."

"With the Digi-Pac you can achieve more interesting effects like inserting foam studs for the CD to sit on. Our design for Kate Bush's Aerial used one continual image spread across the case."

Crouch agrees that the record industry is particularly aware of environmental issues, partly because of the personal interest of some artists.

"For some time, certain artists have requested that their sleeves and booklets are printed on recycled paper."

Advances in personal computers have also added to designers' need to take account of topical issues, says Crouch.

"The packaging industry has to be responsive to things in the media about the environment because it's so competitive now for printers and designers."

"New businesses are cropping up all over the place: a 'design team' can be one man in his bedroom with a computer and a lot of manufacturing can be done abroad."

"We have to constantly come up with new ideas as a way of winning jobs. If you have an idea that is completely new, it's going to make an impression."

Peacock Design has been experimenting with lenticulars - hologram-like images which can

UK's largest indie switches focus from DVDs to CDs

The UK's largest independent manufacturer of optical discs, VDC, is returning to making CDs again after a period of focusing its operations on DVDs.

The company's former manufacturing and mastering facility in Wembley was completely destroyed by fire in July last year and its joint managing directors Ashwin Bedi and Sanjay Mohindra

decided to concentrate on DVD production in its recovery.

The company bought neighbouring replicator MPO and installed new DVD machines and has returned to its previous production level of 220,000 DVDs a day.

It is now also producing CDs again, bucking the recent downward trend of the CD market and directly as a result

of feedback from customers.

"Over the years we have built up relationships with certain customers who need CDs as well as DVDs," says Ashwin Bedi. "We returned to CD manufacturing because of requests from them rather than because of a demand in the market."

Bedi believes that manufacturers are operating in testing conditions.

"We are still experiencing difficulties and increases in raw material prices and customers are always looking to buy better," he says. "Many have the urge to look abroad,

but then they have to weigh up whether they want the flexibility a local manufacturer can offer."

"The challenge is to keep manufacturing in the UK with competition coming from Europe."

However, Bedi downplays the extent to which downloads are affecting manufacturers.

"From a business point of view, digital downloads have had an effect on the singles market," he says, "but I'm not sure they have had such an effect on the rest of the industry."

"We are still relying on our

customers to find creative ways to attract consumers."

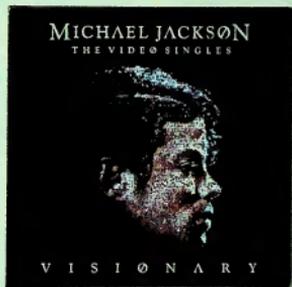
He has identified creative packaging as one method which can be used.

"Innovative packaging does cost more money, but if the choice is between not having any sales and having the sales but reducing the margins a little, our customers still want to sell product."

"The question then becomes, how do they move that cost on? The pressure comes from the customer wanting to buy better and manufacturers are in the firing line."

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change several times depending on the angle of view – for its cover of a forthcoming Doctor Who DVD box set.

Exciting visual effects will grab the immediate interest of the consumer, but packaging can now claim to be moving into the audio sphere. A tiny speaker system which fits into a standard jewel case has recently won its designer, Morag Hutcheon, a female inventors' award and her company, Origgio, is now bringing the prevu device to market.

Composed of electronics, a battery and a speaker, prevu can play up to a minute of pre-recorded audio content over 1,000 times. That content might be music samples, messages from the artist, sponsor messages, advertising, instructions or competition details.

Origgio CEO Tim Illingworth says, "For consumers now, different colours and sizes in packaging are not a big enough differentiator at the point of decision: people need more information."

According to Illingworth, prevu has been approved by licensing bodies, passed fit for the



EU's CE standard and CDs fitted with it would be chart-eligible.

"We are working with two major record companies on putting together the possibility of a licensing deal where they will bring out a number of releases in an offer to retail," says Illingworth. "We are also working with some of the larger independents on some of their

Advantages: Digi-Pacs, such as that used for Kate Bush's *Aerial*, make it possible to use more interesting materials like varnishes and foils

With the Digi-Pac you can achieve more interesting effects, like inserting foam studs for the CD to sit on. Our design for Kate Bush's *Aerial* used one continual image spread across the case

Stuart Creech, Pasceck Design

bigger releases."

Illingworth adds: "Each CD becomes a listening post. The majority of consumers in the retail environment are browsing. This allows them to listen to the best parts of the best tracks immediately."

"It's a great idea for supermarkets in particular, since they don't have any listening posts but sell an increasing amount of music."

The audio device also offers extended marketing for the record company, in that the family and friends of the owner would be able to hear its content without the need for a CD player well after he or she has left the store.

As well as promoting other records by the same artist, the record company could use prevu to promote more broadly, the company says.

"Prevu is a new media device which also allows you to sell your back catalogue or other records from a particular genre, in that you can put lots of samples onto one disc," says Illingworth.

As with Modo's Act-Pac, prevu adds to the cost of packaging. For small volumes, the audio device will add £2 to the cost of a CD, falling to £1 for larger orders with discounts.

The next few months should determine whether Origgio can make the business model work, but it is clear that there is a need for groundbreaking packaging ideas to revitalise the physical product.

With oil prices, downloads and piracy squeezing packagers' margins, investment in innovation appears the best means of seizing the initiative in the music market.

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Local politicians in Salzburg and Vienna – where tourists can hardly move for the mountains of Amadeus coffee mugs and chocolate boxes stuffed with “Mozart Balls” – have already come under heavy criticism for their overt commercial exploitation of the 250th anniversary of Mozart’s birth.

But all the UK classical record companies are doing their bit to concentrate the emphasis squarely on the Austrian composer’s monumental artistic achievements, a strategy which could well pay dividends over the retail counter.

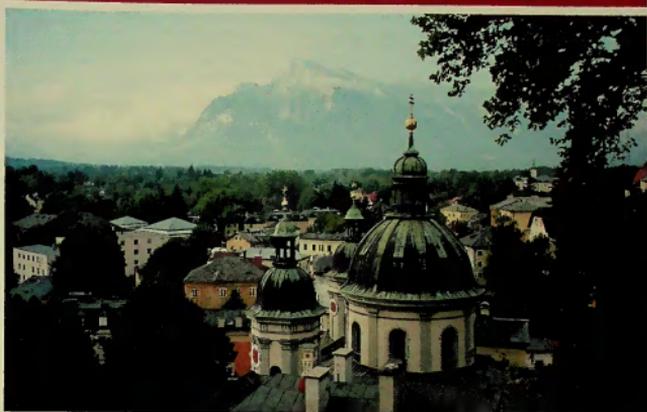
The international focus of attention on Mozart highlights many of the changes that have taken place in the classical record business since the last big Mozart anniversary shindig, held in 1991, for the bicentenary of his death. Fifteen years ago came the delivery of Philips’ Mozart Edition, a complete survey of every note known to have been set down by the composer’s quill pen, lavishly packaged, fully documented and marketed at a premium price. The Philips project returned a handsome profit and it remains a staple of the Mozart catalogue, unlikely to be surpassed or attempted at such a high level again and reissued for 2006 as a 180-disc cap-box or 17 separate mid-priced volumes.

In 2006, however, Universal Classics has taken a savvy strategic view on Mozart, scheduling around 25 new releases, a 20-disc catalogue series billed as The Mozart Collection, important additions to Deutsche Grammophon’s Original Masters line, and an enhanced recreation of the yellow label’s 1956 Jubilee Edition offered as two six-disc sets. Universal’s Mozart Forever branding effectively brings new and archive material under one neat marketing umbrella. Highlights issued to date include Mikhail Pletnev’s first ever album of Mozart piano sonatas (DG), the G minor and E flat major piano quartets performed by the Fauré Quartet (DG), an iconoclastic reading of the C minor Mass from Paul McCreech and his Gabrieli Consort and Players (Archiv), and an outstanding interpretation of La Clemenza di Tito, starring Magdalena Kozena, Rainer Trost and Lisa Milne and conducted by Sir Charles Mackerras (DG).

Deutsche Grammophon’s Mozart 1956 Jubilee Edition, pegged at an attractive bargain price, includes the first international CD release of Eugen Jochum’s Requiem interpretation, performed as part of a pre-Tridentine Mass For The Dead in St Stephen’s Cathedral, Vienna in December 1956. Other highlights of the Jubilee retrospective include Hungarian conductor Ferenc Fricsay’s complete repertoire of Mozart orchestral works and rarities from the Amadeus and Loewenguth Quartets (DG).

Graham Southern, classical manager, core classics and catalogue for Universal Classics and Jazz UK, points to an effective ongoing catalogue campaign offering Universal’s top 70 Mozart titles to retailers at a 30% discount. “We’re looking to reach the widest possible market,” he says. “In July we will hit the supermarkets with the Mozart Box, a three-CD compilation retailing for £8.” Southern says that this summer’s heavy dose of Mozart performances, both by professional and amateur organisations, presents a further platform for Mozart Year marketing. “The idea is to reach all sorts of consumers, from collectors to classical newcomers.”

Universal’s Mozart Forever campaign (www.mozartforever.com) rolls forward in April with the release of Die Zauberflöte, recorded in Modena last September under Claudio Abbado’s direction, with an exciting cast of veteran and rising-star artists, René Pape, Dorothea Röschmann and Hanno Müller-Brachmann among them (DG). An all-Mozart album from



With Salzburg and Vienna set to cash in on Mozart’s anniversary, classical labels are poised to reap rewards. *By Andrew Stewart*

Mozart waltzes into 250th year

husband-and-wife pairing of Magdalena Kozena and Simon Rattle is in the can for issue this September, their first recording together. May see the release of a disc of piano concertos from Maurizio Pollini and the Vienna Philharmonic, with the final title in German über-violinist Anne-Sophie Mutter’s “Mozart triptych” project slated to appear in August. Controversial German conductor Christian Thielemann will present his take on the Requiem on Deutsche Grammophon this October, while the period instrument ensembles Les Musiciens du Louvre and Concerto Köln feature this summer on the yellow label in albums devoted respectively to Mozart’s final two symphonies and “greatest hits”.

The commitment to Mozart Year is no less strong from EMI Classics. The London-based major marked the composer’s birthday month

Salzburg: Mozart’s home town is set to cash in on the composer’s 250th anniversary

in January with a critically acclaimed disc of wind serenades played by the Berlin Philharmonic Wind Ensemble, followed in February by a recording of the “Hoffmeister” and “Dissolance” string quartets from the Belega Quartet. This month saw the release of beguilingly poetic interpretations of six piano trios by Daniel Barenboim and exciting young partners Nikolai Znaider and Kyril Zlotnikov and the reissue under the Great Recordings of the Century banner of Otto Klemperer’s majestic interpretations of favourite symphonies, the “Haffner,” “Frague” and “Jupiter” among them.

According to Thomas Kaurich, recently appointed head of EMI Classics UK, the A&R and marketing approaches to Mozart Year have been smartly conceived by the classical majors. “This is more than just a one-shot deal for Mozart’s birthday in January,” he says. “There’s

MOZART-LINKED EVENTS IN 2006
Glyndebourne Festival (May 19-August 27)
 The Sussex summer festival recalls the spirit of its founding fathers by opening

the season with a new staging of *Così fan Tutti* by Nicholas Maw. Così is the director's first staging of Mozart's opera.
Royal Opera

House, Covent Garden (June 19)
 David McVicar's new production of *Le Nozze di Figaro*, praised to the skies following its first run in February, returns for a second

outing in June and July. Sir John Eliot Gardiner conducts *La Finta Giardiniera* at Covent Garden in October, with a cast including Christopher Maltman.

Garsington Opera (June 10-July 11)
 Country house opera at its best in the Oxfordshire village of Garsington. This year's festival offers Mozart's *The*

Philosopher's Stone as part of its bill in June and July.
Mostly Mozart Festival (June 6-July 29)
 Presented in association with

Classic FM, the Barbican Centre's annual summer festival has become a strong feature in the classical calendar, not least because it falls in the gap between

the regular seasons close and the launch of the Proms. Závěs, semi-staged by Peter Selzer, starts as a red-letter date in the festival's calendar on July 6.

BBC Proms (July 14-September 9)
 Details remain under wraps until April, although Mozart is expected to figure strongly at this year's Proms.

still a lot going on and there will be strong activity running throughout the year." He adds that EMI's range of releases represents the breadth of the Mozart audience, ranging from Mozart For My Baby and popular compilations to a bumper crop of legendary recordings set for issue in May on EMI Classics Historical.

Marketing for EMI's Mozart product is driven by ads in the specialist classical press, e-mail shots and a dedicated website (www.mozart-anniversary.com). "The website has been a way for us to feature on newer releases and give our Mozart catalogue a big push," says Kaurich. "A wide public engages with the man and his legend, and also with the purity of his music. That makes him reach far beyond the obvious core classical audience."

Forthcoming EMI Classics Mozart titles include the Flute Concertos performed by Emanuel Pahud with the Berlin Philharmonic and Claudio Abbado, an album of Mozart from the movies, cannily presented with the emphasis on the Amadeus part of his name, a six-disc Best Mozart 100 archive compilation, and an entry-level Mozart Discovery disc.

Virgin Classics, meanwhile, has captured deserved review space, complete with positive reactions, with a string of new Mozart titles since the year's turn. The label opened its Mozart Year account in January with an album of opera and concert arias sung by Latvian mezzo-soprano Elina Garanca, accompanied by Camerata Salzburg under Louis Langrée, artistic director of New York's prestigious Mostly Mozart summer festival. Polish piano wizard Piotr Anderszewski boosted his already strong

A wide public engages with the man and his legend, and also with the purity of his music. That makes him reach far beyond the obvious core classical audience

Thomas Kaurich, EMI Classics UK

Virgin Classics discography in February with the issue of Mozart's Piano Concertos Nos. 17 and 20, play-directing the Scottish Chamber Orchestra. Two heavyweight Mozart titles mark Virgin Classics' March release sheet, topped by *Così fan Tutti* conducted by Daniel Harding, hero of La Scala's season-opening *Idomeneo* last December, and featuring a dream cast from the Aix-en-Provence Festival. Fabio Biondi's period instrument readings of Violin Concertos Nos. 1-3 also promise to score high critical marks.

The merged forces of BMG Sony Classical offer unbeatable Mozart catalogue resources. The major's initial contributions command attention for a variety of reasons. Mozart 250 A Celebration offers an attractive proposition for consumers in search of a representative selection of the composer's music. The A&R line-up, which ranges from such past greats as Rafael Kubelik and Georg Szell to big names of today, James Galway and Sir Colin Davis among them, adds to the value of this budget compilation. The label's early music brand, Deutsche Harmonia Mundi, has just issued the second volume in Nikolaus Harnoncourt's period-instrument survey of Mozart's early symphonies with *Concertus Musicus Wien*, while Sony Classical has an important album of works for two pianos from the Groethuysen duo, including world premiere recordings of newly completed fragments and a rare arrangement of the *Adagio K.546* and *Fugue K.426* in C minor.

Warner Classics added a critical feather or two to its artistic cap at the beginning of the year with the release of Daniel Barenboim's bold, life-enhancing concert recording from the

besieged West Bank city of Ramallah with his West-Eastern Divan Orchestra, a band of young musicians drawn from Arab countries and Israel. Their account of Mozart's *Sinfonia concertante K.297b* was hailed by *International Record Review* as the best yet, an endorsement fully supported by the evidence of the performance. The Warner Mozart catalogue has already received an impressive makeover, gathering together essential recordings and rarities to fill 250th anniversary boxes devoted to the composer's mature operas, the complete piano concertos, key chamber works, the complete sacred music and symphonies, the complete violin concertos and concertos for wind instruments, and the violin and piano sonatas. The nine budget boxes, totalling 90 discs, amounts to an unbeatable reissue bargain.

Indie classical labels came to the Mozart anniversary feast with gourmet delicacies in the first quarter, with more on the stocks for release later this year. Harmonia Mundi's contribution underlines the strength in depth of the company's back catalogue as well as its uncompromising commitment to new product.

Next month sees the issue of *La Clemenza di Tito* from Gramophone Award-winning artistic team of René Jacobs and the Freiburger Barockorchester (HMC). An album of Mozart's sacred music, including the dazzling solo motet *Exultate, jubilate* and two Regina coeli settings, has performed well at retail for Hyperion, helped by five-star reviews for young Brit soprano Carolyn Sampson's mesmerising artistry. Classic FM, meanwhile, has launched a two-disc Mozart addition to its retail friendly '...for Babies' line.

MUSIC

 BRANDS

Coming soon...

martin@musicweek.com
ajax@musicweek.com

Sixteen are set to hit fresh highs

by Andrew Stewart

The Sixteen, among the world's finest professional chamber choirs and certainly one of the most impressive in live performance, have been at the vanguard of the British choral renaissance. The UK outfit and its founder-director Harry Christophers are looking to tap into the potentially huge market for spiritual classics with the April 3 release of *Icon*, their second album for Universal Classics & Jazz.

As *Voices of Classic FM*, The Sixteen have dramatically extended their UK fanbase, helped along the way by an annual Choral Pilgrimage to British cathedrals and releases on the choir's own label, Coro. The mutually beneficial association with Classic was extended for a second three-year period last October. Meanwhile, *The Sixteen's* smart deal with UCF is paying dividends. *The Sixteen's* debut UCF title, *Renaissance*, leapt high into the classical album chart and stayed there for months. It also delivered Christophers and his singers a Classical Brit Award last year.



Christophers: Backing up with Universal

"For a big company such as Universal to come to us with the chance to make a two-disc set of Renaissance music was fantastic," says Christophers. He adds that, while the repertoire included such early music hits as Allegri's *Miserere*, he was encouraged to programme pieces never knowingly sold to a mass market.

Christophers is optimistic for the retail fate of *Icon*, its contents primarily associated with or influenced by the Orthodox Church. Masterpieces by Pärt and Tavener rub shoulders in the mix with rich Russian liturgical pieces by Rachmaninov, Kalinikov and Chesnokov. The album also contains James MacMillan's *A Child's Prayer*, written in response to the massacre of Dunblane schoolchildren in 1996.

Schubert

"Trout" Quintet; String trios D581, D47L; Leopold String Trio; Lewis, Mitchell (Hyperion CDA6752)



Hyperion's March disc of the month is a cracker, underlining the sheer quality of these young UK artists as they go about their art and craft. The Leopold String Trio understands Schubert's pursuit of beauty and the sublime, enhanced in their joyful "Trout" Quintet partnership by pianist Paul Lewis and double-bassist Graham Mitchell. This "Trout" surely ranks high on the all-time list of Schubert chamber music recordings.

Vaughan Williams

The Wasps; Goodhart; Hallé Choir and Orchestra/Elder (Hallé CD HLD7510 (2CD))

Whatever the wider implications of ensemble-owned labels for the classical business, there is no doubt that deals like this world premiere recording of Vaughan Williams's complete music to *The Wasps Of Aristophanes* are good news for the consumer. Manchester's Hallé Orchestra, under Mark Elder's inspired

leadership, is on a high at present, reflected in the elegant playing, sumptuous sound and genuine commitment from the band. Ads in the specialist press and a retail price of around £15.99 should see *The Wasps* flying off the shelves.

Mahler

Symphony No.7; Berlin Staatskapelle/Barenboim. (Warner Classics 2564 62963-2)



Daniel Barenboim sees himself as an archaeologist, digging through the multi-layered surface of Mahler's Seventh to discover its underlying architectural foundations and remains of all human life. He leads a performance from his Berlin Staatskapelle players that catches the ear from the first bars and reveals a compelling vision of this hugely demanding, emotionally draining symphony.

Purcell

Music for Queen Mary. Choir of King's College, Cambridge; Academy of Ancient Music/S. Clebury (EMI Classics 3 44438 2)
The reign of Queen Mary was cut short on December 28 1694,

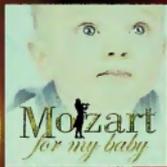
when her name joined the list of more than 1,900 deaths from smallpox to be recorded that year. Purcell's music for her funeral service, known widely today from its use in Kubrick's *A Clockwork Orange* and at Princess Diana's funeral, provides the dark side of this album, balanced by two of the composer's half-dozen birthday odes for the monarch.

Suk

Orchestral works and symphonic poems, including *Asrael*, *The Ripening*, etc. Czech PO/Neumann; Pesek (Supraphon SU 3864-2 (4CD))



Czech composer Josef Suk's late Romantic tone poems flow in the collective bloodstream of the Czech Philharmonic Orchestra. These recordings from the early years of digital sound make an unbeatable reissue package. *Asrael*, named after the angel of death, projects the composer's grief following the demise of his father-in-law and teacher, Dvorak, and of his wife in 1905. This vivid performance, which sets the benchmark for the whole set, captures the score's mix of despair and optimism.



351 7932



41 4242



332 8312



344 6902



344 4552



344 6432 (2CD)

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The decline of the specialist retail sector will damage the long term health of British music

Specialists' future will affect us all

EDITORIAL
MARTIN TALBOT



These are challenging times for everyone connected with HMV. The latest suggestion by would-be boss Roger Parry, that the music, video and games chain could merge with its books sister chain, provides a new twist to the drama.

How it will all play out is anyone's guess, but such a strategy would certainly come with its challenges. Catalogue continues to be one of HMV's key trump cards, despite the disappointing trading of 2005. And, unless any combined chain centred on more department store-sized operations like its flagship Oxford Street stores, it is hard to see how a combined offer could achieve that without some kind of compromise on range.

Parry also makes loud noises about the importance of the internet however. And this is where the future of catalogue business could well be heading.

But, if a chain such as HMV was to no longer compete in deep catalogue, instead trading across the market, in music, DVD, games and books, where does that leave it? As a generalist, some might argue.

Whatever, there are sure to be twists and turns ahead still.

In parallel, the news that supermarkets are to come

under competition scrutiny again raises the debate about the importance of specialist music retail.

The supermarkets have been positive in some ways – in reaching a consumer base which feels intimidated by specialists and thus helping grow the market of music buyers.

But they have been negative too. Independent retail has had a torrid time over recent years, and now specialist music retailers such as HMV are too – both being hit by the grocers' savage pricing policies.

Specialist retailers – indie and multiple alike – are vital for the future health of the music sector. It is through such stores that many bands first get the chance to reach an audience.

Of course, the competition commission is unlikely to take any direct action of benefit to specialist music retailers. But its probe will again alert an increasingly politicised consumer base to the concerns about the effects of supermarket dominance.

Negative publicity of recent months has caused the tide to turn against McDonald's. The same politicised consumers could be educated that the demise of specialist retail will also damage British music, in the long term.

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Australia awaits the next leading UK indie to emerge

VIEWPOINT
IAN JAMES



A lot of the companies who visited Australia on the recent Aim mission are unknown over here, so we've met a new group of music makers out of England and, as England has shown over many decades, some of those companies will rise up.

While we don't know which ones right now, there's a chance we have just met the next Domino or the next Virgin – time will tell which one it is. It's always a benefit in meeting new people to see how they go about their business and to put that up against the way we go

It really is a fertile field for British labels to look at

about our business. In many ways, those labels are in the same position as the Australian independent labels: they're all trying to find a place in a very large world.

There's been a fairly substantial resistance to British music in the US in the past few years, although that cycle seems to be ending and a new cycle beginning, due to acts like James Blunt and Franz Ferdinand, who did pretty well over the last year. America has been a diffi-

cult market to crack, so Australia is always an attractive alternative for UK acts given the appreciation for British music here, which we've always culturally had. It really is a fertile field for British labels to look at and now there's a new generation of distribution companies here such as Inertia and Spunk who take a lively view of the independent label scene in England.

The idea is two-way traffic. With Mushroom Music publishing, whom we represent a catalogue here, we also look at the possibility of reciprocal arrangement. If these labels find an Australian equivalent, someone who is simpatico, then it opens the possibility for international release for local labels and artists.

There are some very serious festivals here. Not just Big Day Out but Splendour in the Grass, for instance, that are terrific opportunities for acts to play and break through. Australian audiences appreciate the fact that acts come out here and return here and if they do they get a very large reception indeed, so I think it's a very good investment. Then, there's also the weather factor.

Ian James is managing director of Mushroom Music, Australia's largest independent publisher.

Do heritage artists get older fans out to gigs?

The big question

Live Nation is organising a festival in Hyde Park aimed at the older generation, with Roger Waters and The Who headlining. Is this a clever way of getting the 50-plus market out watching live music again?

Steve Jenner, Virtual Festivals
"I think with bands like Primal Scream also on the bill, they're aiming for a mix of both old and young people, which makes sense because there's certainly a demand for live music among the older generation, but that market's getting a bit saturated – for the first time, The Rolling Stones at Wembley isn't a sell out, for example. So I think they're being very smart in the way they're doing it."

John Giddings, Solo
"There's a Belgian promoter who runs Warner Classics where bands such as Royce Music and The Who come out and play to an older crowd and it's been hugely successful. Then when I put on The Who for the Isle of Wight it proved how an older generation will come out to see bands. The Who in Hyde Park is a great idea."

Peter Tudor, Wembley Arena
"Clearly it's going to be a great gig, but the over-50 market is already thriving. Our reopening roster includes some terrific 'heritage' acts including BB King, Santana and Cliff

Richard, all of whom generate a sizeable mature following."

Daniel Austin, Global Grooves
"It's a great idea for getting the older generation out watching music again and at the same time introducing them to new bands and artists. Let's not forget this demographic has a much higher disposable income and tends to favour indie shops, more so than the large high street stores. Dad rock's a great idea. Let's hope this is still on when I am 50."

Mark Bennett, HMV Digital
"I'd say that it is, but we shouldn't lose sight of the fact that such an event couldn't hope to be successful without an enthusiastic and willing audience keen on supporting heritage music acts. Music festivals have never been more popular, so it makes sense to extend the opportunity to enjoy this experience to the older 'baby-boomer' age groups, who still retain a great passion for music and have been the backbone of the music industry's commercial success over many years."

Paul Quirk, Quirk's Records
"Many over-50s watch music regularly anyway and I doubt if anything will entice the rest to stand outside in a park 100 metres from a stage with a pile of gold pass liggers in front of them. By the time you get to 50, most want to sit in a theatre style seat and relax and enjoy a gig – personally, as I am in that age group, it would be fine for me, but I think many will think twice."

Club Charts 18.03.06

The Upfront Club Top 40

Position	Artist	Track	Label
1	DEEP DISH FEAT. STEVIE NICKS	DREAMS	Mercury
2	MASH MASH	SPEECHLESS	Island
3	SUGABABES	RED DRESS	Island
4	DAVID MORALEE	HOW WOULD YOU FEEL	Island
5	SARA JORGE	BEAUTIFUL WORLD	Mercury
6	KELLY LOMAXA	WOBBY LIKE YOU	Atlantic
7	VARIOUS	THE MASH UP MIX 2006	Atlantic
8	DEEPROOVE	FASCINATED	Island
9	RAJARA SANKHARSON	—	Island
10	DJ EAGOTS & DALEY	PAULEY PRIDE	Decca
11	SHAPESHIFTERS	JENSEN BLEE	Mercury
12	DANKENHOLD	A LUCY MIND (ALBUM SAMPLER)	Mercury
13	JOEY NEGRO	WAKE A MOVIE ON ME	Mercury
14	FILIPPERKUNO SONS	MESSASGE IN A BOTTLE	Decca
15	STUDIO B	C'MON GET IT ON	Decca
16	CROSSI	SUNNY	Island
17	SCAPE FEAT. DEMPRESS	BE MY FRIEND	Island
18	SARAH ATEREH	THE REMAINS EP: PADE AWAY/OUT OF MY MIND	Island
19	MVNC PROJECT & DANNY RAMPLING	STROBELIGHT	Mercury
20	SUPERBASS	GO TO PIECES	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1	SARAH ATEREH	PADE AWAY/OUT OF MY MIND
2	INDEPENDENT LOCAL PRODS	BEHIND
3	SUPERBASS	GO TO PIECES
4	BEATNATION	THE GREAT TRACK
5	CLUBNIGHT FEAT. DANNY RAMPLING	STROBELIGHT

Position	Artist	Track	Label
21	SOLD MUSIC	FEAT. KIMBLEE	Mercury
22	FREEMANS	FEAT. AMANDA WILSON	Mercury
23	PAVIN SHIP	SHOT AWAY	Mercury
24	MAADANNA	SOAKY	Mercury
25	MAERY	A BLAZE MIB DA WIPPE WITH/OUT YOU	Mercury
26	BOOGIE PIMPS	THE MUSIC IN MESSINNY	Mercury
27	MECK	THUNDER IN MY HEART AGAIN	Mercury
28	THE MODERN INDUSTRY	—	Mercury
29	PINK STUDDO	CIRCS	Mercury
30	LMC V TRICK BABIES	LITTLE BIRD	Mercury
31	THE ENERGIES	BEYOND THE END	Mercury
32	ROB BOSKAMP	IN THE EVENING	Mercury
33	MVP	ALMOST WILLABLE PLAYS BOUNCE	Mercury
34	PROTOCOL	LOVE IS MY DRUG	Mercury
35	HAI TACK	SAY SAY SAY (WAITING 4 U)	Mercury
36	ONE HIT WONDERS	SPACE OF GOD	Mercury
37	PARADISE	WANNABE FREE	Mercury
38	YING YANG TWINS	FEAT. PITBULL	Mercury
39	—	—	Mercury
40	—	—	Mercury

Dream debut for Deep Dish

by Alan Jones

Washington-based tripartite duo Deep Dish have been one of the most successful and consistent acts on the Upfront Club Chart in the past 18 months, topping the chart with *Resistance* in September 2004, returning to the summit in June 2005 with *Say Hello*, and completing a hat-trick of number ones with the Sacramento EP last November.

It's no surprise to find they rank up their fourth straight number one with their excellent cover of Fleetwood Mac's *Dreams*, with a guest vocal from the band's Stevie Nicks likely to give it the fairly disappointing number 24 singles chart peak scaled by the original in 1977.

While Deep Dish's record of success on the Upfront Club Chart is impressive, their singles have never had the same impact on the Commercial Pop Chart, with *Flashdance* peaking there at number 10, and both *Say Hello* and *Sacramento* reaching number 20 – but *Dreams* jumps 6-1 on that chart this week, to become their first number one. Among Deep Dish's fellow celebrity DJs, *Dreams* has been getting support from the likes of Paul Van Dyk, Armin Van Buuren, Daniel Davoli, Herd & Fitz, Deadmau5 and Pete Tong, who made it his Essential New Tune on Radio One in January.

Tong's Radio One colleagues have yet to provide full support that the record's radio profile is growing ahead of commercial releases today (March 13), with most enthusiastic supporters Cool FM, Wave 105, Citybeat, 96.7 FM, Dream 100 FM, Northsound 1 and Top FM all on schedule to play the track more than 20 times a night last week.

Mash Mashes, **Speechless** and **Sugarbabes**, *Red Dress* – both of which are also definitely destined to become crossover hits on commercial release – completed the top three on both the Upfront and Commercial Pop Charts, with *Mash Mashes* taking runner-up spots on the Upfront list, and *Sugarbabes* second on the Commercial to **Pussycat Dolls**. Keep last week's **NeYo** 50 *Sic* claws its way back to the top of the Upfront Chart. Occupying pole position for the third time in four weeks, it faces a new challenge from **Arnie Fox's** *Unpredictable*, which jumps 7-2, and is a mere 4% in arrears.



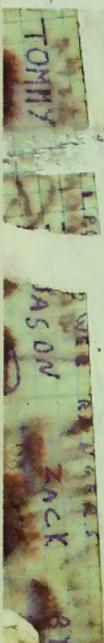
Deep Dish: complete hat-trick of number ones



Alan Jones: music writing blog on Dish Chart

COMMERCIAL POP TOP 50

1	NE-YO	SIC
2	PUSSYCAT DOLLS	WHATS LOVE DO
3	MASH MASH	SPEECHLESS
4	ARNE FOX	UNPREDICTABLE
5	DEEP DISH	FEAT. STEVIE NICKS





THE OFFICIAL
UK CHARTS

Produced in co-operation with the BPI
and based on a sample of more
than 4,000 record outlets
© The Official UK Charts Company 2006

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 18.03.06

SINGLES

		Star	Genre
1	1	CHICO IT'S CHICO TIME	Pop/R&B
2	5	ORSON NO TOMORROW	Ministry
3	2	PUSSYCAT DOLLS FEAT. WILL I AM BEEP	Alt
4	6	SUGABABES RED DRESS	Island
5	3	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Good Music
6	4	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Ro-A-Bit
7	4	MADONNA SORRY	Warner Brothers
8	6	MECK FEAT. LEO SAYER THUNDER IN MY HEART...	Asylum 2
9	7	THE FEELING SEWN	Island
10	8	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	Bad Boy
11	6	MICHAEL JACKSON BILLIE JEAN	Epic
12	4	THE SHAPESHIFTERS INCREDIBLE	Parade
13	6	PLACEBO BECAUSE I WANT YOU	Virgin
14	10	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	Jive
15	12	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Parade
16	6	THE BLACK EYED PEAS PUMP IT	Alt
17	8	BOW WOW FEAT. CIARA LIKE YOU	Columbia
18	6	CRAIG DAVID UNBELIEVABLE	Warner Brothers
19	9	SHAKIRA DON'T BOTHER	Epic
20	14	CHARLOTTE CHURCH WOODSWINGS	Sony Music
21	21	THE ORDINARY BOYS BOYS WILL BE BOYS	Bluebird
22	16	FALL OUT BOY SUGAR WE'RE GOIN' DOWN	Mercury

ALBUMS

		Star	Genre
1	1	DAVID GILMOUR ON AN ISLAND	Epic
2	1	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Good Music
3	2	JACK JOHNSON IN BETWEEN DREAMS	Brushfire/Island
4	4	ANDREA BOCELLI AMORE	Sony Classical
5	3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
6	4	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone
7	9	SIMON WEBBE SANCTUARY	Island
8	10	VAN MORRISON PAY THE DEVIL	Epic/Polydor
9	6	NETI DIAMOND 12 SONGS	Columbia
10	10	JAMES BLUNT BACK TO BEDLAM	Atlantic
11	11	KELLY CLARKSON BREAKAWAY	RA
12	7	GORILLAZ DEMON DAYS	Parade
13	12	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
14	6	DAVID ESSEX GREATEST HITS	Columbia/IMP
15	16	PUSSYCAT DOLLS PCD	AMM
16	5	KAISER CHIEFS EMPLOYMENT	Bluebird/Polydor
17	15	COLPLAY X&Y	Polygram
18	8	THE JAM SNAP!	Polydor
19	17	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia/IMP
20	13	KANYE WEST LATE REGISTRATION	Ro-A-Bit
21	14	NE-YO IN MY OWN WORDS	Mercury
22	6	SHAYDA DUAL ELEVATION	?

NEW RELEASES
ALBUMS
PLAYLIST
FIND
WHAT
YOU'RE
LOOKING
FOR
SINGLES
CHARTS

PEAS

FOR
MUSICWEEK.COM

KANYE WEST LATE REGISTRATION

20	13	KANYE WEST LATE REGISTRATION	Rock/A&P
21	14	NE-YO IN MY OWN WORDS	Mercury
22	15	SHAKIRA ORAL FIXATION VOL. 2	Eric
23	24	THE BLACK EYED PEAS MONKEY BUSINESS	AAJL
24	16	DELAYS YOU SEE COLOURS	Rough Trade
25	17	MORNING RUNNER WILDERNESS IS PARADISE NOW	Paragon
26	18	SUGABABES TALLER IN MORE WAYS	Island
27	23	JOHNNY MATHIS THE VERY BEST OF	Columbia
28	25	JOHNNY CASH WALKING THE LINE - LEGENDARY SUN	Mercury
29	21	JOSE GONZALEZ VENEER	Roundlog
30	19	LED ZEPHAR AT HIS VERY BEST	Atlantic
31	18	MOGWAI MR BEAST	PIAS
32	16	THE MYSTERY JETS MAKING DENS	639
33	26	KATIE MELUA PIECE BY PIECE	Domino
34	22	WILL YOUNG KEEP ON	Sony BMG
35	28	GOLDFRAPP SUPERMATURE	Island
36	19	HARD-FI STARS OF CCTV	Neosonylantic
37	20	THE MAGIC NUMBERS THE MAGIC NUMBERS	Reverity
38	55	MADONNA THE IMMACULATE COLLECTION	Sire
39	56	JACK JOHNSON CURIOUS GEORGE (OST)	Buckley/Island
40	27	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury

20	14	CHARLOTTE CHURCH WOODSWINGS...	Sony BMG
21	13	THE ORDINARY BOYS BOYS WILL BE BOYS	Bluebird
22	16	FALL OUT BOY SUGAR WE'RE GOIN' DOWN	Mercury
23	18	HI-TACK SAY SAY (WAITING 4 U)	Globe
24	26	JACK JOHNSON BETTER TOGETHER	Brushfire/Island
25	17	KEISHA WHITE THE WEAKNESS IN ME	Korova
26	15	THE RIFLES REPEATED OFFENDER	Red Ink
27	21	WILL YOUNG ALL TIME LOVE	Sony BMG
28	11	WESTLIFE AMAZING	S
29	19	FIGHTSTAR WASTE A MOMENT	Island
30	19	FREEMANS FEAT. AMANDA WILSON WATCHIN'	Laurel
31	26	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	Danaba
32	28	MADONNA HUNG UP	Warner Brothers
33	25	NITZLOPI JOB SONG	EDM
34	24	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD) EP	Eric
35	34	KELLY CLARKSON BECAUSE OF YOU	RCA
36	37	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Domino
37	40	JAMES BLUNT GOODBYE MY LOVER	Atlantic
38	39	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Ro-A-Tile
39	31	SUNBLOCK I'LL BE READY	Harvest
40	43	THE BLACK EYED PEAS MY HUMPS	AAJL

COMPILATIONS

INTERNATIONAL

1 4 CLUBLAND XTREME HARDCORE 2

2 1 THE MASH UP MIX 2006

3 2 CLUBMIX 2006

4 8 HOUSEWORK SONGS

5 7 POP JR 2

6 3 RIT AWARDS 2006 - THE MUSIC EVENT

7 4 R&B LOVESONGS

8 9 WALK THE LINE

9 6 NME PRESENTS THE ESSENTIAL BANDS

10 5 THE VERY BEST OF EUPHORIC DANCE

11 11 R&B CLUBMIX

12 12 NOW THAT'S WHAT I CALL MUSICI 62

13 THE VERY BEST OF POWER BALLADS

14 13 GODSKITCHEN - ANTHEMS

15 14 MAGIC - THE ALBUM

16 6 RELAXING SONGS

17 16 THE BEST CLUB ANTHEMS CLASSICS

18 18 DIRTY DANCING (OST)

19 19 POP PARTY 3

20 15 BEAUTIFUL LOVESONGS

FORTHCOMING

KEY SINGLES RELEASES

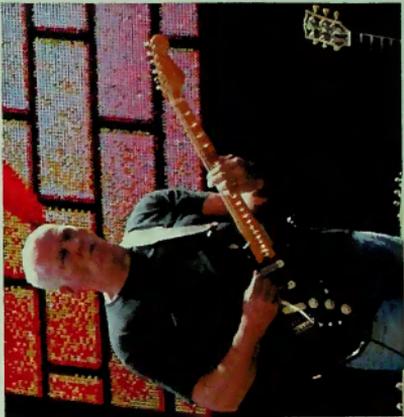
MAR 13	BLACK EYED PEAS TUMP IT UP/DUOR
MAR 13	JAMES BLUNT WISEMAN ATLANTIC
MAR 13	THE RIFLES I'M NOT AN ANGEL
MAR 13	FOUR LIPS YOU KNOW YOU WANT ME
MAR 13	GIRLS ALoud VIBES LOTTA HISTORY
MAR 13	POLO/DOR
MAR 13	MASSIVE ATTACK LIVE WITH ME VIRGIN
MAR 13	KIT TUNSTALL ANOTHER PLACE TO FALL
MAR 13	RENTLESS
MAR 20	THE RIFLES I'M NOT AN ANGEL
MAR 20	NOBELLE WAGLE TENAGE KICKS
MAR 20	PEAFEEDOR
MAR 20	PINK STUPID GIRLS SONY BMG
MAR 20	SEAN PAUL TEMPEROURE ADANTIC
MAR 20	THE STRONGS HEART IN A CAGE ROUGH TRADE
MAR 20	YEAR TEEN YEARS GOLD LION RECORDS
MAR 20	UPFECTION

KEY ALBUMS RELEASES

MAR 13	FIGHTSTAR GRAND UNIFICATION ISLAND
MAR 13	GARHAM COON LIFE THROWS AT ILLIGRAM
MAR 13	THE RIFLES I'M NOT AN ANGEL
MAR 13	INDIA ARIE WALKS VOL. 1 ISLAND
MAR 13	NINE BLACK ALPS BUTTER CALD ISLAND
MAR 13	PLACEBO METS VIRGIN
MAR 13	ROOTS MANUWA ALTERNATELY DEEP BIG DADA
MAR 13	THE CONCRETES IN COLOUR EMI
MAR 13	THE RIFLES I'M NOT AN ANGEL
MAR 20	PRINCE 101 ISLAND
MAR 20	BE YOUR OWN PET BE YOUR OWN PET XL
MAR 27	EMBRACE THIS NEW DAY JACOPELLENTAR
MAR 27	MASSIVE ATTACK COLLECTED VIRGIN
MAR 27	TRINA GLAMOROUS LIFE ATLANTIC
MAR 27	YEAR TEEN YEARS SHOW YOUR SIDES DRESS
MAR 27	UPFECTION



SUGABABES: TOP FIVE NEW ENTRY



DAVID GILMOUR: DEBUTS AT TOP SPOT

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	1	THE STREETS WHEEDLING
2	2	1	2	THE STREETS WHEEDLING
3	3	1	3	THE STREETS WHEEDLING
4	4	1	4	THE STREETS WHEEDLING
5	5	1	5	THE STREETS WHEEDLING
6	6	1	6	THE STREETS WHEEDLING
7	7	1	7	THE STREETS WHEEDLING
8	8	1	8	THE STREETS WHEEDLING
9	9	1	9	THE STREETS WHEEDLING
10	10	1	10	THE STREETS WHEEDLING
11	11	1	11	THE STREETS WHEEDLING
12	12	1	12	THE STREETS WHEEDLING
13	13	1	13	THE STREETS WHEEDLING
14	14	1	14	THE STREETS WHEEDLING
15	15	1	15	THE STREETS WHEEDLING
16	16	1	16	THE STREETS WHEEDLING
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20	20	20	THE STREETS WHEEDLING



Pink
Stupid Girls
March 20th

These charts are also available
online at musicweek.com

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1	1	1	THE STREETS WHEEDLING
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19	19	19	THE STREETS WHEEDLING
20	20	20	THE STREETS WHEEDLING

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20	20	20	THE STREETS WHEEDLING

With chart huggers Corinne Bailey Rae, Chico and G4 under his wing, Global Talent's Ashley Tabor talks about managing acts across a number of fronts

Quickfire

What's the trick with managing someone like Chico, who has already had a certain amount of exposure before the single's release?

It's about focus and making good on the platform that's already there – it's not normal management. It's about creating a marketing platform that the public can grasp. If you complicate things, it can go off the rails, so you have to keep the message simple. Are you entertaining any hopes of longevity for Chico as a recording artist?

He's different to other acts in that he's not just an artist but a cross-media brand. He's not the greatest singer in the world, by his own admission, so he could move into television presenting or advertising. Our goal is primarily to establish him as a brand.

The Corinne Bailey Rae album received a mixed reception from the critics, but has got off to a very strong start at retail. How important are reviews?

I do often wonder how relevant they are to the public. I think Londoners can find themselves detached from the people who buy records and we got too caught up in the media. We're just one of the X Factor tour and I'd recommend it to anyone – it's an eye-opening experience to see the people who we're selling to.

What's the plot this year with Shayne Ward?

There's a single, *No Promises*, out on April 10 and an album on April 17. There's an awful lot of work going on. He's made the album with Simon [Cowell] and Louis [Walsh] and they've made a terrific record. The single has a slightly Daniel Bedingfield



sound to it and it's very strong

How do you ensure his career follows the Will Young path rather than the Gareth Gates one?

Shayne can definitely follow Will. His demeanor is very calm and he's taking it all in his stride, which is important. To follow Will, he needs to drift away from the X Factor brand, but to do so with no disrespect for the show.

Do you think the public's interest in reality talent shows can last forever?

Yes. The shows are very well made and, more importantly, they always discover genuine talent. I was in the room in Manchester when Shayne first came through, and I'm not saying I knew we were looking at the winner there and then, but it was obvious we were dealing with someone very special.

Pop's considered to be in a bit of a slump at the moment as guitar bands take over. Can it recover?

allowed to download as much material as they want in exchange for a small fee, of £4 to £7

What! Does Chirac want the music industry out of the streets?

Actually, you can't criticise the French Government for this one. They were against it. A mixture of socialist and communist MPs are to blame, acting through the amendment during the first reading of the bill in December.

Not surprisingly, the move has created unrest among the global record industry, which fears that such a move could destroy revenues and create a risky precedent.

And what is the French Government doing?

Well, French minister of culture Renaud Donnedieu de Vabres immediately asked for the reading to be suspended and has since made a number of changes to the bill, designed to placate the hardliners. These include enervating prison sentences and reducing fines for illegal downloading.

Lock 'em up I reckon.

Well, the original bill suggested a maximum penalty of £300,000 and three years of prison. Which

Yes. I have faith that it'll come back as big as ever, but in the meantime shows like X Factor provide a great platform for pop in a smaller way. Someone needs to find the trigger for all those who had hoped G4.

What are the challenges facing an independent publisher in 2006?

Quality control. The pressure to make things happen means there's a lot of pressure not to lose your head. And, because we're small and under constant pressure from labels, we find it hard to say, "Stop, this is good enough."

Do you think the role of the majors has changed?

Definitely. They're making a real effort to be involved in all revenue streams, sometimes successfully and sometimes not. They have the clout to team up with the phone networks, but they don't have the advantage of being small, meaning it can take them a long time to catch onto things.

How has this changed the role of the publisher or manager?

From a management point of view, you've got to make sure you have your eye on the ball with the big recording agreements. You used to think the label was just there to release and market the record, but now they have a much wider remit. But it doesn't really affect things from a publishing angle.

Ashley Tabor is managing director of the Global Talent group of companies, which manages Shayne Ward, Chico, G4 and Andy Abraham and publishes Corinne Bailey Rae. It is an independent company whose acts have already scored number one singles and albums in 2006.

seems a little harsh.

And what are they proposing now?

Taking file-sharing away from the world of piracy, with a maximum fine of €38 for people doing it on a small scale and higher fines for those that distribute file-sharing software. They will also set up a "college" of mediators, which will consider the tricky question of the right to make private copies.

Will the French Government succeed?

It's hard to tell. The French record and film industries have been very busy in the business, frantically trying to bury the bill. And Johnny Hallyday has spoken out against it.

What! That should seal it, then.

Actually, he's one of France's biggest stars. Although he is actually Belgian.

And what says de Vabres?

I thought you'd never ask. He told an audience at Midem that he was proud that France was the first country in the EU to tackle the question of digital rights and it was an honour to engage with such a difficult subject.

He sounds very relaxed.

Well, it was sunny in Cannes.

DOOLEY'S DIARY



Floyds are just like buses

Remember where you heard it: it's turning into a Floyd of two halves and all those who had hoped G4. Floyd's return at Live 8 last summer would spawn a reunion tour in 2006. The four members of the classic lineup are indeed out on the road this year, but they appear to be doing it in pairs. David Gilmore's solo tour, which reaches the UK on May 26, includes Floyd keyboardist Rick Wright, while Roger Waters has reunited the band's drummer Nick Mason for his own dates, which will include performing *Dark Side Of The Moon* in its entirety at London's Hyde Park in June. Meanwhile, Gilmore was yesterday (Sunday) aiming to make history for the EMI label by replacing Corinne Bailey Ray at the top of the albums chart to give the label

consecutive number ones on the countdown for the first time in history – something his G4 brother just neck. Gilmore found himself having to pause his set for a Radio 2 programme mid-way at London's Mermaid Theatre. Why the break? Gilmore confessed to the audience he was desperate for a pee. Knowing a number of those attending were of similar vintage, Gilmore laughingly suggested that if anyone else had similar needs they should grab their chances now, immediately propping a mad exit to the venue's bathrooms. Staying on a toilet theme, here's one for the rumour mill: we hear the similar vintage G4 brother indie band did a phone interview with Radio One's Zane Lowe recently from the comfort of his very own, er,

Sightings of live music supreme Vince Power have been thin on the ground of late, since he sold Mysterio Fiddler, since he said Mysterio Fiddler is being Mysterio new adventures. But he was one of a number of industry figures and celebrities present last week at O2 Uncovered at The Hospital in Covent Garden. The event is designed as a search for new talent and last week saw performances from Frozen Flammes and Louie, who were watched by a judging panel including Power. Also on the panel are Polydor's Director of A&R Simon Givring, former EMIatica guerrilla, former Elastica activist, XFM's Drivetime host Lucio Buffone and *Misc Week's* own Paul Scott. The little fella with Power is his son Niall.

throne. Look out for the possible launch of a new London club tying in with one of the music industry's most successful and established events...

More numnums. Is a certain retail approach considering a name change? Could X Factor format without-a-format. Jack be coming this way soon? It would no doubt be lost on the baseball-playing Yanks, but EMI Music Publishing celebrated

James Blunt's astonishing US chart-topping success by kicking out the singer-songwriter's football-besotted nine-man band and crew with their own kit. Neatly, the white with blue-trim strips come complete with each individual's name and are now being road-tested across the States as he's making play every day during Blunt's US tour. *Courtney Love* has been crewing a regular show of it (albeit a sober one) on the London band scene of late and last week gave a select few a taste of her new music at an intimate gathering in her London hotel room. Love performed a handful of tracks from her forthcoming album, which sees her co-writing with Billy Corgan again. By all accounts, Blunt's new material is pretty damn strong. On a signing tip, TVT has secured *The Holloways* after much wrangling. Dooley was overcome by the injustice of the industry at one particular after-show last week. As the label swanned about with drinks passes for all and sound, the headlining band – who shall remain nameless – were left to pay for their own. Nice. Good luck to Warner Bros digital manager Sam Sparrow for winning this year's London Marathon with the aim of raising at least £1,500 for the NSPCC. As part of the fundraising campaign, Sam will be undertaking an online auction and is on the lookout for collectable or signed items of music memorabilia to sell. If you can help out, email her at samsparrow@warnermusic.com.

At last, the Best National Promoters Team at this year's Music Week Awards, previously won the same title this millennium – as East West in 2001 – and not as stated in last week's issue. And finally, EMI has won the distribution award 11 years in succession now, not as previously indicated.

Crib Sheet

The French Parliament means this week to vote on new anti-piracy measures that could effectively legalise file-sharing in exchange for a small fee.

The French, eh? Not content with banning our beef and rubbishing our Olympic bid, they've now gone and legalised P2P. Hardly helpful, is it?

Hang on, it's not that simple. They haven't actually legalised P2P. Or not yet anyway.

Explains yourself. Well, the French Parliament is voting on its new anti-piracy legislation tomorrow (Tuesday) and it might, just might, introduce a new global licence for P2P.

In an anti-piracy bill? I know, ironic, isn't it? But vive la difference and all that.

What do they mean by a global licence anyway? Basically, there is a part of the bill that suggests that internet users be



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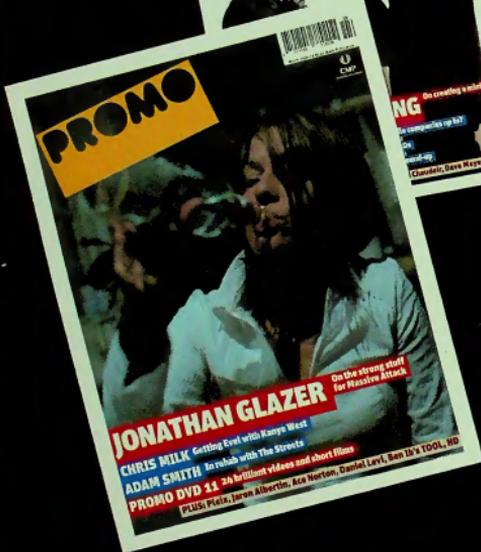
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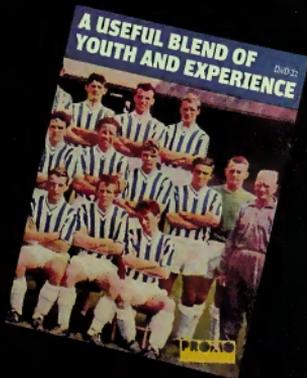


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Week 10

Upfront p24 > TV & radio airplay p27 > New releases p30 > Singles & albums p32

FAST CHART

SINGLES

NUMBER ONE
CHICO ITS CHICO TIME (Sony BMG)
It's still Chico time, as the Welsh-born Moroccan, who finished fifth in the latest season of X-Factor, continues atop the singles chart with his debut single, albeit with sales tumbling by 43% to 29,258.

ARTIST ALBUMS

NUMBER ONE
DAVID GILMOUR ON AN ISLAND (EMI)
Recorded partly on his houseboat on the Thames, and partly in Abbey Road, David Gilmour's first number one solo album includes contributions from David Crosby and Graham Nash, and lyrics by Polly Sanson - Gilmour's wife.

COMPILATIONS

NUMBER ONE
VARIOUS CLUBLAND XTREME HARDCORE 2 (A&T/WUMTV)
The eighth number one for A&T/WUMTV's Clubland series since it was introduced in 2002, and the follow-up to Clubland Xtreme Hardcore, which topped the chart last May and went on to sell 130,483 copies.

AIRPLAY

NUMBER ONE
CORINNE BAILEY RAE PUT YOUR RECORDS ON (EMI)
Finally rising to the top after three weeks at number two, Put Your Records On had an audience of 80.10m last week - the highest for any record so far in 2006. It was aired 2,125 times by stations on the chart panel, with top tallies of 80 on Cor. 53 on Rock FM and 52 on TFM.

THE SCHEDULE

ALBUMS

THIS WEEK
Roots Manuva Alternately Deep (Big Dada); The Concrete in Colour (EMI); Fightstar Grand Unification (Island); India Arie India Soups Vol. 1 (Island); Graham Coxon Love Travels... (Parlophone); Placebo Meds (Virgin); Nine Black Alps Gilted Gulch (Island); Donald Fagen Morph: The Cat (Reprise); Victoria In The Hands Of Love (Polydor)

MARCH 20
LL Cool J Todd Smith (Mercury); Beverly Knight Voice: The Best Of (Parlophone); Bell X One (Island); Hummed Reasons: Kill Your Own (V2); Prince 3121 (Island); My Chemical Romance Life On The Murder Scene (Polydor); Journey South Journey South (RCA); Shapeshifters Sound Advice (Postiva)

MARCH 27
Dem Franchize Boys On Top Of Our

The Market

EMI label bags top two album slots

by Alan Jones
Although as a company EMI has frequently registered back-to-back number ones in the 50-year history of the album chart - most recently in February of 2005, when Parlophone label acts Athlete's Tourist dethroned Virgin artists The Chemical Brothers' Push The Button - the EMI label has never had back-to-back number ones until this week. It achieves this historic first thanks to Pink Floyd alumnus David Gilmour's third solo album On An Island replacing rising new star Corinne Bailey Rae's self-titled debut at the summit.

Gilmour's album was helped to its lofty perch by a blitz of media coverage, including a unique Gilmour BBC Radio Two concert being added to BBC TV's interactive service (with pictures) for a week. As neither of his previous solo albums reached the Top 10, it's a major triumph for Gilmour, which undoubtedly also owes something to Pink Floyd's much trumpeted reunion at last year's Live 8 concert. For Gilmour, it is his first number one since Floyd's live album Pulse debuted at the summit in 1995.

Meanwhile, although she was dethroned by her labelmate, Corinne Bailey Rae's album continues to sell at a fair clip. It



Corinne Bailey Rae: makes way at number one for EMI labelmate

shifted a further 67,122 copies last week - 38% down on its debut week - to take second place in the chart. Bailey Rae's second single Put Your Records On dips 3-5 on its third week on the singles chart, attracting a further 16,147 buyers to lift its 20-day sales total to 67,123 sales. It also takes over at the top of the airplay chart, and is being given enormous support by the BBC's two bebemoths Radio One, where it was aired 26 times last week and was third most-played, and Radio Two, where its tally of 23 plays outshone all other singles.

Airplay, of course, fuels sales. It is working for Orson, whose debut single No Tomorrow shares

most-played honours on Radio One, with 28 spins last week but appears not to be working for the other record with 28 plays, Joey Negro's Make A Move On Me, which debuts this week at number 47. But appearances, in this case, are deceptive. Although eight 12-inch copies of Negro's single engaged last week, it and a CD single of Make A Move On Me aren't scheduled to hit retail until today (Monday), and the rest of its 1,913 sales last week were digital downloads which are now allowed to count towards the chart a week prior to physical formats being issued. Expect Negro's single to take a massive leap upwards a week hence.

KEY INDICATORS

SINGLES

Sales versus last week: -2.7%

Year to date versus last year: +187.2%

MARKET SHARES

Universal	37.8%
Sony BMG	22.6%
Warner	15.4%
EMI	14.4%
Others	9.8%

ALBUMS

Sales versus last week: -0.5%

Year to date versus last year: -2.9%

MARKET SHARES

EMI	31.9%
Universal	31.8%
Sony BMG	12.2%
Warner	10.5%
Others	13.6%

COMPILATIONS

Sales versus last week: -11.3%

Year to date versus last year: -17.9%

MARKET SHARES

Universal	41.1%
EMI	19.8%
Sony BMG	18.6%
Mot	17.8%
Warner	2.7%

RADIO AIRPLAY

MARKET SHARES

Universal	30.0%
EMI	20.4%
Sony BMG	20.2%
Warner	18.2%
Others	11.2%

CHART SHARE

Origin of singles sales (Top 75):

UK: 65.3% US: 34.7% Other: 0%

Origin of albums sales (Top 75):

UK: 57.3% US: 38.7% Other: 4.0%

For fuller listings, see musicweek.com

NEW ADDITION



Warner Bros will release St. Elsewhere, the anticipated debut album from Garth Barakley on May 1. The album, which will be preceded by the release of lead single Crazy on April 10, is the result of a collaboration between Dangerousness (Gorillaz) and vocalist Cee-Lo.

SINGLES

THIS WEEK

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

MARCH 20

Nouvelle Vague Teenage Kicks (Peacefrog); Sean Paul Temperature (Atlantic); The Strokes Heart In A Gape (Rough Trade); Pink Stupid Girl (Sony BMG); Yeah Yeah Yeahs Gold Lion (Polydor); Korn Coming Undone (Virgin); Nelly Grizz (RCA); G4 Mothers Day EP (RCA)

MARCH 27

Franz Ferdinand The Falten (Dorrino).

David Gray Alibi (Atlantic); Prince Black Sweat (Universal); Nizkor Girls (FDML); The Streets When You Wasnt Famous (679); Embrace This New Day (Independent); Editors All Sparks (Kocherwan); Charlatans Blackened Blue Boys (Sanctuary); Doves Some Cities Live EP (EMI)

APRIL 3

Mary J Blige One (Island); Son Of Dork We're Not Alone (Mercury); The Zutons Why Won't You Give Me Your Love? (DeLacross); Hope Of The States Blood Meridian (Columbia); Deep Dish Dreams (Postiva)

APRIL 10

Damian Marley Beautiful (Island); Collylog The Hardest Part (Parlophone); Eminem Shake That (Interscope); Gorillaz Kids With Guns/E Manana (Parlophone); Hard-Fi Better To Better (Atlantic); Lorraine I Feel It (Columbia)

ALSO OUT
THIS WEEK
SINGLES
Depeche Mode
Suffler Wail (Mute)
Claudia Lee
(Domino) Mikael
Jackson: The Way
You Make Me Feel

(Epic) Studio B
Cron Get It On
(A&M)
ALBUMS
Breaks Co-Op: The
Sound Inside
(Parlophone) MC
Lars: The Graduate
(Nonesuch) K. Gault

Station His Hands
(Honest Jones)

Records released 27/03/06



SINGLE OF THE WEEK
The Streets
When You Wasn't Famous

679 679125D1
Never has a comment on the downside of fame ever been put across with such humour and clear vision. This tale of the pressures of celebrity dating, over a *baile funk* backing track, delivers like never before. Allegedly based around Skinner's own brief liaison with a well-known personality, the chorus hooks you from the start. Already A-listed at Radio One, this will set out the stall nicely for Skinner's album *The Hardest Way To Make A Living*, released on April 10.



ALBUM OF THE WEEK
Prince
3121

Island 9852072
A warmer and more playful album than last year's *Musicology*, 3121 has moments of real class. With the Camille-funk of the title track, Lolita's 1999-style synth stabs and Satisfied sounding like a lost track from *Sign O' The Times*, it seems Prince's more exploratory recordings thankfully remain on ice. Coupled with his recent Brits appearance and radio support for the single *Black Sweat*, 3121 could well cement this most unlikely of commercial comebacks.

Singles

Broken Social Scene
7/4 (Shoreline) (City Slang)
SLANG5039083

While fellow Canadians Arcade Fire grabbed the headlines last year, Broken Social Scene quietly released their stunning self-titled third album. This standout blends all their Sonic Youth/Dinosaur Jr influences to perfection, and sparkles with energy and atmosphere. Just brilliant.

The Charlatans
Blackened Blue Eyes (Sanctuary SACND421)
This single trails the release of *The Charlatans' April 10*-released ninth album *Simpatico*. It is a solid enough addition to the band's repertoire, with some stadium-friendly guitar hooks and eminently hummable, if largely indecipherable, vocals from Tim Burgess. The band began a 16-date UK tour on April 24.

Editors
All Sparks (Klimchewars SKCD84)
With its thumping bass, moody guitar refrain and catchy chorus, All Sparks will strike a chord with a newly-converted fanbase that took Editors' platinum album *The Back Room* to the Top 10 some six months after its release. It is the fourth single to be lifted from the album, and has already been added to Radio One's B-list.

Franz Ferdinand
Fallen/L Wells (Domino RUG219CD)
The Glasgow band highlight their arrival with this bumper package of material. Led by Radio One C-listed album highlight *The Fallen*, it includes three new songs over several formats plus a stunning Justice remix. Double A-side L.Wells is a stirring ballad, while guitarist Nick McCarthy sings Jeremy Frazer and Brown Onions is a R&B-tinged instrumental.

David Gray
Abbi (Atlantic ATLK027CD)
A richly orchestrated and featuring a beautiful, emotive vocal, Abbi is

a high point of David Gray's 600,000-selling album *Life In Slow Motion*. The singer-songwriter plays four UK dates in June, finishing at London's Hyde Park on June 22 as part of the *Wireless Festival*.

Guillemots
We're Here (Polydor/Fantastic Plastic 9876649)
There is little doubt that Guillemots can write a great song; the only problem is their tendency to over-egg the pudding with disparate influences. Luckily, this plays it relatively straight, with strings that enhance rather than cloud the song and a beautifully bitersweet melody, reminiscent of a Motown tearjerker.

The Kooks
Naïve (Virgin VSCD01911)
The follow-up to the Top 20 *You Don't Love Me*, Naïve is a punchy, driving pop song which promises to give the Brighton outfit their best showing at radio yet. Its uptempo rhythm provides the backbone for an energetic vocal, but it is the big chorus hook to which the song owes its commercial appeal.

Lethal Bizzle
Mind Your Head (V2 JAD5039417)
Despite Lethal Bizzle's high profile in the grime scene, sales of his debut album have been disappointing. The single sees him reunited with *Deezlit*, producer of *Pow!*, for a tune that fuses clattering drums with heavy guitar rock. It is pretty enjoyable, but is perhaps too harsh for mainstream radio play.

Nizkor
Girls (FDM FDMN1011)
Nizkor's new single is the band's first step in a bid to outgrow their "Christmas hit" tag, earned by the number one JCB Song. The musical sweep of strings, acoustic guitar and John Parker's close but ears are perhaps too dense to their recent hit for comfort, but Luke Connon's voice of lust, love, bitersweet tale of loss, remains distinctive and moving.

The Pipettes
Your Kisses Are Wasted On Me (Mercury's Indecent M10629)
The Pipettes' sly update of 'The

Shirelles/Shangri-Las' classic Sixties girl group sound has been getting audiences all hot under the collar of late, thanks to some excellent songwriting and brash live quality. This song is no exception, packing three choruses and a dose of sweet harmonies into a dazzling two minutes.

Secret Machines
Lightning Blue Eyes (579 W707CD1)
Following the thrumping impact of 2004's *Now Here Is Nowhere*, the New York trio return with this taster for second album *Ten Silver Drops*, released on April 4. With its driving guitar and layers of synths, it has a glacial, hypnotic quality that should win them praise beyond bounds of NME, Q, Mojo and *Nectar*, where their last album won so much acclaim.

Semifinalists
You Said (Regal Bear VVR5036257)
You Said is a charming slice of DIY indie pop, with sunny guitars and feel-good, easy vocals bringing to mind a lo-fi, edgier version of *The Magic Numbers*. This is just the second single from *Semifinalists*, which featured in *Music Week's* tipsters last week.

The Storeys
Be By Your Side (Korovo ST07YPR04)
In the tradition of acts such as Crosby, Stills & Nash, The Storeys possess an ability to pen instantly classic songs which simply ooze class. Signed by Warner imprint Korova earlier this year, the band are building a strong loyal fanbase in the UK through their extensive touring and look set to have a successful 2006.

Albums

Dennis Bovell
All Over The World (EMI CDLF2045)



A new album from Bovell is always a thing to be awaited, and this doesn't disappoint. From his initial impact on the UK music scene with *Mattumbi*, one of the best UK reggae acts, through his eclectic production skills with the likes of *The Sistas* and *Wet Wet*

Wet, he has always been a pioneer. From the opening track, *Betah*, to the last, *O Mama O Papa*, this is one of the best reggae albums in some time.

Drowzy
Snow On Moss On Stone (FatCat FATCD42)
Full of character and warmly intimate, Drowzy's second album of acoustic folk has shadows of Robert Wyatt or Adam Lurking within. Another beautiful, dark and engaging collection from Brighton's evergreen FatCat label.

Embrace
This New Day (Independent ISOM60CD)
Following the success of the platinum-award *Out Of Nothing*, the anticipation for this fifth studio album is sky-high. Kicking off with the rousing, anthemic first single *Nature's Law*, it is clear Embrace mean business. Produced by Youth, the Huddersfield quartet have delivered a sterling album full of confidence and brimming with potential singles. The band play seven open-air UK shows in June.

The Knife
Silent Shout (Brille BRILCD103)
Swedish siblings The Knife offer a quasi mixture of dark pop and cinematic techno on this follow-up to their acclaimed debut album *Deep Cuts*. An array of theatrical lyrics and jarring sounds are emboldened by the typically eerie atmosphere prevalent in Scandinavian pop, making it perhaps too off-the-wall for the mainstream, but an undeniable success within its field.

Massive Attack
Collected (Virgin CDV3017)
Despite releasing a string of increasingly uncompromising albums throughout their career, Massive Attack have always come up with the goods in the singles department. This timely greatest hits set reveals their strengths in analogue - soulful, innovative, atmospheric, but still populist, from *Safe From Harm* right through to forthcoming single *Live With Me*. With their energetic peers *The Prodigy* setting in-plus copies of their

singles collection last year, *Collected* has huge commercial potential.

Josh Rouse
Sabulito (Bedroom Classics 304772)
A first glimpse of the title might make one think that Rouse has gone Tex-Mex; however the Spanish title is due to Rouse's relocation to the Iberian peninsula. Like Spain itself, this album is a laidback and relaxed affair. At times, there is an air of *Tahiti 80* about the place but it is definitely one of his best albums to date. No subtitles required.

Sol Seppy
The Bells of 1 2 (Gronland CDGR03N30)
The Bells Of 1 2 is a warm, undervalued act led by former *Sparks*chose collaborator Sophie Michalitsianos. The English-born, Australian-raised songwriter writes music that is part Mazzy Star, part Cocteau Twins - all ethereal melodies and dark lyrical themes which grab you on first listen. An unexpected delight.

Various
The DFA Mixes Chapter One (DFA/EMI DFAME12155CD)
Kicking off with James Murphy and James Goldsworthy's classic mix of *The Tigres Deception*, this nine-track album highlights the influential producers' remix work. Featuring hard-to-find versions of tracks by the likes of *Blues Explosion*, *Soulwax*, *Radio 4*, *Gorillaz* and *Hot Chip*, it will delight fans both old and new.

Yeah Yeah Yeahs
Show Your Bones (Dress UP/Fiction/Polydor 9877225)
Almost three years after their silver-awarded *Fever To Tell*, Karen O and co are back with this follow-up. Kicking off with the single *Gold Lion*, it is a thrilling ride through edgy guitar, intense vocals and rock 'n' roll abuse. While producers Squelch E Clean and Alan Moulder have soaked some of the band's rough edges, the songs shine through as brightly as ever. With the right campaign, this could be massive.

Reviews: *Danijel Babić*, *Phil Browne*, *Ben Cocks*, *Shirley Clarke*, *Owen Lawrence*, *James Ross*, *Nick Tessa* and *Simon Ward*

18.03.06

TV Airplay Chart

Rank	Artist	Title	Label	Weeks
1	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	BEEP	BMG	448
2	SUGABABES	RED DRESS	ISLAND	415
3	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	WORLDWIDE	367
3	THE BLACK EYED PEAS	PUMP IT	AIM	367
5	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROCA-RELLA	356
5	MADONNA	SORRY	WARNER BROS	356
7	NE-YO	SO SICK	DEF JAM	351
8	THE STREETS	WHEN YOU WASN'T FAMOUS	6061	342
9	SEAN PAUL	TEMPERATURE	WYNTON	340
10	GIRLS ALoud	WHOLE LOTTA HISTORY	POLYOR	336
11	BEYONCÉ	FEAT. SLIM THUG CHECK ON IT	COLUMBIA	329
12	MISH MASH	SPEECHLESS	BMG	305
13	JOEY NEGRO	MAKE A MOVE ON ME	BMG	278
14	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROUPLIFE	275
15	PINK	STUPID GIRLS	LARCE	252
16	FRANZ FERDINAND	THE FALLEN	DEPUSHO	250
17	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	JIVE	244
18	KIT TUNSTALL	ANOTHER PLACE TO FALL	WARRNER BROS	228
19	NOTORIOUS B.I.G./DIDDY/NELLY...	NASTY GIRL	BMG	207
20	ORSON	NO TOMORROW	MERCURY	213
21	ANDY ABRAHAM	HANG UP	SONY BMG	204
22	KELLY CLARKSON	WALK AWAY	BMG	202
23	MVP	BOUNCE, SHAKE, MOVE, STOPI	PG&G	196
24	BLAZE FEAT. BARBARA TUCKER	MOST PRECIOUS LOVE	DEF JAM	194
25	NELLY FEAT. PAUL WALL, ALI & GIPP	GRILLZ	ISLAND	192
26	CHARLOTTE CHURCH	MOODSWINGS...	SONY BMG	190
26	THE ZUTONS	WHY WON'T YOU GIVE ME YOUR LOVE	DELMONTE	190
28	KEYSHIA COLE	I SHOULD HAVE CHEATED	POLYOR	190
29	KELLY CLARKSON	BECAUSE OF YOU	RCA	189
29	BOW WOW FEAT. CIARA	LIKE YOU	COLUMBIA	188
31	FOO FIGHTERS	NO WAY BACK	RCA	185
32	EMBRACE	NATURE'S LAW	INDIECOSTRE	177
33	THE SHAPESHIFTERS	INCREDBLE	SONY BMG	176
33	CHICO	IT'S CHICO TIME	PG&G	176
35	CRAIG DAVID	UNBELIEVABLE	WARNER BROS	172
36	PRINCE	BLACK SWEAT	ISLAND	170
36	PLACEDBO	BECAUSE I WANT YOU	VERGIL	170
38	WESTLIFE	AMAZING	S	167
39	JAMES BLUNT	WISEMEN	ATLANTIC	166
40	RAY J	ONE WISH	SANCTUARY	164



21. Andy Abraham
Eclipsing TV support for fellow X-Factor stars Shayne Woods that's My Goal and Chico's It's Chico Time, former dudman Andy Abraham's wiles for debut single Hang Up-released next week, followed a week later by his album The Impossible Dream - is getting a warm welcome from TV programmers, and leaps 87-21 on the chart this week. B4 played the promo 79 times last week, followed by Blast (50) and Chart Show TV (5-1).



22. Kelly Clarkson
American Idol winner Kelly Clarkson's UK profile improves all the time and, following the popularity of latest single Because Of You, upcoming single Walk Away hits the ground running, earning 202 plays from nine stations in its first week at TV. In contrast, number 22 debut, Exotic places to find it were B4 (52 plays), Chart Show TV (33) and The Box (31).

Pussycat Dolls spend a sixth week at number one as Sugababes hold at two and Meck moves up to three

MTV MOST PLAYED

Rank	Artist	Title	Label	
1	MADONNA	SORRY	WARNER BROS	
2	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	WORLDWIDE	
3	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	BEEP	BMG	
4	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROCA-RELLA	
4	THE STREETS	WHEN YOU WASN'T FAMOUS	6061	
6	12	SUGABABES	RED DRESS	ISLAND
6	12	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	MERCURY
7	6	THE FEELING	SEWN	VERGIL
7	52	LARRIKEN	LOVE EDWORLD	REPTILES
10	1	BEYONCÉ	FEAT. SLIM THUG CHECK ON IT	COLUMBIA

THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	5	THE STREETS	WHEN YOU WASN'T FAMOUS	6061
2	2	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROCA-RELLA
3	1	SUGABABES	RED DRESS	ISLAND
3	2	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	WORLDWIDE
3	2	GIRLS ALoud	WHOLE LOTTA HISTORY	POLYOR
3	75	JOURNEY	SMOOTH THE FIRST TIME I EVER SAW YOUR FACE	WARNER BROS
7	2	MADONNA	SORRY	WARNER BROS
7	7	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROUPLIFE
7	12	MISH MASH	SPEECHLESS	BMG
9	26	KELLY CLARKSON	WALK AWAY	RCA

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	8	LOSTPROPHETS	LAST TRAIN HOME	WORLD NINE
2	3	THE DARKNESS	IS IT JUST ME?	ATLANTIC
3	6	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	MERCURY
4	5	GREEN DAY	JESUS OF SUBURBIA	REPRISE
4	3	THE ALL-AMERICAN	REACTS MOVE ALONG	POLYOR
11	17	AVENGED SEVENFOLD	BEAST AND THE HARLOT	HEAVY INTERNATIONAL
12	27	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES	ATLANTIC
18	34	THE WHITE STRIPES	7 NATION ARMY	JL
18	34	LINCOLN PARK	IN THE END	WARNER BROS
10	1	TRIVIUM	DYING IN YOUR ARMS	ROBLIVER

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	3	WE ARE SCIENTISTS	IT'S A HIT	VERGIL
2	5	YEAN YEARH	YEARS GOES DOWN	DEEP DISCO
3	1	FRANZ FERDINAND	THE FALLEN	DEPUSHO
4	10	THE RAKES	ALL TOO HUMAN	12
4	6	MAXIMO PARK	I WANT YOU TO STAY	WESP
6	25	LARBIT MONKEYS	WHEN THE SUN GOES DOWN	6061
6	25	ARCTIC MONKEYS	LOVE EDWORLD	REPTILES
8	24	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES	ATLANTIC
9	23	THE STREETS	WHEN YOU WASN'T FAMOUS	6061
10	12	PLACEDBO	BECAUSE I WANT YOU	VERGIL

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	1	NE-YO	SO SICK	DEF JAM
2	2	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROCA-RELLA
3	3	MARY J. BLIGE	BE WITHOUT YOU	ISLAND
4	5	KEYSHIA COLE	I SHOULD HAVE CHEATED	POLYOR
4	4	NOTORIOUS B.I.G./DIDDY/NELLY...	NASTY GIRL	BMG
6	5	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	JIVE
6	9	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	BEEP	BMG
8	7	BEYONCÉ	FEAT. SLIM THUG CHECK ON IT	COLUMBIA
9	9	RAY J	ONE WISH	SANCTUARY
9	9	BOW WOW FEAT. CIARA	LIKE YOU	COLUMBIA

ON THE BOX THIS WEEK

CD/UK
Embrace: Nature's Law; Franz Ferdinand: The Future; Kelly Clarkson: Walk Away; Shayne Woods: My Goal; Chico: It's Chico Time; Will Young: Who Am I

GMTV
Andy Abraham: Eclipsing TV; Beyoncé: Sorry; Bright: (We); Chokeboys: (Rock); Cyndi Lauper: Chart; Ed: (We); Lesley Garrett: (Man)

TV
David Gray: All; Hard F: Better; Do Better; Pink Shroud: (Man)

BBC1
Darius Glynis: (We); David Gray: (We); Knight: (We)

TOP OF THE POPS
Sugababes: Red Dress; The Zutons: Why Would You Give Me Your Love; Franz Ferdinand: Because I Want You

BBC2
Top Of The Pops: (Sat)

ITV1
Craig David: In profile; (We); Colin Hanks: (We); Parklife: (We); Maff J: (We)

CHANNEL 4
B4: (We); Snow Patrol: - Video Exclusive; (We); James Callaghan: - In Profile; (We); The Alan Carr: (We); Show: (Sat)

4Play
Mystery: (Sat); (We); David Gilmour: (Sat); Cyndi Lauper: - She: (Sat)

Michael Jackson's
Thriller: (We); Mary J Blige: (We); U2: Video Exclusive; (We)

POPWORLD
Gorillaz: (We); Sean Paul: (We); Tempah: (We); Ozzy Osbourne: (We); Nick: (We); The Automatic: (We); MVP: (We); Slade: (We); (Sat)

■ Highest Top 100 Entry
■ Highest Top 40 Chart

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