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**In this week's issue: Universal recruits MTV veteran;  
MW petition deadline nears Plus: the charts in full**

# MUSICWEEK



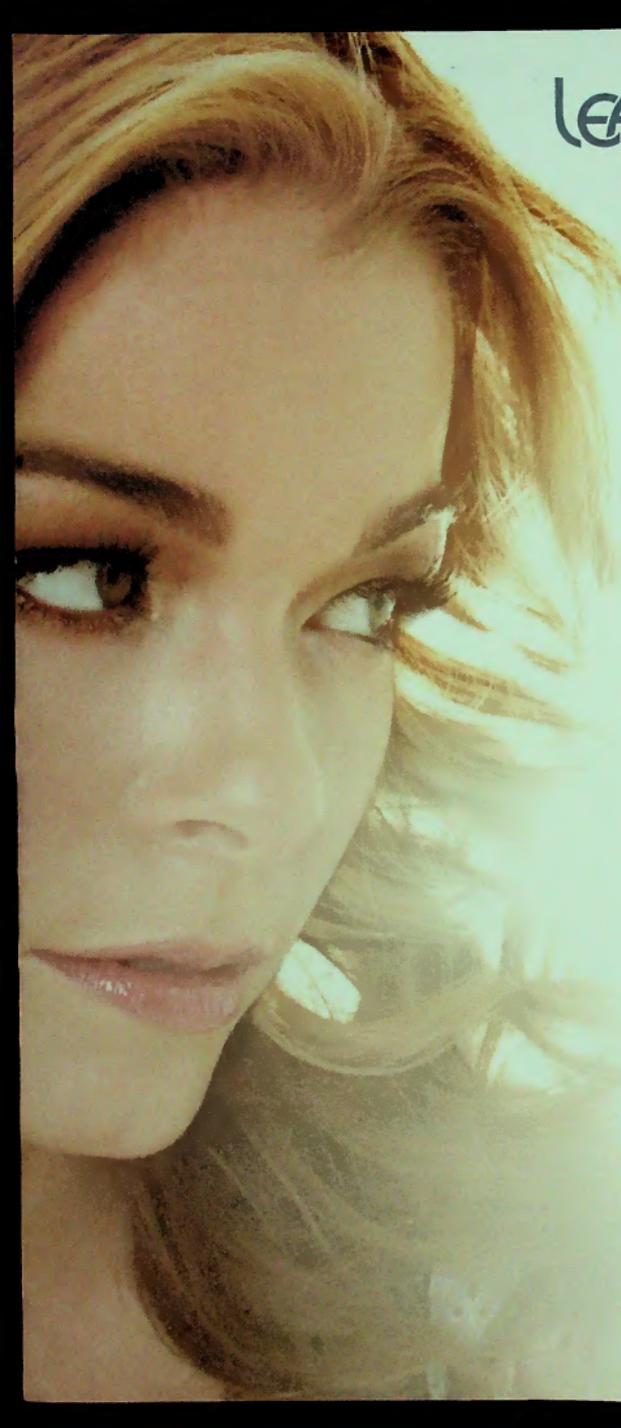
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# MUSICWEEK



MTV veteran joins in key global role

## Universal puts focus on brands

### Companies

by Martin Talbot

Former MTV talent chief Harriett Brand is to join Universal Music in a new international role, charged with building the major group's brand relationships and business partnerships.

Brand will take the title of senior VP, business development, for Universal Music Group International (UMGI) based in London and reporting to UMGI chairman and chief executive Lucian Grainge.

Grainge says Brand's role will be global in scope, drawing on her 13 years of experience at MTV, where she rose to become SVP of music for the international network before leaving last month.

Brand, who is expected to start in early June, says, "The whole working model for record companies is changing, which obviously makes this a very dynamic and interesting time. I know Lucian is determined to reinvent his business and so to be part of that is magnetic to me.

"Some people question the future of the labels and have said to me that it's a good time to get out of the industry, but I believe the whole moment of reimagining the business is a challenge for us. To be able to work with people who are determined to do that is a real privilege."

Brand added, "I left MTV at a peak time, which is the right moment to consider your next move. Your instincts say 'Go!' when you have a chance to work for the biggest and best record company in the world."

Grainge last week voiced delight at securing an executive of Brand's calibre. "Harriett is going to be a fantastic colleague," he says. "The reaction I have had from some of the most powerful people in the industry has been fantastic.

"Her role will be all about refining and energising our business, through partnerships, through connections with consumers. Harriett is one of the few people in the business who fully understands the power of artists and music in today's multi-platform, entertainment-driven marketplace.

"Her experience, coupled with an instinctive ability to think and act strategically, make her the perfect person for this role."

Brand has been a key player at MTV over the past decade, during which time she played a central role in building the MTV Europe Music Awards and acting as a key point of liaison between the broadcaster and the artist community.

Grainge says her appointment is the first in a series of significant strategic developments at the major, which will follow over the coming weeks.

martint@musicweek.com



## Gnarlz get crazy for UK MySpace

Gnarlz Barkley will be among the first artists to benefit from the launch of a UK-focused MySpace service this week.

The ever-expanding community website has established a London office which will "go live" this Friday (April 21), with the launch of a UK-programmed music site.

The Gnarlz Barkley exclusive to mark the launch will give fans the

opportunity to listen to the St Elsewhere album three days ahead of its commercial release next Monday (April 24).

Jamie Kantrowitz, MySpace senior vice president marketing and content for Europe, says the duo - who have now topped the UK singles chart for three weeks - are a perfect fit with the MySpace ethic. "To us, they're a great example of a band that are incredibly unique musically, but also their digital sensibility is very forward-thinking."

Gnarlz Barkley have already embraced MySpace's potential, inviting fans to create T-shirt designs and set their ideas as their default MySpace profile.

MySpace has more than 43m users worldwide and currently attracts more hits per day than Google or AOL.

From this Friday, UK visitors to MySpace will be presented with a front end programmed entirely from the UK, incorporating local tour and festival information as well as UK MySpace promotions.

## MW petition tops 1,500 names

As the Gower Review submissions deadline nears, support for MW's Extend The Term! campaign is still growing p3

## SWSW stars point the way

Hot new acts such as Voxtro feature on the SXSW CD with this issue, brought to you in association with MTV p8



## Classical labels make leap online

As the shortlists for the Classical Brits are unveiled, MW looks at the sector and how it is tackling the digital issue p9

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



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Digest

As soon as anything achieves mainstream status in this fast-accelerating multi-media world, it is believed to be finished; - Editorial, p12

MUSICWEEK

Incorporating firm M&P Future Hits Green Sheet, Hit Music, Record Mirror and Sun Report

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Your guide to the latest news from the music industry

People RCA boss names senior team



RCA team: (l-r) Criss, Logan, Lyn, Hart

RCA label group managing director Craig Logan has announced details of his senior management team. Joining senior vice president, media, Alex Criss...

MTV has appointed Radio One's Chris Price as the new head of programming for its nine UK music channels. Price joins MTV Networks UK & Ireland on May 8...

UK has appointed Matthew Porter as head of digital and data services to help exploit the opportunities of new delivery platforms on behalf of its customers. Porter joins the company from Inspired Broadcast Networks.

MPA, which stands as the music industry's oldest trade organization, plans to host the party at the Old Billingsgate venue on July 6...

ACE is offering promoters their first glimpse inside The Oz p4 by Bryn Terfel, Karl Jenkins and Scottish teenager Nicola Benedetti...

Boosey and Hawkes has signed a worldwide deal to represent Michael Nyman Records. Under the deal, the company's music sourcing and music management service, Boosey and Hawkes Music Consultancy...

As soon as anything achieves mainstream status in this fast-accelerating multi-media world, it is believed to be finished; - Editorial, p12

Summer Pops The iconic Manchester band will play July 8, halfway through the CMP Entertainment-promoted festival which kicks off on June 30 and concludes on July 13...

Sign here Sony BMG in deal with Eloffsson



Eloffsson with Sony BMG team

Sony BMG has signed Swedish songwriter Jorgen Eloffsson on a long term global label deal, which will result in the creation of the Imprint Planet S.I.X. designed to sign, develop and break new pop artists for the global market.

Boosey and Hawkes has signed a worldwide deal to represent Michael Nyman Records. Under the deal, the company's music sourcing and music management service, Boosey and Hawkes Music Consultancy...

has created a new incubator label, Perfect Game. To promote and develop emerging artists. East West Records will provide marketing and promotion resources, while WMG's independent music distributor, Alternative Distribution Alliance...

BT is expected to unveil its Vision TV service this autumn offering live content footage as well as high-definition such as U2, The Who and Morrissey. In partnership with Eagle Rock Entertainment and iConcerts, BT Vision will make 500 concerts available on its broadband TV platform...

Shazam has launched its Ultimate Discover Engine, a service which allows users to identify songs and purchase products related to that track via both mobile and online platforms. The service stores all of the tracks searched by separate individuals using its 2580 music recognition offering.

Sony Ericsson T-Mobile and IE Management have struck a deal to brand the latest W3000 Walkman phone with images of Robbie Williams, depicted as a cartoon superhero. The handset will also come pre-loaded with a range of exclusive and previously unreleased content.

London music venue the Union Chapel is set to re-open on May 4. The re-opening show will be a performance from Sound Stage, a chamber orchestra who will perform the music of Astor Piazzolla, with Charles Dance reading the poetry of Pablo Neruda.

The opening sets of next month's HIFI Festival will be performed by winners of a national competition for 14-18 year olds. The charity Youth Music has teamed up with Angel Music Group and is inviting young acts to send in demo CDs or mix tapes for the chance to open the festival in either Newcastle or Winchester.

Bottom line

WH Smith sees sales drop

Sales of entertainment products at WH Smith have fallen 17%, with the company blaming a weaker release schedule and increased competition. The news comes as the retailer announced that like-for-like sales across the company have fallen 3% to £1.3bn for the six months to February 28. The company says the entertainment market was 'extremely competitive, with a weaker release schedule than in 2004-05 and ongoing price deflation'.

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Exposure

MPA to celebrate 125th anniversary

The Music Publishers Association is preparing to mark its 125th anniversary this summer with a huge birthday party in London. The

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: As Sony Ericsson unveils its new Robbie-Williams-branded mobile, would you buy a phone just because it has your favourite pop star's face on it?

a. Yes b. No
Last week, we asked: More than 270 ILR stations are joining forces in an unprecedented way later this month for UK Music Week. An on-air celebration of homegrown music and artists. But will it make a difference to commercial radio's support for British music?
a. Yes 52%
b. No 46%

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

MW campaign reaches key stage as review's consultation period closes

## Petition tops 1,500 names as Gowers deadline nears

### Campaign

With a week to go until the deadline for evidence to be submitted to the Gowers Review team, Music Week's music industry petition has topped 1,500 signatures.

Music Week's Extend The Term! Campaign, which was only launched at the end of February, has galvanised the music industry behind a single, simple message to lengthen the term of copyright in sound recordings beyond the current 50 years.

The list of those who have added their weight to the MW campaign cuts right across the industry, from the biggest majors to the smallest independents and is supported by everyone from top executives to junior secretaries. Among the raft of heavyweight supporters are EMI Group chairman Eric Nicoli, BPI executive chairman Peter Jamieson, Live Music Forum chairman Feargal Sharkey, Aim chairman and CEO Alison Werhan, PPL chairman and CEO Fran Newark, Musicians Union general secretary John Smith, the boss of every UK major and many independent label chiefs, including Gut chairman Guy Holmes, as well as managers, lawyers, pluggers and many more.

Although Music Week has not targeted performers with its petition - PPL has organised its own artists' poll - performer supporters have included The Magic Numbers, Echo & The Bunnymen's Ian McCulloch and Deep Purple's former frontman Ian Gillan, as well as veterans such as Humphrey Lyttelton, Joe Brown and Acker Bilk.

With the clock ticking away, just a few days remain for supporters to enter the campaign ahead of



To add your name to the Music Week petition by Wednesday's deadline, sign and email your Extend The Term! pledge - available from [musicweek.com](http://musicweek.com) - or email a message, calling on the UK Government to extend the term of copyright in sound recordings, to [ExtendTheTerm@musicweek.com](mailto:ExtendTheTerm@musicweek.com)

the final call for evidence this Friday (April 21). Music Week will be accepting pledges until the end of Wednesday this week (April 19).

Music Week will hand over its petition to the Review team at the Treasury in Westminster, in partnership with PPL, which is also set to deliver its performers' petition.

Meanwhile, the Music Business Association is meeting at PRS this morning (Tuesday 18) to thrash out the precise form of a collective music industry submission to the Review. An earlier MIB meeting at the Music Publishers Association on March 28 had seen around 25 executives explore several areas

of common interest and these are expected to be finalised over the next few days in time for Friday's deadline.

One source says, "The common position has been drafted up to some extent, but everyone needs to come to the table again to ratify the position. It's going to be an anxious time and will probably go right up to the wire."

Emma Pike, chief executive of British Music Rights and co-chair of the Business Focus Group with Werhan, says, "We have a meeting where we will develop thoughts on an MBF paper and given the time constraints it will

probably be quite short and concentrate on core areas on which we have agreement." These "core areas" are likely to include a call for a review of term of copyright, the establishment of a permanent copyright office under the joint control of the DCMS and DTI, more informed copyright education, a review of ISP's liability and the provision of up-to-date annual statistics relating to all areas of intellectual property so that the sector can measure its performance more accurately.

Since Easter, many industry groups and record groups, including the BPI, Aim, MMR, PPL, BMR, MU and EMI, have also been racing against time to finalise their own individual dossiers of evidence for submission to the Review team.

A Treasury spokesman would not reveal how many formal or informal submissions Gowers has received to date, but it is understood that most organisations expected to hand over their reports towards the end of this week. Pike adds, "We are all working on our own for the moment - and will probably be working hard on those right up to the deadline."



Gowers expected to receive submissions right up to this Friday's deadline

### THE INDUSTRY SUPPORTS EXTEND THE TERM!

We support Music Week's campaign. The debate over copyright term goes to the very heart of how we all feel about the value of music. This is about respecting the past, present and future of British music

William Booth, EMI Music Publishing

Music Week's campaign has my full support. This is a massively important issue for the music industry

Nick Phillips, Warner chairman

This is an issue which impacts every area of the music business from major labels to musicians and it is imperative that everyone involved in this industry supports Music Week's campaign

Nick Catfield, Island Universal Records Group president

This is a great campaign - we should do whatever we need to do to support it

Geil Doherty, Sony BMG music division president

### THE MUSIC WEEK PLAYLIST



**LILY ALLEN**  
Smile (Regal)  
Allen's first commercial single is a cool summer pop song that will have you hooked on first listen. Exciting stuff (single, July 8)



**TAKING BACK SUNDAY**  
MakeDamnSure (Warner Bros)  
Fall Out Boy have got you so excited for one to at LIR and Taking Back Sunday, with this edgy track, are set to take advantage (single, May 22)



**AIR TRAFFIC**  
Sheetsing Star (demo)  
They wear their influences firmly on their sleeve, but as songwriters, their talent is undeniable. Piano-driven pop in the vein of Coldplay (unsigned)



**BOY KILL BOY**  
Suzie (Mercury)  
Originally released by Fice Panda in 2006, Suzie gets a full commercial release and promises to deliver their strongest chart result yet (single, May 8)



**KEANE**  
Is It Any Wonder? (Island)  
Keane have gone all stadium rock on us with big, soaring guitar riffs the order of the day. A highlight from their new album (single, June 5)



**ALICIA DIXON**  
Superficial (Polydor)  
Debut solo single from the former M5-beat singer is an edgy pop song with a slick production and a big hook (single, July 24)



**THE SCARE**  
Cry Junkie (Kill Your Pets/Noname)  
Think It All The Drive In fronted by a Nick Cave-Centric Bialer hybrid. They'll make you dance, then stall your will (EP, May 22)



**LAVENDER DIAMOND**  
You Broke My Heart (Secretly Canadian)  
In this week's SXSW CD, Lavender Diamond stand to divide opinion (MVM/MTV CD, May 22)



**WOLF MOTHER**  
Wolfmother (Modular/Island)  
The Australian trio stand to impress on the festival circuit this summer. Their album is a energetic, distortion-rich affair (album, April 24)



**PET SHOP BOYS**  
Fundamental (Parlophone)  
It is 23 years since Neil Tennant and Chris Lowe first wrote a song together and their new album sees them at the top of their game (album, May 22)

MW talks to Simon Banks, the manager of KT Tunstall, who receives an MMF award this week

# Suddenly seeing sense

## Management

How did you feel when you found out about the award?

I was excited, chuffed, surprised and honoured, all at the same time.

You were in A&R for many years. How did the move to management come about?

Eleven years ago, I was working with Island and KT was the first person I saw. Each time I changed jobs I asked the new company to sign her, but I'd eventually get fired for bringing them "nonsense" and they wouldn't take her. Then KT got offered a publishing deal and I asked to look at the contract to make sure she wasn't getting ripped off and the contract wasn't great. Even then, I said I didn't want to be a manager, but in the back of my mind I always wanted her to ask.

So if she'd been signed up and got huge all those years ago, you wouldn't have become a manager? You can't say "What if?", but I doubt I'd be managing her. I'm glad I didn't get to sign her as an A&R because now I wouldn't be managing her and wouldn't be in such a great position. As a manager, I think it's a better life financially and in terms of job security and the relationship you enjoy with the artist.

But your A&R skills were vindicated by KT's success last year. What was it you saw in her all those years ago?

A fantastic voice and a confidence

on stage beyond her years. She was, and is, a fantastic entertainer. Do you think she's opened the doors a little to other artists who may be the wrong side of 30?

I wouldn't say so. Sheryl Crow released her first record at the age of 34, so it's not like it's a new thing. A great artist will always come through.

Was this year's Brits the proudest moment of your career?

Yes it was, but it was kind of strange. This might sound arrogant, but people were coming up and saying "this must be so exciting," but we had this confidence 11 years ago that she would be huge. There was more of a sense that it should have happened a long time ago.

What's happening with KT now? We're halfway through breaking the US and got into the Top 50, and the second single is on the way. Then there's the second album to record later this year. Which other acts are you looking after?

There's Grace, who is signed to Innocent and we're halfway through making a record with Steve Osmond. And then there's Asylum, which is basically a female vocalist called Kate Grant and we've set up a label to make a record. There's lots of exciting plans underway, but I can't tell you about them just yet.

The MMF Roll of Honour awards take place at London's Park Lane Hilton on Wednesday (Apr 19) and will see seven awards presented, including the induction of Michael Eavis and Alison Wenham.



Banks: long-term support for KT Tunstall finally paid off this year

## MATISYAHU

Last summer, a little-known artist called Matisyahu released his second album in the US, a live set recorded at Stubbs in Austin, Texas, that unexpectedly went on to sell more than 570,000 copies.

He followed it up with *Youth*, his second studio effort, in March this year. The album entered the US charts at four, scanning 118,000 copies in its first week and added Matisyahu - a Hasidic Jew - to the record books for the highest week-one result for a reggae artist in US chart history.

Columbia UK will begin the campaign to replicate the success in the UK when it releases *Radio On Max* in a performance on Later With Jools four days later. The album title track is expected to get the ball rolling.

CAST LIST: Marketing: Junior Foster, Columbia, TV: Frances Bowdley, Columbia, Radio: Phil Youngman, Columbia, Press: Julie Smith, Columbia.

## SNAP SHOT

Marketing manager Junior Foster is confident Matisyahu's music can translate to the British market. "In the US, Matisyahu has already proved that his appeal transcends any stereotyping. He has reached a broad youth audience, from a college and skate audience to hip-hop and alternative communities. We look to replicate that success in the UK market."

The artist will remain in the UK throughout June and sessions with Radio One, Radio Two, Xfm, Kerrang! and 6 Music are already confirmed.

"His religion is immaterial," says Foster. "Great music is great music."

The lead single, the album title track, will be released in June.



# Promoters size up O2 venue as new building takes shape

AEG has begun the process of introducing promoters to its new venue, The O2, in preparation for an intense three-month opening period starting in July next year.

The venue operator will provide all the main concert promoters with a tour of the fast-developing venue over the next month. Formally known as the Millennium Dome, The O2's central arena is taking shape 10 months after building work began last June.

The arena's roof is now in place, while, elsewhere in the structure, development of the rest of the floor space - which accounts for 60% of the dome - is also underway. It will contain a smaller music venue, a museum, exhibition space and 26 bars and restaurants, with a 32 storey five-star hotel next door.

Because of the diversity of buildings within the dome, the launch plan is to put in place a range of events which show off the versatility of the venue, says AEG UK president and CEO David Campbell, who is in charge of the project. These will include music concerts, sporting events, family



The O2: promoters tour new venue

shows, theatre performances and exhibitions, although no acts have yet been confirmed.

Campbell says the company has already fully engaged with the live music industry, despite the fact that the launch is 15 months away. "A lot of music events won't be announced until six to nine months time, as rock promoters tend not to be interested in booking things that far ahead," he says. "But literally every major promoter will have been in here in the next month and a half, and we do have music bookings for December 2007, which is a long way off."

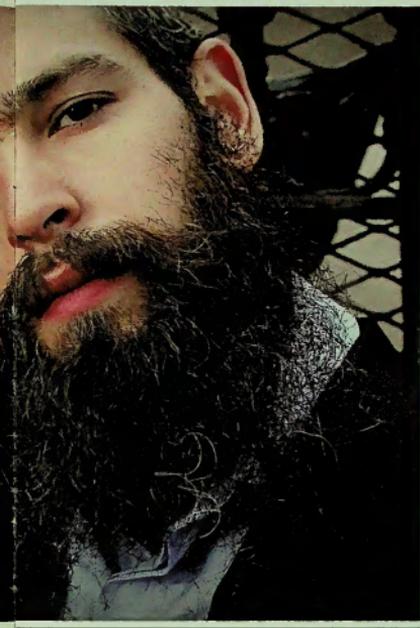
Campbell says relationships with promoters at Live Nation are "professional", despite the fact the

former Clear Channel Entertainment business has taken over the running of The O2's rival Wembley Arena, which has newly reopened at the opposite end of the Jubilee Line following a £35m refit.

He also plays down any suggestion of a repeat of the Wembley Stadium debacle and the possibility of a construction overrun.

"The big difference with us and Wembley is that this is a company that has a proven track record of being able to deliver when it builds venues," he says, pointing to other venues in the AEG empire such as the Staples Centre in Los Angeles and the Nokia Theatre in New York. The central arena is the first large scale purpose built music venue to be built since the Royal Albert Hall in 1871.

The only bookings officially announced by the venue so far are that it will be staging the Artistic Gymnastics World Championships in 2005, while it will also be used as a venue for the 2012 Olympic Games, when it will stage the gymnastics and basketball finals.



## Sainsbury's to boost floor space for music

Sainsbury's is to increase the amount of floor space it dedicates to music, as part of a new plan to boost sales of non-food goods.

The move, which comes less than a month after Tesco reinforced its commitment to non-food by taking entertainment buying in-house, will allow Sainsbury's to increase the depth of its music offering to include catalogue sales of several musical genres, including classical, jazz, easy listening and country.

The expansion is part of a sustained drive to boost music sales, which will see the installation by late summer of touch screen charts in 100 Sainsbury's stores, allowing shoppers to listen to current releases, as well as the introduction of a single in-store chart, incorporating both artist albums and compilations.

The company will also increase the amount of space available for priority titles, such as new releases, value deals or key promotions.

"We had a tremendous year

on entertainment in Sainsbury's, with record sales and share across the category," says Sainsbury's senior music buyer Brian Foote. "Music has played a key part of this, with some huge successes in the previous 12 months and record shares on a number of key titles. This year we plan to be bigger and better yet again - we've increased the size of the buying team and we are in a great position to capitalise on last year's growth."

Foote adds that the company has been trialling a new music proposition over the past six months, including the positioning of music merchandising in high footfall areas of stores, together with the installation of plasma screens showing current and promoted products.

"These are helping us drive awareness of available product and prompting customers to remember product they will have seen above the line or heard on airplay," he says. "We add theatre to the entertainment category and help us distinguish the area from the rest of the store."

2 We believe there should be an extension in the term of copyright in sound recordings and that this must be accompanied by a limitation of assignment of 25 years - Viewpoint, p18

One-stop service to solve US situation for UK indies

# Aggregator smooths way for US royalties

**DIY** by Martin Talbot  
Aggregation company The Orchard is poised to offer UK and European independent

labels on its roster a one-stop service to administer and collect mechanical royalties on downloads sold through US stores.

In a bold move, the firm will ease the process for songwriters and publishers who represent repertoire on smaller independent labels and are looking to have mechanical royalties collected, administered and distributed.

The Orchard chief executive Greg Scholl says, "This important label service finally resolves the issue of UK and other non-US labels distributing their recordings without licence. We have a responsibility to our labels and also to composers and writers to ensure compliance and payment of publishing royalties."

"Orchard-distributed labels can now relax and do what they do best - make and market music - knowing that their recordings are properly licensed and that publishing royalties are accounted for and paid."

One of the main problems facing smaller labels with regards to royalty collection is that in order to



**Orchard-distributed labels can now relax... knowing that their publishing royalties are accounted for and paid**  
Scott Cohen, The Orchard

apply for the equivalent of an online digital licence for the US, much like that offered by the MCMPS-PRS in the UK, the company has to have a registered office Stateside.

This poses little problem for the major label groups, and larger indies such as Beggar's, V2 and Domino, who each have an established presence in the States.

However, this is often not the case for the smaller British label, or the growing clan of DIY artists.

Meanwhile, it is often the case that the royalties payable to artists and publishers of repertoire on smaller labels have been bundled

by the online stores in the monies payable to the label. It then falls to the label to administer and distribute the royalties in-house, which can be a complicated and costly procedure.

In addition to publishing administration, The Orchard will also collect digital performance royalties on behalf of its distributed labels. These monies are legally due to master rightsholders whose music is used on digital cable, satellite television, DMX, Music Choice, Muzak, web-casters or satellite radio such as XM and Sirius.

The Orchard's UK CEO Scott Cohen adds, "In order for most of these labels to obtain a digital licence in the States they have to jump through hoops. We feel it is both a legal and moral obligation to supply this service. We've built a large staff to cope with the extra workload because we believe that this simply cannot be brushed off anymore. The issue needs to be picked up and addressed properly."

The Orchard claims to be the first company to offer such service through the States. The company is offering to primarily obtain the correct licences for free and then collect and administer the mechanical royalty, guaranteeing correct distribution for 15% of the total royalty.

[martin@musicweek.com](http://martin@musicweek.com)

## Album sales up on last year

Latest market figures showing quarter-breaking sales of artist albums in the first quarter of this year conceal a deeper malaise in the physical market, independent retailers are warning.

Figures released last week by the BPI showed that UK consumers bought 27.9m artist albums in the first three months of 2006, an increase of 1.5% on last year and the best first-quarter tally in chart history.

This was driven by strong sales of UK acts, who claimed eight of the quarter's top 10 sellers. The Arctic Monkeys' debut album *Whatever People Say I Am, That's What I'm Not*, topped the list, with sales of almost 900,000 copies in 10 weeks, representing 2.5% of the quarter's entire album market.

However, Paul Gilchrist, of topicals Records in Ormskirk, says the impressive sale figures continue to be driven by continual price cutting. "We may have sold more albums this year, but the value is not what it has been previously," he

says. "If you are going to give away your albums at a low price you are going to sell more."

"The top albums are selling on some supermarket shelves £3 cheaper than you can buy them from the record companies. There is a major problem out there in retail land."

Richard White, managing director of Chalky's in Banbury, agrees that the figures are not an accurate reflection of the market.

"The albums that are selling are selling well," he says. "But there are some releases that are stagnating." "It would still say that it has been a quiet quarter regarding new releases. From the Top 10, only Arctic Monkeys and Corinne Bailey Rae [the fourth biggest selling album] are new releases," he adds.

The BPI figures also revealed the progress that the UK record industry is making towards digital sales: in the first three months of 2006 sales of digital downloads were up 152% on the same period in 2005. Indeed, digital sales, at

11.5m units, now comprise 78% of all individual tracks sold compared to 44% a year ago and 4% in 2004. This has given a boost to the singles market, which grew 44% on the same period in 2005.

BPI chairman Peter Jamieson says, "We thought it would take three years, but in just 30 months the UK record industry has transformed itself from one that was 100% focused on physical product to the most advanced digital music market in Europe."

However, compilation sales continued to disappoint - the market has now fallen to 31.3m units annually. This poor performance led to an overall 3% decline in the total album market.

Music DVD sales recorded a second successive quarter of growth, with a 33% increase representing more than 1.5m units sold. In value terms the music DVD market is now bigger than the singles market, at £63.3m compared with £55.5m for singles at trade value in 2005.



To accompany the SXSW CD with this issue, *Ben Cardew* looks at how MTV's Spanking New Music Week is covering the event and underlining the network's commitment to new music

# MTV gets a spanking

As the UK music industry dragged its weary bones back from the 2006 South By South West festival via delayed flights and Texan storms, it will have had ample time to reflect on a job well done. For rarely can there have been a bigger collection of new talent on show in such a limited area as there was over those three days in Austin. Indeed, more than 1,300 artists and 10,000 delegates attended the festival in 2006 – a record number for all concerned.

And yet for those left at home to brace the chilling UK weather all was not entirely lost, as the frenzied media attention around the festival assured a steady stream of news, reviews and live music made its way back to our shores.

A leading figure among this media flurry was MTV, which set itself up in the MTV2 SXSW tree house – “something unexpected and different for the channel,” according to MTV UK and Ireland VP talent artist relations Mardi Caught – alongside buzz bands such as Dirty Pretty Things and the hotly-tipped Tapes 'N Tapes, for a series of live acoustic performances that will be shown on MTV2 during the broadcaster's Spanking New Music Week in May.

Such a commitment is typical of the company's increased commitment to both SXSW – this was the third year that MTV2 made the trip to Austin – and to new music as a whole.

“SXSW is clearly very important for us. But it is not just SXSW,” says Caught. “We do events like Miami where there are new things being showcased. We like to be on things early, to champion things that come through and we know that our audience are very early adopters.”

The jewel in the MTV new music crown – and the fulcrum around which all activity rotates – is its Spanking New Music Week, which this year airs from May 8. Now in its fourth year, the event has grown from being a mere three London gigs,

to a series of programmes which showcase the next big things before they hit the mainstream.

This year's SXNMW promises three nights of genre-based live music, filmed around the UK and Ireland in March, including performances from Matt Willis, Sway and Larrikin Love, plus a half-hour documentary based on the recent Live From London showcase in New York.

And to sustain the momentum generated by Spanking New Music Week, the broadcaster is now introducing Spanking New Music Hours across all of the five MTV channels – MTV, MTV Dance, MTV2, MTV Base and MTV Hits – throughout the year, featuring new videos from established artists as well as promos from new bands across all genres.

This commitment to new acts is reflected in a desire to discover bands at the earliest possible stage. “We have always liked to be in there early, from day one,” says Caught. “We want to be at these gigs at the same times as the A&R guy. And technology means that everyone is getting there earlier. It is great that you can get information on new bands from MySpace and YouTube.”

Indeed, MTV makes a particular effort to be accessible to new bands, watching every video received and even listening to demos. “We don't just wait for the hype before we play a band,” says Caught. “And not every band has a video.” This approach has paid dividends – the network can boast early plays for the likes of Bloc Party and Editors on MTV2 and Kano on MTV Base.

As is evident from the Spanking New Music Week line-up, the broadcaster's commitment to new bands is matched by one to live music. This can mean screening established acts or showcasing new talent, as is the case with the MTV2 Gonzo tour, which has already played host to the Kaiser Chiefs, Franz Ferdinand and Arctic Monkeys at an early stage in their careers.

## Artists support MTV showcase

Impressive as MTV's plans for showcasing new acts may be, they would mean little without the support of the acts themselves. For its 2006 Spanking New Music Week the broadcaster has been able to call on the support of former teen pop stars gone punk solo acts (Matt Willis) to upcoming DIY rappers (Sway) and new wave power poppers (The On Offs).

“I would like to think MTV is one of the forefathers of new music,” says former Busted member Willis. “I watch MTV to see what's new and think that people of my own age do too. Spanking New Music Week seemed like a cool event to perform my new material for the first time, plus I had heard good things about Professor Green [who joined him on the bill].”

Such a relationship can only be beneficial for both sides – Willis calls the Spanking New gig “a fantastic start” – and by establishing a relationship early on in an act's career, MTV is well placed to follow their development throughout the years. Editors singer Tom Smith says that appearing on the Spanking New Music Week in 2005 helped to cement the band's relationship with MTV2. “The show was repeated continually throughout the year and MTV2 backed every video that the band made from then onwards,” he says. “Taking part in this event quickly took Editors to a large core audience and we immediately saw a massive uptick in ticket sales at gigs.”

“Tours are something that we see as key for the channel,” says Caught. “We have always held live near to our heart, for example we did Coldplay live two albums ago and a lot of the early live Radiohead footage, particularly in America, comes from MTV. Plus the live scene now is so vibrant that audiences expect to see live music.”

Naturally, this approach also extends to festivals, with MTV recently announced as the TV partner for the 2006 Oxegen festival in Ireland. The broadcaster will be filming at the festival for the second year in a row this summer, culminating in an Ultimate Festivals Weekend on July 29 and 30, featuring 150 hours of programming, spanning eight channels in the UK and Ireland.

But in the end MTV would not be MTV if it did not feature music videos, and in this field the broadcaster is again extending a hand to new music. As well as dedicating time to promos from the likes of The Spiritz Band – a number one on MTV2 Most Played list at the start of April – and T-Pain – number eight on MTV Base Most Played in the same period – it also has a number of shows dedicated to noncommercial videos.

These include the longstanding 120 Minutes, which airs every night on MTV2 playing “challenging and artistic” videos, according to Caught, and, for the more urban types, From Da Endz on MTV Base every Wednesday, showcasing the best new UK urban acts. The urban thread is also taken up by new monthly interview spot *Take To Blow*, which is part of *The Link on MTV Base*. The show is the result of a link-up between MTV Base and *RWD* magazine and aims to unearth future urban stars, starting with fast-rising grim producer Davinche.

The network also airs several charts over its stations, including the daily *NME* chart on MTV2 and, from April 15, the *Galaxy Chart* on MTV Dance. Both charts are interactive and this, according to Caught, is crucial in ensuring that the championing of new acts is not a one-way stream. “It is our way of getting viewers to tell us what is hot and what is not,” she says. “It's about being on the ground and being part of the process and then taking it to the public.”

Tapes 'N Tapes (top left) and Dirty Pretty Things: recorded acoustic sets at SXSW in MTV2's tree house

We like to be on things early, to champion things that come through and we know that our audience are very early adopters

Mardi Caught, MTV UK & Ireland

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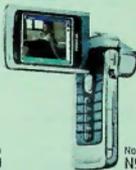
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1. Tapes 'N Tapes  
Insider  
2. Voxtröt: Soft &  
Warm  
3. Metric: Monster  
Hospital  
4. You Say Party

We Say Die:  
Cold Hands, Hot  
Bodies  
5. Monsters Are  
Waiting: Last  
Goodbye  
6. Your Enemies  
Friends: Arctic  
Ocean

7. Favourite Sons: No  
One Ever Dies Young  
& Richard Swift: As  
I Go  
8. Lavender  
Diamond: You Broke  
My Heart  
10. JayMay: Gray &  
Blur

11. Limebeck: Home  
Is Where the Van Is

# SXSW scorchers

For the third year in succession, *Music Week* has teamed up with MTV2 to bring you the best in music from the South By South West festival, from the inventive indie of Voxtröt to the hippy pop of Lavender Diamond to the punk-funk of You Say Party! We Say Die!



Fresh from SXSW: Voxtröt and Richard Swift are just two of the acts featured on the MW and MTV2 CD

## 1. TAPES 'N TAPES: Insider

Formed in 2003, Minneapolis outfit Tapes 'N Tapes had made their way onto the radar of many a savvy A&R manager before SXSW and each of their seven shows at the event were subsequently well attended. Theirs is the sound of pop music with an all-country aye chopping at its heels, possessing an urgency and lyrical edge which makes it hard to ignore.

## 2. VOXTROT: Soft & Warm

This Austin-based five-piece released their debut EP, *Raised By Wolves*, in 2005 and were a firm favourite to emerge from New York's CMJ festival in October. Soft & Warm, lifted from their forthcoming EP *Mothers, Sisters, Daughters & Wives*, is a melodically rich, structurally understated song; its catchiness is testament to the group's ability to get the most out of a simple melody.

## 3. METRIC: Monster Hospital

This catchy track is lifted from Metric's upcoming second album *Live*

It Out, set for release in the UK on July 10 by Drowned In Sound (Martha Walwynnig, Kaiser Chiefs' first single). The group released their debut album in 2003 entitled *Old World Underground, Where Are You Now?*

## 4. YOU SAY PARTY! WE SAY DIE!:

**Cold Hands, Hot Bodies**  
Catching the ear of NME pre-SXSW, Vancouver's creatively named You Say Party! We Say Die! were one of the most entertaining live acts to grace the stages at SXSW and they manage to translate that energy on record. *Cold Hands, Hot Bodies*, skips between frenetic, angular guitar lines and an almost stargate-like vocal theme which recurs throughout.

## 5. MONSTERS ARE WAITING:

**Last Goodbye**  
Currently fielding UK A&R interest, LA four-piece Monsters Are Waiting dropped onto our radar at Christmas after featuring on the MySpace front page and *MW* has been keeping track

of their progress since. Typical of the bass-driven, indie-pop sound popular in LA at the moment, Monsters Are Waiting hop between straight ahead pop songs and more atmospheric moments that possess an almost Sonic Youth quality.

## 6. YOUR ENEMIES FRIENDS:

**Arctic Ocean**  
Over the past two years, the touring schedule for Your Enemies Friends has seen them share a stage with the likes of Jimmy Eat World, Mars Volta, The Icarus Line, Pretty Girl Make Graves and The Dodos - watching them play in Austin, it was clear their experiences have done much to strengthen their own live presence. This is a new recording from their forthcoming studio album, due later this year.

## 7. FAVOURITE SONS: No One Ever Dies Young

New York's Favourite Sons formed in 2004 and released this track, along with Pistols & Girls, as a limited-

edition seven-inch on LA label GSL. This caught the attention of Loog in the UK, which will release a four-song EP in February. The band are currently recording their debut album.

## 8. RICHARD SWIFT: As I Go

The Secretly Canadian label has in the past brought the world such gems as Antony & The Johnsons and I Love You But I've Chosen Darkness. At this year's SXSW, it was Richard Swift who emerged from the respected artist stable. Signed to EMI Music Publishing and close to finalising a deal with UK major, Swift's music is a delightful understated folk-pop hybrid.

## 9. LAVENDER DIAMOND: You Broke My Heart

Lavender Diamond impressed with their, at times, bizarre live show and typically evoke a love or hate response from their audience, which history has shown us can only be a good thing. *You Broke My Heart* is one of two free tracks made available from the band's website which caught the ear of industry.

## 10. JAYMAY: Gray & Blur

We first playlisted New York-based singer-songwriter JayMay in January and her songs remain a favourite on the *MW* stereo. Her SXSW appearance justified our belief, as she proved herself as a captivating live performer as well as a strong songwriter. She is currently fielding UK management interest.

## 11. LIMEBECK: Home Is Where

**The Van Is**  
MW stumbled upon this young Californian band after a recommendation and was more than pleasantly surprised. Their country-fanged catalogue plays like an excerpt from the great American songbook.

## SPONSOR'S COMMENT MARDI CAUGHT

## SXSW still surprises

Heading to Austin for a third year running, we were buzzing with the anticipation of unearthing quality and diverse new music for us to play on MTV2, although we were slightly apprehensive about the well-documented recent growth of SXSW and whether this was going to be a tall order.

But it wasn't long after the likes of Tapes 'N Tapes, Gogol Bordello, Dirty Pretty Things, Two Gallants and many more, climbed into the MTV2 treehouse to play acoustic sets, that we realised that it wasn't going to be hard.

SXSW never fails to surprise, from the extraordinary bursts on 6th Street using non-existent instruments and not actually singing along to a demo tape, to the astounding amount of live music to be caught both in the afternoons and evenings, plus a whole host of weird and wonderful sights in between.

If 2006 was a year focused on the Brits at SXSW, 2006 was about getting back to discovering plenty of brand new international talent. From indie-rockers Metric & Your Enemies Friends, who we think will prove popular with MTV2 viewers during the day, to art-funk outfit, You Say Party! We Say Die!, who sit comfortably within our specialist music blocks in the evening - plus everything in between: folk-pop, country rock, alternative country, indie, rock, you get the picture.

So, via recommendations from our eyes and ears in Austin, MTV2 and *Music Week* have compiled a CD reflecting the sheer diversity of the acts on offer at this most unique festival and who we'll also be supporting this year.

Mardi Caught, vice president, Talent & Music, MTV Networks UK & Ireland

# MTV2 RIDING WITH THE YOUNG BUCKS

## BEST OF MTV2 AT SXSW

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Core classical values and a new sense of confidence in online sales are fuelling industry-wide interest in this year's Classical Brit Awards, writes Andrew Stewart

# Classical Brits step up a gear

The Classical Brit committee has set the bar high for this year's awards and in doing so has created a show which promises to celebrate core classical values while reflecting a newly confident sector of the industry.

Advanced ticket sales for the event's seventh annual outing, which takes place at the Royal Albert Hall on May 4, are well ahead of expectation. Meanwhile the presence of Plácido Domingo, Dame Kiri Te Kanawa and John Rutter on the performing roster has clearly caught public interest. Positive media coverage of the award nominations suggests that the Classical Brits have managed to bridge the credibility gap which formerly divided opinion and attracted hostile fire from some purist critics.

In many ways, the subtle shift of the Classical Brits towards core classics reflects a wider trend in the classical record business. Although crossover acts remain central to the show's NS&I album of the year award, with ex-Emeraldie star Amy Nuttall, West End songster Robert Meadmore and the ubiquitous Katherine Jenkins among the decade of discs, the broader spread of award categories is devoted to the work of classical artists including the likes of Sir Simon Rattle, Domingo, Renée Fleming, Andreas Scholl and Maxim Vengerov.

The Takács Quartet, recent winners of the top prize in the inaugural BBC Music Magazine Awards, are also in the mix for their much admired Decca recording of Beethoven's late string quartets, as is Canadian pianist Angela Hewitt for her survey of Bach's keyboard concertos on Hyperion. The trio of nominations for the Classical Brit critics' award should help renew retail interest in stand-out discs by the Belcea Quartet, Russian pianist Boris Berezovsky and EMI Classics' Tristan and Isolde with Domingo and the Royal Opera House Chorus and Orchestra conducted by Antonio Pappano.

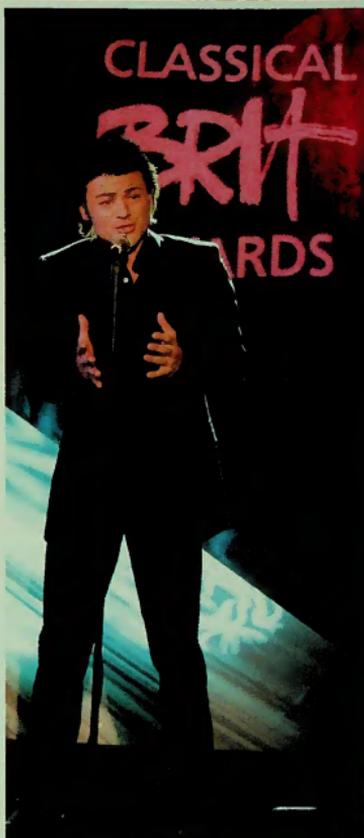
The general retail and critical success of key core albums over the past year has evidently boosted industry confidence in the marketabil-

ty of first-class classical recordings. That confidence has, in turn, informed the creation of two new Classical Brit awards, with singer of the year and instrumentalist of the year replacing the catch-all categories of male and female artists of the year.

The change also marks the line-up of artists appearing in the show. By securing Plácido Domingo's participation at the end of last year, the Classical Brit committee gained a gilt-edged bargaining position when it came to attracting other performers. They struck a double coup by engaging Michael Parkinson as the show's presenter, no doubt leading to ITV1's decision to televise an edited version of the Classical Brits in its prime Sunday teatime slot on May 7.

Dame Kiri is set to sing a duet with Domingo and give the premiere of a new work by Karl Jenkins, while the great tenor's protégé and fellow tenor Rolando Villazón will deliver a song by Queen Victoria's favourite popular tunesmith Paolo Tosti. Outstanding trumpeter Alison Balsom, a BBC Radio New Generation Artist and EMI Classics signing, brings arrangements of works by Rachmaninov and Vivaldi to the party, while John Rutter, Scottish tenor Nicky Spence and the Cambridge Singers are scheduled to perform two of the massively popular composer's choral hits. Polydor's latest crossover sensation, Vittorio Grigolo, makes up the complement of performers. The Italian singer, one of three classical tenors signed to Universal currently in the pop album charts, gave a taste of his Royal Albert Hall set at the Classical Brit launch on April 10 at the Royal Garden Hotel, performing Maria from Bernstein's West Side Story.

Barry McCann, co-chair with Peter Jamieson of the Classical Brit Awards committee, explains that the form and order of this year's show follows on from where its predecessor left off with the added force of Plácido Domingo's involvement. "As soon as he was confirmed for the show, its style was set," he says. "That enabled us to get Dame Kiri and then Rolando Villazón, who used



Vittorio Grigolo performing at the Classical Brits 2006 launch event on April 10

to be a schoolteacher until Domingo spotted him and suggested that he quit his day job to pursue a singing career."

By moving to book artists earlier than ever before, McCann and his Classical Brit team were able to build a show around top-quality classical performers. According to Hywel Davies, the issue was one of striking the right balance between classical and crossover. "We have definitely moved the show more towards the classical side," he says. "Last year, the public reaction to the classical performances was strong and that helped sales of those artists. Our feeling was that the Classical Brits should represent the best of classical music. We've overjoyed that Plácido Domingo, one of the great artists of our time, is taking part. That's a sign of the standing the show has begun to achieve and we really intend to carry on in this vein in future. The line-up is solidly classical, the mood will be light and it speaks volumes for what we feel is a very strong classical industry."

Hopes are high that the show's broadcast slot will deliver a big television audience and also give

As soon as [Plácido Domingo] was confirmed for the show, its style was set

Barry McCann, Classical Brit Awards Committee

## Classical download market takes off

Digital downloading of classical music has mushroomed in recent months, energised by encouraging sales of individual tracks and complete albums, new major label initiatives, and a blitz of broadband coverage. Warner Classics upped the ante last week when it launched an online store, the first major to open a dedicated digital sales platform. The Warner project attracted attention by offering a quartet of free samples from Daniel Barenboim's Bayreuth Festival Ring, linked directly to Radio Three's broadcast of Wagner's tetralogy on Easter Monday.

"Our online store will enable classical music fans to access high-quality recordings from our music library anytime, from anywhere," says Warner Classics managing director Matthew Gosgrove.

Potential consumers can already access several hundred Warner Classics albums and individual tracks as Windows Media Audio files from the label's one-stop online shop ([www.warnerclassics.com](http://www.warnerclassics.com)), the stock of which is set to grow

by the addition of around 50 complete titles every week. Full-price albums will retail at £8 with albums from Warner's budget Apex line charged at £3.

The uptake of classical downloads from existing sites, whether big players such as iTunes, high-profile ISPs or specialist websites, has taken many commentators by surprise. While the UK classical record market accounts for around 4% of overall sales, the proportion of classical downloads currently stands at 12% of the annual total and appears well-placed to capture an even greater market share.

Head of EMI Classics UK Thomas Kaurich says, "The word 'download' opens up so many opportunities." Fresh ways of online marketing, adds Kaurich, could place core classical recordings before a genuinely mass UK audience, effectively leapfrogging the existing promotional model. "Suddenly the world of digital marketing has opened up. We're realising that the marketing possibilities are practically endless. That's really exciting," he says.

To date, 1,500 classical titles from the EMI Classics catalogue have been made available as paid-for downloads via iTunes, HMV Digital and elsewhere online. Deep catalogue exploitation is likely to follow, opening the possibility of restoring long-deleted titles and specialist material to the marketplace.

"Everything we record now is done with a view to some kind of digital outlet," says Kaurich, "whether it's audio only, video concerts that we might potentially stream and so on."

Universal Classics and Jazz, meanwhile, has pursued an aggressive policy in developing its online reach, investing heavily in creating a vast digital catalogue and delivering content through existing download portals. The company's latest online classical venture, which carries the prestigious imprimatur of the Decca and Deutsche Grammophon labels, rolled out on March 24 under the umbrella title of the Global Concert Hall. The project offers a new business model for the creation

Warner Classics' online store: launch last week marks the first major to open a dedicated digital sales platform

WarnerClassics Store



and dissemination of orchestral recordings, an area of activity that has withered under the blast of escalating artistic costs and diminishing CD sales returns.

Universal Music Group VP of new media classics and jazz Jonathan Gruber describes the Global Concert Hall as a win-win proposition for the record company, its partner orchestras and for its first online retailer, the iTunes Music Store. The first fruits of the new deal certainly proved attractive to

download consumers, thanks not least to an all-Mozart programme from the New York Philharmonic Orchestra and its music director Lorin Maazel. The downloadable album of the NYPO's performance secured a Top 40 iTunes album chart position in the UK and number one spot in the iTunes classical album chart following the launch of DG Concerts at the end of March. It also reached number 35 in the iTunes US album chart.

"We're talking about a

EMI  
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## Our nominations



Maxim Vengerov  
Beethoven  
Violin Concerto



Lefty Ove Andness  
Rachmaninov  
Piano Concertos: 1&2



Alison Balsom  
Bach  
Works for Trumpet



Plácido Domingo  
Antonio Paapang  
Wagner  
Tristan und Isolde



Amy Nuttall  
Best Days



Kate Royal  
Purcell  
Music for Queen Mary



Belcea Quartet  
Britten  
Quartets



Simon Rattle  
Mahler  
Symphony No. 8



Karl Jenkins  
Requiem

# Classical BRITS 2006

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recording that was not released in the stores and yet was the number two best-selling classical album in the US," says Gruber. The Los Angeles Philharmonic added its considerable artistic weight to DC Concerts with a programme of works by Park, Louis Andriessen and Reich, presented as part of the orchestra's Minimalist Jukebox festival at the Walt Disney Concert Hall.

Ongoing negotiations with major European orchestras,

including the London Symphony Orchestra and US bands, suggest that Gruber and his team have come up with a package that others want to share. Orchestras already presenting downloadable live concerts on their own websites, such as the UK's Philharmonia, could be forgiven, however, for continuing to transact online business as usual.

The first wave of DC Concerts was backed by homepage promotions on the iTunes UK and US websites, prominent features in a flood of online newsletters and other internet marketing. The financial structure of DG and Decca Concerts means that participating orchestras are paid for their services.

"These recordings are partnerships with the orchestras," says Gruber. "It's delivering concerts from the world's leading orchestras straight into consumer's desktop pockets, no matter where they are in the world. That is very compelling for those orchestras, because that means money is going back to the player."

momentum to sales of nominated albums. In past years, the Classical Brits have been consigned to an increasingly late Sunday night slot over the second May bank holiday weekend. This year's transmission rolls out an earlier stage in quarter two, a traditionally tough period for classical sales. Mark Wilkinson, head of classics at Universal Classics and Jazz (UCJ), argues that the revised schedule and more extended lead times have opened the way for nominated artists and recordings to be more heavily promoted in-store.

"It's a great list of nominated artists across the board, with a lot of young performers represented," he says. "Classical music is alive and kicking. I think the classical music sector, in its broadest sense, is going to have one of its best years for a long while in the UK and this primetime show is only going to contribute to that."

Wilkinson points to the forthcoming release of Plácido Domingo's latest Deutsche Grammophon crossover album, *Italia, Ti Amo*, together with his new recordings of Wagner's Parsifal and Puccini's Edgar, the former taken from live performances at the Vienna State Opera, the latter set down in the studio. "Early spring and the summer are becoming important sales periods for classical," he says, suggesting that the Classical Brits' forward move has effectively given labels an additional three-week sales window to get the best return for artists featured on the show.

"Nobody wants to keep everything until the autumn now, so we have some key new launches lined up for May, for example, Nicky Spence is going to appear on the show and, for the first time in years, we're going to release a classical EP the day after transmission to act as a taster for his

full album debut in the autumn. We're trying to do new things to stimulate the market and the Classical Brits can only help that."

In addition to promoting Domingo's latest recordings and new acts, UCJ will release a popular opera compilation album on the back of the Classical Brit Awards. "Although the compilation market is struggling, we're putting together something that I think stands up very well and will re-ignite interest in classical compilations," says Mark Wilkinson. The Opera Album 2006 will feature the work of Classical Brit nominees and performers, released on May 8 to coincide with the ITV1 show and supported by a heavyweight, television-driven ad campaign.

According to Barry McCann, the year's Classical Brit Awards are also shaping up to deliver in terms raising public awareness of classical music.

"Quite simply," says McCann, "we rely on the quality of the releases from the previous year. These have been of a particularly high standard, from artists firmly established in the classical tradition and others who are very fine exponents of what is generally described as crossover. We've already begun planning next year's show, which means that we should be able to match the quality of performers taking part on May 4. That combination of great recordings and great artists is exactly what we want the Classical Brits to deliver."

With press coverage of the show expected to add to the wider noise being created by sustained media interest in the growth of classical downloads, and the rise of young classical talents such as Nicola Benedetti and Alison Balsom, this year's awards look set to breathe new life into the sector.

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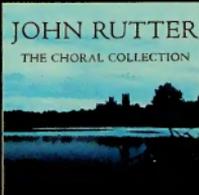


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# The challenge now for acts is to maintain momentum and credibility in the fickle online world

## MySpace over? It's only just begun

EDITORIAL  
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It has been said before – right here, in fact – but the speed of change within the world of technology is moving faster than the naked eye can recognise.

This Friday will see the official launch of the UK operation of MySpace, the global community-and-more service which has challenged everyone's assumptions about how you build a buzz in the modern music industry.

Just 12 months ago, MySpace was a vague murmur on the lips of some insiders across the business, by the autumn it was hailed as the new panacea for new and developing acts. And now, just a few months later, the service is finally launching in the UK – just as some smart commentators are preparing to write it off.

Just last week, *The Observer* highlighted a community web service, titled FaceParty, under the headline "MySpace is, like, so totally over".

And therein lies the rub. By definition, as soon as anything achieves mainstream status in this fast-accelerating multi-media universe, it is believed to be finished by the too-cool-for-school techies.

Indeed, in profiling FaceParty, *The Observer* may effectively have consigned the new service to the credibility graveyard. FaceParty, you see, was voted the

best community site on the net during 2005. That was last year. And now it is in a broadsheet. Over.

It is, of course, all absurd. There is always the danger that services such as MySpace can be subverted and overturned by industry hype, when its true power is in reflecting organic growth and popularity at a fan level. And rival operators will inevitably emerge to challenge its power, but such services can only enhance the power of the consumer. And, with 43m-plus users and counting, Rupert Murdoch won't be losing much sleep over his new acquisition.

But there is a danger inherent in all this. Just as MySpace is beginning to lose its lustre among some users because of its profile, the same can be said for the artists who ride on the back of such services.

RCA's Sandi Thom, Parlophone's Lily Allen and many more have already begun to benefit from the warmth of the web-fueled limelight. The danger is losing control of the impetus, suddenly finding that the support and enthusiasm has evaporated as quickly as it has arrived.

Gnarls Barkley, Arctic Monkeys and others are evidence that it can be controlled. What is undeniable though, is that the landscape is changing.

## DOOLEY'S DIARY



## Booze cruising in musoland

**REMEMBER** where you heard it: RCA will be celebrating its re-found independence when it hosts an official launch party at Café De Paris on Wednesday night. The **sty old dogs** are wheezing in the **big names** to help it celebrate, with a certain US chart-topper flying in especially for the event – and that would be his own private jet he's arriving on... Meanwhile, on a similar tip, Dooley hears that a certain **Universal label** that has long been dormant is soon to be revived. Upmarket members club **Soho House** is soon to be launching a regular music event on its **rooftop garden**, it seems giving both unsigned and up-and-coming artists a valuable opportunity to get in front of the film, TV and music types who frequent the club. At least three artists featured on this week's **MW SXSW CD** are in negotiation with various UK majors. Meanwhile, things continue to heat up for **MW-tipped act** The Pigeon Detectives, with three labels interested... Is the music industry getting smarter? Dooley asks because he has found himself twice in a week involved in conversations with industry bods over the intricacies of French translations, following the release of a new tribute album to

**French sex genius Serge Gainsbourg** with the lyrics translated into English. First of all, Dooley chatted at a party at recently departed **MTV** vice president of music programming **Hans Hagman** about the logic of trying to render the legendary **Je T'Aime** (Moi Non Plus)

in English (conclusion – very difficult, English just isn't very sexy), then he listened to **Matthew Swinerton**, guitarist with **The Rakes**, give a very convincing dissection of the problems trying to translate a song about the existential angst of a man who punches tickets in the Sixties Paris metro to the modern English audience. The solution, incidentally, is to make it about the existential angst of a Noughties bloke who works in a London car park... Dooley hears good reports of the new **Scissor Sisters'** material, and confirmation that a certain **Sir Elton** is chipping in with a melody or two of his own... US management company **The Firm** is in the early stages of setting up a UK base, just a few years after initial attempts to do so fell flat. Despite still being about 28 or something, **Gorky's Zygotic Mynci** frontman

**Euros Childs** has penned more beautiful melodies than veterans twice his age and now he's taking the **DIY approach** to a new level with his first solo album campaign. The indie legend who, in a sane world could have retired to a country mansion by now, played a support slot for the ever-excellent **Concrete** at ULU and, rather than send a bored roadie out to sell T-shirts at the back of the room, decided to man the desk himself and bash out a few dozen copies of the album to fans... Dooley has been pretty impressed with the demos from young London band **AirTraffic**, so a middle slot at The Scala last week seemed the perfect place to make their live acquaintance. For those not familiar with the band, they're a guitar band of the **Keane**, **Muse**, **Coldplay** variety, which made the fact they were playing in the middle of a hip hop

night headlined by **Kila Kella** rather curious. Even the band seemed a little confused, telling the crowd, "We don't know what we're doing here either...". A couple of mentions for some playful marathon runners. **Warner UK** and **Atlantic** club promotions manager will be running in aid of the Whizz-Kids charity for disabled children, and pledges of support can be made at [www.justgiving.com/janiethelegswalshers](http://www.justgiving.com/janiethelegswalshers). Secondly, singer-songwriter **Jenna Miles** is not only running the marathon but has also recorded a song – appropriately, a cover of Running Up That Hill – which is available to buy online through **HMV Digital** and **iTunes**, with money raised going towards the **Anthony Nolan Trust** and the **Stroke Association**... Finally, is a certain **American superstar** about to secure British representation?...



Pop can still sell tickets it seems, as **Sonababes** completed a sell-out world tour with two gigs at the Hammersmith Apollo. Before the first of them, they were presented with discs for triple-platinum sales of their current album. Pictured,

left to right, are **Island A&R** manager **Darius Beese**, **Island Records** head of TV promotions **Mike Mooney**, **Annelle Serrabali**, **Island Records** director of promotions **Ruth Parrish**, **Kelsa Buchanan**, **Heltter Skelter's** **Paul**

**Franklin**, **Heidi Rantap**, **Island Records** international product manager **Mark Friend**, **Island Records** senior press officer **Anna Maslowicz**, manager **Mark Hargreaves** and **Universal Records** head of marketing **Ted Cocker**.

# As MW Campaign approaches its first deadline, what next for Gowers' team?

## Crib Sheet

Myriad interested parties are rushing to meet this Friday's crucial Gowers Review deadline for evidence to feed into the review of copyright laws, which includes a sack full of MW Extend The Term petitions. Here we spell out what they are currently at and what the next steps are.

All this talk of evidence makes it sound like an episode of CSI without the dead bodies.

Sure, it's going to be high drama at the Treasury on Friday, with Andrew Gowers wading through thousands of Music Week petitions calling for an extension to copyright term.

That's a lot. But what other evidence will be needed to view?

Sadly, no DNA or fingerprints, but they'll be plenty of lengthy submissions from music industry groups, including the BPL, AIM, PPL, British Music Rights and the Music Managers Forum. With a brief that extends to manufacturing and other sectors, the number of separate pieces of evidence is likely to run into the hundreds.

**Blimey.** Yeah, but the former *Financial Times* editor will have help. He's got a crack Review team at least two dozen



strong and they are making things easier for themselves by asking for electronic submissions. And what sort of evidence will the music industry provide? Depends who you're asking?

Oh?

Yeah, the record companies probably have the most straight-forward agenda. They have facts and figures to support their argument to extend the term of copyright for sound recordings from the current 50 years.

**By how much?**

Now that's the \$64,000 question. There are all sorts of time frames being suggested, from just an additional 25 years to some people suggesting 1,000 years (it's long gone).

**Okay, but what's the favourite?**

Broadly there are three camps. Those who want to see the UK on a par with the US, which since 1998 has enjoyed 95 years protection; those who believe 70 years is plenty of time and that talks with markets such as Australia, Brazil and Singapore, and some labels and bodies will be asking for parity with music composers, who are protected by life plus 70 years (see

Big Question).

**You call that straight forward?** Well, other evidence is likely to involve complex "use it or lose it" and re-assignment clauses coupled with the performance of record labels at exploiting material. But it doesn't all end there.

**What, there's more?**

Yep. Some on the publishers' side of the fence have remained non-committal in public – and, most likely, in their submissions too – on the basis that they don't want to rock the boat and prompt a review of copyright which they fear might see parity achieved across the board, in the form of downward harmonisation. In other words, they fear publishing term (currently life or 70 years) could be brought down in parity with sound recording term (50 years after initial publication/release).

To add to this issue, some even fear that the Gowers might bring the UK directly in line with the US, which would be a real pain for the latter. It could see UK performers lose the right to income from public performance (in other words, broadcasts of their songs on TV's, radios, over the air in pubs and

clubs etc. This is, however, highly unlikely, since the US is way out of sync with the rest of the world on this issue. Criney, Gowers does have his work cut out then.

Yeah. And he only has until the autumn before the Chancellor and the Secretaries of State for Trade and Industry and Culture Media and Sport will want to see his recommendations.

**And will he recommend extending the term or leave it be?**

Er, if we know that we wouldn't have bothered with the campaign,

**What happens then?** The Government either adopts Gowers' recommendations or – as they have done in the past – ignores

the findings of their own independent review and things will carry on as normal. However, given that the Government has specifically briefed Gowers to take a view on term, they would be very brave indeed not to accept his verdict and adopt his line.

Some say it's unthinkable. **And, if the Government does extend the term?**

Then the battle moves to Europe. Whatever line the Government takes will then be taken in Europe, where the European Commission will make its judgement on a pan-continental basis. It's not clear how the issue will be resolved – and it will be triple brandies, or tears in beer, for all those who have backed the MW Extend The Term campaign.

## How long should the term be extended?

### The big question

The industry is uniting in its call for an extension of copyright in sound recordings, but just how long should that extension be?

**Robin Miller, producer**

"The copyrights extension should all be brought in line with the songwriters and publishers. I can see how it might be a different matter for the record companies, but for the performers themselves it should be the same."

**Paul Birch, Revolver Music**

"My simple recommendation is forever and a day, but if there has to be a limit then it should be at least as long as the composer's copyright. And importantly, it has to be without caveats – the use it or lose it argument is nonsense. We either invest our time and our money and own these recordings or, fuck it, we get out and do something else. The greatest thing about the record can give the consumers is choice, and it's doing that. Three years ago, about 11,000 records were being released a year, and now it's 30,000."

**Jeremy Lascelles, Chrysalis.**

"I support Alison Williams and her same as it is for the composers and songwriters. I don't see why it can't be the same. It's perfectly workable."

**Warren Clarke, Necessary Records**

"Well, you'd want the kids of the performers to benefit too, so perhaps 25 years after death. Then again, if the artist dies young in a plane crash or something then that's going to cut the copyright shorter than it's already so. I'd go for 75 years as a minimum."

**Bob Harris, Blood and Fire**

"It would make sense if it was brought into line with the 95 year period of protection that exists in the US. It just seems fair that we operate on a level playing field."

**Paul Hitchman, Playouder**

"I support Alison Williams and her proposal for copyright to be scheduled in two parts: the first being 50 years and the second an extension of 45 years."

**Ross Gaultreaux, Ascap**

"I think it should be at least equal to the same term as the States, that is, 95 years. It would be the wisest move. The campaign to extend the term is vital for songwriters in the UK, who should at least get the opportunity to pass down their earnings to future generations."

**Dave Dorell, manager**

"I think the copyright term for performers should be the same as it is for songwriters and last for 70 years after their death, that way their families are supported too."

## We should follow the US lead on protection

### VIEWPOINT DAVID STOPPS



I love white cars. But that's the trouble with the UK – nobody makes them here any more. The nearest thing you can get now is silver, but that just doesn't cut it for me. It has to be white. And that's where the US has it right. About 40% of all cars in the USA are white and they're still making them in huge numbers. Thank goodness there's at least one country in the world that has good taste.

Mind you, that's not the only thing the US has got right. Their term of protection for the copyright in sound recordings is 95 years with a limitation of assignment of 35 years. In other words performers (recording artists) can get their recording rights back after 35 years.

Compare that with the UK situation where, as we all know, the term of protection is just 50 years, but worst of all, there is no limitation of assignment. One of the issues in the recording industry that the Music Managers Forum feels passionately about is the concept of "use it or lose it". In other words if the copyright in a recording has been assigned to a record company they have a duty to actively exploit that recording in

recordings and that this must be accompanied by a limitation of assignment of 25 years.

This also supports our "use it or lose it" policy as every 25 years there would be a flurry of interest in a particular artist's recordings accompanied by a wave of marketing activity and revived consumer interest.

It would be a safety valve for "use it or lose it" and would give a boost to the entire music industry. If a recording artist was happy with the record companies' efforts at exploitation and were happy with their accounting then they would probably want to stay with that record company. If they were not happy they would have the opportunity to look elsewhere.

But by how much should the term of sound recordings be increased? If copyright law were being created today there would be no possible justification for the discrimination currently being experienced by performers.

The reason that composers and songwriters enjoy copyright protection for 70 years after the death of the last surviving composer on a composition (which can be as

much as 150 years) is entirely historical. Copyright law for compositions had 100 years start on copyright law in performances.

Surely the only reasonable and fair solution is harmonisation. The copyright in sound recordings should run until 70 years after the death of the last surviving performer on the recording. This would provide income for poor recording artists when they are elderly, more income for the music

### The only reasonable and fair solution is harmonisation

industry generally and more income for the state as they would not have to support poor performers in their old age and at the same time would gain from increased tax revenue from rich performers and record companies. Everybody would gain, even the consumer, and the Government would be far better off.

I'm actually looking for a Saab 95, so let me know if you hear of an old one for sale (white).

David Stoppis is head of copyright and contracts Music Managers Forum

### No wonder some consumers resort to illegal file-sharing

the marketplace and ensure that the public have access to it. Huge numbers of sound recordings are sitting in record company vaults protected by copyright and which have been deleted, at least in the physical world.

No wonder some consumers resort to illegal file-sharing as many cases there is no legal way of getting to these recordings.

We believe that there should be a long overdue extension in the term of copyright in sound

# Classified

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# Club Charts 22.04.06

## The Upfront Club Top 40

Pos	Artist	Track	Label
1	<b>EDDIE THONEICK &amp; KIROU MAVERICK</b>	LOVE SENSATION	Mercury
2	<b>GORENELL FEAT ANN BALEY</b>	A DEEPER LOVE	The Vocalists
3	<b>SOUL AVERAGE</b>	FEEL A MANE, MY BODY ROCK/GET ON DOWN	Mercury
4	<b>TEAMSTERS</b>	FEELS LIKE LOVE	Mercury
5	<b>RIHANNA</b>	S.O.S.	Mercury
6	<b>INAYA DAV</b>	HOLD YOUR HEAD UP HIGH	Mercury
7	<b>BREATHLESS</b>	SUMMERBORN'S MARCHING ME	Mercury
8	<b>GAN MCCALL</b>	IN A AIRRIGHT	Mercury
9	<b>THE TIM REX EXPERIMENT</b>	FEAT. VERONICA RELENTLESS	Mercury
10	<b>WONDERLAND</b>	AND YENNIE WHITE HORSE	Mercury
11	<b>MARK MORRISON</b>	FEAT. DMX INNOCENT MAN	Mercury
12	<b>AURORA</b>	SUMMER SON	Mercury
13	<b>GABRIEL &amp; DESPOEVA</b>	BANGOFF TRACKING REASURE DOWN	Mercury
14	<b>CHANGAE FEAT. TOM JONES</b>	STONED IN LOVE	Mercury
15	<b>ROB BOSKAMP</b>	IN THE EVENING	Mercury
16	<b>JOHN PARR VS. TOMMYKNOCKERS</b>	NEW HORIZON	Mercury
17	<b>PAINN</b>	SHOT ONLY	Mercury
18	<b>DEEP DISH</b>	FEAT. STEVIE NICKS DREAMS	Mercury
19	<b>NOFERINI</b>	FEAT. JACK IN THE CITY CHORDS	Mercury
20	<b>SCAPE</b>	FEAT. D'EMERSE BE. MY FRIEND	Mercury
21	<b>LASGO</b>	ALL NIGHT LONG	Mercury
22	<b>SOUL MUSIC</b>	FEAT. KIMBLE FADE	Mercury
23	<b>MISH MASH</b>	SPEECHLESS	Mercury
24	<b>SOUTHSIDE HOSTILES</b>	RIGHT BEFORE MY EYES	Mercury
25	<b>NINA SIMONE</b>	VS. GROOVEFINDER AIN'T GOT NO I GOT LIFE	Mercury
26	<b>D-CODE</b>	FEAT. EMMA OUT OF MY HEAD	Mercury
27	<b>DAVID MORALE</b>	HON WOULD U FEEL	Mercury
28	<b>COLDEUT</b>	FEAT. ROOTS MANUVA TRIE SMOOL	Mercury
29	<b>SUNBLOOD</b>	FEAT. ROBIN BECK FIRST TIME	Mercury
30	<b>DJ EXACTA &amp; DALEY</b>	PROUD PRIDE	Mercury
31	<b>LORRAINE</b>	FEEL IT	Mercury
32	<b>GNARLS</b>	BARKLEY CRAZY	Mercury
33	<b>STRIKE U</b>	SURE DO	Mercury
34	<b>INFERNAL</b>	FROM PARIS TO BERLIN	Mercury
35	<b>JUSTICE</b>	VS. SIMIAN WE ARE YOUR FRIENDS	Mercury
36	<b>JOEY NEGRO</b>	MAKE A MANOE ON ME	Mercury
37	<b>LOLETTA HOLLOWAY</b>	LOVE SENSATION	Mercury
38	<b>CHRISTINA MILLAN</b>	FEAT. YOUNG JETZY SAY I	Mercury
39	<b>MORRALLY BANKRUPT</b>	AUTOMATIC LOVER	Mercury
40	<b>LI GOOL</b>	FEAT. JENNIFER LOPEZ CONTROL MYSELF	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

1	<b>DOWNIN MC KING</b>	MARLETT FEAT. EDDIE THONEICK	Mercury
2	<b>RIHANNA</b>	S.O.S.	Mercury
3	<b>INAYA DAV</b>	HOLD YOUR HEAD UP HIGH	Mercury
4	<b>WONDERLAND</b>	AND YENNIE WHITE HORSE	Mercury

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### COMMERCIAL POP TOP 30

1	<b>RIHANNA</b>	S.O.S.	Mercury
2	<b>EDDIE THONEICK &amp; KIROU MAVERICK</b>	LOVE SENSATION	Mercury
3	<b>INAYA DAV</b>	HOLD YOUR HEAD UP HIGH	Mercury
4	<b>WONDERLAND</b>	AND YENNIE WHITE HORSE	Mercury



### Causing a sensation

By Alan Jones

Although the subsequent servicing of remixes of the original Love Sensation by Loleatta Holloway undoubtedly impeded the progress of Eddie Thoneick & Kirou Maverick's cover, the latter record just about scrapes home at the top of the upfront Club Chart this week, with a well-earned 13th majority over Gorenell's A Deeper Love. Holloway's Love Sensation - famously and extensively sampled for Black Box's chart-topping Ride On Time - makes its chart debut at number 37 in new mixes by H\_Lack, Deed Stereo and 271 Heaven, having been renewed to Gato Records' chart imprint and it is worth speculating that had it been remixed to Dubs a few days earlier, it is likely the Thoneick/Maverick version would have had fewer points and allowed the Gorenell record - also a Gato release - to take pole position.

While Gato fails to take the Upfront Chart title this week, it wins another close-run battle for the Commercial Pop Chart title, with Aurora's remake of Tears Summer Son finishing just ahead of Lasgo's All Night Long. It is Gato's second number one on the Commercial Pop Chart in as many weeks, dethroning John Parr Vs Tommyknockers' New Horizon. With the aforementioned Gorenell cover A Deeper Love vaulting 29.8, and Loleatta Holloway's Love Sensation debuting at number 30, Gato could extend that run still further.

Meanwhile, all is turmoil at the top of the Urban Chart, where Chris Brown remains at number one with forthcoming second single Yo (Excuse Me Miss), but the last week, all of the top five are less than 1098 behind, and have a chance of topping the list a week hence.

Finally, judges to Rihanna, who achieves the rare feat of registering in the top 10 of all three club charts simultaneously. Her S.O.S. is based around a sample from Soft Cell's fabled Love, moves 10.5 on the Upfront Chart, 28.3 on the Pop Chart and 8.6 on the Urban Chart this week. At the time of writing, it is number seven on the indie/new, sales lists and looks set to add Top 10 sales success (on downloads alone) to its list of achievements. S.O.S. gets its physical release today (April 17), and is the first single from Rihanna's second album, A Girl Like Me, which is out next week.



Produced in co-operation with the BPI  
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THE OFFICIAL  
UK CHARTS

As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 22.04.06

### SINGLES

		Worshipful	Worshipful
1	1	GARLS BARKLEY CRAZY	Spy Music
2	6	SHAYNE WARD NO PROMISES	Del'ite
3	2	MARY J BLIGE & U2 ONE	Mercy
4	4	ORSON NO TOMORROW	Del'ite
5	10	RHANNA SOS	Del'ite
6	3	NE-YO SO SICK	Virgin
7	5	THE KOOKS NAIVE	AMM
8	6	THE BLACK EYED PEAS PUMP IT	AMM
9	8	PUSYCAT DOLLS FEAT. WILL.I.AM BEEP	Good Company
10	11	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Company
11	10	PINK STUPID GIRLS	RCA
12	7	EMBRACE NATURE'S LAW	Independent
13	26	CHICO IT'S CHICO TIME	Sony BMG
14	11	HARD-FI BETTER DO BETTER	Mercy/Atlantic
15	65	TRINA FEAT. KELLY ROWLAND HERE WE GO	Atlantic
16	6	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	J
17	12	THE STREETS WHEN YOU WASN'T FAMOUS	gfy
18	13	SEAN PAUL TEMPERATURE	Worshipful
19	6	MICHAEL JACKSON SMOOTH CRIMINAL	Epic
20	9	THE ZOTONS WHY WON'T YOU GIVE ME YOUR LOVE	Richie
21	15	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Rock-A-Billy

### ALBUMS

1	1	THE STREETS THE HARDEST WAY	Virgin
2	2	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
3	5	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
4	7	JACK JOHNSON IN BETWEEN DREAMS	Brushfire/Island
5	8	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Company
6	1	MORRISSEY RINGLEADER OF THE TORMENTORS	Attack
7	4	EMBRACE THIS NEW DAY	Independent
8	3	PINK I'M NOT DEAD	LaFace
9	11	BEVERLY KNIGHT VOICE - THE BEST OF	Perigee
10	12	THE BLACK EYED PEAS MONKEY BUSINESS	AMM
11	14	RUSSELL WATSON THE VOICE - ULTIMATE COLLECTION	Island
12	15	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
13	16	KELLY CLARKSON BREAKAWAY	RCA
14	21	ANDREA BOCELLI AMORE	Sony/UCI
15	9	JOURNEY SOUTH JOURNEY SOUTH	Sony Music
16	6	HAYLEY WESTENA ODYSSEY	Island
17	24	SIMON WEBBE SANCTUARY	Island
18	17	GREEN DAY AMERICAN IDIOT	Reprise
19	28	WILL YOUNG KEEP ON	Sony BMG
20	6	THE FLAMING LIPS AT WAR WITH THE MYSTICS	Mercury
21	10	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Sony BMG



LEANN RIMES  
AND IT FEELS LIKE

THE NEW SINGLE RELEASED 29TH MAY

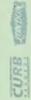
RTTB

19	MICHAEL JACKSON SMOOTH CRIMINAL	Island
20	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE	Dolomite
21	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Ro-A-Rolla
22	MECK FEAT. LEO SAYER THUNDER IN MY ...	Apple/Free 2 Air
23	MOTORIOUS BIG/DIDDY/NELLY... NASTY GIRL	Bad Boy
24	MADONNA SORRY	Warner Brothers
25	SUGABABES RED DRESS	Island
26	FALL OUT BOY DANCE, DANCE	Mercy
27	GORTILLAZ KIDS WITH GUNS/EL MANANA	Parlophone
28	STUDIO B C'MON GET IT ON	Island
29	LORRAINE I FEEL IT	Wicked/Colaba
30	BEVERLY KNIGHT PIECE OF MY HEART	Parlophone
31	THE FEELING SEWN	Island
32	JOEY NEGRO MAKE A MOVE ON ME	Daba
33	MISH MASH SPEECHLESS	Daba
34	INFERNAL FROM PARIS TO BERLIN	Apple
35	JIMMY JOHNSTONE/J KERRY/L MCCHEE TRIBUTE	Just Of The Wing
36	SHAYNE WARD THAT'S MY GOAL	Sony Music
37	KELLY CLARKSON WALK AWAY	RCA
38	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	Atlantic
39	JAMES BLUNT WISEMEN	Savannah
40	RAY J ONE WISH	Savannah



SHAYNE WARD: SITTING PRETTY AT NUMBER TWO

THE NEW SINGLE RELEASED 29TH MAY

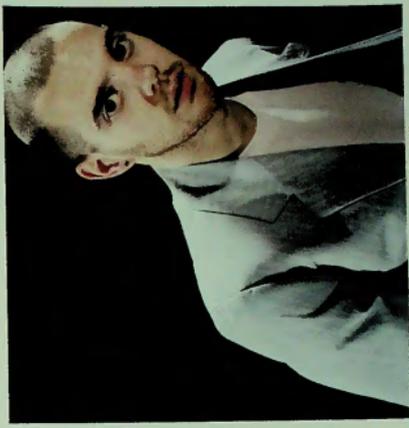


1	NOW THAT'S WHAT I CALL MUSIC! 63	DUPLICATE MUSIC
2	FLOORFILLERS - CLUB CLASSICS	UMI/WEA
3	MASSIVE R&B - SPRING COLLECTION 2006	Sony BMG TRINITY
4	IT'S POP TIME	Sony BMG TRINITY
5	THE WEEKEND VOL. 2	UMI/WEA
6	MAXIMUM BASS 2 - THE NEXT LEVEL	Mistry Of Sound
7	DANCE NATION	Mistry Of Sound
8	THE HACIENDA CLASSICS	EMI Verve/WEA
9	POP PRINGESSES 3	Sony BMG TRINITY
10	HARDCORE HEAVEN 3	Real
11	HIP HOP - THE EVOLUTION	WEA
12	CLUBLAND XTREME HARDCORE 2	UMI/WEA
13	THE NO.1 EUPHORIC DANCE ALBUM	Deezer
14	CLUB FEVER 2006	EMI Verve
15	HOUSEWORK SONGS	EMI Verve
16	NEW WOMAN - HITS FROM THE CHICK FLICKS	EMI Verve/Island
17	NWME PRESENTS THE ESSENTIAL BANDS	EMI Verve/Island
18	THE VERY BEST OF POWER BALLADS	EMI Verve
19	YOU RAISE ME UP	U2
20	R&B LOVESONGS	Sony BMG TRINITY

FORTHCOMING

KEY SINGLES RELEASES	APR 17	THE CHARLITAN S/NEXT TO SUNDAY	APR 17
A&R COSY PRESENTS FLOOR	APR 17	SHAYNE WARD SHAYNE WARD S/NIC	APR 17
VIE'S PLUMING LIPS	APR 17	THE ZUTONS TIBED OF HANGING AROUND	APR 17
DANIEL POWELL LET TO ME A	APR 17	DELTA SINC	APR 17
RIHANNA S/S MERCURY	APR 17	BRUCE SPRINGSTEEN THE SEEDER SESSIONS	APR 24
ARCTIC MONKEYS WHO THE FLUX ARE THE	APR 24	COLUMBIA	APR 24
ARCTIC MONKEYS' DOAMNO	APR 24	GARLES BARCLAY AT EL SOMBRERO	APR 24
DIRTY PRETTY THINGS BANG BANG YOU	APR 24	THE ZUTONS TIBED OF HANGING AROUND	APR 24
PEARL JAM (VIDEO) WIDE SLIDING J	APR 24	KANYE WEST LATE REGISTRATION B.O.C.A.	APR 24
SNOW PATROL YOU'RE ALL I HAVE	APR 24	FELLA	APR 24
THE BACONTEERS STEADY AS SHE GOES	APR 24	RIHANNA A GIRL LIKE ME	APR 24
WILL YOUNG WHO AM I	APR 24	PEARL JAM PEARL JAM	MAY 1
BIISTA RHYMES TOUCH IT	MAY 1	DIRTY PRETTY THINGS W/RELOU TO	MAY 1
KOBB BESHAM HOBSCRO	MAY 1	RED HOT CHILI PEPPERS STADIUM ARCADIUM	MAY 8
RED HOT CHILI PEPPERS DAN CALIFORNIA	MAY 1	WEA	MAY 8

20	6	THE FLAMING LIPS AT WAR WITH THE MYSTICS	Warner Bros
21	10	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Sony BMG
22	30	MARY J BLIGE THE BREAKTHROUGH	Celent
23	23	JAMES BLUNT BACK TO BEDLAM	Atlantic
24	21	KT TUNSTALL EYE TO THE TELESCOPE	Reprise
25	22	GORTILLAZ DEMON DAYS	Parlophone
26	19	NEIL SEDAKA THE VERY BEST OF - THE SHOW GOES ON	Universal TV
27	0	DON WILLIAMS THE DEFINITIVE - GREATEST HITS	Universal TV
28	33	FALL OUT BOY FROM UNDER THE CORK TREE	Mercy
29	32	PUSSYCAT DOLLS POD	AMM
30	31	COLDFPLAY X&Y	Parlophone
31	13	STEREOPHONICS LIVE FROM DAKOTA	V2
32	20	NEIL DIAMOND 12 SONGS	Columbia
33	29	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
34	42	HARD-FI STARS OF CCTV	Heavenly/Helena
35	27	DAVID GILMOUR ON AN ISLAND	EMI
36	46	KAISER CHIEFS EMPLOYMENT	Bl UnderPoplar
37	40	QUEEN LIVE AT WEMBLEY STADIUM '86	Parlophone
38	38	JOSE GONZALEZ VENEER	Procting
39	37	NE-YO IN MY OWN WORDS	Mercy
40	18	YEAR YEAR YEARS SHOW YOUR BONIES	Fiske



THE STREETS: STRAIGHT IN AT NUMBER ONE



# Classified

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# Datafile

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Week 15

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

## FAST CHART

### SINGLES

**NUMBER ONE**  
**GNARLS BARKLEY CRAZY** (Warner Bros)  
The first single to spend more than two weeks at number one this year. Crazy enjoys a 75.5% majority over its nearest challenger on its third week at the summit, and lifts its sales tally to 345,101, making it by far the biggest seller of 2006.

### ARTIST ALBUMS

**NUMBER ONE**  
**THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING** (679/locked on)  
When A Grand Don't Come For Free catapulsed 8-1 in July 2004, The Streets became the first white British rapper to top the UK albums chart. He's still the only one and chucks up his second number one this week with his Hardest Way To Make An Easy Living.

### COMPILATIONS

**NUMBER ONE**  
**VARIOUS NOW THAT'S WHAT I CALL MUSIC! 63** (EMI/Virgin/UMTV)  
Arriving three weeks later in the year than last year's equivalent Now! 60 set, Now! 63 makes a lesser impact, with first-week sales of 302,121 for Now! 60 bettering Now! 63's first-week sales of 191,423.

### RADIO AIRPLAY

**NUMBER ONE**  
**GNARLS BARKLEY CRAZY** (Warner Bros)  
Achieving 2006 records for plays (2,606) and audience (92.31m), Crazy remains far ahead at the top of the airplay chart, where its audience actually exceeds those of number two (Coldplay), The Hardest Part and three Corinne Bailey Rae's Put Your Records On! combined.

## The Market

### Downloads celebrate 1st year impact

by Alan Jones  
A combination of The Streets following up his 1m-selling A Grand Don't Come For Free and the retail debut of Now! 63 helped album sales increase by 9.4% last week to reach their fifth highest level of the year, at 2,836,417 (2,791,353 physical sales, plus 44,064 downloads).

That is theoretically good news, but the last week before Easter is traditionally busy, and sales were down on Easter 2005, when 3,251,171 albums were sold, and Easter 2004, when sales were a stellar 3,363,749. Easter, of course, falls at different times each year, and it was three weeks later this year than it was in 2005 – on a direct comparison with the same calendar week (15) in 2005, physical sales last week were up by a massive 28.3%.

With Valentine's Day and the variable celebrations of Mother's Day and Easter now included in data for 2005 and 2006, it's possible to see that sales have fallen this year but only slightly, slipping from a year-to-date tally of 39,313,662 at this stage last year to a current physical tally of 39,201,917 – a decline of 0.79%. Album downloads were not surveyed last year, but have amounted to 90,961 since being included in data for the first time



Gnarls Barkley: burgeoning download sales took them to number one

a fortnight ago. Meanwhile, this week marks the first anniversary of the inclusion of downloads in singles market data and iTunes allows comparisons to be made for the first time. Last week saw physical sales fall week-on-week by 2% to 345,705 and downloads dip 8% to 994,483, making a combined market of 1,340,188. In the same week in 2005, physical sales were 12% higher at 392,869 but downloads were 64.35% lower at 354,620. Overall singles sales were 747,502 meaning last week's market was up by 79.3% over the same week in 2005. No doubt, number one act Gnarls Barkley, who reached the top on download sales alone, have helped this trend. One half of Gnarls Barkley –

Danger Mouse – makes a second entry this week as the producer of the new Gorillaz single. Gorillaz reached the Top 10 with the first three singles from their self-titled 2002 debut album but only number 33 with fourth single Tomorrow Comes Today. Second album Demon Days has followed a similar path, with three straight Top 10 hits in the form of Feel Good Inc (number two), Dare (number one) and Dirty Harry (number six). The fourth single, pairing Kids With Guns and El Manana, debuts at 27 this week with sales of 4,172. The Demon Days album slips 22-25, with sales of 12,599, thus lifting its total to 1,478,765 – well in excess of the 809,622 sales of their first album.

## KEY INDICATORS

### SINGLES

Sales versus last week: -6.2%  
Year to date versus last year: +140.4%  
**MARKET SHARES**  
Warner 33.4%  
Universal 26.4%  
Sony BMG 24.9%  
EMI 7.3%  
Others 8.0%

### ALBUMS

Sales versus last week: +0.9%  
Year to date versus last year: +4.0%  
**MARKET SHARES**  
Universal 24.2%  
EMI 28.7%  
Warner 19.6%  
Sony BMG 15.1%  
Others 12.4%

### COMPILATIONS

Sales versus last week: +54.0%  
Year to date versus last year: -12.2%  
**MARKET SHARES**  
Universal 47.0%  
EMI 34.7%  
Warner 4.4%  
Sony BMG 6.9%  
Ministry Of Sound 5.2%  
Others 1.8%

### RADIO AIRPLAY

**MARKET SHARES**  
Universal 33.8%  
Warner 18.7%  
Sony Music 16.5%  
EMI 15.6%  
Others 15.3%

### CHART SHARE

Origin of singles sales (Top 75): UK 60.7% US 37.6% Other 1.7%  
Origin of albums sales (Top 75): UK 63.2% US 32.5% Other 4.3%

For further listings see musicweek.co.uk

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
The Charlatans Simpatco (Sanctuary); Shazad Ward Shazad Ward (Sony BMG); The Zutons Tied Up of Hangin' Around (Delasonic); White Rose Movement Kick Unconscious!; Gotan Project Latico (XL); Men Women And Children Men Women And Children (WEA); We Are Scientists With Love And Squalor (Virgin)

**APRIL 24**  
Rihanna A Girl Like Me (Mercury); Adam Love And Other Planets (Domino); Gnarls Barkley St Elsewhere (WEA); Jamie Foxx Unpredictable II; Kanye West Late Orchestration (Roc-A-Fella); Bruce Springsteen The Seeger Sessions (Columbia)

**MAY 1**  
Mobb Deep Blood Money (Snow Patrol); Pearl Jam Pearl Jam (J); Snow Patrol

Eyes Open (Feetrix); Field Music Write Your Own History (Memphis Industries); Dr John Mercenary (Parlophone); Tool 10,000 Days (Jive)

**MAY 8**  
Red Hot Chili Peppers Stadium Arcadium (WEA); Dirty Pretty Things Waterloo To Anywhere (Mercury); Paul Simon Surprise (Epic); Hoodabackt Everman for Himself (Mercury); Various They'll Have To Catch Us First (Domino)

**MAY 15**  
Nouvelle Vague Nouvelle Vague 2 (Peacefrog); Raconteurs Broken Troop Soldiers (XL); Basia Rymer The Big Bang (Polydor); Plan B Who Needs Action When You Have Words (WEA); Phoenix It's Never Been Like That (Epic); Feeder The Singles (Echo)

**MAY 22**  
Pet Shop Boys Fundamental (Parlophone); Hot Chip The Warning (EMI)

## NEW ADDITION



Skint will release a Fatboy Slim greatest hits on a June 9 titled Why Try Harder. The album will be preceded by a new single, That Old Flip Of Jeans, on June 12 and coincides with live dates at Loch Ness and Portrush in June. A limited-edition run of the album will include a bonus DVD of 10 Fatboy Slim music videos.

## SINGLES

**THIS WEEK**  
Richard Ashcroft Music Is Power (Parlophone); Rihanna SOS (Mercury); Katie Melua Spiders Web (Dramatic); A-Ha Cosy Prison (Polydor); The Flamingo 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); Arctic Monkeys Who

The Fuck Are The Arctic Monkeys (Domino); Pearl Jam World Wide Suicide (J); Will Young Why Am I (GCA); The Raconteurs Loud As They Goes (XL); Hit Killing Lendings (WEA); Notorious B.I.G. Stop Your Game... (Atlantic)

**MAY 1**  
Red Hot Chili Peppers Dani California (WEA); Feeder Lost & Found (Echo); Busta Rhymes Touch It (Polydor); Jim

Nair My Patch (My Dad); The Golf Team Huddle Formation (Memphis Industries); Kubb Remain (Mercury); Slack Tie Me Down (Big Brother); Sugar Rox Hippocorra (EMI)

### RAY B

LL Cool J Control Myself (Def Jam); Pet Shop Boys In With Out (Parlophone); Graham Coxon You And I (Parlophone); Starsailor Keep Us Together (EMI); Hot Chip And I Was A Boy From School (EMI)

**MAY 15**  
FutureShock Pro To The End (WEA); Nieto Furtado Pronisucio (Polydor); Orson Bright Idea (Mercury); Garbage Run Rabbit Run (WEA); Justice vs. Simian We Are Your Friends (Virgin); Lil Kim Wino (Atlantic); Christina Milian Say It (Def Jam); Music tbc (WEA); Mystery Keys You Can't Fool Me (Denns); WEA; Beth Orton Shopping Trrolley (Hosveny)







**SINGLE OF THE WEEK**  
**Red Hot Chili Peppers**  
Dani California

Warner Bros W715CD1  
The formula may be the same, but it is far from tired as the Chili Peppers return with this taster from their forthcoming Stadium Arcadium double-CD set. Produced by Rick Rubin in the Hollywood home that spawned BloodSugarSexMagik, the uptempo Cali California possesses all the energy of that breakthrough album coupled with the West Coast pop sound the band have honed over the past 16 years. Radio One has A-listed it.



Records released 01.05.06

**ALBUM OF THE WEEK**  
**Snow Patrol**  
Eyes Open

Fiction 9852908  
The fourth album from the newly expanded five-piece could well be the band's magnum opus. While not quite as packed with obvious singles as 2003's 12m-selling *Final Straw*, *Eyes Open* is a far superior album, with a persuasive and emotionally charged duet with Martha Wainwright to the undoubted highlight. Reaction to the opening single *You're All I Have* indicates that, commercially at least, this has a chance of echoing its predecessor's monumental success.

**Singles**

**BeatBreakz**

Somebody's Watching Me (Data DATA13CD5)

Tipped in *Music Week*, on the Radio One A-list seven weeks ahead of release and backed by the Galaxy Network, this dance track looks set to be a big hit. Ostensibly a reworking of the Rockwells' 1984 Top 10 smash, this shares similarities to Hi-Tack's Say Say Say (Waiting 4 T) using an Eighties hookline for its focal point. A surfline Top 10 hit.

**Captain**

Broke (EMI EM1689)

Captain's pleasingly intricate pop-rock demonstrates their refusal to dumb down for the sake of easy popularity. There are shadows of an upbeat Bob Party here, but the dynamic combination of Rik Flynn and Clare Szembek's vocals and Trevor Horn's production should soon win the band a weighty reputation of their own.

**Feeder**

Lost & Found (Echo ECHSXC184)

One of three new tracks included on the band's May 15-released singles collection, *Lost & Found* stays close to the tried and tested Feeder formula of brooding verses and explosive pop choruses. It is hard to believe that Feeder have been around for over a decade, but long-term fans will not be disappointed by this sterling effort, which is B-listed at Radio One.

**The Hot Puppies**

The Girl Who Was Too Beautiful (Fierce Panda NING181CD)

Hitchcock's Vertigo and Mariella Frostrup are hardly familiar sources of rock inspiration, but here they make for an exhilarating ride. Traces of Abba and Queen join the rush in a dramatic anthem from Cardiff's hottest new act. The drums crash, the guitars drive and Recky Newman's stormy tones command attention. Expect big things in the future.

**Kubb**

Remain (Mercury 9879119)

Kubb have been compared to

Koane by some, and Remain certainly falls into the same emotional indie music mould, albeit with added guitars. They do not cover any new ground here, but their gold-awarded album *Mother* has been making inroads of late, which this single can only assist.

**Jim Noir**

My Patch (My Dad MY03CD)

This sunny, bouncy and pleasant highlight from Noir's deservedly acclaimed debut album *Tower Of Love* is released around the same time as fellow album track *Emie*. Meanie's inclusion on Adidas' World Cup advert, which will give the parent album a huge shot in the arm at retail. Noir embarks on a eight-date UK tour supporting *Shack* in May.

**Panic! At The Disco**

But It's Better If You Do (Atlantic AT042CD)

Hoping to follow *The Killers* into the mainstream, this Las Vegas quartet follow the limited-edition *I Write Sins Not Tragedies* - number one on the NME/MTV2 chart and Kerrang! TV - with this pop-rock single, which has just joined Radio One's Upfront list. Backed by a 10-date UK tour this month and a determined MySpace push, their emo-tinged sound could well make an impact over here.

**People Under The Stairs**

Tuxedo Rap!! (Res TR396015)

In a fair and just society this would be a number one hit. LA veterans *People Under The Stairs* are, like their home town, a little weird. Leftfield rap, scratching and a huge bath bass - live doesn't get much better than this.

**Shelly Poole**

Lost In You (Transistor Project GTRANS71)

One for Radio Two to get very excited about, this is a very pleasant - if middle of the road - offering from an artist who has previously written for Jamelia and Sophie Ellis-Bextor and was, of course, one of Abba's most successful easy-going, drivetime stuff that evokes the likes of Texas and Cheryl Crow, neither of whom has faced too shabbily in the charts.

**Ralfs Band**

Women Of Japan (Skin1 L16CD)

Debuted from the much-admired debut album *Swords*, *Women Of Japan* is an excellent introduction to the warped world of the Ralfs Band. The band are currently opening for *The Mighty Boosh* on tour which is an inspired pairing, the Ralfs Band can easily rival them for warped behaviour and skewed vision.

**Shack**

Te Me Down (Sour Mash JDMC005)

Where lesser bands would have crumpled beneath the weight of misfortune that has plagued Shack's career, it is testament to their strength that they have not only survived, but gone on making records as infectiously upbeat and soulful as this. This limited release on Nod Gallagher's imprint deserves to draw attention to their new album - *The Corner Of Miles And Gil*, released on May 15.

**Sigur Ros**

Hoppipolla (EMI CDEM673)

Previously issued last November, this track from the Icelandic band's album *Takk...* is re-released after being used to trail the BBC's Planet Earth series. Perhaps the most accessible track the band have recorded, its euphoric feel is enhanced by lush strings and layers of vocals. Previously Jo Whaley's single of the week on Radio One and now C-listed at the station, it is sure to outdo its former number 35 placing this time around.

**Son of Dave**

Life Is So Easy Now (Kartel KART009)

Katana's Son of Dave has a penchant for Fifties fashion and likes mixing hip-hop rhythms into his oddball blues. Vocoders, human beats and a dirty harmonica produce a simple but unusual charm, while the central refrain is pure sunshine - a catchy groove that begs for summer to arrive early.

**T-Pain**

Im Sprung (Live 62876734862)

This is a classy, stripped-down Southern R&B track with a wonderful touch of the Zapp Band about it. Jive has a real

**ALSO OUT THIS WEEK**

**SINGLES**

El Phavé Del Mar  
Dop (Merchis)  
Indochest Michael Jackson  
Renaissance  
The Time (Epic)  
Son Of Dave: Life Is So

**Easy Now (Kartel)**

**ALBUMS**

Dr John: Mercurator (Parlophone)  
Pearl Jam: Pearl Jam (J)  
Tool: 10,000 Days (Jive)

talent to focusing talent and T-Pain, aka Faheem Najm, ranks alongside their best. For a 20-year-old he shows maturity beyond his years in the quality of the material and production. This has already been a top five hit in the US and, with radio play, could do the same over here.

**We Are Scientists**

Nobody Move, Nobody Get Hurt (Virgin VUSCD325)

Already on the I-Upfront list, this ear-blistering angular rock tune is one of the standouts from 2005's now-gold (but still criminally overlooked) *With Love & Squalor* album and should - by rights - help push them to even higher levels, in advance of the coming week's live shows.

**Albums**

**Clayhill**

Mine At Last (Eat Sleep Eat052CD)

Consisting of former Sunhouse and Red Snapper members, Clayhill's soulful acoustic pop fits in perfectly amid the Gonzaleses and Johnsons of this world. Current single *Halfway Across* was a fine showcase for the band, but it is over the course of an album that their true sound really emerges. The trio play London's Bush Hall on April 25.

**Daeleus**

Denies The Days Demise (Ninja Tune ZENCD118)

Just a few weeks after the release of *Daeleus'* excellent hip-hop album *Esquiste* Corpse, the LA-based producer returns with what he calls his techno album. What this means in reality is a more electronic approach, with synths and an impressively tech-y production pushed to the fore, rather than an album of straight club sounds. An impressive showing from a multi-talented artist.

**The Ipanemas**

Samba Is Our Gift (Far Out FAR106CD)

Legendary Brazilian duo of the 1950s come the spirit of *Sirtles Rio de Janeiro* on this warm, richly-produced album of classic-sounding tunes. Driven by Wilson Das Neves' afro-bossa

rhythms and vocals and Neco's expressive guitar, it highlights why the pair are Brazil's closest equivalent of Cuba's Buena Vista Social Club.

**Laura Michelle Kelly**

The Storm Inside (Angel CDM0C08)

This debut album does much to suggest a strong future for the West End stage star. It combines six original compositions and six covers of tracks such as *You Do Something To Me*, *Somehow Only We Know* and *Nobody's River Man*, which is by far the album's highlight. She is an artist with a curiously affecting voice which the likes of Parkinson are sure to find impossible to ignore.

**The Late Cord**

Lights From The Wheelhouse (4AD MAD2601CD)

This predominantly instrumental six-track pairing between Micah P-Hinson and John Mark Lapham is a pretty collection of songs which delves into moody, ambient electronics and desolate country. It is not quite up to the standards of Neco's previous solo work but, all the same, it is not to be overlooked.

**Rekid**

Made In Menorca (Soul Jazz SJCDD132)

Matt Edwards puts his celebrated Radioactive moniker to one side for this hypnotic album, a dubby, strung-out European-sung techno set. Utterly unique and compelling, the organic grooves of *Made In Menorca* are certain to gain a foothold in dubland's cooler reaches.

**Schneider TM**

Kicks Mluvit (City Slang SLANG01938622)

The follow-up to the 2002 album *Zoomer* is a typically dense and unusual affair containing a welter of leftfield pop nuggets. It is an immediately lovable set, but dig deeper and an orchestra of found sounds, clicks and scratches comes shimmering to the fore.

This week's reviewers: David Burt, Adam Buxton, Phil Broke, Ben Gannon, Owen Llewellyn, Tara Marshall, Nick Tocco and Simon Ward.

22.04.06

# TV Airplay Chart

Rank	Week	Artist	Label	Points
1	UN	<b>GNARLS BARKLEY CRAZY</b>	WARRNER BROS	432
2	1	<b>RIHANNA SOS</b>	DEF JAM/CA	304
3	4	<b>RED HOT CHILI PEPPERS DANI CALIFORNIA</b>	WARRNER BROS	348
4	4	<b>WILL YOUNG WHO AM I</b>	SONY BMG	340
5	2	<b>PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP</b>	ADM	328
6	3	<b>SHAYNE WARD NO PROMISES</b>	SONY BMG	311
7	5	<b>NE-YO SO SICK</b>	DEF JAM	300
8	6	<b>LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF</b>	DEF JAM/RECORD	287
9	10	<b>CHRIS BROWN VJ (EXCUSE ME MISS)</b>	JIVE	264
10	13	<b>SOUNDBWOY ENT. NEVER WANNA SAY</b>	MINISTRY OF SOUND	254
11	11	<b>SUGABABES RED DRESS</b>	ISLAND	253
12	8	<b>THE BLACK EYED PEAS PUMP IT</b>	ADM	249
13	10	<b>KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY</b>	ROCAVELLA	248
14	9	<b>MARY J. BLIGE &amp; U2 ONE</b>	CLIFFEN	238
15	15	<b>FALL OUT BOY DANCE DANCE</b>	MERCURY	235
16	15	<b>BEATFREAKZ SOMEBODY'S WATCHING ME</b>	DMA	235
17	20	<b>BUSTA RHYMES TOUCH IT</b>	INTERSCOPE	227
18	29	<b>THE STREETS WHEN YOU WASN'T FAMOUS</b>	BMG	219
19	7	<b>COLDPLAY THE HARDEST PART</b>	PARLOPHONE	216
20	18	<b>PINK STUPID GIRLS</b>	LATIGE	215
21	27	<b>KELLY CLARKSON WALK AWAY</b>	RCA	213
22	39	<b>MADONNA SORRY</b>	WARRNER BROS	204
23	24	<b>THE KOOKS NATIVE</b>	VIRGIN	206
24	31	<b>SNOW PATROL YOU'RE ALL I HAVE</b>	REKTEL	201
25	179	<b>ORSON BRIGHT IDEA</b>	MERCURY	185
26	26	<b>SEAN PAUL TEMPERATURE</b>	WARRNER BROS	184
27	23	<b>CORINNE BAILEY RAE PUT YOUR RECORDS ON</b>	GOOD-TO-GO/HEAVEN	182
28	30	<b>JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE</b>	SONY BMG	182
29	103	<b>ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON</b>	EMMOTD	179
30	34	<b>INFERNO FROM PARIS TO BERLIN</b>	ELIPEA	173
31	38	<b>SUNBLOCK FIRST TIME</b>	STUDIOCITY	162
32	30	<b>BEYONCE FEAT. SLIM THUG CHECK ON IT</b>	COLUMBIA	161
33	16	<b>CHICANE FEAT. TOM JONES STONED IN LOVE</b>	GLOBE	158
34	36	<b>DAMIAN MARYLE BEAUTIFUL</b>	ISLAND	144
35	22	<b>ORSON NO TOMORROW</b>	MERCURY	142
36	0	<b>THE DARKNESS GIRLFRIEND</b>	ATLANTIC	140
37	27	<b>MISH MASH SPEECHLESS</b>	SPEA	139
38	44	<b>NERINA PALLOT EVERYBODY'S GONE TO WAR</b>	HEMPLEBOUR	133
39	53	<b>SANTANA CRY BABY CRY</b>	SONY BMG	133
40	21	<b>GORILLAZ EL MANANA</b>	PARLOPHONE	132



**1. Gnarls Barkley** In longingly wistful titles, the video for Gnarls Barkley's Crazy doesn't make much sense, but it does allow programmers to air the year's biggest smash hit without resorting to using self-generated video images, as one or two stations did before the official promo got a full servicing last week. The result: an instant number one, as Crazy amassed 432 plays to take the top spot.



**3. Red Hot Chili Peppers** Chosen from the 23 songs on their new album to become the first single, Dani California looks set to continue the red hot streak of the Red Hot Chili Peppers, and for the video for the song rockets 48-3 on its first full week on the airwaves, with 50 plays from B4 - 44 from MTV2, and 43 from MTV Hits making the prime combinations towards its tally of 348 plays from 13 stations. With rapid energy and provocation, it is set to become a smash.

New on TV, Gnarls Barkley's Crazy clip finally arrives and leaps everything else in its path, including Rihanna at two

### ON THE BOX THIS WEEK

**TOP OF THE POPS**  
Red Hot Chili Peppers Dani California, Rihanna SOS, José González Crooked Teeth  
Black-eyed Blue Eyes: Will Young VJ, Amel & Gnarls Barkley Crazy

**T4**  
Red Hot Chili Peppers Dani California

**BBC1**  
Friday Night With Jonathan Ross Tom Jones & Christine Gaudy (FRI)

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

**ITV1**  
This Morning Suzanne George  
Parlophone Presents Michael & Jamie Foxx (Sat)

**CHANNEL 4**  
84 (Mon-Fri)  
Stonemasons Live In Manchester (Wed)  
Kane - Video Exclusive (Fri)  
The Album Chart Show (Sat)  
Chicago Live In Chicago (Sat)  
4Play Violent J (Sat)

Michael Jackson's Moments (Sat)

**POPWORLD**  
Gnarls Barkley: The Ordinary Day  
Orison & Tom Jones: Red Hot Chili Peppers: Orson: The Renegades: Snow Patrol: Dirty Pretty Things: The Futureheads

### MTV MOST PLAYED

Rank	Artist	Title	Label
1	5	<b>THE STREETS WHEN YOU WASN'T FAMOUS</b>	BMG
2	1	<b>NE-YO SO SICK</b>	DEF JAM
3	5	<b>THE KOOKS NATIVE</b>	VIRGIN
4	3	<b>COLDPLAY THE HARDEST PART</b>	PARLOPHONE
5	2	<b>THE BLACK EYED PEAS PUMP IT</b>	ADM
6	3	<b>EMBRACE NATURE'S LAW</b>	SOCKEYES/SONY
7	21	<b>RED HOT CHILI PEPPERS DANI CALIFORNIA</b>	WARRNER BROS
8	14	<b>MARY J. BLIGE &amp; U2 ONE</b>	CLIFFEN
9	8	<b>RIHANNA SOS</b>	DEF JAM/CA
10	0	<b>GNARLS BARKLEY CRAZY</b>	WARRNER BROS

### THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	64	<b>ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON</b>	EMMOTD
2	2	<b>WILL YOUNG WHO AM I</b>	SONY
3	2	<b>THE BLACK EYED PEAS PUMP IT</b>	ADM
3	19	<b>JUANES LA CANIJA NEGRA</b>	POLYGRAM
5	6	<b>SHAYNE WARD NO PROMISES</b>	SONY BMG
6	47	<b>RED HOT CHILI PEPPERS DANI CALIFORNIA</b>	WARRNER BROS
7	64	<b>GNARLS BARKLEY CRAZY</b>	WARRNER BROS
8	1	<b>MARY J. BLIGE &amp; U2 ONE</b>	CLIFFEN
8	3	<b>THE STREETS WHEN YOU WASN'T FAMOUS</b>	BMG
10	30	<b>SUGABABES RED DRESS</b>	ISLAND

### KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	4	<b>RED HOT CHILI PEPPERS BY THE WAY</b>	WARRNER BROS
2	2	<b>FALL OUT BOY DANCE DANCE</b>	MERCURY
2	34	<b>ANGELS AND AIRWAVES THE ADVENTURE</b>	GLAND
4	47	<b>RED HOT CHILI PEPPERS DANI CALIFORNIA</b>	WARRNER BROS
5	1	<b>FOO FIGHTERS NO WAY BACK</b>	RCA
6	0	<b>THE DARKNESS GIRLFRIEND</b>	ATLANTIC
7	4	<b>FALL OUT BOY SUGAR, WE'RE GONE DOWN</b>	MERCURY
8	2	<b>THE ALL-AMERICAN JECKS MOVE ALONG</b>	PRODIGY
9	21	<b>EVANESCENCE BRING ME TO LIFE</b>	WINDUP/REPUBLIC
10	9	<b>QUEENS OF THE STONE AGE NO ONE KNOWS</b>	INTERSCOPE

### MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	14	<b>ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON</b>	EMMOTD
2	6	<b>RED HOT CHILI PEPPERS DANI CALIFORNIA</b>	WARRNER BROS
3	1	<b>THE KOOKS NATIVE</b>	VIRGIN
4	1	<b>DIRTY PRYTTT THINGS BANG YOU'RE DEAD</b>	MERCURY
5	3	<b>THE RENEGADES STEADY AS SHE GOES</b>	SI
6	4	<b>WE ARE SCIENTISTS NOBODY NAVE, NOBODY GET HURT</b>	EMI
7	5	<b>THE VINES GROSS OUT</b>	EMI
7	5	<b>FALL OUT BOY DANCE DANCE</b>	MERCURY
9	9	<b>THE STREETS WHEN YOU WASN'T FAMOUS</b>	BMG
10	0	<b>GNARLS BARKLEY CRAZY</b>	WARRNER BROS

### MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	2	<b>SEAN PAUL TEMPERATURE</b>	WARRNER BROS
2	5	<b>BUSTA RHYMES TOUCH IT</b>	INTERSCOPE
3	1	<b>NE-YO SO SICK</b>	DEF JAM
4	4	<b>T-PAIN I'M SPRUNG</b>	JIVE
5	7	<b>BOW WOW FEAT. CIARA LIKE YOU</b>	COLUMBIA
6	6	<b>MARY J. BLIGE BE WITHOUT YOU</b>	CLIFFEN
7	3	<b>KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY</b>	ROCAVELLA
8	13	<b>RIHANNA SOS</b>	DEF JAM/CA
8	10	<b>SOUNDBWOY ENT. NEVER WANNA SAY</b>	MINISTRY OF SOUND
13	13	<b>D.L. LUFFY TAFFY</b>	ADM/CA

Report by 40 Year Entry  
Report by 70+ Entry

© Nielsen Music Control. Compiled from data gathered from 8100+ US and 5400+ UK Air Stations on 24/04/06. The TV Airplay chart is currently based on plays on the following stations: The Top 50 Chart Show (ITV), Nation's Top 10 (BBC), Top 10 (MTV), Top 10 (MTV2), Top 10 (Kerrang!), Top 10 (BBC2), Top 10 (BBC1), Top 10 (T4), Top 10 (Channel 4), Top 10 (ITV1), Top 10 (ITV2), Top 10 (ITV3), Top 10 (ITV4), Top 10 (ITV5), Top 10 (ITV6), Top 10 (ITV7), Top 10 (ITV8), Top 10 (ITV9), Top 10 (ITV10), Top 10 (ITV11), Top 10 (ITV12), Top 10 (ITV13), Top 10 (ITV14), Top 10 (ITV15), Top 10 (ITV16), Top 10 (ITV17), Top 10 (ITV18), Top 10 (ITV19), Top 10 (ITV20), Top 10 (ITV21), Top 10 (ITV22), Top 10 (ITV23), Top 10 (ITV24), Top 10 (ITV25), Top 10 (ITV26), Top 10 (ITV27), Top 10 (ITV28), Top 10 (ITV29), Top 10 (ITV30), Top 10 (ITV31), Top 10 (ITV32), Top 10 (ITV33), Top 10 (ITV34), Top 10 (ITV35), Top 10 (ITV36), Top 10 (ITV37), Top 10 (ITV38), Top 10 (ITV39), Top 10 (ITV40), Top 10 (ITV41), Top 10 (ITV42), Top 10 (ITV43), Top 10 (ITV44), Top 10 (ITV45), Top 10 (ITV46), Top 10 (ITV47), Top 10 (ITV48), Top 10 (ITV49), Top 10 (ITV50), Top 10 (ITV51), Top 10 (ITV52), Top 10 (ITV53), Top 10 (ITV54), Top 10 (ITV55), Top 10 (ITV56), Top 10 (ITV57), Top 10 (ITV58), Top 10 (ITV59), Top 10 (ITV60), Top 10 (ITV61), Top 10 (ITV62), Top 10 (ITV63), Top 10 (ITV64), Top 10 (ITV65), Top 10 (ITV66), Top 10 (ITV67), Top 10 (ITV68), Top 10 (ITV69), Top 10 (ITV70), Top 10 (ITV71), Top 10 (ITV72), Top 10 (ITV73), Top 10 (ITV74), Top 10 (ITV75), Top 10 (ITV76), Top 10 (ITV77), Top 10 (ITV78), Top 10 (ITV79), Top 10 (ITV80), Top 10 (ITV81), Top 10 (ITV82), Top 10 (ITV83), Top 10 (ITV84), Top 10 (ITV85), Top 10 (ITV86), Top 10 (ITV87), Top 10 (ITV88), Top 10 (ITV89), Top 10 (ITV90), Top 10 (ITV91), Top 10 (ITV92), Top 10 (ITV93), Top 10 (ITV94), Top 10 (ITV95), Top 10 (ITV96), Top 10 (ITV97), Top 10 (ITV98), Top 10 (ITV99), Top 10 (ITV100).

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# irplay Chart



Wk	Date	Artist	Title	Label	Wk	Peak	Wk	Points	Score	Last Week	
										Wk	Points
26	10/19/05	SUGABABES	RED DRESS	ISLAND	1886	1	24	46	13		
27	3/6/05	THE STRINGS WHEN YOU WASN'T FAMOUS		ATV	357	2	21	94	14		
28	4/4/05	CHRIS BROWN YO (EXCUSE ME MISS)		JIVE	379	26	21	60	38		
29	5/4/05	FRANZ FERDINAND THE FALLEN		DUKOFUN	460	5	19	28	49		
30	3/17/05	HI_TACK SAY SAY SAY (WAITING 4 YOU)		GLS/D	933	9	19	25	6		
31	4/1/05	A-HA COSY PRISONS		PELICAN	102	34	19	19	103		
32	7/6/05	THE FEELING SEVEN		ALAN	1137	39	18	77	32		
33	5/2/05	DEEP DISH FEAT. STEVIE NICKS DREAMS		ROTTEN	582	25	18	37	37		
34	10/3/05	MISH MASH SPEECHLESS		DINA	542	5	18	23	22		
35	3/18/05	WILL YOUNG ALL TIME LOVE		SONY J&R	1027	4	18	23	40		
36	10/3/05	KUBB REMAIN		REDFISH	92	26	17	92	257		
37	11/25/04	KELLY CLARKSON BECAUSE OF YOU		RCA	904	35	17	99	57		
38	3/4/05	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON		DUKOFUN	155	5	17	44	34		
39	11/1/04	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF		DEF JAM	282	8	17	35	76		
40	7/4/05	THE BLACK EYED PEAS PUM IT		ALAM	540	3	17	40	40		
41	10/1/05	NERINA PALLOT EVERYBODY'S GONE TO WAR		STEREOLAB	344	97	16	87	320		
42	11/2/04	FALL OUT BOY DANCE, DANCE		NEWFUNKY	317	12	16	34	3		
43	10/2/05	MARK KNOPFLER & EMMYLOU HARRIS THIS IS US		NEWFUNKY	101	53	16	34	8		
44	3/14/05	TRINA FEAT. KELLY ROWLAND HERE WE GO		ATLANTIC	386	9	16	12	15		
45	7/2/05	DAVE MATTHEWS BAND AMERICAN BABY		WY	56	19	15	84	82		
46	2/6/05	EDITORIAL ALL SPARKS		WIZDOM	99	14	15	44	27		
47	5/2/05	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE		SOYB BANG	559	22	15	30	15		
48	11/19/04	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP		ALAN	652	11	15	32	37		
49	9/1/05	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD		NEWFUNKY	222	3	15	18	12		
50	4/2/05	INFERNAL FROM PARIS TO BERLIN		REKOR	358	38	14	66	0		

## PRE-RELEASE

The Artist	Title	Label	Release Date
1	COLDFLAY THE HARDEST PART	REPRISE	10/24/05
2	RICHARD ASHROFT MUSIC IS POWER	NEWLINE	10/24/05
3	SNOW PATROL YOU'RE ALL I HAVE	REPRISE	10/24/05
4	BEATBREAKZ SOMEBODY'S WATCHING ME	WARRIOR	10/24/05
5	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	WARRIOR	10/24/05
6	WILL YOUNG WHO AM I	SONY J&R	10/24/05
7	BLAZE FEAT. BUCKEN MOST PRECIOUS LOVE	REDEFINED	10/24/05
8	CHRIS BROWN YO (EXCUSE ME MISS)	JIVE	10/24/05
9	A-HA COSY PRISONS	PELICAN	10/24/05
10	KUBB REMAIN	REDFISH	10/24/05
11	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON	DUKOFUN	10/24/05
12	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	DEF JAM	10/24/05
13	NERINA PALLOT EVERYBODY'S GONE TO WAR	STEREOLAB	10/24/05
14	MARK KNOPFLER & EMMYLOU HARRIS THIS IS US	NEWFUNKY	10/24/05
15	DAVE MATTHEWS BAND AMERICAN BABY	WY	10/24/05
16	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD	NEWFUNKY	10/24/05
17	DANIEL POWTER LIE TO ME	WARRIOR	10/24/05
18	THE BACKCOURTES STEADY AS SHE GOES	ATV	10/24/05
19	NINA SIMONE VIOLET FEMMINES AIN'T GOT NO I GOT LIFE	REDEFINED	10/24/05
20	PET SHOP BOYS I'M WITH STUPID	REDEFINED	10/24/05

## ON THE RADIO THIS WEEK

Radio One	Artist	Title
1	Jo Wiley	Record of the Week - Jo Wiley
2	Jo Wiley	Record of the Week - Jo Wiley
3	Jo Wiley	Record of the Week - Jo Wiley
4	Jo Wiley	Record of the Week - Jo Wiley
5	Jo Wiley	Record of the Week - Jo Wiley
6	Jo Wiley	Record of the Week - Jo Wiley
7	Jo Wiley	Record of the Week - Jo Wiley
8	Jo Wiley	Record of the Week - Jo Wiley
9	Jo Wiley	Record of the Week - Jo Wiley
10	Jo Wiley	Record of the Week - Jo Wiley

## RADIO GROWERS

The Artist	Title	Peak	Label
1	SHAYNE WARD NO PROMISES	791	241
2	WILL YOUNG WHO AM I	633	237
3	BEATBREAKZ SOMEBODY'S WATCHING ME	579	233
4	CNARIS BARKLEY CRAZY	2608	213
5	RHANNA SOS	1208	213
6	SNOW PATROL YOU'RE ALL I HAVE	793	211
7	MARY J BLIGE & U2 ONE	1521	188
8	KEANE IS IT ANY WONDER?	185	185
9	RICHARD ASHROFT MUSIC IS POWER	523	185
10	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	458	168

## RADIO TWO

The Artist	Title	Label
1	MORRISSEY YOU HAVE KILLED ME	ATLACK
2	CNARIS BARKLEY CRAZY	WARRIOR
3	RICHARD ASHROFT MUSIC IS POWER	NEWLINE
4	COLDFLAY THE HARDEST PART	REPRISE
5	EMBRACE NATURE'S LAW	UNDERGROUND
6	WILL YOUNG WHO AM I	SONY J&R
7	KUBB REMAIN	REDFISH
8	MARK KNOPFLER & EMMYLOU HARRIS THIS IS US	NEWFUNKY
9	GOLDFRAPP LIE AWAY	WARRIOR
10	A-HA COSY PRISONS	PELICAN
11	DAVE MATTHEWS BAND AMERICAN BABY	WY
12	BELE AND SEBASTIAN THE BLUES ARE STILL BLUE	NEWLINE
13	ORISON NO TOMORROW	REDEFINED
14	NINA SIMONE VIOLET FEMMINES AIN'T GOT NO I GOT LIFE	REDEFINED
15	PET SHOP BOYS I'M WITH STUPID	REDEFINED
16	LORNAINE FEEEL IT	WARRIOR
17	PRINCE BEAUTIFUL LOVED & BLESSED	ISLAND
18	DANIEL POWTER LIE TO ME	WARRIOR
19	LARICA MICHELLE KELLY THERE WAS A TIME	ATLACK
20	BEVERLY KNIGHT PIECE OF MY HEART	REDEFINED

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## PASSING STRANGER

"Incredibly good...an absolute blinder!" — Mark Radcliffe  
 "He's fantastic...an absolute genius!" — James Long  
 "A lot like Jeff Buckley...very Nick Drake!" — Mark Radcliffe  
 "That's quite something..." — Tom Robinson  
 "Simply...he's such a big, big talent!" — Chris Hankins  
 "How lovely is that!" — Clare McDonnell  
 "How live it is!" — Vic McInnes

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18. Will Young  
 Exploding 56-18.  
 Who Am I is well  
 on the way to  
 becoming the  
 third straight  
 airplay smash  
 from Will Young's  
 Keep On album.  
 Introductory  
 single Switch It  
 On reached  
 number four on  
 the list last  
 November, while  
 follow-up All Time  
 Love went all the  
 way to number  
 one for a fortnight  
 in January. Who  
 Am I's inconspicuous  
 growth owes  
 much to 16 plays  
 from Radio Two  
 last week, although  
 it earned its  
 best support  
 from Core 138  
 plays, Citing  
 95.8 FM (32) and  
 96.9 Virgin FM.



36. Kubb  
 Kubb's profits  
 continues to build  
 with the arrival  
 of Reson at radio.  
 Although it has  
 fairly low level  
 promotion at the  
 moment — only 13  
 of the 112 stations  
 on the Music  
 Control panel  
 aired it last week  
 — it does have the  
 support of Radio  
 Two, where it was  
 aired 44 times. It  
 was even clearer to  
 find on Xfm  
 Scotland (21  
 plays) and earned  
 32 plays across  
 from Dream 100  
 FM and West FM.

## GALAXY

The Artist	Title	Label
1	JUICY NEGRO MAKE A MOVE ON ME	REDEFINED
2	CNARIS BARKLEY CRAZY	WARRIOR
3	NE-YO SO SICK	DEF JAM
4	KELLY CLARKSON BECAUSE OF YOU	RCA
5	BIG FISH FEAT. SIOHANN IT'S OVER NOW	REDEFINED
6	RHANNA SOS	REDEFINED
7	BEATBREAKZ SOMEBODY'S WATCHING ME	WARRIOR
8	INFERNAL FROM PARIS TO BERLIN	ALAN
9	THE BLACK EYED PEAS GONE GOING	ALAN
10	SOONDYGO ENT. NEVER NAINNA SAY	WARRIOR

## VIBE 101

The Artist	Title	Label
1	NE-YO SO SICK	REDEFINED
2	CNARIS BARKLEY CRAZY	WARRIOR
3	PINK STUPID GIRLS	ATLACK
4	KANYE WEST FEAT. LILPE FUSION TOUCH THE SKY	REDEFINED
5	BLAZE FEAT. BARBARA BUCKEN MOST PRECIOUS LOVE	REDEFINED
6	THE BLACK EYED PEAS PUM IT	ALAN
7	RAY J ONE WISH	CANTYRE
8	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	ALAN
9	MOTORBIU BIDDY/DYNNELY... NASTY GIRL	BAR BOY
10	CHRIS BROWN YO (EXCUSE ME MISS)	JIVE

## GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.nielsenmusic.com](http://www.nielsenmusic.com)



Albums listed this week: 254

Year to date: 3,772

Singles listed this week: 124

Year to date: 1,905

New releases information can be found at Owen Lewis' column on 01/20/17 03:27:53 or e-mailed to ower@musicweek.com

WARRIORS AN AMERICAN BOY ROSE AND ELECTRONIC MUSIC VOL. 4 Sub Rosa	SWP		
WARRIORS ARTISTS 05/01 EM Gold CD 35940(2)	E	Acad	Chart
WARRIORS FEAR IN THE BIG BLUE YOUNG EM Gold CD 35937(2)	E	Swind	Chart
WARRIORS LANKS AND WARRIORS EM Gold CD 35936(2)	E	Swind	Chart
WARRIORS LITTLE MACHIE EM Gold CD 35935(2)	E	Swind	Chart
WARRIORS THE WAR IN SPAIN'S RETURN TO NEW ORLEANS EM Gold CD 35934(2)	E	Swind	Chart
WARRIORS THE WARRIORS EM Gold CD 35933(2)	E	Swind	Chart
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**Stourte & The Banishes**  
Join Hands (Polygram 938612), Julu Kaleidoscope (9386913), Julu (9386914)

Polydor reissue possibly the best two albums from the Banishes canon in Kaleidoscope and Julu. Though John Hands was a remarkable testament to the band's originality and vision, it was after John McGrook (Magazine, PLO) and Budge (The Sits) joined the band that content achieved parity with style. Kaleidoscope featured classic cuts such as Happy House and Christine, while Julu represented a sea change in structure and lyrical relevance. Playing these albums today is more than a stroll down memory lane, illustrating how musical genius retains an urgency and relevance decades later.

**Santana**  
Santana III (Columbia/Legacy 8279690272)

Santana's groundbreaking 1971 album is revisited in this updated edition which is issued to tie-in with its 35th anniversary. The original album is perhaps the best testament to Carlos Santana's unique ability to combine his Latin roots with rock music, as illustrated by Everybody's Everything, No One To Depend On and Everything's Coming Our Way, and is presented here in best ever remastered quality along with a quartet of bonus tracks. The real deal for Santana fans, however, is a contemporaneous recording of a Fillmore West concert of unbelievable power, with the band on fire, particularly Carlos himself.

Singles

<b>DANCE</b>			
2001 TITUS & SAMIR Worldwide Area CD 35940	SWD	Drum & Bass	Chart
2001 TITUS & SAMIR Worldwide Area CD 35939	SWD	Drum & Bass	Chart
ARMY SKY ARE U KIDNA CD 35938	SWD	Dance	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35940	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35939	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35938	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35937	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35936	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35935	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35934	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35933	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35932	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35931	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35930	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35929	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35927	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35926	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35925	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35923	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35921	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35919	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35918	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35916	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35915	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35909	SWD	Drum & Bass	Chart
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ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35904	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35903	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35902	SWD	Drum & Bass	Chart
ALPHACONTOUR 10 YEARS ANNIVERSARY REMIX Album CD 35901	SWD	Drum & Bass	Chart

WARRIORS THE WARRIORS EM Gold CD 35899(2)	E	Swind	Chart
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W			

# Singles

22.04.06  
Top 75

Shayne Ward fails to dislodge Gnarl Barkley, who remain for a third week at number one. Meanwhile, Rihanna enters at number five on downloads sales alone

## TOP 20 DOWNLOADS

Pos	Last	Artist	Title	Label
1	1	Gnarls Barkley	Crazy	Warner Bros
2	4	The Kooks	Naive	Mercury
3	3	Orson	No Tomorrow	Mercy
4	2	The Black Eyed Peas	Pump It	ASAP
5	6	Embrace	Nature's Law	Independent
6	9	Mary J Blige & U2	One	Capitol
7	5	Ne-Yo	So Sick	DEF JAM
8	8	Pussycat Dolls	Feat. William Beep	ASAP
9	7	Corinne Bailey Rae	Put Your Records On	Capitol
10	11	Sean Paul	Temperature	Wanadoo
11	12	The Streets	When You Wasn't Famous	Capitol
12	13	Kanye West	Feat. Lupe Fiasco Touch The Sky	ROA
13	9	Fall Out Boy	Dance Dance	Mercy
14	10	Red Hot Chili Peppers	Dani California	Warner Bros
15	19	The Feeling	Sewn	Island
16	15	Pink	Stupid Girls	ROA
17	16	Jack Johnson	Better Together	Brushfire/Island
18	17	The Black Eyed Peas	My Humps	ASAP
19	14	Madonna	Sorry	Warner Bros
20	7	Kaiser Chiefs	Prejudice A Riot	Bonny/Universal

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## TOP 20 RINGTONS

Pos	Last	Artist	Title	Label
1	1	Gnarls Barkley	Crazy	Warner Bros
2	1	The Black Eyed Peas	Pump It	ASAP
3	1	Ne-Yo	So Sick	DEF JAM
4	7	The Pussycat Dolls	Feat. William Beep	ASAP
5	10	Red Hot Chili Peppers	Dani California	Warner Bros
6	5	Pink	Stupid Girls	ROA
7	12	Sean Paul	Temperature	Wanadoo
8	17	Madonna	Sorry	Warner Bros
9	7	Chico	It's Chico Time	Mercy
10	9	Notorious B.I.G./Diddy/Nelly	Nasty Girl	DMW/Warner Chappell/Universal/Interscope
11	16	Kelly Clarkson	Because of You	EMG/World Circuit
12	17	Dave Navarro	Listen to Your Heart	EMG/World Circuit
13	14	Shayne Ward	No Promises	Mercury
14	2	Catherine Tate	Am I Bowed?	Capitol
15	18	Fathead	Insomnia	Warner Chappell/Cherry Lane/EMI
16	15	The Kooks	Naive	Mercury
17	11	The Black Eyed Peas	My Humps	ROA/Universal
18	13	Kanye West	Touch The Sky	DMW/Warner Chappell/ROA
19	20	Coriellaz	Dearly Harry	Capitol
20	19	Coriellaz	Case	Universal/Arms & Leg

© The Official Charts Company 2006. Data period from April 2 to April 8, 2006.

## TOP 20 EUROPEAN DOWNLOADS

Pos	Last	Artist	Title	Label
1	1	Gnarls Barkley	Crazy - Single Version	Warner Bros
2	1	Mary J Blige & U2	One	Capitol
3	2	Orson	No Tomorrow	Mercury
4	5	The Black Eyed Peas	Pump It	ASAP
5	3	Red Hot Chili Peppers	Dani California (Album Version)	Warner
6	7	The Kooks	Naive	EMI
7	8	Pink	Stupid Girls	Sony BMG
8	4	Embrace	Nature's Law (Album Version)	Indie
9	6	Ne-Yo	So Sick	Indie
10	11	Kelly Clarkson	Because of You	Mercury
11	10	Pussycat Dolls	Feat. William Beep	Sony BMG
12	12	Corinne Bailey Rae	Put Your Records On	EMI
13	13	Fall Out Boy	Dance Dance	Universal
14	14	Madonna	Sorry (Album Version)	Warner
15	15	The Streets	When You Wasn't Famous (Album Version)	Mercury
16	16	Sean Paul	Temperature (Album Version)	Universal
17	17	Kanye West	Feat. Lupe Fiasco Touch The Sky	Universal
18	18	The Zutons	Why Won't You Give Me Your Love?	Sony BMG
19	19	Meek Fitt	Leo Sayer Thunder In My Heart Again	Mercury
20	20	Beatrice Tack	Someday's Watching Me (The Track Mix)	Indie

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**Gnarls Barkley**  
Retaining overall control of the chart this week by a wide margin by dint of a further 118,734 sales, Gnarls Barkley's Crazy just misses out on becoming the first single to top CD download, 12-inch and seven-inch charts at the same time. They have a lock on the first three with sales of 73,102, 42,662 and 2,073 respectively. It's not until the second slot on second slot on the seven-inch list where sales of 1,879 are far fewer than the 4,579 tally of Hard-Fis Better Do Better.

**2. Shayne Ward**  
A week after smashing Shayne Ward's record for most downloads, Gnarls Barkley deny the X-Factor winner his second number one hit. Instead, the Mancunian has to settle for a number two debut for No Promises, which sold 62,628 copies last week. It's debut hit that's My Goal sold 742,180 copies the week it was released last December, spent four weeks at number one, and has so far sold 1.06m copies.

Both singles are on 22-year-old Warner's self-titled debut album, which is released today.



**3. Orson**  
No Tomorrow  
Mercury  
Orson's No Tomorrow is the first of three releases from the band's new album, The Day After Tomorrow. The album is due in stores next week.

# The Official UK

Top 75

Pos	Last	Artist	Title	Label
1	1	Gnarls Barkley	Crazy	Warner Bros
2	2	Shayne Ward	No Promises	Mercury
3	3	Mary J Blige & U2	One	Capitol
4	4	Orson	No Tomorrow	Mercy
5	5	Rihanna	So Sick	Def Jam
6	6	Ne-Yo	So Sick	Def Jam
7	7	The Kooks	Naive	Mercury
8	8	The Black Eyed Peas	Pump It	ASAP
9	9	Pussycat Dolls	Feat. Will.i.Am	ASAP
10	10	Corinne Bailey Rae	Put Your Records On	Capitol
11	11	Pink	Stupid Girls	ROA
12	12	Embrace	Nature's Law	Independent
13	13	Chico	It's Chico Time	Mercy
14	14	Hard-Fi	Better Do Better	Mercury
15	15	Trina	Feat. Kelly Rowland Here We Go (Clean Edit)	Atlantic
16	16	Jamie Foxx	Feat. Ludacris Unpredictable	Capitol
17	17	The Streets	When You Wasn't Famous	Capitol
18	18	Sean Paul	Temperature	Wanadoo
19	19	Michael Jackson	Smooth Criminal	Capitol
20	20	The Zutons	Why Won't You Give Me Your Love	Capitol
21	21	Kanye West	Feat. Lupe Fiasco Touch The Sky	ROA
22	22	Meek Fitt	Leo Sayer Thunder In My Heart Again	Mercury
23	23	Notorious B.I.G./Diddy/Nelly	Nasty Girl	DMW
24	24	Madonna	Sorry	Warner Bros
25	25	Sugababes	Red Dress	Capitol
26	26	Fall Out Boy	Dance Dance	Universal
27	27	Coriellaz	Kids With Guns/El Manana	Mercury
28	28	Studio B	C'Mon Get It On	Universal
29	29	Lorraine	I Feel It	Warner
30	30	Beverly Knight	Piece of My Heart	Mercury
31	31	The Feeling	Sewn	Island
32	32	Joey Negro	Make a Move on Me	Mercury
33	33	Mish Mosh	Speechless	Mercury
34	34	Infernal	Tribute to Berlin	Mercury
35	35	Various	Tribute to Jinky	Mercury
36	36	Shayne Ward	That's My Goal	Mercury
37	37	Kelly Clarkson	Walk Away	Mercury
38	38	Nelly Felt	Paul Wall & Gipp Grillz	Mercury

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The Streets' third album enters at the chart's summit, while Hayley Westenra's number 16 debut is good news for classical, which now has three acts in the Top 20

## TOP 20 MUSIC DVD

Pos	Last	Artist Title	Label (Weeks on Chart)
1	1	MICHAEL FLATLEY CELTIC TIGER	Universal (10)
2	2	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Capitol (7)
3	3	ORIGINAL CAST RECORDING ACCORD ANTIQUES - THE MUSICAL	Disney (4)
4	4	CORILLAZ DEMON DAYS - LIVE	Real Gone (4)
5	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 2006	BMG (10)
6	6	ANASTACIA LIVE AT LAST	Epic (10)
7	9	BLIND FAITH LEGENDS: RYDE PARK 1969	Savory (10)
8	9	ELVIS PRESLEY ELVIS 54	Universal (10)
9	11	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	World Circuit (10)
10	11	IL DIVO ENCORE	Sony Music (10)
11	15	ELVIS PRESLEY LEGENDS IN CONCERT	RCA (10)
12	7	JOHNNY MATHIS LIVE IN CHICAGO	Star Entertainment (10)
13	5	DAVID GRAY LIVE IN SLOW MOTION	Warner Music (10)
14	20	PRINCE RAVE UNZ THE YEAR 2000	Epic (10)
15	20	BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE	RCA (10)
16	12	QUEEN THE MAKING OF A NIGHT AT THE OPERA	Epic (10)
17	14	ELVIS PRESLEY WALKING IN MEMPHIS - COLLECTORS EDITION	RCA (10)
18	10	MADNESS AT MADUSICK	Epic (10)
19	10	DESTINY'S CHILD LIVE IN ATLANTA	Columbia (10)
20	10	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (10)

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## TOP 20 COMPILATIONS

Pos	Last	Artist Title	Label (Weeks on Chart)
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 63	BMG (10)
2	2	VARIOUS FLOORTILES - CLUB CLASSICS	Mercury (10)
3	2	VARIOUS MASSIVE BEAT - SPRING COLLECTION 2006	Sony BMG (10)
4	0	VARIOUS IT'S POP TIME	Sony BMG (10)
5	0	VARIOUS THE WEEKEND VOL 2	EMI (10)
6	0	VARIOUS MAXIMUM BASS 2 - THE NEXT LEVEL	Mercury (10)
7	3	VARIOUS DANCE NATION	Mercury (10)
8	5	VARIOUS THE HACIENDA CLASSICS	EMI (10)
9	6	VARIOUS POP PRINCESSES 3	Sony BMG (10)
10	0	VARIOUS HARDCORE HEAVEN 3	Real Gone (10)
11	7	VARIOUS HIP HOP - THE EVOLUTION	BMG (10)
12	8	VARIOUS CLEVELAND XTREME HARDCORE 2	Real Gone (10)
13	0	VARIOUS THE NO.1 STEREOPHONICS DANCE ALBUM	EMI (10)
14	0	VARIOUS CLUB FEVER 2006	EMI (10)
15	0	VARIOUS HOUSEHOLD SOULS	EMI (10)
16	9	VARIOUS NEW WOMAN - HITS FROM THE CHICK FLICKS	EMI (10)
17	0	VARIOUS NME PRESENTS THE ESSENTIAL BANDS	EMI (10)
18	14	VARIOUS THE VERY BEST OF POWER BALLADS	EMI (10)
19	11	VARIOUS YOU RAISE ME UP	U2 (10)
20	15	VARIOUS R&B LOVESONGS	Sony BMG (10)

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## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	Artist Title	Label (Weeks on Chart)
1	1	ONERUS BARKLEY CRAZY	Warner Bros (10)
2	2	NOTORIOUS B.I.G./DMX/NELLY...NASTY GIRL	Real Gone (10)
3	3	SHAYNE WARD THAT'S MY GOAL	Sony Music (10)
4	4	MECK FET LEO SAVER THUNDER IN MY HEART AGAIN	Apple/Island (10)
5	5	MIZUHO JOB SONG	FHM (10)
6	7	ORSON UO TIGERSONG	Mercury (10)
7	8	CHINO IT'S GOING TIME	Sony Music (10)
8	8	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Columbia (10)
9	12	PUSSYCAT DOLLS FEAT WILL I AM BEP	ASL (10)
10	9	THE ORDINARY BOYS BOYS WILL BE BOYS	U2 (10)
11	11	BEYONCÉ FEAT SLIM THAO CHECK ON IT	Columbia (10)
12	13	MADONNA SORRY	Warner Bros (10)
13	11	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Domino (10)
14	14	CHRIS BROWN FEAT JUELZ SANTANA RUN IT	Jive (10)
15	15	WILL YOUNG ALL TIME LOVE	Sony BMG (10)
16	16	HI-TACK SAY SAY (WAITING 4 U)	Gala (10)
17	16	ME-PO 30 SICK	Del. Jam (10)
18	17	SUNBORN I'LL BE READY	Mercury (10)
19	18	MADONNA UNUSUAL ISKAT	ASL (10)
20	21	THE BLACK EYED PEAS PLUMP IT	Real Gone (10)

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22.04.06  
Top 75

# The Official UK



**1. The Streets** As an unlikely Massive Attack collaborator, continue to cool their heels at number two, The Streets debuts at number one for the first time, with third album *The Hardest Way to Make an Easy Living* selling 71,407 copies. The Streets' first album *Original Pigeon* debuted and peaked at number 12, while follow-up *A Grand Don't Come For Free* had to settle for a number two debut behind Kinesis' *Hopes And Fears*, despite first-week sales of 106,327, but reached number one six weeks later with a lower sale of 34,413.



**2. Massive Attack** Still chasing that elusive third number one album, Massive Attack are number two for the third straight week with *Collectors Edition*. The band, who topped the chart with their last two regular albums, *Mezzanine* (1999) and *1000s* (2003), sold 72,471 copies of *Collectors Edition* three weeks ago, 47,998 a fortnight ago, and 43,175 last week. The album is the limited collector's first compilation and, although it didn't top the chart, it has more staying power than 100th Window, which slipped 1-9-16, and despite its good start, has to retire sold.

Pos	Last	Artist Title	Label (Weeks on Chart)
1	NEW	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING	Real Gone (1)
2	2	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin (20)
3	5	THE KOOKS INSIDE IN/INSIDE OUT	Warc (10)
4	7	BLACK JOHNSON IN BETWEEN DREAMS	Real Gone (10)
5	8	CORINNE BAILEY RAE CORINNE BAILEY RAE	Real Gone (10)
6	1	MORRISSEY RINGLEADER OF THE TORMENTORS	Mercury (10)
7	4	EMBRACE THIS NEW DAY	Independent (10)
8	3	PINK I'M NOT DEAD	Real Gone (10)
9	11	BEVERLY KNIGHT VOICE - THE BEST OF	Real Gone (10)
10	6	THE BLACK EYED PEAS MONKEY BUSINESS	Real Gone (10)
11	14	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Real Gone (10)
12	15	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Real Gone (10)
13	16	KELLY CLARKSON BREAKAWAY	RCA (10)
14	21	ANDREA BOCELLI AMORE	Sony (10)
15	4	JOURNEY SOUTH JOURNEY SOUTH	Sony (10)
16	NEW	HAYLEY WESTENRA ODYSSEY	Decca (1)
17	24	SIMON WEBBE SANCTUARY	Decca (10)
18	79	GREEN DAY AMERICAN IDIOT	Real Gone (10)
19	26	WILL YOUNG KEEP ON	Sony (10)
20	6	THE FLAMING LIPS AT WAR WITH THE MYSTICS	Mercury (10)
21	0	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Real Gone (1)
22	30	MARY J BLIGE THE BREAKTHROUGH	Columbia (10)
23	24	JAMES BLUNT BACK TO BEDLAM	Atlantic (10)
24	25	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone (10)
25	47	CORILLAZ DEMON DAYS	Real Gone (10)
26	4	NEIL SEDAKA THE VERY BEST OF - THE SHOW GOES ON	Parlophone (10)
27	NEW	DON WILLIAMS THE DEFINITIVE - HIS GREATEST HITS	Universal (1)
28	11	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury (10)
29	31	PUSSYCAT DOLLS PCD	ASL (10)
30	31	COLDFPLAY X&Y	Parlophone (10)
31	2	STEREOPHONICS LIVE FROM DAKOTA	Real Gone (10)
32	20	NEIL DIAMOND 12 SONGS	Real Gone (10)
33	29	MADONNA CONFESIONS ON A DANCE FLOOR	Warner Bros (10)
34	42	HARD-FI STARS OF CCTV	Mercury (10)
35	27	DAVID GILMOUR ON AN ISLAND	Real Gone (10)
36	58	KAISER CHIEFS EMPLOYMENT	Real Gone (10)
37	40	QUEEN LIVE AT WEMBLEY STADIUM '86	Real Gone (10)
38	15	JOSE GONZALEZ VENEER	Real Gone (10)

APRIL 2	CORINNE BAILEY RAE	EMBRACE	JACK JOHNSON	KELLY CLARKSON
3	ANDY ABRAHAM	FRANK SINATRA	JOHN COOPER CLARK	MICHAEL BUCKLEY
4	ANDREA BOCELLI	CORILLAZ	JOHNNY COOK	MARY J BLIGE
5	BEVERLY KNIGHT	GREEN DAY	JOHN COOPER CLARK	MORRISSEY
6	BLUNT	GREEN DAY	KATE CAPPELL	MORRISSEY
7	BLUNT	GREEN DAY	KATE CAPPELL	MORRISSEY
8	BLUNT	GREEN DAY	KATE CAPPELL	MORRISSEY
9	BLUNT	GREEN DAY	KATE CAPPELL	MORRISSEY
10	BLUNT	GREEN DAY	KATE CAPPELL	MORRISSEY

# Albums Chart

Chart compiled from actual sales last Sunday in Saturday across a period of more than 4900 UK stores in The Official Charts Company 2006. Produced with BPI and SMO cooperation

WEEK	WEEKS ON CHART	ARTIST/TITLE	Label
39	37	<b>NE-YO IN MY OWN WORDS</b>	Mercury 8423884 (4)
40	18	<b>YEAH YEAH YEAHS SHOW YOUR BONES</b>	Virgin 987235 (4)
41	44	<b>RICHARD ASHFORD KEYS TO THE WORLD</b>	Parlophone 745241 (4)
42	27	<b>SUGABABES TALKER IN MORE WAYS</b>	Island 618182 (4)
43	28	<b>GORILLAZ GORILLAZ 2</b>	Parlophone 537930 (4)
44	35	<b>EDITORS THE BACK ROOM</b>	Kelowna 4102343 (4)
45	41	<b>DAVID BOWIE BEST OF BOWIE</b>	EMI 518212 (4)
46	51	<b>PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT</b>	Island 618270 (4)
47	29	<b>KATIE MELUA PIECE BY PIECE</b>	Quadrant 094003303 (4)
48	38	<b>ROBBIE WILLIAMS GREATEST HITS</b>	Chrysalis 164652 (4)
49	46	<b>JOHNNY CASH RING OF FIRE - THE LEGEND OF</b>	Capitol 164652 (4)
50	85	<b>ROBERTA FLACK THE VERY BEST OF</b>	Atlantic 018273324 (4)
51	57	<b>JACK JOHNSON BRUSHFIRE FAIRYTALES</b>	Universal 44402019962 (4)
52	11	<b>JACK JOHNSON ON AND ON</b>	World Circuit 44402019962 (4)
53	65	<b>QUEEN GREATEST HITS</b>	Parlophone 78F5047 (4)
54	48	<b>KANYE WEST LATE REGISTRATION</b>	Rock-A-Billy 88F5212 (4)
55	54	<b>BASEMENT JAXX THE SINGLES</b>	XL 16102 (4)
56	62	<b>JOHNNY CASH WALKING THE LINE - LEGENDARY SUNDAY</b>	Capitol 164652 (4)
57	5	<b>VITTORIO GRIGOLO IN THE HANDS OF LOVE</b>	PolyGram 987431 (4)
58	8	<b>THE SMITHS THE VERY BEST OF</b>	VEA 85719482 (4)
59	34	<b>DAFT PUNK MUSIQUE - VOL 1 - 1993-2005</b>	Virgin 51641 (4)
60	113	<b>THE VERVE URBAN HYMNS</b>	Capitol 164652 (4)
61	66	<b>SIGUR ROS Takk</b>	EMI 3394632 (4)
62	41	<b>THE STREETS A GRAND DON'T COME FOR FREE</b>	Island 618270 (4)
63	62	<b>WHITNEY HOUSTON THE GREATEST HITS</b>	Arista 743175162 (4)
64	55	<b>BLUR BLUR BEST OF</b>	Parlophone 790235 (4)
65	23	<b>MADONNA THE IMMACULATE COLLECTION</b>	VEA 79051442 (4)
66	85	<b>GOTAN PROJECT LUNATICO</b>	XL 16102 (4)
67	49	<b>PRINCE 3121</b>	Universal 982372 (4)
68	6	<b>DAVID ESSEX GREATEST HITS</b>	Columbia 618270 (4)
69	30	<b>KARL JENKINS CURIOUS GEORGE (OST)</b>	Real Gone Music 98594 (4)
70	75	<b>NORAH JONES COME AWAY WITH ME</b>	Parlophone 518209 (4)
71	10	<b>ANDREA BOCELLI ARIA - THE OPERA ALBUM</b>	Virgin 416232 (4)
72	136	<b>FRANK SINATRA MY WAY - THE BEST OF</b>	Parlophone 9162612 (4)
73	4	<b>WE ARE SCIENTISTS WITH LOVE AND SQUALOR</b>	Virgin 51641 (4)
74	57	<b>THE STREETS ORIGINAL PIRATE MATERIAL</b>	Island 618270 (4)
75	64	<b>DAVID GRAY LIFE IN SLOW MOTION</b>	Atlantic 03461362 (4)

**NEW ENTRIES**  
 NE-YO IN MY OWN WORDS 39  
 YEAH YEAH YEAHS SHOW YOUR BONES 40  
 RICHARD ASHFORD KEYS TO THE WORLD 41  
 SUGABABES TALKER IN MORE WAYS 42  
 GORILLAZ GORILLAZ 2 43  
 EDITORS THE BACK ROOM 44  
 DAVID BOWIE BEST OF BOWIE 45  
 PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT 46  
 KATIE MELUA PIECE BY PIECE 47  
 ROBBIE WILLIAMS GREATEST HITS 48  
 JOHNNY CASH RING OF FIRE - THE LEGEND OF 49  
 ROBERTA FLACK THE VERY BEST OF 50  
 JACK JOHNSON BRUSHFIRE FAIRYTALES 51  
 JACK JOHNSON ON AND ON 52  
 QUEEN GREATEST HITS 53  
 KANYE WEST LATE REGISTRATION 54  
 BASEMENT JAXX THE SINGLES 55  
 JOHNNY CASH WALKING THE LINE - LEGENDARY SUNDAY 56  
 VITTORIO GRIGOLO IN THE HANDS OF LOVE 57  
 THE SMITHS THE VERY BEST OF 58  
 DAFT PUNK MUSIQUE - VOL 1 - 1993-2005 59  
 THE VERVE URBAN HYMNS 60  
 SIGUR ROS Takk 61  
 THE STREETS A GRAND DON'T COME FOR FREE 62  
 WHITNEY HOUSTON THE GREATEST HITS 63  
 BLUR BLUR BEST OF 64  
 MADONNA THE IMMACULATE COLLECTION 65  
 GOTAN PROJECT LUNATICO 66  
 PRINCE 3121 67  
 DAVID ESSEX GREATEST HITS 68  
 KARL JENKINS CURIOUS GEORGE (OST) 69  
 NORAH JONES COME AWAY WITH ME 70  
 ANDREA BOCELLI ARIA - THE OPERA ALBUM 71  
 FRANK SINATRA MY WAY - THE BEST OF 72  
 WE ARE SCIENTISTS WITH LOVE AND SQUALOR 73  
 THE STREETS ORIGINAL PIRATE MATERIAL 74  
 DAVID GRAY LIFE IN SLOW MOTION 75



**3. The Kooks**  
 A fortnight after achieving the extremely rare feat of climbing into the Top 10 of the singles and albums chart simultaneously, Brighton band The Kooks continue to prosper. Their fourth single and first Top 10 hit 'Native' slips a couple of notches to number seven, but their Inside Out/Outside In album climbs for the sixth week in a row, to reach another new peak. A number nine album debut in January, its recent progress reads: 66-58-44-33-25-9-3, while its 12-week sales tally has climbed to 168,130 including 34,814 last week.



**22. Don Williams**  
 Country legend Don Williams was, for a time, extremely successful in the UK, racking up a rapid 14 chart album between 1975 and 1984, although he had just two hit singles - I Recall A Gypsy Woman and You're My Best Friend. Williams hasn't charted since - until this week. Making its debut on sales of 12,397, The Definitive Don Williams: His Greatest Hits fits in with the gravely voiced actor's previous UK leg of his International Farewell Tour, which started in Glasgow on Friday (April 14) and finished up in Manchester.

## TOP 10 INDIE SINGLES

WEEK	ARTIST/TITLE	Label
1	STUDD B-C-MON GET IT ON	Island (17)
2	VARIOUS TRIBUTE TO JONNY	Island (17)
3	DUELS ANIMAL	Island (17)
4	FRANZ FERDINAND THE FALLEN, WELLS	Island (17)
5	EMBRACE NATURE'S LAW	Island (17)
6	FILTERFUNK SOS MESSAGE IN A BOTTLE	Island (17)
7	BELLE & SEBASTIAN THE BLUES ARE STILL BLUE	Island (17)
8	MORRISSEY YOU HAVE KILLED ME	Island (17)
9	MARK MORRISON FEAT. DMX INNOCENT MAN	Island (17)
10	THE CHARLTONS BLACKENED BLUE EYES	Island (17)

## TOP 10 INDIE ALBUMS

WEEK	ARTIST/TITLE	Label
1	MORRISSEY RINGLEADER OF THE TORMENTORS	Island (17)
2	EMBRACE THIS NEW DAY	Island (17)
3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Island (17)
4	JOE GONZALEZ VENER	Island (17)
5	STREPHONICS LIVE FROM DAKOTA	Island (17)
6	GOTAN PROJECT LUNATICO	Island (17)
7	AFX CHISEN LOGOS	Island (17)
8	KATIE MELUA PIECE BY PIECE	Island (17)
9	MARINE POLWART SCRIBBLED IN CHALK	Island (17)
10	BELLE & SEBASTIAN THE LIFE PURSUIT	Island (17)

## TOP 10 ROCK ALBUMS

WEEK	ARTIST/TITLE	Label
1	GREEN DAY AMERICAN IDIOT	Island (17)
2	LACUNA COIL KAGAMICAO	Island (17)
3	GREEN DAY INTERNATIONAL SUPERHITS	Island (17)
4	TRIVIUM APOCALYPTIC	Island (17)
5	MY CHEMICAL ROMANCE LIFE ON THE MURDER SCENE	Island (17)
6	ATRYUM A DEATH GRIP ON YESTERDAY	Island (17)
7	NINETY-NINE NEVERMIND	Island (17)
8	MUSE ABSOLUTION	Island (17)
9	GREEN DAY DOOKIE	Island (17)
10	DRAGONFORCE IN NUMBERS RAMPAGE	Island (17)

## TOP 10 JAZZ ALBUMS

WEEK	ARTIST/TITLE	Label
1	NORAH JONES COME AWAY WITH ME	Parlophone (4)
2	PAUL ANKA ROCK SWINGS	Parlophone (4)
3	NORAH JONES FEELS LIKE HOME	Parlophone (4)
4	MADLEINE PEYROUX CAPELESS LOVE	Parlophone (4)
5	WE ARE THE BEST OF	Parlophone (4)
6	VARIOUS ARTISTS THE NUMBER ONE SWING ALBUM 2006	Parlophone (4)
7	MURDOCK JAZZ SERIES	Parlophone (4)
8	MICHAEL BUBLE IT'S TIME	Parlophone (4)
9	ELLA FITZGERALD CD	Parlophone (4)
10	RAY CHARLES THE DEFINITIVE	Parlophone (4)

## TOP 10 CLASSICAL ALBUMS

WEEK	ARTIST/TITLE	Label
1	RUSSELL WALLACE THE VOICE - THE ULTIMATE COLLECTION	Decca (4)
2	HAYLEY WESTENRA COSYSE	Decca (4)
3	ANDREA BOCELLI ARIA - THE OPERA ALBUM	Decca (4)
4	SIXTEEN CHRISTOPHERS ICON	Decca (4)
5	HAYLEY WESTENRA COSYSE	Decca (4)
6	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Decca (4)
7	KARL JENKINS LIVING A DREAM	Decca (4)
8	KARL JENKINS REDEMPTUM	Decca (4)
9	KARL JENKINS AQUEMUS THE ESSENTIAL COLLECTION	Decca (4)
10	KARL JENKINS PREDICAMENTUM	Decca (4)

For full specialist chart listings, visit [www.musicweek.com](http://www.musicweek.com)

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