



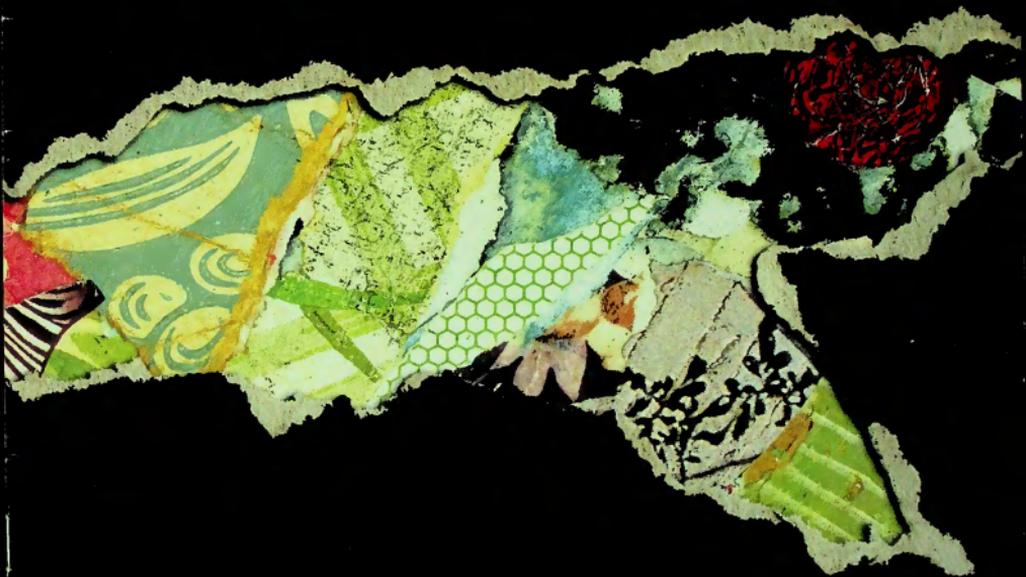
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**Special issue: MW looks at the artists who are taking
DIY routes to the digital market Plus: the charts in full**

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Back to bedroom

DIY
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Take a look at the image above – for an increasing number of young artists, this is the 21st Century record label HQ. It is an image of music business activity which is, in many cases, replacing the hackneyed old image of leather sofas and fat cigars. Just four months after *Music Week* threw the spotlight onto the fast-growing group of artists and tiny labels “doing it for themselves”, this week we look again at the sector, with specific emphasis on the digital world. Arctic Monkeys’ success highlights what can be achieved with smart strategy, hard work and a close connection with your audience. Inside, *MW* attempts to demystify these new players and their methods. **See p2-9**

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Welcome to *Music Week's* second DIY Issue, which is devoted to the mystic Digital Distribution day on Friday (April 8), this issue provides insights from the outline all you need to know to if you are a new, unsigned artist or small label hearing from some of the key players in our DIY Digital round table. Write

Making the mo



There was a time when the role of a young artist or band was relatively simple. Make music, play gigs, court an A&R man, do a deal.

Oh, how things have changed. In the past 18 months, an increasing number of new artists have added, "set up a website, build an online buzz, sell the music" - along with a whole host of other essential tasks - to the equation.

Just as it did in the late Seventies, the "do it yourself" ethos is offering a vast array of new opportunities. And this is being driven, above anything else, by the digital revolution.

Getting music to the public is within the grasp of every artist, or the very smallest label, via social networking services such as MySpace or by offering MP3s from a website.

The key issues facing musical creators now are twofold: how to mobilise that public into actually taking notice of your music, and how to start making a living from digital platforms. Anyone can now replicate the first stage of an Arctic Monkeys-style strategy by giving away their demos - but 363,735 first-week sales of your debut album is a very different matter.

Creating great music in the first place is a prerequisite. But choosing a coherent business strategy is increasingly crucial, as artists and labels take increasing control of their own destiny.

"Whether you're an established label or an artist taking the DIY approach, you need to be doing business with the right people on the right terms," says solicitor Dean Marsh, who has recently established the Aim and BPI-endorsed Independent Label Scheme (ILS) - a legal and business advice service specifically for small labels or independent artists. "It's possible to make money out there, but you've got to be innovative, you need to be aware of the marketplace and you need to have a strategy."

"You've got to go out and find the opportunities for you," says Simon Wheeler, head of digital for Beggars Group and chairman of Aim's new media committee. "There's a whole set of different communities and specialised services out there and you've got to find the one that's relevant to you. You can't copy what other people say. You've got to empower yourself."

With global brands such as Apple, O2 and Nokia looking to brand their products and services through unsigned artists, and retailers such as Karmadownload and TuneTribe offering a direct route to market, those opportunities are certainly there for the taking.

Home-spun labels: setting up a DIY digital label can be easily achieved on a minimal budget, providing there is online access



The main types of online retailer

There has been an explosion in the number and variety of legal download stores, with more than 30 in the UK alone today. These can be broken down into a handful of groups: Multiple retailers: the market leader, by far, is Apple's iTunes Music Store, which offers 1m+ tracks to download from major and independent labels on an à la carte basis for around 79p per track. Tracks are also encoded with digital rights management (DRM). Examples include BigNoiseMusic, MSN Music, Sony Connect, Tesco and Woolworths.

Subscription services: these allow consumers to stream a catalogue of 1m+ tracks for a monthly fee and download them, on a rental basis, to a portable device. Again, tracks are encoded with Windows Media-based DRM. Examples include Napster, HMV Digital, Virgin Digital. Wigipal also offers a subscription service which allows users to keep their downloads.

Independent stores: specialising in music from independent labels, typically in MP3 format (ie without DRM) and without the need to download any kind of proprietary software or media player. Examples include Bleep, Karmadownload and TuneTribe.

Genre specialist stores: stores specialising in music from a specific genre, such as dance (DJ Download or Beathut) or heavy metal/punk (Breakyears).

ONLINE

Since the UK launch of Apple's iTunes Music Store in June 2004, the legal online market has evolved dramatically. The UK's download market is now the fastest growing in Europe (sales of single tracks quadrupled to 25m in 2005) and distribution channels for UK labels and artists are now in place to sell their music all over the world.

"The mystique surround this sector has dissipated over those two years, as unsigned artists and small labels have begun to make the most of the digital opportunities at their fingertips. To them, it may go without saying, but there are essentially three options for getting to market:

- Sell MP3s through own website or digital shop
- Approach digital retailer directly
- Use the services of an aggregator, distributor or technology partner.

Deciding which route to take depends on resource, technological expertise and choice of retailer. But for all the DIY talk, many of the biggest retailers still prefer to receive tracks through a distributor or aggregator.

"It's difficult to do a deal directly," explains Jeff Smith, programming director at Napster, "so we tend to put people in the direction of our legal deal framework we've got with Aim, which is a good way to get the legal deal sorted out. We also point them in the direction of aggregators and digital

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

with a single mastered CD or WAV file and let them get on with the duplication process.

2. Delivery: Digital sales are not

divorced from those on CD or vinyl and must be delivered to coincide with release dates. An aggregator can make sure each download store

gets the right tracks at the right time.

3. Marketing: The iTunes Music Store now carries approximately 2m tracks, which means

the placement of your content is more important than ever. Since an aggregator will have closer relationships with retailers, they will

be in the best position to achieve this.

4. Royalties: With income fading a bit back from a number of different sources, broken down on a

track-by-track basis, and between a la carte and subscription models, it helps if someone can consolidate royalty information.

UK-BASED ONLINE AGGREGATORS

Absolute Marketing: www.absolute-marketing.co.uk

AWAL: www.awal.co.uk

Calix Digital: www.calixdigital.net

Consolidated Independent: www.cisinfo.com

Kudos: www.kudosrecords.com

to go:

The Orchard: www.theorchard.com

Pinnacle: www.pinnacle-entertainment.co.uk

State 51:

www.state51.co.uk

Uploader: www.uploader-music.com

Vital/PIAS Digital: www.vital.co.uk

stries and marvels of digital. Designed to coincide with Aim's from both sides of the DIY fence. Over the next four pages, we label looking to move online, onto mobile and much more, before ters: Joanna Jones, Adam Webb, Ben Cardew, Nicola Slade

Cost of digital



deal with labels or artists on an individual basis. And actually getting content to them and managing it effectively can be tricky, involving encoding tracks and providing metadata to the requirements of each store, delivering music on time, as well as marketing and tracking royalties.

However, there are exceptions, and sites such as KarmaDownload and TuneTribe actively solicit material from unsigned artists – both have unsigned sections on their frontpage and allow users to upload music direct and add editorial content.

The entry of the Rough Trade record shop into the digital space (the launch of Rough Trade Digital, in partnership with Bleep, is due for launch in September) will be another interesting addition here, with co-director Pete Donne promising "a digital solution that reflects the spirit of Rough Trade and the DIY route".

"Our unsigned department works directly with artists and, if we pick up something we particularly like, we do get them to speak to their fanbase and use us as a platform," says TuneTribe COO Ronnie Traynor.

Using an aggregator, distributor or techie

For any label or artist targeting a significant number of download stores – and certainly the bigger multiple retailers – employing a third party specialist remains the most practical solution. These partners will typically supply a complete end-to-end service and are equal parts manufacturer, distributor, plugger and accountant.

Some (such as Vital/PIAS Digital or Pinnacle) are physical distributors who have expanded their services into digital; others (such as Uploader) distribute specifically to digital platforms; in turn Consolidated Independent occupy a unique position as a business-facing digital supply service.

The benefits of metadata

From a label or artist's point of view, the most important aspect of their aggregator relationship is the information – or metadata – that they supply. This usually consists of a number of fields, including track name, artist, length of track, genre, ISRC code, artwork, and so on.

If this metadata is not 100% correct then the whole process of digital retail breaks down – customers will not be able to find the music, you will not sell any downloads and royalties will be impossible to track.

"We really emphasise for anyone starting at the very beginning that their digital strategy should be instigated alongside their physical releases," says James Kylo, general manager of Aim Digital. "In other words: getting your masters done at the same time, getting metadata done at the same time, and doing it accurately. For instance, if your metadata is silent on genre, then you won't turn up on searches. The shops don't check anything. It all filters through from the metadata."

[With mobile] you're more forced to go through the aggregator route and there seems to be a greater spectrum between the 'bad guys' and 'good guys'

James Kylo, Aim Digital

suppliers who work with us.

"It's rare that we'd do a deal for a single track – we might do in the future, but at the moment it's more about pointing people towards those who can help them through this digital maze."

Setting up your own digital shop

The 100% autonomous route to market is an option for artists or labels which have the capabilities and drive to manage and sustain a fully operable retail service – and only if their website is already generating a significant volume of traffic.

A number of bricks-and-mortar dance retailers (such as Eukatech Records in London and 3 Beat Records in Liverpool) have developed bespoke digital download stores, as have the odd artist, such as drum & bass producer Shy FX. They remain a rarity, however.

"Unless artists want to immerse themselves deeply in learning the technical skills required to construct websites, they should enlist the help of a web specialist," says Rob Davis of Solaris Media, who built Shy FX's site www.digitalsondub.com.

An alternative route is to employ the services of a company such as 7 Digital, state51 or Pinnacle – all of whom specialise in building bespoke stand-alone download stores for both artists and labels.

Going direct to an online retailer

Most bigger retailers do not have the resources to

Top tips for online

"First step, labels need to get their PPL sorted. It's in their hand, because this is where you get your ISRC codes from and all the main retail services need those codes for metadata."

Alistair Nicholson, owner of Son Records and ex-head of new media at Ninja Tune

"Preparation and metadata: without that, nothing can happen whatsoever – services won't be able to sell it, you won't be able to see what's being sold, you won't be able to track your royalties – the list goes on. It's crucial."

Simon Wheeler, head of digital, Beggars Group

"If you're a small label, just try to get onto iTunes, because it's the most used download service. And get an aggregator – relationships are hard to manage, but an aggregator takes the pain out of it. All you have to do is send in one CD and they take care of the rest."

James Langley, head of content, KarmaDownload

"Nothing beats doing it yourself, which is why we only offer non-exclusive deals and limit everything back to the artist or label's site. So it becomes like their own shop."

Khalid Mallasi, co-founder of Beathut

"Get as many mixes of a track or as many B-sides as you can to give each online retailer a piece of exclusive content. They are more likely to feature something that no-one else has. Also, make sure your artwork stands out when its been reduced to thumbnail size."

Seb Robert, Absolute Marketing

"Marketing and promotion: consumers need to find you inside the store. How do you get on the front page or new releases section of iTunes? You can still be DIY and let someone do that for you."

Stitch Cohen, The Orchard

MOBILE

When asked at a recent Jupiter Research event to define the difference between online and mobile music, Ed Averdeck, European general manager of OD2/Loudeye, drew an interesting analogy. Online, he said, with its seemingly inexhaustible stock range, is like shopping for your groceries at Tesco, while mobile is like shopping in 7-11: limited in choice, more expensive, but with the convenience of always being open.

With 3G services only beginning to penetrate the mass market along with the first truly competitive music-compatible handsets, mobile is some way behind online in the evolutionary curve.

It also remains a predominantly Top 40-driven market, but that does not mean small labels or individual artists are barred from entry. The mobile space is developing rapidly and, as the networks seek to challenge Apple's hegemony in the download market, so their need for a deeper and more credible catalogue of music increases.

"We need to have a diversity of catalogue so we have something unique to offer our customers," says Matt Cockett, head of music at O2.

So, what are the options for those without Top 40 product who want to sell tracks on the mobile networks or as ringtones?

Get an aggregator

At present, getting an aggregator is just about the only way to gain access to any of the UK's mobile networks or content providers such as Jamster or MonsterMob. Mobile aggregators provide much the same end-to-end services as their online counterparts, but with the addition of supplying ringtones, videos and editorial content as well as full tracks.

TOP TIPS FOR PODCASTING

1. Work out your rental and where you want to aim.
2. Work out equipment-wise

what you're going to need

3. Work out a format.
4. Drop links everywhere and let people know that you're out there.

giving little tasters to what's on the show. If you can get onto iTunes then you can place a link on your website and say 'Click here and subscribe.'

Tips by Colin Roberts
Podcast Producer



AIM'S BTH DISTRIBUTION & DIGITAL DAY
The Aim Distribution & Digital Day this coming Friday expects to host

more than 300 record label attendees, while 50 digital and distribution companies are signed up for the one-day trade fair.

Date: Friday, April 7 2006
Location: The Garden Centre, Blithborough Street, London
Time: 9.00am to 5.30pm

On an entry-level basis, they can also enable an artist or label to sell mobile content direct from their own website – supplying a key word on an existing short code, editing a selection of ringtones and managing payments.

"Getting into the mobile space is a key concern," says James Kylo, "but the answers are fairly simple [to online], except you're even more forced to go through the aggregator route and there seems to be a greater spectrum between what one could call 'bad guys' and 'good guys.' At Aim we try to be agnostic and advise labels on what we think are acceptable terms."

However, with networks now demanding more independent content, there are a handful of specialist aggregators in the market, including AEI Mobile, Indie Mobile, Mobli, Pocket Group and VidZone. All specialise in delivering to certain networks and can be approached for non-exclusive deals.

Vidzone CEO Adrian Workman says, "If you want to get on Vodafone or 3, you have to come through our gateway, there are very few others doing it other than very specialist product – we launched on Virgin Mobile this week. The reality now is independents are having to become smarter – they have to provide audio, video, ringtones, dialback tones, video ringtones to have a presence, to give them some level of credibility and traction to rival the majors on the networks."

Seth Jackson at Indie Mobile adds that of the very smallest acts cannot work mobile in isolation. "The chances of you making any money are very small indeed if you don't have all the other traditional elements working for you," he says. "So if you're not getting any press buzz or radio and your track goes up, it's not going to do you any good at all."

Buy a short code and do it yourself

An alternative is to do this yourself – to buy a UK shortcode; cut your own ringtones; sell them from a WAP site, website or CD inlay card and manage any incoming royalties.

However, like running your own download store, this is potentially an expensive and time consuming option and ultimately best left to a third-party specialist.

"It would be so expensive for somebody to start from scratch," says Seth Jackson. "You will have to buy an entire short code, not just your tiny bit which will cost you a tenner a month – you'll be spending a £1,000 a month."

And, as with any other kind of retail, sales of mobile content will depend on external factors such as radio play, press and size of fanbase.

"If you're selling ringtones online, clearly the most important thing is that the website you're integrating into and offering content from is a website that's visited regularly," says Daryn

Top tips for mobile

1. Get yourself a shortcode to sell your own mobile content (realtions, ringtones, wallpapers etc). For this to work you need to promote and advertise your shortcode on everything – web, print and on the street.
2. Treat mobile content as part of your merchandising. If your own fans won't buy your realltions, then who will?
3. Take mobile numbers from your fans, giving to a ready made mobile fanbase makes you a far more attractive proposition.
4. Consider what part of mobile is right for your music? Can you create a vast Bluetooth community with your grime artist? Or should you stick to selling your guitar riff as a realltone?
5. Be realistic, don't expect the front page of Vodafone, like an NME cover. You only make it once you've made it.

Tips by Seth Jackson, Indie Mobile

Wober, business development director at Pocket Group. "If you're selling 20,000 albums on the high street, then don't expect miracles on mobile, because mobile will mirror what's happening in the physical world, although some genres are different from others – dance for instance, does disproportionately well on mobile".

Mobile as a marketing tool

Another option is simply to utilise the power of mobile for marketing purposes – even to the level of capturing and compiling your audience's contact details or registering with a music recognition service like Shazam.

"You then can send media clips to your fanbase or details of where you're going to play," says Daryn Wober. "Everyone knows what Babyshambles did when they sent out 500 to 600 texts telling fans where their next gig was going to be."

As browsing the net via a handset becomes commonplace, then mobile will undoubtedly evolve as an essential and sophisticated marketing tool – whether that is through bespoke music programming, mobile blogs, social networking services or podcasting. "Just imagine sitting on the bus and your phone beeps and you've got a new radio show," says Colin Roberts, editor of Drowned In Sound.

PODCASTING

The main issue with podcasting at the moment is defining exactly what a podcast is.

On the face of it, this relatively new phenomena appears to be an extension of radio – a free programme capsule ready to download at the consumer's convenience.

But, with regards to music, the legalities become problematic. As a podcast can be kept in perpetuity and replayed by the consumer, it becomes something more than radio. For rights holders, the worst case scenario is that this new

vehicle mutates into a sort of glorified compilation album via the back door, and for which they are not properly compensated.

As a result, the rights issues are still under negotiation and, at present, there is no blanket licence offering major label content for podcast – although project-by-project deals are, in theory, possible. Those wishing to include music in their shows need either direct permission from the label or artist in question or tracks from unsigned bands.

It was for this reason that Aim Digital stepped into the breach to launch its own non-precedential trial licence for podcasting in January 2006. For an agreed fee, this will grant broadcasters a temporary license to podcast content owned or controlled by those Aim members who opt into the scheme.

"We do not support people podcasting music where they don't have permission to do so," says James Kylo. "With the licence we're trying to create a library of independent music that can be straightforwardly used without having to gain permissions here and there and everywhere."

However, until these issues are clarified and while major label artists are mostly excluded, there currently exists something of a "podcast vacuum". This offers a unique marketing opportunity for small labels, especially as uploading a show to the iTunes Music Store is relatively straightforward.

A quick scan at the UK iTunes Top 20 verifies the extent of this vacuum: alongside offerings from Pete Tong and Sasha are podcasts from Dren & Bass Arena, Defected Records, Drowned In Sound and The Go! Team. The most downloaded show is Radio One's Best Of Unsigned.

"It's kind of a grey area," says Colin Roberts, editor at Drowned In Sound. "Most bands give away a track or two for free off their website anyway, so one way round it is to just let us have one of those."

Catskills Records, which also runs the Beatout download store, will be pursuing a similar strategy when it launches a podcast of all original music from labels such as Ninja Tune, Big Dada and Grand Central.

"Catskills has got a lot of friends with other labels through Beatout, so basically we phoned them all up and asked for tracks and they were up for it," says co-founder Khalid Mallasi. "They all know what might come of it in the future and they know it might be a money maker, but whatever happens, people will be using podcasts."

So, why podcasts?

Podcasts are easy to make: all you need is a small mixer with a USB port and a microphone. As Audacity and free-to-download software such as Beatout and Garageband also offer a simple way to construct programmes.

Access to iTunes: getting a podcast into the iTunes Music Store is a relatively straightforward

With [podcast] licence we're trying to create a library of independent music that can be straightforwardly used without having to gain permissions here there and everywhere

James Kylo, Aim Digital

THE MUSIC WEEK PLAYLIST



TAPES 'N' TAPES
IndieUK
(unsigned)
Currently causing an industry buzz, Tapes 'n' Tapes built their profile after giving away a number of tracks online (free download, out now)



PEARL JAM
World Leader
Pretend
(Columbia)
Pearl Jam issued the first single from their new album as a free download via their website last month (free download, available now)



LAVENDER DIAMOND
You Broke My Heart (unsigned)
This is one of two songs LD made available from their website, a move which attracted A&R's (free download, available now)



TINA DICO
In The Red
(Finest Gramophone)
This independently released track is available via iTunes in the UK, and the US where two bonus tracks add to the package. (album, out now)



SAMOI THOM
I Wish I Was A Punk Rocker
(RCA)
Thom recently released her "living room" gig from the basement of her Totting flat and signed to RCA last week. (single, May 22)



MR HUDSON
Everything Happens
(Mercury)
Hudson signed to Mercury last week, but has been independently active for a year with an online presence sharing his profile. (demo)



BAT FOR LASHES
The Wizard
(Drowned In Sound)
Drowned In Sound has an exciting act with Bat For Lashes, one of the first releases in the new DIS (digital singles club). (single, May 8)



STEREOPHONICS
Live From Dakota
(V2)
The first UK artist to benefit from an increasingly localised MySpace team, Sars can now hear a return of the album via the main page. (album, April 3)



URBAN MYTH
CLUB
Helium (TRL)
This UK collective have spent the past 12 months building their online profile through a series of streams and free downloads. (album, April 17)



KATE HAVNEVIK
Melankton
(Continental)
Havnevik released her new album independently via iTunes last week. After streaming it through her website last month (album, out now)

NOKIA Nseries

Bookmarks
Adaptive Bookmark
nokia.com/nseries
Nokia Funky Plaza

Use your music player
to surf the net.

Send an e-mail with your camera. Or shoot video on your MP3 player. The Nokia Nseries fuses imaging, music, connectivity and e-mail to make so many things suddenly possible. Experience the world of high-performance mobile multimedia at nokia.com/nseries.

Nokia Nseries
See new. Hear new. Feel new.



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N80



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Prohibition Ltd.
Stuarc; Sony
Connect; star 5L
SUBR; Totoly
Radio; Tough
Cookie; Unifone;
Video C; Vitvone;
Web Sheriff; Aim

Digital Surgery:
your digital
questions answered
by Aim's new media
committee
members.

process compared to a track download. For the Trojan horse to them accessing the biggest download sites on the planet.

■ **Subscription:** As podcasts can be delivered through RSS subscription feeds, getting fans to sign up will ensure a regular target audience. If you are giving away MP3s anyway, then you may as well be podcasting them.

■ **Audience reach:** Despite the lack of mainstream musical content, podcasts are already attracting significant audiences.

■ **Might become monetised:** Currently, all podcasts on the iTunes are free to download, but this is likely to change. Ricky Gervais' latest series of voice-only podcasts are fee-based at 95p per show.

SOCIAL NETWORKING

In certain contexts it is possible to overstate the importance of social networking sites. For established mainstream artists they are usually another tick box in the marketing plot – but for unsigned bands, labels, promoters, fanzines and clubs their effect has been considerable: as an easy way of connecting, nurturing and building an audience; of forging relationships within the music business and of marketing their content to the outside world.

These days, for an upcoming artist not to have a MySpace account is almost unthinkable. From its foundation in July 2003, the site now attracts 65m users and is the eighth most popular in the world. Small wonder Rupert Murdoch's News Corp. paid \$580m for it last year.

"MySpace is probably the main way that people find out about a band," says Mick McCarthy, managing director of Leeds-based label Dance To The Radio and home to iForward, Russia. "We've got other bands on the label and we tell people to look at MySpace, as it's the quickest way for people to find out about them. We still send out promo CDs, but MySpace is such an instant way to find out about a band – and fans can talk to bands, and bands can talk to fans. If a hip hop band breaks in with an indie audience, that's great as it expands it. And it's no risk – it happens by itself."

"MySpace is like an alternative website," says Nina from folk band Hush The Many. "It's amazingly useful to meet people and bands from all over the world. And promoters – we've had a number of gigs after being contacted through MySpace. Without those avenues a lot of people probably wouldn't have heard of us."

"A lot of people using MySpace are actually networking," adds Kevin Kelly, who records as Aldo Vanucci for Catskills Records. "It's a great way of meeting people like promoters – I've got a festival

Websites usurp A&R's role for unsigned acts

MySpace might be considered to be the perfect outlet for unsigned acts – made all the more compulsory by the hype surrounding its role in the rise of the Arctic Monkeys – but it remains only one of many channels which bands can adopt for online promotion.

Major ISPs, dedicated music sites, mobile networks and brands have spent the past year developing ways in which bands can use their platforms to upload music and access an audience.

In the UK Tiscali, Releatworks, TuneRibe and Chamel Four are now offering artists and bands the chance to use sites to either give music away for free, or sell direct to the users of those sites.

TuneRibe

By offering the artist 80% of all generated revenues, and the option to set the price themselves, TuneRibe is offering one of the most generous deals to unsigned acts in the UK. TuneRibe cites artists such as The Crimea – now signed to Warner – and Whiskey, who has been picked up by EMI, as two success stories.

Like Releatworks, TuneRibe offers bands a DIY 'uploading tool', meaning that acts can build a page, upload music, set the price and add editorial without even needing to consult a TuneRibe member of staff. Consequently, there is no A&R process, or barrier, preventing



Whiskey: the band self-manages their online content, which is available via TuneRibe, a website offering bands 80% of generated profits

bands from selling their music. However, in order to be featured on the site's most popular pages, the editors at TuneRibe will use a user ratings facility to see what is considered to be "hot" and select a band accordingly. As a result, an unsigned act might well see itself featured alongside a major label artist.

Meanwhile, TuneRibe has signed a partnership deal with O2 to promote unsigned acts. O2's SlashMusic site will feature unsigned music, once it has been through an A&R selection process by its editors. Backed by TuneRibe's e-commerce structure, it allows acts to upload up to three downloads, in all formats, plus a video, photo and editorial. Both companies will be implementing cross-promotional marketing initiatives for the unsigned content in the coming months.

RealMusic

Like Chamel Four, RealMusic has

Unsigned bands have never had so many channels open to them to literally take everything DIY

built a dedicated space for unsigned acts to upload and promote its music on the www.realmusic.com site. Launched last December, it currently attracts 1.6m unique users per month and features 200 acts, with three to four new acts being added each day.

RealMusic's billing strategy works by debiting money directly from users' mobile phone accounts. Each download costs £1, while a ringtone of the track is priced at 62p. Artists gain 50% of all revenues.

Tiscali

Italian-owned ISP Tiscali will this year ramp up its unsigned music initiative after last year's launch of the Tiscali sessions. The ISP runs London-based live sessions in which acts feature as part of a webcam. The best acts will feature as part of a digital download which will be available on the site this summer.

This appears to be only the start of an explosion in sites offering artist-generated content. O2 has already begun its UK-wide search for an unsigned act, with a label deal with Polydor being offered at the conclusion. O2 users will be able to preview the best of the bands through a dedicated WAP-site on the mobile network. Meanwhile, unsigned acts can plug into Aim to gain exposure on all of the established download sites, as well as aggregators The Orchard and Emusic.

MySpace is such an instant way to find out about a band

Mick McCarthy, Dance To The Radio

in Belfast that I'm probably going to be playing purely from a bloke adding me as a friend and me sending him a mix tape. For the sort of level I'm at, it creates opportunities to raise my profile."

Of course, MySpace is not the only platform for up-and-coming artists. LastFM is growing in influence (see Crib Sheet, p13), while MSN had a high profile at SXSW touting MSN Spaces towards independent artists and labels, while video hosting website YouTube has also risen in prominence in recent months, both for its collection of archive film footage and its inherent marketing opportunities. Matador signings Pretty

Girls Make Graves recently ran a competition on the site, asking fans to shoot a video for their single Nocturnal House.

The key strategy here is to use these new tools proactively, innovatively and, as importantly, cost effectively, according to Beggars' Simon Wheeler.

"You have to make sure people know about what you're doing – and that might be as simple as making things available via P2P or utilising something like YouTube that doesn't cost anything. There's an awful lot of good free services out there. Like Radio365 [the online radio portal]. The list just goes on."

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SAM BURT I GOT IT
Signed to BMG Publishing, I got it released and sold out their first single, Something Beautiful - then as Letrice - last year on

the books of an online campaign. They have already seen considerable online marketing success and plan to release an album through their own label later this year.

MARK DESVAUX, URBAN MYTH CLUB
Farmed itself founder member Buzz met Hollywood film composer Stephen Barton on the

internet in 2003. UMC are true lovers of internet collaboration. Playing their first gig at Glastonbury, the band feel that it is with a digital release of their

single I Feel It, on iTunes, which went Top 30. About to release their debut album, Helium, on their own label TRL Music, UMC also hit the top spot on MySpace's Top

Electronic Artist's chart.
KATE HAVENIK
Norwegian-born and UK-based, Havenik released her debut album Malariation on her own label

Cosmicfreak through iTunes just last week but not before streaming it to thousands of fans via her website. She signed several sync deals in the US last year.

including songs in the GC and Greg's Anatomy, and reached number five on LA radio station KCRW's chart with her demo Breathe Deeply.

To throw some light on how artists and industry figures are approaching the DIY digital issue, *MusiCWeek*

Unravelling the



Music Week To kick off, MySpace has become an all-pervasive term recently - how does the digital world and the advent of such social networking sites reshape the relationship between artists and their fans?

Mr Hudson: It is really early days for us particularly digitally but, not having had an official release, diffusing what we are doing digitally has been the only way of doing it. It has become so cheap with MySpace. We made frankly abortive attempts to make a professional looking website.

We are not the next Arctic Monkeys. Our approach is not passive, but we are trying to be as restrained as possible rather than having 15,000 friends on MySpace who we don't even know and who haven't even heard the music - we are trying to put the emphasis on quality relationships and quality links with other bands. And rather than putting every single scrap of demo up on MySpace we are trying to put the best foot forward.

Kate Havenik: It's really great. People can write thoughts directly to you and you can answer them if you like and they are really grateful if you do. It is great to build relationships with people who like certain types of music. It's quite real.

Sam Burt: It's weird because we found you last week [Kate]. I remember seeing your picture and going 'Oh I like your music'.
Mark Desvaux: It is a phenomenon though. I don't think the concept is a phenomenon, but MySpace has become so big. It has 66m registered users - that's more than the population of the UK - and they haven't even launched their UK site. What is fascinating is that it has tapped into a phenomenal viral mechanism.

It's a community thing: people like to feel wanted, having friends and using it for their own personal networking. From a musician's point of view, there is absolutely nothing that touches it in terms of publicity and introducing your music to a fanbase. Saying that, even comparing it to stogging it around the London gig circuit, playing to 50 people a night, you can achieve that in MySpace in the time it takes to do a soundcheck.
James Kylo, Aim: Does the MySpace phenomenon lead to more people coming to the gigs?
MD: It feels that, actually. For a gig-playing band it is a massive way of getting people in.

JK: TV Personalities played a gig recently and there were a lot of young people at the gig who had come because of MySpace.

Jason Miller: Our feeling is that MySpace has to be one part. There is a certain sector that understands MySpace and use it. We find that most of our MySpacers are teens to late 20s whereas a lot of our music appeals to the 30-plus audience. It's good for certain types of music and not others.

MW: Jason, your band *Four Day Hombre* has a very close relationship with its fanbase through your website. How important is it still to have your own website?
JK: I think it is really valuable. MySpace is really useful now, but it wasn't particularly useful two

years ago and it may not be particularly useful in two years time. Somebody mentioned Last FM, that is just starting to grow. I think it is an ever-changing environment, part of the challenge is keeping an eye on what is coming up. Last FM hasn't really taken off yet, so you can actually bob your head above water on that.

MW: Kate, you previewed your album through your website, didn't you?
KH: I did a weekend, a full 48-hour preview of my whole album on my website, which means [fans] could go on the website and listen to the whole album, not download it, but people got to listen to the tracks and I got feedback and I didn't even know then when my album would come out on iTunes. I just wanted to show it to people because it was done and I couldn't wait to get some people's reactions. I had 3,000 people, it was great.

MW: One thing we haven't talked about is how you can get to services such as iTunes - which may from a distance seem completely impenetrable - quite directly, even when you are on your own. How easy is it to get on to these sites?
MH: We are doing a bit of a Trojan horse today, we are going to play in the iTunes office at 7pm. We are going to try to say, 'Stick it on your website'.
MD: We did a direct deal with iTunes. It was last summer, we looked at the options of going through an aggregator and going through iTunes. It took a while, but it was a very valuable learning curve. There are so many people who want to get on iTunes and it's so much more successful than I think they ever imagined, they didn't have enough people to be dealing with all the incoming requests for deals. We have done it through aggregators and we have done it direct. We have found it is quite a lot of work doing it direct, but once you have got the deal in place you are basically set.

MW: How do you forge direct relationships with an iTunes or Napster?
JK: There is a resource issue there. They don't want to be managing 1,000 different relationships, they want us to be taking that in between routes. That is one of the reasons that Aim was doing collective licensing deals. It is also how distributors have moved into that space.

Adrian Pope, Vital:PIAS Digital: The reality of this from a supply point of view is that you have three core elements: production and supply, i.e. getting the thing into iTunes; sales and marketing, which is getting it onto the front page, or getting the single of the week; and three, which is accounting and reporting. And each of those demands resources, time and expertise.
JK: And also management of all these three.
MD: I go through an aggregator, AWAL [Artists Without A Label]. They got me the iTunes deal and they are putting my album on certain digital shops. AWAL do contracts monthly, so I don't have to be with them for more than a month if I don't want to.
SB: You need these new services coming in. Personally I can't be bothered with all this fuff of putting things online. You want to be in the studio, creating a new tune and getting out there and playing it. It's easy to go to one person and they will sort it out.



Sharing experience: the MW panel discuss taking the DIY route

MD: We are looking at a label support scheme, which can plug into other things. But I think that, as an artist, it's a really proactive step to jump in there with your wellyes on and try and get some sense of it. If you also think in the long term about your career development, that will stand you in really good stead when it comes to doing deals further down the line.

MW: To what extent is building a digital profile yourself seen as a prerequisite by the record industry for signing you?
SB: The traditional role of an A&R guy was going out and finding a band and developing them, for example it took U2 three or four albums before they got big. Those days are gone. In our case it is our manager who has acted as a primary A&R guy over the past three or four years; BMG Publishing as well, who signed us three years ago.

MH: I think A&R men are looking for people who are getting involved in as many ways as they can. If you are not doing that I don't think they are going to judge you for it, but I think you are unlikely to get involved generally.

KH: I signed up my own label with my boyfriend, so I am signed to my label. Why should I be classified as unsigned? I am not going to sign away all my rights to a big label and give them half of my masters. I own my own masters and I want to own my own records. I want to make the album that I want to make. I don't want to make the album that someone else tells me to make.

As artists we have to get out there and learn with the majors and learn with the large indies, because everyone is learning together
Mark Desvaux

MR HUDSON
Mr Hudson ended weeks of bidding speculation by signing to Mercury, within hours of last week's round table. The UK writer/producer - who is

managed by Deal Rai's Tony Dagne - demonstrates how the DIY ethic can build a buzz. **JAMES KYLLO, AIM DIGITAL**
As general manager of Aim Digital, Kyllø

takes responsibility for all areas where the digital world meets the indie record sector, including the negotiation of collective now media deals and

launching the sector up to speed with digital shows. **JASON MILLER, FOUR DAY HOMIE**
Four Day Homie can provide claim DIY orientals,

having landed their digital album (released March 13) through their own fans by selling shares to them in their own label, Alamo Music. **HW** filmed their album

launch at their Leeds store last month and sold it as a digital EP. **ADRIAN POPE, VITALPIAS DIGITAL**
Specialising in digital distribution,

Vital Pias Digital is an extension of the existing services provided to labels by the PIAS Group through both Vital Sales & Marketing in the UK and PIAS Group across

continental Europe. Pope established the division in early 2004 and VPI now provides more than 100 leading indie labels with a digital route to market.

A full transcript is available on musicweek.com

Music Week held a round-table discussion last week. Read on for their views on MySpace and more

a digital debate



SB: We have had the bad side of it. We got signed to Sony BMG a couple of years ago. We went through the whole thing of then thinking, 'This is what we should do.' We got to work with Stephen Hague and we did an album with him, which didn't really work out. They weren't prepared to take an act like us, that makes tracks in our bedrooms, and make it into a bigger thing. The first single did alright, it sold out, but it didn't get enough press and radio and they were like 'Sorry it's the end of the day, lads.' So we got dropped before Christmas and now we have got the masters back and all the tracks back off Stephen Hague. So we are just doing the whole thing again, putting it out on our own label, putting the songs on that we did want to do, changing the name, getting the new artwork. And we are getting people to do the videos that we want to do the video.

JK: There are still labels that let people develop. If you look at Domino, they have a roster of people who have made loads of albums over the years. They haven't been trying to have hits. It's not just the majors or DIY.

AP: If you look in a thesaurus, one of the other words for DIY is probably "independence". It's about getting stuck in and not having someone to hold your hand and that is what new media has done. It has given you access to both ends.

MD: We are at a surreal moment in music industry history. For the past 10 years and at least for the next 10, things are getting rewritten in such a

short period of time, compared to an industry that is very traditional. As artists we have to get out there and learn with the majors and learn with the large independents, because everyone is learning together. The majors can't take the same kinds of risks they took with artists because the whole landscape is changing. Artists have to prove to majors or the large indies that they are commercially viable. It's at that point they get taken on.

JM: With the advent of DIY and digital, it has changed the relationship between you and, if your goal is to go with a large deal, with a large label. **MH:** To go back to the music, I just realised something. Two things have happened together in the last six months. I think we have a no man's land where there aren't the same boundaries, either geographical or in terms of language.

This whole coming-together of grime and acoustic - all of a sudden you have got DJ Semtex playing myself on his Saturday night show, why is that? You have got Statik remixing Bloc Party. This merger, which I think is really exciting, is that catalysed by this new no man's land? Perhaps that couldn't have happened nine months ago, a year ago, or wasn't happening so quickly.

MW: One thing that we haven't touched on is there a DIY digital model for mobile? Have any of you got artists engaged the mobile world yet?

JM: We do ringtones. It's another revenue stream. **KH:** I don't know how to do it. I will text everyone I know if I have a gig. But what do you mean?

MW: Downloads, viral marketing via text... **JM:** We have avoided the viral text messaging stuff. It's just a bit annoying, for some reason it's still a bit too close.

MH: It's a great idea, if you are doing a show, I think it's called "dinging". You know like to stop you, you stoplifting there is the buzzer thing you walk through, a detector. You can have something like that, the 500 people at the show will all be "dinged" with the option to buy an MP3.

JM: One thing that we haven't talked about is in that live environment, converting punters into album sales. When people are at gigs, it's at that point that you really want to get them. It's quite hard and we are still trying to figure out a way to do it. I think Record Store are doing something now, some kind of voucher that you get at a gig and you can redeem online, but also someone recently had posters inside stores with a chip installed in the poster, if you hold your phone up to it you are able to download a proper video.

AP: The reason that "long tail" exists in a PC environment is that live music is a really immediate thing. You are pissed, it's 10.30pm and you want to listen to something. It's a thing of the moment, but if you were at a gig and you have got your mobile with you... It's that immediacy.

MW: What do you think is the single most important thing for a DIY artist starting out in the digital world?

MH: Don't forget to write good songs. Technology is a dangerous thing. I bought myself an eight-track and I was hitting "record" before I had finished writing the song. But my advice to a lot of people is, before you start deciding whether you are going to have WAVs or MP3s, sit on the stairs with a cup of tea and write a decent song. But,



It's about getting stuck in and not having someone to hold your hand and that is what new media has done

Adrian Pope



Don't forget to write good songs. Technology is a dangerous thing

Mr Hudson

constructively speaking, to someone who is starting out next week: upload something onto MySpace and just get stuck in.

KH: I think you should work out what you want to do with it and why you want to be there. What kind of thing do you want to communicate with your music?

MD: You never know what is round the corner. If your stuff is out there and people find out about you, you never know what will happen. Could there have been a scenario where the Arctic Monkeys were still playing in Sheffield to 100 people?

SB: The majority of people still go to stores, still listen to the radio. It is not going to change overnight. You need to balance it with everything else. One of the main things is getting gigs sorted, things like that. It's great that everyone is doing stuff, but you should concentrate on learning your production, learning your chords, getting good songs and playing them first. Arctic Monkeys didn't record their first week of rehearsals. They rehearsed for six months or whatever, and any band should go through that.

JM: At the bottom of it there have to be good songs. The digital environment is one area, but the physical side is still very important. It has to be a marriage.

JK: You have got to do the boring stuff too. You have got to get the metadata right, all the information that goes with the track, because you are sending that to all the stores and if it is not done right then it doesn't count. Things like genre: people say "I don't fit into any genre", but when people are looking in the stores to buy it, that is how they find things. You have got to be realistic and meticulous and do the boring stuff as well.

AP: You have to enjoy what you do. Part of that is music, part of that is making a decision as to whether you can do everything or whether you need certain people to do certain things. The moment it becomes boring, you are screwed.

Keep it simple, listen to people and understand what you can do and what you need other people to do.

Who's who on the panel



1. Mark Desvoux (Urban Myth Club); 2. Sam Burt (1 got 10); 3. James Kyllø (Aim Digital); 4. Mr Hudson (artist); 5. Kate Haines-Walker (artist); 6. Joanne Jones (Music Week); 7. Adrian Pope (VitalPIAS Digital); 8. Jason Miller (Four Day Homie); 9. Martin Talbot (Music Week)

▶ Anyone who makes a living from recorded music can only gain from an extension to the term' - Editorial, p12

Your guide to the latest news from the music industry

Bottom line

Digital sales triple in value

● Revenue from **digital music sales** nearly tripled in value in 2005, as the overall music market fell, according to IFPI figures. Record company trade revenues from digital sales increased from \$400m (£230m) in 2004 to \$1.1bn (£634m) in 2005, as the total number of single tracks downloaded to computers and mobile phones increased from 160m to 470m. However, total sales of recorded music, including both physical and digital, fell by 3% in 2005 to \$2.1bn (£1.2bn).

● Music minister **James Purnell** and immigration minister **Tony McNulty** last Thursday addressed around 100 individuals from the worlds of music and entertainment at a DCMS and Home Office-organised event at London's Tate Modern in an attempt to assuage fears over the scrapping of the work permit system. The central message was that changes to the migration system would not have a negative impact on the creative industries, as many in live music fear.

● **Woolworths** has posted reduced profits for the year on the back of tough high street trading conditions, which it expects to continue over the next 12 months. Pre-tax profit fell to £43.7m for the year to January 28, compared with £54.9m last year. Total group sales were down 4.1% to £24bn. Meanwhile, Icelandic retail investor **Dejavu**, which owns the Oasis, Jane Miller, Jane Norman and M1 one fashion chains, has increased its share in Woolworth's to 10.2%.

● **HMV** has received a provisional green light from the Competition Commission to go ahead with a fresh bid for book chain **Otakar's**.

● **Enak** has highlighted the success

of its music magazines as one of the reasons it expects to post an 8% increase in total annual revenues.

● **Chrysalis Group** says its radio division is comfortably off performing the market, despite revenues falling about 4% for the six months ending February this year. However, it notes that this compares to an 8% market dip.

● **Borders** is to open its first store in Ireland this autumn in the west Dublin suburb of Blanchardstown.

● **GCap Media** has decided not to proceed with a judicial review of a second national digital radio multiplex. Having announced last autumn that it might be taking such action, the group says that after discussions with Ofcom it has been assured the new national licence will not be competitive to the existing national multiplex and GCap could make a bid for the new licence.

Exposure

R1, R2 and Xfm on Sony shortlist

● Music stations have taken a clean sweep of the **Sony Radio Awards** nominations for national stations of the year for the first time, with Radios One and Two and Xfm all shortlisted. The awards take place at London's Grosvenor House Hotel on May 8.

● **Warner Classics**, home to artists such as Paco Domingo and José Carreras is to launch a new CD store. Set for launch on April 10, warnerclassics.com will offer a catalogue of music for digital download, with 50 albums added each week. The same tracks will also be serviced to Warner Music's digital download partners.

● **MTV Networks** has unveiled a new season of programmes, which is

set to include live performances from Primal Scream, The Flaming Lips and Charlotte Church. The season will also include coverage of the Ozean Festival in Ireland in July.



Embrace: chosen for the World Cup track

● **Embrace** have been confirmed to write and perform the official England World Cup track. The news came a week after Independentie capitalised on demand for Embrace's single Nature's Law by issuing additional digital versions of the track during its week of release through the band's official website.

● **Popworld** is to open its doors to unsigned acts. p13

● **Real Radio** has secured the services of former Radio One Top 40 show host Mark Goodier to present a new regional chart programme.

Sign here

RCA signs Sandi Thom to label

● The RCA Label Group's managing director Craig Logan is making a first signing in his new role by entering a deal with singer-songwriter **Sandi Thom**, who has gained significant media exposure after webcasting a series of gigs from her Tooling flat and attracting an online audience of up to 70,000 people.

● **Sony/ATV Music Publishing** has

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: Are Embrace the right choice to write and record the England football team's World Cup song?

a. Yes b. No

Last week, we asked: 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?

a. Yes 75% ●●●●●●●●●●
b. No 25% ●●●●

re-signed Stargate co-founder Mikkel Eriksen to a new music publishing agreement.

● Former Sony act **Big Brovaz** have signed a new deal with independent label Genetic Records, including a distribution deal via Universal. The act's comeback single *Hanging Around* will be released on April 24.

● **Ministry of Sound** and **V2** are to offer consumers cheaper mobile downloads to mobile phones, on the back of a Vodafone price reduction for data transfer. Previously, users would be forced to pay the cost of the download, plus high transfer charges. Orange and T-Mobile are expected to follow suit in the coming weeks.

with Island in 1974, which Universal has since failed to honour. If successful in his claim, he could be awarded as much as £60m from Bob Marley's estate.



Marley: his estate could lose £60m

● The Virgin Records UK managing director **Ferdynand Unger-Hamilton** has secured \$2 co-founder **Lincoln Elias** as A&R executive. Elias' signings have included *Trent D'Arby*, *De'Vine* and *Jamiroquai*.

● **EMI Records** has appointed 99R's **James Hopkins** as senior press officer. He will start on May 2.

● Contrary to a headline last week, **Pinnacle** has not named a new general manager. **Stuart McKie** joins the company as head of label management.

People

Blackwell fights for royalties

● **Island Records** founder **Chris Blackwell** told *London's High Court* last week that it was 'never his intention' for *Aston Barrett* to be named on a 1974 recording contract with *Bob Marley*. Barrett claims he is owed royalties from a contract signed

Apple Computer could lose hundreds of millions if Apple Corps wins its trademark case

Apple lawsuit goes to High Court

Copyright

by Adam Benzie

Apple Corps managing director Neil Aspinall was last week grilled in the High Court over a meeting he had with Steve Jobs at the computer mogul's California home in 2000.

Taking the stand as part of a high-profile trademark dispute between The Beatles' company and Apple Computer, Aspinall admitted he had met the head of Apple Computer while in the States to ask for advice on setting up a Beatles website, but had not discussed putting The Beatles' back-catalogue on iTunes. "I am a computer illiterate," said Aspinall,

"I don't even know how to turn one on." Steve drew me some simple diagrams to explain things on a blackboard... but the meeting came to nothing."

Asked by Justice Edward Munn what his relationship with Jobs was like, Aspinall said, "I've got a very good personal relationship with Steve Jobs, even now."

Anthony Grabiner QC, representing Apple Computer, asked Aspinall why his company used the computing firm's QuickTime software to host video clips on the Beatles site in 2000 (if we were concerned the computer firm's logo would be being used in association with musical content - a breach of a 1991 settlement agreement).



Aspinall, questioned by Apple Computer

Aspinall said he had not been involved with the building of the Beatles site and that he could not remember ever seeing a presented letter of correspondence between himself and Apple Computer. "I had other people building that website for me," he said, adding that IT

experts at EMI kept him updated on technology developments.

When asked whether he felt Apple's DRM security wrapper - had helped cut digital piracy, Aspinall said, "I don't think it stops piracy. Legitimate downloads have had an effect on piracy, but all that wrapper does is stop someone using something they've downloaded an unlimited number of times."

Apple Corps, home to The Beatles, is claiming that the computer giant has violated a 1991 agreement in which it paid a \$26.5m (£16.2m) settlement and agreed not to use its trademark in relation to musical content. Legal experts believe a defeat for the computer firm could see them paying hun-

dreds of millions of pounds worth of damages.

During opening statements, **Geoffrey Vos QC**, representing Apple Corps, told the court that "to suggest the use of the Apple mark is as part of the delivery mechanism is to look through one end of a two-ended telescope," while **Grabiner** said that "even a moron in a hurry" could see the computer giant was in no way purporting to represent the record label.

The trial is set to continue this week with scheduled testimonies coming from technology expert **Jim Hoffman**, followed by **Eddie Cue** and **Jeffrey Robbins**, both of whom share the title of Apple Computer's vice-president for applications.

New moves as industry support for MW petition grows

Forum unites behind copyright office plan



by Robert Ashton

The music industry took a massive step towards delivering the Gowers Review to a united position on copyright last week, when a Music Business Forum meeting called for the establishment of a UK copyright office.

The call for such an office at the heart of government was one of several common goals that the MBF has begun to draft for a collective music industry submission to Gowers, alongside the many individual positions currently being prepared from the BPI, AIM, PPL, MMF, MU and others.

Although these groups hold some different ideas about copyright and issues surrounding the extension of the 50-year term in sound recordings, there are many areas of common ground.

The meeting at the Music Publishers Association was called by Business Focus Group co-chairs Aim chairman and CEO Alison Wenham and British Music Rights director general Emma Pike, and chaired by British Music Rights chairman Leslie Hill.

It was the first opportunity for around 25 industry executives to explore those areas and begin the process of drawing up the first common music industry position on copyright that can be delivered before the Review's April 23 deadline for evidence gathering.

The key areas likely to be in a draft document include:



Support: Nicoli and Sharkey sign petition

■ **A call for the Government to establish a copyright office, possibly under the wing of the DCMS and DTI.** One source says that with copyright industries contributing 8% of GCP they "deserve a copyright office that would inform government policy on copyright and ensure the UK has a strong copyright regime for the future prosperity of the music industry."

■ **A review of ISP liability.** An insider at the MBF meeting says it is felt that, despite the legal actions currently being pursued by the BPI and others, there is still a lot of file-sharing and liability is an essential tool of enforcement.

■ **The provision of regular and comprehensive Treasury statistics.** A source adds that it is crucial for the industry and government to

know the precise value of copyright. This follows Tessa Jewell's recent commitment to examine whether the 1998 Creative Industries mapping document, which provided the creative industries with the first comprehensive, government-approved figures showing the sector's worth to the economy, should be regularly updated.

Another MBF meeting to tweak and sign off the industry's united response to Gowers has been scheduled for April 18.

Meanwhile, EMI Group chairman Eric Nicoli and Live Music Forum chairman Feargal Sharkey met up at the group's Wrights Lane headquarters to personally put their names to *Music Week's* Extend The Term campaign.

The pair - the sole music industry representatives sitting on the newly-formed steering group for the economic recovery programme - are both skilled operators within the Government's corridors of power and their public support for the petition will send a strong signal to the Gowers Review that the business demands length of term on sound recordings should be increased.

Sharkey says, "Maybe at long last all creators will get the opportunity of a pension they deserve."

Nicoli adds, "I hope everybody in the industry will sign the *Music Week* petition. It's a really important initiative that will help us continue to invest in new music and give consumers quality and choice."

robert@musicweek.com

GCap music heads to hold group meetings

GCap's leading music executives are to unite in a group-wide strategy aiming to forge closer relations with the music industry.

Group programme director Dirk Anthony will head the newly-launched GCap Music Forum, which will provide labels with a single contact point with the group. It will meet once a month and include among its members the heads of music of GCap's CHR stations, Capital Radio, Capital Gold, Choice, Xfm, Century and Planet Rock.

Anthony unveiled the plan at last Thursday's Radio Academy-sponsored Production 2006 conference, as he suggested the commercial radio sector needed a music equivalent of its Radio Advertising Bureau. This has given the advertising industry a single entry point to commercial radio.

"My problem is that I don't have the power to set up an industry-wide Radio Music Bureau, so I'm going to set one up inside GCap to start with," Anthony told the event at Bafta in London's locality.

He said the forum would be the

key body in GCap to undertake strategic thinking on music matters across the group's stations. "We'll be looking to leverage our stations and providing listeners better content by sharing best practice across the brands and we'll be identifying commercial opportunities to work more closely with the music industry," he said.

"We'll be sourcing music events, promotions and features on and off air and improving the music scheduling skills of our programme controllers and music managers."

Anthony later stressed that the forum was not about centralising control and would affect existing individual relationships between label and station executives, but aimed to make dialogue between the music industry and group easier. It would mean, for example, a record company could talk to Capital Radio head of music Sheena Mason about promotional opportunities for an act not just for her station but for across the group, he suggested.

Wembley delays lift Milton Keynes

The plight of Wembley Stadium has radically transformed the fortunes of The National Bowl in Milton Keynes, which can expect a five-fold increase in business this year as a result of relocated concerts.

Wembley Stadium announced last Friday morning it would be unable to host any major event this year, meaning two concerts by Bon Jovi and two by Take That are being moved to Milton Keynes.

A further two by The Rolling Stones are relocating to Twickenham, while the fate of Robbie Williams' scheduled five-night run at the stadium is still being decided.

But it is at Milton Keynes where the impact will be most strongly felt. Before last week, it had only one event booked in its schedule for this year, the Monsters Of Rock all-dayer on June 3. The extra ticket sales for the 65,000-capacity venue will gross around £10m.

"This year we were sitting very much in Wembley's shadow, almost with our cap in hand," says National Bowl venue director Gordon Cockhill. "No one's particularly happy to see the national stadium in such difficulty, but this



Wembley will host no events until 2007

is clearly a huge fillip for us and we've been pleased to be a fall back for a number of years.

The venue is operated by a combination of Live Nation and Gaming International. Cockhill says discussions with AEG and SJM Concerts, promoters of Bon Jovi and Take That respectively, only seriously began a week before the decision to move the shows was announced last Thursday evening.

Cockhill adds that the venue was not suited to the dynamics of the Rolling Stones show, but is very interested in bringing Williams to Milton Keynes.

Promoters say all tickets for the Wembley shows will be valid for the new shows.

Indies Sony BMG battle goes on

The long-fought battle between the European independent sector and Sony BMG remains on track, despite the recent spate of media speculation suggesting Bertelsmann is close to offloading its music division.

Impala is challenging the legitimacy of the July 2004 merger of Sony and BMG in the European Court of First Instance and is expecting to hear the court's ruling in April.

However, the indie group, which complained that combining Sony and BMG will reduce competitiveness and cultural diversity, does not plan to offer new evidence or review its case against the merger.

Impala president and Pias joint

chairman Michel Lambert, who has been a prime mover in the legal action brought in November 2004, says a potential sale of Sony BMG will make no material difference to the indie's action.

"If a banker bought it then it will still be the same," he says.

"We still have the same objections, the problem remains." Impala's stance follows a flurry of new reports that the German media group is considering offloading its 50% stake in Sony BMG plus its 100%-owned BMG Music Publishing. Bertelsmann wants the cash - analysts believe it could raise around €2bn - to buy out Group Bruxelles Lambert, which owns

25% of the group, a stake worth about €4bn.

GBL panicked Bertelsmann earlier this year by signalling that it would to investigate the opportunity of a listing.

A listing of GBL's stake could potentially trigger a flotation of the whole group, but Bertelsmann is fiercely private and the Molin family, which controls the majority of the company, is against a stock market listing. A spokesman for GBL will not elaborate on whether the Belgian company is still considering a listing. "We have nothing to add to what we said in January," she says.

Neither Bertelsmann nor Sony BMG would comment.

An extension to the term of copyright can only benefit anyone who makes a living from music

Time is running out to have your say

EDITORIAL
MARTIN TALBOT



For the second time in six months, *Music Week* this week focuses on the fast-growing band of individuals who are taking their careers into their own hands.

This week we look specifically at the digital side to this issue, the innovations that are doing most to drive these changes within the music business. At SXSW a couple of weeks ago, the development of new and exciting channels to find an audience, build a buzz and genuinely drive your own cottage industry was there for all to see – just as it was at last week's round table, hosted here at *MW's* HQ.

On face of it, *MW's* Extend The Term! campaign – calling for an upwards review of the term of copyright on sound recordings – appears to have little relevance to such young artists. But it is as relevant to the artists who joined our round table, as it is to artists such as Acker Bilk, Humphrey Lyttelton and Joe Brown.

After just three weeks collecting signatures, our music industry petition has reached more than 500, spanning indie and major labels, publishers, retailers, distributors, managers, artists, media and more. It is a campaign that, I am proud to say, is capturing

attention outside of the music industry – and so it should.

There are some who would characterise our call for an extension as a lobby on behalf of corporations. But, even aside from our own poll, which genuinely spans the divide between creators and high commerce, the PPL and IFPI artists petitions add up to almost 2,000 additional signatures. This is not a corporate issue – it is an issue for anyone who invests time and energy in making music.

Anyone who makes a living from recorded music can only gain from an extension to the term of copyright. There is nothing to lose and everything to gain. Anyone who argues otherwise is playing into the hands of the no copyright, open-source lobby.

There are just three weeks left before Andrew Gowers, who will make a crucial recommendation on this matter, expects his final evidence. It is a crucial three weeks.

If you haven't already signed up, go to Musicweek.com and download our pledge, or to Dooley's Weblog at <http://blog.musicweek.com>.

Time is running out for you to have your say – and to make a difference.

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DOOLEY'S DIARY



No, I didn't throw away my speech

Remember where you had it: **Ernie's Mark Story** was taking no chances with his speech at last Thursday's Production 2006 conference at **Bafta**, having the day before carelessly misplaced another speech he was due to give to an event in Dublin. Eventually, I found it in the rubbish bin – so obviously they'd read it," he let on. **Menzies** while **Radio One's** head of mainstream **Ben Cooper** wandered on stage at the same Radio Academy-organised event with a traffic cone in a bid to explain his stations' different audience targets. You really had to be there... As for **Radio Pembroke** founder **Keri Jones**, he kindly offered some helpful advice to those local radio stations which have been meaning about the BBC stealing their listeners. He suggested "be less crap". Straight after the conference, the **Celebration of Music Radio** event was privileged to witness an all-time first: **Gary Farrow** failing to turn up for the presentation of an award honouring how great he is. The shock no-show happened when **The Quiet One** was due to receive the **Scott Piering Award** for building bridges between the radio and record industries. Poor Farrow missed out on his moment in the sun as he had to jet out to Vegas to see **Eiton John** and hear the singer's new album. Strangely, Sir Et managed to put in an appearance at the **Café de Paris** held event – on a recorded message congratulating his old pal for getting the prize. Other winners included **Intermedia**, **Sony**

BMG's **Jo Kenny**, **Charlie Gillett**, **Roger Daltrey** (pictured, below left, receiving his outstanding contribution award from **Andy Kershaw**), **Coldplay** and former **Radio One** controller **Johnny Stealing** (pictured, below right, with his fellowing of the **Radio Academy**...). What has **Chris Moyles** got to do to impress the **Sony Radio Awards** judges? Despite the fact that the self-styled "savour" of **Radio One** has lifted his audience year-on-year in the last **Rajars** sweep, by **370,000** listeners to a **Satan-inspired 6.60m** people, he was yet again overlooked in the shortlist for the **2005 awards** (although both **Hitler** and **the Pope** got mentions...). If helping **Embrace** to land the **England World Cup** song weren't an achievement enough. **EMI Music Publishing's** **Melanie Johnson** now has another footballing coup to get excited about. She's been interviewed for the match programme for this coming Saturday's game

between her beloved **Oxford United** and **Chester City**. Talking of football, expect the terraces to be asking is this the way to **World Cup** glory come June... If he ever fancies a change a career (and that's what we're suggesting anything, mind), **Eric Nield** could always consider a life as a scribe. The **EMI** suit his debut as an **Evening Standard** columnist last week in a piece about the music industry. Very best wishes to **Emmanuel Legrain** who headed off from **Billboards** London office last week for pastures new. **Matt Willis** has ditched the bass and last week made his first solo outing in front of the media at **The Scala** in London. The one time member of **Busted** was in fine form and we think he stands a good chance of achieving success that eclipses that of his former band mates, both of whom have ditched the pop in favour of edgier musical projects... It wasn't your typical

independent music crowd that turned up to see **Amanda Ghost** at London's **Toot2Moo** last week and the presence of the **Kiki King** from the Daily **Mirror's** **3AM** column and writers at **Grazia** suggested other forces at play, the suggestion that **Boy George** could be joining **Ghost** on stage perhaps? Of course not. **George** did indeed turn up, but with a slew of his celeb pals in tow including **Keith Flint** from **The Prodigy**. A member of **Busta Rhymes'** management (**Violator**) seemingly put his foot in it last week. Introducing a new song he had no kind words to say about **Rhymes'** former label home **J Records**, but returning after a song had finished, realised it was just a joke – no doubt realising that **Rhymes** has collaborated with a few **J** artists in recent years. **Oops...** **Mosley** have won the battle to sign hotly sought talent **Mr Hudson**. Promising young band **The Holloways** have signed to **TVT Records**. The signing took place at **Nambucca** which, as all residents of **North London** will know, is rather aptly located on **Holloway Road**. **MTV** publicly welcomed back prodigal son **Russell Brand** – most recently seen presenting **Celebrity Big Brother's** extra brother or something – last week when he unveiled the network's new series of programmes at a swanky bash in **Bloomsbury**. **MTV** will be hoping he avails a repeat of his previous tenure with the company when he was sacked, as **Brand** recalls, for a drug-influenced decision to come into work on September 12 2001 dressed as a member of **The Taliban** and accompanied by his heroin dealer – a fellow called **Gitty**. The axe swiftly followed...



Music TV stalwart Popworld has launched a new web service to help unsigned acts. The programme's head **Martin Lowde** explains how it works

Quickfire

Popworld is probably perceived as a show for more established artists. What was the thinking behind launching an initiative for unsigned acts?

There are two reasons behind it. There is a massive interest in unsigned acts and a groundswell of websites being launched that enable people to upload their music. There is also a genuine interest in non-manufactured bands at present. We need to reflect that, as we are a show that reflects popular music. And why are you taking the digital route rather than asking people to send in demos?

The internet is becoming a genuine entertainment experience in its own right. People go to it to be entertained. We are offering people the opportunity to enjoy music in its own environment. And it enables us to allow people to say what they like rather than us sitting here saying which demos we like.

In what way is Popworld Promotes different to all the other community sites out there?

There are three ways. We are offering the chance for the most popular bands not just to get their music out there, but there is also an end game. We will help to promote them. They will go on the TV show, we will put together a



Taped up: Lowde (centre) with one of the bands, The Michelles

video of their music, we will then work with them and take them on tour. We will give them a level of promotion they couldn't afford themselves.

How much will the bands have in all this?

We will let bands decide how they want to be presented. Our job is to facilitate that process. We won't be trying to replicate what the music industry is good at. I believe it is about allowing genuine talent and creativity to come through.

Does Popworld Promotes have a same community aspect as a site such as MySpace?

Yes, it's something we want to build in. By becoming a member you get access to a number of benefits, such as discounts at music stores and on lighting services, competitions to win musical equipment and access to a forum for people to have their say. The

forum and the community element is very important. By signing up you will have online gig listings, which will be targeted to where you live and bands can also upload their gigs. What we are trying to do is provide a marketing service for bands and a useful service for people going on the site. We are launching with phase one. Phase two, which is coming in a few months, will have more functionality, for example being able to contact the bands and being able to create your own playlists. We will also be launching monthly competitions with the best bands of the month.

Will unsigned acts be able to make money from this?

It is important that bands have the right to earn from their music being sold. They will be earning royalties from all revenue streams on the site, such as text voting for your favourite bands or downloading tracks from the

site. Bands can sell downloads from the Popworld Promotes site and we will set it all up for them. They upload an MP3, three images and a 150-word biography and they will be live within three days.

What has the response been like so far?

Great. Thirty bands signed up on the first day, in addition to the 30 we had already set up. There are loads of people coming to the site already and I think that we will have 1m hits within 24 hours of going live.

What feedback will bands get on their website?

There will be celebrity judges on a monthly basis, starting with Emigrate. They'll review bands they like and they will be able to award points to bands. The critical appraisal was something musicians said they were very keen on.

How was Popworld Promotes created?

It was created a focus group with 40 musicians, all unsigned but aspiring. We sat down with them and talked to them about what they wanted from a promotional service. It was from that process we started to design the site we have. The three things they said were vital were that they would be able to get on TV, they would like to earn money and to have critical appraisal. These three things came across very strongly. It is a site for unsigned acts by unsigned acts.

Martin Lowde is chief executive of Popworld, which has launched

Crib Sheet

Last FM (www.last.fm), a London-based website that specialises in recommending new music, is giving MySpace a run for its money among the online music community.

You what? I've only just got my head around one networking site and you're saying I've got to try another one? Why bother?

Well, whereas with MySpace you have to search out new acts, Last FM allows the music to come to you. Most mysterious. How does it do that?

Users download a piece of software – called an "audiocrobbler" – which allows them to listen to a stream of music via the Last FM website.

No good for me, though – I only listen to no-dubstep these days and no one plays that.

That's the clever thing – the Last FM software examines the music you have been playing on your computer to build up your own music profile. It then looks for people with similar tastes and streams you music from their profile that you don't have. If you don't like it, skip to the next track. If you do, then just listen to the end of the song and it will be added to your profile. Ingenious, no?

It's not bad. Well, Tune Tribe are clearly impressed – they have integrated components of the Last FM software

into their website, giving their search pages a "fine-tuned recommendation engine", no less.

This isn't the internet radio issue, you know. Where's the DIY?

I was coming to that. Artists and labels can sign up to the site, upload their music and it will be added to the central radio streaming database, giving you exposure to a potential audience of 15m. But won't it just get lost among all the other tracks?

Not with some careful pegging.

Pegging is the term Last FM uses for adding a short description to each song – Saturday night tunes, music to go swimming to. You can also specify similar artists, all of which helps to get your music to people who might actually like it, rather than forcing unsigned grime on Dire Straits fans. Or vice versa.

And if I hear something I like?

You can go to the artist's Last FM site, where you can download tracks and even look at pretty pictures.

Genius. And for those who are fans of self-burnt CDs?

You can link to your favourite online retailer.

So it is pretty DIY in the end. It's more than that. "DIY" is part of the things that we are really about," says co-founder Martin Skilke. "The focus is about discovering music. MySpace is many things for many people. Last FM is like a social music network with a radio attached to it."

Viewpoint

The advantage of doing things yourself is that you don't have to wait for the approval from someone – who is more than likely – by out of touch – to share your songs with people who are really interested.

It's hard for someone only looking at record sales to gauge the importance of the look of revelation on a sea of faces when a song they know is played, compared to what they see as giving songs away "for free".

I don't think you can replace the aesthetic of owning a record

For genuine music fans, I don't think you can ever replace the aesthetic of owning a record, whether on vinyl or even CD – and you can't get an MP3 signed – so being able to let people in on your secret via free downloads on your website or MySpace is a great gift.

As long as you don't take things too seriously, these early demoes become as sought after on the web as a limited release seven-inch and a lot easier for a band to get out to people who want to hear them.

The direct access audiences now have to bands, and the freedom the bands in return have to say what they want without a record label telling them how to market themselves via their website, is a vital part of the breakthrough.

It is important to the band that they make time to get online – sometimes this can prove difficult at certain places on tour – to deal with emails and update the website and MySpace. "That keeps it fresh for people who access it."

Katie [drums] answered every person who got in touch through MySpace until it became impossible because of the sheer weight of numbers of messages and the fact that the band are on tour all the time and don't have enough hours of the day (or mainly night!) to reply to everyone, but they do their best.

And the introduction of new fans by having these songs online is irrefutable.

Virtual "Have you heard this band? They're awful" conversations happen all the time on internet forums, and bands can instantly find out if their friends are buying or telling the truth.

Virtual "Have you heard this band? They're awful" conversations happen all the time on internet forums, and bands can instantly find out if their friends are buying or telling the truth.

What is the guitarist with Forward Russia! and founder of Dance To The Radio

Is it becoming possible to make a living from just digital sales?

The big question

In a week in which a song has reached number one based purely on digital sales, is it now possible for an artist to make a living from recorded music without releasing physical product?

Tim Roach, Piccadilly Records "I hope not. It is similar to when Stephen King said he wasn't going to write books anymore. He would get people to subscribe to his website and publish chapters on them. That didn't work. People don't want to sit at a computer screen all the time. At the end of the day, there is no physical product with downloads and the quality isn't that great."

Greg Walsh, The Arkade "Absolutely yes, and in reality it's been happening for over two years. What is being evidenced this week is largely a result of the Official Charts Company finally catching up with the new model of the music industry. It's only a matter of time before artists and downloads, artists can now own and develop the relationship with their fans and interact with them at an unprecedented level. In the early stages of an artist's career, there is no longer any need for physical product."

Nico Koepke, Kodime "Yes, I believe so, provided all digital channels, especially mobile, are properly embraced and embedded in all marketing activities from the start."

Steve Hayward, Mobile Streams "Obviously, as we started to see the merging of mobile and PC download services. But the difficulty the artist faces is demonstrating to the channel owners that their tracks are significant enough to warrant solid promotion. Due to the sheer volume of music now being uploaded, which allows artists to access the content, channel owners are restricted to billing successful tracks on the front page on any portal in order to maximise revenue."

Pete Dodge, Uploader Music "Obviously, as we started to see the merging of mobile and PC download services. But the difficulty the artist faces is demonstrating to the channel owners that their tracks are significant enough to warrant solid promotion. Due to the sheer volume of music now being uploaded, which allows artists to access the content, channel owners are restricted to billing successful tracks on the front page on any portal in order to maximise revenue."

Now that digital sales are seriously starting to impact on the singles charts and people have more choice and ease in how they explore, find and own the music they want, then the release of music in a physical format isn't the only way into the game any more."

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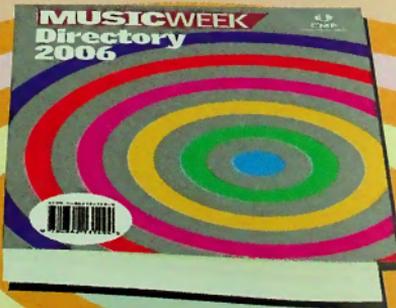
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The Upfront Club Top 40

Rank	Artist	Label	Weeks on Chart	Peak
1	BEATREAZZ <i>SOMEBODY'S WATCHING ME</i>	Atlantic	1	1
2	ROB BOSKAMP <i>IN THE EVENING</i>	Mercury	2	2
3	NINA SIMONE <i>NINT GOT NO I GOT LIFE</i>	Mercury	2	2
4	RAY MCCALL <i>TWILIGHT</i>	Mercury	2	2
5	MARK MORRISON <i>FEAT. DMX: INNOCENT MAN</i>	Mercury	2	2
6	PAWNI SHOP <i>SHOT AWAY</i>	Mercury	2	2
7	SCAPE <i>FEAT. D'EMPRESS: BE MY FRIEND</i>	Mercury	2	2
8	DEEP DISH <i>FEAT. STEVIE NICKS: DREAMS</i>	Mercury	2	2
9	GOLDGUIT <i>FEAT. ROOTS MANAWA: ROSE SMOUL</i>	Mercury	2	2
10	CHICAGO <i>FEAT. TOM JONES: STONED IN LOVE</i>	Mercury	2	2
11	WONDERLAND <i>AVENUE: WHITE HORSE</i>	Mercury	2	2
12	LORRAINE <i>I FEEL IT</i>	Mercury	2	2
13	BLAZE <i>FEAT. BARBARA TUCKER: MOST PRECIOUS LOVE</i>	Mercury	2	2
14	MISH MASH <i>SPEECHLESS</i>	Mercury	2	2
15	DAVID MORALE <i>HOW WOULD I FEEL</i>	Mercury	2	2
16	JOHN PARR <i>VS. TOMMYKNOCKERS: NEW HORIZON</i>	Mercury	2	2
17	DJ EAGATA <i>& DALEY: PADLEY PRIDE</i>	Mercury	2	2
18	MORALITY <i>BANKRUPT: AUTOMATIC LOVER</i>	Mercury	2	2
19	SARAH MERERH <i>THE REMAIERS: EP: PADE AWAY/OUT OF...</i>	Mercury	2	2
20				

Rank	Artist	Label	Weeks on Chart	Peak
21	THE TIM BEX <i>EXPERIMENT FEAT. VERONICA RELENTLESS</i>	Mercury	2	2
22	JOEY NEGRO <i>WAKE A LITTLE: ON ME</i>	Mercury	2	2
23	SOUL AVENGERZ <i>SING/MAKE MY BODY ROCK/LET ON DOWN</i>	Mercury	2	2
24	SODABRAVES <i>RED DRESS</i>	Mercury	2	2
25	SOUL MUSIC <i>FEAT. KIMBLE PADE</i>	Mercury	2	2
26	SHAPESHIFTERS <i>INPROBIE</i>	Mercury	2	2
27	NOFERNI <i>FEAT. JACK IN THE CITY: CRYON</i>	Mercury	2	2
28	PINK STUDD <i>GIRLS</i>	Mercury	2	2
29	OKAFOROLA <i>A LIVED MIND (ALBUM SAMPLER)</i>	Mercury	2	2
30	GARLUS <i>BARKLEY CRAZY</i>	Mercury	2	2
31	SARA JORGE <i>BEAUTIFUL WORLD</i>	Mercury	2	2
32	INFERNAL <i>FROD: PARIS TO BERLIN</i>	Mercury	2	2
33	MYNY <i>PROJECT & DANNY: RAMBLING STROBELIGHT</i>	Mercury	2	2
34	DEEPROOVE <i>ESPIONAGE</i>	Mercury	2	2
35	CORENELL <i>FEAT. ANN BALLEW: A DEEPER LOVE</i>	Mercury	2	2
36	FILTERBANK <i>S.O.S. MESSAGE IN A BOTTLE</i>	Mercury	2	2
37	KELLY LOBERNA <i>HONDOY: LIVE YOU</i>	Mercury	2	2
38	MAJOR BOYS <i>FEAT. TIZA B: MEMORIES OF YOU</i>	Mercury	2	2
39	PRINCE/TAMARA <i>FEAT. PRINCE: BLACK SWAN/THE BUTT FULL</i>	Mercury	2	2
40	TILL WIST <i>& DJ DELICIOUS: SAME MAN</i>	Mercury	2	2

TOP 10 UPFRONT CLUB BREAKERS

- 1 **ROB BOSKAMP** *IN THE EVENING*
- 2 **PAWNI SHOP** *SHOT AWAY*
- 3 **MARK MORRISON** *FEAT. DMX: INNOCENT MAN*
- 4 **SCAPE** *FEAT. D'EMPRESS: BE MY FRIEND*
- 5 **DEEP DISH** *FEAT. STEVIE NICKS: DREAMS*

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Ministry's reign continues

The hot streak of Ministry Of Sound's Gatekeepers continues, with the label occupying 14 spots in the top 100 of the Upfront Club Chart this week, including both of the top two.

Among recent successes still doing well for the label are **Joey Negro's** *Wake A Little*, **Boogie Pimps** *The Music In Me*, **New Poms** increasing their support include **Wonderland Avenue's** *White Horse*, **Till West's** *Same Man* and **Southside Hustlers'** *Right Before My Eyes*.

But the label's leading attractions this week are **Ros Boskamp's** *In The Evening*, which dirms 13-2, and **Somebody's Watching Me**, which vaults 5-1 to give **BeatReazz** top billing. **Boskamp** and **BeatReazz** nearly repeat their sturcut at the top of the Commercial Pop Chart, where **BeatReazz** again rule the roost, with **Boskamp** at number three, and **Beazez** *Most Precious Love* sandwiched between them.

Both *In The Evening* and *Somebody's Watching Me* are remakes – the former originally being a number 44 sales chart hit for **Sheela-Jae-Rahja** in 1985, a year after **Somebody's Watching Me** was a number six hit for **Rockwell**, with additional vocals by **Michael Jackson** – the favour being called by **Rockwell's** dad, who happens to be Motown founder **Berry Gordy**. For the **BeatReazz's** cover, **Jackson's** part is re-using.

You may recall **H. L. Jack's** *Say Say* (**Waiting 4 U**), which also contained re-singing phrases originally uttered by **Jackson**, was a recent number one club hit and a major sales crossover success.

As well as enjoying huge support from our panel of DJs, the **BeatReazz** record is getting a lot of plays from DJs spinners such as **Judge Jules**, **Phil & Jill**, **Les Calvert**, **The Sharp Boys**, **Oliver Lang** and **Frankie & Pledge**.

Finally, after spending three consecutive weeks at number eight – albeit with support growing all the time – **P-Plan** makes the big leap forward on the Urban Chart this week, powering his way to number one. In a tight top five, there's less than 10% separating him from the chasing pack of **D4-K**, **Chris Brown**, **Ne-Yo** and **Busta Rhymes**. **Ne-Yo's** *So Sick* is the record that steps down from the summit to allow **P-Plan** through, doing so for the third time in its career.

COMMERCIAL POP TOP 30

Rank	Artist	Label	Weeks on Chart	Peak
1	P-PLAN <i>FEAT. BUSTA RHYMES: SO SICK</i>	Mercury	1	1
2	BLAZE <i>FEAT. BARBARA TUCKER: MOST PRECIOUS LOVE</i>	Mercury	2	2
3	ROB BOSKAMP <i>IN THE EVENING</i>	Mercury	2	2
4	PAWNI SHOP <i>SHOT AWAY</i>	Mercury	2	2
5	MARK MORRISON <i>FEAT. DMX: INNOCENT MAN</i>	Mercury	2	2



THE OFFICIAL
UK CHARTS

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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 08.04.06

SINGLES

		Worship Box			
1	1	GNARLS BARKLEY CRAZY	Attack	101 Jan	
2	1	ME-YO SO SICK	Attack		
3	6	MORRISSEY YOU HAVE KILLED ME	Independent		
4	2	EMBRACE NATURE'S LAW	Mercury		
5	3	ORSON NO TOMORROW			
6	28	THE KOOKS NATIVE			
7	7	THE BLACK EYED PEAS PUMP IT	AMA		
8	6	THE STREETS WHEN YOU WASN'T FAMOUS	079		
9	6	PUSSYCAT DOLLS FEAT. WILL.I.AM BEEP	AMA		
10	4	PINK STUPID GIRLS	EA		
11	5	CORINNE BAITLEY RAE PUT YOUR RECORDS ON	Good (New)EMI		
12	6	DEPECHE MODE SUFFER WELL	Wig		
13	11	SEAN PAUL TEMPERATURE	Worship		
14	9	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	RCA-A&A		
15	15	THE FEELING SEWN	Island		
16	10	SUGABABES RED DRESS	Island		
17	8	MICHAEL JACKSON THE WAY YOU MAKE ME FEEL	Eric		
18	8	CHICO IT'S CHICO TIME	Sony BMG		
19	4	MARY J BLIGE & U2 ONE	Geffen		
20	14	MADONNA SORRY	Warner Bros		
21	7	EDITORS ALL SPARKS	Kilnward		

NEW RELEASES ALBUMS NEWS CHARTS PLAYLIST SINGLES

ALBUMS

1	1	EMBRACE THIS NEW DAY	Independent
2	6	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
3	1	JOURNEY SOUTH JOURNEY SOUTH	Slo
4	2	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Sony BMG
5	3	CORINNE BAITLEY RAE CORINNE BAITLEY RAE	Good (New)EMI
6	6	JACK JOHNSON IN BETWEEN DREAMS	Real Gone!
7	11	YEAR YEAR YEARS SHOW YOUR BONES	Fleur
8	4	RUSSELL WATSON THE VOICE - ULTIMATE COLLECTION	Real
9	33	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
10	5	ANDREA BOCELLI AMORE	Sony BMG
11	26	THE BLACK EYED PEAS MONKEY BUSINESS	AMA
12	10	BEVERLEY KNIGHT VOICE -- THE BEST OF	Parlophone
13	21	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
14	15	DAVID GILMOUR ON AN ISLAND	DUT
15	18	KELLY CLARKSON BREAKAWAY	EA
16	11	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone!
17	8	VITTORIO GRIGOLO IN THE HANDS OF LOVE	Poljor
18	16	JAMES BLUNT BACK TO BEDLAM	A&E
19	49	GREEN DAY AMERICAN IDIOT	Reprise
20	32	GORTILAZ DEMON DAYS	Parlophone
21	13	SHIMON WEBBE SANCTUARY	Island

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Rank	Artist	Album	Genre
20	MADONNA	SORRY	Pop/R&B
21	EDITORS	ALL SPARKS	Rock/Alternative
22	MILBURN	SEND IN THE BOYS	Rock
23	NOTORIOUS B.I.G./DIDDY/NELLY/J. LO	STORM MASTY GIRL	East Coast Hip Hop
24	BEVERLY KNIGHT	PIECE OF MY HEART	Pop/R&B
25	MECKY/LEO SAYER	THUNDER IN MY HEART AGAIN	Pop/R&B
26	JOEY NEGRO	MAKE A MOVE ON ME	Latin
27	RAY J	ONE WISH	Southern Hip Hop
28	VARIOUS	TRIBUTE TO JINKY	Southern Hip Hop
29	ROYAL BALLETT	SINFONIA/G SUTHERLAND RADIO 4 UK	UK Funk
30	NELLY FEAT. PAUL WALL, ALI & GIPP	GRILLZ	UK Funk
31	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	West Coast Hip Hop
32	AUTOMATIC RAOUL	8 Uptown	UK Funk
33	GIRLS ALLOUD	WHOLE LOTTA HISTORY	Pop/R&B
34	KELLY CLARKSON	WALK AWAY	R&B
35	THE PIPPLETTES	YOUR KISSES ARE WASTED ON ME	Los Angeles R&B
36	MASSIVE ATTACK	LIVE WITH ME	Wedge
37	JACK JOHNSON	BETTER TOGETHER	Beneficial/Island
38	MVP	BOUNCE, SHAKE, MOVE, STOP!	Pop/R&B
39	YEAR YEAR YEARS	GOLD LION	Funk
40	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	Jazz



CHARLES BARKLEY: DIGITAL SALES POWER CHART-TOPPER

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COMPILATIONS

Rank	Album	Artist
1	FLOORFILLERS - CLUB CLASSICS	Various
2	MASSIVE R&B - SPRING COLLECTION 2006	Sony BMG
3	DANCE NATION	Ministry of Sound
4	THE HACIENDA CLASSICS	EMI
5	NEW WOMAN - HITS FROM THE CHICK FLICKS	EMI
6	YOU RAISE ME UP	U2
7	CLUBLAND XTREME: HARDCORE 2	Universal
8	POP PRINCESSES 3	Sony
9	HOUSEWORK SONGS	EMI
10	12 INCH 80S DANCE	Fantasy
11	THE MASH UP MIX 2006	Ministry of Sound
12	TO MUM LOVE MOTOWN	Motown
13	WORLD'S BEST MUM	Sony
14	BRINGING ON BACK THE GOOD TIMES	EMI
15	R&B LOVESONGS	Sony
16	CRUNK! HITS	TVT
17	CLUBMIX 2006	Universal
18	THE VERY BEST OF POWER BALLADS	EMI
19	MAGICAL MEMORIES FOR MUM	Sony
20	POP JR 2	Universal

FORTHCOMING

Rank	Album	Artist
1	BELLE & SEBASTIAN	The Belle and Sebastian
2	DAVID LEE RUSSELL	David Lee Russell
3	FRANK FERRANDO	Frank Ferrando
4	MARY J BLIGE	Mary J. Blige
5	NIZLORE	Nizlore
6	COLEPLAY	Coleplay
7	THE MASH UP MIX 2006	Ministry of Sound
8	GORILLAZ	Gorillaz
9	THE MASH UP MIX 2006	Ministry of Sound
10	THE MASH UP MIX 2006	Ministry of Sound
11	THE MASH UP MIX 2006	Ministry of Sound
12	THE MASH UP MIX 2006	Ministry of Sound
13	THE MASH UP MIX 2006	Ministry of Sound
14	THE MASH UP MIX 2006	Ministry of Sound
15	THE MASH UP MIX 2006	Ministry of Sound
16	THE MASH UP MIX 2006	Ministry of Sound
17	THE MASH UP MIX 2006	Ministry of Sound
18	THE MASH UP MIX 2006	Ministry of Sound
19	THE MASH UP MIX 2006	Ministry of Sound
20	THE MASH UP MIX 2006	Ministry of Sound

Rank	Album	Artist
20	GORILLAZ	Gorillaz
21	SIMON WEBBE	Simon Webbe
22	PRINCE	Prince
23	DAVID ESSEX	David Essex
24	BARRY MANILOW	Barry Manilow
25	NEIL SEDAKA	Neil Sedaka
26	PUSSYCAT DOLLS	Pussycat Dolls
27	GORILLAZ	Gorillaz
28	MADONNA	Madonna
29	COLPLAY	Coleplay
30	JOSE GONZALEZ	Jose Gonzalez
31	JOHNNY CASH	Johnny Cash
32	NE-YO	Ne-Yo
33	NEIL DIAMOND	Neil Diamond
34	SUGARABES	Sugarabes
35	KAISER CHIEFS	Kaiser Chiefs
36	JOHNNY MATHIS	Johnny Mathis
37	EDITORS	The Editors
38	VAN MORRISON	Van Morrison
39	FALL OUT BOY	Fall Out Boy
40	FALL OUT BOY	Fall Out Boy



EMBRACE: ALBUM DEBUTS AT NUMBER ONE

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE
1	1	1	BRITNEY SPEARS	ME AGAIN
2	2	2	BEATLEBEATS	WANTING YOU
3	3	3	BLONDIE	UNDER THE SCARF
4	4	4	DAVID NAVARRO	TOUCHED
5	5	5	DAVID NAVARRO	TOUCHED
6	6	6	DAVID NAVARRO	TOUCHED
7	7	7	DAVID NAVARRO	TOUCHED
8	8	8	DAVID NAVARRO	TOUCHED
9	9	9	DAVID NAVARRO	TOUCHED
10	10	10	DAVID NAVARRO	TOUCHED
11	11	11	DAVID NAVARRO	TOUCHED
12	12	12	DAVID NAVARRO	TOUCHED
13	13	13	DAVID NAVARRO	TOUCHED
14	14	14	DAVID NAVARRO	TOUCHED
15	15	15	DAVID NAVARRO	TOUCHED
16	16	16	DAVID NAVARRO	TOUCHED
17	17	17	DAVID NAVARRO	TOUCHED
18	18	18	DAVID NAVARRO	TOUCHED
19	19	19	DAVID NAVARRO	TOUCHED
20	20	20	DAVID NAVARRO	TOUCHED

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COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE
1	1	1	DAVID NAVARRO	TOUCHED
2	2	2	DAVID NAVARRO	TOUCHED
3	3	3	DAVID NAVARRO	TOUCHED
4	4	4	DAVID NAVARRO	TOUCHED
5	5	5	DAVID NAVARRO	TOUCHED
6	6	6	DAVID NAVARRO	TOUCHED
7	7	7	DAVID NAVARRO	TOUCHED
8	8	8	DAVID NAVARRO	TOUCHED
9	9	9	DAVID NAVARRO	TOUCHED
10	10	10	DAVID NAVARRO	TOUCHED
11	11	11	DAVID NAVARRO	TOUCHED
12	12	12	DAVID NAVARRO	TOUCHED
13	13	13	DAVID NAVARRO	TOUCHED
14	14	14	DAVID NAVARRO	TOUCHED
15	15	15	DAVID NAVARRO	TOUCHED
16	16	16	DAVID NAVARRO	TOUCHED
17	17	17	DAVID NAVARRO	TOUCHED
18	18	18	DAVID NAVARRO	TOUCHED
19	19	19	DAVID NAVARRO	TOUCHED
20	20	20	DAVID NAVARRO	TOUCHED

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE
1	1	1	DAVID NAVARRO	TOUCHED
2	2	2	DAVID NAVARRO	TOUCHED
3	3	3	DAVID NAVARRO	TOUCHED
4	4	4	DAVID NAVARRO	TOUCHED
5	5	5	DAVID NAVARRO	TOUCHED
6	6	6	DAVID NAVARRO	TOUCHED
7	7	7	DAVID NAVARRO	TOUCHED
8	8	8	DAVID NAVARRO	TOUCHED
9	9	9	DAVID NAVARRO	TOUCHED
10	10	10	DAVID NAVARRO	TOUCHED
11	11	11	DAVID NAVARRO	TOUCHED
12	12	12	DAVID NAVARRO	TOUCHED
13	13	13	DAVID NAVARRO	TOUCHED
14	14	14	DAVID NAVARRO	TOUCHED
15	15	15	DAVID NAVARRO	TOUCHED
16	16	16	DAVID NAVARRO	TOUCHED
17	17	17	DAVID NAVARRO	TOUCHED
18	18	18	DAVID NAVARRO	TOUCHED
19	19	19	DAVID NAVARRO	TOUCHED
20	20	20	DAVID NAVARRO	TOUCHED

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LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE
1	1	1	DAVID NAVARRO	TOUCHED
2	2	2	DAVID NAVARRO	TOUCHED
3	3	3	DAVID NAVARRO	TOUCHED
4	4	4	DAVID NAVARRO	TOUCHED
5	5	5	DAVID NAVARRO	TOUCHED
6	6	6	DAVID NAVARRO	TOUCHED
7	7	7	DAVID NAVARRO	TOUCHED
8	8	8	DAVID NAVARRO	TOUCHED
9	9	9	DAVID NAVARRO	TOUCHED
10	10	10	DAVID NAVARRO	TOUCHED
11	11	11	DAVID NAVARRO	TOUCHED
12	12	12	DAVID NAVARRO	TOUCHED
13	13	13	DAVID NAVARRO	TOUCHED
14	14	14	DAVID NAVARRO	TOUCHED
15	15	15	DAVID NAVARRO	TOUCHED
16	16	16	DAVID NAVARRO	TOUCHED
17	17	17	DAVID NAVARRO	TOUCHED
18	18	18	DAVID NAVARRO	TOUCHED
19	19	19	DAVID NAVARRO	TOUCHED
20	20	20	DAVID NAVARRO	TOUCHED

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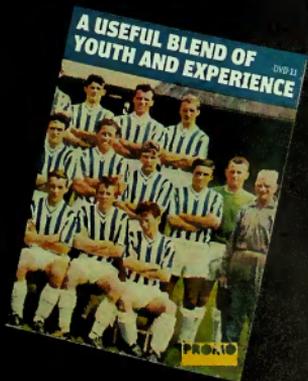


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Week 13

Upfront p18 > TV & radio airplay p21 > New releases p24 > Singles & albums p26

FAST CHART

SINGLES

HUMBER ONE
GNARLS BARKLEY CRAZY (Warner Bros)
 There is not so much buzz about this track in Gnarls Barkley's US homeland where Crazy was issued 12 12 12 a couple of weeks ago, and 12 a mere 114 copies on its first week in the shops, enough in an extremely weak physical sales market for it to debut at number 81.

ALBUMS

NUMBER ONE
EMBRACE THIS NEW DAY (Independent)
 Embrace came close to their first number one single last week, when Nature's Law - the first single from This New Day - debuted at number two, just 1,380 sales in arrears of Ne-Yo's So Sick. This New Day was always on schedule to top the album chart this week, and provides the group's third number one.

COMPILATIONS

NUMBER ONE
FLOORFILLERS: CLUB CLASSICS (AATW/UMTV)
 Mother's Day is over for another year, and last week's number one - World's Best Man - falls 113 allowing Floorfillers: Club Classics to jump 51. A triple-disc set with 57 tracks, it increased its sales by 16.5% last week to 32,649.

AIRPLAY

NUMBER ONE
GNARLS BARKLEY CRAZY (Warner Bros)
 Ending Corinne Bailey Rae's three-week reign atop the airplay chart in emphatic style, Crazy vaults 31 after adding 617 plays and 19.7m listeners (33.3%) in a week.

THE SCHEDULE

ALBUMS

THIS WEEK
 Secret Machines Ten Silver Drops (Reprise); Erasure Union Place (Mute); Flaming Lips At War With The Mystics (WEA); Morrissey Ringo Starr Of The Tormators (Atlantic); Stereophonics Live From Dakota (V2); Ladyfizz Kerluffie (WEA); The Vines Vision Valley (Heavenly); M/P Hip Hop Classics... (Postiva); Pink 1st Not Dead (RCA); Daft Punk Music Vol. 1 1993-2005 (Virgin)
APRIL 10
 The Streets The Hardest Way To Make An Easy Living (577); Lambchop The Decline Of Country And The Western Civilization (City Slang); Seminalists Seminalists (Rings); AFK Chess Lords (Replica); Living Things Ahead Of The Lions (Live); DAL Down For Life (Atlantic)
APRIL 17
 The Charlatans Simpatico (Sanctuary);

The Market

Digital sales take Crazy to the top

by Alan Jones
 Brilliant, controversial and unorthodox basketball player Charles Barkley made NBA history, becoming one of only four players to achieve 20,000 points, 10,000 rebounds and 4,000 assists. This week, Gnarls Barkley - whose name is a jokey tribute to Charles - make chart history, becoming the first act to reach number one on downloads alone.

Admittedly it's only the third week in which chart regulations allow such an occurrence, but it is still a superb achievement to top the chart without physical sales. A duo comprising Brian Burton and Thomas Callaway - better known as Danger Mouse and Goo-Goo - with the latter providing vocals, Gnarls Barkley sold 31,703 copies of Crazy on download last week. The total is sure to swell a week hence, when the duo's single sales kick in, and likely to jump again in a fortnight, after the 12-inch is released.

Crazy's dash to the top of the chart means that Ne-Yo's So Sick slips to number two, with sales of 25,311, 10.5% down week on week. Although physical singles sales were off 1.3% last week to 257,534, downloads jumped by 16% to 893,810, making the overall market 1,151,345 - up 12%, to its



Gnarls Barkley: first act in chart history to top the singles chart on downloads alone

second highest level of the year. Meanwhile, album sales were understandably down last week, as the effect of Mother's Day worked its way out of the figures. Sales for Sunday (March 25, Mother's Day) were up 29% up week on week but they were down, and by more each day, for the rest of the week, with Saturday (April 1) of a massive 43.6%. In the week as a whole, 2,771,255 albums were sold - 21.9% down on the previous frame's tally of 3,550,061. Artists albums declined 21.4% to 2,307,097, while compilations slid 24.8% to 461,687.

Among the albums to suffer most were X-Factor runner-up Andy Abraham and Journey South, who finished third in the

talent search competition. Abraham's debut album The Impossible Dream suffered a 71.4% downturn to 50,590 sales and slips 2-4, while Journey South's self-titled debut set dipped 89.9% to 65,185 sales, falling 1-3 as a result, allowing Embrace and Massive Attack to take the top two slots.

Only five of the Top 50 artist albums increased sales week on week, these being by The Kooks, Black Eyed Peas, Gorillaz, Editors, Fall Out Boy and Mary J Blige.

Blige and U2's collaboration on a new version of the Irish group's 1992 hit One is her 27th Top 40 hit and their 37th. It debuts at number 19, helping Blige's current album, The Breakthrough, to surge 55-41 with sales up 28.2% to 8,419.

KEY INDICATORS

SINGLES

Sales versus last week: +12.0%
 Year to date versus last year: +141.9%
MARKET SHARES
 Universal 33.0%
 Warner 20.1%
 Sony BMG 18.2%
 EMI 15.2%
 Others 13.5%

ALBUMS

Sales versus last week: -21.4%
 Year to date versus last year: +1.5%
MARKET SHARES
 Universal 30.0%
 Universal 28.8%
 Sony BMG 27.7%
 Warner 6.2%
 Others 7.3%

COMPILATIONS

Sales versus last week: +24.8%
 Year to date versus last year: -20.0%
MARKET SHARES
 Universal 50.0%
 EMI 1.7%
 Sony BMG 14.5%
 Ministry of Sound 11.9%
 Warner 3.3%
 Others 2.4%

RADIO AIRPLAY

MARKET SHARES
 Universal 31.4%
 EMI 20.6%
 Warner 18.2%
 Sony BMG 18.1%
 Others 11.7%

CHART SHARE

Origin of singles sales (Top 75):
 UK: 54.7% US: 44.0% Other: 1.3%
 Origin of albums sales (Top 75):
 UK: 58.7% US: 36.0% Other: 5.3%

For fuller listings, see musicweek.com

NEW ADDITION



Def Leppard, one of Britain's most successful rock bands will return to the live arena this summer. The tour will coincide with the release of new albums, Yeah!, a covers album featuring unique takes on T. Rex, Thin Lizzy and Free. It hits shelves through Mercury June 5.

SINGLES

THIS WEEK
 Mary J Blige One (Island); Franz Ferdinand The Fallen (Domino); Nicki Girlz (DMG); Son Of Dava We're Not Alone (Mercury); The Zutons Why Won't You Give Me Your Love? (Dolenzonic); Hope Of The States Blood Meridian (Mercury); Deep Dish Dreams (Postiva); Belle & Sebastian The Blues... (Rough Trade); DAL Laffy Taffy (Atlantic)
APRIL 10
 Coldplay The Hardest Part (Parlophone); Eminem Shake That (Interscope); Gorillaz Kids With Gears/B Manana (Parlophone); Hard-Fi Better Do Better (Atlantic); Lorraine I Feel It (Columbia); Jose Gonzalez Crosses EP (Peacefrog); Jamie Fox Unpredictable (J)
APRIL 17
 Damian Marley Beautiful (Island); Richard Ashcroft Music Is Power

(Parlophone); Rihanna SOS (Mercury); Katie Melua Spiders Web (Dramatico); A-Ha Close Prison (Polydor); The Flaming Lips The Yeah Yeah Yeah Song (WEA); Daniel Powter Lie To Me (WEA)
APRIL 24
 Snow Patrol You're All I Have (Polydor); Dirty Pretty Things Bang Bang You're Dead (Mercury); Matt Costa Cool December (Atlantic); Arctic Monkeys Who The Fuck... (Domino); Goldfrapp Fly Me Away (Mute); Feeder Lost & Found (Epic); Pearl Jam World Wide Suicide (J); Will Young Who Am I (RCA)
MAY 1
 Red Hot Chili Peppers Dani California (WEA); Busta Rhymes Touch It (Polydor); Jim Noir My Patch My Dads; Claire Smithe Fame (Parlophone); The Go Team Middle Formation (Mercury); IndieRock; Kubb Remain (Mercury); Shuck Te Me Down (Big Brother)



SINGLE OF THE WEEK

Deep Dish feat. Steve Nicks

Dreams
Positive CD/TV232
This cover of Fleetwood Mac's 1977 single wins extra points by featuring Steve Nicks' re-recorded vocals on the track, which itself is a pretty classy, brawny house production. Already on Radio One's B-list and with mixes from Axwell, Tocadisco and Miami Calling recently propelling it to the top of *MW's* Upfront Club chart, Dreams looks likely to beat the original's chart placing of number 24, and then some.



ALBUM OF THE WEEK

The Zutons

Tired Of Hangin' Around

Deltasonic DLTD040
The Zutons' second album is full of foot-good, well-constructed, guitar-based pop songs and, with a handful of potential future singles, it certainly seems on course to emulate the 600,000 sales of their debut. Lead single Why Won't You Give Me Your Love, which is released this week, is B-listed on Radio One and C-listed at Radio Two, and the flurry of interest has secured TV slots on The Album Chart Show, CD:UK, Popworld, T4, Later and numerous others.

Singles

A-ha
Cosy Prisons (Polydor 9856227)
It's always nice to hear Morten Harket's distinctive vocals with lung-blowing high notes intact, but Cosy Prisons, featuring Graham Nash on backing vocals, is a little more subtle. Nevertheless, the single is B-listed at Radio Two and the band are popular with their fanbase, so a hit is not out of the question.

Richard Ashcroft
Music Is Power (Capitone CD/R4-698)
Lacking the urgency of Ashcroft's recent *Break The Night With Colour*, this single is nonetheless a strong pop song which drips with the singer's unmistakable charm. Blanket airplay support has pushed the song into the Airplay Top 40, which bodes well for a second consecutive Top 10 hit.

Blaze feat. Barbara Tucker
Most Precious Love (Defected DFYD125C05)
A fittingly number 44 hit last week the track has been given a new lease of life thanks to a bunch of new remixes, most notably Freemasons' driving edit. A-listed at Radio One and steadily climbing the airplay chart, the single is also currently in the Top 10 of *MW's* Upfront Club Chart.

Fall Out Boy
Dance, Dance (Mercury 9878031)
This hotly-tipped single from the recently re-promoted and re-packaged album *From Under the Cork Tree* shows the emo outfit at their strongest, as it is a muscular, melodic and angst-ridden record with huge potential among the nation's troubled teens. A UK tour next month will also help draw attention to both single and album.

The Flaming Lips
The Yeah Yeah Yeah Song (Warner Bros W711CD2)
This first single from one of the album highlights of this year so far, this is Flaming Lips at their most accessible. An uplifting, quirky romp, its lyrics position it as something of a protest song, produced by David Fridmann, it

will also sound great live and promises to be a festival hit.

Giant Drag
This Isn't It (Intercoast 9856327)
Giant Drag's debut album *Hertz* and *And Unicorns* was a triumph of leftfield guitar pop and this Isn't It is one of the best songs on it. Its touching, shogazey pop template may be too strange for mass appeal, but fans of Nineties indie will be delighted.

Richard James
My Heart's On Fire (Boobytrap BOOBTRAP019D)
Hot on the heels of Euros Childs' stunning solo debut comes another erstwhile Gorly's Zygotic Mynel member joining in the fun. This effortlessly fizzy number serves as a taster for the album *The Seven Sleepers* Den.

Justice
Waters Of Mazarret EP (Because/Ed Banger ED005)
Currently lacking up a storm with their Simian and Franz Ferdinand remixes, this Parisian duo move up a gear with these three tracks of brutal electro. Released on Daft Punk manager Pedro Winter's label Ed Banger, their off-kilter beats and slabs of guitar will beat even the most hardened clubbers into submission.

Killa Kela
Secrets (BMG 82876807202)
Widely regarded as one of the world's best live human beatboxes, Killa Kela makes the move to studio artist remarkably well, with this single showing a laid-back hip-hop feel. If his debut album is this good, then Killa Kela won't be a secret for long.

Katie Melua
Spider's Web (Dramatic DRAMDCS0017)
Melua's formula is well and truly intact on this third single from her triple-platinum album *Piece By Piece*. This thoughtful, piano-led pop song with dark lyrical undertones owes much to Melua's upfront vocal, which grips the listener on first listen.

Mew
The Zookeeper's Boy (Columbia 82876827462)
More utterly exquisite guitar pop

from Denmark's most oddly-undervalued band. This is tangled and beautiful melodrama that repeats the group's trademark style of taking a restrained introduction and feeding it through a blender of guitars and harmonies. Crossover success surely beckons this year.

Nightmares On Wax
The Sweetest (Warp TWAP207)
This track neatly combines elements from all of NOW's lengthy career, including looming sub bass, hip-hop beats, reggae guitar and a sweetly soulful vocal. It doesn't do it, but what it does, it does well.

Whitney
Wrap It Up! (Make Myself Invisible/Parqis Cha Cha CHACHA01C)
After 2004's electro-rock classic *Light At The End Of The Tunnel* a Whitney, London's Nathan J. White, returns with this limited seven-track release. Trailing his new album *Great Shakes*, the two tracks highlight his dark yet incisive outlook, all underpinned by his shambolic live band.

Spank Rock
Sweet Talk (Big Dada BDCDS092)
This fresh-releasing release pushes the sound of London on full volume. It is original, with great use of sampled licks, and the whole track bounces with next-favourite-things.

Albums

Ellen Allien & Apparatt
Orchestras Of Bubbles (Bpitch Control BPC125)
A year after Allien's warmly inventive album *Thrills*, the Berlin DJ returns in company of fellow Bpitch artist Apparatt for more thoughtful yet danceable tech-electronica. It is no giant leap forward, but with its immaculate, warm production.

The Charlatans
Sinatigato (Sanctuary SANCD358)
Nine albums in and a little of the sparkle has been lost from The Charlatans' sound, but this still carries enough of a groove and swagger to remind people why the band have such a special place in

people's hearts. A UK tour this month and next will certainly help its chances at retail.

The Dresden Dolls
Yes, Virginia (Roadrunner RR80815)
Their name may make them sound like a leopard-print-clad tribute band to Richey-era Manics, but Dresden Dolls are a Bostonian duo who sound somewhere between Sparks and Laurie Anderson. This debut is an entertaining and thought-provoking work that puts a new spin on the two-piece dynamic.

Field Music
Write Your Own History (Memphis Industries MI064CD)
This collection of rare and unreleased recordings from Field Music will delight those dazzled by their eponymous debut. It is a surprisingly coherent selection highlighting the quieter melodic side of their output, and contains more than a few gentle gems.

Metrovny
Pip Paine (Pay The \$5000 You Owe) (Hologram: HOLCD002)
This debut album is a varied and thrilling ride, taking in electrotinged stompers and quietly odd electronics. It all sounds vitally fresh, which explains why he has been busy reworking the likes of Franz Ferdinand, Roots Manuva and Gorillaz recently.

Various
DK Kicks: The Exclusives (1K7 K7Z00CD)
Influential Berlin label 1K7 has won respect for its DJ Kicks series, which in the past 10 years has been selected by the likes of Kruder & Dorfmeister; Playgroup; Tiga Carl Craig and Annie. This, the 25th in the series, rounds up some of DJs' exclusive own self-produced cuts from each set, which only helps underline DJ Kicks' stature in the underground dance scene.

Various
Fabric Vol 27: DJ Format (Fabric FABRI0154)
Anyone familiar with DJ Format's own work will know what to expect from this compilation, namely loads of old school hip

hop and party-rocking funk. This Format delivers in abundance. It's not clever, but it's great for a party.

Various
Melodic Tude (Melodic MELO030CD)
This excellent round-up of talent from the eponymous Melodic label runs the gamut between the heavy Swedish psychedelic rock of Dungen to the head-spinning electronics of Pedro. Other top tips include Wren and Department Of Eagles.

Various
Monocure Gainsbourg Revisited (Polydor 983709)
Marking 15 years since the Gallic philosopher's death, Monsieur Gainsbourg finds a bunch of well-known admirers – such as Franz Ferdinand, Jarvis Cocker and The Kills – not only reinterpreting his material, but translating the lyrics into English. As ever with this sort of tribute album the quality is pretty uneven, but any project that manages to reunite Portlathcan can't be all bad.

Shayne Ward
Shayne Ward (Sony BMG 82876829602)
The latest X-Factor winner is undoubtedly a performer with presence and a decent voice, but he needs songs if he is to follow the footsteps of Will Young rather than Steve Brookstein. The music here is solid but a little formulaic, and doesn't really do enough to stand Ward apart from his contemporaries. However, Chio, Andy Abraham and Journey South have all recently proved that sticking close to the X-Factor formula is not necessarily a bad thing at retail.

White Rose Movement
Kick (Independent ISOM61CD)
White Rose Movement's debut will have strong appeal for fans of Eighties-influenced synth rock. Their sound and ethos is essentially pop-based, like Depeche Mode, rather than hardcore like Atari Teenage Riot, which will help them build on their growing fanbase.

This week's reviews: Duggal David, Owen Bestwick, Phil Brooks, Bruce Cawley, Stuart Clarke, Jim Larkin, Owen Lawrence, Nicola Siskel, Nick Tocolo and Simon Ward

Gnarls Barkley's Crazy claims the highest audience of the year to knock Corinne Bailey Rae off the top spot, while Will Young and A-Ha make promising debuts in the Top 50

The UK Radio Airplay

RADIO ONE

Pos	Artist/Title	Days	Last	Wk	Audience
1	GNARLS BARKLEY CRAZY WARMER BRGS	28	31	18779	
2	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD GROUPLIFE	21	26	15452	
3	NE-YO SO SICK OFF JAM	25	24	15029	
4	EDDIEOTS ALL SPARKS KITCHENWARE	21	24	11783	
5	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY ROC-A-TELLA	24	23	11546	
6	THE STREETS WHEN YOU WASN'T FAMOUS ANY	28	23	10849	
7	PINK STUPID GIRLS LAUCE	18	22	10542	
8	ORSON NO TOMORROW MERCURY	25	22	10494	
9	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE? DELTASOUND	14	22	10434	
10	THE BLACK EYED PEAS PUMP IT UP	22	22	10301	
11	JOEY NEGRO MAKE A MOVE ON ME SABA	20	20	10490	
12	RIHANNA SOS OFF JAM	8	20	11061	
13	EMBRACE NATURE'S LAW INDEPENDENT	8	19	10673	
14	MADONNA SORRY WARMER BRGS	21	18	10306	
15	HARD-FI BETTER GO BETTER ATLANTIC	14	22	13326	
16	MARY J BLIGE & U2 ONE OFFEN	30	18	10540	
17	MEK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN WOLFELEAZAR	15	18	10299	
18	SUGABABES RED DRESS ISLAND	21	18	10462	
19	THE KOOKS NAIVE VERGIN	17	17	10719	
20	FALL OUT BOY DANCE, DANCE MERCURY	13	15	9911	
21	THE FEELING SEWN ISLAND	30	15	9992	
22	BLAZE FT. BARBARA TUCKER MOST PRECIOUS LOVE IMPACTED	4	14	8948	
23	SNOW PATROL YOU'RE ALL I HAVE VERGIN	31	13	9075	
24	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD MERCURY	8	12	7673	
25	THE STROKES HEART IN A CAGE RUSH TRADER	13	12	7817	
26	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ ISLAND	17	12	6640	
27	INFERNAL FROM PARIS TO BERLIN EUROPA	6	11	7861	
28	SIGUR ROS HOPPOLLA ONE	10	11	7193	
29	DEEP DISH FEAT. STEVIE NICKS DREAMS POSITIVA	4	9	6646	
30	JAMIE FOX FEAT. LUDACRIS UNPREDICTABLE SONY BMG	5	9	6526	
31	THE CLAMPED LIPS THE YEAR YEAR YEAR SONG WEA INTERNATIONAL	10	9	3928	

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INDEPENDENT LOCAL RADIO

Pos	Artist/Title	Days	Last	Wk	Audience
1	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD GROUPLIFE	20	26	79938	
2	JAMES BLUNT WISEMAN ATLANTIC	18	16	26426	
3	MEK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN WOLFELEAZAR	17	17	21023	
4	GNARLS BARKLEY CRAZY WARMER BRGS	18	17	21772	
5	SUGABABES RED DRESS ISLAND	19	17	21540	
6	MADONNA SORRY WARMER BRGS	19	16	20977	
7	BEVERLY KNIGHT PIECE OF MY HEART PARLOPHONE	14	16	21225	
8	JACK JOHNSON BETTER TOGETHER BRISQUE/ISLAND	19	16	21241	
9	KT TUNSTALL ANOTHER PLACE TO FALL HELDLESS	19	16	18943	
10	NE-YO SO SICK OFF JAM	19	16	18973	
11	PINK STUPID GIRLS LAUCE	14	16	21541	
12	KELLY CLARKSON BECAUSE OF YOU RCA	13	16	21223	
13	THE FEELING SEWN ISLAND	17	16	22261	
14	ORSON NO TOMORROW MERCURY	17	15	18552	
15	WILL YOUNG ALL TIME LOVE SONY BMG	13	16	20929	
16	HL TACK SAY SAY WAITING 4 YOU DUSTO	15	16	18162	
17	KELLY CLARKSON WALK AWAY RCA	10	16	17461	
18	COLDPLAY THE HARDEST PART PARLOPHONE	13	16	19460	
19	EMBRACE NATURE'S LAW INDEPENDENT	10	16	19210	
20	PUSSYCAT DOLLS FEAT. WILLIAM. BEEP A&M	8	16	18232	
21	MARY J BLIGE & U2 ONE OFFEN	4	15	18992	
22	RIHANNA SOS OFF JAM	4	16	13373	
23	ROBBIE WILLIAMS ADVERTISING SPACE CHANGERS	6	16	14911	
24	THE SHAPESHIFTERS INCREDIBLE POSITIVA	6	16	11164	
25	THE BLACK EYED PEAS PUMP IT UP	6	16	12211	
26	THE SOURCE FEAT. CANDI STANLEY YOU GOT THE LOVE POSITIVA	6	16	9200	
27	THE KOOKS NAIVE VERGIN	30	16	9184	
28	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY ROC-A-TELLA	6	16	91366	
29	SUGABABES PUSH THE BUTTON ISLAND	5	16	5181	
30	CHARLOTTE CHURCH WOODSWINGS TO COME AT ME LIKE THAT SONY BMG	6	16	10547	

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Pos	Artist/Title	Days	Last	Wk	Audience
1	GNARLS BARKLEY CRAZY WARMER BRGS	28	31	18779	
2	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD GROUPLIFE	21	26	15452	
3	ORSON NO TOMORROW MERCURY	25	24	15029	
4	EMBRACE NATURE'S LAW INDEPENDENT	8	19	10673	
5	PINK STUPID GIRLS LAUCE	18	22	10542	
6	COLDPLAY THE HARDEST PART PARLOPHONE	13	3	0	
7	BEVERLY KNIGHT PIECE OF MY HEART PARLOPHONE	14	22	10434	
8	NE-YO SO SICK OFF JAM	25	22	10494	
9	MADONNA SORRY WARMER BRGS	21	18	10306	
10	JAMES BLUNT WISEMAN ATLANTIC	18	16	26426	
11	MEK/LEO SAYER THUNDER IN MY HEART AGAIN WOLFELEAZAR	15	18	10299	
12	SUGABABES RED DRESS ISLAND	21	18	10462	
13	THE FEELING SEWN ISLAND	30	15	9992	
14	MARY J BLIGE & U2 ONE OFFEN	30	18	10540	
15	KT TUNSTALL ANOTHER PLACE TO FALL HELDLESS	19	6	0	
16	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY ROC-A-TELLA	6	16	91366	
17	KELLY CLARKSON BECAUSE OF YOU RCA	13	16	21223	
18	RIHANNA SOS OFF JAM	8	20	11061	
19	JACK JOHNSON BETTER TOGETHER BRISQUE/ISLAND	19	16	21241	
20	THE KOOKS NAIVE VERGIN	17	16	22261	
21	RICHARD ASHCROFT MUSIC IS POWER PARLOPHONE	20	12	2156	
22	THE BLACK EYED PEAS PUMP IT UP A&M	7	1	0	
23	JOEY NEGRO MAKE A MOVE ON ME SABA	20	9	2401	
24	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE? DELTASOUND	14	6	2163	
25	PUSSYCAT DOLLS FEAT. WILLIAM. BEEP A&M	8	0	2132	

▲ Highest Top 10 entry ▲ Biggest increase in audience ▲ Audiences increase ▲ Highest Top 10 climb ▲ Biggest increase in plays ▲ Audiences increase of 50% or more



1. Gnarls Barkley
Searing an audience off 76,700 last week – the highest of the year – Gnarls Barkley jump to the top with their debut Crazy. Its wide appeal won it support from 96 of the 112 stations on the Music Control panel, with Core

(47) pop, Cool FM (44) and Rock FM (39) providing it with its highest rotation. It also achieves the rare feat of being the most-played song on both Radio One (31 plays) and Radio Two (21) simultaneously, which brought it 63.8% of its total audience.



36. Will Young
Two substantial airplay hits already from his third album. It kept on – switch

It on reached number four last November and All Time Love spent a fortnight at number one in

January – Will Young is aiming for a last track with Who Am I, and the track is off to a very

promising start this week, climbing at number 36 after accumulating 157 plays and an

MASE

CD MASTERING DVD AND ECD MASTERING VINYL MASTERING
SECURE DIGITAL DELIVERY (W/AMINET & FTP) A&M
VIDEO CONVERSIONS (ALL FORMATS) ON/OFFLINE AUDIO
AUDIO CONVERSIONS VIDEO DUPLICATION

XFM

Pos	Artist/Title	Days	Last	Wk	Audience
1	GNARLS BARKLEY CRAZY WARMER BRGS	28	31	18779	
2	MORRISSEY YOU HAVE KILLED ME ATTACK	25	24	15029	
3	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD MERCURY	8	12	7673	
4	ORSON NO TOMORROW MERCURY	25	24	15029	
5	THE ZUTONS WHY WONT YOU GIVE ME YOUR LOVE? DELTASOUND	14	22	10434	
6	JACK JOHNSON BETTER TOGETHER BRISQUE/ISLAND	19	16	21241	
7	SNOW PATROL YOU'RE ALL I HAVE VERGIN	31	13	9075	
8	THE KOOKS NAIVE VERGIN	17	16	22261	
9	THE FEELING SEWN ISLAND	30	15	9992	
10	THE FEELING SEWN ISLAND	30	15	9992	
11	FOO FIGHTERS NO WAY BACK RCA	10	9	3928	

GALAXY

Pos	Artist/Title	Days	Last	Wk	Audience
1	NE-YO SO SICK OFF JAM	25	24	15029	
2	PUSSYCAT DOLLS FEAT. WILLIAM. BEEP A&M	8	16	18232	
3	RIHANNA SOS OFF JAM	8	20	11061	
4	MEK/LEO SAYER THUNDER IN MY HEART AGAIN WOLFELEAZAR	15	18	10299	
5	KELLY CLARKSON BECAUSE OF YOU RCA	13	16	21223	
6	BRETTANCK SOMEREDDY'S WATCHING ME MINTHORN OF SHAW	17	16	22261	
7	CHRISTINA MILLAN FEAT. YOUNG JEEZY SAY I OFF JAM	17	16	22261	
8	STUDIO B C'MON GET IT ON ISLAND	17	16	22261	
9	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY ROC-A-TELLA	6	16	91366	
10	EMINEM SHAKE THAT SHADOWN TERRAIN/INTERSCOPE	6	16	91366	

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Singles Chart

WEEK	LAST WEEK	MOVES	NEW TO CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
39	10	2		YEAH YEAH YEAHS	GOLD LION	1	1
34	9	1		JESSE BROWN FEAT. JUELZ SANTANA	RUN IT!	1	1
41	32	4		JAMES BLUNT	WISEMEN	1	1
42	30	8		FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	1	1
43	NEW			PRINCE & THE NEW POWER GENERATION	BLACK SWAN	1	1
44	34	12		JOSE GONZALEZ	HEARTBEATS	1	1
45	11	1		WILL YOUNG	ALL TIME LOVE	1	1
46	33	4		THE SHAPESHIFTERS	INCREDIBLE	1	1
47	35	4		BOW WOW FEAT. CIARA	LIKE YOU	1	1
48	41	15		THE ORDINARY BOYS	BOYS WILL BE BOYS	1	1
49	1	4		CRAIG DAVID	UNBELIEVABLE	1	1
50	29	3		HILARY DUFF	FLY	1	1
51	39	5		KEISHA	WHITE THE WEAKNESS IN ME	1	1
52	42	21		MADONNA	HUNG UP	1	1
53	18	1		KELLY CLARKSON	BECAUSE OF YOU	1	1
54	12	1		HI-TACK	SAY SAY SAY (WAITING 4 U)	1	1
55	46	11		ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	1	1
56	64	15		MARY J. BLIGE	BE WITHOUT YOU	1	1
57	NEW			SECRET MACHINES	LIGHTNING BLUE EYES	1	1
58	25	2		THE STROKES	HEART IN A CAGE	1	1
59	15	1		JAMES BLUNT	GOODBYE MY LOVER	1	1
60	58	28		KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	1	1
61	47	11		BEYONCÉ FEAT. SLIM THOMPSON	CHECK ON IT	1	1
62	44	15		SHAYNE WARD	THAT'S MY GOAL	1	1
63	NEW			ANDY ABRAHAM	HANG UP	1	1
64	69	30		PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	1	1
65	32	2		MICHAEL JACKSON	BAD	1	1
66	74	34		DANIEL POWTER	BAD DAY	1	1
67	68	4		MICHAEL JACKSON	BILLIE JEAN	1	1
68	24	2		ARCTIC MONKEYS	I BET YOU LOOK GOOD IN THE DANCEFLOOR	1	1
69	56	6		SIMON WEBBE	AFTER ALL THIS TIME	1	1
70	45	5		SHAKIRA	DONT BOTHER	1	1
71	NEW			DAVID GRAY	ALIBI	1	1
72	50	6		WESTLIFE	AMAZING	1	1
73	49	5		CHARLOTTE CHURCH	MOODSWINGS (TO COME AT ME LIKE THAT)	1	1
74	36	6		GORILLAZ	FEEL GOOD INC	1	1
75	7	1		SIGUR ROS	HOPPÍPOLLA	1	1

■ Sales increase ■ Sales decrease >5% ■ Highest New Entry ■ Returns 100,000+ ■ Sales 100,000+ ■ Highest Chart ■ Gold 100,000+ ■ Silver 250,000+

NO TRACKING 59
 ONE 18
 ONE 18
 PIZZA BY THE HEART 29
 PUT OUT RECORDS ON 14
 RICKY BAKER 26
 RICKY BAKER 26
 RICKY BAKER 26

As used by
Top Of The Pops
and Radio One
 Chart compiled from actual sales data from 15 to Friday across a range of more than 600 UK sites.
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B. The Streets
 It's a big week for Mike Skinner of The Streets, who registers his sixth hit with 'Well It Wasn't Famous, the first single from his upcoming third album, *The Harder Way To Make An Easy Living*, while his second album, *A Grand Don't Come For Free*, is certified its millionth sale on Saturday. When You Want Famous sold 32,119 copies last week, to debut at number eight. The song is the story of how he tried to date a celebrity, speculation has been rife about the subject's identity.



12. Depeche Mode
 Suff'r: 'Well it is the third single from Depeche Mode's 11th studio album *Playing The Angels*, and debuts at this week's sales of 6,623 to provide the group with their 40th Top 40 hit. The fact that all three singles from the album have made the Top 20, playing The Angels has performed very modestly by Depeche Mode standards, spending four weeks in the Top 75 (6-20-42) 'til October, and remaining absent ever since, with modest cumulative sales of 69,333 to date.

HIT 40 UK

WEEK	ARTIST	TITLE	LAST WEEK
1	GNARLS	BARKLEY CRAZY	1
2	NE-YO	SO SICK	2
3	MORRISSEY	YOU HAVE KILLED ME	4
4	EMBRACE	NATURE'S LAW	1
5	ORSON	NO TOMORROW	1
6	THE KOOKS	NAIVE	1
7	THE BLACK EYED PEAS	PUMP IT	1
8	THE STREETS	WHEN YOU WASN'T FAMOUS	8
9	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	REEP	1
10	PINK	STUPID GIRLS	1
11	CORINNE BAILEY RAE	PUR YOUR RECORDS ON	1
12	MADONNA	SORRY	1
13	JAMES BLUNT	WISEMEN	1
14	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	1
15	SUGABABES	RED DRESS	1
16	THE FEELING	SEWN	1
17	BEVERLY KNIGHT	PIECE OF MY HEART	1
18	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	1
19	BLACK JOHNSON	BETTER TOGETHER	1
20	KELLY CLARKSON	BECAUSE OF YOU	1
21	SEAN PAUL	TEMPERATURE	1
22	MARY J. BLIGE & U2	ONE	1
23	DEPECHE MODE	SUFFER WELL	1
24	NORICIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVEY STORM	NASTY GIRL	1
25	WILL YOUNG	ALL TIME LOVE	1
26	JOEY NEWB	MAKE A MOVE ON ME	1
27	KELLY CLARKSON	WALK AWAY	1
28	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	1
29	HI-TACK	SAY SAY SAY (WAITING 4 YOU)	1
30	RAY J	ONE WISH	1
31	CHICO	IT'S CHICO TIME	1
32	MICHAEL JACKSON	THE WAY YOU MAKE ME FEEL	1
33	KY TUNSTALL	ANOTHER PLACE TO FALL	1
34	EDITORS	ALL SPARKS	1
35	MILBURN SEND	IN THE BOYS	1
36	GIRLS ALLOUD	WHOLE LOTTA HISTORY	1
37	NELLY FEAT. PAUL WALL, ALLI & GIPP	GUZZL	1

TOP 30 PHYSICAL SINGLES

WEEK	ARTIST	TITLE	LAST WEEK
1	MORRISSEY	YOU HAVE KILLED ME	1
2	NE-YO	SO SICK	2
3	THE KOOKS	NAIVE	1
4	DEPECHE MODE	SUFFER WELL	1
5	STREETS	WHEN YOU WASN'T FAMOUS	8
6	PINK	STUPID GIRLS	1
7	EMBRACE	NATURE'S LAW	1
8	ORSON	NO TOMORROW	1
9	MICHAEL JACKSON	THE WAY YOU MAKE ME FEEL	1
10	BLACK EYED PEAS	PUMP IT	1
11	PUSSYCAT DOLLS FEAT. WILL.I.A.M.	REEP	1
12	MILBURN SEND	IN THE BOYS	1
13	CHICO	IT'S CHICO TIME	1
14	VANDROSS	REUNITE TO JUNKY	1
15	EDITORS	ALL SPARKS	1
16	CORINNE BAILEY RAE	PUR YOUR RECORDS ON	1
17	ROBBIE BALLET SINFONIA/CALVIN SUTHERLAND	RADIO 4 UK THEME	1
18	SEAN PAUL	TEMPERATURE	1
19	RAY J	ONE WISH	1
20	NORICIOUS BIG/DIDDY/NELLY/NASTY GIRL	1	
21	SUGABABES	RED DRESS	1
22	THE PUFFERS	YOUR KISSES ARE WASTED ON ME	1
23	MADONNA	SORRY	1
24	AUTOMATIC RAZES	1	
25	MVP	SHAKE SNAKE MOVE/STOP	1
26	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	1
27	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	1
28	GIRLS ALLOUD	WHOLE LOTTA HISTORY	1
29	BEVERLY KNIGHT	PIECE OF MY HEART	1
30	UNBELIEVABLE	CRAIG DAVID	1

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



THE OFFICIAL UK ALBUMS CHART

Specialist

Albums Chart

Our compiled list of actual sales last week is available across a range of more than 1000 UK titles. © The Official UK Charts Company 2006. Printed with 80% recycled paper.

Pos	Weeks on Chart	Artist/Album	Label
39	48	VAN MORRISON PAY THE DEVIL	Mercury
40	51	FALL OUT BOY FROM UNDER THE CORK TREE	Capitol
41	56	MARY J BLIGE THE BREAKTHROUGH	Capitol
42	43	KANYE WEST LATE REGISTRATION	Mercury
43	59	DAVID BOWIE BEST OF BOWIE	Parlophone
44	9	JOHNNY CASH WALKING THE LINE - LEGENDARY SUN	Mercury
45	33	PLACEBO MEDS	Capitol
46	52	HARD-FI STARS OF CCTV	Mercury
47	NEW	BE YOUR OWN PET BE YOUR OWN PET	Mercury
48	29	KATIE MELUA PIECE BY PIECE	Capitol
49	29	THE CARPENTERS GOLD - GREATEST HITS	Mercury
50	30	BLUR BLUR BEST OF	Parlophone
51	58	PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT	Capitol
52	34	GLADYS KNIGHT AND THE PILLS THE GREATEST HITS	Mercury
53	4	JACK JOHNSON CURIOUS GEORGE (OST)	Mercury
54	9	JACK JOHNSON ON AND ON	Mercury
55	24	RIGHTEOUS BROTHERS GOLD - GREATEST HITS	Mercury
56	47	DAVID GRAY LIFE IN SLOW MOTION	Mercury
57	40	RICHARD ASHCROFT KEYS TO THE WORLD	Mercury
58	111	THE VERVE URBAN HYMNS	Mercury
59	7	JACK JOHNSON BRUSHFIRE FAIRYTALES	Mercury
60	25	GOLDFRAPP SUPERNATURE	Mercury
61	60	WHITNEY HOUSTON THE GREATEST HITS	Mercury
62	6	THE SMITHS THE VERY BEST OF	Mercury
63	45	QUEEN GREATEST HITS	Mercury
64	37	IL DIVO ANCORÀ	Mercury
65	7	MIKE OLDFIELD THE PLATINUM COLLECTION	Mercury
66	7	THE JAM SNAP!	Mercury
67	72	MADONNA THE IMMACULATE COLLECTION	Mercury
68	7	WE ARE SCIENTISTS WITH LOVE AND SQUALOR	Mercury
69	4	LE SAYER AT HIS VERY BEST	Mercury
70	4	NORAH JONES COME AWAY WITH ME	Mercury
71	11	QUEEN LIVE AT WEMBLEY STADIUM '86	Mercury
72	97	RADIOHEAD OK COMPUTER	Mercury
73	62	THE MAGIC NUMBERS THE MAGIC NUMBERS	Mercury
74	30	ROBBIE WILLIAMS GREATEST HITS	Mercury
75	31	DANIEL O'DONNELL FROM DANIEL WITH LOVE	Mercury

Sales increase
 Sales increase +50%
 Highest New Entry
 Platinum (100,000+)
 Silver (25,000+)
 Gold (100,000+)
 Special Edition (UK or European Sales)
 Special Edition (UK or European Sales)
 Special Edition (UK or European Sales)



7. Yeah Yeah Yeahs
New York garage rock trio The Yeah Yeahs debut at number seven with their second album, *Show Your Bones*, while the first single, *Gold Lion*, slips 18-39. The Yeah Yeahs' first full-length album, *Fever To Tell*, registered first-week sales of 22,118 when debuting at number 13 in 2003, and spent just six weeks in the Top 75, but has gone on to sell 126,502, including 1,432 last week. It was enough to climb it a Top 200 berth (at number 173) for the first time in more than two years. The band play UK dates next month, including the sold-out All Tomorrow's Parties festival.

9. The Kooks
It's a great week for Brighton band The Kooks, who achieve the rare feat of climbing into the Top 10 of the singles and albums chart simultaneously. The band's latest single, *Nave*, debuted at number 28 on downloads last week and now rises to number six, helping to generate new interest in their *Inside Out* album. Outside, the album, which jumps 35-9 to equal its

January debut, peaks at number 11. Its sales last week of 22,359 are its best for any of its 10 weeks on list, and lift its cumulative total to 96,312.

TOP 10 INDIE SINGLES

Pos	Artist/Title	Label
1	MORRISSEY YOU HAVE KILLED ME	Mercury
2	EMBRACE NATURES LAW	Indigo
3	VARIOUS TRIBUTE TO JINXY	Capitol
4	THE PIPETTES YOUR KISSES ARE WASTED ON ME	Mercury
5	ROYAL BALLET SINFONIA/GAVIN SUTHERLAND RADIO 4 UK THEME	Mercury
6	RAY J ONE WISH	Mercury
7	THE STROKES HEART IN A CAZE	Mercury
8	ARTHUR BAKER FEAT. TIM WHEELER GLOW	Mercury
9	BROKEN SOCIAL SCENE (IN SHORELINE)	Mercury
10	SOULSHAKER FEAT. LORRAINE BROWN HYPNOTIC EROTIC GAMES	Mercury

TOP 10 INDIE ALBUMS

Pos	Artist/Title	Label
1	EMBRACE THIS NEW DAY	Indigo
2	ARCTIC MONKEYS WHAT EVER PEOPLE SAY I AM THAT'S WHAT I'M NOT	Mercury
3	BE YOUR OWN PET BE YOUR OWN PET	Mercury
4	JOSE GONZALEZ VENCER	Mercury
5	ATREYU A DEATH GRIP ON YESTERDAY	Mercury
6	THE STROKES FIRST IMPRESSIONS OF EARTH	Mercury
7	BLOOD PAPER SILENT ALARM	Mercury
8	THE KILLERS FLY FLUG	Mercury
9	FRAZ FERRINGTON YOU COULD HAVE IT SO MUCH BETTER	Mercury
10	NIGHTMARES ON WAX IN A SPACE GUITA SOUND	Mercury

TOP 10 ROCK ALBUMS

Pos	Artist/Title	Label
1	GREEN DAY AMERICAN IDIOT	Mercury
2	ATREYU A DEATH GRIP ON YESTERDAY	Mercury
3	ROB ZOMBIE EDUCATED HORSES	Mercury
4	MY CHEMICAL ROMANCE LIFE ON THE MURDER SCENE	Mercury
5	TRIVIUM ASCENDANCY	Mercury
6	HUNDRED REASONS KILL YOUR OWN	Mercury
7	SOUL TUBE SELF	Mercury
8	GREEN DAY INTERNATIONAL SUPERHERITS	Mercury
9	NIRVANA NEVERMIND	Mercury
10	GREEN DAY DOOKIE	Mercury

TOP 10 JAZZ ALBUMS

Pos	Artist/Title	Label
1	NORAH JONES COME AWAY WITH ME	Mercury
2	NORAH JONES FEELS LIKE HOME	Mercury
3	MADELINE PEYROUX CARELESS LOVE	Mercury
4	MICHAEL BUBLE CAUGHT IN THE ACT	Mercury
5	DAVE NAVES THE BEST OF	Mercury
6	MILES DAVIS JAZZ SERIES	Mercury
7	MICHAEL BUBLE IT'S TIME	Mercury
8	ELLA FITZGERALD COL	Mercury
9	KEVIN BRIDGES SERIES	Mercury
10	RAY CHARLES THE DEFINITIVE	Mercury

TOP 10 CLASSICAL ALBUMS

Pos	Artist/Title	Label
1	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Mercury
2	KATHERINE JENKINS LIVING A DREAM	Mercury
3	ANDREA BOCELLI ARCA - THE OPERA ALBUM	Mercury
4	KARE JENKINS A REMIXES THE ESSENTIAL COLLECTION	Mercury
5	KARE JENKINS A REMIXES THE MASS FOR PEACE	Mercury
6	KATHERINE JENKINS SECOND NATURE	Mercury
7	KATHERINE JENKINS PREMIERE	Mercury
8	KARE JENKINS REDEMPTION	Mercury
9	AMICI FOREVER DEFINED	Mercury
10	CHO & ORG OF LONDON/SUMMER/TAVENER/LAMENT FOR JERUSALEM	Mercury

For full specialist chart listings, visit www.musicweek.com

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1. the art of combining vocal or instrumental sounds in a pleasing way; from the Greek mousike tekhnē "art of the Muses"

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