

MUSICWEEK



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Keane return to the spotlight

Island is taking the unusual step of issuing a video download to preview the follow-up to Keane's 5m-selling debut album *Hopes And Fears*.

The as-yet-untitled-album,

which is produced as its predecessor by the band and Andy Green, is scheduled for release on June 12 following a mid-April digital release of the album track *Atlantic* on video and *Is It Any Wonder?* as a single on May 29.

The unconventional move to usher in the album reflects the band's growing interest in visuals. "We really thought long and hard

about how we would want the record to be perceived," says Island Records Group president Nick Gatfield. "The visual side is hugely important to the band. The first thing you see will be the video download and it will be a statement of things to come."

Gatfield describes the album as having a "bigger, more rock

sound" and believes that it will surprise many people. However, he is confident that Keane's acute sense of melody will make the album a big sales success.

"*Hopes And Fears* went platinum and gold almost everywhere," he says. "Most people believe they can sell the same or even better with this record."

HMV moves on after bid fails

Retail chain plans to focus on "integrated retail", including ad push for website, after rejecting takeover offer p3

Tesco to source own product

Supermarket giant axes contract with EUK and takes supply of music, DVD and games in-house p4

Industry signs up to MW petition

The full weight of the industry has swung behind MW's *Extend The Term!* campaign on copyright extension p8

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25.03.06/£4.25

Sony BMG confirms Tim Bowen as New York-based global COO under Rolf Schmidt-Holtz

Brit takes key global job

Companies

by Paul Williams

Tim Bowen has landed one of the biggest jobs in the worldwide music industry by being named chief operating officer of Sony BMG.

In a move anticipated for several weeks, the British executive takes up with immediate effect the New York-based role in which he will work closely with the group's CEO Rolf Schmidt-Holtz to oversee all aspects of Sony BMG's global operations.

Schmidt-Holtz says Bowen brings to the role a deep understanding of both the creative and business aspects of the industry.

"He has extensive experience with both of the companies that came together to form Sony BMG, and the dedication, passion and vision that are necessary to lead the joint venture into the future," says Schmidt-Holtz.

The role, which was occupied by Michael Smellie until the end of 2005, will incorporate Bowen's previous responsibilities as Sony BMG regional chairman covering the UK, Canada, Australia, New

Zealand and South Africa as he takes direct responsibility for Sony BMG's international operations. He will look after the company's global digital business, strategic marketing, catalogue, classical and sales and distribution.

Bowen boasts the rare experience among the major's most senior management team of having worked within both Sony and BMG pre-merger. He began his music industry career at Sony Music UK (then CBS) in business affairs before spending four years as head of Sony Music Publishing International in New York. In

1986 he returned to the UK to become Columbia managing director and followed a period at Universal by becoming BMG Europe COO in 2002. He was made the major's UK and Ireland chairman in March 2003 and took on his regional chairman role with Sony BMG last February.

"It's gone full circle, having started at CBS and gone through Sony and Universal and BMG and then Sony BMG," he says. "I'm obviously proud to get the job. It couldn't be a better pinnacle to my career."

Among Bowen's responsi-

ties in the new role will be overseeing Sony BMG's audio-visual and TV interests globally, reflecting a particular personal interest and following a key part he played in the major's multi-million-pound five-year deal announced last December with Simon Cowell's production company Syco.

"We understand the opportunities of music TV very well at Sony BMG and we've benefited a lot from it," he says. "The synergies are very clear. They help our artists and help us to find artists as well."

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25.03.06

Digest

● 'SXSW is a truly magical event, which remains the music-focused music business conference for all others to aspire to' - Editorial, p14

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

Fresh crackdown on counterfeiters

● The Government and creative industries have begun the biggest yet crackdown on counterfeiters and benefit fraudsters in the UK. The operation started last Thursday with dawn raids, conducted by the Department for Work and Pensions (DWP) in tandem with the EPR, the Federation Against Copyright Theft (Fact) and Espis, that saw the arrest of 29 suspects and the discovery of five large duplicating factories in Merseyside and Lancashire.

● Daytime TV queen Oprah Winfrey has helped James Blunt score new heights on the UK albums chart. The screening of his appearance on Winfrey's show across the States was followed by Back To Back Berlining 9-2 on the Billboard 200.

● The debate over digital rights continues in the French parliament. After a controversial amendment leading to file-sharing in exchange for a small licence fee, was voted off the bill. A vote on the issue, put back from March 24, is now scheduled for tomorrow (Tuesday).

● Virgin Radio owner Scottish Media Group has unveiled plans to launch a new station ending December 31 2005 in which Virgin exceeded market performance by generating an 11% increase in turnover and a 23% improvement in operating profits.

● A club for the music industry is coming to the West End in 2006. ● Mercury Records act The Modern lads went head to head single disqualified from the UK singles charts for buying bulk. The band's second single Industry would have entered the charts at number 13, but was disqualified from the OCC finding that "significant bulk purchases had been made on the single through one online retailer".

● Police and trading standards officers have raided five properties in Southall, London, seizing more than £150,000 worth of fake CDs and DVDs and arresting three people. The haul of around 2,000 discs included many Bollywood titles.

● BBC outlets face new "service licences" under White Paper proposals. ● Tesco is sourcing directly from labels. ● Black Sabbath were last week inducted into the US Rock And Roll Hall Of Fame in a ceremony at New York's Waldorf Astoria. Other acts inducted included Blondie, Miles Davis, the Sex Pistols, Lynrye Skynyrd, and A&M Records founders Herb Alpert and Jerry Moss.

● A delegation of UK Indies is heading to India. ● Ofcom has awarded a further nine community radio licences, covering Dorset, West Yorkshire, Suffolk, Lincolnshire, Bedfordshire, Salisbury Plain, Hertfordshire and

North East Wales. ● Industry organisations and companies are backing A&M's Extend The Term! campaign. p8

People



Polydor promotes marketing staff

● Karen Simmons (pictured second left) previously director of marketing for Polydor Associated Labels (PAL), has been elevated to general manager of marketing at Polydor. It is one of three promotions announced by Polydor co-president David Joseph (second right) with Fiction label manager Joe Munnis (left) and the new head of marketing Orla Lee (right), previously Polydor head of artist development, appointed Polydor UK head of marketing. Lee replaces Peter Loraine, recently made general manager of Polydor label Fascination.

● Phil Penman has resigned from his role as HMV head of marketing. Penman has already left the company, although a replacement has yet to be named. A spokesman says, "Phil was a popular and highly regarded member of the HMV product team."

● We thank Jim for his contribution to the business during the time that he was with us and wish him well at all his future endeavours. ● Sanctuary says it is close to finalising the exit of Sanctuary Urban president, Matthew Knowles. His planned exit forms part of a company-wide restructuring plan, which will result in the group focusing on four core areas of recorded product, artist management, merchandising and live agency.

● Robbie Williams has picked up the Mercury equivalent of a Brit for best male artist for a fifth consecutive year. Other winners at the Echo Awards included Madonna for best female artist, Coldplay for best international band and AC/DC

for best DVD. Bob Geldof received a special achievement award for Live 8. ● Music industry networking group MusicTank is hosting a seminar for the music and radio industries to discuss the rapid technological developments in broadcasting. The session, on March 29 at Bournemouth University in London's Soho, includes Chrispaul Radio chief executive Phil Ripley, IFPI general counsel and executive vice president Geoff Taylor and CRCA CEO Paul Brown. ● Malcolm Gerrie launches a new venture with Ingenious. p5

Beethoven's Late String Quartets (Decca) won both disc of the year and chamber award winner at the first BBC Music Awards for classical recordings. Other winners at the awards, which took place last Wednesday on the MTV Silver Stage at London's Royal Albert Hall, included Pavo Jiric and Jean-Christophe Spinosi.



Talcks Quartet: BBC magazine award

● Former Walters bass player Aston Barrett has launched his lawsuit against Universal in the High Court, claiming he is owed royalties worth an estimated £50m of the late Bob Marley's estate. On the first day of what is expected to be a three-week trial, Barrett sat quietly at the back of the courtroom while his lawyer, Stephen Bates QC, told the court that Aston and his now deceased brother Carlton were responsible for creating the "international sound" which had given Marley global recognition. ● Radio One is launching its first podcast with music. p14

Exposure

Xfm launches in Manchester

● Xfm Manchester launched at 8am last Wednesday, with breakfast show DJ Paul Tonkinson playing The Stone Roses' 1 Am The Resurrection. Other station presenters include former Hacienda DJ Dave Haslam and Elbow singer Guy Garvey. ● The 2006 Isle Of Wight Festival has sold out. The news came a week after organiser Solo announced that Coldplay were to headline the closing night of the event, which takes place at Seaside Park, Newport from June 9 to 11.

● Gullitorm, Plan B and Wolfmother are among the artists appearing at this year's Camden Crawl. More than 50 acts will take part in the event in Camden on April 20.

● Boy Kill Boy are to headline the 2006 New Music Tour, which will call at London's May, Support comes from The Automatic, Forward Russia! and the Long Blondes.

● Lovebox, the festival organised by Groove Armada, will return to London's Victoria Park on July 22 and 23 for a fourth year. Groove Armada will headline the Saturday night show. ● Ronnie Scott's is undergoing a revamp. p6

● Channel Four is to broadcast Gorillaz' Manchester Opera House gig at the end of the month. Gorillaz: Live In Manchester will air on E4 from March 27, the day of the release of the Gorillaz' Demos Days Live DVD, and on Channel 4 on March 31.

● A live music conference calls for greater transparency in the sector. p6 ● The Talcks Quartet's recording of

MUSICWEEK online poll

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

This week we ask: In light of Tesco's decision to source its music product directly from the record companies, has the supermarket's grip on the music industry become too powerful?
a. Yes b. No

Last week, we asked: Is Roger Parris's proposal to merge HMV and Waterstone's stores into entertainment centres a viable way forward for the HMV Group?
b. No 49% ●●●●●●●●●●

●●●●●●●●●●

Search for new talent hits fever pitch at packed SXSW

With delegate numbers pushing 10,000 for the first time, the 20th South by Southwest festival in Austin, Texas last week was the biggest in its history.

Organisers reported attendance up around 1,000 delegates on 2005's 19th event, leaving it likely to exceed the 10,000 mark, as 1,400 hands vied for attention across the five days and four nights.

The event reached fever pitch earlier than ever before, with the majority of delegates already in town for the usually relatively quiet Wednesday schedule. On both the Wednesday and Thursday nights, the city's famous Sixth Street was rammed with delegates scrambling to get into

gigs featuring acts, new and old. Among the most regularly name-checked new bands were Tapes 'N Tapes, You Say Party! We Say Die!, The Office, Love Is All and Cape.Wear Cape.Fly.

Some of the other most-talked-about shows of the week included Morrissey's performance at Austin Music Hall and Flaming Lips at Fox & Hound.

UK delegates were large in number, too, with organisers suggesting they account for the largest contingent – other than Americans – at the festival. Senior UK executives attending the event included Beggar's Martin Mills, Rough Trade's Geoff Travis, Columbia's Mike Smith, Parlophone's Miles Leonard, EMI



Hot hands at SXSW: Tapes 'N Tapes and You Say Party! We Say Die!

Records' Terry Felgate, Chrysalis's Jeremy Lascelles and Radio Two's Lesley Douglas.

The sheer scale of the festival has prompted some to voice concerns for the future of the event, with some delegates suggesting that it had reached "a

tipping point" in terms of size. The vast number of performers made it impossible to see every act delegates voiced interest in, while the acts themselves struggled for attention among the masses.

But Brits at the event insisted that the event had not lost its

magic. Radio Two controller Lesley Douglas, whose station's Thursday night gig featuring Morrissey, Ray Davies, Richard Hawley, Goldfrapp, The Zutons and Corinne Bailey Rae was highlighted as the best line-up of the week, says, "This year there is a strong British presence and the balance is changing, but I think that's a good thing. It shows the commitment of the British music industry to being here."

Richard Holley, of Peer Music Publishing, adds, "It's very good. A good variety of acts, nice mixture of people and very well organised. I just wish the sun would come out these days. We're too Brit-orientated, but there is a better balance of global acts this year." **© Forum, p14; the Plot, p20**

Retailer rejects private equity group's new offer and vows greater focus on 'integrated retail'

HMV moves on after rejecting bid

Retail

by Ben Cardew

HMV has come out fighting in its battle against online retailers and supermarkets, following the board's dismissal of a second Permira takeover bid.

The company last week rejected a 210p a share proposal from the private equity firm, up from 190p last month, saying that the new price undervalued the group in view of its forthcoming plans.

HMV UK & Ireland managing director Steve Knott says that the retailer's new strategy, which includes a reorganised price structure and an expansion of its digital offer, represents a radical change. "We believe that this really takes the fight to our competitors, but more importantly strengthens and simplifies our own specialist proposition with music and DVD buyers," he says.

Plans include the trial this

summer of "store-to-door" kiosks in 20 smaller outlets, allowing consumers to buy products for home delivery via touchscreen databases in stores, as well as a "text-to-buy" service, whereby registered customers will be able to use codes published in adverts to buy products directly from HMV by SMS.

"It's fair to say that the future is about integrated retail, sharing the HMV proposition across multiple channels," says HMV head of internet Gideon Lask. "Store to door" allows us to walk into the smallest HMV store and have access to the full HMV range."

In addition, from mid-May the company is to spend a seven-figure sum advertising its website, which was recently relaunched to bring it closer in line with its in-store proposition.

"Awareness that HMV has a website is relatively low," says Lask. "We don't feature on people's shortlist for making an online pur-



Lask: ads set to raise website's profile

chase and we should do. Our range is as good as anyone as are our prices but no one is aware of us. Spending a seven-figure sum on advertising will change that."

HMV Group CEO Alan Giles adds, "Now that HMV.co.uk is price competitive online and, having launched the new design of the website on March 9, we're in a much stronger position to begin ramping up our marketing. Steve

Knott has described HMV.co.uk as entertainment retailing's best kept secret, and we are now taking steps to correct that."

The new price structure, which is being trialled in five South Wales stores, will see all chart CDs retailed at £9.95 and back catalogue available at either £5, £7 or £12. DVDs will follow a similar arrangement, with chart releases at £5, £10 and £15.

"The feedback we received from customer research carried out in December was that most aspects of the HMV proposition are seen as best-in-class, but our pricing and campaign strategy had become a little tired, and our value credentials were being undermined by aggressive price competition from the internet and the supermarkets," Giles says. "But this was a function not just of prices being too high, but also a lack of clarity and certainty in the price points we use and the way we

communicate these to customers.

"The new price points in the five trial stores give clarity and certainty to consumers, but also mean that we can review the way we merchandise and layout in-store. 20% of campaign titles deliver 80% of the sales, and so we are taking those best-selling 20% and merchandising them more prominently at the front of store."

Shares in HMV have fallen from a high of 200p on news of Permira's second bid to around 191p. The bidding came after HMV published weak half-year trading figures in January, blurring increased competition from online retailers and supermarkets. At the same time it was announced Giles would be leaving at the end of the year, provoking further uncertainty around the future.

Permira is reported to have walked away from HMV after the board rejected its revised bid, but the group declines to comment. **ben@musicweek.com**

MUSIC WEEK SXSW PLAYLIST



PAOLO NUTINI (Atlantic)
When he is just 19, it's hard not to feel a hint of jealousy toward Nirvana. He's got the look, he's got the voice and he's got the songs. He shows at the Radio Two BBQ.



VOKROT (unsigned)
Austin has a strong music scene and local band Vokrot were the name on many people's lips. A solid, guitar-driven rock group who don't mess about. Live. Exciting stuff!



RICHARD SWIFT (unsigned)
Unligned at press time, but the situation may well have changed by the time you read this. Swift is a songwriter of the top order, and a captivating frontman to boot.



LOVE IS ALL (unsigned)
From Sweden, which continually delivers great albums, Love Is All's tracks hold fuelled this. Swift is a tour de force, and their second visit to SXSW hammered home their appeal.



WOLF MOTHER (Modular)
This Australian trio's first haven't touched the ground over the past year. Live, they are a tour de force, and their second visit to SXSW hammered home their appeal.



LIMBECK (unsigned)
The best alt-country band you haven't heard yet. This US group proved a surprise find at SXSW. Effortless delivery, divine harmonies, music which soothes the soul.



PEOPLE IN PLANES (Wind Up)
The Welsh group last week proved why so many in the US are excited to meet them. Great songs, a faultless live show and personality to boot.



TAPES 'N TAPES (unsigned)
Live. Tapes 'N Tapes may have left many left down at SXSW, but what's important is their ability to spin a burn. The next year will be a good one for the group.



DIE DIE DIE DIE (Old Red)
We first featured New Zealand's Die Die Die in 2005 and the band certainly deliver. A blistering live show, edgy songs and a captivating frontman.



MONSTERS ARE WAITING (Leftwing)
Melody-rich, bass-driven indie-pop and the band singer who will grab you on first listen. Spring A&R interest pre SXSW, they should take off in the UK.

Supermarket giant Tesco has terminated its music supply contract in a move that may squeeze margins

Tesco axes supplier to do its own buying

Retail

by Ben Cardew

Tesco's decision to bring entertainment buying in-house could mean a further squeeze on margins for record labels and increased competition for specialist music retailers. The supermarket giant last week announced that it would be terminating its contract with EUK for the supply of music, DVD and games with effect from April 2007 and would instead buy in-house, with support from Handelman UK on distribution.

In a statement the supermarket said, "Tesco has made home entertainment a more affordable and accessible to millions more customers. We have leaned a lot from EUK over time but feel that we can further improve our service to customers by bringing the buying function in-house."

However, Nick Gladding, senior retail analyst at Verdict Research, says buying directly from record companies will enable Tesco to further lower the prices of CDs in its stores. "Tesco has a huge buying power. Previously music and video was a minor category for it, but it is now sold in most of its stores. Because of its huge power it has the ability to get good prices," he says.

"Moving buying in-house has a big potential for Tesco to lower prices. In selected products they will be happy to take on the loss leaders to get people into the store," he adds.



Tesco would be happy to use CDs as loss leaders to get people into the store
Nick Gladding, Verdict Research

One senior record company source notes, "The clever thing about it is they have a couple of years to see about the market. There's a statement of intent but just how big it is I'm not sure."

The move comes as Tesco is looking to increase sales of entertainment products by selling back catalogue CDs in larger stores and introducing dedicated non-food outlets. "Tesco's interests are huge," says Shore Capital retail analyst John Stevenson. "They are rolling out 2m square foot of new space this year, of which 1m is non-food." Stevenson believes sales of music in supermarkets could soon follow the example of games. "If

you look at games, both Tesco and Asda have been more aggressive at looking for opportunities rather than just selling the top 10 games, so clearly they are increasing their penetration into entertainment."

For Handelman, which will provide Tesco with distribution, in-store merchandising and category management for music, video and video games, the deal means that it is now involved with the UK's two largest supermarkets in Tesco and Asda.

In 2004, Tesco had a 10.4% share of album sales by expenditure, the highest of any supermarket, followed by Asda with 6.5% and Sainsbury's with 3.0%, according to figures from BNS's Audio Visual Track Survey. Supermarkets in total had a 22.6% share by expenditure, higher than both HMV (22.6%) and Virgin (10.2%).

Handelman managing director Glyn Angel says, "We are obviously delighted to have been awarded this contract and we are looking forward to demonstrating the value we can add to their supply chain."

Trevor Bish-Jones, chief executive of Woolworths group, which owns EUK, says EUK's relationship with Tesco has been successful and he is sorry to see it end. "EUK will continue to pursue new business opportunities to maintain its position as the country's leading wholesaler of entertainment product. The signing of a new contract to increase our supply of DVD's to WH Smith is a tangible evidence of this," he adds. ben@musicweek.com

Bacs plans Soho members' club

The music industry is set to have its own private members' club right in the heart of London.

The Ivors Club, which is being supported by Ivor Novello Awards organizer the British Academy of Composers and Songwriters (BACS), will be based in Dean Street in Soho in the site presently occupied by the Quo Vadis restaurant and is expected to open by the end of the year.

Taking its cue from the Groucho Club in the same street and Soho House, the club is being presented as a central meeting place for songwriters and composers, recording artists, executives and other people in and around the music industry. The club - which is being developed by

the Willow Partnership whose previous projects include Soho House, Cobden Club and The Hospital - will include a restaurant on the ground floor open to the public and housing memorabilia related to songwriters and composers.

The private members' areas will be across two to three floors, including a main room and main bar on the first floor, and drawing room and private meeting rooms on the second floor. The project is being financed by a private equity scheme, although further investors are still being sought.

Bacs chairman David Ferguson believes there is a real need for such a club targeting the music industry. "What people always

find when they go down to Miden is they have long conversations with people they could have had in London, so it's very useful for people to have somewhere to meet. A lot of the things that don't work in the music industry are as a result of people not talking to one another," he says.

To further emphasise the project's Ivors connections, Ferguson notes all past Ivors-winning songwriters and composers will be given membership, while he hopes the club will appeal to a wide industry audience. "Hopefully creators are going to feel it's for them. The idea there's somewhere to meet in the West End is going to appeal to a lot of people in the industry," he says.

PRIMAL SCREAM

SNAP SHOT

Sony BMG is preparing to give Primal Scream the biggest push of their career with the launch of new album Riot City Blues this summer.

As part of its support for the one-time Creation band's new album, the major has enlisted the Music Week Award-winning PR team at M&P Ltd to handle publicity. There are also plans for an extensive UK and US tour, with the band playing the Isle Of Wight Festival, Hyde Park Calling and the Reading/Leeds Festival.

The album is released on June 5, preceded by the single Country Girl, out on May 22. It was recorded in 10 days after a year of songwriting and

is a return to a more traditional rock'n'roll sound. "This is a world class, good time, creative record and our hopes for it are limitless," says Columbia marketing vice-president Richard Conell. "It's never been better in terms of record company support," says singer Bobby Gillespie. "It feels great being with Sony BMG and having Rob Stringer behind us. He believes in the band."

Conell says there are plans for one-off live events. "The band will cement their reputation as one of the best live acts," says Conell. Primal Scream will play at London's Astoria on April 6.

CAST LIST: AAR: Jonnie Blackburn, Sony BMG. Marketing: Jo Power, Sony BMG. TV: Deirdre Moran, Sony BMG. Radio: Jo Kenney, Sony BMG. Press: Barbara Charone, M&P. Management: GR Management.



BBC services to get licence agreements

Radio One and Two and other BBC outlets will have to commit to new "service licences" setting out what is expected of them.

Under plans outlined last week in the Government White Paper on the future of the Corporation, every service will be issued a service licence by the BBC Trust, which will replace the Board of Governors in running the BBC.

At the same time any significant alteration to individual services would have to be put through a public value test, which would be applied by the BBC Trust to weigh up the "public value" of the proposed change against its impact on the market.

The service licence plan comes as part of Government aims set out in the White Paper to try to balance the needs of the BBC with "sustaining a vibrant, dynamic commercial sector". As the report notes, the Green Paper in last year showed the commercial radio sector remained concerned Radio One and Two's output in particular was too similar to its own stations' output.

The White Paper suggests the service licence for Radio One

might include the amount of UK music and the amount of new and specialist music it features, plus how much news and current affairs it broadcasts.

Commercial Radio Companies Association chief executive Paul Brown says the service licence for Radio One should commit the station to playing more new music. "One of the reasons Radio One continues to exist in the way it does is because it is a marketing tool for the whole of the music business. It should do a better job of that, and the music business probably thinks that too," he says.

Radio One controller Andy Parfitt says he welcomes the proposed service licences as it would make it "absolutely explicit and clear" what Radio One stood for. However, he dismisses suggestions that Radio One and its sister station Radio Two's services do not differ enough from what the commercial sector offers.

"That argument is wrong," he says. "It was made conclusively clear during the consultation over the White Paper Radio One and Radio Two are distinctive services and any overlap with commercial stations is minimal."



Ex-Initial boss goes it alone in music TV

The programme maker behind the likes of *The Tube* and *The White Room* says traditional music TV "needs a bomb under its arse" as he formally prepares to start work on a new production venture.

Malcolm Gerrie has teamed up with specialist media investment and advisory business Ingenious to launch Gorgeous Entertainment, which plans to produce a wide range of programming across a number of entertainment genres with music as a key focus.

Gerrie, who left Initial Film & TV last month after 18 years, says the flourishing British music scene makes it an ideal time to be creating music TV, although some of the current crop need a rethink.

"Pure music programming has reached a terrible point on TV," he says. "Whether it's events or traditional programming, the formats seem very tired - the Brits need an injection of vitamin C. It's a brilliant time for British music, but the trick is to come up with a fresh way of doing things and that's the challenge for Gorgeous Entertainment."

Gerrie, who is on gardening leave with Initial until May 1, identifies traditional music program-

ming as one area in which his new venture can work in music, with other opportunities in the digital market and in making format-style programming.

"Given the success of formats such as *Fame Academy*, *Pop Idol* and *X Factor* - big, hit-driven entertainment shows - that's an area we'll be looking at and there's a genuine appetite both in the UK and the US for them," he says.

Gorgeous Entertainment will also be looking at opportunities in the digital market, including trying to exploit programming rights into mobile and digital media platforms. "If anybody isn't excited about what's going on here they must have rocks in their head. We're in the middle of a digital revolution," he says.

The new company, which will be based in London's West End, will also tap into the multi-million pound investment capability of Ingenious to acquire formats and develop new ideas.

Separately, Gerrie will retain his role as chairman of the UK Music Hall of Fame, although the TV programming will continue to be made by Initial for Channel Four.

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Ronnie Scott's revamp to bring back the buzz

The iconic Ronnie Scott's jazz venue in London's West End has temporarily shut its doors for the biggest revamp in its 46-year history.

Owner Sally Greene, who took over the club last year from co-founder Pete King, has commissioned a complete overhaul of the internal workings of the club in Frith Street ahead of an anticipated reopening in June and official relaunch in September.

Greene, who also manages The Criterion Theatre, Piccadilly and Old Vic, says the renovation was prompted by the club's electric needs to be redone. "It's basically the electrics and the sound and air conditioning, the bar and the toilets. It needs a bit of a facelift for 2006. It hasn't been done in any way since it opened," says Greene, who recalls attending the venue as a child with her father.

In fact, Ronnie Scott's artistic director Leo Green jokes, "I spoke to the last owner Pete King about it and said 'When was the last time you had something done?' and he said, 'Me and Alf the caretaker did something one night in the Seventies.'"

Just as important as the work being undertaken is what will remain intact. "I didn't want to destroy the atmosphere and the slightly seedy club we all love," says Sally Greene.

Leo Green, whose late father Benny played extensively with



Ronnie Scott's closed for refurbishment.

Ronnie Scott, adds, "They're not going to touch the stage or the roof above the stage as the acoustics are paramount. It's what makes the place what it is."

However, owner Greene promises an improvement in the quality of the food, which once famously prompted Ronnie Scott himself to observe, "A thousand flies cannot be wrong." A lounge bar will be added upstairs and new sound and recording facilities will be added to permanently capture performances and allow broadcasts from the venue. The club is also looking to newly exploit its rich catalogue of recordings, which include venue performances by such names as Buddy Rich and Curtis Mayfield.

As for September's grand opening, Greene, who brought in Kevin Spacey as artistic director of the Old Vic, is promising some "interesting names" to usher in a new era for the venue. "It's about making the place buzz again," she says.

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ILMC consensus urges transparency about ticket sales Live industry calls for clarity in sector

Live

by Jim Larkin

The live music industry sounded a clarion call at the International Live Music Convention (ILMC) for greater transparency in the sector if it is to prevent the strides made in recent years from being undone.

There was consensus from many different groups at the annual gathering at London's Royal Garden Hotel that, although the sector was booming, both consumers and those operating within it were suffering from greater opacity about costings. The sector would also profit from more data about its performance becoming available.

Following Music Week's recent publication of live data, the conference held a weekend ago heard how the live industry in both the US and Australia had benefited from regular information being made available about which acts were selling the most tickets on a weekly basis. This prompted interest in a similar system being introduced in the UK, despite reluctance from some over how helpful this information could be.

The Sydney Superdrome began submitting data about ticket sales to Pollstar in 2001 when the venue was newly opened. By 2005, articles appeared saying it was the second most profitable venue behind Madison Square Gardens, resulting in editorial coverage far more



Jenner: Costings need to be transparent.

powerful than any advertising available to buy.

Likewise, Live Nation in the US has been contributing ticket sales data to Pollstar, along with almost every other promoter in that country. And, while it was felt that this data was not directly helping established promoters in the US as it was their job to know how well certain acts could sell, ILMC heard it would be useful to have information about the British scene to help see which emerging acts had the potential to sell in the States.

Meanwhile, music managers were calling on venues for greater transparency in the way costings were displayed. Manager Peter Jenner said there was a need for venues to display costings more clearly to avoid VAT on merchandise effectively being displayed twice.

Promoter Danny Betesh also issued a warning to the industry

not to become too greedy. "This business is in an amazing state of health at the moment, but I worry that if ticket prices keep on going up, eventually we'll reach a tipping point at which people will no longer keep buying them, and then we'll all lose out," he said.

Elsewhere, the conference gave a rocky reception to ticket agent Marc Melander. He discussed a code of practice drawn up by the recently formed Association of Secondary Ticket Agents, partly as a means of establishing credibility for ticket brokers at a time when the Government was taking steps to close down Getmicketts in the face of consumer complaints. Some delegates saw the organisation's creation as an attempt to bring legitimacy to an activity they would rather did not exist.

Under the code, secondary agents will be prevented from selling tickets for gigs before they are announced, as has been happening recently with George Michael at Wembley Arena. Agents will also have to return up to 100% of the purchase price in instances where they are unable to supply ordered tickets and tickets cannot be delivered on the same day as the concert or event.

The issue is set to come to the fore next month when the Society of Ticket Agents and Retailers presents a report to the Office of Fair Trading, looking at how secondary sites and online auctions are affecting the live industry. jim@musicweek.com

Aim courts India's music biz

UK independents are cementing their business links with India with a second delegation to the continent scheduled for later this month.

The Association of Independent Music - in tandem with the DTI office UK Trade & Investment - is taking a delegation of music companies to Mumbai and Chennai for a week starting this coming Sunday.

The mission to the world's 23rd ranked music economy includes Assi Enterprises, BHM Management, Chevstar Records, Concept Music, DDA Consulting, Goodmedia, Karmasound, Meem Music, Network International, Sheridans, Smekkleysa and Stopen Music.

Presentations will be made to representatives of the Indian music industry and international

companies - such as record labels, distributors, retail companies, concert promoters, IP law firms, film operators, TV and radio groups, and new media and mobile companies - already established in the territory.

Aim chairman and chief executive Alison Wenham says she hopes these and a number of one-to-one meetings will facilitate new licensing and sync deals and even some live opportunities.

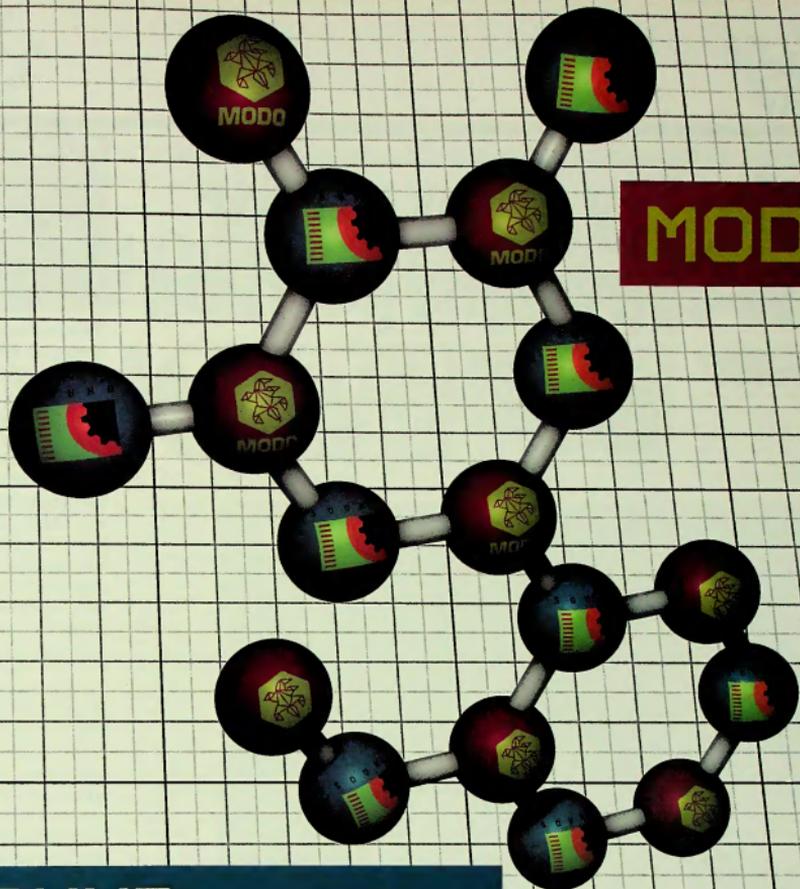
She also hopes the new mission will build upon the knowledge and contacts gleaned from Aim's first trip to India in March 2005, which saw five companies visit Mumbai. The success of that trip was illustrated by TwoPointNine Records, which achieved platinum sales for their act Juggy D after a deal with

Times of India. Juggy D followed that up with a tour of the region.

Wenham adds, "India represents a massive opportunity for the British music industry, and the Aim missions are proving invaluable to build in this rapidly developing country. UKTI, Aim and the delegates gain first-hand experience of the market."

Minister for Trade & Investment Ian Pearson says, "This mission is a continuation of our identification and development of opportunities for the British music industry around the world."

Some of the group will also participate in FRAMES 2006, Asia's main annual entertainment convention, covering everything from music and film to TV and radio.



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Extend
The Term
Campaign

Download the copyright petition from
Musicweek.com and from Dooley's
Weblog at <http://blog.musicweek.com>

From major labels to industry bodies, business unites behind MW push

Industry signs up for MW copyright petition

Campaign

The pressure on the Gowers Review and the UK Government to increase the length of term on sound recordings has been ramped up, as the full weight of the music industry has swung behind *Music Week's* Extend The Term campaign.

The campaign and the recently-launched accompanying petition, demanding that copyright in sound recordings should be extended beyond the current 50-year level, has already won the backing of record companies, industry organisations, managers and artists.

Signatures in support of the campaign are now being collected and will be handed over by *Music Week* prior to the Review by MW editor Martin Tibbot before the final April 21 deadline for Andrew Gowers' call for evidence. This petition will serve as one of the strongest and most visible demonstrations to the Treasury team and the Department of Culture, Media and Sport, who are in charge of the review of copyright, of the feeling within the industry that there is a strong case for bringing the European Union into line with other territories by adding at least 20 years to the term.

JOHN SMITH SUPPORTS EXTEND THE TERM!



Firstly, many congratulations to *Music Week* for embarking on this campaign to have the term of copyright in sound recordings extended. The Musicians' Union along with our international counterpart the International Federation of Musicians (IFM) are wholeheartedly behind this campaign and we will do all in our power to secure the extension period in the interests of all of our members - young and old.

There are two main benefits that performers stand to gain from extension of term. At face value they appear pretty obvious, but after some examination it becomes clear that one of them is fraught with difficulties and needs to be



The broad chorus of support for the petition spans artist representative organisations such as the Musicians Union, PPL and Pamra, as well as record companies and other industry associations. The four majors - EMI, Universal, Sony BMG and Warner - have helped to spread the scope of the petition as wide as possible by emailing the petition to their employees or featuring it on their intranet sites. EMI government affairs vice president Sara John says EMI group chairman Eric Nicoli is writing a note which will be sent to everyone who works at EMI globally. "We are also going to put a ballot box in our canteen with copies of the petition next to it so people can get involved like that," says John.

And other majors have been joined in their support by a host of other industry organisations, which are also posting the petition on their intranet sites or directly emailing members. Those already backing the campaign in this way

fully and openly debated within the industry.

The first benefit that will have a positive impact on signed artists and non-featured performers alike is the extension of the period that broadcast and public performance royalties will be received from PPL. It could be contended that under blanket licence arrangements all an extension of term would do is dilute the existing pot by adding more repertoire. However, added bargaining power coupled with an additional 20 to 45 years of PPL payments should more than counteract any detrimental effect.

The second issue is more problematic. What happens to the artist's royalties after extension is achieved? Some are lobbying for a complete reversion of rights to artists. (By the way, reversion is a misnomer - the copyright has always belonged to the record company. A statutory transfer of rights would be more correct.) The problem is that this entirely presupposes that all artists wish to own the copyright, when many simply want to know that their material continues to be exploited and they are set to receive a fair and equitable roy-

include the BPI, IFPI, PPL, Pamra and Musicians Union.

IFPI chairman and CEO John Kennedy is a vocal supporter of the MW campaign and the organisation's office in Brussels is also promising to help gather as many signatures as possible.

PPL's director of government relations Dominic McGonigal adds, "We are totally behind your campaign and will give it wide support." PPL is also launching its own artists' petition to extend copyright term in conjunction with the organisation's performer directors John Smith, Nigel Parker and Gerald Newson. McGonigal adds, "It is important for the artists' voice to be heard in this debate, and they are performing on the recordings and it is their rights that are at stake."

Pamra executive director Sabine Schlag says, "I am quite aware of the campaign as I have sat in the Music Business Forum meetings where this has been discussed, and we'll put a summary for our members

The campaign is a 'no-brainer' and one we totally support

and for promotional use. In return the artist will pay an agreed royalty, after appropriate deductions, to the record company for the duration of the licence.

(d) The record company agrees to transfer the copyright in the recording to the artist. This would be at no cost if the company does not intend to exploit the recording.

(e) In the event of the recording not being registered, or the above criteria not being met, the copyright in the recording is automatically transferred to the artist.

These are embryonic ideas and much flesh needs to be put on the bones. I am, however, convinced that a mature dialogue between the respective parts of the industry must now take place based on the issues outlined above.

The campaign for extension is a "no-brainer" and one we totally support. Now we must convince our political masters that we can reach an internal settlement without their intervention. This will be a test of the maturity of the industry. Let's hope that it can rise to the challenge.

John Smith is general secretary of the Musicians' Union

EXTEND THE TERM

onto our website which will then lead the reader on to your website. I think that should do the trick."

Musicians Union chief John Smith (see below) is backing the MW petition by contacting members. The union says it will email as many of its members as possible.

Only last week Secretary of State for Culture, Media and Sport Tessa Jowell made a keynote speech to the City urging as many people as possible to contact the Gowers Review. She said, "I do not want to pre-empt the findings of that Review, but I encourage all of you to submit evidence to help build the case for ensuring the UK has the best possible IP regime, a regime that promotes innovation and creativity, a regime that helps new ideas get to market and enables them to deliver legitimate revenue streams once they are there."

The *Music Week* petition is available from [Musicweek.com](http://musicweek.com) and from Dooley's Weblog at <http://blog.musicweek.com>.

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John Smith is general secretary of the Musicians' Union

THE INDUSTRY SUPPORTS EXTEND THE TERM!

The idea of copyright running out while people are still alive is a bit like coming downstairs in your home in the morning, and finding someone has moved into your front lounge and assumed they can live there. It's stealing basically. I don't understand why any company, publisher or songwriter wouldn't get behind the campaign. We certainly support *Music Week's* campaign, which reflects the level of unity across the industry on this issue. If our Government really values UK artists and UK music companies then they will move to try to correct this patent injustice sooner rather than later

Eric Nicoli, EMI Group chairman

It is a true clarion call in support of copyright and for intellectual property to be taken more seriously than before, not as a favour to the music industry but entirely in the best interest of UK plc and indeed the future economic prosperity of Europe as a whole. The fact that you have come out so strongly in support of these fundamental issues is absolutely fantastic

Fran Nevill, PPL chairman/CEO

As the dance sector gathers for the Winter Music Conference, *MW* examines the reasons for the scene's recent resurgence and identifies key upcoming releases. By *Chris Elwell-Sutton*

Dance scene gets back on track

With a number of high-profile successes in the past year, both in singles and digital downloads, the dance sector appears to be entering a more fruitful period, following an apparent slump since the heady days of the late Nineties when DJs were charging five- and six-figure sums and Ministry of Sound could sell a million copies of its Annual compilation.

Although dance music has suffered a general decline in sales and has been hit harder than other genres by illegal downloading, the picture that emerges from key figures in the dance world in 2006 is an optimistic one. And this feeling is not unfounded. The music itself is more commercially viable than it has been for years, the club scene is more innovative than ever, and technology is helping dance labels promote their wares cheaply and independently. Most importantly, ever more sophisticated systems of actually selling music – via phones, on labels' websites and on purpose-built download services – are being set up, creating an infrastructure that is laying the foundations for the long-term health of the dance music industry, especially that of smaller labels.

So what exactly has happened to dance music since the Nineties? According to Pete Tong, whose *Essential Mix* and *Essential Selection* shows on Radio One attract more online listeners than any other part of the BBC's output, the answer is simple. "It's a cyclical thing. When something's popular for several years, it has to go away for a bit before it can come back again," he says. "We had a boom in the late Nineties that lasted longer than any of us would have thought. The bubble burst, but we've been away for long enough, and now we're coming back."

Tong's Radio One colleague Judge Jules has a slightly different take, viewing recent improvements as a matter of perception. "I'm out all the time, playing in front of thousands of people every week and I get 1m unique visitors per year to my website," he says. "I know what's going on, and I've always known that dance music and the club scene were healthy. The only difference is that people are starting to acknowledge it more widely, so I no longer feel like some solitary lunatic ranting in Hyde Park corner on a Sunday afternoon."

The most obvious key to the improvement in dance music's fortunes is the music itself. On this subject, opinion is divided. Dave Clarke of respected Glasgow-based deep house and techno label Soma feels that dance has displayed greater musical originality than other genres. "Dance can be lame and commercial, but it's



Tom Novy: Your Body single had across-the-board appeal

generally been far more innovative than the rock scene, which has been rehashing Sixties, Seventies and Eighties music for a gullible audience," he says.

Ministry A&R boss and Data Records founder Ben Cook argues that dance music has become more appealing in general. "The stuff that labels like ours are putting out appeals far beyond the traditional dance market," he says. "Tom Novy's *Your Body* single, for example, was played on pirate stations where you'd be more likely to hear garage and hip hop, although that's partly due to a lack of quality, danceable material coming out of the urban scene." Pete Tong agrees, although he questions whether this is due to musical innovation, pointing out that, with their soulful vocals and funk-based beats, tracks such as Joey Negro's *Make A Move* could have been made in the Nineties.

One of the main areas of change for the dance

sector has been the way in which the music is promoted. Like many of his peers, Ben Watt, the former *Everything But The Girl* star, whose house label, *Buzzin' Fly*, has built a solid reputation among DJs over the last few years, is enthusiastic about the latest methods. "We understand the modern processes. We have strong web presence with a state-of-the-art website, audio streaming, blogs and MySpace pages, and we promote largely through invisible marketing. It's cheap, fast-moving and effective, which is where the indie scene can steal a march on their major-league competitors," he says. "We speak directly to our fans regularly through e-zines and forums. While majors can quickly ape such marketing techniques, we live in the era of new authenticity where consumers want the real deal, and Indies will always have a particular edge over majors because of it."

The seemingly omnipresent MySpace, whose

Dance
Special

Dance and rock unite to fire up live sector

Both in clubs and at music festivals, DJ sets are increasingly being interspersed with live music.

In London, most of the major clubs now incorporate live events. Fabric Live has been running for some time, but Switch, Ministry of Sound's new regular Friday night party, focuses on hip hop and drum & bass and offers live rappers and singers every week.

Together at Turnmills, another new event, recently featured Cassini, Ladytron and the rapper Lethal B, while Payday, a forthcoming residency at Neighbourhood run by Xfm's Eddy Temple-Morris, will feature live rock acts alongside DJs. In Ibiza, meanwhile, the gigantic Manumission club ran a series of rock gigs last year featuring The Kaiser Chiefs and Babyshambles among others, and is set to step up its live programme this summer. Space Too is getting in on the act and it is highly likely that other venues will follow suit.

The boom in summer music festivals last year saw a greater dance element than ever before at mainstream events; Rob Da Bank's festival event one up with the former featured a fairly even split between rock and dance music, and a rock element crept in to dance events like Homelands. This summer, the interbreeding has gone even further, with May's HI-FI festival in Winchester and Newcastle offering a strong rock line-up including Hard-Fi, Super Furry Animals and Ian Brown, combined with a far larger dance element that features Fergie, Pete Tong and Eric Prydz and a whole arena dedicated to drum & bass.

To Jon Terry, who runs London's electronic music and arts festival, Encompass, this is an encouraging sign. "Live promoters have become more creative in their programming," he says. "The clubs still survive but that focus on one type of music, but a greater trend has emerged of adventurous programming: bands with DJs, hip hop with house. These clubs have broken new ground and inspired the next generation of clubbers."

According to Judge Jules, this trend is merely a reflection of increasingly varied musical tastes. "Eighty per cent of the population



are as likely to go to a Hed Kandi event at night as they are to buy an Arctic Monkeys CD during the day," he says. On the other hand, Damian Lazarus, who runs the Crosstown Rebels label, feels that such genre-mixing is a gimmick, with the really interesting developments in dance still taking place at events like Barcelona's Sonar, Miami's WMC, and the Canadian and South American Mutek festival. Real lovers of dance music, he argues, are still more inclined to, "party to a South American DJ with an odd name who plays very minimal, hypnotising music than to go to huge superclub or over-sponsored festival to see artists trying to create a live act out of something which is essentially made by one person and a computer."

Nonetheless, the coming together of dance and live music has been met with a general air of enthusiasm. On the commercial level, events featuring dance music are particularly fertile ground for organisations offering new ways of selling music – potentially good news for artists and DJs as well as for companies such as 3 Mobile, which recently won the Music Week Award for best digital music service.

"Mobile music is all about immediacy," says 3 Mobile's

marketing director, Graeme Oxyb. "This fits with the spirit of the dance music scene. If a track goes down a storm in the club, the track itself, the video and the real-time tune could be on 24 and available for clubbers to buy 24/7 over the air, which is potentially a massive opportunity."

Tom Findlay of Groove Armada organises the Lovebox Festival, which last year attracted 40,000 people to Victoria Park in East London, to see DJs such as Mylo and Joey Negro and this year promises far more in the way of live music. To Findlay, this coming together, which seems to exist in parallel with increased collaboration between dance and rock artists in terms of production and remixes (such as Erol Alkan's much-praised remix of Franz Ferdinand's Do You Want To), represents something deeper. "Rock reinvigorated itself by tapping into its roots and dance music is going to follow the same process," he says.

Matt Black of Coldcut agrees. "The re-evolution of rock has been a good thing for dance," he says. "It's helped us come up with some fresh ideas and learn from the charisma, lyricism and stage performance power of rock. We're learning to combine the best of both worlds."

Hard-Fi set to feature at genre-mixing HI-FI Festival

problem: "Dance music has generally gone more underground, which means a healthy club scene, but sales of vinyl and CDs have been greatly affected by downloads and as a result revenue for labels has dropped dramatically."

Judge Jules adds, "Dance music has suffered from illegal downloading worse than anyone because of the demographic of its fanbase: technologically savvy 18- to 24-year-olds, and it's hard to say whether the revenue from downloads will catch up with the sales of vinyl and CD any time soon, because so much dance music is sold to DJs and wannabe DJs."

"A lot of wannabe DJs see professional DJs playing only CDs and that puts them off buying vinyl, but as it stands, they often can't buy the music they want on CD; so their only realistic option becomes downloading and, at the moment, it's still easier to do that illegally than legally. The challenge is to persuade those DJs to burn legal downloads onto their CDs. When this problem is addressed, the revenue stream from dance labels should be largely restored."

Pete Tong sums up the general consensus: "The saviour of dance music and club culture is the internet and file-sharing. It's allowed the music to travel, for a community to exist. Now, it's almost like the world's dancing to the same beat. People in China, South America, Scandinavia are all accessing the same music at the same time. You don't have to wait months to get your music to the other side of the world and sell it. There's no time-lag any more."

Tom Findlay of Groove Armada runs Tunetribes, which, alongside America's Beatport and the UK sites Audiogalaxy and Trackidown, is one of a growing band of profitable, legal online download services. "It's a really interesting time for the record industry," he says. "I think it is in a serious state of flux at the moment and that can only be helpful. I just wish the majors would stop being so terrified of the digital sector."

Ministry's Ben Cook points out that being able to get music to existing fans through download sites and online shops does not necessarily enable small labels to compete when it comes to getting records into the charts. "Selling music to existing fans over the internet is one thing, but getting music heard by people who have never heard it, and giving them the chance to buy it is something very different," he says. "Our credibility with media and retailers enables us to get our product promoted and sold widely enough to make hits in the mainstream." It is a fair point. Nonetheless, the combined promotional push afforded by ever-growing online portals such as MySpace and other online and mobile means, coupled with the boom in vehicles for driving non-traditional retail sales of dance music can only continue to tip the balance in favour of the smaller dance operators.

Dance music in the UK did not start out with the top-heavy business model that it had built up by the late Nineties, nor was the original acid house period characterised by exclusivity and total separation from the rest of the music and nightlife scene. At the time, these developments felt like progress, especially when large sums of money were being made. With hindsight, however, they feel more like the inflation of an overblown bubble that was always destined to burst. After that bubble did burst, the subsequent loosening of the corporate grip on the dance scene, coupled with the emergence of technology that is enabling labels to create, promote and distribute their music independently and profitably, is an enormous development whose impact is only just starting to be felt. But from the point of view of today's dance music-makers, this is not a revolution. To them, dance music is finally getting back on track.

profile and status as the world's foremost single portal for the promotion of music is snowballing by the day, is particularly relevant for dance music, and its presence in the UK is set to grow immeasurably. MySpace's senior vice president of marketing and content for Europe, Jamie Kantowitz, believes as well as the increased take-up of pages by dance musicians and labels, the organisation will actively build relationships with the dance community when she launches MySpace's London-based European office later this year. "There are 2m members of MySpace in the UK today and growing," she says. "Opening

officially here will provide more opportunities to work with the music industry locally and on the ground here and in Europe. The dance music fanbase is smaller by comparison in the US, but even there we have a great connection with the community. We'll be down in Miami partnering with the Winter Music Conference and M3. So in the UK, you'll definitely see us working with the dance music community locally."

Promotion is all well and good, but the crucial question is whether the dance scene can actually become more profitable. Justin Rushmore of breaks label Finger Lickin' sums up the current



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Music Week has teamed up with some of the UK's key dance labels, including Positiva, Ministry Of Sound and All Around The World, for a preview of the quarter's key releases

The pick of this season's dance



All Around The World

Kelly Llorenna - Nobody Like You

Kelly Llorenna returns, having already secured six Top 10 hits with N-Trance (Set You Free and Forever) and Flip & Fill (True Love Never Dies), as well as in her own right (Tell It To My Heart, This Time I Know It's For Real and Heart of Gold) and a gold-selling debut album. Release date: May 8



Pawn Shop - Shot Away

The debut single from Liverpool-based band Pawn Shop samples the classic Rolling Stones track Gimme Shelter to make this sinister dance tune. Receiving heavy tastemaker play, this track has received major club support and comes through the Adhesive label. Release date: May 8



Mickey Modelle v Jessy - Dancing In The Dark

Probably the biggest commercial dance track in the North, Scotland and Ireland for the past few months, Dancing In The Dark is now permeating south and looks set to be a huge commercial track upon release. Release date: May 22



Gigi D'Agostino - L'Amour Toujours (I'll Fly With You)

After achieving massive European success and selling more than 1m records in Germany alone, Italian DJ/producer/remixer D'Agostino finally gets to make an assault on the UK charts with the release of the classic L'Amour Toujours, complete with new mixes for 2006. Release date: May 29



A few of this season's dance players: (clockwise from far left) Kelly Llorenna, Full Intention, Haji & Emanuel, Shapeshifters, X-Press 2 and DJ Pierre

Cascada - Everytime We Touch

Currently Top 10 in the US, Everytime We Touch is set to emulate the success achieved by other US hits, including DJ Sammy's Heaven and Listen To Your Heart, from DHT upon its UK release. Release date: June 5



Apollo

Chris Lake - Changes

Originally released on Alternative Route in January, this track by hot Scot to watch, Chris Lake, was a clubland specialist radio monster. Changes has been Pete Tong's Essential New Tune and soundtrack to Sky's Premiership football broadcasts since January. The new full vocal version will see it cross over to mainstream radio and charts. Release date: June/July



King Dom - Any Chance To Win

On French electro label Zipp Music, this was one of the biggest buzzes at Midem. A haunting piano-driven instrumental, it hints at Moby, Robert Miles and The Source. With a vocal mix on its way, this is, as key supporter Pete Tong says, "a huge crossover hit waiting to happen." Release date: July



Dance Special

MYNC feat Abigail Bailey - Something On Your Mind

MYNC Project are CB2 records boss Mark Brown and Nick Corbitt, a DJ/production duo who have been rodding dancefloors with their own brand of quality underground house. Originally surfacing last summer as the Stevie Nicks-sampling white label Edge Of Seventeen, the pair recorded a fully cleared version of the track with Abigail Bailey. This is a uplifting full vocal club track with a heavy commercial edge. Release date: May.



Switch - A Bit Patchy

The UK's Switch sandwich an infectious sample from The Incredible Bongo Band's Apache between the freshest beats, to create a vital, Bongo Band's Apache between the freshest beats, to create a vital, innovative and pop-laden record for their debut single. H.I.A.'s producer and remixer for Chemical Brothers, Basement Jaxx and others, Switch is recording in India and New York ahead of a debut artist album. Release date: May



Route 33 feat. Alex James - Looking Back

Debut single from hot new production duo featuring the sublime vocal talents of singer-songwriter Alex James. A beautiful, emotive song underpinned by lush pads and chords, this is shaping up to be both a club and radio hit following support across specialist tastemakers at Radio One, Kiss and Capital. Release date: June



Till West - Same Man

A very strong contender for club tune of the summer, Till West is the sound of now: a tough funky electro groove and sampled vocal refrain. Hugs on the Continent, and the biggest buzz record at this year's Midea event, Same Man is signed from Sebastian Ingresso's Refume imprint. Release date: June



M.A.N.D.Y & Booka Shade - Body Language

Licensed to Apollo from dance label of the year, Berlin's Get Physical Records, this track continues to receive support across the specialists at Radio One (Pete Tong, Annie Haze, Zane Lowe). Voted best Ibiza tune of 2005, this bass-driven minimal monster has new UK and German mixes the. Release date: May



Hojo - And Do You Feel Scared?

This emotive record sampling Howard Jones's Things Can Only Get Better, is produced by Eric Prydz. His trademark production techniques are immediately recognisable, elevating Hojo head and shoulders above the competition. With legal issues surrounding the sample resolved, Hojo is now set to explode. Release date: August



Big Love/Soul Love

Those Guys - I Walk Alone (Big Love)

A massive tune from Miami 2005, which netted many a Pete Tong play, this Basement Boys guise has now been reproduced with a full song. The track is set for an early summer release with remixes from Haji & Emanuel among others. Release date: June



Eye Industries

Sikk - My Washing Machine

Rough and hilarious in equal measures, Sikk has been heavily supported by Pete Tong, Steve Smart (Kiss 100) and David Guetta. With a bizarrely catchy vocal, not dissimilar in style to Benni Bonassi's Satisfaction, this too could be a quirky, leftfield dance record that ends up all over the radio. Release date: limited release on April 3



DJ Pierre - Destroy This Track (Big Love)

Chicago's acid house pioneer returns with this, the first single from his forthcoming album, which will feature Felix da Housecat and DJ Gregory among others. DJs Tom Stephan, David Morales and Junior Vasquez are early champions of this piece of big-room acid thunder. Release date: May



Michael Gray - Borderline

Michael Gray's last solo outing was the Europe-wide hit, The Weekend, which received more than 20,000 plays on UK radio. He has fashioned another anthem in the making with this sweeping, string-led house track. Shelley Poole (of Alicia's Attic fame) provides the sultry vocal. Release date: tbc



Dave Spoon - Sunrise (Big Love)

This piano-led instrumental has been licensed to Get Décor's Passion and supported by Deep Dish, Roger Sanchez, Axwell and Hector Romero among others. An uplifting song and remix package should put this new Portsmouth producer firmly on the map this summer. Release date: July



Full Intention - I Believe In You

This track has that Da\$ Pank feel of warm, filtered chords with a chunky bassline to match. Already supported by Muzmag (Big Tunes) as well as whole host of top DJs including Howard Ritchie, David Morales, Graeme Park, Huggy and Freemasons, a huge remix package is in the pipeline. Release date: July 24



London Residents - Valley of House (Big Love)

Produced by the resident DJs from two of London's more infamous nights, Wes from Type and Oliver MacOrger from Steve Lawler's Harlem Nights, and featuring Roland Clark on spoken vocal, this is a big chunk of meaty bleep. Release date: end April



Bodyrox - Yeah Yeah

Already a popular instrumental track in the clubs, TV personality Normski has been drafted in to provide the rap. The combination of his personality and delivery has given Yeah Yeah enormous crossover potential, turning it into a blistering three minutes of hip-electro house. Release dates: May 29



Belezamusa feat. Narada Michael Walden - I Shoulda Loved You (Soul Love)

The multi-award-winning producer/drummer/singer-songwriter, whose career has benefited the likes of Archa, Whitney and Mariah, revivals one of his all-time classics for Brighton's Julian Bendall aka Belezamusa. A Scamuz Hoji Soul Love remix is to come. Release date: August



Various - Dance Music Is Dead Volume 1

The ethos of this compilation series is simple - underground dance music, compiled by fresh and exciting new talent. Dance Music Is Dead will feature new electronic music from exciting artists, including Pacjam and Tom Neville. Release date: June 12



Data Records

BeatFreakz - Somebody's Watching Me

Hailing from Holland, this hit in waiting is already a Superhit on Galaxy and playlisted at Radio One seven weeks upfront. With a radio version produced by H_Tack, BeatFreakz marries a radio-friendly sound with melodic vocal hooks borrowed from Rockwell's cult Eighties hit, Somebody's Watching Me. Release date: April 24



Gusto/GI Recordings

Filterfunk - S.O.S. (Message In A Bottle) (Gusto)

The most hunted record of the 2005 Amsterdam Dance Event, this danced-up version of The Police's Message In A Bottle looks set for Hi_Tack, Tom Novy, Delano & Crockett and Uniting Nations. Release date: April 10





all around the world

big
love
soul
love

Eye Industries

SKINT
loaded**One Hit Wonders - Grace Of God (Gusto)**

Having already topped the UK's club charts, this cover of the Fire Island classic has summer anthems written all over it. Mixes on the release come from Raul Rincon, Rhythm Code, Serial Diva and Factor X. Available for licensing.
Release date: April

Flanders - By My Side (Gusto)

A joint production from Italian duo Callea & Rispoli and Defect, this track was licensed from Ego Music at the Amsterdam Dance Event. With mixes from Callea & Rispoli, and UK flavour mixes from Trophy Twins and James Talk, this track promises to be a summer monster.
Release date: June

Sharon Phillips - Want 2/ Need 2 (GI Recordings)

Licensed from Germany's Brick House Records, with original mixes from Trentemoller, backed up by inspired remixes from Switch and Audio Twitch, this track garnered early support from the likes of Annie Mac and Zane Lowe.
Release date: April

**Positiva****The Shapeshifters - Sound Advice**

The debut album highlights just how far Simon and Max have developed as producers. It features the three hit singles so far, plus future smash Sensitivity, a collaboration with Chic.
Release date: March 20

**Deep Dish - Dreams**

After a hugely successful 2005 supporting their George Is On album, Sharam & Ali release their eagerly awaited single with Stevie Nicks. Dreams has been building up a head of steam for months, due to stunning mixes from Arwell, Tocadisco and Deep Dish themselves.
Release date: April 17

**Soul Avengerz - Sing EP**

New to Positiva, but no strangers to the UK house scene, Wayne and Paul have been building a strong following for several years with their remixes and productions. The Sing EP is an introduction to their work, with crossover smash Sounds Electric, to follow in the summer.
Release date: May 1

**Teamsters - Feels Like Love**

The work of Danish production duo Morjac, Feels Like Love is being lapped up by house DJs all over the UK, and has had Judge Jules support on Radio One since November. It is released in May, with a full vocal from Evrol Reid and mixes from Soul Avengerz and King Unique.
Release date: May

**Hed Kandi****Solu Music - Fade**

The cult soulful house record of recent years is given a daytime radio treatment courtesy of Grant Nelson and is already playlisted at Galaxy off CD-R. This sublime song from the New York production outfit features the vocal talents of Kimblee.
Release date: May

**Loaded/Skint****Freemasons - Rain Down Love (Loaded)**

With two Top 20 hits under their belt, the Freemasons will be releasing their debut album in the summer. The double CD will combine new material with their best remixes and production work, including the new single, Rain Down Love, with Sledah Garrett.
Release date: August

**X-Press 2 - Makeshift Feelgood (Skint)**

X-Press 2 have just completed their second album which includes last year's critically acclaimed hit single, Give It, with Lamb Chop's Kurt Wagner. Makeshift Feelgood features stunning collaborations with vocalists Tim De Laughter (Polyphonic Spree), Rob Harvey (The Music) and Anthony Roman (Radio 4) among others.
Release date: July

**Studio B - C'mon Get It On (Loaded)**

With their current single playlisted on Radio One and on most TV channels, Studio B are looking to emulate the feat of their debut, I See Girls - which was the sixth most-played record on Radio One last year - and establish themselves as a dance act to be taken seriously.
Release date: April 10

**Dirty Old Ann - Turn Me On (Loaded)**

Dirty Old Ann is one of the best-selling recent bootleg mash-ups, selling 7,000 in just a few weeks before being snapped up by Loaded. It combines Kathy Brown's Turn Me Out with a disco loop from Three Degrees' Dirty Old Man to create a Spiller-esque tune that will be one of the summer's biggest anthems.
Release date: July

**Laid - A Room From You (Loaded)**

One of the most respected Scandinavian house production teams release their debut album which includes several collaborations with Swedish singers Yota, Emma Holmgren and Nevada, and a rare vocal appearance from The Beloved's Jon Marsh.
Release date: May

**Purple City****M-Factor feat. Sara Jorge - Beautiful World**

Reaching number one in the club charts with the original mix, the Pete Tong-championed M-Factor remix has been subject to licensing freezes by several of the UK's major dance labels. It is now due for an imminent re-release by popular demand. The track features an exclusive set of Seamus Haji remixes.
Release date: tbc

**Cry Cisco - Afrodizziazz**

The 1989 Summer of Love anthem, featuring Paul Oakenfold and Norman Cook mixes, is now remixed for 2006 by Hoxton Whores. Afrodizziazz is already storming Buzz Charts and has been played by Annie Mac covering for Pete Tong on Radio One. This anthem looks set to repeat its club and national success.
Release date: tbc

**Titan 3 - All Strung Out**

Following their number one club chart-topping Let Your Heart Go Free, Titan 3 returns - this time with Jocelyn Brown on vocals of the funky house, Emily Friendship-penned tune.
Remixes are tbc.
Release date: tbc

**Sara Jorge - Keep It Comin'**

Another club anthem in the making, Keep It Comin', the follow-up for Sara Jorge, could well give this incredible artist her fourth straight number one in a row. Jorge is certainly a force to be reckoned with and is set to explode worldwide in 2006.
Release date: tbc



The annual music convention SXSW is as compelling and idiosyncratic as ever this year

Let's rejoice in Glastonbury, Texas

EDITORIAL MARTIN TALBOT



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There is something magnificent and awe-inspiring about the four short days in Austin, Texas, when, once a year, the world of music comes to town.

As an event, South By South West is quite breathtaking in its breadth and ambition – an ambition built up over 20 years of successful and relentlessly expanding festivals.

It is like no other music industry convention anywhere – or, at least, that I have ever experienced. It is more unpredictable and unapologetically musical than any other convention; indeed, the business that comes out of SXSW evolves directly from the music, making it different from Midem, Popkomm or any other internationally focussed music event.

The most direct parallel is the event organised by our own Michael Eavis at Worthy Farm – SXSW is an "urban Glastonbury".

As an event, it is also joyously odd, characterised by the triumphant slogan that adorns T-shirts and baseball caps across the city – "Keep Austin Weird".

There is something quite idiosyncratic about an event that offers a bill headed by unlikely bedfellows such as Goldfrapp and Morrissey; which bills a band such as Our Small Capital, which have rarely played

outside of Stormov, just across the road from the Arctic Monkeys. But this is its strength.

However, the acclaim for last week's festival is tempered by some feelings of concern that it may be growing too big for its cowboy boots. Most feel it hasn't quite reached that point yet, but many in Austin think it is approaching the brink – perhaps it is as big as it can afford to be.

It is easy to understand this view. The anecdotes of the days when a fraction of the current audience descended on Sixth Street, when you could wander from venue to venue, picking out a range of interesting new talent, certainly reflect a different experience.

At SXSW last week, the hotter a band was, the more determination was needed to see them. That is an inevitable consequence of an event that attracts 10,000 people and offers them music in venues, many of which hold just a few hundred punters.

This is not to criticise SXSW. It is what makes it so special and makes those who make the annual pilgrimage all the more concerned to protect its spirit.

It is a truly magical event, which remains the music-focused music business conference for all others to aspire to. And that magic is worth preserving.

Prince's Trust uses music to engage and help the young

VIEWPOINT JOSEPH HOWES



Over the past 30 years, music has proved to be a vital tool for youth charity The Prince's Trust. Whether it's through the glamour of Fashion Rocks or the pop of Party in the Park, our music events have raised vital funds to help young lives and continue giving practical and financial support to young people.

The Trust is also working on grassroots events where we engage young people. In my new role as music development manager, I want to build on this and strengthen the music industry's involvement.

Music is a key tool in the engagement of young people

ment in our young people's lives.

By working with our key clients to develop the Urban Music Festival (UMF), this important event has helped us share our brand and key messages with more young people across the UK. Using music's powerful influence, UMF gave young people an event that spoke their language, supported up-and-coming UK music and promoted the routes to success available through Prince's Trust

programmes. As an extension to the festival, the Nokia Raw Tour – search to find the best up-and-coming urban talent across the UK – gave young people a voice in a celeb-dominated world.

Music has also been a key tool in the recruitment and support of young people in our Sound Live programme. In the past three years, more than 1,300 young people have participated in this course, developing their musical talents, communication skills, confidence, learning how to teamwork and think about their futures.

Jessica Farrar and Eve Horne run a Prince's Trust supported community/commercial studio in Woolwich Arsenal. It helps place creativity into young people's hands. They agree that music is a key tool in the engagement of young people: "Music is vital to motivate positive attitudes, empower people, express feelings and develop social cohesion". I couldn't have put it better myself.

Joseph Howes is music development manager at the Prince's Trust. In May the charity will be marking its 30th anniversary with a pop concert at the Tower of London. It is the brainchild of Simon Fuller, a long-term Trust Ambassador, and organised jointly between The Prince's Trust and ITV.

Crib Sheet

Radio One is to make tracks available from unsigned artists as part of its first podcast to include music.

Isn't that illegal? Hardly the kind of behaviour I would expect of the nation's favourite.

Well not if – as Radio One is doing – they are from unsigned artists. Which ones?

We don't know yet. Four of the station's finest DJs – urban man Ras Kwame, indie specialist Huw Stephens, eclectic master Rob Da Bank and dance don Fergie – will be choosing the songs from the piles of jiffy-bagged demos they receive every day. There will also be one "classic" unsigned track. If it's so classic, wouldn't it be signed?

What they mean is one of the best unsigned tracks they have received over the past year. There will be commentary, too, to put everything in context.

I don't know about all this podcasting stuff though, I can't head around it.

Well don't worry. Best Of Unsigned – as the show has been named in a fit of inspiration – will debut on the airwaves early tomorrow morning (Tuesday) from 3am to 3:30am and will be available to download immediately afterwards. And that's just the start – in the same week there will also be new podcasts, although sadly without music, of the Scot Mills Daily, the best of Radio One's Interviews, Entertainment

News, Chart Chat with JK and Joel, and The Best Of Chris Moyles.

A greatest hits for those unable to get up in the morning?

I suppose so. Moyles is very popular you know – he had nearly half a million downloads of his original podcast in December.

Isn't being a radio station enough for these people?

Not so, says head of music George Ergatoudis. "We believe that just being on digital or FM radio isn't a viable option. Consumers want to consume things how and when they want," he says. "Podcasting has a huge future. For any radio broadcaster, who is thinking in terms of how to get to consumers, podcasts are essential."

Unsigned is all well and good but I can't help thinking I'd like something a bit more, you know, familiar. Can't they get any artists with a deal?

Ask George. "At the moment we can't use copyrighted or licensed music." Ergatoudis answers helpfully. "We would like to do that as soon as possible. We are talking to record companies and all licence holders to be able to do podcasts with licensed music."

But didn't MCRP-PRS come up with a licence for exactly this sort of thing?

Indeed they did – the Joint Online Licence to be precise – which allows podcasters to use the society's 10m musical works until the end of 2006.

But – and it's a big but – will permission podcasters still be the permission of either record labels or AIM.

So unsigned it is?

All the way.

Digital expert Mark Mulligan explains how Jupiter's new research sheds light on the state of the digital market and the challenges it faces in the future

Quickfire

Did the French government's decision earlier this week to throw out a proposal for the global licensing of P2P merely delay its eventual introduction?
I don't think global P2P licensing will happen. Even if it were passed in a parliament by a group of what cannot be industry experts, such legislation would struggle to survive challenges via the judiciary. Global licensing of P2P advocates illegal business models as a route to legitimacy.

How long can we expect brands such as Coke and Tesco to continue allying themselves with digital music? Is it a temporary fad, or something more permanent?
Tesco is not in this for brand building. It is involved with digital music for three reasons: to help build the one-stop shop strategy; as a defensive strategy to offset potential declining CD sales; and to generate cash. Brands such as Pepsi, Coke and Levi's have always associated themselves with music to build their youth market and will continue with that strategy.

How effective can lawsuits against serial uploaders be when high profile litigation in Italy, for example, has had no difference?
This goes beyond illegal downloading and into cultural issues. There has been notable success in the UK because CD prices fell and there is a



great choice in the legitimate sector. Legal action can work as part of a broader strategy that includes positive promotion of legal services and competitively priced physical product.

You said P2P clients will become more sophisticated and more difficult to track. Can you expand on this?
The next generation of networks are far more difficult to deal with. They are built on anonymous networks which mean even the programmer can no longer track what is happening. So what does the music industry have? How can it take legal action against individuals?

You referred to Microsoft as the "dark horse of digital music". How long might it be before Microsoft takes a more aggressive approach to increasing market share?
I think in the next year or so, at least, but after that, if Apple still dominates to a similar degree, there

may be a rethink. The Urge partnership with MTV is interesting. This started off as being MTV's service and is now positioned as Microsoft's service done in partnership with MTV.

According to your research, consumer opinion with regards to music differs enormously from the industry's perception of consumer attitudes. Has the industry still got some way to go in understanding the needs of the consumer?

Music isn't as important to the average consumer as it was 20 years ago. That's not to say that there aren't avid young music fans now, there just aren't as many. The CD is just one channel for young consumers, more so than for previous generations. The industry has already woken up to that, but it still has some way to go.

Jupiter Research suggests that there are two hurdles facing digital subscription services: payment mentalities and getting over the "rental argument". What steps do you think should be taken to overcome this?
Education. It's a long, slow sell, and the word "rental" has to disappear. It will happen, but it will take time. Fifteen years ago, how many people would think of paying a monthly fee for TV?

Mark Mulligan is a research analyst at Jupiter. His research includes the unmet needs of the digital market as part of its Plug In seminar in London.

Diary

DOOLEY'S DIARY



Fun and games at SXSW

Remember where you heard it: Almost the entire UK music industry decamped to Austin, Texas, last week. Or at least it felt that way for Dooley, who could barely walk a few yards down Sixth Street without bumping into someone he knew. The SXSW experience almost starts on the plane. Dooley bumping into a bunch of delegates on his flight, which coincidentally featured a musical flavour, with the two in-flight movies being *Walk the Line* and *A Mighty Wind*. The former, of course, is the story of the late Johnny and June Carter Cash, whose daughter Rosanne played SXSW, while the latter is a "festival within a festival" — if you will, starring Harry Shearer, who also lined up in Austin. The promotional windows were obvious from the moment of first arrival; delegates staying at the Omni Downtown discovering that Island/Def Jam had sponsored the room keys, with each sporting full details of the labels' activities, from Boy Kill Boy and Lady Sovereign to Damon, The Bronx and Thursday (who were, inconveniently, playing on Friday)...

Cerys Mathews made an appearance at BD Riley's last Saturday, fresh from signing a new deal with Rough Trade Records. Expect a new album towards the end of the summer... **Dooley** also hears good things of **Neddy Breathe**, the South Carolina band managed by former Columbia UK MD **Kip Krones**, who are currently immersed in promotion for their debut album out soon here on



Lava/Atlantic. **Billy Bragg** (pictured) played the UK industry kick in Bush Square. Following in the footsteps of another former scribe turned owner — and his regular outfit, **Bragg** couldn't resist a job at **Blunt**. They may have both been in the army, but he and Blunt have little in common; "Blunt was an officer," Bragg insisted... Bragg thoroughly entertained the Brit crowd by attempting to play his debut album, **Life's a Riot**, in its entirety during his 15 minute slot. Bragg went slightly over, whacking out the nine tracks in 17 minutes, in the process losing a bet with his engineer. Coincidentally, though, that 17 minutes is the same duration as the album was itself in its

original form, without the added extras of **Cooking Vinyl's** splendid reissue. As for Blunt, he was playing in LA last week where **Robbie Williams** turned up to see him, once more... Spare a thought for **BMI's Nick Robinson**, who fell over while running to get into the **Flaming Lips** show and ended up breaking his elbow. At least when **Channell's** **Stephen Budd** broke a bone last year, he had the good sense to do it on the last night. **Nick Robinson** is no wuss, though. Clearly keen to see the Lips, he insisted on going along to what turned out to be a monumental show — which kicked off with a full-length cover of **Bohemian Rhapsody** — before deciding to head on down to casualty... While we're on the subject, **Mr Budd** is still proceeding with his legal action over the claim with a bounce which resulted in his fracture 12 months ago — and has bravely at it by returning to Austin with no qualms at all. However, **Dooley** hears he has yet to return to the scene of 2005's **Chex**. **La Zena** Rossa.



Morrissey (pictured) revealed that he had refused an offer of \$5m to reform **The Smiths** for this Spring's Coachella Festival. Responding to gasps from the audience, he asked, "Is that high or low?" Asked why he had turned this offer down, **Morrissey** said, "I don't want to be a part of a machine. I want to start doing things for myself. Doing things for myself." More of **Dooley's** terribles happens... **Money**, **Dooley's** experiences — along with his favourite acts of the week — are documented in detail on his **weblog** (<http://blog.misweek.com>).

Back home, the **Johnnie Walker** machine (remember this?) was last week creating under the weight of returned signed petitions for the **Extend The Term** campaign. Among a vast eclectic bunch already responding were **The Shallows**, **Brian Bennett** of **Five**, **Jonas Kernie**, and **Acu Records's Phil Stoker**. **Malcolm Gerrie** reveals he came up with the name **Requies Entertainment** for his new venture while lying on a beach in **Thailand**. What's exciting is anyone whooping in will have to say **George Michael**, **Yemi B** and **Gerrie** was busy in the US last week trying to line up names for this autumn's UK **Music Hall of Fame** with meetings in the US with the managers of two superstar acts. He was also checking out with the launch of **The Manchester Station** where he bumped into **Sling** quizzing him about his new venture, while on the same trip to the US exec was putting in place a deal with **VH1** to screen the UK show in the States... **Xfm** wasn't mucking about with the launch of **The Manchester Station** last week. Not only did it bus about 50 media buyers and assorted journalists up for the night, but it put on a splendid bash in **Harvey Niels**, which attracted **Nicky Wire**, **Mick Scanlon** (obviously) and, er, **Jan Rush**...

Has SXSW grown out of control?

The big question

Does South By South West still cut it, after 20 years, or has it become too big?

Ric Salmon, Warner Bros
"It's still an important event to come to. It seems to be busier and busier every year and my only concern is that there seems to be a fairly hefty amount of mediocre acts. You hear a lot of hype around acts and you go there and often it seems to be style over content and it concerns me slightly that there isn't enough emphasis on songwriting. Other than that, it's a great event, everyone's here so it's a great opportunity to network and meet new people. It's good. I'll be back next year."

Michael McMartin, Music Managers Forum

"It has a vibrancy that is greater than I've ever seen. It has a subscription that is far greater than I've ever seen, which is great on one hand because there are a lot more bands, a lot more people, but it's a lot harder to get value for your money because it's harder to get in to see the bands. Regardless of that, this

is an absolutely superb vehicle to reach a global audience."

Dougie Soussou, No Half Measures
"I've been coming to SXSW since 2001 and I can see the event continuing to grow — the more the merrier. The more people you have coming here from the world the more chance you've got of doing business, so I'm very positive about it. It's one of those must-attend events."

Kas Mercer, Mercenary PR
"It's still a great event and very relevant. But in this year is a bit too big for me because you can't achieve what you want to. Seven years ago you got to see loads of stuff. You can't get in anywhere now and I think it's questionable that they change for the badges when you can't get into any of the shows. They should look at that."

Dan Martin, NME
"Certainly from the British point of view it's becoming bigger and bigger every year. From our editorial point of view at NME, we're treating it as much as a festival as any of our UK events. It's a good kickstart to the season and every year more and more British bands are over here. It's a chance for us to get them all hanging out together. Every year I've come people always complain that it's

getting too big, but people still the same about **Glastonbury**. I think it will reach a critical mass but I don't think there's any chance of it getting ruined, quite the opposite."

Steve Pevins, Atlantic
"I think it's better than last year. There seem to be more delegates in town, outside **Buffalo Billiards** seems to be like standing outside the **Barfly**, and the line-up seems to be a lot more consistent than last year. I don't think it's getting too big but I don't know how it could get much bigger in terms of the pure amount of venues here already. It seems big enough."

Will Williams, Mohair
"I think it's gone a bit petty. It's a bit like a theme park now, but it's still relevant and probably the best event in the world. I think you've just got to trek out a little bit and find the little niches around the city. However, I think it could end up swallowing itself with its success."

Sybil Bell, The Essential Essence
"This year's event is pretty good. It's an amazing event to come, lots of live music everywhere, some of it good, some of it not so good, some of it's pretty entertaining. It's good to see so much of it in the one place. It's the first year I've been and it's certainly living up to its reputation."

SONY & BMG

MUSIC ENTERTAINMENT

We have a number of opportunities available to join our digital sales team. If you're passionate about music, have a proven track record and know your apples from your oranges read on....

DIGITAL BUSINESS ACCOUNT MANAGER - MOBILE

The main focus of this role is to manage the relationships with key Mobile Network Operators and mobile sales partners to maximise the sales of SONY BMG content. The Account Manager would also be responsible for developing suites of mobile content, including ringtones (poly and master), images, downloads, video etc. For this role we are looking for an account manager of the highest calibre, with proven man management skills and with a strong track record of success within the music/mobile arena.

DIGITAL BUSINESS ACCOUNT / BUS DEV MANAGER

In this role you will manage mobile sales and campaigns to mobile service providers. As the account manager you will be responsible for ensuring providers receive all necessary content and support so that promotions and campaigns are delivered on time and to agreed specifications thus insuring mobile sales opportunities are maximised. In addition you will work alongside the Director of New Media on developing SONY BMG's digital business with existing and new partners across fixed line and mobile channels. The ideal candidate will have had significant success in developing digital business in a similar field.

SONY BMG MUSIC ENTERTAINMENT is a global recorded music joint venture with a roster of current artists that includes a broad array of both local artists and with a roster of current artists that includes a vast catalogue that comprises some of the international superstars, as well as a vast catalogue that comprises some of the most important recordings in history. Our roster of current artists includes Will Young, Britney Spears, Justin Timberlake, Usher, Dido, Lemar, Foo Fighters, Eurythmics, Bruce Springsteen, Beyonce, Pink, Editors, Kasabian, Outkast and Bob Dylan amongst many others.

DIGITAL BUSINESS ASSISTANT - DOWNLOADS

The Digital Business Assistant will work with SONY BMG's Digital Account Manager to help maximise revenues for SONY BMG's digital content from fixed line opportunities such as the internet. They will be responsible for helping create, develop, and monitor the sale of downloads via external partners, distribution companies or via SONY BMG's own channels to consumers including CDs, marketing PCS, websites, email and SMS. We are looking for a digitally savvy assistant with strong communication and organisational skills to act in a general support role to the Digital Account Manager and Account Executive.

DIGITAL OPERATIONS CO-ORDINATOR

Our Digital Operations team manage the relationships with our external digital warehouse to ensure that all SONY BMG releases and meta-data are delivered to our digital partners in a timely fashion. The digital ops coordinator will liaise with Digital Account Managers at SONY BMG UK and SONY BMG Europe/US to ensure that all releases are handled correctly and release dates maintained appropriately within SONY BMG label copy systems. The ideal candidate will have gained some experience in New Media, will have good knowledge of digital development and be highly organised.

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If you have the skills, experience and desire for any of the above roles please forward your CV to our advising consultant, David Johnston of Handle Recruitment.
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Chicago, IL 60607 USA
Phone: 312-666-6661

www.VICTORYRECORDS.com

Club Charts 25.03.06

The Upfront Club Top 40

Rank	Artist	Label	Weeks on Chart	Peak
1	DEEP DISH FEAT STEVE NICKS DREAMS	Capitol	1	1
2	DAVID MORALES HOW WOULD U FEEL	Capitol	1	1
3	SARAH ALBERTH THE REMAINS EP FADÉ AWAY/OUT OF MY MIND	Capitol	1	1
4	MISH MAISH SPEECHLESS	Capitol	1	1
5	AUDORA SUMNER SON	Capitol	1	1
6	SCAPE FEAT DEMPRESS BE MY FRIEND	Capitol	1	1
7	SUCABABES RED DRESS	Capitol	1	1
8	PAWN SHOP SHOT AWAY	Capitol	1	1
9	QANERFOLD A LEVEL MAN (ALBUM SAMPLE)	Capitol	1	1
10	SARA JUDGE BEAUTIFUL WORLD	Capitol	1	1
11	CAROLBY SUNNY	Capitol	1	1
12	KELLY LORREANNA MORGUE LIKE YOU	Capitol	1	1
13	DJ EAKOTI & DALEY PADLEY PRIDE	Capitol	1	1
14	DEEPHOUSE FASIONATED	Capitol	1	1
15	VARIOUS THE MASH UP MIX 2006	Capitol	1	1
16	SHAPESHIFTERS INDEPENDIE	Capitol	1	1
17	BETTRENFZ SOMERSET'S WASHINGTON ME	Capitol	1	1
18	LMC V TRICK BABIES TITILE GRID	Capitol	1	1
19	JOEY NEGRO MAKE A MOVIE ON ME	Capitol	1	1
20	MANO PROJECT & DANNY RAMPLING STROBELIGHT	Capitol	1	1
21	FUTERBRINK SOS MESSAGE IN A BOTTLE	Capitol	1	1
22	STUDIO B CIMON GET IT ON	Capitol	1	1
23	SOLU MUSIC FEAT KIMBLEE FADÉ	Capitol	1	1
24	PINK STUPID GIRLS	Capitol	1	1
25	MARY J BLIGE MIB DA MIPBE WITH/OUT YOU	Capitol	1	1
26	LOBRANIE I FEEL IT	Capitol	1	1
27	INTERNAL FROM PARIS TO BERLIN	Capitol	1	1
28	FREEMANS FEAT AMANDA WILSON WATCHIN'	Capitol	1	1
29	SUPERBASS GO TO PIECES	Capitol	1	1
30	NINA SIMONE AIN'T GOT NO I GOT LIFE	Capitol	1	1
31	MADONNA SEXY	Capitol	1	1
32	BOOGIE FIMPS THE MUSIC IN ME/SUNNY	Capitol	1	1
33	PROTOCOL LOVE IS MY DRUG	Capitol	1	1
34	PRINCE/NEW POWER GENERATION FEAT. PRINCE BLACK SHEET/BEAUTIFUL	Capitol	1	1
35	COLDOUT FEAT ROOTS MANUVA TRILE SKOOL	Capitol	1	1
36	NON MENEBAI FEAT. ANGE BROWN ROCKIN' 4 MYSELF	Capitol	1	1
37	ROB BOSKAMP IN THE EVENING	Capitol	1	1
38	PARADISE WANDA BE FREE	Capitol	1	1
39	TEXAS WHAT ABOUT US	Capitol	1	1

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	MORALE PROJECT & DANNY RAMPLING STROBELIGHT	Capitol
2	SARA JUDGE BEAUTIFUL WORLD	Capitol
3	BOOGIE FIMPS THE MUSIC IN ME/SUNNY	Capitol
4	TITILE WEST & DJ EAKOTI'S SAME NAME	Capitol

The best industry directory has just got even better



David Morales: club's top DJ

Morales battles Deep Dish

By Alan Jones

Deep Dish stay at the top of the Upfront Chart for the second week in a row with their excellent remake of Fleetwood Mac's 1977 hit Dreams, featuring original singer Stevie Nicks on vocals. Dreams hits honours only the second single to spend a fortnight at number one this year, following Madonna's Sorry, which peaked at a fortnight in February. Support for Dreams barely diminished last week, falling a fraction under 48g, and it actually increased its lead at the top of the chart, as former chart topper Speechless by Mish Mash, which was number two last week, is replaced in runners-up slot by another release on the Data label, namely How Would U Feel by David Morales. The Misti Mash track was 73g, behind last week, whereas Morales trails by 19.5g on the current list.

Dreams was also number one on the Commercial Pop Chart last week but now loses pole position, or should I say perch, to Little Bird LMCS remake of Annie Lennox's 1993 hit. I was perched for little bird honours at a center. It's the follow-up to LMCS's remake of The New Radicals' 1999 hit You Get What You Give, which topped the Commercial Pop chart last December but received little airplay and peaked, disappointingly, at 30 on the sales chart when finally given a commercial release.

After several weeks of stagnant activity, the Urban Chart finally comes back to life this week, with six new entries and a brand new number one. Debuting at the top of the chart, **Busta Rhymes** touch It's a remarkable return to favour for Rhymes, who will celebrate his 10th anniversary as a chart force in May. Rhymes raised his profile last year when he performed at a career rap on Pussycat Dolls' number one club and retail hit Don't Cha. He also did well with Wiener's Your Money, which reached number five on the Urban Chart last November, and only departs the chart this week, making way for Touch It at a 19-week residency - the longest on the chart.

Rhymes' Brand New is now the longest-running hit on the chart, rebounding 24-21 on its 16th week on the list. Despite its longevity, it has never been in the chart's top five, peaking at number eight some 13 weeks ago.

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	DEEP DISH FEAT STEVE NICKS DREAMS	Capitol
2	LITTLE BIRD LMCS REMAKE OF ANNIE LENNOX'S 1993 HIT	Capitol
3	YOU GET WHAT YOU GIVE	Capitol
4	IT'S A REMARKABLE RETURN TO FAVOUR FOR RHYMES, WHO WILL CELEBRATE HIS 10TH ANNIVERSARY AS A CHART FORCE IN MAY	Capitol



Rank	Artist	Label
1	DEEP DISH FEAT STEVE NICKS DREAMS	Capitol
2	LITTLE BIRD LMCS REMAKE OF ANNIE LENNOX'S 1993 HIT	Capitol
3	YOU GET WHAT YOU GIVE	Capitol
4	IT'S A REMARKABLE RETURN TO FAVOUR FOR RHYMES, WHO WILL CELEBRATE HIS 10TH ANNIVERSARY AS A CHART FORCE IN MAY	Capitol

MUSICWEEK

The Official UK Charts 25.03.06

SINGLES

1	ORSON NO TOMORROW	Mercury
2	CHICO ITS CHICO TIME	Sony BMG
3	THE BLACK EYED PEAS PUMP IT	AAAM
4	PUSSYCAT DOLLS FEAT. WILL I AM BEEP	AAAM
5	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Home/EMI
6	GIRLS ALoud WHOLE LOTTA HISTORY	Polydor
7	SUGABABES RED DRESS	Island
8	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	RoCA/EFA
9	MADONNA SORRY	Warner Brothers
10	MECK/LEO SAVER THUNDER IN MY HEART...	Apple/Int 2 An
11	JOEY NEGRO MAKE A MOVE ON ME	Duba
12	THE FEELING SEWEN	Island
13	RAY J ONE WISH	Sanchun
14	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	Red Bay
15	MICHAEL JACKSON BEAT IT	Epic
16	BEVERLY KNIGHT PIECE OF MY HEART	Parlophone
17	MASSIVE ATTACK LIVE WITH ME	Virgin
18	NEVO SO SICK	Del Jim
19	THE SOURCE/CANDI STATON YOU GOT THE LOVE	Parlophone
20	HILARY DUFF FLY	AAAM
21	KELLY CLARKSON WALK AWAY	AAAM

ALBUMS

1	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Home/EMI
2	RUSSELL WATSON THE VOICE - THE ULTIMATE...	Boca
3	JACK JOHNSON IN BETWEEN DREAMS	Interscope/Island
4	DAVID GILMOUR ON AN ISLAND	EMI
5	ANDREA BOCELLI AMORE	Sony/EMI
6	VITTORIO GRIGOLO IN THE HANDS OF LOVE	Polydor
7	PLACEBO MEDS	Virgin
8	KT TUNSTALL EYE TO THE TELESCOPE	Meridian
9	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Dunmo
10	DAVID ESSEX GREATEST HITS	Capitol/Parlophone
11	SIMON WEBBE SANCTUARY	Interscope
12	JAMES BLUNT BACK TO BEDLAM	Atlantic
13	KELLY CLARKSON BREAKAWAY	RoCA
14	BARRY MANTLOW THE GREATEST SONGS OF THE...	Acis
15	GORILLAZ DEMON DAYS	Parlophone
16	SUGABABES TALLER IN MORE WAYS	Island
17	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
18	JOHNNY MATHIS THE VERY BEST OF	Columbia
19	THE BLACK EYED PEAS MONKEY BUSINESS	AAAM
20	PUSSYCAT DOLLS PCD	AAAM
21	NEIL DIAMOND 12 SONGS	Dunmo

FIND WHAT YOU'RE
LOOKING FOR

NEW RELEASES

PLAYLIST

ALBUMS

NEWS

CHARTS

SINGLES



21	KELLY CLARKSON WALK AWAY	RCA
22	THE SHAPESHIFTERS INCREDIBLE	Peacock
23	JAMES BLUNT WISEMEN	Atlantic
24	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	A&R
25	BOW WOW FEAT. CIARA LIKE YOU	Warner Brothers
26	CRAIG DAVID UNBELIEVABLE	Broader/Sound
27	JACK JOHNSON BETTER TOGETHER	Mercury
28	THE ORDINARY BOYS BOYS WILL BE BOYS	Bluebelly
29	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
30	HI-TACK SAY SAY SAY (WAITING 4 U)	Goats
31	JOSE GONZALEZ HEARTBEATS	Paradeing
32	SHAKIRA DON'T BOTHER	Epic
33	CHARLOTTE CHURCH MOODSWINGS (TO COME AT...)	Sony BMG
34	KEISHA WHITE THE WEAKNESS IN ME	Konno
35	WILL YOUNG ALL TIME LOWE	Sony BMG
36	BE YOUR OWN PET ADVENTURE	XL
37	BATTLE TENDENCY	Interscope
38	PLACEDO BECAUSE I WANT YOU	Virgin
39	JAMES BLUNT GOODBYE MY LOVER	Atlantic
40	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Domino



ORSON: NO TOMORROW A NUMBER ONE FOR MERCURY

MUSICWEEK.com

COMPILATIONS

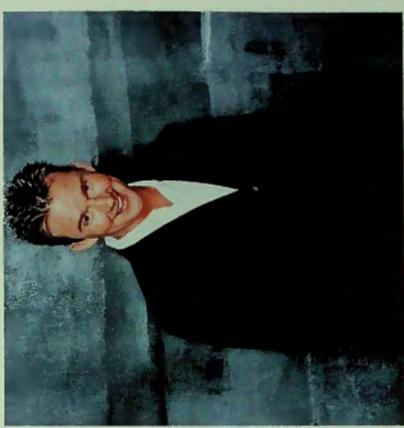
1	CLUBLAND XTREME HARDCORE 2	BMG Music
2	THE WASH UP MIX 2006	Mercury/Universal
3	NEW WOMAN - HITS FROM THE CHICK Flicks	EMI Virgin
4	12 INCH BOYS DANCE	Family
5	TO MUM! LOVE MOTOWN	Midwest
6	CLUBMIX 2006	Universal TV
7	WORLD'S BEST MUM	Sony BMG TV
8	YOU RAISE ME UP	U2
9	HOUSEWORK SONGS	EMI Virgin
10	BRINGING ON BACK THE GOOD TIMES	EMI Virgin
11	MAGICAL MEMORIES FOR MUM	Sony BMG TV
12	R&B LOVESONGS	Sony BMG Mercury
13	FOR MY MUM	virgin
14	NO. 1 MUM	Universal TV
15	POP JR. 2	Universal TV
16	WALK THE LINE	Sony BMG
17	NINE PRESENTS THE ESSENTIAL BANDS	BMG/Warner/Broadcast
18	SONGS THAT WARM THE HEART	DMG TV
19	BRIT AWARDS 2006 - THE MUSIC EVENT	Sony BMG TV
20	DEFECTED IN THE HOUSE - MIAMI 06	In The House

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES		
6/10 MAD DAY EP R&A	MAR 20	JOURNEY SOUTH: JOURNEY SOUTH R&A	MAR 20
6/10 BOUNCE : SHINE MOVE STOP	MAR 20	BE YOUR OWN PET BE YOUR OWN PET EP R&A	MAR 20
6/10 THE MIGHTY MIGHTY BOYS	MAR 20	THE MIGHTY MIGHTY BOYS	MAR 20
6/10 NOVEMBER WAGGLE TEENAGE KICKS	MAR 27	MASSIVE ATTACK COLLECTED VIRGIN	MAR 27
6/10 PEACEBOYS	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 PINK STU/DU GIRL SONY BMG	MAR 20	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 THE STROKES HEART IN A CASE	MAR 20	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 TEAR TENTS GOLD LION POLYCOR	MAR 20	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 ROUGH TRADE	MAR 20	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 THE STREETS WHEN YOU WAN'T	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 FAMOUS 69	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 BELLE & SEBASTIAN THE BLESSED ARE	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 STILL BLUE ROUGH TRADE	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 DALYRI THEY DROPT TRADE	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 FRANK FERDINAND THE FILLER (CD&DVD)	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27
6/10 MARY J BLIGE THE ISLAND	MAR 27	TRINA GLAMOROUS LIFE ATLANTIC	MAR 27

PUSSYCAT DOLLS FROD

20	NETL DIAMOND 12 SONGS	Columbia
21	VAN MORRISON PAY THE DEVIL	Enlighter
22	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIANA	Columbia
23	GRAHAM COXON LOVE TRAVELS AT ILLEGAL...	Redhouse
24	COLDFLAY X&Y	Paradeing
25	KAISER CHIEFS EMPLOYMENT	Brown/Spyder
26	NE-YO IN MY OWN WORDS	Mercury
27	FIGHTSTAR GRAND UNIFICATION	Island
28	KANYE WEST LATE REGISTRATION	Roc-A-Fella
29	JOSE GONZALEZ VENEER	Paradeing
30	THE JAM SNAP!	Polydor
31	JOHNNY CASH WALKING THE LINE - LEGENDARY SUN	Mercury
32	GLADYS KNIGHT AND THE PIPS THE GREATEST...COLUMBIANA	Columbia
33	LEO SAYER AT HIS VERY BEST	Universal TV
34	FAGEN DONALD MORPH THE CAT	Reprise
35	MIKE OLDFIELD THE PLATINUM COLLECTION	Virgin
36	WILL YOUNG KEEP ON	Sony BMG
37	KATTIE MELUA PIECE BY PIECE	Drumbeat
38	JACK JOHNSON CURIOUS GEORGE (OST)	Brooklyn/Jaded
39	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury



RUSSELL WATSON: THE ULTIMATE VOICE NEW AT TWO

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	YUNG STUPID GIRLS	Label
2	COONS BRADLEY COLEY	Label
3	THE STREETERS WHEN YOU WANT FRANCOIS	Warner Bros.
4	REDMOND SIZ	609
5	WYATT WELTZ	Head
6	JAZZ SHAMBA HEGETZ FOR THE WINSTLE SONG	Blue
7	MIKEE FEAT. SHAMBA TROKERS JUST FRODOUS LOVE	Blue
8	MIKEE FEAT. SHAMBA TROKERS JUST FRODOUS LOVE	Blue
9	REARFIELD SMOKEBOX BAND/ROCK	White
10	DAI LAY LAY	White
11	ROCKY DUBBY	White
12	SPINNING CAT FEAT. YOUNG SAH	White
13	STIMULATED GUT FEAT. LUC	White
14	KANO BROWN TOS	White
15	COGS ALIUM DUNE DITTA HENRY	White
16	SCAPE FEAT. PIMPRESS & VAN RENO	White
17	FUTURISM FEAT. PIMPRESS & VAN RENO	White
18	MARCO BROWN FEAT. COMPTON FOR THE	White
19	DEEP BUSH DEKAYS	White
20	DEEP BUSH DEKAYS	White

These charts are also available online at musicweek.com

WEEKEND CHARTS

Hypnotic DJ's recap ten incredible 2008 is about to really take off with forthcoming tracks from the likes of...

- Prince
Gabriel & Dresden
Gay McCall
Marty Judge
Cory Brister
Chickie
Machinision
Machinision
Machinision
Justice vs. Sliidan
Blissiana
Many more...

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COOL CUTS CHART

Rank	Artist	Label
1	BOB DYLAN	Capitol
2	PRINCE FEAT. TOM JONES STROUD IN LOVE	Capitol
3	JUSTICE VS. SIMIAN IN LOVE YOUR FRIENDS	Capitol
4	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
5	PRINCE & NEW POWER GENERATION	Capitol
6	PRINCE & NEW POWER GENERATION	Capitol
7	SPINNING WHEELS TELL ME WHY	Capitol
8	400 CREAM FEAT. DANNY NIGRA THE CALIF	Capitol
9	SOUL ANNEAL SUE	Capitol
10	INNER CITY FEAT. ANTHONY JACKSON	Capitol
11	INNER CITY FEAT. ANTHONY JACKSON	Capitol
12	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
13	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
14	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
15	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
16	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
17	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
18	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
19	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol
20	PRINCE FEAT. AMERICA A SCENE FROM THE YEAR YOUR MIND WAS	Capitol

URBAN TOP 30

Rank	Artist	Label
1	BEAST BROTHERS TOUGH TIT	Capitol
2	BEAST BROTHERS TOUGH TIT	Capitol
3	BEAST BROTHERS TOUGH TIT	Capitol
4	BEAST BROTHERS TOUGH TIT	Capitol
5	BEAST BROTHERS TOUGH TIT	Capitol
6	BEAST BROTHERS TOUGH TIT	Capitol
7	BEAST BROTHERS TOUGH TIT	Capitol
8	BEAST BROTHERS TOUGH TIT	Capitol
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17	BEAST BROTHERS TOUGH TIT	Capitol
18	BEAST BROTHERS TOUGH TIT	Capitol
19	BEAST BROTHERS TOUGH TIT	Capitol
20	BEAST BROTHERS TOUGH TIT	Capitol

POWER PROMOTION

Just a few of the artists who have recently been given the POWER TREATMENT

Teamsters, Junkie XL, The Beginner, Wonderland Avenue, Don Diablo, Bodyrox, Kid Cenna, Timmy Vegas & Barbara Tucker, Armand van Helden, Dina Vass, Inaya Day, Coldcut feat. Robert Owens, Sharon Phillips, A Studio, Ferry Corsten, Soul Avengers,

So why would you even consider using anyone else for your club promotion?

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Rank	Artist	Label
1	DAVID MORRIS FEAT. WINDY CITY	Capitol
2	SHOCKHEADS RED DRESS	Capitol
3	SHOCKHEADS RED DRESS	Capitol
4	SHOCKHEADS RED DRESS	Capitol
5	SHOCKHEADS RED DRESS	Capitol
6	SHOCKHEADS RED DRESS	Capitol
7	SHOCKHEADS RED DRESS	Capitol
8	SHOCKHEADS RED DRESS	Capitol
9	SHOCKHEADS RED DRESS	Capitol
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13	SHOCKHEADS RED DRESS	Capitol
14	SHOCKHEADS RED DRESS	Capitol
15	SHOCKHEADS RED DRESS	Capitol
16	SHOCKHEADS RED DRESS	Capitol
17	SHOCKHEADS RED DRESS	Capitol
18	SHOCKHEADS RED DRESS	Capitol
19	SHOCKHEADS RED DRESS	Capitol
20	SHOCKHEADS RED DRESS	Capitol

Classified

Contact: Maria Edwards, Music Week
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JOBS

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Week 11

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

FAST CHART

SINGLES

NUMBER ONE
ORSON NO TOMORROW Mercury
Debut album Bright Idea is due here in May but was released on Orson's own label in America in 2004 where it was only available from the CD Baby site for a bargain \$9.99 – needless to say, that pricing has now sold out.

ARTIST ALBUMS

NUMBER ONE
CORINNE BAILEY RAE CORINNE BAILEY RAE EMI
Male solo artists fill positions 2-6 on the artist albums chart but they all play support to Bailey Rae, whose self-titled debut album returns to pole position after yielding right of way to labelmate David Gilmour's On An Island album last week.

COMPILATION ALBUMS

NUMBER ONE
CLUBLAND X-TREME HARDCORE 2 A&U/UMTV
Sales improved slightly last week, as buyers picked up on the plethora of releases related to next Sunday's Mothers' Day celebration. Seven debuts in the Top 20 this week but few firms will be recipients of Clubland X-treme Hardcore 2, which continues at one, even though its sales dip 38.6% week-to-week to 15,041.

AIRPLAY CHART

NUMBER ONE
CORINNE BAILEY RAE PUT YOUR RECORDS ON EMI
Holding firm in pole position, this year's leading new singer/songwriter has a generous 29.5% lead over last year's leading new singer/songwriter James Blunt's latest single Wisemen.

THE SCHEDULE

ALBUMS

THIS WEEK
Wavefile Vogue Teenage Kicks (Peaches); The Strakes Heart In A Cage (Rough Trade); Pink Stupid Girl (Sony BMG); Yeah Yeah Yeahs Gold Chain (Polydot); Nelly Furtado (Island); G4 Mothers Day EP (RCA); Erasure Boy (Mute); MVP Bounce, Shake, Move, Stop (Postiva).

MARCH 27
David Gray Alibi (Atlantic); Prince Black Sweat (Universal); Nioqui Girls (FDM); The Streets When You Wasn't Famous (679); Embrace This New Day (Independiente); Editors All Sparks (Gardenwave); Charlatans Blackened Blue Boys (Sanctuary); Doves Some Cities Live EP (EMI).

APRIL 3
Mary J Blige One (Island); Franz Ferdinand The Fallen (Domino); Son Of

The Market

Corinne Bailey Rae back on top

by Alan Jones

A fortnight after making a spectacular first appearance on the albums chart at number one, Corinne Bailey Rae returns to the summit with her self-titled set, which rides a 1.24-4% dip in sales to 50,732 to regain its perch.

The album's three week curve rises to 226,069, a total which includes a first week sale of 108,181 – the highest first week sale for a debut album by a female solo artist apart from the 113,117 start made by Beyoncé's 2003 album Dangerously In Love – though, of course, Beyoncé was already an established star with Destiny's Child, whereas Bailey Rae has no prior chart experience.

Runner-up to Bailey Rae is The Voice: The Ultimate Collection by Russell Watson. There was much speculation (rightly) in the papers about the fact that three topsets would feature in the Top 10 this week for the first time ever.

As it turns out, with Watson at number two, Andrea Bocelli at number five and newcomer Vittorio Grigolo at number six, they did even better than anticipated. All three are signed to labels in the Universal group but only Watson's album appears in the classical chart; to qualify as classical, more than 60% of the playing time of albums must



Gilmour: Floyd strummer makes way for labelmate Bailey Rae to re-take album title

comprise classical repertoire, something that neither the Bocelli or the Grigolo albums achieve.

Meanwhile, a three way battle for singles chart honours this week was settled in favour of American band Orson, whose debut single No Tomorrow sold 329 copies more than Chico's two week chart champ It's Chico Time, which falls to second place, with Black Eyed Peas' Pump It a further five places behind.

The bad news is that the Orson single sold only 17,694 copies to become the first number one single to log sales of less than 20,000 since data was first collected in 1969.

It is by far the lowest tally recorded for a number one single, beating the 21,262 set by Presley's

Jailhouse Rock reissue in January 2005.

When Presley was number one, of course, only physical sales were counted, and on that basis the number one single this week would still be It's Chico Time with 13,809 sales. Only 6,249 of Orson's sales last week were physical – 6,148 CDs and 101 7-inch singles.

Finally, with downloads now counting a week before a single gets a physical release, there is a healthy increase in climbs this week, led by Black Eyed Peas' 16-3 charge with Pump It. Top download only single this week is Ne-Yo's So Sick, which debuts at number 18, and will doubtless explode next week.

KEY INDICATORS

SINGLES

Sales versus last week: -4.8%
Year to date versus last year: +165.25%

MARKET SHARES

Universal	40.2%
Sony BMG	19.3%
EMI	15.6%
Warner	13.0%
Indies	11.9%

ALBUMS

Sales versus last week: -3.0%
Year to date versus last year: -2.2%

MARKET SHARES

Universal	40.0%
Others	20.4%
EMI	18.9%
Sony	12.8%
Warner	7.9%

COMPILATIONS

Sales versus last week: +2.7%
Year to date versus last year: -18.06%

MARKET SHARES

Universal	45.0%
Others	22.5%
EMI	18.4%
Sony	10.6%
Warner	3.5%

RADIO AIRPLAY

MARKET SHARES

Universal	42.5%
EMI	21.9%
Others	13.1%
Sony	12.4%
Warner	7.1%

CHART SHARE

Origin of singles sales (Top 75): UK: 53.3%; US: 45.3%; Other: 1.4%
Origin of albums sales (Top 75): UK: 51.8%; US: 47.5%; Other: 0.7%

For fuller listings, see musicweek.com

NEW ADDITION



679 will release the second album from Sunderland four-piece The Firestarters on May 29. Titled News And Tributes, the album sees the group in a more relaxed mood than on their eponymous debut, after decamping to the Yorkshire countryside to record with producer Ben Hillier. The first single, Skip To The End, is released on May 15.

SINGLES

THIS WEEK

Beverly Knight: Voice: The Best Of (Parlophone); Bell XI Flock (Island); Hundred Reasons Kill Your Own (V2); My Chemical Romance Life On The Murder Scene (Polydot); Journey South Journey South (RCA); Showshitters Sound Advice (Postiva).

MARCH 27

Dem Franchise Boys On: Top Of Our Game (Virgin); Prince 3121 (Island); Be Your Own Pet (Island); Massive Attack Collected (Virgin); Secret Machines: Ten Silver Drops (Reprise); Embrace This New Day (Independiente); Yeah Yeah Yeahs Show Your Bones (Dress Up/Fiction).

APRIL 3

Erasure Union Place (Mute); Fleming Lips At War With The Mystics (WEA); Morrissey Ringolator Of The Tormentors

(Attack); Stereophonics Live From Dakota (V2); Ladyfizz Kerfuffle (WEA); The Vines Vision Valley (EMI); Pink 'n' Not Dead (RCA).

APRIL 10

Mo'Nique Dead Blood Money (Polydot); The Streets The Hardest Way To Make An Easy Living (679); Rihanna the (Mute); Seminalists Seminalists (Recall); AFX Chosen Lords (Rephlex).

APRIL 17

The Charlatans Symphony (Sanctuary); Shayne Ward Shake That (Sony BMG); The Zutons Tired Of Hanging Around (Deltasonic).

APRIL 24

LL Cool J Todd Smith (Mercury); Adem Love And Other Plans (Domino); Grants Barclay St Elsewhere (WEA); Jamie Foxx Unpredictable (U); Kanye West Late Orchestration (RCA); Felicia Christina Millan So Amazing (Mercury).

Mohair land on feet in US

The Plot

Up and coming Brits build profile in America after footwear label uses their material in advertising campaign

MOHAIR SMALL TALK (EAR CANDY)
An exclusive marketing partnership with US footwear specialist Mitre looks set to give rockers Mohair a massive boost on the eve of their 120-date tour of the States.

While in Austin for SXSW last week, the band were being followed round by a Mitre-provided film crew shooting a documentary-style piece about the band. The resulting footage will be edited down to a 90-second clip, which will be shown in cinemas across the US throughout July and August.

In addition, Mitre has provided a specially-imported double-decker bus which will take the band around all 25 cities of their US tour, acting as a mobile base for press and radio

interviews. At SXSW, the band will host a semi-acoustic live session atop the bus for Austin radio station KROX, which will be followed by a feature interview with *Blender* magazine.

Mohair manager Adrian Bell says, "Mitre wanted a strong up-and-coming British band in the spirit of The Beatles, The Kinks and The Who. The company has got a whole new line of shoes that they're going to be launching over there, and they wanted a band that represents that Britishness."

The deal worked well because we had full creative control over what song was used and what footage was used for the clip," says Bell. "Anything that helps promote us in the biggest territory in the world will certainly help with other countries."

The band will also benefit from a massive poster campaign advertising their US tour, which will be discreetly branded with a Mitre tag. In the States, Mohair are signed to Grunion Records, a new label set up by CHF Burnstein and Peter Monoch of Q Prime Management fame, which will release the album in July while over in the UK the band's debut



album *Small Talk*, will be released through their own label Ear Candy Records on April 24. It will be preceded by the single *Life on April 10*. Bell says that several companies have approached the band about releasing the album worldwide, although an international deal has yet to be signed.

In the UK, the album and single will be supported by a raft of more conventional marketing, with print advertising in the *Guinness Guide*, *NME*, *Vibe*, *Filix* and *Playmusic*. The band will host a full regional radio promo tour to support the single release, along with radio advertising on Xfm.

CAMPAIGN SUMMARY
Management: Adrian Bell, Will Williams, Transmission Management
Marketing: Sarah Haycox, Genius Marketing
National TV: Julian Spair, Red Shadow
National radio: Stuart Emery, Large PR
National & regional press: Sue Harris, Tom Nelson, *Guinness Guide*
Regional radio: Jo Hart, Hard Media
Live agent: Ben Martin, Marshall Arts
Streetteam promotion: Stuart Klaxter

TASTEMAKERS TIPS

The Zutons Why Won't You Give Me Your Love (Deltasonic)

ANTHONY THORNTON, REVIEWS EDITOR, NME



"With their debut *The Zutons* quietly became one of Britain's biggest bands with a unique mixture of tenorist, infectious rhythms and Dave McCabe's insistent vocals. And the good news is their new single takes everything that made them great and more. A sinister rhythm guitar is bolstered by a hardening's voodoo sax before a driving chorus so infectious that it'll have people dancing for months to come"

The Maccabees
Latchmere (Fierce Panda)

LIVE KINSMAN, EDITOR, THE FLY

"This single cements The

Maccabees' position as one of the most exciting new bands of 2006. A healthy dose of Futureheads harmonies keeps their street urchin tendencies in check, and the live show is, if anything, even stronger than the record. With a major-label deal in the pipeline, expect great things."

Christina Milian feat. Christina Aguilera
feat. Young Jeezy Say I (Def Jam)



"It's been five years since Christina debuted with *AM to PM* having previously written for J Lo and sung with Ja Rule. She is probably best known for Dip It Low, but Say I is a strong opener to the new album and features man of the moment Young Jeezy adding an edge to a very radio-friendly R&B track"

THE INSIDER

MTV's Spanking New Music Week



New in its fourth year, MTV's Spanking New Music Week, an event which is dedicated to covering up-and-coming artists, is starting to gain a reputation not only as an accelerator for acts on the cusp of mainstream success, but is also becoming a strongly identifiable brand for the broadcaster.

The event, which in previous years has included early performances from acts such as Bloc Party, Kasabian and Natasha Bedingfield, this year includes the impressive triple salvo of having Matt Willis (ex-Busted), an exclusive performance from ex-

Libertines singer Carl Barât's new band Dirty Pretty Things and a headlining slot from hip-hop star Sway.

The gigs will take place in Newcastle, Dublin and Birmingham at the end of the month, with the shows airing from May 8. They will be hosted by MTV presenters, including Trevor Nelson and Emma Griffiths.

MTV UK talent artist relations vice president Marti Caugh says that the broadcaster is keen to build on its rich tradition of promoting new live music: "MTV prizes itself on getting behind new talent at an early stage. MTV's Gonzo On Tour supported the likes of Franz Ferdinand, Kaiser Chiefs and the Arctic Monkeys

Viva Voce help Motorola shift up a gear following mobile tie-in

Ad focus

A slow-build approach for US act Viva Voce is about to go up a gear in the UK thanks to the use of album track *Lesson No. 1* in a worldwide Motorola campaign.

UK independent full-time Hobby signed the husband and wife duo from Portland in Oregon in January 2005 and has established an influential profile with the UK music press following four trips to the UK. Two limited-edition vinyl EPs were released in March and April respectively last year before their sophomore album *The Heat Can Melt Your Brain* arrived in May. The album was then re-packaged in December as a double CD to include their acclaimed debut *Lovers Lead The Way* which at that point had yet to receive a UK release.

"Our goal with Viva Voce was to establish an act that had no profile in the UK; it was all a very natural build," says Full Time Hobby founder Veez. "The label is now looking to elevate the profile of the group in the UK with a tentative release



date of April 17 of their first commercial single *Lesson No. 1* which is currently the subject of a worldwide Motorola campaign. The ad was created by Chrysalis Music Publishing in the UK via ad agency AMV-8800 and is scheduled to run for 12 months.

Full Time Hobby is currently targeting online areas such as Facebook to help join the dots between the ad and the artist. "We're exploiting the digital side of

things as much as possible, just really trying to build their profile online and take the campaign up a notch," says Veez.

The single's release will precede a national tour as the main support for Death Cab For Cutie in June which in turn precedes the release of the duo's third album in August. Live dates throughout Europe will follow before the duo return to the UK for their first headline tour through September/October.

RADIO PLAYLISTS

RADIO ONE



CURTIS
Corinne Bailey Rae Put Your Records On
Lulu
Blaze feat. Barbara Tucker Most Precious Love
Dariusz Marley Soulful, Deep Dish Soul
Sleaze, Nicka Crown Dirty Pretty Things Bang Bang Your Deal, Girls Aloud Who's Letta
History, Infernal from Paris to Berlin, Jamie Foxx Unstoppable, Mark Ronson feat. Alex Greenwald, AJR, MVP Bonus, Skale, Move, Stage, Shelle B. Brown Get It On
JAPANNET LIST
Flaming Lips Yeah Yeah Yeah Song
Jose Gonzalez Coros, Soundwave Int Never Wanna Say, The Recorders Story As She Goes, Tishem Dots In Your Arms
RADIO TWO



A LIST
Beverly Knight, Piece Of My Heart, Coltrane The Mindful Part, Corinne Bailey Rae Coros, Baby Face Inhabit, David Gray Alice Entwined, Nicka Crown, Chris Barber, Davey Gray, JT Tunstall Another Place To Fall, Massive Attack Live With

SPIN AWARDS

ALBUMS
 Ne-Yo: In My Own Words (Mercury)
 Def Juvies (Shelby) / Victoria G: Gringo In The Neighborhood (Capitol)
 David Guetta: On (RCA)

An Island (EMI) (gold)
 Bloc Party: Silent Alarm (V2) (platinum)
 Simon Webbe: Catching Up (Epic) (double platinum)

Jack Johnson: In Dreaming (Universal) (triple platinum)

The Deliflax This Is It (Vexed)

LORIAN LUCKINGS, EDITOR, SWELL MUSIC
 "A feisty, rousing and sassy garage rock debut. This Is It is polished enough to warrant airplay, yet still has a raw and spiky edge. Drawing comparisons to the original Nineties sound of Elastica, and with a lead singer who oozes sex appeal in the backstreet, these three girls from Switzerland will go far. The Retro Retreat remix is a synth-laced delight, reminiscent of the best Eighties synth-rock. And with not a dance routine in sight, this girl band minus the TV-friendly gimmicks makes a refreshing change."

Lorraine I Feel It (Sony BMG)

RICK SIMMONDS, PROGRAMME CONTROLLER, WYVERN FM
 "Lorraine are the best thing to

come out of Norway since A-ha, with a great retro Eighties feel and a Depeche-Mode-meets-The-Cure sound (with a bit of Duran Duran thrown in), plus an anthemic chorus that feels far too good! For my money, it's exactly where pop-rock needs to go."

Various The Trip - Created by Jarvis Cocker & Steve Mackey (Universal/Family)

JAMES HYMAN, XFM DJ/BROADCASTER
 "This is possibly one of the best - certainly the bravest - compilations I've ever heard."

This 36-track double CD, chosen by Pulp's Jarvis Cocker and Steve Mackey avoids the hits, instead giving you a truly sincere personal selection that's educationally rich, deep and impressive - I'm staggered!"

My Top 10

GARY ROBERTSON
 Slister Ray Records, London

- 1. JETTY MILLS PURPOSE MAKER (AKES)
- 2. TROUBLE (THE BROTHERS)
- 3. THE BIRTHDAY PARTY JUNKY (RAD)
- 4. KIL CHILL OUT (RUI COMMAGNATING)
- 5. PRINCE (SON OF THE TIMES) (FRANCIS)
- 6. LIGHTNING BOLT HYPER (MAGNOLIA SOUND)
- 8. FRUSTRATION (SHEET DIE INDIVIDUAL)
- 8. AFRICA TWIN SELECTED ANTIKOR WORKS (RASHANAP)
- 9. FETE MAMMOU & HANUS SCHULZE (GARY)
- 10. THE MOOD (WORLD GENARUS)
- 10. BY HARVEY (DUE PLURE)

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IN-STORE NEXT WEEK



Artist - Massive Attack; Compilation - Dance Nation: Single - The Streets; Music DVD - Gorillaz; In-store - Embrace, Yeah Yeah Yeahs, Pop Princess 3

BORDERS

In-store - Massive Attack, Embrace, Yeah Yeah Yeahs, Gorillaz; DVD, Elvis Costello, Jane Birkin, Joan Armatou and Mariah; Camd Station, Jack Johnson; Window - Morrissey



Album of the month - Mogwai; In-store - Celebration, Soul Jazz Big Apple Rappin', Joan As Policewoman, Belle & Sebastian Late Night Talks, The Knife, Hawthorne Heights, Stalactar*, Nightmares On Wax



Windows - Harry Potter: Mothers Day; World Circuit: In-store - Prince, Stee Laksman, Slow Slicked Stimulus, Noel Webb, Wood Brothers, Naughty By Nature, Nas, Apathy, Beverly Knight Jenna G, Fizzig, Pink, Four Story, Amadu & Mariah, Phoneheads, Nouvelle Vague, Grok! Soundsystem, Y4K; Press ads - Prince, The Streets, Hustle and Flow



Recommended - Hacienda Classics, Massive Attack, Embrace, Dance Nation; In-store - Ne-Yo, Elvis Costello, Massive R&B, Pop Princess 3, Planet 70s; DVD - Gorillaz

MUSIC ZONE

Windows - Sale, Embrace CD - Embrace; In-store - Embrace, Massive Attack, Yeah Yeah Yeahs, Andy Abraham, Def Juvies, Beverly Knight, ShapeShifters, Journey Stone, Flacore, Charon Coxon, Corinne Bailey Rae, The Rakes, Mogwai, Belle & Sebastian, Arctic Monkeys



Mojo recommended retailers - Chicago Underground Duo, Steve The Scotsman, Harvey, The Devils, Rob Lowe, Loose Fur, My Latest Novel, Selecta Listening posts - Beauty Shop, Soot, Killing Joke, Troika Soundsystem, Venom

Sainsbury's

In-store - Embrace, Massive Attack, Yeah Yeah Yeahs, Massive R&B, Hacienda Classics, Pop Princess 3, Crunk Hits, Dance Nation, Planet 70s; Album - Massive Attack; Compilation - Massive R&B

TESCO

In-store - Ne-Yo, Pink, Embrace, Michael Jackson, MVR, Andy Abraham, Journey Stone, Prince, Beverly Knight, Neil Sedaka, Panik At The Disco, Ray J, ShapeShifters, I Love Mum, Club Classics



Windows - Sale, Embrace; In-store - Embrace, Massive Attack, Yeah Yeah Yeahs, Def Juvies, Own Pl, Guiltedens, Two Gallants, Pipettes, Automatic, The Streets, Kooks, Morrissey

WHSmith

In-store - I Love Mum, Andy Abraham, Journey Stone, Karl Jenkins & Adiemus

WOOLWORTHS

Album - Embrace; Single - The Streets; In-store - Massive Attack, Crunk Hits, Hacienda Classics, Dance Nation, Morrissey

Week

SNMW fine-up

1. Matt Willis (Mercury)
2. The Feeling (Universal)
3. James Morrison (Polydor)
4. Professor Green (The Beats)
5. Sway (All City/PIAS)
6. Fun (Universal) (3x Gold)
7. Mplio Sheel (PIAS)
8. Rich Rich (Zion50)
9. Dirty Pretty Things (Vertigo)
10. forward, Russia!
11. Larrin Lou (Warner)
12. Frick (Atlantic)
13. The On Offs (unsigned)

before any other broadcaster", she says.
 "The SNMW regional shows are opportunities to eye record labels essential early TV exposure for their new acts, who may not have music

SNMW in 2006 is already a more established brand than ever before

featured yet. Plus all of the acts featured at the showcases are from the UK, giving MTV a chance to get behind homegrown talent."

"Throughout May, SNMW programming will span three channels - MTV Hits, MTV Base and MTV2 - with a one-hour special airing on MTV UK. Caught says that new videos are chosen based on the quality of the track and video, and based on her team's extensive knowledge of each channel's audiences.

"For the live shows, we ask

record labels to nominate exciting new acts that have had little or no previous exposure," she says. "Our music team then review the selection and make their decisions on which to include."

SNMW in 2006 is already a more established brand than ever before, it has spread from just being a series of London-based showcases to being present in cities throughout the UK and now includes an international element with MTV2's coverage of SNXS. Later in the year, we will also be revisiting the bands that featured at the MTV2 showcase, when we take the full line-up on tour around the UK."

MTV UK & Ireland, Hawley Crescent, London NW1 0TT. Tel: 020 7284 7654. Website: www.mtv.com/uk/programming

RI LIST
 Prince Beautiful Love & Blessed
 2. Dave Matthews Band American Boy, David Gilmour On An Island, Foo Fighters Cold Day In The Sun, James Blunt Witness, Lorraine Feel It, Morrissey You Have Killed Me, Orson Ho Tomorrow, Pink Sheel's Girl, Shyama Ward no Tomorrow, The Feeling, Stone, The Kooks Native C LIST
 Andy Abraham High Use, Belle & Sebastian The Blues Are Still Here, Benito Rute's I Was Not The Broken, Craig David Unbelievable, Delays You Were The Days (album), Franz Ferdinand Lindsey Wexelby, Madonna Sorry, Mary J Blige & U2: One, Neil Diamond 12 Songs, Orlando Blackwell Eyes Under A Red Sun, Sepultura Blood, The Charlatans Backstreet Backstreet Eyes, The Zutons You're Not Gonna Give Me Your Love

CAPITAL
 A-List
 A-Ha Copy Cats, Beyoncé Knight Rider Of

My Heart: Heads Up The Other Side
 My Heart: Breaks Up, The Other Side
 My Heart: Breaks Up, Corinne Bailey Rae
 Pulp Your Records On, Craig David Unbelievable, David Fowler Up To Me, Dave Gray Ahoi, Embrace Notime, Jane Garra, Garra Cray, Jack Johnson Better Together, James Blunt Witness, James Cullen Photographic, Janet Fox Unavoidable, Kallie Webb The Weekends In Me, Kelly Clarkson Walk Away, Ke\$ha Don't Give Up On Me, KT Tunstall Morrison (album), Mar, Mary J Blige So Close, Miah Mash Brock's No No No, No No No, Nelly Furtado, Natalie Imbruglia's Ghetto To Way, Pink Sheel's Girl, Prince Beautiful Love And Blessed, Pussycat Dolls Feel, Willam Blinn, Richard Ashcroft Music Is Power, The Black Eyed Peas Pump It!, The Feeling, Secret, Trixie & The Katzenbach Here

GALAXY
 Aaron Sanchez Big Bang
 Amy's Over Now, Chris Brown Don't Dnt Listen To Your Heart, Embrace Skies That Bend

& Filz Just Can't Get Enough, RI, Tack Say Say (Waiting 4 U), Joey Negro Make A Move, Kelly Clarkson Because Of You, Mary J Blige Be Without You, Week Thunder In My Heart, Ne-Yo So Sick, Pussycat Dolls Feel, Willam Blinn Shanna SOS
B LIST
 Beatrice's Somebody's Watching Me, Bow Wow Another Place To Fall, Lorraine I Feel It, Merryway You Have Killed Me, Orson Ho Tomorrow, Richard Ashcroft Break The Night, With Colour, Richard Ashcroft Music Is Power, Snow Patrol You're All I Need, The Charlatans Blasted Red Eyes, The Feeling Stone, The Flaming Line The Yeah Yeah Yeahs Song, The Kooks You're Kissing Me Without Me, The Streets When Your Heart Cancels, The Streets Heart In A Cage, The Zutons Why You're Not Gonna Give Me Your Love, Yeah! Yeah! Yeah! Good Love
XFM
DAYTIME LIST
 Arctic Monkeys When The Sun Goes Down, Belle & Sebastian The Blues Are Still Here, Coldplay The Hardest Part, Dirty Pretty Things

Berg Bang You're Dead, Editors All Sparks, Embrace Nature's Law, Feeder Last & First, Foo Fighters No Way Back, Franz Ferdinand The Feeling, Gnarls Barkley Go, Gorillaz Dirty Harry, Gorillaz Gigs With Guns, Hard-Fi Cash Machine, Hard-Fi Better On Their Own, Jack Johnson Better Together, Jane Garra Cray Heartbreak, Kaiser Chiefs Modern Way, KT Tunstall Another Place To Fall, Lorraine I Feel It, Merryway You Have Killed Me, Orson Ho Tomorrow, Richard Ashcroft Break The Night, With Colour, Richard Ashcroft Music Is Power, Snow Patrol You're All I Need, The Charlatans Blasted Red Eyes, The Feeling Stone, The Flaming Line The Yeah Yeah Yeahs Song, The Kooks You're Kissing Me Without Me, The Streets When Your Heart Cancels, The Streets Heart In A Cage, The Zutons Why You're Not Gonna Give Me Your Love, Yeah! Yeah! Yeah! Good Love

Essays Voices Behind London, Fall Out Boy Sugar, We're Goin' Down, Fields Some For The Hills, Guiltedens After Hours, Hype Of The States Blood Meridian, Joleynkey Erin, Jose Gonzalez Cosmos, LadyLaz Shyama Ball, Larrin Lou Edwards' Law, Incensewickets How It All Went Wrong, Mike Good Your Escape Beautiful Day, Miah Mash Brock In The Boys, New Young Pope Club Get Lucky, Secret Machines Lightning Blue Eyes, Semifictive You Said, Six Nations Skins Kung Fu, The Automatic Road, The Charlatans Blood, The Charlatans White Russia Galaxy, The Fratellis Grouping Up The Backdoor, The Organ Backbeat, The Pipettes Your Knees Are Wetted On Me, The Vines Cross Out, White Rise Movement Girls In The Back

EVENING LIST
 Arctic Monkeys Be Your Own Pet Adventure, Cold Cut Eather Way, Dead Disco The Treatment, Depeche Mode Suffer Well, Dots Annak

ALBUM OF THE WEEK

Morrissey
Ringleader Of The Tormentors

Attack ATKCD016
Morrissey's second album for Sanctuary - the follow-up to the half-million-selling *You Are The Quarry* - sees the singer teaming up with his dream producer Tony Visconti. Things get off to a fine start with the urgent rock of *I Will See You In Far Off Places* with other notable cuts being the deranged gospel of *Dear God*. Please Help Me and the compelling seven minute-plus *Life Is A Pigsty*. This great follow-up is timed to coincide with a major British tour.

basically a concept album about herself. It is likely to divide opinion between those who find it refreshingly honest and revealing, and those who find it too wrapped up in its own subject to be accessible.

Secret Machines

ten Silver Drops (Warner Bros 9362499872)
After the thundering impact of their 2004 debut album, on which Josh Garza's drums were turned up to 11, the New York-based act opt for a less rough-edged follow-up. Fortunately, they have lost none of their sense of driving psychedeled melody and singer Brandon Curtis is on fine form. With fewer prog-tinged indulgences than the predecessor, this is a sleek, focused outing that will bring them further acclaim.

Stereophones

Live From Dakota (V2 VR1039262)
Riding high on both the critical and commercial success of *Language.Sex.Violence.Other?*, the band will clearly be looking to keep the ball rolling with this double-disc live album. It was recorded on their 2005 world tour, while the inclusion of a new song, *Jayne*, should make it the perfect fillip for ardent fans.

Various

BBC Radio Three Awards For World Music (Manteca MANTCD242)
Once again Radio Three does its awards justice with the help of Union Square/Manteca in bringing out this great double CD. From Sudanese rapper Emmanuel Jal, our very own MIA, the desperately cool Konono No.1 and the globally successful Amadou & Mariam, this is a wonderful album.

The Vines

Vision Valley (Heavenly HVENLP56CD)
The Vines' future looked somewhat bleak due to frontman Craig Nicholls' illness, but he has gradually put his life, and band, back together. This album is testament to that. Kicking off big time with *Anysecond*, the album, though a little more *alt-core* than usual, delivers a big punch.

This week's reviews: David Burt, Phil Brooks, Stuart Clarke, Owen Lawlor, Nicola Slatte, Nick Tesco and Simon Ward.

SINGLE OF THE WEEK

Mish Mash
Speechless

Data DATA1000DS
Ministry of Sound's Data imprint celebrates its 100th release with this funked-up disco stormer that reaches for Studio 54-style glitz and glamour and does not go far wrong. The Danish/Scottish outfit behind the tune, together with the towering vocal talents of Lois, look set to put some sparkle back into the dancefloor. Radio One (B-list) and Capital (A-list) are key supporters of the track, which is rising up the TV chart thanks to backing from The Box.

date Franz Ferdinand producer Tove Johansson has done a great job of giving the band an edgy but polished retro sound that betties their songs so well. The band begin an eight-date UK mini-tour on March 22.

Tiga

Far From Home (Different/PIAS/Wall Of Sound DIFR1048)
Monteroi Tiga unleashes a fresh slice of Eighties-favoured electro-pop from his debut album *Sexor*. The infectious original is backed by a typically innovative mix from DFA, who send the song spiralling into a parallel universe where Heaven 17 meet ambient house.

Keith Urban

You'll Think Of Me (Angel ANGED12)
The singer-songwriter will be hoping to transfer some of his phenomenal US success to this side of the Atlantic with the latest track to be lifted from the Gold-certified *Days Go By*. He has had seven US country number one singles, the most recent of which topped the charts for eight weeks, and will be hoping this single's breezy acoustic appeal will win over some James Blunt fans here.

Wigwam

Wigwam (Instant Karma DHARMAGCD1)
An infectious slice of power-pop from this new duo comprising of old hands Alex James and Nineties pop sweetheart Alison Clarkson - aka Betty Boo - which has hit stamped all over it. Clarkson hasn't really been out of the spotlight - she's been penning hits for *Heat/Sky* and *Girls Aloud*, and her time away from the mic has served her well.

The Zutons

Why Don't You Give Me Your Love (Deltasonic DLTCD046)
The first single from the Zutons' second album *Three Of Us Hangin' Around* (released on April 17) sees the popular Northern five-piece deliver a sterling piece of shuffling rock which has earned them a B-listing at Radio One. Produced by MW Awards producer of the year Stuart Street, the band embark on a 22-date UK tour in April/May.

The Fratellis

The Fratellis EP (Island CID924)
The industry insiders who rated this EP in *Music Week's* tastemakers' tips a few weeks back were certainly not wrong about the immediate appeal of lead track *Creepin' Up The Backstairs*. This EP offers a fast and frenzied rock'n'roll ride, like *The Kings Of Leon* on an adrenaline rush. Radio might want to investigate.

Dave Matthews Band

American Bop (V2 VRS036028)
This is the first (download only) single from the band's sixth album (*Stand Up*, released last week) and is co-written by Mark Batson (Eminem, 50 Cent and Beyoncé). Based around an infectious violin riff from group member Boy Tinsley, this is a classic Matthews and is aided by a polished Dave Meyers-directed track. To date the band has sold more than 30m albums.

F.O. Machete

What's The Signal? (Siniotic SIMB10001CD)
Formally called *Pack Off* Machete, this left-field, Three-piece band from Glasgow peddle a particular brand of indie pop, which namechecks Pavement. Slightly eccentric female vocals from Natasha Moramaly add appeal, especially on their indie reworking of Olivia Newton-John's *Physical*. The band play at London's Underline At The Garage venue on April 7.

Mary J Blige & UB2

One (Geffen MCS10458)
First performed at last year's benefit for Hurricane Katrina and reprised at this year's Grammys, this version of UB2's 1992 hit sees Blige bring the some old-fashioned soul into the classic, which is A-listed at Radio One and C-listed at Radio Two.

Brakes

All Night Disco Party (Rough Trade RTRADSCD339/S339)
Brakes have been winning considerable acclaim for their brand of indie cow-punk pop of late but this Dundonian remixes reeks of novelty hit. Apparently it is faring well in Italy and with the right promotion it could do the same here, but their fanbase may be somewhat surprised.

Keyshia Cole

I Changed My Mind/I Should Have Cheated (Polydor 9855074)
The lead track is co-written by Kanye West and John Legend, and produced by the former, while Cole herself has received accolades from the likes of Mary J Blige. It's a pretty impressive pedigree for the young singer who is clearly influenced by Blige's vocal gymnastics.

D4L

Laffy Taffy (Atlantic 7567940932)
Atlanta hip-hop crew D4L achieved the biggest-yet one-week sale for a download with this R&B anthem and is already an old-fashioned hit 'right out of the box', playlisted at Radio One (A list), MTV Base, Kiss and the *Box*. Now on its 18th week in the US charts, D4L's Taffy has racked-up 780,000 downloads and could go similar business here.

OK Go

Do What You Want (Angel Music 3582632)
This foot-stomping second single from the band's fifth album *Oh No* is clearly one of the stand-out tracks in the Chicago power-pop quartet's canon to

Singles

Belle & Sebastian
The Blue Are Still Blue (Rough Trade RTRADSCD313)
An obvious single even in an album that is packed with them, this is a fantastic glam-rock stomper that both Xfm and Radio Two are all over. With strong B-list and the band's indie fanbase it could be a sizeable hit, showing what a neat pop band Belle & Sebastian have become.

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Albums

Barbarossa
Sea Like Blood (Fence PD06)
This is a beautifully understated album of fine-tinged perfection from the London-based Barbarossa. His delicate songs are sparsely arranged but propelled by gentle swells of twinkling production, and he has garnered praise from the likes of José González and Adema, who produces one of the tracks here.

The Flaming Lips
At War With The Mystics (Warner Bros 9362499662)
Kicking off with five songs that showcase Wayne Coyne and co at their intense yet melodic best, this album more than matches the spaced-out musings of 2002's *Yoshimi Battles The Pink Robots*. Standouts include the upbeat single *Yeah Yeah Yeah Song*, just added to Radio One's 1-Upfront list, and recent download-only outing *The WAND*. The band play four UK dates in April.

Bubba Sparxxx

The Charm (Purple Ribbon/Virgin DVUS 278)
Hopefully this album will see Sparxxx get the commercial rewards he deserves. Here he links up with Outkast's Big Boi's label, on a track in which the edgy beats are still there but there's a bolder bounce to the ounce. It may well be commercial, but tracks such as *Hey! And the thumping single Ms New Booty* still deliver the leaflet good.

MVP

Hip Hop, Glubs, Girls and Life Vol 1 (Surrey WA 3597692)
Following the all-conquering Top 10 single *Roe Ya Body* and new single *Bounce, Shake, Move*, Shake, Move, The New York hip-hop trio deliver a cracking album full of potential hits - most notably the lethal cover of Elton John's *Sorry Seems To Be The Hardest Thing* and the infectious *Fly Word* and the infectious *Fly*.

Pink

Mr Not Dead (Sony BMG 8287603302)
Pink sways the good-time party anthem *Mr Not Dead* and more angst-ridden sound on what is



TV Airplay Chart

Wk	Artist	Track	Wk	Pos
1	PUSSYCAT DOLLS FEAT. WILL.I.AM.	BEEP	USA	438
2	SUGABABES RED DRESS	ISLAND	429	
3	NE-YO SO SICK	DEF JAM	352	
4	SEAN PAUL TEMPERATURE	VP/ATLANTIC	346.	
5	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROCA/HELLA	339	
6	THE STREETS WHEN YOU WASN'T FAMOUS	SPJ	335	
7	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	AP/103/REBELZ	310	
8	MADONNA SORRY	WARNER BROS	296	
8	KELLY CLARKSON WALK AWAY	RECA	296	
10	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLL/SEA	293	
11	GIRLS ALoud WHOLE LOTTA HISTORY	POLOGY	290	
12	PINK STUPID GIRLS	UNLTD	286	
13	THE BLACK EYED PEAS PUMP IT	AMM	281	
14	MISH MASH SPEECHLESS	DAK	279	
15	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD LIFE/SONY	251	
16	FRANZ FERDINAND THE FALLEN	DOOM/NO	241	
17	JOEY NEGRO MAKE A MOVE ON ME	DAK	240	
18	ORSON NO TOMORROW	MERCURY	232	
19	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	JIVE	227	
20	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	BAD BOY	216	
21	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	SOBY BAG	214	
22	KATTIE MELUA SPIDER'S WEB	IRAMAYOTA	213	
23	PRINCE BLACK SWEAT	ISLAND	210	
24	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE	BELTONE/VE	200	
25	GORILLAZ EL MANANA	PARLOPHONE	198	
26	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	EFFECTED	190	
27	JOURNEY SOUTH THE FIRST TIME I EVER SAW YOUR FACE	SONY BAG	183	
28	THE KOOKS NAIVE	VEVOX	181	
29	FOO FIGHTERS NO WAY BACK	RECA	180	
29	DANIEL POWTER LIE TO ME	WARNER BROS	180	
31	MVP BOUNCE, SHAKE, MOVE, STOP!	POSITIVA	179	
32	EMBRACE NATURE'S LAW	INDEPENDENT	177	
33	CHICO IT'S CHICO TIME	SONY BAG	172	
34	ANDY ABRAHAM HANG UP	SONY BAG	170	
35	THE FEELING SEWN	ISLAND	169	
36	BOW WOW FEAT. CIARA LIKE YOU	COLUMBIA	166	
37	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISLAND	164	
37	JAMES BLUNT WISEMEN	ATLANTIC	164	
39	KEYSHIA COLE I SHOULD HAVE CHEATED	REX/DOCK	155	
40	LL COOL J FEAT. J LO CONTROL MYSELF	DEF JAM/MERCURY	153	



1. Pussycat Dolls Enjoying a seventh straight week atop the TV airplay chart, Pussycat Dolls' BEEP video continues to hoggle programmers, who aired it a total of 438 times last week. That is nine more than runners-up Sugababes' Red Dress, and includes contributions of 88 plays from MTV Hits.



8. Kelly Clarkson Walk Away is only 27 on radio airplay and enters the sales chart at number 21 this week but it is the fourth straight Top 10 TV airplay chart entry for Kelly Clarkson, scoring 22-8, with 276 airings. Chart Show TV played it 89 times, while MTV Hits played it 53 times and The Box chined in with 34 plays. Clarkson's last single Because Of You peaked at number seven on the TV airplay chart, and has been in the Top 50 for 21 weeks. Through Walk Away's rise means Because Of You slips 30-46 this week.

Lighter Top 40 Hour Entry
Dark Blue Record/Single on Chart on Following 24 Hours
MTV Video: MTV Hits, MTV Unplugged, MTV2, G-TV, Source: Smash Hits, The Box, The Hits, TVM, Soul, UKC, etc.

Pussycat Dolls make it a seventh week at number one as Sugababes hold at two and Ne-Yo climbs to three.

ON THE BOX THIS WEEK

CD-UK
Art & The Licks Got Ready To Rumble, Beyonce Crazy In Love, Girls Aloud No Good Advice, Ozzy Rock n' Roll Star, The Streets Dry Your Eyes, The White Stripes Fell In Love With A Girl

GMTV
Neil Sedaka (Two)

T4
Franz Ferdinand The Golden Plan B, Mos Def Leaks, The Zutons Why Don't You Give Me Your Love

BBC1
Friday Night with Jonathan Ross, Marmite & Piss (guest 9/1)

TOP OF THE POPS
The Streets Heart In A Cage, Monty Python You Have Killed Me, Pink Stupid Girls, Journey South The First Time Ever I Saw Your Face, The Streets When You Wasn't Famous

BBC2
Top of the Pops (Retooled) (Sat)

ITV1
This Morning: Andy Abraham (guests), (Mick) Wilman (guests) (Two), Parkinson Van Morrison (guests) (Sat)

CHANNEL 4
84 (M40-FM) Collylog - video (video), The Album Chart Show (Sat), Moby: Live In Concert (Sat), Michael Jackson's Moments (Sat), The James Live In Concert (Sat)

POPWORLD
Mary J Blige One, Ne-Yo So Sick, On My Mind, En Vogue N'Allah, Lil' Wayne, Wynonna Judd, Robin Millham, Snail In The Boys

MTV MOST PLAYED

Wk	Artist	Track
13	PINK STUPID GIRLS	LAZIO
2	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLL/SEA
2	MADONNA SORRY	WARNER BROS
1	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	AMM
4	ORSON NO TOMORROW	MERCURY
4	THE STREETS WHEN YOU WASN'T FAMOUS	SPJ
4	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROCA/HELLA
1	MECK FEAT. LEO SAYER THUNDER IN MY...	AP/103/REBELZ
7	THE FEELING SEWN	ISLAND
6	SUGABABES RED DRESS	ISLAND

THE BOX MOST PLAYED

Wk	Artist	Track
3	GIRLS ALoud WHOLE LOTTA HISTORY	POLOGY
3	JOURNEY SOUTH THE FIRST TIME I EVER SAW...	SONY BAG
3	KELLY CLARKSON WALK AWAY	RECA
1	THE STREETS WHEN YOU WASN'T FAMOUS	SPJ
3	SUGABABES RED DRESS	ISLAND
6	WESTLIFE AMAZING	S
9	MISH MASH SPEECHLESS	DAK
8	ORSON NO TOMORROW	MERCURY
8	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD LIFE/SONY
11	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	AMM

KERRANG! MOST PLAYED

Wk	Artist	Track
20	FOO FIGHTERS NO WAY BACK	RECA
2	THE DARKNESS IS IT JUST ME?	ATLANTIC
1	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	WEA/DOCK
4	CREEEN DAY JESUS OF SUBURBIA	REKSE
3	FALL OUT BOY DANCE, DANCE	MERCURY
27	RED HOT CHILI PEPPERS BY THE WAY	WARNER BROS
23	MARILYN MANROU TAINTED LOVE	WARNER BROS
7	THE RASMIUS IN THE SHADOWS	IRAMAYOTA
9	VELVET REVOLVER SLITHER	SONY BAG
4	AVENGED SEVENFOLD BEAST AND THE HARLOT	WEA

MTV2 MOST PLAYED

Wk	Artist	Track
26	DIRTY PRETTY THINGS SANG GANG YOU'RE DEAD	REKSE
1	WE ARE SCIENTISTS IT'S A HIT	VEVOX
2	YEAR YEAH YEARS GOLD LION	BREX/SPITFIRE
59	HOPE OF THE STATES FOLD UP MORDEN	COLL/SEA
2	THE MADONNETTES STAY AS SHE GOES	S
6	THE STREETS WHEN YOU WASN'T FAMOUS	SPJ
9	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE	DELAZ/SEA
3	FRANZ FERDINAND THE FALLEN	DOOM/NO
9	PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES	ATLANTIC
10	THE KOOKS NAIVE	VEVOX

MTV BEST MOST PLAYED

Wk	Artist	Track
2	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROCA/HELLA
1	NE-YO SO SICK	DEF JAM
3	MARY J. BLIGE RE WITHOUT YOU	ISLAND
4	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	BAD BOY
5	BOW WOW FEAT. CIARA LIKE YOU	COLL/SEA
6	DAL LAFFY DAFFY	ATLANTIC
11	SEAN PAUL TEMPERATURE	VP/ATLANTIC
7	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	AMM
21	FUNDAMENTAL OF PLAYGROUND	DA VOICES
8	LL COOL J FEAT. J LO CONTROL MYSELF	DEF JAM/MERCURY



What is the greatest song lyric ever written?

To cast your vote, go to: www.vhl.co.uk/lyric

Corinne Bailey Rae holds at number one, while James Blunt, The Feeling and Sugababes climb and Madonna, Johnson and Pink fall.

The UK Radio Air

RADIO ONE

Pos	Last	Artist/Title	Label	Wk	Peak	Wk	Audience
1	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD ENOUGH	GOOD ENOUGH	2258	6	79.59	1
2	3	JAMES BLUNT WISEMEN	ATLANTIC	1901	27	61.43	9
3	4	THE FEELING SEWN	ISLAND	1396	9	58.57	4
4	5	SUGABABES RED DRESS	ISLAND	1474	30	58.14	27
5	2	MADONNA SORRY	WARNER BROS	2068	12	58.03	24
6	19	SUGABABES RED DRESS ISLAND	ISLAND	702	18	47.99	46
7	10	KT TUNSTALL ANOTHER PLACE TO FALL	REINLESS	1206	23	43.71	4
8	6	JACK JOHNSON BETTER TOGETHER	BRIGHTSIDE/ATLANTIC	1366	14	43.49	17
9	5	PINK STUPID GIRLS	LAIRDE	1262	9	43.43	21
10	8	ORSON NO TOMORROW	MERCURY	1137	5	43.29	7
11	7	MECK FEAT. LOUPE FIASCO THUNDER IN MY HEART...	ATLANTIC/REDFERNS	1971	3	39.04	26
12	34	GNARLS BARKLEY CRAZY	WARNER BROS	870	63	36.64	54
13	12	BEVERLY KNIGHT PIECE OF MY HEART	PARLOPHONE	1263	23	36.60	5
14	11	HI_TACK SAY SAY (WAITING 4 YOU)	DAEKO	1025	12	34.96	4
15	16	THE KOOKS NAIVE	DEF JAM	1266	10	33.68	6
16	13	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	ASIM	1019	4	32.56	41
17	17	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROCAWELLA	140	10	31.35	2
18	15	KELLY CLARKSON BECAUSE OF YOU	ISCA	1587	13	31.35	3
19	23	JOEY NEGRO MAKE A MOVE ON ME	BATA	481	17	28.14	8
20	23	THE BLACK EYED PEAS PUMP IT	ASIM	669	14	26.44	0
21	19	SHAPESHIFTERS INCREDIBLE	POSTIVA	919	9	26.05	12
22	18	WILL YOUNG ALL TIME LOVE	SONY BMG	1560	15	25.25	17
23	15	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSTIVA	1012	8	24.10	13
24	17	CRAIG DAVID UNBELIEVABLE	WARNER BROS	844	6	23.69	21
25	43	THE KOOKS NAIVE	VERNON	319	22	23.5	69

© Norman Music Centre. Compiled from data gathered from 2000 to Sunday 12 March 2006 and 2400 to Sat 18 March 2006.

INDEPENDENT LOCAL RADIO

Pos	Last	Artist/Title	Label	Wk	Peak	Wk	Audience
1	2	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD ENOUGH	GOOD ENOUGH	1957	2913	3914	
2	1	MADONNA SORRY WARNER BROS	281	241	284		
3	6	MECK FEAT. LOUPE FIASCO THUNDER IN MY HEART... ATLANTIC/REDFERNS	200	763	276		
4	3	JAMES BLUNT WISEMEN ATLANTIC	1163	1881	3102		
5	5	KELLY CLARKSON BECAUSE OF YOU ISCA	1695	2513	2928		
6	4	WILL YOUNG ALL TIME LOVE SONY BMG	1695	2463	3121		
7	12	SUGABABES RED DRESS ISLAND	1046	1364	2812		
8	8	THE FEELING SEWN ISLAND	1100	1256	2552		
9	10	JACK JOHNSON BETTER TOGETHER BRIGHTSIDE/ATLANTIC	1588	2400	2384		
10	15	BEVERLY KNIGHT PIECE OF MY HEART PARLOPHONE	967	1284	2927		
11	15	NEVO SO STICK DEF JAM	967	1284	2927		
12	14	PINK STUPID GIRLS LAIRDE	1102	1214	2695		
13	18	KT TUNSTALL ANOTHER PLACE TO FALL REINLESS	967	1229	2660		
14	7	ROBBIE WILLIAMS ADVERTISING SPACE CHRISLIPS	1205	1227	1820		
15	17	ORSON NO TOMORROW MERCURY	963	1212	1819		
16	11	HI_TACK SAY SAY (WAITING 4 YOU) DAEKO	1048	1267	1898		
17	9	CHARLOTTE CHURCH MOODSWINGS TO COME AT ME... SONY BMG	1048	1267	1898		
18	19	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP ASIM	1048	1267	1898		
19	5	KELLY CLARKSON WALK AWAY ISCA	1048	1267	1898		
20	16	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE POSTIVA	917	1281	1211		
21	22	CRAIG DAVID UNBELIEVABLE WARNER BROS	856	1202	1216		
22	21	GNARLS BARKLEY CRAZY WARNER BROS	411	725	1212		
23	1	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY ROCAWELLA	668	751	1205		
24	20	SUGABABES UGGY ISLAND	668	751	1205		
25	23	SUGABABES PLEAS THE BUTT ON	741	743	1244		
26	13	THE BLACK EYED PEAS PUMP IT ASIM	537	621	1283		
27	6	EMBRACE NATURE'S LAW INDEPENDENT	538	616	8126		
28	26	DANIEL POWDER BAD DAY WARNER BROS	634	588	903		
29	24	SIMON WEBBE AFTER ALL THIS TIME INDEPENDENT	699	549	728		

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Wk: Weeks
Peak: Peak Chart
Wk: Weeks
Audience: Audience
Wk: Weeks
Audience: Audience

Pos	Last	Artist/Title	Label	Wk	Peak	Wk	Audience
1	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD ENOUGH	GOOD ENOUGH	2258	6	79.59	1
2	3	JAMES BLUNT WISEMEN	ATLANTIC	1901	27	61.43	9
3	4	THE FEELING SEWN	ISLAND	1396	9	58.57	4
4	5	SUGABABES RED DRESS	ISLAND	1474	30	58.14	27
5	2	MADONNA SORRY	WARNER BROS	2068	12	58.03	24
6	19	SUGABABES RED DRESS ISLAND	ISLAND	702	18	47.99	46
7	10	KT TUNSTALL ANOTHER PLACE TO FALL	REINLESS	1206	23	43.71	4
8	6	JACK JOHNSON BETTER TOGETHER	BRIGHTSIDE/ATLANTIC	1366	14	43.49	17
9	5	PINK STUPID GIRLS	LAIRDE	1262	9	43.43	21
10	8	ORSON NO TOMORROW	MERCURY	1137	5	43.29	7
11	7	MECK FEAT. LOUPE FIASCO THUNDER IN MY HEART...	ATLANTIC/REDFERNS	1971	3	39.04	26
12	34	GNARLS BARKLEY CRAZY	WARNER BROS	870	63	36.64	54
13	12	BEVERLY KNIGHT PIECE OF MY HEART	PARLOPHONE	1263	23	36.60	5
14	11	HI_TACK SAY SAY (WAITING 4 YOU)	DAEKO	1025	12	34.96	4
15	16	THE KOOKS NAIVE	DEF JAM	1266	10	33.68	6
16	13	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	ASIM	1019	4	32.56	41
17	17	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROCAWELLA	140	10	31.35	2
18	15	KELLY CLARKSON BECAUSE OF YOU	ISCA	1587	13	31.35	3
19	23	JOEY NEGRO MAKE A MOVE ON ME	BATA	481	17	28.14	8
20	23	THE BLACK EYED PEAS PUMP IT	ASIM	669	14	26.44	0
21	19	SHAPESHIFTERS INCREDIBLE	POSTIVA	919	9	26.05	12
22	18	WILL YOUNG ALL TIME LOVE	SONY BMG	1560	15	25.25	17
23	15	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	POSTIVA	1012	8	24.10	13
24	17	CRAIG DAVID UNBELIEVABLE	WARNER BROS	844	6	23.69	21
25	43	THE KOOKS NAIVE	VERNON	319	22	23.5	69

↑ Moved Top 50 Entry ↓ Biggest increase in audience ↑ Audience increase ↓ Highest Top 50 Climb ↓ Biggest increase in plays ↑ Audience increase of 50% or more



1. Corinne Bailey Rae
With 2,258 plays and an audience of 79.59m, Corinne Bailey Rae's second single Put Your Records On has a big lead at the top of the alphy chart, with over 1.6m more listeners than nearest challenger James

Blunt's Wisemen, 30 of these plays - 19 cuts from Radio One and Radio Two - provide 49.01% of the record's audience, almost matching the combined audience of the other 2,220 plays, of which the highest individual contribution comes from Core (94 plays), FFM (54), Power FM (53), Rock FM (45) and Virgin Radio (43).

We heard Orson in August last year and loved them so much we immediately made No Tomorrow a Record of the Day so our subscribers could hear it and share our enthusiasm.



6. Embrace
Out today, Nature's Law is released next Monday (27th). Right on cue, Nature's

album This New Day, which itself is released next Monday (27th). Right on cue, Nature's

Low scuffles 14-6 on the airplay chart. Although its tally of 702 plays is only the 27th largest on

THE CAPITAL

Pos	Last	Artist/Title	Label	Wk	Peak	Wk	Audience
1	6	JAMES BLUNT WISEMEN	ATLANTIC	1901	27	61.43	9
2	4	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD ENOUGH	GOOD ENOUGH	2258	6	79.59	1
3	1	WILL YOUNG ALL TIME LOVE	SONY BMG	1560	15	25.25	17
4	2	KELLY CLARKSON BECAUSE OF YOU	ISCA	1587	13	31.35	3
5	3	MADONNA SORRY	WARNER BROS	2068	12	58.03	24
6	8	JACK JOHNSON BETTER TOGETHER	BRIGHTSIDE/ATLANTIC	1366	14	43.49	17
7	8	BEVERLY KNIGHT PIECE OF MY HEART	PARLOPHONE	1263	23	36.60	5
8	10	THE FEELING SEWN	ISLAND	1396	9	58.57	4
9	5	ROBBIE WILLIAMS ADVERTISING SPACE CHRISLIPS	1205	1227	1820		
10	2	KT TUNSTALL ANOTHER PLACE TO FALL	REINLESS	1206	23	43.71	4

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XFM

Pos	Last	Artist/Title	Label	Wk	Peak	Wk	Audience
1	1	GNARLS BARKLEY CRAZY	WARNER BROS	870	63	36.64	54
2	1	ORSON NO TOMORROW	MERCURY	1137	5	43.29	7
3	1	THE FEELING SEWN	ISLAND	1396	9	58.57	4
4	1	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	DOMINO	1048	1267	1898	
5	1	FRANZ FERRDINAND THE FALLEN	DOMINO	1048	1267	1898	
6	2	RICHARD ASHCROFT BREAK THE NIGHT WITH...	INDEPENDENT	1048	1267	1898	
7	1	JOSE GONZALEZ HEARTBEATS	INDEPENDENT	1048	1267	1898	
8	1	YEAR YEAR YEARS GOLD LION	DRESS UP/IONIC	1048	1267	1898	
9	1	THE CHARLATANS (BLACKED BLOOD EYES)	ON THE...	1048	1267	1898	
10	1	KATIE'S CHIEFS MODERN WAY	BLINDHEAT/IONIC	1048	1267	1898	

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irplay Chart



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL	WEEKS ON CHART				
26	36	4	0	THE STREETS WHEN YOU WASN'T FAMOUS	679	240	30	20.32	29
27	45	3	21	KELLY CLARKSON WALK AWAY	RCA	995	66	18.94	40
28	31	3	0	DAVID GRAY ALIBI	ATLANTIC	170	34	18.73	10
29	41	2	0	FOO FIGHTERS NO WAY BACK	RCA	220	-8	15.84	9
30	40	2	0	MORRISSEY YOU HAVE KILLED ME	SANCTUARY	129	11	15.31	2
31	26	38	0	ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSLEM	1057	21	15.25	-5
32	33	1	0	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE	DELUSION	260	29	14.97	125
33	164	1	0	COLDPLAY THE HARDEST PART	PARLOPHONE	315	58	14.92	256
34	10	1	0	THE STROKES HEART IN A CAGE	FLOWER TRADE	167	6	13.16	7
35	40	79	0	SUGABABES PUSH THE BUTTON	ISLAND	743	-4	13.46	-7
36	43	2	17	MASSIVE ATTACK LIVE WITH ME	VRGIN	59	23	13.23	57
37	77	1	0	MARY J. BLIGE ONE	ISLAND	396	59	13.18	79
38	30	10	24	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	JIVE	469	-30	13	-16
39	31	14	11	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	EARMUSIC	428	-22	12.80	-30
40	6	40	33	CHARLOTTE CHURCH MOODSWINGS (TO COME AT...)	SOHO MUSIC	997	24	12.63	130
41	56	1	6	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISLAND	124	-6	12.10	36
42	728	1	0	PRINCE BEAUTIFUL, LOVED & BLESSED	ISLAND	116	71	12.01	297
43	112	3	95	DAVID GILMOUR ON AN ISLAND	EMI	52	126	11.67	117
44	36	1	0	EDITORS ALL SPARKS	KITTY BANNER	77	35	11.65	58
45	35	30	77	DANIEL POWDER BAD DAY	WARNER BROS.	609	-6	11.60	97
46	102	16	0	SCISSOR SISTERS TAKE YOUR MAMA	RAYCOST	337	6	11.55	92
47	56	1	0	TRINA HERE WE GO AGAIN	ATLANTIC	298	61	11.4	82
48	28	3	34	KEISHA WHITE THE WEAKNESS IN ME	EMINON	475	34	11.33	55
49	49	43	4	BEYONCE FEAT. SLIM THUG CHECK ON IT	COLUMBIA	493	-22	11.31	-22
50	48	18	72	SUGABABES UGLY	ISLAND	749	-20	11.08	-11

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topped the airplay chart. It remains to be seen whether or not The Hardest Part will make it four in a row but it is off to a great start, catapulting 146-33 on its first full week. Of its total of 315 plays from radio One and Radio Two provided only six and two, respectively, but their large ratings mean they supply more than half of the record's 149,2m listeners.



37. Mary J. Blige/1Z Originally a member seven sales and airplay hit for 1Z in 1997, One has been recorded on a duet with Mary J. Blige, and is set to become the second single from the R&B diva's current album The Breakthrough.



33. Coldplay Speed Of Sound, Fix You and Talk A Good Game

the Music Control panel, it earns its lefty perch by dint of an audience of 479,8m, of which a hefty 79,69% come from 19 plays apiece on Radio One and Radio Two.

KISS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
4	1	2	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	EARMUSIC
1	1	1	PUSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	ISLAND
1	1	1	MARY J. BLIGE BE WITHOUT YOU	DEF JAM
1	1	1	NE-YO SO SICK	GLASGOW
1	1	1	HILZ TACK SAY SAY SAY (WAITING 4 YOU)	ROCKAWAY
1	1	1	THE SOURCE FEAT. CANO STATION YOU GOT THE LOVE	ROCKAWAY
1	1	1	KANYE WEST FEAT. LUIPE FIASCO TOUCH THE SKY	ROCKAWAY
1	1	1	JOEY NEGRO MAKE A MOVE ON ME	DISCA
1	1	1	SEAN PAUL TEMPERATURE	VEVO/ATLANTIC
1	1	1	PINK STUPID GIRLS	LAFAYETTE

VIBE 101

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	1	KANYE WEST FEAT. LUIPE FIASCO TOUCH THE SKY	ROCKAWAY
2	2	2	NE-YO SO SICK	DEF JAM
3	3	3	HILZ TACK SAY SAY SAY (WAITING 4 YOU)	GLASGOW
4	4	4	PUSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	ISLAND
5	5	5	MADONNA SORRY	WARNER BROS.
6	6	6	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	EARMUSIC
7	7	7	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	JIVE
8	8	8	THE BLACK EYED PEAS PUMP IT	ARBE
9	9	9	JOEY NEGRO MAKE A MOVE ON ME	DISCA
10	10	10	GNARLS BARKLEY CRAZY	VEVO/ARBE

PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	1	EMBRACE NATURE'S LAW	INDISCREET
2	2	2	GNARLS BARKLEY CRAZY	VEVO/ARBE
3	3	3	JOEY NEGRO MAKE A MOVE ON ME	DISCA
4	4	4	THE ROCKS NATIVE	VRGIN
5	5	5	THE STREETS WHEN YOU WASN'T FAMOUS	ATLANTIC
6	6	6	DAVID GRAY ALIBI	ATLANTIC
7	7	7	FOO FIGHTERS NO WAY BACK	RCA
8	8	8	MORRISSEY YOU HAVE KILLED ME	SANCTUARY
9	9	9	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE	DELUSION
10	10	10	COLDPLAY THE HARDEST PART	PARLOPHONE
11	11	11	THE STROKES HEART IN A CAGE	FLOWER TRADE
12	12	12	MARY J. BLIGE ONE	ISLAND
13	13	13	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISLAND
14	14	14	PRINCE BEAUTIFUL, LOVED & BLESSED	ISLAND
15	15	15	EDITORS ALL SPARKS	KITTY BANNER
16	16	16	TRINA HERE WE GO AGAIN	ATLANTIC
17	17	17	RINNAHNA SOS	DEF JAM
18	18	18	MESH MASH SPEEDLESS	DISCA
19	19	19	YEAR YEAR YEARS GOOD LION	EMINON
20	20	20	BELLE & SEBASTIAN THE ELLES ARE STILL BLUE	INDISCREET

ON THE RADIO THIS WEEK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	1	EMBRACE NATURE'S LAW	INDISCREET
2	2	2	THE FEELING SEVEN	ISLAND
3	3	3	KT TUNSTALL ANOTHER PLACE TO FALL	INDISCREET
4	4	4	SUGABABES RED DRESS	ISLAND
5	5	5	MASSIVE ATTACK LIVE WITH ME	VRGIN
6	6	6	JAMES BLUNT WISEMEN	ATLANTIC
7	7	7	DAVID GRAY ALIBI	ATLANTIC
8	8	8	MORRISSEY YOU HAVE KILLED ME	SANCTUARY
9	9	9	GNARLS BARKLEY CRAZY	VEVO/ARBE
10	10	10	DAVID GILMOUR ON AN ISLAND	EMI
11	11	11	BEVERLY KNIGHT FEEL OF MY HEART	PARLOPHONE
12	12	12	CRAD DAWD UNBELIEVABLE	INDISCREET
13	13	13	MADONNA SORRY	WARNER BROS.
14	14	14	PRINCE BEAUTIFUL, LOVED & BLESSED	ISLAND
15	15	15	FOO FIGHTERS NO WAY BACK	RCA
16	16	16	PIKE STUPID GIRLS	LAFAYETTE
17	17	17	DAVE MATTHEWS BAND AMERICAN BABY	VRGIN
18	18	18	THE ROCKS NATIVE	VRGIN
19	19	19	NEL.DUMOND DELIROUS LOVE	DISCA

RADIO CROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	1	JAMES BLUNT WISEMEN	1901
2	2	2	KELLY CLARKSON WALK AWAY	995
3	3	3	GNARLS BARKLEY CRAZY	870
4	4	4	SUGABABES RED DRESS	1474
5	5	5	BEVERLY KNIGHT FEEL OF MY HEART	1263
6	6	6	KT TUNSTALL ANOTHER PLACE TO FALL	1206
7	7	7	JACK JOHNSON BETTER TOGETHER	1366
8	8	8	MARY J. BLIGE ONE	396
9	9	9	TRINA HERE WE GO AGAIN	298
10	10	10	CORINNE BAILEY RAE PUT YOUR RECORDS ON	2528

RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD GROOVE/EMI
2	2	2	EMBRACE NATURE'S LAW	INDISCREET
3	3	3	THE FEELING SEVEN	ISLAND
4	4	4	KT TUNSTALL ANOTHER PLACE TO FALL	INDISCREET
5	5	5	SUGABABES RED DRESS	ISLAND
6	6	6	MASSIVE ATTACK LIVE WITH ME	VRGIN
7	7	7	JAMES BLUNT WISEMEN	ATLANTIC
8	8	8	DAVID GRAY ALIBI	ATLANTIC
9	9	9	MORRISSEY YOU HAVE KILLED ME	SANCTUARY
10	10	10	GNARLS BARKLEY CRAZY	VEVO/ARBE
11	11	11	DAVID GILMOUR ON AN ISLAND	EMI
12	12	12	BEVERLY KNIGHT FEEL OF MY HEART	PARLOPHONE
13	13	13	CRAD DAWD UNBELIEVABLE	INDISCREET
14	14	14	MADONNA SORRY	WARNER BROS.
15	15	15	PRINCE BEAUTIFUL, LOVED & BLESSED	ISLAND
16	16	16	FOO FIGHTERS NO WAY BACK	RCA
17	17	17	PIKE STUPID GIRLS	LAFAYETTE
18	18	18	DAVE MATTHEWS BAND AMERICAN BABY	VRGIN
19	19	19	THE ROCKS NATIVE	VRGIN
20	20	20	NEL.DUMOND DELIROUS LOVE	DISCA

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Singles

25-03-06
Top 75

Orson climb to the number one spot with their debut single in its third week on the chart, displacing Chico, while The Black Eyed Peas make strong gains

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TOP 20 DOWNLOADS

Pos	Last	ARTIST TITLE	Label
1	1	ORSON NO TOMORROW	EMI
2	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Access/EVE
3	1	PUSSEY CAT DOLLS FEAT. WILL.I.AM BEEP	Mercury
4	1	ME-VO SO SICK	Mercury
5	1	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Def Jam
6	1	THE FEELING SEWN	Sony BMG
7	10	BLACK EYED PEAS PUMP IT	ASV
8	1	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	April/Musik
9	1	MADONNA SORRY	Warner Bros.
10	1	SUGABABES RED DRESS	Island
11	1	CHICO ITS CHICO TIME	Sony BMG
12	1	NOTORIOUS B.I.G./DIDDY/NELLY NASTY GIRL	Bad Boy
13	1	JACK JOHNSON BETTER TOGETHER	Empire/Interscope
14	1	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
15	1	SOURCE FEAT. CANDI STATION YOU GOT THE LOVE	Mercury
16	1	CHARLOTTE CHURCH MOODSWINGS (TO COME AT ME LIKE THAT)	Sony BMG
17	1	HL TACK SAY SAY (WAITING 4 U)	Sony
18	1	PINK SLIP/DI GIRLS	Sony BMG
19	1	SEAN PAUL TEMPERATURE	Atlantic
20	1	KANYE WEST FEAT. JAMIE FOXX COOL DOGGER	Roc-A-Fella

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TOP 20 RINGTONES

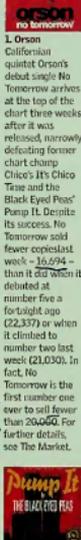
Pos	Last	ARTIST TITLE	Label
1	1	MADONNA SORRY	Warner Bros.
2	1	PUSSEY CAT DOLLS FEAT. WILLIAM BEEP	EastWest/Universal
3	1	CHICO ITS CHICO TIME	REPCO
4	1	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Universal/UMG/ASV
5	1	NOTORIOUS B.I.G./DIDDY/NELLY NASTY GIRL	EMI/Warner-Chappell/BBG/Interscope
6	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	CBS/Interscope/Good Access/EVE
7	1	DIT FEAT. EMERLE LISTEN TO YOUR HEART	EMI/Interscope
8	1	CATHERINE TATE AM I LOVED	CC
9	1	SHAKIRA DON'T BOTHER	Empire/Interscope/Columbia/Sony
10	1	BEYONCÉ FEAT. SLIM THUG CHECK ON IT	Universal/RCA/Def Jam
11	1	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT	UMG/REP
12	1	BLACK EYED PEAS MY HUMP	CC/Cherry Lane
13	1	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	EMI
14	1	KELLY CLARKSON BECAUSE OF YOU	1713/Interscope/Capitol
15	1	ORDINARY BOYS BOYS WILL BE BOYS	Universal/CC
16	1	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD)	Warner-Chappell/Cherry Lane
17	1	FAITHLESS ISLAND	Warner-Chappell/Cherry Lane/REP
18	1	JAMES BURNIE YOU'RE BEAUTIFUL	Mercury/EMI
19	1	WEST LIFE ANIMAL	EMI/Warner-Chappell
20	1	HL TACK SAY SAY	1713/Warner-Chappell

© The UK Official Ringtones Chart. Charted by 1713/1713. Charts period from March 4 to March 12, 2006.

TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	ORSON NO TOMORROW	Universal
2	1	ME-VO SO SICK	Universal
3	1	BLACK EYED PEAS PUMP IT	Universal
4	1	MADONNA SORRY (ALBUM VERSION)	Warner
5	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	EMI
6	1	PUSSEY CAT DOLLS FEAT. WILL.I.AM BEEP	Universal
7	1	KELLY CLARKSON BECAUSE OF YOU	Sony BMG
8	1	KANYE WEST TOUCH THE SKY	Universal
9	1	MECK THUNDER IN MY HEART AGAIN	Universal
10	1	THE FEELING SEWN (RADIO EDIT)	Universal
11	1	PINK SLIP/DI GIRLS	Sony BMG
12	1	BEYONCÉ FEAT. SLIM THUG CHECK ON IT (ALBUM VERSION)	Sony BMG
13	1	TEXAS LIGHTNING NO NO NEVER	Sony BMG
14	1	JACK JOHNSON BETTER TOGETHER	Mercury
15	1	KATIE MELANIA TUNE MILLION BICYCLES	Interscope
16	1	MADONNA HUNG UP (ALBUM VERSION)	Warner
17	1	NOTORIOUS B.I.G./NASTY GIRL	Interscope
18	1	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Interscope
19	1	JOSE GONZALEZ HEARTBEATS	Interscope
20	1	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Universal

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3. Black Eyed Peas

Debuting at number five on download sales last week, Black Eyed Peas' Pump It now jumps to number three on sales of 17,360. It is the third of four singles from the band's Mercury Business album to reach number three, following Don't Phunk With My Heart and My Humps. DoIt Live is the odd one out, reaching number six. Mercury Business has climbed for five weeks in a row (43-11-26-24-23-19) and has sold 708,089 copies since its release last May. Predecessor Elephant is on Track 70 top the 15m mark this week.

Pos	Last	ARTIST TITLE	Label
1	2	ORSON NO TOMORROW	EMI
2	1	CHICO ITS CHICO TIME	Sony BMG
3	16	THE BLACK EYED PEAS PUMP IT	ASV
4	3	PUSSEY CAT DOLLS FEAT. WILL.I.AM BEEP	Mercury
5	5	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Access/EVE
6	6	GIRLS ALoud WHOLE LOTTA HISTORY	Philly
7	4	SUGABABES RED DRESS	Island
8	2	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Roc-A-Fella
9	4	MADONNA SORRY	Warner Bros.
10	8	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	April/Musik
11	50	JOEY NEGRO MAKE A MOVE ON ME	Interscope
12	9	THE FEELING SEWN	Universal
13	1	RAY J ONE WISH	Saints
14	10	NOTORIOUS B.I.G./DIDDY/NELLY/EDGE/A STORM NASTY GIRL	Bad Boy
15	1	MICHAEL JACKSON BEAT IT	A&M
16	1	BEVERLY KNIGHT PIECE OF MY HEART	Interscope
17	1	MASSIVE ATTACK LIVE WITH ME	Virgin
18	1	ME-VO SO SICK	Mercury
19	1	THE SOURCE FEAT. CANDI STATION YOU GOT THE LOVE	Mercury
20	1	HILARY DUFF FLY	Interscope
21	1	KELLY CLARKSON WALK AWAY	1713/Interscope/Capitol
22	1	SHAPESHIFTERS INCREDIBLE	Profile
23	1	JAMES BLUNT WISEMEN	Atlantic
24	1	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	UMG
25	1	BOW WOW FEAT. CIARA LIKE YOU	Mercury
26	1	CRAIG DAVID UNBELIEVABLE	Warner Bros.
27	1	JACK JOHNSON BETTER TOGETHER	Empire/Interscope
28	1	THE ORDINARY BOYS BOYS WILL BE BOYS	Universal
29	1	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
30	1	HL TACK SAY SAY (WAITING 4 U)	Good Access/EVE
31	1	JOSE GONZALEZ HEARTBEATS	Interscope
32	1	SHAKIRA DON'T BOTHER	EMI
33	1	CHARLOTTE CHURCH MOODSWINGS (TO COME AT ME LIKE THAT)	Sony BMG
34	1	KEISHA WHITE THE WEAKNESS IN ME	Roswell
35	1	WILL YOUNG ALL TIME LOVE	Sony BMG
36	1	BE YOUR OWN PET ADVENTURE	Interscope
37	1	BATTLE TENDENCY	Interscope
38	1	PLACEBO BECAUSE I WANT YOU	Virgin

39	1	ADRENALINE 5	REPUBLIC	40	1	CELEBRATE YOUR LIFE	REPUBLIC
41	1	REPUBLIC	42	1	CELEBRATE YOUR LIFE	REPUBLIC	
43	1	REPUBLIC	44	1	CELEBRATE YOUR LIFE	REPUBLIC	
45	1	REPUBLIC	46	1	CELEBRATE YOUR LIFE	REPUBLIC	
47	1	REPUBLIC	48	1	CELEBRATE YOUR LIFE	REPUBLIC	
49	1	REPUBLIC	50	1	CELEBRATE YOUR LIFE	REPUBLIC	
51	1	REPUBLIC	52	1	CELEBRATE YOUR LIFE	REPUBLIC	
53	1	REPUBLIC	54	1	CELEBRATE YOUR LIFE	REPUBLIC	
55	1	REPUBLIC	56	1	CELEBRATE YOUR LIFE	REPUBLIC	
57	1	REPUBLIC	58	1	CELEBRATE YOUR LIFE	REPUBLIC	
59	1	REPUBLIC	60	1	CELEBRATE YOUR LIFE	REPUBLIC	
61	1	REPUBLIC	62	1	CELEBRATE YOUR LIFE	REPUBLIC	
63	1	REPUBLIC	64	1	CELEBRATE YOUR LIFE	REPUBLIC	
65	1	REPUBLIC	66	1	CELEBRATE YOUR LIFE	REPUBLIC	
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93	1	REPUBLIC	94	1	CELEBRATE YOUR LIFE	REPUBLIC	
95	1	REPUBLIC	96	1	CELEBRATE YOUR LIFE	REPUBLIC	
97	1	REPUBLIC	98	1	CELEBRATE YOUR LIFE	REPUBLIC	
99	1	REPUBLIC	100	1	CELEBRATE YOUR LIFE	REPUBLIC	

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