

# MUSICWEEK



French bill may open global market

## New law to unlock digital

### Digital

by Ben Cardew

Leading digital music executives are predicting that France's controversial copyright bill will have a dramatic effect on digital sales around the world by forcing open the global download market.

The French parliament last week backed a bill that could compel digital retailers to open up the source code to their digital rights management (DRM) software. The bill must still pass through the French senate, but it is not expected to be opposed.

The ruling, which attempts to increase interoperability between different devices and download stores, has been widely seen as an attack on market leader Apple, as its iTunes Music Store could potentially become the biggest loser under the new law.

Real Europe head of music Gabriel Levy has no doubts the move will have global implications: "Globally, the most important thing to look at is why this has taken as long as it has to catch on," he says. "If it was to catch on in France, I would be surprised if other markets in Europe didn't follow a similar path."

"If you encourage the legitimate market place with interoperability and compatibility you are going to grow the market."

However, Jupiter Research senior analyst Mark Mulligan suggests the main beneficiaries will be the pirates. "If DRM source code becomes open then why bother wrapping content in DRM at all, as it will be easily breakable?" he says. "There is a very real threat that the legitimate digital stores will become embroiled in conflicts over implementation of interoperability and the net result is that the illegal sector prospers."

His view is backed by Apple, which says the ruling will encourage "state-sponsored piracy" and cause legal music sales to plummet. This created speculation that the company may close iTunes France rather than open its DRM. A new copyright law would also set a legal precedent that could trigger change outside of France. "It could be the first step in a rather serious situation, where you can have legislation that could have a huge effect internationally that only applies in one jurisdiction," says Alexander Ross, music partner at media and technology law firm Wiggan.

The ruling could hardly come at a more crucial time for the UK: the All Parliamentary Internet Group is due to publish its findings on DRM in April and the Gowers Review is currently looking into the issue of intellectual property.

ben@musicweek.com

● Background, p11



## Subways hit New York event

The Subways' profile in the US continued to build last week, with a show at Live From London, the UK-organised event designed to provide a New York showcase for acts who have travelled over for South By South West.

The Warner Bros act were part of a large delegation of UK talent to play the event, which took

place at various venues across the city. These included The Rokes, Towers of London, Boy Kill Boy, The Young Knives and Plan B.

The event was co-ordinated by British Underground, whose general manager Crispin Parry says it is likely to be repeated next year. "We wanted to make use of the bands and the industry, who were already over there on an expensive ticket," he says. "We'll have a proper debrief with Creative London and certainly look

to repeat it, but whether we move it to Los Angeles or Seattle is yet to be decided."

Live From London was organised by Creative London, the London Development Agency's division designed to support the creative industries. The aim is to provide a platform in the US for UK bands, particularly new ones visiting SXSW. The event was backed by the BPI, AIM, MME, PPL and UK Trade & Investment.

● SXSW round-up, p8-9

## MTV staff exodus goes on

Following the departure of MTV president Brent Hansen, key staff Harriett Brand and Hans Hagman exit p3

## Xfm raves on in Manchester

Northern outpost of the indie music brand launches with stars including Bez, Shaun Ryder, Tony Wilson and Clint Boon p4



## Music veterans back petition

British hitmakers from the Fifties and Sixties such as Joe Brown have voiced support for MW's copyright petition p6

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Digest

Any withdrawal from the French market would be retrograde step for Apple - Editorial, p10

# MUSICWEEK

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## Your guide to the latest news from the music industry

### Bottom line

#### GCap puts halt on station sell-offs

● **GCap** has reversed a four-month old decision to offload nine radio stations, while also revealing plunging revenues in its latest trading update. The group last week revealed that it anticipated total revenues for the quarter ending March 31, 2006 would have decreased by approximately 17% year-on-year.

● **Warner Music Group** has acquired **Ryko Corporation** from an investment group led by J.P. Morgan Partners in a deal worth \$675m (£38.5m), Ryko's CEO Sam Holdsworth will step down following the completion of the deal, which comprises the company's catalogue, independent distribution operation, its label and artist roster.

● **Aim Digital** is to host the eighth edition of its Distribution and Digital Day on April 7 at the Garden Centre in London. The one-day trade fair, which will coincide with a Radio 4 special issue in *Music Week* next week, will bring together 300 delegates who will have access to the trade fair area and all-day seminar.

● **Sanctuary Music** is expected to make a decision on the date of its AGM next week. The group's AGM last year ended its placing to raise around £110m to clear the majority of its debt, had hoped to clear the AGM last Thursday. However, it did hold an EGM on April 17 when, as expected, the five directors including head of corporate development Mike Miller, head of creative strategy Mark Mercatadis and head of artist relations Rod Smallwood stepped down from the company's board.

● **Cost savings** as a result of its merger with Sony helped **BMG** to increase profits by 9% in 2005, despite falling revenue. The BMG division, which includes its wholly-owned publishing business as well as 50% of Sony BMG, posted profits of £177m (£122.4m) in 2005, compared to £162m (£112.1m) in 2004. Revenue fell 16.4%, blamed on the shrinking music market.

● **Mobile content provider Monsternob** will launch **Maat**, an independent music download service available on all mobile phones and networks tomorrow (Tuesday). The service will offer more than 600,000 full-length tracks, which will cost £1.50 each.

● **Retail chain Morrisons** has unveiled a three-year recovery plan, after the retailer suffered the first loss in its 107-year history.

● **Monizies Corporate Restructuring** has been appointed to handle administration of **Kingstreet Media Group** and **Kingstreet Media Publishing**, following what it calls a "cash flow situation".

● **A Government task force** to consider work permit changes has been launched, p4  
● **The PRS** has frozen royalty payments to **James Blunt** following allegations producer Lucas Burton covet six songs for the Back To Bedlam album.



Radiohead: plans for digital releases

● **Radiohead** are indicating a move away from issuing new recordings singly as a series of releases to releasing tracks digitally as and when they are ready. The band, who are currently out of a recording contract after coming to the end of a deal with EMI, spoke of a possible new way forward as plans for a European tour and UK summer festivals dated were unveiled.

**Big Question #11**  
● **Singles** make huge chart rises thanks to a new rule. p5

● **Music and books retailer Borders** increased sales for the fourth quarter of 2005 thanks to a strong performance from its international division. Turnover within international increased 17.6%, excluding the impact of currency translation, to \$203.7m (£116.1m) for the quarter ending January 28. However, net income across the group slipped 3%.

● **Tessa Jowell** will avoid a controversial vote on updating Government-backed industry statistics. p5  
● **Veteran artists** back **Music Week's Extend The Term** campaign p6

### Sales Incorporating Rolled Gold

The deal will see Multiple Sounds take over sales and distribution for Rolled Gold out of Multiple Sound's warehouse in Heysham, Lancashire.

● **Vince Power** is to take a majority stake in **Benicassim Festival** in what will be his first move back into live music since selling Mean Fiddler last year. The Mean Fiddler founder says he is looking at other festivals in Eastern Europe.

● **Mazda** has secured a three-month partnership with **AOL** to sponsor its AOL Sessions portal. The portal has delivered live webcasts of sessions from the likes of Paul Weller, The Editors, and Richard Ashcroft.

● **BBC Radio Two** has partnered with organisers of the **Cheltenham Jazz Festival** to broadcast two concerts from the event this April.

● **Gibson Guitar** is sponsoring the final two nights of the Teenage Cancer Trust gigs taking place at London's Royal Albert Hall.

### chairman, while RAB directors Peter

Gory, Mitch O'Brien and Mark Bader will continue to oversee the running of the RAB. CRAICA chief executive Paul Brown will chair the RadioCentre board.

● **Digital distribution company The Orchard** has made a series of appointments designed to expand its London offices and business within Europe. Former Sony Music UK head of new media Neil Cartwright becomes regional manager, responsible for content licensing to European digital retail and mobile services. Naja Detreky is made product manager for a range of labels including Snapper Music and Simpy Rod, while Veronika Dann joins as label relations manager.

● **Birgit Adams**, formerly the Prada Group's Northern Europe CEO, has been appointed as EMI Germany president.

### Exposure

#### Galaxy unveils summer line-up

● **Chrysalis Radio's Galaxy Network** has announced its summer programme line-up, beginning at the end of May with **H&R** in Newcastle and continuing through to the end of September with a 15-week long residency at Pacha in Ibiza.



Pet Shop Boys: to headline Festival

● **The Pet Shop Boys** are to headline the Saturday night of the 2006 Festival. The festival takes place from September 8 to 10 at the Robin Hill Country Park in Newport on the Isle of Wight.

● **Operators of Camber's historic Roundhouse**, which is due to reopen in June following a \$29.7m makeover, are appealing for memorabilia from the venue's heyday to be included in a permanent exhibition about its past.

● **Xfm Manchester** launches, p1

● The lineup for this year's **Orange** Europe music festival in Newcastle has been announced. The festival, which runs in the 10 days up to the May Bank Holiday weekend, will include Hard-Fi, Graham Coxon, Orson and Boy Kill Boy.

● **Tiscali** is cementing its alliance with music by hosting a series of gigs billed as "secret" events to follow on from its established monthly showcases. The Secret Sessions will begin on April 3 at a London venue yet to be announced, with performances from A-Ha, Midge and Kubik.

● **Mobile media company 3** has sold its millitoll audio download. p5

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

### Sign here

#### Kobalt lands deal with Ashcroft

● **Kobalt Music** has signed an exclusive worldwide administration deal with **Richard Ashcroft** to re-release his third solo album **Keys To The World**. Multiple Sounds Distribution has merged with independent CD and DVD wholesaler Rolled Gold International to create **Multiple**

### 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: **Was the French Parliament right to back a new copyright bill that could force iTunes Music Store and other download stores to open up their DRM?**

**Last week, we asked: 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?**

Yes 80% No 20%

Senior VP of music and VP of music programming join exodus from television company

## More senior executives leave MTV

## Television

by Paul Williams

Harriett Brand has committed herself to a future in music following her exit after 13 years from MTV.

Brand, who left her post last week as MTV Networks International's senior vice president of music, is part of an exodus of senior executives from the music broadcaster, with its London-based vice president of music programming Hans Hagman also leaving. Their announced departures last week follow the exit at the end of last month of the company's London-based president and editor-in-chief Brent Hansen after more than 18 years with MTV.

The trio's departures come amid an ongoing consultation process with staff about restructuring, which is expected to be completed in the next few weeks and likely to result in redundancies in London and elsewhere. However, MTV says Brand's departure is unconnected to this, as it previously stated with Hansen, although it confirms



**You see a window of opportunity and another door opening for you and you know you've done what you can do in your present position**  
Harriett Brand

Hagman is parting at the end of the month as a result of the restructuring programme.

Brand herself is also quick to dismiss any suggestions that her departure is linked to that of Hansen, describing it as "coincidental". She instead says she felt it was now the right moment to move on. "There's a certain point where you know it's time," she says. "You see a window of opportunity and another door opening for you and you know you've done what you can do in your present position."

Brand says she is still technically employed with MTV, so cannot yet discuss her next career move, but reveals it will definitely involve

music. "My abiding interest has been and remains music," she says.

Brand, whose arrival at MTV Europe in 1993 followed a series of roles within EMI in London, Hamburg and Los Angeles, says she has had "the best time imaginable" at MTV.

"It's given me wonderful experiences," she says. "It's given me the opportunities to meet people I would never have met in life. I've had insane opportunities because of MTV; it's given me some of the craziest moments in the world. I've met everybody from Bill Clinton and Nelson Mandela to the Dalai Lama. I've got to meet every artist I've wanted to meet. I've got to meet them

everywhere in the world."

Brand played a key role in helping to launch the MTV Europe Music Awards, while her countless artist projects for the broadcaster have included Prodigy and Red Hot Chili Peppers in Red Square and Coldplay's MTV concert in Hackney last year to launch X&Y.

During her time at MTV, Brand has also forged close professional relationships with a number of acts, among them George Michael, whose MTV Unplugged performance she oversaw. In a mark of respect and affection for her, the singer-songwriter presented Brand in December 2003 with the Woman Of The Year award at the ninth annual event, describing her as someone he really admired. "She really deserves this," he said of her award.

George Michael's manager Andy Stephens says, "Harriett was at the forefront of anything and everything we did at MTV Europe and we'll miss her enormously. She has that wonderful ability, even from a mobile half way up a mountain in Nepal, of being able to convince an artist why they should do something

they would never dream of doing ordinarily. I'm going to offer her a job tomorrow."

Brand believes she is leaving MTV in extremely good shape. "The company is doing great," she says. "I believe I'm leaving when things are really on a high for me and for MTV. They're huge, they're consistently creative, consistently evolving and MTV will continue to be dynamic and demanding and MTV will always succeed."

MTV Networks vice chairman and international president Bill Roedy says he has immensely enjoyed working with Brand over the past 13 years. "I have valued her judgement, honesty and style. Harriett's vision has consistently delivered compelling and creative music experiences across all platforms. Her skills as a music strategist have led our music network around the globe," he says.

Meanwhile, Hagman is to take up a role as company director with songwriter and Napier consultant Adam Ifworth and producer Ian Grinble for Crazy Dancer Productions, which is behind Mercury-signed act The Revelations. paulw@musicweek.com

## New conference to sharpen focus on music and brands

Music Week will this summer launch a major new conference mapping the relationships between the worlds of music and advertising, entitled Music & Brands.

Music & Brands is a one-day event which will take place at the Landmark Hotel in London on Wednesday July 19, designed to bring together senior executives from across the areas of brands and music.

The day's proceedings will centre on high-level discussions, practical case studies, Q&As and

keynotes, drawing on the experiences of those who have put together successful brand partnerships, as well as providing interactive activities and networking opportunities.

Put together by Music Week, the conference - subtitled "connecting culture and commerce" - will examine how brands can use music to drive their business, how music companies can work with brands to broaden reach and build revenues, and how such partnerships can add value for both parties.



The day will also provide music rights holders with opportunities to showcase their acts to the audience of brand representatives.

Music Week editor Martin

Talbot says, "This will be a must-attend conference for anyone working to develop partnerships between brands and music."

"Too many conferences fall into the trap of raising loads of questions, without providing any answers. Music & Brands will be a day high on practical experience, and low on theoretical discussion; we are aiming to send delegates away with notebooks full of new ideas, essential background data and new contacts."

The event is being supported by

the Brand Content Marketing Association (BCMA), as well as the Chartered Institute of Marketing (CIM) - attendance at the event will count towards continuing professional development (CPD) hours for marketing professionals.

Full details of the day's content will be released over the coming weeks. For more information, contact targeting executives at the top of the music and advertising sectors.

To register interest in Music & Brands, e-mail event manager Michele Hams at musicandbrands@musicweek.com.

## THE MUSIC WEEK PLAYLIST



**KEANE**  
Herald on the Wall (Island)  
Heralded on previous disc as "Harry Sheep", the boys have come back with the trademark stadium sound and as many hooks as ever. (album, June 12)



**DIAMOND**  
You Broke My Heart (unsign'd)  
Hippy pop from the lady in an aquamarine ballgown - one of the SKSW highlights. (Cavalry Of Light EP)



**PAOLO NUTINI**  
Million Faces (Atlantic)  
New from the label home of James Brown - a gleaming voice and some splendid songs from the clearly talented 19-year-old (live demo)



**HERBERT**  
Scale (CK7)  
The maverick producer puts the politics to one side and returns with a poppyo-beat. (album, May 29)



**TUNNG**  
Comments On The Inner Chorus (Full Time Hobby)  
Where electronics and folk collide to form a wonderful whole - this is set to break through this year. (album, May 22)



**JUSTICE VS SIMIAN**  
We Are Your Friends (CD/Virgin)  
Parsian producers rework a Simian track which is now set to hit a catchy new audience. (single, May 15)



**THE FRATELLIS**  
The Frattellis Creeping Up The Back Stairs (Island)  
Spliced rock-pop from the Glaswegian punk rockers who have an ear for a catchy melody. (album, May 15)



**FIELD MUSIC**  
Write Your Own History (Memphis Industries)  
The SKSW highlights reveal their experimental side with this set of unbridled tracks and B-sides. (album, April 24)



**KEITH**  
Red Thread (Lucky Numbers)  
Debut album from the Mancunian quartet, whose strength is to weave in their influences to create something rather special. (album, May 29)



**SPANK ROCK**  
Yoyoyoko (Big Dada)  
Spunk Rock take the Britpop body template and twist it into all kinds of thrilling new shapes. (album, April 10)

**XFM  
MANCHESTER'S  
10 MOST PLAYED  
TUNES**

Gnarls Barkley -  
Ozzy Osbourne -  
Tomorrow  
Foo Fighters - No

Way Back  
Jose Gonzalez -  
Braniff's  
The Feeling - Sean  
Colaplay - The  
Hamlets Part  
Jack Johnson -  
Better Together  
Arctic Monkeys -

When the Sun  
Goes Down  
Gorillaz - Dirty  
Harry  
KT Tunstall -  
Aurora Place  
To Fall



Let's live a party: Baz shakes his maracas at one of the Xfm launch events

## Flurry of celebrity-led events flag up station's launch in North West

# Xfm arrives in Manchester

by Jim Larkin  
When Xfm Manchester took to the air at 8am on March 15 with the Stone Roses' *100th Window* Resurrection in all its eight-minute glory, there could have been few stronger statements of intent for a new radio station.

Here was a brand whose flagship London operation had been badly hit in the most recent Rajar results, which suffered the defection of its most high-profile presenter, Christian O'Connell, and whose parent company GCap Media was in a state of flux, battling to bring its merged operation into shape to meet the demands of the City.

But the same group's success in opening a station in a city which has a musical heritage so attuned to the core values of Xfm is a sign of the brand's move forwards. Indeed, the manner of the launch, which was marked by celebrity-filled events across town, demonstrated how proud GCap was to be launching in Manchester.

"Manchester's got the history, the lifestyles and attitude that sums up what Xfm is all about," says Xfm programme controller Andy Ashton. "It's a city with a great track record in music and I've wanted to broadcast here for a long time. Now we finally have, it's an unbelievable opportunity to reach a huge audience."

Ashton points to events such as *In The City* as evidence that Manchester is a significant musical hub, which will provide Xfm with opportunities to take the brand into the community and support the music scene in the north. For example, it has organised a series of Top Shop-sponsored live music events around the city to follow the launch.

Since winning the licence last June, the company has been preparing for take off, with launch partner Graham Hodge working alongside music scheduler Kate Beveridge. A line-up has been assembled which consists largely of luminaries of the Manchester music scene, such as *In The City* co-founder Tony Wilson, The Smiths' bassist Andy Rowley, Elbow's Guy Garvey and Inspiral Carpets' Clint Bono. Other shows, such as Ian Camfield's *Music:Response* and John Kennedy's *X-Posture*, will be networked from London.

Local industry reaction has been generally positive, but there is concern that the daytime output may become a little homogenised. "Having a record station that plays good music is a start, but if they play The Stone Roses every day then that'll get a bit tiresome," says Manchester indie stalwart Gareth Thomas of Blowout, who puts on hundreds of new bands in the area.

Former Hacienda DJ Dave Haslam, who has a Friday *driveTime* slot, says that, despite Manchester's musical heritage, the aim with his show at least will be to look far beyond the city's borders. "Bands like New Order and the Stone Roses are international bands - they're going to the world," he says. "To return, we want to take the best music and play it here. I don't care when or where it was made or even who made it, just so long as it's good."

Today marks the start of a new Rajar quarter and, when the results are revealed in October, all eyes will be on Xfm Manchester. In the meantime, there is the battle for the North East licence to fight. [jim@musicweek.com](http://jim@musicweek.com)

## Worldwide proposals set for Government review

The Government has set up a task force to further consider proposed changes to the work permit system, following protests from the music sector about the impact of the new legislation on live music.

At the end of last year, *Music Week* reported how the proposals could make it more difficult for overseas bands to play in the UK as the changes would make the process of applying for permits more time consuming and put more demands directly on the artists themselves. While the moves were welcomed in some quarters, a storm of protest came from some in the live sector, with particular concern that many acts would be forced to cancel shows at the last minute if permits were not granted in time.

As a result of this, and following specific complaints of a lack of consultation, the Government has set up a Sports and Cultural Task Force with the aim of consulting the entertainment and sports industries on how the changes will affect overseas workers on a practical level.

Currently, the entertainment industry has its own Home Office department in Sheffield, which is able to process permits in a matter of days, meaning music acts have special status compared to other overseas workers.

T & S Immigration director Steve Richard, who specialises in arranging permits for overseas bands playing in the UK, says the creation of a task force is welcome, but that he is also lobbying to have it consult with a wider section of the industry, including record companies.

Traffic Control Group senior project co-ordinator Katie Ray, whose company organises work permits for overseas acts, had called for a music industry consultation group in a report issued to the Music Export Group last year. She argues the music industry has "unique needs" which must be addressed. However, she is also broadly supportive of the proposed changes, saying they would in fact simplify the overall system and "eradicate the possibility of [acts] being

approved under work permit criteria and then being rejected under entry clearance criteria".

The Home Office has also staged a presentation to the entertainment industry to explain how the new system will work. It is now known that UK trip organisers will need to be registered on a Home Office database, and will have to issue certificates to each member of the touring party, who must then complete self-assessment forms online and pay fees.

The act must then arrange appointments for fingerprinting and deliver passports, hard copy forms, photographs and certificates to their nearest consulate. The passports are then returned and, once everyone is given entry clearance, the band can travel.

The Home Office and DCMS - which is stepping up its role in the issue - will this Thursday jointly host a seminar at the Tate Modern in London for stakeholders in the arts and entertainment sector to discuss how the new system will affect their areas of activity.

## MASSIVE ATTACK

## SNAP SHOT

Virgin Records is to use the first *Massive Attack* retrospective, which is released today (Monday), as a stepping stone for a new studio album which is already near completion and expected to come out early next year.

The record company's managing director Ferdy Unger-Hamilton says *Collectd*, which spans the act's entire career from their first album *Blue Lines* onwards, is an opportunity to burn a new audience onto *Massive Attack*'s music. "There's a whole generation of album buyers and there are two who don't know *Massive Attack*, or who know the songs but haven't connected them

with the group so we have to get the music in front of them," he says. "We want to remind people about *Massive Attack* with this album and then move into the new record."

Recording for the new album began last year, with the group having taken place on and off for the past year and has so far included sessions with Terry On the Radio, Terry Callier and Faith No More's Mike Patton. Founding member Robyn De Nira is excited about moving forward with new material. "It's been good fun. I tried to solo a phrase for it and placed it a generic sound album, but really we're just trying to capture that early spirit of the group," he says.

"When we did *100th Window*, it had come from a place of turmoil in the band and we didn't really collaborate with a lot of people. This will be a very different record."

Ahead of finishing the new album, the group have been building a growing live schedule through 2006, which will include the *Wireless* festival in London on June 23. De Nira says they are looking at various concepts to spice up the tours with talk of a free show at London's Forum before the *Wireless* festival and theatre dates in Paris. The first big show takes place at Coachella with Madonna and Jay-Z on April 30.

CAST LIST: Management: Marc Picken, West; Marketing: Ben Curwin, Virgin Records; National TV: Aravive Warren, Virgin Records; National Radio: Mavis's Arora, Virgin Records; Regional Radio: Martin Finn, Virgin Records; National Press: Heather Filly, United Regional Press; Gordon Duncan, APB; Booking agent: David Levy, ITB; Promoter: Rose Coaker, Metropolis.



## Government offers to update key resource

The Government has given another clear sign that the music industry is high on its radar, with Culture Secretary Tessa Jowell giving a commitment to examine whether the 1998 Creative Industries mapping document needs updating.

Jowell's predecessor Chris Smith had published the mapping document eight years ago, providing the music industry and other creative industries with the first comprehensive, government-approved figures showing the sector's worth to the economy.

EMI's government affairs vice president Sara John says those statistics have been invaluable in the intervening years at persuading government departments that the music industry is a key driver – music contributes nearly £5bn to the UK economy of which £1.3bn comes from exports – in the country's prosperity and should, therefore, should be treated seriously.

"Too often government departments think we just party and enjoy ourselves listening to music, but the industry is worth billions to the UK," says John.

Even Jowell has admitted that

among the Government her department has been viewed as "an irrelevance" too often focused on "soft" issues. But she says she would be open to issuing new mapping documents. "I would like you to write to me or come and see me and set out what updating would mean to you," says Jowell. "I am prepared to award time and resources to give you what you need." Both John and PPL director of government relations Dominic McGonigal have applauded the move.

Meanwhile, Live Music Forum chairman Feargal Sharkey, who is serving on the steering group of the Creative Economy Programme with EMI Group chairman Eric Nicoli, reveals that the first meeting of this top level group will take place at the end of the month.

The steering group will be fed ideas and recommendations from below by a public sector and a private sector branch. It will in turn report directly to Jowell, who expects to hold a Creative Economy conference in the autumn with a new framework and policy position in place for the creative industries by the end of this year.

Chart rule results in massive second-week chart climbs

# Digital rule propels singles up chart

## Charts

by Paul Williams

The UK singles chart was yesterday (Sunday) set to experience the biggest upward movement of tracks in years, as a new ruling began to fully bite.

Seven tracks within the Top 40 alone were on course to enjoy double-digit or more position moves northwards, all because of a new regulation introduced this month allowing digital sales to count towards the main singles chart a week before an equivalent physical format goes on sale.

In what is expected to become a weekly pattern in the chart, the likes of the RCA Label Group's Pink single Stupid Girls and Atlantic-signed Sean Paul's Temperature – which charted lower down the Top 75 a week ago when only available as downloads – have now accelerated up the chart thanks to the addition of a physical release being issued last week.

Heading the chart's big risers was Def Jam/Mercury issued Ne-Yo track So Sick, which was mid-week on course to move from its debut position of 18 the week before to number one, making it the first single to move immediately from outside the Top 10 to number one since The Rolling Stones' In My Arms in March 1999. This would represent the biggest move to number one since Ben E King's re-issued Stand By Me leap 19-1 in February 1987.

Mercury Records president

**THE SINGLES CHART'S BIG CLIMBERS**  
**No-Yo So Sick** (Def Jam/Mercury)  
**Pink Stupid Girls** (RCA/RCA Label Group)  
**Yeah Yeah Yeahs**

**Gold Lun** (Fiction/Polydor)  
**Sean Paul** (Temperature) (Atlantic)  
**The Strokes** (Hurt In A Cage) (Rough Trade)  
**MVP** (Bounce Shake)

**Move Step** (P/W/A/E/M)  
**Nelly Furtado**  
**Wall All & Gipp**  
**Griff** (Rough Trade)

make big chart leaps as a result of previously charting a week early purely on digital sales.

The above shows tracks yesterday (Sunday) due to



Pink accelerated up the chart

Jason Lee believes the earlier addition of digital sales to the combined singles chart, so improving the chances of tracks growing in stature week by week, has finally brought some movement back to the countdown.

"In the old days, singles climbed the chart and this is replicating the old days. It also allows the consumer to buy a track as soon as they desire," he says. "No-one's expected rise to number one is also part of a trend this year but singles climbing to the top, rather than debuting there, as has become the norm since the mid-Nineties. Out of seven releases to make it to number one so far in 2006, three have climbed there, including what would be back-to-back chart-toppers through Ne-Yo and fellow Mercury release, No Tomorrow by Orson. The last instance of two number ones in a row climbing to the top was back

in January 1999 when Chef and the Stars moved to number one. HMV rock and pop singles buyer Stewart Allan says the retailer largely welcomes the new rule. "It's a truer picture of what's going on and it's very interesting as an indicator of what the bigger hits are going to be when the physical format comes out. As a retailer, we're happy with it as there being a choice for consumers and if there is anything negative it's if a record company only needs to put out a seven-inch (as the physical format to meet the rule)," he says.

Despite the earlier addition of digital sales to count towards the main singles chart, the rule requirement that a physical format has to be made available a week later means certain acts are continuing to be denied chart places. In the latest incident, the Warner Bros-issued Crazy by Gnarls Barkley sold around 17,000 downloads a week ago, enough to have placed ~~11th~~ 11th on the main singles chart. However, as the track is not released physically until April 10 those sales were excluded from the combined chart.

Warner Bros managing director Korda Marshall says his company decided to release the track early in order to satisfy demand, even though that could hit its debut chart position. "There's a much bigger picture here with Gnarls Barkley," he adds. "This isn't about a one-off single."

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## 3 beats rivals to 1m mark

3 has underlined the growing demand for music on the phone by becoming the first operator to shift more than 1m full-length audio tracks via mobiles.

Demand for hit tracks by the likes of Hard-Fi, Kaiser Chiefs and Gorillaz helped the company reach the landmark, just four months since the launch of its audio download platform, 3, which along with Vodafone and Orange supplies sales data to the Official Charts Company, now claims a 53% share of all chart-eligible tracks from mobiles.

3 marketing director Graham Orby says, "These figures show that 3 is dominating mobile music and punching way above our weight. Every one of our 3.2m customers has a music shop in their

poCKET, and their choices now have as much of an impact on the charts as a traditional music store."

OCC data reveals that, since the start of January, 3's full-track downloads have accounted for 3.7% of the total sales of the combined singles chart and 7.5% of the total in the week which have sold on the download chart.

Among the biggest demand for tracks via 3 was Necessary/Warner act Hard-Fi's Cash Machine, which achieved 74% of around 40,000 sales in the total in the week ending March 12 via the operator. Similarly, 3.5% of B-Unique/Polydor-handled act the Kaiser Chiefs' I Predict A Riot, which by mid-March had sold 105,854 units in total, were shifted through the download

platform. 3 also delivered 4% of Gorillaz' Dare, which in the same period sold 192,469 units.

The operator gives a number of reasons for the success of its full-track download service: a one-click menu navigation, which takes the user straight through to a choice of tracks for purchase; the speed of the 3G network; MMS-push marketing and above-the-line advertising which hangs on the slogan "We love music".

Universal Music head of mobile Mark Kendall says: "It will be really interesting to see 3's progression throughout 2006. It has the potential to have a positive effect on music industry revenues, perhaps even offsetting the slump of high street sales that the industry has been experiencing recently."

02046 musicweek 5



Extend  
The Term  
Campaign

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

British hitmakers fear loss of royalty income once copyright term expires

# Fifties and Sixties stars back MW term petition

## Campaign

With time rapidly ticking down on their sound recording copyrights, veteran British hitmakers from the Fifties and Sixties have added their voices to Music Week's Extend The Term campaign.

These creative men and women who arguably have the most to lose, if the Government does not increase the term in sound recordings from the present 50 years, have damned the current state of affairs which means copyright protection in the UK lags behind much of the rest of the world.

Many of those who first played on records in the Forties, Fifties and Sixties – and have lost copyright or are about to see work fall into the public domain – are rallying behind the recently-launched MW petition to put pressure on Andrew Gowers. They complain a loss of control, loss of earnings and an erosion of standards when their material passes out of copyright and can be picked up and used by anyone.

Joe Brown, who cut his teeth playing guitar with Gene Vincent and Eddie Cochran in the Fifties, will see his first record, the 1959 track People Gotta Talk, fall out of copyright in a few short years. He says, "That's not on at all, especially when people are still alive. I think it should be 'til death do us part."



Clem Cattini – a former member of Johnny Kidd & The Pirates and The Tornados – is also 100% behind the MW campaign. The 68-year-old drummer, who played on Telstar and a string of big hits, adds, "What you are doing is spot on. Shakin' All Over was released in 1960, so it [losing copyright] is coming up very close for me. It is like buying a house and then after 50 years it is suddenly not yours."

Cattini also points out that many musicians had relied on that royalty because it was only recently that they have earnings rights – are receiving money from radio plays. "The royalties were like a little pension for me," he adds.

Similarly, the bandleader Kenny Ball, who made jazz mainstream in the Sixties and whose first record – Waterloo/Wabash Cannonball – was released in 1959, rants against the injustice of the length of term in the UK being almost half that enjoyed by musicians in the US. Ball insists copyright term should be extended because the music he and his colleagues made "was

something we worked hard to do and now we don't have any control." "They can issue any of my old shit and I have no control," he adds.

Ball, now 76 and who had more than a dozen hits in the Sixties, including Midnight In Moscow, adds that the Gowers Review needs to be made aware that the royalties old musicians earn on sound recordings are invaluable for future nest eggs or to top up pensions. "My wife is 15 years younger than me, so it is terrible to cut off the source. Midnight In Moscow alone pulls in a few thousand a year," he says. "When we played on those tracks, it was like taking out insurance, but that is now at risk."

Acker Bilk, still blowing strong at 77, is also adamant that copyright term should be increased "maybe even for a lifetime." Bilk, who started playing clarinet in 1948 and released his first hit Summer Set in 1959 (followed by Stranger On The Shore in 1961), believes it is only fair copyright should remain on recordings "because it was my brain that thought up the tune".

Humphrey Lyttelton formed his first band in the late Forties, signing with EMI in 1949. In 1956, Bad Penny Blues became the first jazz record to enter the Top 20; it falls out of copyright at the end of this year. "Up to now, I accepted it like the tide coming in. I accepted the situation as it was, but it is a bit galling," says the bandleader and broadcaster, who is now aged 84. "The trouble is when material falls into public domain you get all these rather awful versions coming out."

Lyttelton complains that companies that use out-of-copyright material are often not as quality conscious and he has seen several tracks wrongly named. "There isn't the quality control," he adds.

Now 65, Joe Brown, who still performs around 120 gigs each year and has a new album on the track. Records later this year, probably aims up the resigned mood of most musicians imminently facing loss of copyright over their recordings.

"Sometimes I feel I'm too fooking old to care," he says. "But it's unfair."

maintaining and making available a catalogue costs money. Of course, the cream will always be skimmed in a free-for-all environment, but what about the other 95%, the deep catalogue sought out by aficionados, the so-called "long tail". Copyright ownership will provide the reward for remastering, reformatting, indexing and making available these gems, as it has done for the 1.5m plus tracks on iTunes, Napster and the other digital services. Of course, there will be objections from the handful of public domain companies who would have to clear tracks, but consumers would benefit from even more availability at equivalent prices. And why should a radio station specialising in Fifites hits get a free ride at the expense of the music industry?

Performers, record companies, consumers and the wider UK economy would all benefit from an extended copyright term. Now it's over to the Government to call extra time for music.

Dominic McGonigal is PPL director of government relations

rent it, lease it or give it away, just like any other piece of property. The creators of the sound recordings – the performers and producers – enjoy similar rights. Producers own the sound recording and performers have economic rights, but for only about half as long as composers and other creators.

Until recently, this was perhaps only of academic interest. Now we are in a global online world where the currency is digital assets. Suddenly it does matter whether the recordings of the Fifties and Sixties have a value. Suddenly, it does matter if they are owned, remastered and made available. The US realised this nearly 10 years ago. In 1993, they extended the copyright term to 95 years. Already, we are seeing UK record companies at a disadvantage vis-a-vis their American counterparts when dealing in older catalogue. That differential will only increase and, over time, will impact new artists and recordings.

Our detractors assert that copyright inhibits creativity, that our cut-and-paste culture

## Why should a radio station specialising in Fifties hits get a free ride from the industry?

demands a shorter copyright term (or presumably no copyright at all in their digital utopia), that a longer term will result in higher prices and catalogue locked up. Where is the evidence for this? If copyright were a scarce commodity, one could understand their regulatory approach. But the 7.5m tracks on CatCo (PPL's database) and the hundred or so that are added every day demonstrate the symbiosis of creativity and copyright. The explosion in dance music of every colour is tribute to its power and flexibility. Copyright, far from being a barrier, is proving to be the golden goose of the digital age.

And what does this mean for copyright term, for older tracks recorded before the world digital music was invented? Should they continue to be owned? The reality is that

## THE INDUSTRY SUPPORTS EXTEND THE TERM!

While our industry is collectively brilliant in helping to create, produce and distribute music to a huge and eager audience, this whole process can only happen because an artist chose to write a song in the first place. Without this one moment, nothing else could follow, so it's in all our interests to protect the integrity of our music and support Music Week's campaign Steve Knott, HMV UK & Ireland managing director

Not getting this term extension damages this industry in so many ways it is imperative we get it through. We support the campaign Rob Stringer, Sony Music chairman and CEO

With people's life expectation increasing steadily, but not so pension schemes to guarantee their welfare at a later stage in life, it can only be welcomed by Pamra's 17,000-plus performer members that the industry has taken joint action to reinstate the balance. A successful campaign would bring about a harmonisation with other countries' legislation and other right owners' copyright protection terms

Sabine Schlager, Pamra executive director

## DOMINIC MCGONIGAL SUPPORTS EXTEND THE TERM!



Economists ask what is the optimal term of copyright. Journalists pitch two sides against each other to find a way. Politicians look for the middle between the two. The real question is, do we value our creative product and the people who create it? How long should someone be allowed to own what they create?

Every time a composer writes a song, something of themselves goes into the melody. Quite rightly, we as a society say the writer should own that song throughout their life, and beyond, so they can pass on the fruits of their labour. The writer is then free to sell it,

# EMBRACE THIS NEW DAY



After the success of their number one multi-platinum album 'Out Of Nothing', Embrace return with their new album 'This New Day'. Available on CD & LP, it includes the phenomenal hit single

## **NATURES LAW**

independent

Nature's Law marks a media peak for Embrace. A lists at Radio 1 and Radio 2 plus comprehensive playlist dominance (over 150 playlists including Gcap group and Virgin National) have resulted in their highest ever airplay chart position of No6 for the week ending 18th March.

The band have further cemented their presence with performances on GMTV, CD:UK, TOTP Reloaded and Popworld plus an interview on Soccer AM.

A record turnout of more than 10,000 delegates helped the South By South West festival in Austin style last week. To mark the event, *Music Week* polls some of the executives who turned up for a w

# Fresh from the SXSW

## Kenny McGoff

senior A&R manager, EMI Music Publishing  
**How was SXSW for you this year?** Really good. Lots of great bands and good food. The talent was of a high standard, if not too much of one style.  
**Which was the biggest revelation of the show (in terms of an act you saw perform)?** The Feeling – the Americans get just as excited as we are.  
**What was the best show you saw?** The Fratellis – Scotland's finest.  
**What was your biggest concrete achievement at the festival? (Signings? Moving closer towards signings? Effective promotion for an act you were involved in?)** Seeing The Go! Team win everyone's hearts.

## Mike Smith

managing director, Columbia Label Group

**How was SXSW?** I had a blast, a vintage year for me and great to get out and spend a week talent-spotting. Yes, it is over-crowded, 6th Street was insane, especially on St Paddy's night when the Spring Break crowd arrived. The great change this year was to get the parties going away from the main drag all over the city. It has always been tough getting cabs, seeing hot shows and getting seats in decent restaurants. The whiners should just get over it. I thought there was plenty of great talent on show, both new, established and veteran – something for everyone.  
**Biggest revelation?** Vega 4, who have emerged as a world-class rock act since I last saw them 18 months ago.  
**Best show?** Undeniably the French hip-hop crew TTC at Oslo on Friday night – they had every gig in the joint up on stage with them, very lively.  
**Concrete achievement?** The exposure we had for Columbia Label Group artists in Austin. We had The Zutons, Editors, The Go! Team, Longcut and Liam Frost in town, all of whom benefited enormously from the British and international media who headed into Austin. I saw several acts I am keen to get into business with and met pretty much everyone I could wish to. Next year we hire a ranch and really do it properly!

## Jeremy Lascelles

CEO, Chrysalis Music Division

**How was SXSW?** It's got too big. Of the 1,340 artists appearing, I reckon it was a waste of time for probably 1,300 of them. New artists were generally disappointing – nothing outstanding emerged like, say, the Yeah Yeah Yeahs a couple of years ago.  
**Biggest revelation?** Stephen Yorke, a maverick, eccentric, unconventional talent.  
**Best show?** Sia. What a voice – a star in the making.  
**Concrete achievement?** Getting up each morning.

## Jane Rees

Warner Chappell

**How was SXSW?** It was my first time there, but I

thought it was a bit manic and although easy to get in places if you work for a major, was surprised at the queues everywhere for almost every gig at night.

**Best show?** It was great to see the Beastie Boys, even though they're a little older now. Best new act? My Paolo (Nurtini) of course! He rocked the Radio Two BBQ and had lots of American attention. I signed him before records. He's a true star and every show he did was different – he just has to sell records now!

## Adam Levin

We Are Scientists manager, Adult Supervision

**How was SXSW?** SXSW is always overwhelming, but this year it felt especially so. The preponderance of day parties left everyone pretty spent by Friday. I didn't go to many (not that I wasn't on the list, seven I was on the list), but that sort of listlessness is contagious.  
**Biggest revelation?** Everybody was excited about some band called the Arctic Monkeys. Are they big in Britain or something? I really enjoyed a band I hadn't heard before called Jai Alai Savant, and NYC's The Rinse have reinvented themselves in a really impressive way. Don't sleep on that one.  
**Best show?** We Are Scientists at the Fox & Hound. Tall Hands at the Whisky Bar. Do I have to give you bands I don't manage? Architects at the Blind Pig. They're from Kansas City, MO, and are one of the best live bands I've ever seen.  
**Concrete achievement?** I managed to eat a salad or two every day in a town that deep fries or barbecues everything. Also, I raised A&R awareness of Tall Hands, a new management client of mine.

## Michael Corcoran

columnist, Austin American-Statesman newspaper

**How was SXSW?** I've been to all 20 SXSWs and I've long called it the week that our town becomes Super Austin, where everything that is great about Austin, the live music, the Tex-Mex food, the barbecue, the lake, is intensified. But this year it didn't feel like Austin at all. Every SXSW, I'm a year older and the audience is three years younger. The daytime activities have exploded, the star power – Neil Young, Morrissey, Beastie Boys, Pretenders, Ray Davies, etc – keeps going up. The little secret that was once SXSW has gotten out and corporations are trying to align themselves with this hip pop culture event.  
**Best show?** The best shows I saw were the Jones Family Singers, an incredible gospel/soul revue from Bay City, Texas (they're Pentecostal, so I call them the Bay City (Holy) Rollers) and the Bell-rays, who never fail to amaze. I'm now 50, and I was 30 when this thing started, so my greatest achievement was finally resigning myself to the fact that I'm going to miss some cool things. I don't have to be everywhere at once. I even took a few hours off to watch basketball on TV. I'm sure I missed some opportunities, but I'm totally fine with that. Finally. Biggest disappointment was



Hot acts from SXSW: (clockwise from top left) The Fratellis, Paolo Nutini, Richard Swift, We Are Scientists

the Subways. Like their record, but they looked contrived in concert. Rock rule #17: any band that attractive, who has all the rock star moves down, is going to be musically vapor.

## Steve Sasse

head of A&R, Atlantic Records

**How was SXSW?** Just right. There's obviously way too much going on to keep on top of everything, but that's part of the charm.  
**Biggest revelation?** No comment.  
**Best show?** Beastie Boys rocked Stubb's – incredible. A set bursting with surprises.  
**Concrete achievement?** Promotion of our acts that were out there; putting them on the radar of media, managers, acts and US labels.

## Saul Galpern

managing director, Nude Records

**How was SXSW?** I was a SXSW virgin before last week. I think it's a great advert for the rock'n'roll industry. I really enjoyed it. I loved the fact that the gigs weren't just full of industry folk, but college kids too. Very useful for catching up with contacts, especially from the US, and hanging out, as well as seeing loads of bands, which is what I spent most of my time doing. I would say the idea of having the badges is questionable, as I didn't spend anytime at seminars and you only need wristbands for the gigs. I thought the general standard was pretty good and varied, but it was about sorting the wheat from the chaff and only a handful of things really stood out as extra special, but I guess that's all you need.  
**Biggest revelation?** Not to believe the hype of some of the bands that were playing.

I think it's a great advert for the rock'n'roll industry. I really enjoyed it  
 Saul Galpern, Nude Records

ustin, Texas, mark its 20th anniversary in  
a week of bands, booze and barbecues

# SXSW grill



**Best show?** Obviously our own signings: Ducs and New York's Foreign Islands, who are a punk rock version of *The Rapture*. Both rocked the house. I did see a couple of things that I really want to sign, but will keep quiet about, but which is really exciting. I also really digged Sweden's Love is All.

**Biggest concrete achievement?** That it is possible to see 13 bands in one night, although I wouldn't recommend it.

## Steve Lamacq

DJ, Radio One/6Music

**How was SXSW?** The thing about SXSW is that it's now so big, that there's no centre to it. There's so many little, self-serving scenes, that it's harder to get a consensus of opinion across the board - which isn't necessarily a bad thing, but you're less likely to turn up one big buzz band anymore.

**Biggest revelation?** As a fan, I thought iForward Russia's gig at the Fox & Hounds, despite the problems with their gear, was just brilliant. I think they won a lot of people over - oddly by playing the Americans at their own punk-funk game, but with a much grittier topspin.

**Best show?** My favourite band were probably Protokoll, because the CD was great, but you're never sure what a band will be like live. And they were terrific at the iHeartComics bash. They're like *The Rapture* meets *The Chameleons*.

**Concrete achievement?** There's at least three bands I saw, none with major deals, which I'd like to book in session for Lamacq Live, which isn't a bad strike rate. I think we played something like 12 unknown American bands in last week's programme, all of whom I'd seen at SXSW.

The thing about SXSW is that it's now so big, that there's no centre to it

Steve Lamacq  
BBC Radio One

Buzz act Boy Kill Boy write an exclusive SXSW diary

# One band's tales of Austin, Texas

## Wednesday

So, after a 20-hour journey, we are finally here, SXSW, Austin, Texas... We potter down the strip, which is thriving with activity, a sea of people everywhere you look. It's the best vibe ever, a festival in a town. A perfect spring evening and all the bands you could ever wish to see, is this paradise? All will be revealed over the next few days, but it's certainly waving that way... Neon lights flashing, it reads 'The Flamingo Cantina', as I stumble in, passport at the ready and bleary eyed. Shaz informs me it's a UK showcase and that our mates are on the bill. Towers of London have just played, but up next are Brighton's psychobilly noise stars the 80s Matchbox B-Line Disaster... Guy McKnight and his psychotic warriors put on the most explosive display that has even the cowboys running to cover, frighteningly genius and again underlining the fact that this band are one of the only truly original bands around... After a 15-minute changeover, some flaming sambucas, a bit of back patting and a bit of flirting, it is everyone's favourite Londoner, featuring the Jarvis Cocker of our generation, The Rakes. They get the girls grooving and the boys shaking, to set up a delightful finale of Echo And The Bunnymen... Ending the night with Killing Moon, possibly one of the greatest songs ever written, and gazing at the smiling faces, the vibe is amazing... Sitting here typing this I'm still inspired! boozing/made up to be here, and looking forward to playing with Dirty Pretty Things and The Flaming Lips tomorrow. The Flaming Lips. Frightening stuff. But I wouldn't want it any other way.

## Thursday

Today is show day, our first of three at SXSW. Tonight we play the Eternal club, which is right in the mix of where it all happens on 6th Avenue... At our show, Guillemots and Spirito Band put the pressure on with two rousing sets. The crowd consists of The Strokes, 80s Matchbox, Battle and Be Your Own Pet, to name a few. To make the pressure even bigger, Flaming Lips make the biggest entrance of the fest so far, five minutes before we are due on, in 10 feet inflatable bubbles followed by suited aliens. This is going to be hard to top, I tell you, and with so many peers in the crowds we admire, I am petrified. Cue Zane Lowe to big us up and - that's when we realise that the show is live for Radio One... We fly through the set, which also included new tracks Ballad Of Ivy Parker, Six Minutes and On My Own, ending with Civil Sin. We get a great response and a few pats on the back as we leave the stage. Well that was a buzz, one down and two to go.

## Friday

So, after a night on the tiles with the Arctic Monkey boys, we have another show to do today, at the Red Bull warehouse for ubercool record label Stolen Transmission. Soundcheck is completed in a flash, God we're getting good at this now. We



Boy Kill Boy: "It's been an amazing turning point coming here"

throw on our glad rags and decide to take out our tour manager, manager, and secret fifth member J.R. Dawkins... The day takes its first turn for the worse, Dawkins complains that he doesn't feel for us. As we stroll back into town, his condition worsens: his face and arms start to inflame and it becomes evident to us all that he has had a bad allergic reaction to the food. The hunt is now on for the antihistamines, but it is looking a little late for that, as he is breathing heavily, sweating profusely and genuinely looking dreadful. It turns out we are lucky to get Dawkins to the hospital fast, as on arrival they tell us that his lungs were beginning to break down, as was his whole body. If we had left it another 30 minutes, it could have been fatal. Luckily we didn't and John is given seven injections and amazingly is back with us within 10 minutes, as if nothing had happened... We play the best set we ever had and are going off like fireworks, just how Guy Fawkes had envisaged... Over a few beers we reflect on the day's events and realise how lucky we all are to be living this life.

## Saturday

So here it is, our last day at SXSW. We are up early today as we have a gig at 12.00 on the nose at the Velvet, which is just off the main strip. On the bill are ourselves, The Kooks, Editors and the legendary Charlatans. When we arrive, it is not looking good as the heavens have finally opened to dampen this sun-baked land. We arrange to play indoors, which is very cramped and would hold about 150 max. We fly through a 20-minute set of Back Again/Suzie/Six Minutes/Civil/Sin/On My Own. We get a truly amazing response, more than we could have ever dreamed for. We are so lucky to be in this position to play and showcase to these people. Brilliant... So that's it, job done, our work here is over and I think it fair to say we're all more than happy with our work. It's been an amazing turning point coming here and we have really found ourselves on a lot of levels. We're tighter than ever as friends and as a band and really enjoying life. Signing off - BKB

This Boy Kill Boy diary is edited down from the full version published on Dooley's Weblog - <http://800.musicweek.com>



# How new French revolution is set to overthrow music's digital dynasty

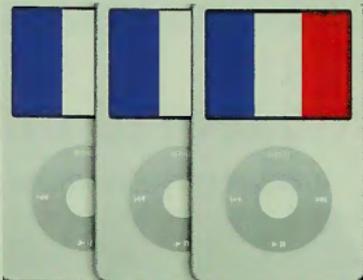
The French parliament last week passed a new copyright bill, including new regulations which threaten to overturn the structures of the digital music sector.

**Great! Man the barriers, we'll be rioting in Paris by noon.** No, that's the other French news story. This is the bill that originally threatened to legalise P2P.

**That again? Weren't you banging on about that just a few weeks ago?** ...but now things have moved on. **How so?** Well, the amendment that would have legalised file-sharing was voted off the bill, when a large section of the MPs that supported it walked out in protest at the way that the debate was proceeding. However, there's another amendment that has been creating uproar. Namely article seven, amendment five.

**And what does that say?** It's a little bit complicated. But the upshot is that, if approved, it will compel digital music retailers to provide the codes to their Digital Rights Management to interested parties.

**Why?** All it's in the name of interoperability. **Interwhat'd you say?** Allowing you to buy songs from



whatever download store you want and play them on any media player. **Sounds good doesn't it?** It does indeed. But possibly not for Apple.

**I don't understand. Doesn't it mean that iTunes in France could sell to anyone, with any player?** Well yes. But it also means people with iPods can buy from any download store. And they are considerably less keen on that. That's why many people see the bill as anti-iTunes. And Apple hasn't exactly taken it on the chin. The company says

the bill promotes "state-sponsored piracy" and that it could cause legal music sales to plummet. **How would that happen?**

The argument goes that by opening up the source code of DRM it makes the protection easy to break and thus a bit pointless. For his part, IFPI chairman and CEO John Kennedy says, "Interoperability is crucial to attracting consumers to buy music online, but it should not be at the cost of endangering the technology used to enable legitimate offerings of music and services online."

**When does all this happen?** It might not. It has to go through the French senate in April and then be signed by President Chirac before it becomes law. However, the senate has a similar political make up to the parliament and it would be unlikely to reject it.

**Last time I checked, this was Music Week, not La Semaine de la Musique. What's the UK interest?** There's loads. For a start it would set a legal precedent that other countries, including the UK, might follow. Think of the Bosman rule in football. It started with a player in the 2nd division of the Belgian league and ended up radically changing the face of world football. Plus if Apple opens up access to its DRM you can bet that it's not going to remain secret outside of France.

**So what will Apple do?** There is speculation that it will close iTunes France rather than open up its DRM. **Wouldn't that be costly?** Not really. Or not in the short term anyway. The French digital music market was only worth €20m (£13.8m) in 2005, of which iTunes has around 40-50%, according to Jupiter Research.

**In that name, you can see why the bill is making Apple grumble.** Shut up.

## 'Consumers will suffer if Apple pulls out of the French download market'

### Viewpoint

France's decision last week to approve measures that would force interoperability between competing restrictions on digital media can only be a good thing for the future of digital downloads.

If the measures - which still have to pass through the upper house - are upheld, they will effect a shake-up in the download world that will not only allow all digital music retailers to compete on a

level playing field, but will also attract new consumers to the download market.

level playing field, but will also attract new consumers to the download market. The current situation, where tracks bought on iTunes can only be played on an iPod or Motorola iTunes phone, is too restrictive for the consumer. If you have paid for music you should be able to choose how and where you listen to it.

The iPod may have virtually created the download market as it exists today, but that doesn't mean it's the best market it could be. It's important to consumers to have the ability to move songs between

### Viewpoint

their various listening devices and this lack of freedom has made the transition from buying music in a physical format to buying digital media all the more tricky. It is possible for digital retailers to support multiple platforms and formats, and be device agnostic. We at 7 Digital believe in consumer choice for digital music and have always offered multiple formats including the iPod compatible AAC format. A buyer of digital music should be in the same position as a consumer bringing a CD home from HMV, namely that they can listen to it on any of their hi-fis, no matter what their brand.

Format wars of any description are always bad for the consumer, and government intervention to protect its citizens is great to see. The bill is an implementation of the EU Copyright Directive and such should be followed throughout Europe - including the UK.

It will be interesting to watch how this debate unfolds and what Apple (and Sony and Microsoft) choose to do if the decision is not in their favour. Pulling out of France may not affect Apple financially, but would show a lack of willingness to evolve the market to the benefit of both consumers and artists. Ben Drury is managing director of 7 Digital

to French iPod owners to enable them to buy downloads in other formats from other stores. But that could spell the end of Apple's closed system worldwide.

Apple has said that opening up its system will result in a surge in iPod sales and a dramatic fall in legitimate music sales - a view presumably based on the assumption that interoperability cannot easily be achieved, and in Apple's words will result in "state-sponsored piracy". There is a widespread view that interoperability should be introduced by market forces rather than by legislation, but others believe that market forces will entrench the monopolies such as Apple's.

French commentators have said the law is so unclear that it is hard to predict the extent of its impact. The legislation now goes before the French parliament's upper house for approval. It could be re-amended at that stage, and the full impact may not be known until it is tested in the courts, perhaps by Apple. But if Apple does open up, it will be interesting to see whether it is the French part of the iPod that makes the iTunes download model so popular with users, or whether freeing the iPod will boost the take-up of subscription services.

Alexander Ross is a music partner at media and technology law firm Wigg

## Will many other acts follow Radiohead's download lead?

### The big question

Radiohead said last week they were considering releasing songs as downloads as and when they were ready, rather than hang on until the release of a conventional album. George Michael has expressed a similar interest. Do you think this is the way most acts will release music in the future?

**Scott Cohen, The Orchard** "Saving up music to release on a full album is artificial in the digital world. Free from the constraints of physical manufacturing and distribution, releasing more frequently makes more sense to the consumer. Fans don't want to wait two years to get music from an artist. Why not sell them new music every week?"

**Simon Banks, S&B Imagination** "Every case is different. I'm a firm believer that the artist should have their own voice as to whether material should be available on a track-by-track basis or as a whole album. Some artists will be happy to say 'It's music - take it', while others will be a bit more precious about it. I don't think there will be any hard or fast rules on this one for the consumer."

**Tom Partridge, Bleep** "It won't be for most acts, but it will definitely be the way a lot of acts do it. From a commercial point of view, let alone an artistic one, it makes a lot of sense. Music inevitably gets out there anyway. As soon as pricing goes out, people will want to release their online and follow it with a deluxe CD release. It will give them that legal option immediately. I think that will become the norm. If you read about an album you want to buy but you're not in three months."

**Paul White, Public Symphory** "Artists who are already fit for themselves are being free to take this drip-feed approach. However, we still need street release dates for a bundle of work or album in order to focus around a promotional campaign in radio and on the consumer. Anyway, Public Symphory's album is a holistic body of work with a conceptual thread and so it's best listened to as a whole journey."

**Osin Lunyu, Intertruce** "I personally love the idea of technology providing an immediate route to market for artists - quick turnaround, viral marketing potential and low overheads being some of the key advantages of digital distribution. For labels, I can see the traditional lifecycle of a record being replaced with micro releases any time soon, with the exception of acts like Radiohead, who have already established large fanbases. Micro releases will most likely be used to bolster the traditional release cycle and used as a marketing tool to build the acts' fanbase."

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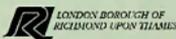
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 Email: [b.bagwell@richmond.gov.uk](mailto:b.bagwell@richmond.gov.uk)

Completed PQQs must be returned by 14:00 hours on Thursday 13th April 2006. Submissions received after that date will not be accepted.



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# Club Charts 01.04.06

## The Upfront Club Top 40

Rank	Artist	Album	Label
1	PAWNY SHOP SHOT AWAY	PAWNY SHOP SHOT AWAY	Mercury
2	SCAPE FEAT. DEAPRESS BE MY FRIEND	SCAPE FEAT. DEAPRESS BE MY FRIEND	Mercury
3	AURORA SUMMER SON	DEEP DISH FEAT. STEVIE NICKS DREAMS	Mercury
4	DEEP DISH FEAT. STEVIE NICKS DREAMS	DEEP DISH FEAT. STEVIE NICKS DREAMS	Mercury
5	BEATFAREAZ SOMEBODY'S WATCHING ME	BEATFAREAZ SOMEBODY'S WATCHING ME	Mercury
6	DAVID MORALES HOW WOULD U FEEL	DAVID MORALES HOW WOULD U FEEL	Mercury
7	MASH MASH SHEPHERS	MASH MASH SHEPHERS	Mercury
8	LORRAINE I FEEL IT	LORRAINE I FEEL IT	Mercury
9	SARAH ALBERTH THE REALITYS EP FADE AWAY/GOT OF MY MIND	SARAH ALBERTH THE REALITYS EP FADE AWAY/GOT OF MY MIND	Mercury
10	DJ EACAJA & DALET PADLEY PRIDE	DJ EACAJA & DALET PADLEY PRIDE	Mercury
11	BLAZA SIMONE AUNT GOT NO.1 GOT LIFE	BLAZA SIMONE AUNT GOT NO.1 GOT LIFE	Mercury
12	ROB ROSKAMP IN THE EVENING	ROB ROSKAMP IN THE EVENING	Mercury
13	SICILIA BERS TED PRESS	SICILIA BERS TED PRESS	Mercury
14	CAV MCCALL I'M ALRIGHT	CAV MCCALL I'M ALRIGHT	Mercury
15	INTERNAL FROM PARIS TO BERLIN	INTERNAL FROM PARIS TO BERLIN	Mercury
16	COLDOUT FEAT. ROOTS MANUWA TRICE SKOOL	COLDOUT FEAT. ROOTS MANUWA TRICE SKOOL	Mercury
17	DAKEMPOD A LIVERY MIND (ALBUM SAMPLER)	DAKEMPOD A LIVERY MIND (ALBUM SAMPLER)	Mercury
18	PRINCE/TAJANA FEAT. PRINCE BLACK SHEEP/BEAUTIFUL	PRINCE/TAJANA FEAT. PRINCE BLACK SHEEP/BEAUTIFUL	Mercury
19	MORALLY BANKRUPT AUTOMATIC LOWER	MORALLY BANKRUPT AUTOMATIC LOWER	Mercury
20			
21	MARK MORRISON FEAT. DMX INNOCENT MAN	MARK MORRISON FEAT. DMX INNOCENT MAN	Mercury
22	SHAPESHIFTERS WRECKED BITE	SHAPESHIFTERS WRECKED BITE	Mercury
23	LOEY NEGRO MAKE A MOVIE ON ME	LOEY NEGRO MAKE A MOVIE ON ME	Mercury
24	SARA JORGE BEAUTY OF THE WORLD	SARA JORGE BEAUTY OF THE WORLD	Mercury
25	DEEPFOONIE FASCINATED	DEEPFOONIE FASCINATED	Mercury
26	SOLU MUSIC FEAT. KIMBLEE FADE	SOLU MUSIC FEAT. KIMBLEE FADE	Mercury
27	CHICAGO FEAT. TOM JONES STONED IN LOVE	CHICAGO FEAT. TOM JONES STONED IN LOVE	Mercury
28	LMC V TRICK BABIES LITTLE BIRD	LMC V TRICK BABIES LITTLE BIRD	Mercury
29	KELLY LONGEMMA WOBODY LIKE YOU	KELLY LONGEMMA WOBODY LIKE YOU	Mercury
30	GINA G TONIGHT'S THE NIGHT	GINA G TONIGHT'S THE NIGHT	Mercury
31	VARIOUS THE MASH UP MIX 2006	VARIOUS THE MASH UP MIX 2006	Mercury
32	FITTINGLY S/S MESSAGE IN A BOTTLE	FITTINGLY S/S MESSAGE IN A BOTTLE	Mercury
33	PINK STUPID GIRLS	PINK STUPID GIRLS	Mercury
34	WONDERLAND AVENUE WHITE HORSE	WONDERLAND AVENUE WHITE HORSE	Mercury
35	TEXAS WHAT ABOUT US	TEXAS WHAT ABOUT US	Mercury
36	MAYO PROJECT & DANNY RAMPLING STROBELIGHT	MAYO PROJECT & DANNY RAMPLING STROBELIGHT	Mercury
37	ADONNA SORRY	ADONNA SORRY	Mercury
38	CROSSBI SONNY	CROSSBI SONNY	Mercury
39	JOHN PARRY VS TOMMYKNOCKERS NEW HORIZON	JOHN PARRY VS TOMMYKNOCKERS NEW HORIZON	Mercury
40	PROTOCOL LOVE IS MY DRUG	PROTOCOL LOVE IS MY DRUG	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

1	CONCEALMENT ROCKY	Mercury
2	DEEP DISH FEAT. STEVIE NICKS DREAMS	Mercury
3	SCAPE FEAT. DEAPRESS BE MY FRIEND	Mercury
4	TILL WEST & DJ DRONICS STATE MARI	Mercury
5	PRINCE & TAJANA FEAT. PRINCE BLACK SHEEP/BEAUTIFUL	Mercury

It's not what you know it's who you know.

### Chart goes covers crazy

By Alan Jones  
There's not an original song to be seen in the top five of the Upfront Club Chart this week, with every one of the leading group reworking or directly sampling a familiar oldie.

**Beatfreak** move: **DJ 15** continue to perform strongly with their take on Fleetwood Mac's *Dreams* dipping to number four after two weeks at number one. **Aurora's** Texas cover *Summer Son* improves to 5. **Scappie's** reworking of Ultra Naté's *Be My Friend* scoots 6-2 and **Pawny Shop's** *Shot Away* - which takes its cue from the Rolling Stones' classic *Gimme Shelter* - jumps 8-1.

The **Pawny Shop** track has been supported by Pete Tong on Radio One - although it proved a little too poppy for some of his audience, who lashed it in their derision for it - and has also been supported by Deep Dish, The Begineers, Lee Daagler, Way Out West and Trevor Rariffie.

Meanwhile Danish group **Internal** bring home the bacon on the Commercial Pop Chart, when their Euro-house hit *From Paris To Berlin* rockets 8-1, dethroning **Gina G's** attempts to land a number one debut with tonight's *The Night*, which has to settle for runners-up spot. The **Internal** record was a huge hit throughout much of Europe and also Australia last year. Although it wasn't released here at the time, it was promoted to clubs and got to number six on the Commercial Club Chart.

You'd think that after making a rare number one debut on the Urban Chart last week, **Busta Rhymes** would retain his title on our slowest moving chart with *Tron* IT - but you'd be wrong. Even though all's calm around it, **Touché** it, inexplicably, lost 34% of its support last week, and slides 1-5 as a result, leaving **Ne-10** to set the pace once again with his debut single *So Sick*.

The **Ne-10** track is on its third stint at number one, having moved 20-1-2-1-2-1 on the chart so far. A hot new remix of *So Sick* featuring LL Cool J has already been serviced to some DJs as the flip of follow-up *When You're Mad*, although it's too early yet for that to show.



From Deep: power to the Upfront Top spot.

Ne-10: re-takes Urban summit.

### COMMERCIAL POP TOP 30

1	INTERNAL FROM PARIS TO BERLIN	Mercury
2	GINA G TONIGHT'S THE NIGHT	Mercury
3	BEATFAREAZ SOMEBODY'S WATCHING ME	Mercury
4	DEEP DISH FEAT. STEVIE NICKS DREAMS	Mercury
5	PAWNY SHOP SHOT AWAY	Mercury

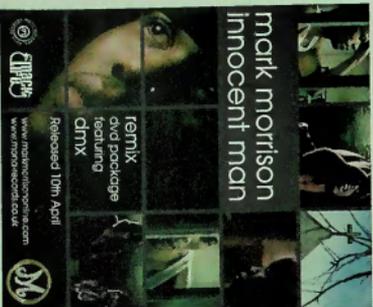




**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Label
1	CHANGS SAMPALU COCKY	Mercury
2	THE OBJECTS WHEN YOU WASTY FRAMUS	Mercury
3	TRINA FEAR ME OF MAMM	Mercury
4	REHMANA SINS	Mercury
5	WISH MASH SPECTRESS	Mercury
6	BLAZE FEAR BARBARA TUCKER MOST PRECIOUS ONE	Mercury
7	BLAZE FEAR BARBARA TUCKER MOST PRECIOUS ONE	Mercury
8	DAVE LIFTY PARTY	Mercury
9	SOUNDWAVE FEAR KISSER WAKANA SWI	Mercury
10	CHRIS BROWN YOU BOSSIE ME MISS	Mercury
11	STUDIO 54 CHALICE TIT CO	Mercury
12	REATHINGE SAMPALU'S WASHINGTON ME	Mercury
13	KANO BROWN EYES	Mercury
14	PRINCE BLACK SWIVA	Mercury
15	KANYE WEST FEAR JANEZ WE GET LET ME DOWN	Mercury
16	SCOTT FEAR DEPRESSER BE MY FRIEND	Mercury
17	CONDUIT FEAR MOOSE MAMAMA THE BOOK	Mercury
18	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
19	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
20	DEEP MASH DOAMS	Mercury

These charts are also available online at [musicweek.com](http://musicweek.com)



**mark morrison**  
**innocent man**

remix  
and package  
featuring  
DJMIX

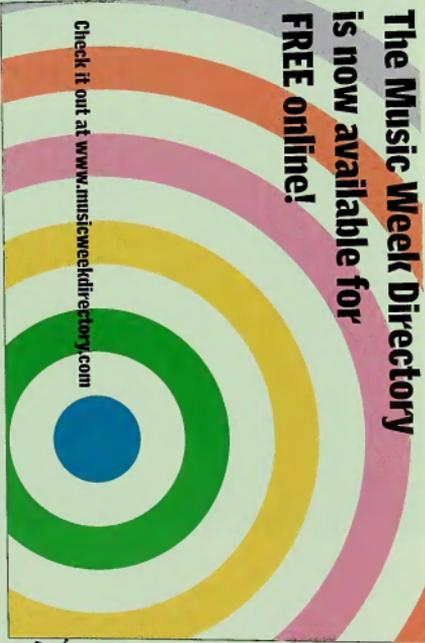
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## COOL CUTS CHART

Rank	Artist	Label
1	JUSTICE	Virgin
2	ASTORIO	Mercury
3	JUSTICE Y SAMAN THE ONE YOUR FRIENDS	Mercury
4	PRINCE FEAR JANEZ WE GET LET ME DOWN	Mercury
5	PROJEKT FT MASHU SPECTRESS	Mercury
6	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
7	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
8	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
9	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
10	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
11	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
12	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
13	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
14	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
15	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
16	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
17	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
18	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
19	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
20	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury

## URBAN TOP 30

Rank	Artist	Label
1	NE-RO SO SOX	Mercury
2	JAMIE FEAR FEAT LINDSEY SPENSER/CHABLE	Mercury
3	CHRIS BROWN YOU BOSSIE ME MISS	Mercury
4	DAVE LIFTY PARTY	Mercury
5	BRETTI BROWN'S TOUCH IT	Mercury
6	SCOTT FEAR MOOSE MAMAMA THE BOOK	Mercury
7	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
8	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
9	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
10	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
11	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
12	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
13	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
14	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
15	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
16	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
17	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
18	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
19	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury
20	FRANK FEAR MOOSE MAMAMA THE BOOK	Mercury



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These charts are also available online at [musicweek.com](http://musicweek.com)

# Datafile

Britain's most comprehensive charts service

Week 12

Upfront p16 > TV & radio airplay p19 > New releases p22 > Singles & albums p24

## FAST CHART

### SINGLES

#### NUMBER ONE

**NE-YO SO SICK** (Def Jam)  
Replaced at the top of the US Hot 100 this week by Sean Paul's *Temperature*. Ne-Yo's debut hit *So Sick* rises to pole position here, replacing Orson's *No Tomorrow*, which itself scrambled to the top last week.

### ALBUMS

#### NUMBER ONE

**JOURNEY SOUTH JOURNEY SOUTH** (SyCo)  
X-Factor runners-up Carl and Andy Pemberton's debut album sold 216,843 copies on its first week in the shops, and includes covers of The Beatles' *Let It Be*, The Eagles' *Desperado* and Dymala Luper's *Time After Time* as well as some songs written by the lads themselves.

### COMPILATIONS

#### NUMBER ONE

**WORLD'S BEST MUSIC** (Sony BMG TV)  
As usual, *Mother's Day* provides a massive increase in compilation sales, and with more albums specifically marketed around the event this year than ever before, compilation was very tough. Wining the battle for chart honours, *World's Best Mum* sold 42,636 copies.

### RADIO AIRPLAY

#### NUMBER ONE

**CORINNE BAILEY RAE PUT YOUR RECORDS ON** (EMI)  
It is her third week at number one, but Corinne Bailey Rae has peaked and support for *Put Your Records On* fell by 52% last week. Its audience of 754,036 was still 30.4% higher than nearest challenger, James Blunt's *Wiseman*.

## THE SCHEDULE

### ALBUMS

**THE STREETS** The Hardest Way To Make An Easy Living (579); Rihanna *Ic* (Mercury); *Lambada: The Decline Of Country And The Western Civilization* (City Stars); *Semifinalists Semifinalists* (Renaissance); *AFK Chelsea Loud* (Reprise); *D4L Down For Life* (Atlantic)

**APRIL 17** The Charlatans *Synapso* (Sanctuary); *Staying Ward Shaggy Ward* (Sony BMG); *The Zutons* *Red Oranges* (Atlantic); *White Rose Movement* (KID) (Independent)

**APRIL 23** LL Cool J *Todd Smith* (Mercury); *Girls Backstory St Blowhere* (WEA); *Jamie Foxx Unpredictable* (J); *Kanye West Late Orchestration* (RCA); *Christina Milian So Amazing* (Mercury); *Hot Chip The Warning* (EMI); *Bruce Springsteen The Seeger Sessions* (Columbia)

## The Market

### Mother's Day helps boost album sales

by Alan Jones

Providing a much-needed tonic for indifferent trading, the approach of Mother's Day helped to spur a 63.1% increase in album sales last week to 3,550,059 – the highest level so far in 2006.

Artist album sales were up 50.2% at 2,936,379, while compilations soared 68.8% to 613,680.

X-Factor graduates *Journey South* (216,843 sales) and *Andy Abraham* (176,689) took the top two slots on the artist album chart but sales increased almost across the board, with only two of the Top 40 artist albums (On An album by David Gilmore and *Med* by Placebo) suffering negative growth.

Compared to the same week (week 12) of 2005, overall album sales were up nearly 9.2% – but in 2005 that week was the one immediately prior to Easter Sunday, a rather different sort of celebration. It is more valid to compare last week to the week before Mother's Day last year, when it fell on March 6. In the week to March 5 2005, album sales totalled 3,633,914 – 2.4% more than last week.

Along with *Journey South* and *Andy Abraham's* excellent debuts, the rest of the top five artist albums recorded fine increases in



Journey South heading north to the top of the albums chart

sales – Corinne Bailey Rae's self-titled debut falls 1.9% even though its sales were up 55.4% at 78,842; Russell Watson's *The Voice: The Ultimate Collection* slips 2-4 while recording a 71.7% expansion in sales to 77,681; Andrea Bocelli's *Amore* holds at number five with sales rising 55.3% to 67,249.

Even some albums making big dips in chart position improved sales: *The Arctic Monkeys'* eight-week residency of the Top 10 with debut smash *Whatever People Say I Am, That's What I'm Not* comes to an end, with the album sliding 9-21 even though its sales were up week-on-week by 1.4% at 20,891. Similarly, Gorillaz' *Demon Days* improved sales by

2.7% to 15,213 even as it fell 15-32, and *The Kaiser Chiefs'* *Employment* enjoyed an 8.4% improvement in sales to 13,103 while drifting 26-36.

Meanwhile, although singles sales were off 4% week-on-week at 1,027,918, Orson's *No Tomorrow* increased its sales by 8.4% to 19,181 but still lost its hard-won position at the top of the chart. After becoming the first ever number one with sales of less than 20,000 last week, it was overhauled by both *Embrace's Nature's Law* (26,907) and *Ne-Yo's So Sick* (26,287), with the latter side providing Def Jam with its first number one since *Wonderful* by Ja Rule feat. R Kelly and Ashanti in 2004.

## KEY INDICATORS

### SINGLES

Sales versus last week -3.7%  
Year to date versus last year: +145.5%

### MARKET SHARES

Universal	39.2%
Sony BMG	25.3%
EMI	15.0%
Warner	11.7%
Other	8.8%

### ALBUMS

Sales versus last week +50.2%  
Year to date versus last year: +0.1%

### MARKET SHARES

Sony BMG	37.0%
Universal	32.7%
EMI	12.6%
Warner	6.5%
Other	6.0%

### COMPILATIONS

Sales versus last week +68.8%  
Year to date versus last year: -9.6%

### MARKET SHARES

Universal	44.9%
Sony BMG	21.4%
EMI	21.2%
Warner	7.0%
MotS	3.2%
DMGTV	2.1%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	31.8%
EMI	24.0%
Warner	20.3%
Sony BMG	13.5%
Others	10.4%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 53.3% US: 44.0% Other: 2.7%  
Origin of albums sales (Top 75):  
UK: 52.0% US: 42.7% Other: 5.3%

For fuller listings, see musicweek.com

## NEW ADDITION



Paul Simon's first studio album since 2000's *You're The One* will be released by Warner Bros on May 8. *Surprise* marks the start of a new partnership for Simon as the album has been produced in collaboration with Brian Eno. Warner says there are tentative plans for Simon to play an intimate London show around the album's release.

## SINGLES

### THIS WEEK

**David Gray** *Alibi* (Atlantic); **Prince & New Power Generation** *The Streets When You Want Famous* (579); **Embrace** *This New Day* (Independent); **Editors** *All Stars* (Vichemware); **Charlatans** *Blockaded Blue Boys* (Sanctuary); **Doves** *Some Cities* *Live EP* (EMI);

### APRIL 3

**Mary J Blige** *One* (Island); **Franz Ferdinand** *The Fallen* (Domino); **Nicki Parris** (FDM); **Son Of Dork** *We're Not Alone* (Mercury); **The Zutons** *Why Wont You Give Me Your Love?* (Dellason); **Hope Of The States** *Blood Meridian* (Columbia); **Deep Dish** *Dances* (Positiva); **Belle & Sebastian** *The Blue Are Still Blue* (Rough Trade); **D4L** *Lafy Tuff* (Atlantic);

### APRIL 10

**Coldplay** *The Hardest Part* (Parlophone);

Embrace Shake That (Independent); Coriiza Kids With Guns/F Manana (Parlophone); Hand-F Better Da Better (Atlantic); I Feel It (Columbia); Carlos Barclay Crazy (WEA); Jose Gonzalez Crosses EP (Peacefrog); Jamie Foxx Unpredictable (J);

**APRIL 17** Damian Marley *Beautiful* (Island); **Richard Ashcroft** *Island Is Power* (Parlophone); **Rihanna** *SOS* (Mercury); **The Flaming Lips** *The Yeah Yeah Song* (WEA); **Katie Melua** *Spiders Web* (Dramaloc); **A-Ha** *Cosy Prison* (Polydot);

**APRIL 24** Snow Patrol *You're All I Have* (Polydot); **Dirty Pretty Things** *Bang Bang Baby Dead* (Mercury); **Arctic Monkeys** *It's Different*; **Golddigger** *Fly Me Back* (Mute); **Feeder** *Live & Found* (Echoc); **Pearl Jam** *World Wide Suicide* (J); **Will Young** *Who Am I* (RCA)

01.04.06

## Ska's the limit for Warner

### The Plot

Dub Pistols' mix CD reworks Warner ska back catalogue for new wave of Ben Sherman shoppers

VARIOUS MUSIC TO GET DRESSED TO (WARNER)

Warner Music and the Dub Pistols have teamed up with fashion brand Ben Sherman as part of a three-month, pan-European campaign to support the launch of Ben Sherman's new Big Beat fashion collection.

The campaign will see Ben Sherman customers receiving an exclusive CD of classic Warner Music ska tracks which have been remixed by the Dub Pistols.

The CD was produced by Warner Music UK's special projects team in association with creative music agency Ad Bradley Music, which devised the music campaign. Headed by director Adam Bradley, who was responsible for organising the BMG/Nike campaign for Elvis

Presley's A Little Less Conversation, the agency currently represents the Warner Music catalogue in the brand promotions market.

"It's a win-win situation," says Bradley. "It's great for Ben Sherman, it's great for Warner and their ska back catalogue, and it's great for the Dub Pistols. It's a kind of effortless fit."

"Ska has always been a bit under the radar, but with the success of the Ordinary Boys it's having a real revival. The choice of the Dub Pistols was a natural thing really - we sent them a batch of material and they started working on it straight away."

Aimed at the 18- to 35-year-old market, the promotion will run in all Ben Sherman outlets in the UK and Europe over the next three months. The Ben Sherman website will also feature exclusive music content specially designed and remixed by the Dub Pistols.

As well as taking in stylised print, outdoor and online advertising, the heavyweight marketing activity surrounding the launch will feature 11 different two-tone-style ads which will run in *Q*, *FHM*, *Loaded*, *Maxim*, *iD* and *Dazed And Confused*, as



well as in music titles including *NME* and *Q*, and in national and regional style titles such as *Clash* magazine.

Bradley says that these titles were selected because of their strong music associations and editorial content - criteria that will run throughout the campaign.

Bradley says, "The way in which an 18-year-old will spend his disposable income on music and fashion has changed. What excited me about this project is that you've got the Dub Pistols, who've got a great knowledge of the material, presenting tracks that people that age might not necessarily hear otherwise."

**CAMPAIGN SUMMARY**  
**MANAGEMENT:** Nick Hanson, Stream Management  
**PROJECT MANAGEMENT:** Nicole Evangelisti, Warner Music Special Projects  
**ADVERTISING:** Adam Bradley, Ad Bradley Music  
**MARKETING:** Suzanne Eglinton, Ben Sherman  
**PRESS:** Brian Oliver, Focus Marketing Communications; Sarah Feeley, Ben Sherman  
**CREATIVE:** Mark Maidment, Ben Sherman

### TASTEMAKERS TIPS

#### Six Nation State Keep Dancing

(Worst Case Scenario)  
**RUSS THORNE, EDITOR, ETC MAGAZINE**  
 "It's a leap, but imagine Sons & Daughters fronted by Editors' songmaster Tom Smith, with a little of the mad gypsy knees up purveyed by Gogol Bordello, and you're approaching the infectious racket of Six Nation State. Their distorted yelping is a joyous thing, especially as they seem to like doing it so much."

#### Red Hot Chili Peppers

##### Dani California (Warners)

**GARETH CRUNDY, DEPUTY EDITOR, Q**  
  
 "This is the first single from May's 28-track Stadium Arcadium album, which is

shaping up as Chili Peppers' very own Physical Graffiti. Notable for a mighty Led Zeppelin-sized chorus and the fact that guitarist and band ace-in-the-hole John Frusciante has finally been let out of his cage, playing what appears to be one enormous track-length solo. Fantastic, and just what was needed after those triumphant Hyde Park shows."

#### Richard Ashcroft Music Is Power

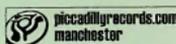
(Parlophone)  
**JAY CRAWFORD, PROGRAMME DIRECTOR, REAL RADIO SCOTLAND**



"Some music makes you feel taller. A Song For The Lovers always makes me feel like I have an extra six inches. I think Richard Ashcroft is one of our greatest musical assets. I expected him to be

### THE INSIDER

#### Piccadilly Records



Manchester's northern quarter is a record shopper's paradise, with eight music stores tucked into the space of a few hundred square metres, taking in everything from Fat City's exceptional hip hop selection to Vinyl Exchange's treasure trove of second-hand vinyl.

But even in such hallowed ground, Piccadilly Records, last month named Best Independent Store at the 2006 Music Week Awards, stands out, thanks to its supertitle selection of music and friendly staff.

Not that it has been an easy ride. Founded in 1978, Piccadilly

Records began life as Marshall's Record Centre, before being bought by local white goods retailer Edwin P. Lees, who gave it its present name.

The store's recent incarnation dates from 1990, when the existing ownership of Philippa Jarmin, Darryl Mothershead and Laura Kennedy, plus the since-departed John Kerfoot, took over. Under their direction, the shop flourished; however, the 1996 IRA Manchester bombing caused a shortage of real estate in the city centre, triggering a rise in rents that forced Piccadilly Records into its present location, just to the north of Manchester's main shopping drag.

## Simon Webbe goes from Blue to double platinum in four months

### Campaign focus

When Blue's members announced their intention to pursue solo careers, Lee Ryan and Duncan James were the band's tabloid darlings.

As such, the marketing team at their colleague Simon Webbe's EMI division Angel Music Group set the relatively modest target of reaching gold status for his debut solo outing *Sanctuary*. The reality has been success far beyond the record company's expectations, with the album a week ago surpassing double platinum status with its shipment now beyond 650,000 copies.

"At the beginning we weren't really sure of what our expectations for Simon were," says Angel Music Group marketing manager David Quirk. "It was like signing an unsigned artist in that respect. He was much more in the background in Blue, but I think in the end his anonymity was worked in our favour."

The campaign for the album got off to a relatively slow start, selling a somewhat modest 18,864



copies in its first week last November, but a steady build-up helped by the hit singles *Lay Your Hands* and *No Worries* meant that by the week immediately before Christmas its weekly sale had risen to 99,265.

"I don't think we've done anything revolutionary, but what we have done is do all the little things really well which is what counts in the long run," says Quirk.

"The most fundamental steps for us were the artwork and the

whole design concept. It was important to us to present Simon as a proper solo artist. In fairness, I think the first 40,000 copies of the album were sold on the back of Blue fans and the challenge since has been engaging new fans."

TV advertising has worked well for the campaign, with GMTV and Football's Wives slots. Quirk is also keen to attribute to this campaign's success to Webbe himself, who has been working relentlessly to promote the album.

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
 Corinne Bailey Rae Put Your Records On  
 Editors All Sparks; Embrace Nativity Lane; Franz Ferdinand The Echoes; Gorillaz Barkley Creek; Herbie Hancock On Record; Jay McInnis Make A Move On Me; Kanye West Real; Lene Marlin The Sky; Madonna Sorry; Mary J Blige A Quiet Storm; No 96 No Sick; Ozzy Osbourne Mephisto; Rihanna SOS (Remix); Seal Seashades Red; The Black Keys Now; The Streets When You Wish You Were Real; The Zutons Why?; You Give Me Your Love  
**B LIST**  
 Blake Field, Barbara Tucker Mist Precious Love; Clipse The Hottest Part; D4L Lullaby; Diddy Dirty Money Stale Mida Drums; Dirty Pretty Things Bang Bang; Wayne Roots Fall Out Boy Knock; Dariusz Deferral From Paris To Berlin; Jamie Foxx Unbreakable; Moby Me vs. You vs. Me; Nelly Real; Paul Wall; V.A. & Gipp

**Radio 2**  
 Glee: Snow Patrol You're All I Need; The Streets Heart In A Cage; Tinseltown; Kelly Rowland Here We Go; Yeah Yeah Yeahs Gold Lion

#### Q LIST

Beck/Flea Somebody's Watching Me; Chris Brown To You (I'm) Close; Duncan Mackay Roadside; Jane Gonzalez Crosses; NFP Brave; Shaka Mon; Story: Richard Ashcroft Music Is Power; Somebody Tell Never Wanna Say; The Roots Chicken Get On; The Flaming Lips; The Roots Yeah Yeah Yeah; The Roots: Story As She Goes  
**J-FRONT**  
 Coldcut Real; Roots Manana; Tom Skell; LL Cool J Real; Jennifer Lopez Control Myself; Sade By Your Side; Wolfmother Deception

#### RADIO 2

**A LIST**  
 Beck/Flea Somebody's Watching Me; Coldcut The Roots; Paul Wall; Kelly Rowland Here We Go; Yeah Yeah Yeahs Gold Lion; Kanye West Real; Lene Marlin The Sky; Madonna Sorry; Mary J Blige A Quiet Storm; No 96 No Sick; Ozzy Osbourne Mephisto; Rihanna SOS (Remix); Seal Seashades Red; The Black Keys Now; The Streets When You Wish You Were Real; The Zutons Why?; You Give Me Your Love

**BPI AWARDS**  
**ALLIUMS**  
 Johnny Cash -  
 Walking The Line  
 The Legendary  
 (b/w)  
 Belle & Sebastian -  
 The Life Pursuit  
 (b/w)

Jack Johnson -  
 Carry On George  
 (b/w)  
 Belle & Sebastian -  
 Dear Catastrophe  
 Waitrose (b/w)  
 Journey South -  
 Journey South  
 (b/w)

Black Eyed Peas -  
 Monkey Business  
 (two times  
 platinum)

moody and difficult when I met him, as some great talents can be, but he was quite the opposite. I'm looking forward to seeing him on tour in May and expect this, the second single from the Keys To The World album, to be on everyone's playlist and riding high in the charts at that time."

**Ajay**  
 Kasam Se (SaReGaMa/  
 Scion Records)

**JAS THE MAN, BREAKFAST**  
 PRESENTER, CLUB ASIA 963 & 972 AM

"Hot off his two hit singles from last year, the debut album from gifted London singer-songwriter Ajay is something special. This album offers 12 well-crafted original songs, masterful production and addictive hooks all laced with a mix of influences. There's

seductive blues guitar riffs melded around urban beats, ethnic rhythms and a honeyweet soulful voice. Forget what you think you know about the British Asian scene. Check out the album - it's refreshing, pioneering, ground breaking stuff."

**Beatfreak**  
 Somebody's Watching You (Data)

**TORY MILLER, DEPUTY PROGRAMME CONTROLLER, GALAXY NORTH EAST**

"This time is going to be massive. With so much predictable Eighties sampling about, it is hard to find one track that really stands out, but this reworking of Rockwell's classic is huge. They are already starting their next 10 Data releases with a playlist winner and a potential number one."

**My Top 10**

**MARK WALKER**  
 Programme director, 102.2 Smooth FM

1. MEYBOD'S (SICK) (J&J)
2. RAINFORD RIVER OF LOVE (PERFECT) J&J
3. ROMY THOMAS (SICK) (W&J) (W&J) (L&J)
4. CORINNE BAILEY RAE PUT YOUR RECORDS ON (S&P)
5. MARTHA REISNERE FUTURE STRIDE (D&E)
6. STIVIE WONDER FROM THE BOTTOM OF MY HEART (M&M)
7. ANDY ABRAHAM HANG UP (S&P) (B&C)
8. THE SOURCE FIVE GRAND STATION YOU GOT THE LOVE (P&D)
9. LYNDON WARDY HALLS BODY CONZELLA (C&M) (S&P)
10. SIMON WHIRE NO WORRIES (W&D) (S&C)

"Blue-eyed soul singer Kenny Thomas returns in the early summer with a new album. Out of this was featured in our smooth FM studies. This track was presented to us by Kenny's management as an exclusive and we were privileged to be involved in the process of picking the new single. This is as catchy as anything by George Michael."

**Piccadilly Top 10**

1. Tapes N Tapes The Loss (D&E)
2. The Horror The Horror The Horror The Horror (Tapeteconds)
3. Soft Rocks Disco Power Play (Soft Rock)
4. Smokers Die Young X Wants The Most (Sheffield Phonograph Corporation)
5. Jazztrunk Carnival Rock (Special)
6. Sunday International So Calm (Future Butterfly)
7. Mathews Orchestra Mathews Orchestra (Arabic)
8. High Feelings Leave Norway EP (Hug Feilding)
9. Melgrove Band Planets Complete (V2)
10. Candy Station His Hands (Hovest, J&S)

In common with many of the UK's best-performing independent stores, Piccadilly sells a selection of music - from Norwegian Disco to "hipnotronic" - that most generalist retailers

**We are booming... [with] things that supermarkets wouldn't touch with a bargepole**

would balk at. Furthermore, this impressive range is represented in full on the store's successful internet mail-order site, which features almost 40,000 releases, all with a short description.

"We are booming at the moment in unsigned artists, self-released seven inches, import 12-inches and remixes, things that supermarkets wouldn't touch with a barge pole," says store manager Tim Roach. "We don't have a chart section because there is no point in competing

with HMV and Tesco on price," he adds. "We have to concentrate our efforts on things we do well

in. Such in-depth musical knowledge stems from having a staff of 15 that are deeply involved in the Manchester music scene - in fact Roach estimates that virtually everyone involved with the shop has DJed around Manchester in the last two years. And, while some more fashionable stores may view customers as little more than a paying distraction, Piccadilly prides itself on its customer service. "Our policy is to treat customers how we would want to be treated ourselves," says Roach. Address: 53 Oldham Street, Manchester. M1 1JR. Tel: 0161 839 8008. Website: www.picadillyrecords.com

**IN-STORE NEXT WEEK**



**Artist of the Week - Morrissey, Compilation of the week - Club Fever 06, Single of the week - Garis Barkley, Music DVD of the week - David Gray, In-store - Daft Punk, Morrissey, Pink, The Flaming Lips, The Vines**



**Windows - Morrissey, Instore - Morrissey, The Flaming Lips, The Vines, Daft Punk, Pink, Secret Machines, Stereophonics, David Gray DVD**



**Albums of the month - Be Your Own PET, White Rose Movement, Nightmare of You, Spark Rock, Sol Serpy, Archie Bronson Outfit, Willard Grant Conspiracy, Gotan Project, VA - Exit Music Songs with Radio Heads**



**Windows - Chronicles of Narnia, Spring Sale, Pink Instore - The Vines, Pink, The Flaming Lips, Morrissey, Pretty Girls Make Graves, Secret Machines, Daft Punk, Jenna G, Da Ghetto, Franz Ferdinand, Neilson, Charlatars, Michael Jackson, Jamie Foxx, The Zutors, Warren**



**Recommended - Daft Punk, The No 1 Sleeper Album, Morrissey, The Flaming Lips, Instore - Pink, Stereophonics, Club FEVER, Radio Days, DVD - Now! 2006, Marvin Gaye**



**Windows - Sale, The Flaming Lips, Morrissey, CD of the Week - The Flaming Lips, Instore - The Flaming Lips, Morrissey, Pink, Daft Punk, Embrace, Massive Attack, Yeah Yeah Yeahs, Andy Abraham, Bel X, Journey South, Placebo, Graham Coxon, The Rill, Mo'Nique, Belle & Sebastian**



**Charts - Ian Gillan, Real, Joe Bonamassa, Lushlife, Selectors, Mojo - Francis McKee, Real, Red Krayola, Tom Verlaine, Kris Kristofferson, Boo Schmeer**

**Sainsbury's**

**Instore - Embrace, Massive Attack, Yeah Yeah Yeahs, Massive R&B, Hacienda Classics, Pop Princesses 3, Crank Hits, Dance Nation, Planet 70s, Album of the Week - Massive Attack, Compilation of the Week - Massive R&B**



**Instore - Morrissey, Andy Abraham, The Streets, Michael Jackson, Royal Ballet Sinfonia, Editors, The Streets, Koala, Embrace, Massive Attack, Yeah Yeah Yeahs, Elvis Costello, Massive R&B, Pop Princesses 3, Dance Nation, Hacienda Classics, Planet 70s, Crank Hits**



**Windows - Sale, Morrissey, Instore - Morrissey, Secret Machines, Flaming Lips, Pink, Mary J Blige & D, D&L, Mash, Belle & Sebastian, Franz Ferdinand, Charlatars, Garis Barkley, The Zutors**

**WHSmith**

**Instore - Morrissey, Pink, Icon**

**WOOLWORTHS**

**Album of the week - Pink, single of the week - Garis Barkley, Instore - Pink, Club FEVER, Daft Punk, Conrnie Bailey Ray, Now! 6, Morrissey, Embrace, Simon White, Pretty Knight, Stereophonics, The Kooks, Richard Ashcroft, Katie Melua, The Flaming Lips, Mash Mash**

**Another Place To Fall, Nina Simone V**  
**Grease/Under A Star, N. A. G. & L. Price**  
**R. Taylor, Beautiful, Love & Blessing, Richard**  
**Adventures Music Power**  
**B LIST**  
**A&A Copy Press, Dave Matthews Band**  
**American Easy, Joe Rapier, Cold Day In The**  
**St. James Bluff, Wilson, Lorraine, Feel It,**  
**Mark Knopfler and Emmylou Harris, This Is Us**  
**Musique Attack Live With Me, Morrissey You**  
**Have Killed Me, Orson No Tomorrow, Pink**  
**Shrimp Girls, Shayne Ward No Promises, The**  
**Kidz**  
**NEW LIST**  
**Andy Abraham Hang Up, Belle & Sebastian**  
**The Blues Are Still Blue, Bonnie Raitt I Was Not**  
**Be Broken, Candy Station When Will It, Daniel**  
**Power Up In To, Franz Ferdinand, Lindsay**  
**Wells, Katie Melua, Spring Sale, Mary J Blige**  
**& D, U. S. Will Diamond 12 Serpy, J&J**  
**Richard Hawley Don't Under A Bad Sign, The**  
**Charlatars Blackened Blue Eyes, The Feeling**  
**Seven, The Zutors Why Won't You Give Me**  
**Your Love**

**CAPITAL**  
**A LIST**  
**A-Ha Copy Press, Pretty Knight Pick Of**  
**My Heart, Brooks Cole To The Other Side,**  
**Goldplay The Horrid Part, Corinne Bailey Rae**  
**Put Your Records On, Craig David Loveable**  
**Daniel Power Up In To Me, David Gray, Albis,**  
**Embrace Narnia, The Flaming Lips, Conry,**  
**Wiseman, Jamie Foxx Unpredictable, Kelela**  
**Wells, Andy, Koyote Cole I Changed My Mind,**  
**KT Tussell Another Place To Fall, L. Cool J**  
**Most Precious Love, Now Wave Fall, Clara J,**  
**You're Here I Just Can't Get Enough, Pink**  
**Shrimp Girls, Ray J One Wish, The**  
**Flaming Lips, The Streets, The Vines**  
**These Incredible**  
**B LIST**  
**Blackfreak Somebody's Watching Me, Blaze**  
**Music, Most Precious Love, Now Wave Fall, Clara J,**  
**You're Here I Just Can't Get Enough, Pink**  
**Shrimp Girls, Ray J One Wish, The**  
**Flaming Lips, The Streets, The Vines**  
**These Incredible**  
**F LIST**  
**Fiberfunk Message In A Bottle, Diana Vreeland**  
**Group, Koyote Cole I Changed My Mind, Mash**  
**Mash Spectacular, Soundbwoy Entertainment**  
**Now Wave Say,**  
**D LIST**  
**Rowland Here, Will Young Who Am I,**

**GALAXY**  
**Aaron Smith Dance, Big**  
**Ang 13 Over Now, Chris Brown Run 20,**  
**Entirem Shake That, Hi, Don't Say Say, Say**  
**Waiting 4 U, Joey Negro Make A Move, Kanye**  
**West Touch The Sky, Kelly Clarkson Because Of**  
**You, Mary, Will Be Without You, Meek,**  
**Thunder In My Heart, Ne-Yo So Sick, Notorious**  
**B.I.B. Kelly/Diddy/Jagged Edge/Pharrell**  
**Nasty Girl, Pussycat Dolls Fall, William Gay,**  
**Rihanna S&S,**

**SO CD Best Friend, David Morales How**  
**Would You Feel, Infrared Paris To Berlin, Anthe**  
**Funk Unpredictable, Scapè Be My Friend,**  
**Silence Sarcasm, Solo Music**  
**XFM**  
**DAYTIME LIST**  
**Arctic Monkeys When The Sun Comes Down**  
**Arctic Monkeys Marry Burn, Arctic Monkeys**  
**The View From The Above, Belle &**  
**Sebastian The Album, Ben Giblin, Coldplay**  
**The Horrid Part, Dirty Pretty Things Bann Bang**  
**Yours, Dead End All Stars, Embrace**  
**Narnia's Law, Freddie Lou & Franz Ferdinand**  
**Figures In A Row, Blue, Franz Ferdinand**  
**The Future, Garis Barkley, Cory, Garis, Josh, With**  
**Follow, Ward F, Better, Jack-Johnson**  
**Let's Get Together, Jane Garis, Heartbreaks, KT**  
**Tussell Another Place To Fall, Lorraine I Fall To**  
**Morrissey You Have Killed Me, Orson No**  
**Tomorrow, Richard Ashcroft Music Is Power,**  
**Now Patrol You're All Here, The Charlatars**  
**Blackened Blue Eyes, The Feeling, Simon White**  
**The Flaming Lips The Yeah, Yeah, Yeah Song, The**

**Kooks Narnia, The Rocketeer's Assassins Are Still**  
**Here, The Streets Why You?, The Streets**  
**How In A Cage, The Zutors Why Won't, Yeah**  
**Yeah Yeahs Cold Love,**  
**EVOLVING LIST**  
**Card Go Either Way, Dead Disco The Treatment,**  
**Daft Punk For Or Die (or Better) Death**  
**Wells, The Streets Why You?, The Streets**  
**Dance, Dance, Dance! Music Yeahs Me! Depressed**  
**In, Good Books Walk With Me, Galleries**  
**How, Hove Of The States, How**  
**Mexican, Johnny Wremley Dirty Blue Jeans,**  
**Joe Gonzalez, Corrine Lorraine Love, Edward**  
**Moss Good Year Escape Bristle Hill**  
**Milburn Sign In The Boys, New York New York**  
**Club Get Lucky, OK Go No One You Want,**  
**Secret Machines Lightening Bolt Eyes,**  
**Semifinals You Said So Nothing Say I Feel**  
**Jump On The Automatic Road, The Bright**  
**Spine, Soli Goes, The Greenback, The Frolics**  
**Olivia Willa Russian Gull, The Frolics**  
**Open, The Mattheus Lightbrow, The**  
**Plethora Your Knees, The Vines Grass Out,**  
**Union Of Robes I Deduce, WRM G's,**



# TV Airplay Chart

Rank	Artist	Weeks on Chart	Peak
1	RIHANNA SOS	444	444
2	PUSSYCAT DOLLS FEAT. WILL I.A.M. BEEP	405	405
3	CHICANE FEAT. TOM JONES STONED IN LOVE	382	382
4	GORILLAZ EL MAÑANA	375	375
5	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	374	374
6	SUGABABES RED DRESS	328	328
7	SEAN PAUL TEMPERATURE	303	303
8	THE BLACK EYED PEAS PUMP IT	314	314
9	NE-YO SO SICK	311	311
10	THE STREETS WHEN YOU WASN'T FAMOUS	302	302
11	PINK STUPID GIRLS	268	268
12	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	260	260
13	MADONNA SORRY	253	253
14	MISH MASH SPEECHLESS	253	253
15	KELLY CLARKSON WALK AWAY	246	246
16	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	241	241
17	KATIE MELUA SPIDERS WEB	234	234
18	FRANZ FERDINAND THE FALLEN	228	228
19	ORSON NO TOMORROW	225	225
20	GIRLS ALoud WHOLE LOTTA HISTORY	220	220
21	CORINNE BAILEY RAE PUT YOUR RECORDS ON	213	213
22	JOEY NEGRO MAKE A MOVE ON ME	210	210
23	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE	205	205
24	JOURNEY SOUTH THE FIRST TIME I EVER SAW YOUR FACE	204	204
25	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	191	191
26	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	190	190
27	INFERNAL FROM PARIS TO BERLIN	187	187
28	THE KOOKS NAIVE	186	186
29	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE... NASTY GIRL	178	178
30	JAMES BLUNT WISEMEN	173	173
31	FILTERFUNK SOS	172	172
31	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	172	172
33	DANIEL POWTER LIE TO ME	167	167
34	THE FEELING SEWN	164	164
35	PRINCE BLACK SWEAT	162	162
36	BEYONCE FEAT. SLIM THUG CHECK ON IT	159	159
37	BOW WOW FEAT. CIARA LIKE YOU	155	155
38	FOO FIGHTERS NO WAY BACK	152	152
39	ANDY ABRAHAM HANG UP	146	146
40	JUANES LA CAMISA NEGRA	144	144



**Rihanna**  
The videos for her new R&B star Rihanna's first two singles Pon Da Replay and If It's Lovin' That You Want beat received warm welcomes from TV, but the reception for the video for third single SOS far outstrips them both. Escalating 72-1 on the TV airplay chart, it thus ends the seven-week reign of Pussycat Dolls' Beep. It was played 77 times last week on both Chart Show TV and B4, 66 on the 84, and 50 on MTV Hits.



**Gorillaz**  
Gorillaz's El Mañana jumps 25-1 on the TV chart after 335 plays from 14 stations, with key supporters being B4 (76 plays), Chart Show TV (55). Although it is released a week on Monday, it doesn't appear to have been played at all on any of the 112 radio stations monitored by Music Central last week, though kids With a Cause - which serves as its double A-side - was played on seven stations.

Some months after MW first let you know about the strength of Rihanna's single, the video soars to the top of the TV chart

## ON THE BOX THIS WEEK

**CD/TV**  
Journey South (Musi); Leo Ryan (F)

**T4**  
Merrisay You Must Know Me: The Streets When You Wasn't Famous (Musi); Leo Ryan (F)

**BBC1**  
Dasha Alone: Moya gets (M); Friday Night with Jonathan Ross (Com); Jay Jay (F)

**TOP OF THE POPS**  
The Kooks: She Moves In Her Own Way; David Gray: Alice; Mary J Blige: One; LL Cool J: Myself; Jennifer Lopez: Control Myself

**BBC2**  
Top Of The Pops Reloaded (Sat)

**BBC4**  
Solomon North: Everybody Needs Somebody (Fri)

**ITV1**  
Loose Women: Hell Sedika guests (M); Katharine Jenkins: guests (W); CBBC: Herbets (Th); Parkinson: Noel Drummond: guests (Sat)

**CHANNEL 4**  
B4 (M-F): Pops; Gonzalez - Live In Manchester (F); Pink - 14 (Sun)

**ITV1**  
Loose Women: Hell Sedika guests (Sat); Chart Show (Sat); 4Music: Franz Ferdinand - Live In Edinburgh (Sat); 4Music: Michael Jackson: Moments (Sat); Diddy's Child - A Family Affair (Sat); Diddy's Child - The Farewell Concert (Sat)

**POPWORLD**  
Shayne Ward: Gonzalez: The Lorraine; Miki Maiz: BestFriend; BestFriend: Zuzanna

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	PINK	STUPID GIRLS	LAZEL
2	THE STREETS	WHEN YOU WASN'T FAMOUS	579
3	ORSON	NO TOMORROW	MUSIC TV
4	JOEY NEGRO	MAKE A MOVE ON ME	OSLA
5	MADONNA	SORRY	WARRIOR BROS
6	JAMES BLUNT	WISEMEN	ATLANTIC
7	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROA/FATLIP
8	THE BLACK EYED PEAS	PUMP IT	ASAP
9	THE FEELING	SEWN	ISLAND
10	NE-YO	SO SICK	DEF JAM

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## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	THE STREETS	WHEN YOU WASN'T FAMOUS	579
2	MVP	BOUNCE, SHAKE, MOVE, STOP!	POLYGRAM
3	GIRLS ALoud	WHOLE LOTTA HISTORY	POPSTAR
4	KELLY CLARKSON	WALK AWAY	ASAP
5	THE BLACK EYED PEAS	PUMP IT	ASAP
6	MARSH MORRISON	INNOCENT MAN	SONIC
7	SUGABABES	RED DRESS	579
8	NE-YO	SO SICK	DEF JAM
9	PINK	STUPID GIRLS	LAZEL
10	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROA/FATLIP

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## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	THE DARKNESS	IS IT JUST ME?	GLANTIC
2	FOO FIGHTERS	NO WAY BACK	ISCA
3	GREEN DAY	JESUS OF SUBURBIA	IMPULSE
4	FALL OUT BOY	DANCE	MERCURY
5	FALL OUT BOY	SUGAR, WE'RE GOING DOWN	IMPULSE
6	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	IMPULSE
7	LINKIN PARK	ONE STEP CLOSER	WARRIOR BROS
8	LINKIN PARK	IN THE END	WARRIOR BROS
9	AVENGED SEVENFOLD	BEAST AND THE HARLOT	WEA INTERNATIONAL
10	BLINK 182	ALL THE SMALL THINGS	MCA

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## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	THE BACKSTREETS	STEADY AS SHE GOES	ARL
2	YEAH YEAH YEAH	GOLD LION	DISNEY/REPUBLIC
3	THE KOOKS	NAIVE	ISLAND
4	DIDDY	PRETTY THINGS GANG BANG YOU'RE DEAD	IMPULSE
5	FRANZ FERDINAND	THE FALLEN	ISLAND
6	ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	ISLAND
7	THE STREETS	WHEN YOU WASN'T FAMOUS	579
8	THE ZUTONS	WHY WON'T YOU GIVE ME YOUR LOVE	DELFONSO
9	FOO FIGHTERS	NO WAY BACK	ISCA
10	WE ARE SCIENTISTS	IT'S A HIT	VERBIS

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## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	NE-YO	SO SICK	DEF JAM
2	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	ROA/FATLIP
3	MARY J BLIGE	BE WITHOUT YOU	ISLAND
4	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE... NASTY GIRL	ASAP	
5	FUN!MENTAL	03 PLAYGROUND	DA TRONICS
6	SEAN PAUL	TEMPERATURE	VERBANTIC
7	JANETHE	EVERYTIME I THINK ABOUT HER	VEVA
8	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	JIVE
9	BOW WOW FEAT. CIARA	LIKE YOU	COLUMBIA
10	KEYSHIA COLE	I CHANGED MY MIND	POPSTAR

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Highest Top 40 Chart  
Highest Top 40 Chart

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What is the greatest song lyric ever written?

To cast your vote, go to: [www.vhl.co.uk/lyric](http://www.vhl.co.uk/lyric)

Gnarls Barkley live up to the hype and rocket into the top three with Crazy this week, while Orson's debut rises to number four some weeks after its retail release

# The UK Radio Air

## RADIO ONE

Pos	Last	Artist/Title/Label	Plays	Last	Weeks	Airdate
1	1	JUICY NEGRO MAKE A MOVE ON ME (S&P)	27	28	7	7/19/06
2	1	THE STREETS WHEN YOU WASN'T FAMOUS (S&P)	27	28	7	7/19/06
3	1	GNARLS BARKLEY CRAZY (WARNER BROS)	20	28	17/06	
4	1	ORSON NO TOMORROW (REGENCY)	23	25	2/0006	
5	1	THE KOOKS NAIVE (VIRGIN)	17	25	2/0506	
6	1	NE-YO SO SICK (J&J)	10	25	2/14/06	
7	1	KANYE WEST FEAT. LEUPE FIASCO TOUCH THE SKY (RCA/AFELLA)	21	24	7/17/06	
8	1	THE BLACK EYED PEAS PUMP IT (A&M)	22	22	18/05	
9	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOOD CHORD/UMTA)	21	21	14/06	
10	1	MADONNA SORRY (WARNER BROS)	20	21	2/14/06	
11	1	SUGABABES RED DRESS (ISLAND)	18	21	2/14/06	
12	1	EDITORS ALL SPARKS (VIRGIN)	18	21	1/28/06	
13	1	EMBRACE NATURE'S LAW (INDEPENDENT)	20	20	14/06	
14	1	FOO FIGHTERS NO WAY BACK (RCA)	19	20	2/10/06	
15	1	THE FEELING SEVIN (ISLAND)	24	19	1/26/06	
16	1	JAMES BLUNT WISEMAN (ATLANTIC)	19	19	2/05/06	
17	1	PINK STUPID GIRLS (LAFACE)	19	19	2/05/06	
18	1	NELLY FEAT. P. DUB WALK, ALLI & GIPP GRILLZ (ISLAND)	16	17	1/29/06	
19	1	MARY J BLIGE & U2 ONE ISLAND	9	16	2/14/06	
20	1	MISH MASH SPRESSNESS (S&P)	15	15	1/27/06	
21	1	PUSSYCAT DOLLS FEAT. WILLIAM BEEP (A&M)	16	15	1/19/06	
22	1	HARD-FI BETTER DO IT YOURSELF (ATLANTIC)	7	14	1/10/06	
23	1	THE JETONS WHY NOT YOU GIVE ME YOUR LOVE (REGENCY)	10	14	1/16/06	
24	1	THE STROKES HEAVY IN A CAGE (RCA/REDFERNS)	13	13	4/24/06	
25	1	FALL OUT BOY DANCE DANCE (REGENCY)	12	13	4/27/06	
26	1	JACK JOHNSON BETTER TOGETHER (WARNER BROS/ISLAND)	15	11	1/16/06	
27	1	SNOW PATROL YOU'RE ALL I HAVE (VIRGIN)	5	11	7/17/06	
28	1	FRANZ FERDINAND THE FALLEN BOMBS (ISLAND)	11	11	4/18/06	
29	1	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE (REGENCY)	11	11	5/17/06	
30	1	NELLY CLARKSON HULK HANNY (RCA)	6	10	1/10/06	
31	1	COLOR ME BOLD (THE BROTHERS PART 2) (REGENCY)	6	10	7/17/06	
32	1	THE FLAMING LIPS THE YEAR YEAR YEAR (S&P/INTERNATIONAL)	6	10	4/14/06	
33	1	DAL YAFFAY YAFFAY (ATLANTIC)	7	10	4/26/06	

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## INDEPENDENT LOCAL RADIO

Pos	Last	Artist/Title/Label	Plays	Last	Weeks	Airdate
1	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOOD CHORD/UMTA)	200	202	3	28/06
2	1	JAMES BLUNT WISEMAN (ATLANTIC)	188	184	18/06	
3	1	MADONNA SORRY (WARNER BROS)	191	186	27/07	
4	1	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN (POLYGRAM/REGENCY)	170	200	29/07	
5	1	SUGABABES RED DRESS (ISLAND)	134	201	10/07	
6	1	BEVERLY KNIGHT PIECE OF MY HEART (PARLOPHONE)	124	218	26/07	
7	1	WILL YOUNG ALL TIME LOVE (SONY BMG)	148	128	11/06	
8	1	KT TUNSTALL ANOTHER PLACE TO FALL (RELENTLESS)	114	110	11/06	
9	1	JACK JOHNSON BETTER TOGETHER (WARNER BROS/ISLAND)	180	116	24/07	
10	1	KELLY CLARKSON BECAUSE OF YOU (RCA)	130	110	15/07	
11	1	NE-YO SO SICK (J&J)	184	209	26/07	
12	1	THE FEELING SEVIN (ISLAND)	126	217	16/07	
13	1	PINK STUPID GIRLS (LAFACE)	124	242	27/07	
14	1	GNARLS BARKLEY CRAZY (WARNER BROS)	75	181	10/07	
15	1	ORSON NO TOMORROW (REGENCY)	102	272	27/07	
16	1	KELLY CLARKSON HULK HANNY (RCA)	107	121	10/07	
17	1	MI JACK SAY SAY SAY (WAITING 4 YOU) (S&P)	162	121	27/06	
18	1	PUSSYCAT DOLLS FEAT. WILLIAM BEEP (A&M)	108	111	12/07	
19	1	ROBBIE WILLIAMS ADVERTISING SPACE (CHRYSLERS)	107	116	12/07	
20	1	THE SHAPESHIFTERS INCREDIBLE (INDEPENDENT)	87	77	30/06	
21	1	EMBRACE NATURE'S LAW (INDEPENDENT)	476	147	19/07	
22	1	CHARLOTTE PEACH (GOOD CHORDS) (I GOT THE LOVE) (SONY BMG)	954	147	11/07	
23	1	THE BLACK EYED PEAS PUMP IT (A&M)	621	154	20/06	
24	1	KANYE WEST FEAT. LEUPE FIASCO TOUCH THE SKY (RCA/AFELLA)	716	148	15/07	
25	1	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE (REGENCY)	891	142	25/06	
26	1	SUGABABES THE BUTTER BEES (WARNER BROS)	710	127	10/07	
27	1	COLDPLAY THE HARDEST PART (PARLOPHONE)	251	123	10/07	
28	1	DAVID DAVIEL UNBELIEVABLE (WARNER BROS)	601	123	4/07	
29	1	FRANZ FERDINAND (S&P)	911	124	16/07	
30	1	KESHIA WHITE THE WEANINGS (M&M) (RCA)	471	123	4/07	

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Pos	Last	Artist/Title/Label	Plays	Last	Weeks	Airdate			
1	1	3	CORINNE BAILEY RAE PUT YOUR RECORDS ON (GOOD CHORD/UMTA)	2129	6	75/43	4		
2	2	6	JAMES BLUNT WISEMAN (ATLANTIC)	1937	2	57/84	-6		
3	12	4	GNARLS BARKLEY CRAZY (WARNER BROS)	1273	46	57/53	57		
4	10	9	3	ORSON NO TOMORROW (REGENCY)	1151	1	52/52	21	
5	5	11	14	MADONNA SORRY (WARNER BROS)	1919	8	52/27	11	
6	4	7	10	6	SUGABABES RED DRESS (ISLAND)	1516	7	48/28	-20
7	13	5	21	21	BEVERLY KNIGHT PIECE OF MY HEART (PARLOPHONE)	1459	19	46/89	28
8	3	8	15	15	THE FEELING SEVIN (ISLAND)	1354	3	43/85	34
9	5	7	10	10	KT TUNSTALL ANOTHER PLACE TO FALL (RELENTLESS)	1389	15	43/38	-1
10	6	5	2	2	EMBRACE NATURE'S LAW (INDEPENDENT)	758	8	42/60	-13
11	11	11	2	2	COLDPLAY THE HARDEST PART (PARLOPHONE)	506	86	42/03	182
12	9	6	4	4	PINK STUPID GIRLS (LAFACE)	1311	4	40/03	-8
13	15	8	1	1	NE-YO SO SICK (J&J)	1384	9	37/25	11
14	11	12	12	12	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN (POLYGRAM/REGENCY)	1808	9	32/02	-22
15	8	7	30	30	JACK JOHNSON BETTER TOGETHER (WARNER BROS/ISLAND)	1202	2	31/77	37
16	16	3	28	28	THE KOOKS NAIVE (VIRGIN)	410	29	31/39	33
17	19	5	20	20	JOEY NEGRO MAKE A MOVE ON ME (S&P)	474	1	28/68	2
18	17	2	2	2	MARY J BLIGE & U2 ONE (RCA)	49	26	28/53	117
19	17	7	9	9	KANYE WEST FEAT. LEUPE FIASCO TOUCH THE SKY (RCA/AFELLA)	735	20	28/16	-11
20	18	18	6	6	KELLY CLARKSON BECAUSE OF YOU (RCA)	1311	21	27/23	-15
21	20	4	7	7	THE BLACK EYED PEAS PUMP IT (A&M)	695	1	26/89	20
22	18	18	6	6	PUSSYCAT DOLLS FEAT. WILLIAM BEEP (A&M)	921	11	26/32	94
23	16	3	23	23	MASSIVE ATTACK LIVE WITH ME (VIRGIN)	131	122	25/16	90
24	13	11	4	4	MI JACK SAY SAY SAY (WAITING 4 YOU) (S&P)	976	5	22/78	-54
25	16	5	0	0	THE STREETS WHEN YOU WASN'T FAMOUS (S&P)	219	30	22/30	10

■ Highest Top 50 entry ■ Biggest increase in airplay ■ Airplay increase ■ Highest Top 50 Order ■ Biggest increase in plays ■ Airplay increase of 50% or more

**3. Gnarls Barkley**  
Topping the download chart for the last two weeks, Gnarls Barkley is one of the year's most eagerly awaited new singles, and is set for commercial release on April 30. It is already making a huge impression on radio, having



aired 70-36-24-12-3 on the airplay chart in the past four weeks. Gnarls Barkley is one of the year's most eagerly awaited new singles, and is set for commercial release on April 30. It is already making a huge impression on radio, having

**11. Coldplay**  
Coldplay's X2 play made the first album-related in the 21st Century to spin off more than three airplay number ones. It has already produced airplay chart-toppers in the form of Speed Of Sound, Fix You and Talk, and the Hardest Part's sales 30-13 this week, with 566 plays earning

# irplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Rank	Weeks on Chart	Artist	Title	Label
26	18	4	DAVID GRAY ALIBI	ATLANTIC	702	19	22	19	18	
27	12	15	WILL YOUNG ALL TIME LOVE	ATLANTIC	702	19	22	19	18	
28	17	4	27 KELLY CLARKSON WALK AWAY	SONY BMG	1354	35	21	87	35	
29	30	10	MORRISSEY YOU HAVE KILLED ME	RCA	1049	5	20	30	7	
30	13	26	20 THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	SANCTUARY	128	9	18	80	23	
31	26	7	33 THE SHAPESHIFTERS INCREDIBLE	REPTHR	682	48	16	33	46	
32	35	3	0 RIHANNA SOS	DEF JAM	759	27	16	52	58	
33	19	3	0 FOO FIGHTERS NO WAY BACK	DEF JAM	501	35	15	50	41	
34	12	2	0 PRINCE BEAUTIFUL, LOVED & BLESSED	RCA	213	3	15	46	2	
35	44	2	0 EDITORS ALL SPARKS	ATLANTIC	109	6	15	26	25	
36	12	3	0 MISH MASH SPEECHLESS	DWA	315	27	34	11	30	
37	18	15	0 ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS	857	23	14	05	9	
38	109	1	0 RICHARD ASHCROFT MUSIC IS POWER	PALMSPIRE	131	51	13	85	309	
39	16	3	0 HARD-FI BETTER DO BETTER	ATLANTIC	270	48	13	59	121	
40	12	2	28 NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	ISLAND	156	26	12	73	5	
41	11	15	17 NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE... NASTY GIRL	ARSENAL	4	3	12	6	3	
42	35	3	0 SUGABABES PUSH THE BUTTON	ISLAND	542	37	12	39	9	
43	165	3	0 SNOW PATROL YOU'RE ALL I HAVE	REPTHR	233	46	12	07	104	
44	10	7	49 CHARLOTTE CHURCH MOODSWINGS (TO COME AT ME)...	SONY BMG	660	51	11	9	6	
45	34	2	25 THE STROKES HEART IN A CAGE	REPUBLIC	342	2	11	47	9	
46	18	2	0 FRANZ FERDINAND THE FALLEN	DUOMO	170	6	11	34	34	
47	53	2	0 KT TUNSTALL SUDDENLY I SEE	REINSTATE	312	30	11	25	13	
48	29	5	31 CRAIG DAVID UNBELIEVABLE	WARRIOR BROS	537	57	10	85	118	
49	45	3	75 DANIEL POWDER BAD DAY	WARRIOR BROS	491	24	10	69	9	
50	47	2	0 TRINA HERE WE GO AGAIN	ATLANTIC	233	28	10	69	7	

© Nielsen Music Control. Compiled from data gathered from 8000+ stores on Sunday 11 March 2006 and 2400+ on Sat 12 March 2006. Stores ranked by position from highest to lowest sales.

## PRE-RELEASE

Rank	Artist	Title	Label	
1	CHARLS BARKLEY	CRAZY WALKER TRACKS	5754	
2	COLDPLAY	THE HARDEST PART	REPUBLIC	4207
3	MARY J BLIGE & U2	ONE ISLAND	2854	
4	THE STREETS	WHEN YOU WASN'T FAMOUS U2	2231	
5	DAVID GRAY	ALIBI	ATLANTIC	2219
6	MORRISSEY	YOU HAVE KILLED ME	SANCTUARY	1881
7	RIHANNA	SOS	DEF JAM	1550
8	PRINCE	BEAUTIFUL, LOVED & BLESSED	ISLAND	1518
9	EDITORS	ALL SPARKS	ATLANTIC	1482
10	MISH MASH	SPEECHLESS	ARSA	1412
11	RICHARD ASHCROFT	MUSIC IS POWER	PALMSPIRE	1385
12	HARD-FI	BETTER DO BETTER	ATLANTIC	1359
13	SNOW PATROL	YOU'RE ALL I HAVE	REPTHR	1207
14	FRANZ FERDINAND	THE FALLEN	DUOMO	1145
15	TRINA	HERE WE GO AGAIN	ATLANTIC	1069
16	THE ZITONS	WHY WONT YOU GIVE ME YOUR LOVE	CREASION	1044
17	LORRAINE FEE	IT FEELS LIKE YOU'RE ALL I HAVE	ATLANTIC	1020
18	JAMIE FOXX	FEAT. LUACRIS UNPREDICTABLE	SONY BMG	761
19	FALL OUT BOY	DANCE, DANCE, DANCE	ISLAND	813
20	THE CLIMBING LIPS	THE YEAR YOUR SONG WAS INTERNATIONAL	754	

## RADIO GROWERS

Rank	Artist	Title	Label
1	CHARLS BARKLEY	CRAZY WALKER TRACKS	1273
2	COLDPLAY	THE HARDEST PART	586
3	BEVERLY KNIGHT	PIECE OF MY HEART	1499
4	WILL YOUNG	WHY AM I	184
5	KT TUNSTALL	ANOTHER PLACE TO FALL	1389
6	RIHANNA	SOS	501
7	FRANZ FERDINAND	THE FALLEN	125
8	WE'VE SO SO SO		124
9	SUGABABES	RED DRESS	1526
10	MARY J BLIGE & U2	ONE	497

## RADIO TWO

Rank	Artist	Title	Label
1	COLDPLAY	THE HARDEST PART	REPUBLIC
2	BEVERLY KNIGHT	PIECE OF MY HEART	REPUBLIC
3	MASSIVE ATTACK	LIVE WITH ME	VEGITA
4	DAVID GRAY	ALIBI	ATLANTIC
5	CHARLS BARKLEY	CRAZY WALKER TRACKS	WARRIOR BROS
6	EMBRACE	NATURE'S LAW	REPUBLIC/BLADE
7	KT TUNSTALL	ANOTHER PLACE TO FALL	REINSTATE
8	MORRISSEY	YOU HAVE KILLED ME	SANCTUARY
9	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROOVE/CAP
10	PRINCE	BEAUTIFUL, LOVED & BLESSED	ISLAND
11	JAMES BLUNT	WISDOM	ATLANTIC
12	RICHARD ASHCROFT	MUSIC IS POWER	PALMSPIRE
13	THE FEELING SEVEN		ISLAND
14	THE WOODS	NATIVE	VEGITA
15	SUGABABES	RED DRESS	ISLAND
16	PINK STUPID	DIRLS	REPUBLIC
17	DAVE MATTHEWS	BAND AMERICAN BABY	VEGITA
18	LORRAINE FEE	IT FEELS LIKE YOU'RE ALL I HAVE	WARRIOR BROS
19	DAVID CULMOUR	ON AN ISLAND	ISLAND
20	FOO FIGHTERS	COLD DAY IN THE SUN	REPUBLIC

ng soon to coincide  
day.

## MUSICWEEK

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an audience of more than 42m. It is already the most-played track on Radio 2, with an unassisted high tally of 23 spins last week, while Radio One gave it a more modest 10 plays.



**38. Richard Ashcroft**  
Last single Break The Night With Colour was a major radio success for Richard Ashcroft, spending a fortnight at number two on the airplay chart in January. Follow-up Music is Power is due commercially in three weeks, and enjoyed a fine first week, winning 131 plays from 27 supporters, with top tallies of 16 plays from Xfm Scotland, 15 from Virgin Colour and 11 from Radio 10.



**43. Snow Patrol**  
Snow Patrol's album Final Straws has sold 1.37 million since its release in 2004, and the band has been busy working on follow-up Eyes Open, from which the first single is Yours All I Have, which scored 253 plays last week, helping it to 102-43 on the chart.

## GWR GROUP

Rank	Artist	Title	Label
1	MADONNA	SORRY	REPUBLIC
2	JAMES BLUNT	WISDOM	ATLANTIC
3	WILL YOUNG	ALL TIME LOVE	SONY BMG
4	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROOVE/CAP
5	MECKLEO SAYER	THUNDER IN MY HEART AGAIN	REPUBLIC
6	BEVERLY KNIGHT	PIECE OF MY HEART	REPUBLIC
7	KELLY CLARKSON	WALK AWAY	RCA
8	JACK JOHNSON	BETTER TOGETHER	REPUBLIC
9	THE FEELING SEVEN		ISLAND
10	KELLY CLARKSON	BECAUSE OF YOU	RCA

## EMAP BIG CITY

Rank	Artist	Title	Label
1	JAMES BLUNT	WISDOM	ATLANTIC
2	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD GROOVE/CAP
3	MECKLEO SAYER	THUNDER IN MY HEART AGAIN	REPUBLIC
4	MADONNA	SORRY	WARRIOR BROS
5	SUGABABES	RED DRESS	ISLAND
6	KELLY CLARKSON	BECAUSE OF YOU	RCA
7	KT TUNSTALL	ANOTHER PLACE TO FALL	REINSTATE
8	PINK STUPID	DIRLS	REPUBLIC
9	THE FEELING SEVEN		ISLAND
10	ORSON	NO TOMORROW	MERCURY

Various other artists featured in the chart, including... (text continues with artist names and labels)

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# Singles

Stylistically it's a mixed bag at the top, with Ne-Yo at one, indie band Embrace at two, LA rockers Orson at three, popster Pink at four and the chilled Corinne Bailey Rae at five

010406  
Top 75

# The Official UK

## TOP 20 DOWNLOADS

Pos	Last	ARTIST TITLE	Label
1	1	CHARLIS BARKLEY CRAZY	Decca/Warner Bros
2	1	ORSON NO TOMORROW	Universal
3	1	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	ADM
4	2	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Geff
5	1	THE BLACK EYED PEAS PUMP IT	ADM
6	1	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Def Jam
7	1	NE-YO SO SICK	Def Jam
8	1	THE FEELING SEWN	Merid
9	1	SUGABABES RED DRESS	Merid
10	8	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Apricot 2 & A
11	1	MADONNA SORRY	Warner Bros
12	1	JACK JOHNSON BETTER TOGETHER	Brushfire/Interscope
13	1	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/EVERY STORM NASTY GIRL	Def Jam
14	1	CHICO IT'S CHIDO TIME	Sm
15	1	SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Merid
16	1	JOSE GONZALEZ HEARTBEATS	Merid
17	1	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Merid
18	1	JAMES BLUNT WISE MEN	Atlantic
19	1	JAMES BLUNT GOODBYE MY LOVER	Atlantic
20	1	THE SHAPESHIFTERS INCREDIBLE	Merid

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## TOP 20 RINGTONES

Pos	Last	ARTIST TITLE	Provider
1	1	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	BuduCherry/Lava/Columbia/Sony/Global
2	1	MADONNA SORRY	Warner-Chappell
3	1	SUGABABES RED DRESS	EMI/Warner-Chappell/Universal/Parlophone
4	1	CHICO IT'S CHIDO TIME	Merid
5	1	NOTORIOUS B.I.G./DIDDY/NELLY/NASTY GIRL	EMI/Warner-Chappell/ABC/Interscope
6	1	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Interscope/IMP
7	1	THE BLACK EYED PEAS PUMP IT	Def Jam/Cherry/Lava/Global/Sony/Global
8	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Geff
9	1	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	EMI/Interscope/Warner-Chappell/MCA
10	1	DIET FEAT. EMILIE LENZI TO YOUR HEART	EMI/Sony/Interscope
11	1	KELLY CLARKSON BECAUSE OF YOU	EMI/Sony/Interscope
12	1	THE BLACK EYED PEAS MY HUMPS	BuduCherry/Lava/Global/Sony/Global
13	1	WESTLIFE AMAZING	EMI/Warner-Chappell
14	1	CATHERINE RATE AM I BOVERED	CC
15	1	DEAD OR ALIVE YOU SPIN ME ROUND (LIKE A RECORD)	Warner-Chappell/Warner
16	1	FAITHLESS INCOGNITA	Warner-Chappell/Columbia/Sony/Global
17	1	THE ORDINARY BOYS BOYS WILL BE BOYS	Warner-Chappell
18	1	SEAN PAUL TEMPERATURE	EMI
19	1	RL TRICK SAY SAY SAY (WALKING 4 U)	MPL/Warner-Chappell
20	1	ORSON NO TOMORROW	Universal

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## TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	CHARLIS BARKLEY CRAZY - SINGLE VERSION	Warner
2	1	ORSON NO TOMORROW	Universal
3	1	THE BLACK EYED PEAS PUMP IT	Universal
4	1	NE-YO SO SICK	Universal
5	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Def Jam
6	1	KELLY CLARKSON BECAUSE OF YOU	Sm
7	1	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	Universal
8	1	PINK STUPID GIRLS	Sm
9	1	MADONNA SORRY (ALBUM VERSION)	Sm
10	1	TEXAS LIGHTNING NO NO NEVER	Sm
11	1	KANYE WEST TOUCH THE SKY	Sm
12	1	RAFFAELLA RIGHT HERE RIGHT NOW (HAY DAY)	Sm
13	1	MECK THUNDER IN MY HEART AGAIN	Sm
14	1	JACK JOHNSON BETTER TOGETHER	Sm
15	1	JOSE GONZALEZ HEARTBEATS	Sm
16	1	MARY J. BLIGE I'VE GOT A FEELING	Sm
17	1	BEYONCÉ FEAT. SLIM THINO CHECK ON IT (ALBUM VERSION)	Sm
18	1	THE FEELING SEWN (ALBUM VERSION)	Sm
19	1	KATE MESSIA RING MY BELL (ALBUM VERSION)	Sm
20	1	SEAN PAUL TEMPERATURE (ALBUM VERSION)	Sm

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**1. Ne-Yo**  
A year after the week after he reached number two on the singles chart as co-writer of Minnie's Let Me Love You under his real name of Shaffer Smith, Ne-Yo goes one better as a recording artist in his own right. The 28-year-old from Arkansas vaults 18-1 on the singles chart, with sales of 28,287 for his debut hit So Sick. Partly due to the new chart regulations which allow singles to chart alongside a week before their physical release, it's the second number one in a row to climb through the ranks, following Orson's No Tomorrow.



**2. Embrace**  
Cracking the Top Five for the first time with their 16th Top 40 hit, Embrace debut at number two with *Notes of a Cow*, which crosses sales of 26,907. In their only single to enter the top 10, the track was eventually overtaken by Ne-Yo's So Sick, but the glowing reviews need for Embrace's new album this New Day, which is out today (March 27). Despite being their highest-charting single, Nature's Law does not provide Embrace's first new first-week sale - that record is still held by Come Back to What You Know, which debuted at number six in 1998 with sales of 45,310.

Pos	Last	ARTIST TITLE	Label
1	10	NE-YO SO SICK	Def Jam
2	NEW	EMBRACE NATURE'S LAW	Independent/ESOM/EMI/Def Jam
3	1	ORSON NO TOMORROW	Universal
4	49	PINK STUPID GIRLS	MCA
5	5	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Geff
6	4	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	ADM
7	3	THE BLACK EYED PEAS PUMP IT	ADM
8	2	CHICO IT'S CHIDO TIME	Sm
9	8	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Def Jam
10	7	SUGABABES RED DRESS	Merid
11	53	SEAN PAUL TEMPERATURE	Merid
12	10	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Apricot 2 & A
13	6	GIRLS ALOUD WHOLE LOTTA HISTORY	Polygram
14	9	MADONNA SORRY	Warner Bros
15	12	THE FEELING SEWN	Merid
16	NEW	MICHAEL JACKSON BAD	Epic
17	14	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE/A STORM NASTY GIRL	Def Jam
18	1	YEAR YEAH YEAHS GOLD LION	Fox
19	13	RAY J ONE WISH	Sandwich
20	11	JOEY NEGRO MAKE A MOVE ON ME	Def Jam
21	36	BEVERLY KNIGHT PIECE OF MY HEART	Parlophone
22	NEW	MVP BOUNCE, SHAKE, MOVE, STOP!	Merid
23	2	MASSIVE ATTACK LIVE WITH ME	Virgin
24	69	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	Universal
25	NEW	THE STROKES HEART IN A CAGE	Merid
26	19	THE SOURCE FEAT. CANDI STATON YOU GOT THE LOVE	Merid
27	21	KELLY CLARKSON WALK AWAY	MCA
28	NEW	THE KOOKS NAVE	Merid
29	2	HILARY DUFF LY	Apricot 2 & A
30	27	JACK JOHNSON BETTER TOGETHER	Brushfire/Interscope
31	26	CRAIG DAVID UNBELIEVABLE	Merid
32	23	JAMES BLUNT WISE MEN	Atlantic
33	23	THE SHAPESHIFTERS INCREDIBLE	Merid
34	6	CHRIS BROWN FEAT. JUELZ SANTANA RUN IT!	Merid
35	23	BOW WOO FEAT. CIARA LIKE YOU	Merid
36	31	JOSE GONZALEZ HEARTBEATS	Merid
37	35	WILL YOUNG ALL TIME LOVE	Merid
38	29	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Merid

ARTIST	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	LAST WEEK
ADVENTURE	1	1	IN THE NAME OF	1	1	IN THE NAME OF	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1
ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1	ALICE IN CHAINS	1	1







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