



14.04.07/£4.50

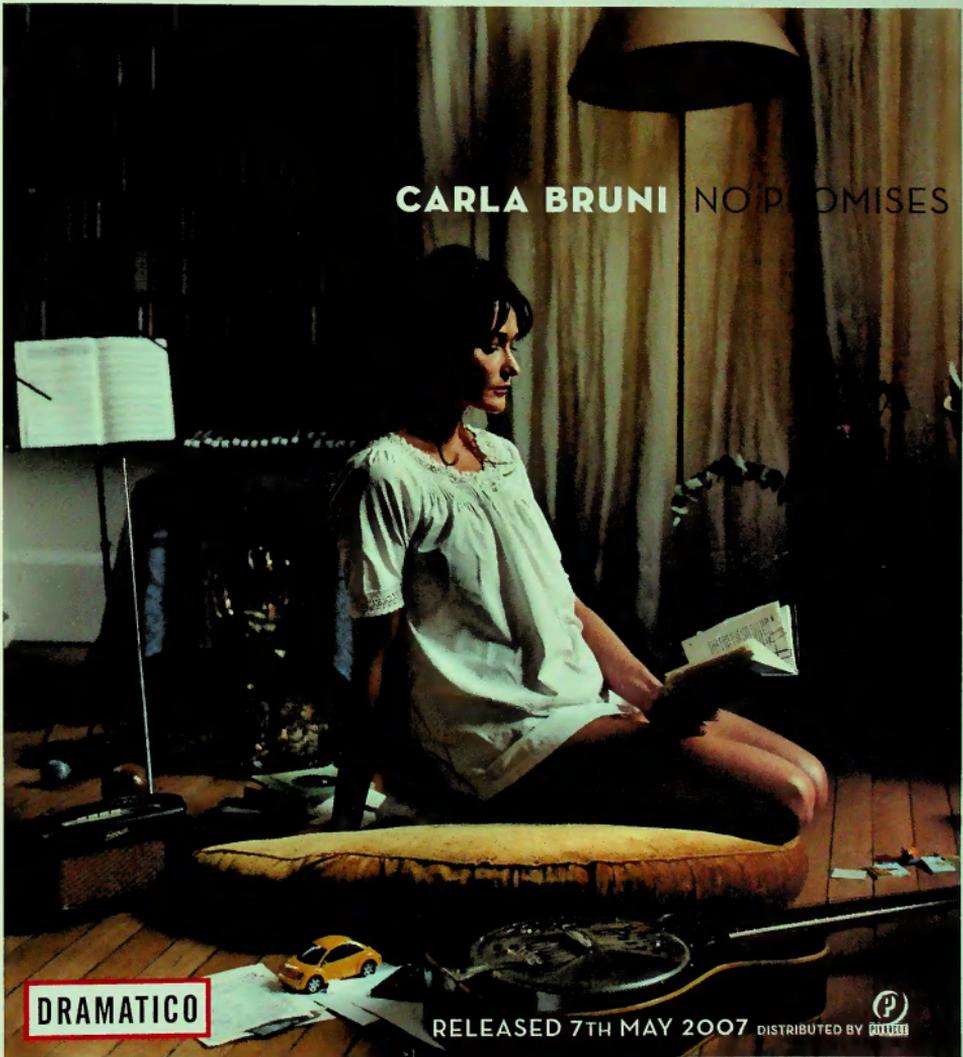
In this week's issue: EMI and Apple: the end for DRM?;
New Year blues for album sales. Plus: the charts in full

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CARLA BRUNI NO PROMISES



DRAMATICO

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THE ENIGMATIC CARLA BRUNI DELIVERS HER FIRST ENGLISH LYRIC ALBUM, WHICH HAS, SINCE ITS RECENT CONTINENTAL RELEASE, TOPPED ALBUM CHARTS THROUGHOUT EUROPE. DRAMATICO PROUDLY PRESENTS CARLA BRUNI, THE CONSUMMATE SINGER-SONGWRITER, WITH HER ENGLISH LANGUAGE DEBUT ALBUM 'NO PROMISES'.

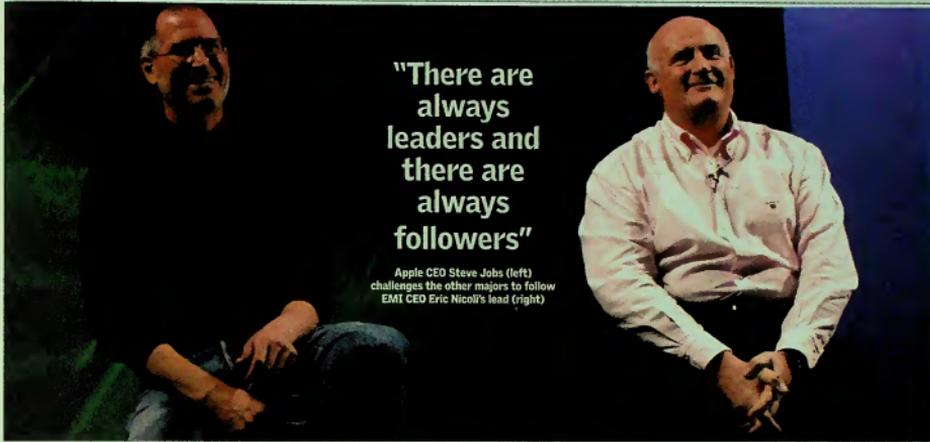
SINGLE 'THOSE DANCING DAYS ARE GONE' RELEASED APRIL 30TH.



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"There are always leaders and there are always followers"

Apple CEO Steve Jobs (left) challenges the other majors to follow EMI CEO Eric Nicoli's lead (right)

With its DRM-free EMI deal in the bag, Apple boss eyes other majors for more of the same

Apple applies pressure

Digital

By Martin Talbot

Over the next four weeks, Apple CEO Steve Jobs will attempt to use his new deal with EMI to lever the other majors into a similar retreat from digital rights management.

Jobs last week joined EMI Group CEO Eric Nicoli at a press conference announcing what they are marketing as a new digital product, centred around high quality, unprotected downloads at a premium price.

And he predicted that more than 50% of iTunes' repertoire will be unprotected by the end of 2007, kicking off a new stage of negotiations with the major music groups.

The new EMI deal replaces the major's existing iTunes agreement, which is due to expire at the end of April. The other majors have similarly been in renewal negotiations for several months, and that process has been injected with additional fuel by Jobs' EMI deal.

Jobs has wanted to offer DRM-free AAC format music via his iTunes Music Store since its inception and is using the current negotiations to try to bring this to reality.

With EMI accounting for around 10% of global business, Jobs will need a deal with at least one major and the majority of the independents to make his 50%+ plus vision a reality.

Warner would appear unlikely to be one of those companies,

after Edgar Bronfman stated in February. "The notion that music does not deserve the same protection as software, film, video games or other intellectual property, simply because there is an unprotected legacy product in the physical world, is completely without logic or merit."

In turn, both Universal and Sony BMG have consistently voiced their commitment to DRM at the highest level, despite both conducting experiments to test the effects of removing protection.

But one source says, "EMI's deal has not ruined the chance of us keeping DRM in place, but it has not helped. The talks have been progressing for some time, but this will bring new focus to those discussions.

"Jobs is very persuasive and, given how tough the global markets are proving this year, one of the other majors might be tempted to make a similarly drastic step."

The US market this year has been down by around 20%, with even the UK albums business down by 5%-plus. With business beginning to turn round largely on the back of DRM-protected mobile downloads, some at the most senior levels of the global industry believe the next 12 months is crucial in building a global model for the future, springing out of developing markets such as India, China and Korea.

eMusic president/CEO David Pakman believes former majors will drop DRM this year and not just for iTunes. "I do believe at

least one more will follow EMI this year," he says. "We've been saying this for some time, that probably two will go this year and two will go next year."

And Pakman believes he will sign up two of the majors to his service by the end of this year. "We've been discussing doing something like this with all the majors - certainly with three out of four of them - for several years, so I'm optimistic," he says.

EMI Group CEO Eric Nicoli certainly remains triumphant about his deal, however, insisting that the feedback - from artists and consumers through to digital retailers and EMI staff - has been universally positive.

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New Year blues for UK albums

2007 kicks off with combined album sales at their lowest point for five years, led by a slump in sales of artist albums **p3**

The best of the blogs

MW highlights some of the best industry blogs, from analysts, critics, DJs and A&R executives **p8**



Focus on South West scene

MW turns the spotlight on the South West with a free CD, crammed with talent such as The Naturals (pictured) **p9-12**

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Physical market faces up to challenges as first-quarter sales hit lowest point since 2002

New Year blues dog album sales

Market

by Ben Cardew

If further evidence of the challenges facing the music industry were needed, the UK market has kicked off 2007 with combined album sales at their lowest point for five years, led by a nosedive in sales of artist albums.

Weekly sales of artist albums were down on the equivalent period in 2006 for 11 of the first 13 weeks of 2007, with the result that total artist album sales for the quarter were 8.94% lower than at the same point last year, at 25,372,880 units.

This compares to artist album sales of 27,865,584 in the first quarter of 2006 – a figure boosted by massive initial sales of Arctic Monkeys' Whatever You Say I Am, That's What I'm Not.

Equally, it was down on sales of 27,463,409 artist albums in the first quarter of 2005, 27,198,750 units in Q1 2004 and 26,035,093 in Q1 2003 – but an increase on the 23,799,258 artist albums sold in Q1 2002, when the world was in the midst of an economic downturn.

The fall in artist album sales is being felt across the board. The UK's biggest selling artist album of the first three months of 2007 – Amy Winehouse's Back To Black – sold 467,820 units in the 13-week period, the lowest sales of a first-quarter biggest seller since Stereophonics' Just Enough Education To Perform, which sold 359,836 units in Q1 2002.

Further down the chart, the 40th biggest-selling artist album of the first quarter of 2007 – The Good, The Bad And The Queen's eponymous debut – sold 77,878 units in the period. By contrast, the 40th biggest seller of Q1 2006 – David Essex's Greatest Hits – sold 89,970 units in the quarter.

Also, the 75th biggest-selling artist album of Q1 2007 – the Kaiser Chiefs' Employment – sold

How album sales are declining

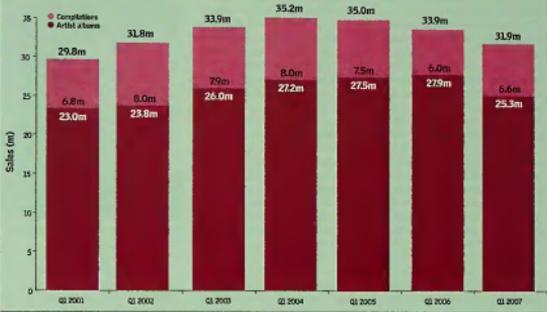


CHART SHOWS SALES FOR THE FIRST 13 WEEKS OF THE RESPECTIVE YEARS SOURCE: OCC

43,193 copies during the period, fewer than any album in this position at the end of quarter one since Sting's All This Time, the 75th biggest seller of Q1 2002, with 41,670 units sold.

Against this background, the compilations market proved a welcome exception: sales of com-

pilations were up 10.1% year on year in the first quarter of 2007, with 6,999,500 units sold. However, this increase, which was fuelled by the nascent dance music revival and a more focused approach to compilations among labels, was far from enough to save the overall albums market, which dipped 5.57% in total.

In addition, the relative success of the compilations market in 2007 can, in part, be attributed to the sector's miserable start to 2006: only 5,994,085 compilations were sold in the first quarter of last year, a steep decline on the equivalent period in 2005 (7,496,852 units sold) and 2004 (8,028,843).

The slump comes in the middle of an apparent boom in the sales of digital music: in Q1 2006,

the OCC reported sales of 5,171,151 chart eligible download tracks; by 2007 this "had" increased to 9,962,825 downloads for the quarter (a figure admittedly boosted by changes to singles chart rules to allow all downloads to count towards the chart, irrespective of physical product).

It is too early to write off the download album. I think they need to be around £5

Ben Drury, managing director, 7Digital

These figures suggest that legitimate download sales are still not yet at the point where they can provide a genuine substitute for all physical sales.

It has been suggested that this is due to the still slow sales – relatively speaking – of the download

album market, with a modest 982,713 digital album bundles sold in the first quarter of 2007, compared to 609,925 in Q2 2006 (the first quarter in which download album sales were incorporated into the charts).

While a BPI spokesman stresses that UK business overall continues to perform better than much of the rest of the world, 7Digital managing director Ben Drury believes the new EMI/Apple deal can provide a timely boost for the download albums market.

"It is really clever the way they have done this. They are trying to narrow the gap between single tracks and albums. The price of a single download goes up [for the premium package], but album prices stay the same. So albums become better value digitally," he says.

"It is too early to write off the download album. We are working with a number of labels on album price campaigns. Personally, I think a download album needs to be around £5. The price deflation of physical product has been so slow since you can offer physical albums for under £5. An album should be cheaper digitally."

While one major label source indicated last week that the international market reached a "tipping point" at the end of last summer, with sales in decline since then, EMI Group CEO Eric Nicoli suggests that the growth of album sales is encouraging.

"Interestingly, in the US, album downloads are growing faster than single track downloads, year on year – 10% or 15% faster," he says. "All of our research and the audit data suggest that albums are still very popular with fans."

"And Steve Jobs was saying on Monday that almost half of all downloads, which are available in track or albums, are sold in full album format. This is an important proposition for some consumers."

ben@musicweek.com

Warehouse: biggest selling album for first quarter



THE PLAYLIST

Listen to and view all these tracks at www.musicweek.com/playlist

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AIRBORNE TOXIC EVENT
Does This Mean You're Moving On? (Square)
This limited-edition release is a new CD+DVD set with a new CD and DVD with the making of the single.
(May 14)



ROBIN THICKE
Lost Without U (Polydor)
This has been a big hit for Thicke in the US and will be set to do the same in the UK. The album is a pop-influenced pop in its own right.
(single, June 18)



TERRA NOMI
Say It's Possible (Island)
The song that kicked it all off for Nomi will get the ball rolling on her UK assault. She begins a London residency on April 17 (single, June 18)



ARCTIC MONKEYS
Fluorescent Adolescent (Domino)
Second single to be lifted from the band's stunning sophomore effort. A storming summer anthem.
(single, June 18)



BEN'S BROTHER
Rise (Island) As a writer, BB Hartman has a hit ratio for other artists that is second to none. Rise could be the track to launch his own career.
(single, June 18)



WALTER MEEGE
Through A Keyhole (Minds On Fire)
Signed to Sony BMG imprint Almost Gold – run by Arcade Fire's manager – this is a glorious song with a dance undertone.
(single, May 14)



DIZZEE RASCAL
Stress (XL)
The WIZ-produced video to Rascal's new single is one of the best we have seen this year. Complements the song without detracting from the music.
(single, June 18)



AMY MACDONALD
This Is The Life (Vertigo)
Managed by Empire (Lily Allen, The Fratell). Macdonald will be a word-of-mouth success in the first quarter of 2007.
(single, July 30)



NATY CANNON
Unplugged (Rough Trade)
We have been a fan of Naty since the early demo: this is an artist who, with the right home, could make a big impact. A true original.
(demo)



PINK MARTINI
Cannonball (Wrasse)
Their single is enjoying rotation on Radio 1 and the album has shipped 25,000. A great start for the new album.
(album, May 14)

iTunes' Brussels battle to join list UK majors face full house of inquiries

The four majors face potentially their widest-ranging and longest running investigation yet in Brussels, as the European Commission kickstarts an examination of the alleged territorial restrictive practices within the relationship with Apple's iTunes.

Within hours of last Monday's landmark EMI/Apple press conference, the competition commission launched its inquiry by sending a Statement of Objections to the parties.

The move left the tally of major-related investigations currently being handled by Brussels at three, possibly four by the end of the year – the Sony/BMG records and Universal/BMG publishing combinations are already facing second stage examination. But EC case officers are expected to be adding to their thick Warner/EMI merger files within months.

However, unlike the fairly short timetables given over to ruling on the merits of mergers, the type of EC investigation into the sales restrictions it contends the majors and iTunes are operating is relatively open ended. A spokesman for competition commissioner Neelie Kroes, whose remit also covers the mergers, says the new online music sales probe could run for up to "a couple of years".

An EC team has already been working on the majors/iTunes case since the end of 2004 when, just six months after iTunes opened in the UK, France and Germany, the UK's Office of Fair Trading referred a Which? magazine complaint, over price differences, to Brussels. In October 2004, Which? had told the OFT that UK iTunes customers, who pay 79p for an iTunes download, were being charged 20% more than their European counterparts, where the cost of a track runs to just €0.99.

Last week Which? was "surprised" by the announcement of a full-scale investigation, with a spokesperson saying, "we hadn't heard anything" until the EC's statement. But the consumer rights organisation welcomed the move.

Principal economist Alena Kozakova says, "UK consumers should benefit from the single market as other citizens of member states do. This investigation proves that iTunes is overcharging its UK customers...companies can no longer hide behind intellectual property rights to restrict competition for consumers."

However, during the two years of preliminary investigations, the case appears to have widened beyond the issue of pricing pointed out by Which? The EC

spokesman says a major thrust of the investigation will centre on the availability of repertoire.

"The problem is not so much prices, but all the differences in repertoire tied into stores," he says. "A customer" can't always get what they want and they are prevented from going to iTunes stores in other countries."

More seriously for the record companies – no independents have been cited by the EC, because they were said not to be party to the establishment of ground rules for iTunes – it also appears that the EC lays the blame for this more squarely with the majors than Apple.

iTunes had apparently wanted to establish a pan-European store accessible to anyone anywhere. But record companies and publishers are understood to have vetoed that model, citing how rights were held – normally on a territory-by-territory basis rather than across Europe – made that impractical. The EC spokesman adds, "Our understanding is that [iTunes] were told the conditions for making music accessible came from the record companies."

In October 2005, the EC recommended that rights owners should use one body such as the UK's MCPS-PRS Alliance, to license their songs for online digital use across Europe. Significantly, EMI Music Publishing was the first group to establish this one-stop-shop approach and further, similar deals could impact how the investigation proceeds.

However, a senior UK industry executive suggests that "all sorts of things" have been cited in the past for iTunes price differences, including the UK's non-membership of the Euro. "Setting up a different payment system for our currency was thought to add to costs to the UK consumer," he says.

Also, some in the industry believe it is only natural that different European countries should have different repertoire. One adds, "In fact, we speak different languages and have different stars."

Crucially, in its statement, the EC also does not accuse Apple of operating a dominant market position and does not criticise its use of DRM.

EMI, Sony/BMG, Universal, Warners and iTunes have two months to reply to the EC's Statement of Objections. After that, they could apply for an oral hearing, which usually only takes one day, but takes place around one month after written replies. Only after that can the EC begin its long running investigation of the evidence.

Steve Jobs and Eric Nicoli unveil groundbreaking deal which Apple and EMI herald a

by Adam Bentine
EMI has only had such a popular lunch guest in the canteen of its Kensington headquarters. With invitations issued the previous morning – on a Sunday – there was little chance for EMI's staff to plan packed lunches, but they didn't appear to mind.

Staff from the company's seven floors peered out from their offices overlooking the Wright's Lane restaurant, as Apple CEO Steve Jobs joined EMI chairman Eric Nicoli at last Monday's groundbreaking announcement.

The major unveiled a two-tier digital pricing strategy, which will see it offering its entire catalogue without digital rights management (DRM) copy protection but at a higher wholesale price, initially to be sold through iTunes Music Store, and later through other online retailers.

Apple, in turn, announced it would be selling not only EMI's catalogue in the high quality, DRM-free format, but the catalogues of any label who wished to



United front: (l-r) Eric Nicoli, Damon Albarn and Steve Jobs at EMI's London HQ

offer the same.

iTunes will continue to sell EMI tracks in AAC format at 128kbps encoding with copy-protection at the standard iTunes price of 79p, \$0.99 in the US or €0.99 in mainland Europe. In addition, the major will also offer

tracks at a near-CD quality 256kbps encoding, also in AAC format, without copy protection, at a higher price of 99p (\$1.29/€1.29) per track. iTunes customers will be able to upgrade their previous EMI track purchases to the premium versions

After Apple and EMI's announced their new accord, the rest Deal rushes unprotected

by Adam Bentine

While last Monday's press conference was focused on EMI's new relationship with Apple, the significance of the deal will be its broader influence.

Crucially, it will be about how quickly – if at all – the rest of the global music industry will follow in EMI's footsteps and strike a similar deal with the digital music business's runaway market leader.

At the crux of last Monday's announcement was Steve Jobs' decision to bind the removal of copy protection together with an increase in sound quality. If Warner, Universal or Sony BMG wish to offer their artists' tracks via iTunes in higher quality, it seems they cannot do so without dropping DRM.

For the independents, there are fewer ideological obstacles. Many already offer tracks DRM-free through other digital services, and offering product in near-CD quality is less an issue.

V2 head of new media and business development Bert Appleton says the indie sector has been waiting for a major "kick start" things for some time. "V2 has been distributing MP3s for four years," she says. "The message for iTunes has always been, 'we're ready when you are', but they needed one of the majors to come onboard."

"I'm sure you will see V2 come



A non-decision: acts such as Beggars' The White Stripes (above) are already DRM-free

through in that format as well, hopefully at the same time as EMI on May 1. We hope we can get an agreement in place with iTunes as quickly as possible."

Appleton's anticipation is shared by Beggars group head of digital Simon Wheeler. "What took them so long?" he asks. "Collectively, the indies have a far bigger market share than EMI, and we've been licensing staff non-DRM for 10 years. I think EMI will find they have nothing to worry about."

"As long as we're offering the opportunity to sell our stuff in non-DRM, we will do. It's really a non-decision for us because we're

already doing it with eMusic, Bloop, Tunin2 and others."

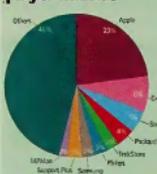
Wheeler adds that one possible pain point for indies wanting to put their catalogues on iTunes in DRM-free format is the price increase. "There is an argument that non-DRM tracks shouldn't be more expensive [than 79p] but that DRM tracks should be cheaper." However, he concedes that "realistically, we will have to go wherever the market is on this."

However, not all labels are rushing to embrace iTunes' new sales model. Domino says it is weighing up its options, while Gut founder Guy Holmes says that although Gut

ch promises more quality and flexibility for the consumer

a DRM-free future

Europe's MP3 player market



at a cost of 20p per track.

And in a bid to encourage package sales, the standard album price (typically £7.99) will remain for the new premium tracks – this means it will be significantly cheaper to buy high-quality tracks in album bundles.

Nicoli said it was important "educate" customers about the

value of music, rather than presume guilt and restrict their ability to transfer music. "This is still an industry in its infancy," he added.

Crucially for Apple, it will still offer tracks in its AAC format, rather than MP3 – something which will go some way to limiting interoperability. Many popular devices such as the iRiver and Archos players and Creative's Zen do not support the AAC format.

Jobs refused to comment whether or not he was engaged in talks with the other majors. "EMI is pioneering something that is going to become very popular," he said. "There are always leaders and there are always followers."

While EMI's new DRM-free downloads can be converted into MP3 format, it is a times-consuming process. The bottom line will be that while Apple will allow the customer to use iTunes' DRM-free music on other players, it won't go out of its way to make it particularly easy to do so. Apple also revealed it will

offer music videos without DRM protection, although it had no plans to do the same with films or TV shows.

The announcement was marked by a performance from The Good, The Bad & The Queen, who became the first EMI artist to offer their catalogues in non-DRM format the same day, albeit through their own Digital-support website, rather than the iTunes Music Store. Apple will offer EMI's premium downloads through iTunes from May 1. Before the event, speculation had centred on the possible announcement of the Beatles' catalogue arriving on iTunes. While Nicoli would only say that the two companies were still "working on it"; it is understood that Apple Corps is continuing to examine the possibility.

"To suggest there are talks is a little unrealistic," says one source. "When The Beatles are ready, both EMI and Apple will welcome them with open arms."

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"We have to make it easy for the consumer"

Forget the shadow cast by the European Commission announcement on the same day. At the end of last week, EMI Group CEO Eric Nicoli was still basking in the afterglow of last Monday's press conference with Steve Jobs.

If Nicoli was feeling peeved, he didn't show it. "We have had, from consumers, from artists, from our staff around the world and all digital retailers, an exclusively positive response, which is very heartening," Nicoli took great delight in relaying.

"There have been an astonishing number of positive emails from people who are genuinely delighted that we are taking the lead and we are trusting them."

After Nicoli's new head of digital Barney Ward set in motion the philosophical shift away from DRM, arriving at the major in November, Nicoli privately conceded to *MW* in January that the major would be the first to move. That shift took two months to formulate, following discussions with Apple's Steve Jobs – after his public pronouncing of DRM in early February.

EMI already had evidence of consumer attitudes, after trials at the end of last year – including Norah Jones's Thinking About You, Relient K's Must've Done Something Right, and Lily Allen's Littlest Things – allowed consumers the opportunity to buy high quality DRM-free files at the higher price and standard, DRM-wrapped, files. "The higher-priced files massively outsold the lower-quality files, by about 10 to one," he says.

And while competitive advantage is cited by Wrapp as one motive behind EMI's strategy, it is not necessarily in relation to its major label competitors. "We have to be competitive for the pound or dollar in the consumers' pocket, we have to offer products and services which reduce the friction between people having that money and spending it on music," he says.

"If we make it hard for them to buy music, compared to a movie, computer game or anything else, that's a disadvantage. And if I can make it easier for them to buy music that's significant competitive advantage."

Wrapp dismisses concerns about the dangers of unprotected music being transferable across desktops, laptops and mobiles. "We look at it and the fact that the majority of music sold by all labels is in an unprotected digital file in a plastic carrier," he says.

"Every download we sell comes with a 'remove DRM' button which is called 'turn off CD'. When you look at it in that context and how people are getting music onto their phones and players at the moment, you have to say they are already



Embracing the future: Eric Nicoli

doing it. And you have to ask, 'Is there a significantly higher risk?' And I don't think there is.

"We live in a world where online and mobile are converging very quickly and we have to that point of friction – if we can't allow consumers to buy products which work with their devices, in the way they want it to work, they are never going to part with their money. They are going to spend their money on something else."

Choice and trust, indeed both Nicoli and Wrapp, are key. "There are obviously lots of people who are happy to keep buying what they buy today from Apple," says Wrapp.

"We didn't want to take anything away from those people and change what we had, but we wanted to make a different offering, and for those who do want something different, there is now a choice."

Nicoli says he is unconcerned by the European Commission's announcement of a probe into the market-by-market approach of iTunes in Europe which he heard about the Friday before his press conference and which threatened to overshadow his deal last week.

"The fact is we've had this state of objectives with the ECJ, we will co-operate, as we always do and as an industry on both sides of the Atlantic – but mostly on this side, in Brussels – we have had very many inquiries of one kind or another. We always co-operate and we are very confident that we have not breached the law."

Currency issues make price parity across the continent almost impossible, suggests Nicoli. "The fact that the pound/euro exchange rate has ranged from 1.40 to 1.60 and currently sits at about 1.48 is interfering," he says. "Even if you did convert a euro price to pence today, what would you do if the exchange rate went back to 1.60? Similarly, the dollar has been 1.45 to 2.00 in the past year, so it's a huge swing, and there are complications with price-base tax."

"So there a number of factors that make it more complicated than it seems."

st of the industry assesses its own position on DRM

ed music is the agenda

currently licenses songs DRM-free to some sites, it has always done so on a "short-term basis".

"The jury's still out," says Holmes. "We are in the process of evaluating what we feel is appropriate, but what we'd like to see is iTunes sharing its technology with other hardware producers, so that iTunes files can be used on devices by iPod competitors."

The other broader implication is that EMI's move to non-DRM music opens the way to it becoming the first major signed to eMusic, the fastest growing digital retail competitor to iTunes.

eMusic president/CEO David Pakman welcomed the new EMI offer. "Fantastic news. It's great for consumers – finally they will be able to buy songs in a format that they want. This will help grow the digital music industry it will create a more vibrant retail industry, which is what the industry has really been lacking."

"And in the short term it will help EMI tremendously. If the other majors sign up, then they will benefit from it too."

Sources suggest that the key obstacle to an eMusic/EMI deal is the retailer's lower priced model. EMI is understood to have fixed a wholesale price for its premium downloads which would leave eMusic struggling to

Artist managers haul "very brave" decision

The presence of The Good, The Bad & The Queen and their manager Chris Morrison. At last week's EMI/Apple press conference did everything Eric Nicoli wanted in highlighting the support of the major's artists for their new DRM-free offer.

In equating the press conference, Nicoli said Damon Albarn's response to the plan was unequivocal – "and the second word was 'brilliant'," explained Nicoli. "The first word wasn't 'jolly'." As approval of a deal designed to reach out to an artist community, many of whom have long advocated the abandonment of DRM, it was certainly a positive sign.

It is not an isolated verdict, with other artist managers echoing the positive sentiments of Morrison and Albarn. KT Tunstall's manager Simon

Banks believes that, given how the music market has evolved over recent years, it is the logical step forward. "I think it's unbelievable given the nature of where the business is at right now," he says. "Obviously we should have never got to the stage where we have allowed a culture where stealing music is acceptable, but none the less, we are here, so this is a good move."

Peter Hebb, who alongside Alice Harter of Normal Management, co-manages Heavenly Records artists The Magic Numbers could not see any downside to the move. "It's certainly not something that worries me," he says. "It's just another case of the record and the cassette, we could always easily copy music. From an artist point of view downloads are a

nightmare anyway. In terms of the overall price and royalty rate, it's a very low income stream."

Nicoli's sentiments are perhaps reflective of the changing nature of the business where the album and the revenue earned from it, occupies a diminishing role in artist income. "Inevitably the album will become a loss leader to generate other income," affirms Banks.

David Entwistle from IE Music – home to Robbie Williams – praised the move last week. "There's no point being King Canute about it. Whatever DRM they put on music, people are going to find a way around it. It doesn't work. I think EMI have been very brave and innovative about this and it sends out a strong message. Anything that pushes the value of music back up is a good thing."

statement about our brand by carrying only the stuff that our customers care about.

"You can rest assured that we think we'd be a great place to add a lot of EMI music, we hope that they agree."

adam@musicweek.com

In pod we trust, as rights

Thanks to the likes of Chris Moyles, Scott Mills and Ricky Gervais, podcasts have offered consuming time. But something was missing – music. Now PPL and RadioCentre have agreed a rights deal

Digital

by Ben Cardew

Since the word 'podcast' was first coined in early 2004, a rather conspicuous elephant has sat, quietly, in the corner of the room.

As a medium offering a radically new way of consuming audio, riding on the coat-tails of the iPod phenomenon, the podcast offered a new user experience – radio which can be stuffed into your coat pocket and enjoyed on the Tube. It was new and it was sexy.

Initially, few wanted to spoil the party by revealing the glaring truth that, for promoting or distributing music, radio podcasts were, in the main, marginally less useful than a chocolate teapot.

The simple reason? You couldn't actually include any music in them – not without jumping through an inordinate number of hoops, in any case.

So, as the podcast revolution has gathered pace, with Ricky Gervais achieving an average 265,000 downloads per episode with his Guardian-marketed blog, music remained on the sidelines.

To hear music in a blog, consumers have had to tune into good old-fashioned broadcast radio or the new – and legally dubious – MP3 blogs which started to appear all over the internet.

This changed last week, however, with the announcement from performing rights organisation PPL that it had signed a blanket licence deal with the RadioCentre, which represents the vast majority of UK commercial radio stations, to allow the use of music in radio station podcasts for the first time in the UK.

PPL is not revealing the cost of the licence, but reports following the RadioCentre's January board meeting suggested that it could cost around £210,000 a year.

Navigating the music podcast minefield

Commercial radio operator: If you are a member of the RadioCentre, the job is relatively simple. A MCPS-PRS podcast licence is all in place (ahead of the new deal, which is due soon), so all you need to do is secure one of the new PPL licences for sound recordings by signing a copy of your schedule and returning it to PPL. Job done – albeit for 30-second clips. Full

Podcast pioneers



Chris Moyles took part in one of the BBC's first podcasts. A show comprising highlights from the Radio One DJ's breakfast show – without the music of course – was first made available to download on July 28 2005 as part of initial BBC trials. The podcast struck an instant chord with listeners: by the end of that year Radio One was boasting that the DJ's Best of Moyles MP3 had been downloaded nearly half a million times in December, topping the BBC's first podcast chart ahead of heavyweight such as Chris Evans and Radio Four's From Our Own Correspondent.

MCPS-PRS, which last year introduced a temporary podcast licence, is also currently in negotiations with the RadioCentre over a long-term podcast deal (echoing the PPL one), with an announcement expected later this month.

While the PPL agreement wasn't quite the podcast revolution that some were hoping for – the deal only covers the UK's commer-

cial radio sector, which represents around 45% of the British radio audience, and use of music is limited to 30-second clips – it represents a significant step on the road to radio on demand nonetheless.

"The big opportunity for us is to increase the amount of material that we give as podcasts," says CGAP digital content manager Nick Piggott, who helped negotiate the agreement.

deal is struck. In the meantime, the only music podcasts you can do are largely promotional, single artist/label podcasts – so long as you can get a licence from the rights holder. Not easy.

Independents of course, if you are not one of the traditional radio broadcasters, things are even more complicated. Yes, the MCPS-PRS podcast licence applies, but no standard PPL deal exists for



Ricky Gervais was the world's first podcast star: in 2006 he claimed the world record for the world's most downloaded podcast, for his Ricky Gervais Show, available from *The Guardian* website. The inspiration for this show was, arguably, Gervais's Xfm show, co-hosted with Stephen Merchant and Karl Pilkington. Highlights of these are available from the Xfm website. Indeed, the station has long been a podcast pioneer: in May 2006 it offered a live session podcast from Goldfrapp – one of the first podcasts to include full music tracks.

"We are hoping that we can help podcasts to come more to a mainstream market."

"Clearly the way that people consume media is changing a lot," adds Virgin radio director of digital media James Criddle, who sits on the RadioCentre copyright committee.

"People are more used to controlling their media. And the podcasts that Virgin Radio have done

are a part of that. But maybe one of the things that has been holding podcasts back is that they haven't had any music.

"That fact that you can now give it much more of a music radio experience is really great."

PPL, for its part, is reluctant to trumpet the importance of the new move: the organisation's director of licensing Tony Clark stresses that the agreement is merely a limited trial to allow the radio industry to assess the impact of such a change.

"Obviously we hope it will be positive," he adds. "The radio industry hopes it will build more awareness. We hope it will encourage them to build and extend their position."

His reticence is perhaps understandable: the BBC, arguably the leader in radio innovation and by far the biggest player in the market, has yet to agree a similar deal and BBC sources suggest that it is unlikely to arrive before the end of the year.

Deal is agreed

Consumers an audio experience that could be listened to at any time that will allow this to be included for the first time



Radio One DJ Scott Mills topped the iTunes podcast chart in March 2006, after his podcast show attracted 120,000 downloads in its first week of release. As is typical of many DJs, the podcast consists of daily highlights from Mills's show: after a 15-minute "best of" compilation is broadcast, it is made available to download from the Radio One website.

This delay, Cridland explains, could be critical, as the radio sector fights its corner in the increasingly crowded media marketplace. "Commercial radio does a lot of things in new technology first and quicker than the BBC," he says.

"But let's not forget that radio is in competition with other ways that people can get content. Radio needs to work as closely as possible as it can together. I hope that the BBC makes the most of its deal with the music industry as soon as possible."

Such debate does not include the possibility for a bespoke one-off licence, allowing other online

publishers to step into the music podcast space.

For now, it seems, the likes of Times Online, Guardian Unlimited and their ilk must continue to strike one-off deals with labels to create promotional podcasts.

Clark plays down talk of an extension to the trial, saying merely that when "long established partners" such as the radio industry come to the PPL, the organisation is minded to reach deals.

"We would like to think that at the end of the day, both our members and the RadioCentre do want to go ahead with the deal," he adds. "Consumers are also interested. It is still not downloading the whole

programme with music in it, but at least it gives you some music content."

This latter point has proved controversial. While there is general agreement that using 30-second clips of songs is better than not being able to feature any music at all, some industry observers believe that the musical podcast market will fail to ignite until providers can offer full tracks.

"The podcast market has been growing, but it is music that makes podcasts interesting," says 7Digital managing director Ben Drury. "To make it really take off you need to put the full tracks there, maybe with fade ins and fade outs so that you can't just get downloads of the tracks for free."

At the centre of this conundrum is the debate over DRM. Clearly, rights holders are wary of allowing podcasters to offer full-track downloads without any copy protection.

However, as Apple is unwilling to open its DRM to third parties, podcasts currently have to be DRM-free to play on the market-leading iPod.

This, Clark explains, has so far proved a major headache for the podcast industry and on these grounds the new PPL licence, which allows podcasts to go out DRM-free, represents a major step forward.

"Not putting DRM on our podcasts makes it universal," Piggott says. "They will play on every MP3 player that I know of."

Clark is also keen to emphasise the accessibility of the new licence, which is designed to allow all commercial radio stations to offer podcasts, without an excessive administrative burden.

"It is a blanket licence for all RadioCentre members," Clark explains. "All radio stations under that banner are entitled to this licence. It can be used by anybody from Capital in London to Two Lochs in Scotland [which bills itself as the UK's smallest commercial radio station]. They have to complete a schedule, sign it and send it back. It should be a very simple exercise."

And this, Piggott says, plays to what may be commercial radio's strongest hand: its regional radio network. "We will open it up to more regional stations," he says. "These stations have very loyal audiences. They should be helping mainstream audiences get into podcasting."

ben@musicweek.com

C4 hoping for clear run as national digital multiplex licence rival is sold Business as usual after NGW sale

Radio

by Jim Larkin

Just six days after submitting its application to Ofcom, National Grid Wireless's bid for the new national digital multiplex licence took a new twist last week - when the company was sold to a foreign bank.

The technology provider's owner, National Grid, announced last Tuesday that it had sold the company to Australia's Macquarie Bank for £2.5bn. While it is unclear what impact the sale will have on the business and its future strategy, a spokesman was merely able to say it was business as usual "at the moment" and that the application remains in place.

Were this policy to change, Channel 4 would have a clear run for the licence, as the two groups are the only applicants. Ironically, however, the move has been seen to help National Grid Wireless (NGW) in the publicity war with Channel 4, whose campaign for the licence has so far been far more high profile.

Although it will be a new name to many in music, NGW's roots in radio stretch back 80 years, when it first started working with the BBC to provide a technology platform for its fledgling radio services, in its earlier incarnation as the Home Service Broadcast Transmission Division.

It still works with the BBC as a technology partner and the pair are collaborating on projects to drive adoption of digital radio, the most recent example being a trial the two are carrying out in Plymouth which sees digital radio broadcast on a medium wave spectrum space.

NGW believes its application offers a cost-effective means of bringing digital radio to a commercial radio sector which is currently suffering from difficulties in attracting advertising spend. It is working with a number of commercial players who will remain confidential until after Ofcom has made its decision, which is expected sometime this summer.

Now it has been sold to Macquarie, NGW becomes part of the same group as Arqiva, which already operates transmission services in the UK. This presents issues for regulatory clearance, but Macquarie says it plans to keep NGW in a separate holding company.

For National Grid, the sale means it will be able to focus more clearly on its core business of oper-



National Grid: sold NGW for £2.5bn

ating gas and electricity networks in the UK and US.

NGW's bid is certainly very different to Channel 4's while C4's application has focussed on its creative profile, National Grid's emphasises the technology. In effect, NGW is merely offering to supply the technology platforms for the licence, with all content provided by third parties.

NGW general manager of broadcast Tony Moretta, who has led the bid, says, "Our offering is to provide radio stations with the best possible technology with which to expand the uptake of digital listening in this country."

NGW confirmed this to be the case, but has said it wants Channel 4 on board because its innovative plans for radio would, it believes, drive the overall uptake of digital radio.

NGW is also planning to set spectrum space aside for the BBC's Asian Network, which is already a national DAB station broadcast on the BBC's multiplex. The company's thinking is that, by moving the Asian Network to the NGW multiplex, the BBC would be left with more spectrum space to broadcast additional information for its services.

Jim Larkin is a music industry journalist and author of 'The Music Business'.

We would like to think that our members and the RadioCentre want to go ahead with the deal

Tony Clark, director of licensing, PPL



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Blog standard

As Sony BMG enters uncharted online waters, *MW* highlights a selection of industry blogs

Online

In launching onto the blogosphere last week, Sony BMG forged new ground for a music company. It also made the biggest gesture yet towards filling a void – of blogs written by music industry executives.

In launching a partnership with Vox, the major became the first to thoroughly embrace the

web in this way, with executives including chairman Ed Doherty, RCA and Columbia managing directors Craig Logan and Mike Smith, among many others, launching their own web diaries.

But, an industry-wide poll – which was, in the true spirit of the internet, thoroughly unscientific – last week indicated that, far from being a seething mass of blog activity, the music business is largely uncharted waters.

While a string of industry figures can claim their own MySpace pages – from US executives Iyer Cohen, Jimmy Iovine right through to Simon Cowell, Mike Batt, Mike McCormack, Stephen Budd and Ferdy Unger Hamilton – most bear the legend, “The user has not posted a Blog”.

In turn, “Ghost blogs” – online diaries launched in a wave of enthusiasm, before being

dropped a matter of days, weeks, months later – are widely in evidence. One independent label pioneer notes on January 3 his experience. “January. Got to lose some weight...” (and he wasn’t talking about his roster) – but declines to provide an update on this New Year resolution.

The reason, perhaps, is logical. As one major label executive suggests, “In the current environment, people have less

time than ever to do their jobs, let alone keep up a blog.

Which doesn’t mean there are no music industry blogs at all, of course. Here *Music Week* highlights some of our favourites, from industry analysts/critics, DJs and A&R men.

Let us know about some of your favourites – email mwriters@musicweek.com and we will highlight some of our selections in a future issue.

<http://weblogs.jupiterresearch.com/analysts/mulligan/>

Analyst Weblog

Name of author: Mark Mulligan

Description: Mark Mulligan is vice president and research director for JupiterResearch’s European research facilities – and one of a string of Jupiter Media employees contributing regular weblogs on all things digital.

Sample text: “Poor old Apple (well sort of) they just don’t seem to be able to keep a positive news spin for more than 12 hours. Long before the EU announce Apple’s moment in the sun with EMI, the EU announce that they are launching a price fixing probe into Apple. Coincidence of timing or did some one at the EU want to pour water on Apple’s bonfire?”

<http://leeabrams.blogspot.com/>

Lee Abrams Blog

Name of author: Lee Abrams

Description: Drawing on three decades of experience in the American radio market, Abrams’ blog is an honest insight into his world updated regularly.

Sample text: “We’ve been doing a lot of “special” channels recently. Channels that are temporary and geared to support and celebrate a day/days that are emotionally impactful to people. It all started with the Holiday Channels.”

<http://www.myspace.com/deathiscolorand>

McGee

Name of author: Alan McGee

Description: McGee’s official MySpace and home to his regular musings on music and the business. McGee also contributes regular Blog pieces to the Guardian website.

Sample text: “Last month, I went into a record store in Japan. It felt like a museum. I’ll always love vinyl, but how much longer can they last? When was the last time you went into a record shop? All the music I want I can get off Amazon or go on MySpace to hear. There’s no real need for record shops any more.”

<http://mike-columbia.vox.com/>

Mike-Columbia’s Blog

Name of author: Mike Smith

Description: Columbia’s managing director provides for one of the most entertaining of the Sony BMG blogs, launched last week on vox.com.

Sample text: “Catch up with James [Eideacott] over liver and bacon in the River Cafe. I love this place. Jim We get to talking about Durfy, the girl from Rhyll with the big voice when all of a sudden she walks in and sits down next to us. She remembers James from his days at Rough Trade and is all excited having just signed a record deal.”

<http://www.myspace.com/stevelamacqj>

Steve Lamacq DJ

Name of author: Steve Lamacq

Description: The diary of a radio DJ – and one-time A&R man and label boss – from official MySpace site.

Sample text: “The US industry is in turmoil. The major labels haven’t been sweating so much since the invention of the cassette recorder and the consequent “threat” of home-taping. But this is worse. Much worse. I don’t know the total population of the States, but I know it’s big and I also know that album sales in America have now divided so spectacularly that in a few weeks you can get to Number One on the official Billboard chart with sales of just 100,000 copies.”

<http://www.lefsetz.com/wordpress/index.php>

The Lefsetz Letter

Name of author: Bob Lefsetz

Description: From former music industry lawyer turned take-no-prisoners music business analyst, The Lefsetz Letter has been published for 20 years.

Sample text: “Apple/EMI/DRM: Why the fuck should they cost more? One small step for mankind, and one half-step back. It would be like Neil Armstrong getting to the moon and not getting out. I mean if you’re going to go all that way. This is one of the bolshiest pussyfooting that got the labels into hot water to begin with. If anything, tracks should cost LESS!”

http://www.themusic.com.au/m_nlelizer.php

The Music

Name of author: Christie Eleizer

Description: Music industry news with an Australian leaning by journalist Christie Eleizer.

Sample text: “V Festival’s first foray into Australia seems to have been a success. The festival aimed itself to a slightly older crowd than most festivals. It drew 35,000 to Centennial Park in Sydney, with the Pixies – the inspired choice of headliner making their first trip Down Under – delivering all they promised in a 24-song set even if they hardly spoke to the crowd. There were tales of fans who’d journeyed from as far as Canberra (a three-hour journey) to catch the show.”

<http://www.ultragrrrr.blogspot.com/>

Ultragrrrr

Name of author: Sarah Lowlin

Description: Hip New York blogger and the co-founder of Island Def Jam imprint Stolen Transmission label.

Sample text: “For the past year-ish, I’ve finally jumped on the Say Anything bandwagon. I’m not quite sure why it took so fucking long since I had read nothing but great reviews about their record... is a real boy, but sometimes. It takes me a minute and I think that converted me was the song Alive with the Giry of Love.”

With a DIY network of acts, promoters and venues working together, the South West is on a roll – away from the gaze of the London-based mainstream industry, writes *Jim Larkin*

Welcome to the Wild (South) West

Last Sunday, more than a quarter of a million people from around the world were hanging desperately on the end of phone lines in the hope of being lucky enough to hand over £145 to spend three days in a festival in Somerset. Most of the successful applicants will doubtless arrive at Glastonbury and then haul their mud-stained bodies back home three days later, but the smarter music fans should stay on a while, because down in this corner of the world something special is happening.

You wouldn't exactly call it a scene – the area is too big and the bands too diverse for that – but what you will find down there is that the region's small industry of labels, venues and promoters has come alive and is supporting a network of exciting bands and gigs that fall completely off the radar of a London-centric music industry.

Of course, the great problem the West Country has always faced with music is that it isn't thought of as being terribly hip. Whereas the likes of London, Manchester or Leeds are seen as centres of music trends, the West Country is too often thought of as a rural backyard where people live like the Darling Buds Of May and are too busy making butter to care about records.

The truth, however, is that kids are picking up guitars and starting bands as never before and, thanks to the growth of universities in the region, demand for live music is outstripping supply, constantly raising opportunities for budding entrepreneurs.

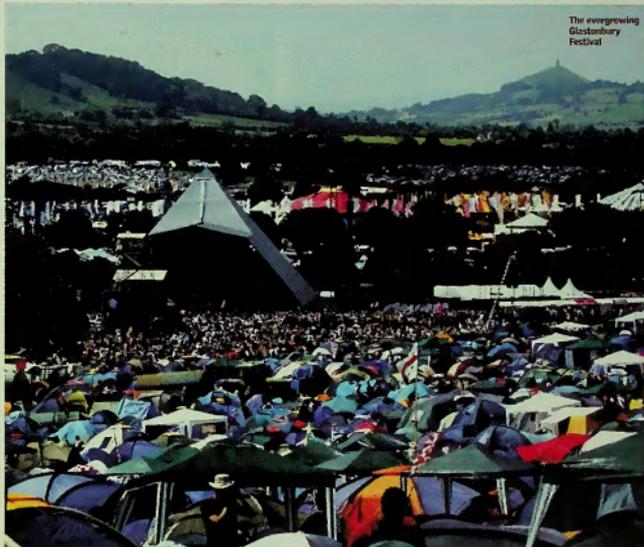
One man who has decided to settle – or, at least, to re-settle – in the area is Tom Friend. After 12 years working in A&R in London, he has now moved to Bristol, where he is part of the Island A&R team, splitting his time between London and Somerset. For him, having an A&R based in the region is a record company doing what it should do.

"It's healthy for us as a label to have people devoted to a certain area," says Friend. "In London, you can get caught up in the scene and you end up seeing the same bands as everyone else."

It is a policy that paid off. In his first month on the job, Friend signed Bristol band Malaki to Island after being tipped off by Portishead instrumentalist Geoff Barrow, who jointly runs his own label Inavader Records in Bristol.

"As high and mighty as it sounds, it's great to be able to give something back to the area after spending so long in London," says Friend. "It's really healthy at the moment – there are some really good venues and some exciting live events happening."

Heading further into the region, Cornwall is a county that has come alive with live music in recent years. Perhaps the biggest driver of this



The evergrowing Glastonbury Festival

regeneration has been Katy Thomas, who set up the promotion company SW1 Productions in Truro, which brings acts such as Enter Shikari, Newton Faulkner and Jack Johnson to the region. SW1 is also the booking agent for Newquay's three-day festival Unleashed, which taps into the strong surfer community that gathers from as far afield as Australia and New Zealand every summer, with 10,000 fans attending every year.

For Thomas, Cornwall's live music scene has come on in leaps and bounds. "It's changed an awful lot," she says. "The agents and promoters would ignore it because they see it as a cul de sac where you have to drive out the same way you drove in. But they've seen that there are really strong fanbases and a massive demand for bands, who get a better reception here than anywhere."

However, the availability of venues is an issue. The main theatre in Truro is the Hall, which has



In London there are thousands of bands but they get lost. Here, bands can't hide for long

Emma Barrow
EMPRESS PR

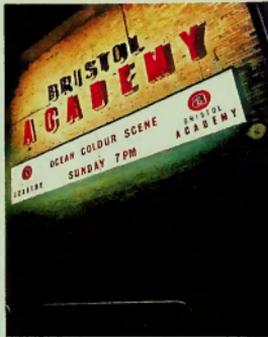
a 6,000 capacity but is heavily subscribed with bookings ranging from The Tweenies to local had-made-good James Morrison. There are also the Princess Pavilion in Falmouth, the Acorn Theatre in Penzance and the Key Theatre in St Austell, but are all much smaller. It means fans often have to drive over the border to Devon for large indoor music events and this, says Thomas, means there is huge potential for an enterprising venue developer.

"If ever there was an opportunity for a purpose-built music venue, it's here," she says. "There are a lot of kids down here now. Truro college has massively expanded and there's a big music department there. We'd love a 400 to 800-capacity venue that would be licensed for all ages."

But the undisputed live music capital of the region is Bristol, which those in the know say is buzzing with new guitar bands. One of its keen-



The best of South West (clockwise from top left) local talents Pinstripes and The Naturals, Bristol Academy, Rosie Gold and major label signings James Morrison and Malak!



really take off – to the altogether grander St George's Hall. Meanwhile, the Heavenly Social has taken over a boat in the docks which is used for gigs, and there is also the Fleece. More exciting still, Bristol Colston Hall is currently undergoing a £50m refit – £15m more than was spent on the radical transformation of Wembley Arena – and is due a spectacular reopening next year.

Less encouraging, however, is the progress of the long-anticipated Bristol Arena. A site for the planned 10,500 seat venue has been identified in a prime location next to Bristol Temple Meads station, but sources close to the deal say that plans are stalling because of a lack of willingness from the government to invest public money in the project, especially at a time when London's 2012 Olympics are pulling so heavily on the public purse.

But, although funding for the arena may not be forthcoming, public money is available to support bands on a more grassroots level through schemes based in the area. The best example of this is Dartington Plus, a music development agency which is funded by the Arts Council and is known for running annual industry event South West Sound, as well as the label South West Recordings, which aims to operate as a singles club for new bands from the region.

The organisation's creative enterprise fellow Matt Booth says it can help new acts both financially and by introducing them to the emerging network of industry figures based in the area who will be able to offer assistance.

Booth says, "What we're able to do is to get bands rehearsed properly and then take them into the studio and tell them which tracks work, then take the highlights of that session and make an EP. We can also help them out with getting gigs and sorting out merchandising and their MySpace site."

Another organisation helping to support new artists is the South West Music Industry Forum. A collection of 10 sub-groups from towns and counties across the South West, it aims to provide a voice for the region's music and to promote it to government and the wider music industry.

The South West is, in short, working as an ever more unified force, where infrastructures are forming and bands are learning that it is possible to tour and build reputations without heading further east than Dorset.

Such an infrastructure is the result of a lot of hard work from the local music industry. It is satisfying for those involved that the rewards are now beginning to emerge.

Many of them have the potential to trouble the chart in the future, and it would be a notable success for the region if any of them can do this without having to uproot and move to London.

est fans is Emma Barrow, a former A&R who moved from London five years ago after meeting her husband, Portishead's Geoff Barrow. She went on to set up publicity company Empire PR, a move that has proved to her that it isn't essential to be based in London to work in the music industry.

"I don't find it difficult," she says. "In London there are hundreds of thousands of bands, but they get lost in the woods. Here, bands can't hide in the woods for long."

Indeed, she even believes it can prove beneficial to remain in the West Country rather than make the traditional break for London at the earliest opportunity. "Everyone in A&R worth their salt will travel anywhere to see bands, so I don't think it's necessary to go to London. All the majors are based there, but there's no reason why the business can't be done in London and the creative aspects locally. It can damage bands to be



If ever there was an opportunity for a purpose-built music venue it's here

Katy Thomas, SW1 Productions

removed from the scene where they came together."

Talking of scenes, Barrow says there is an incredible excitement surrounding the new young guitar bands playing in venues across the city which, ironically, is still best known for the bedroom-based beats sound first popularised more than 15 years ago. And some of those bands are very young indeed. The Naturals, for example, are not only all 14 years old, but who also have their own record label, Buy Out Records.

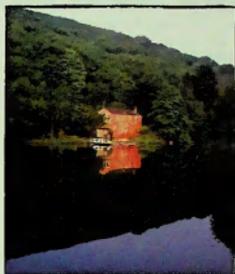
They are joined by a host of contemporaries including I Say Marvin, My Elv's Blackout and Ruarri Joseph, who are all aiming to follow acts such as Muse, James Morrison and Joss Stone on the list of successful West Country exports.

Helping them is a decent selection of venues on offer, from the ever popular rock'n'roll haven of the Louisiana – which has a reputation for being able to book buzz bands just before they

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**SWIS CD 2007
TRACKLISTING**
1. Pinstripe: Did I Say
2. Ruari Joseph:
Wont Work
3. Type And JB: Let
Me Know
4. Ikc: I'm Right

Where You Left Me
Here
5. The Naturals:
Silent Riot
6. The Wraiths:
Charing Cross
7. Kotki Dwa: Little
Flags
8. Gravenhurst:
Saints

9. Lena Rez:
Waitressing Song
10. I Say Marvin:
Edil/Select
11. Legion My Name
Is Legion
12. Rosie And The
Goldbug Feeling
13. Toxic Waste
Monkeys:
Woodstock
14. Rebecca
Worthley:
Madwoman In The
Attic
15. Fitkin Wall: Snow
Clamp

The In Sound from SW

Music Week and South West Sound have come together to offer a selection of the region's hottest talent. From established acts like Gravenhurst to buzz band The Naturals and the genre-busting Fitkin Wall, it proves England's "quiet corner" is thriving like never before

1. PINSTRIPES: Did I Say
Four 16- and 17-year-olds from Somerset, Pinstripe have been hand-picked by Michael Eavis to play Glastonbury Festival this year following their win at the Somerset Battle of The Bands. The band recently entered Sawmills Studio for a session with producer Fraser Smith and will release their debut single Did I Say through South West Recordings on July 2.
Website: www.myspace.com/pinstripesrock

2. RUARRI JOSEPH: Wont' Work
First brought to our attention by Atlantic, who signed Joseph towards the end of 2006, this Newquay-based artist is currently recording his debut album, scheduled for a summer release. His debut self-titled EP will be released April 23 and has already featured on the *Music Week* Playlist. Joseph tours the UK in April, May and June.
www.myspace.com/ruarrioseph

3. TYPE AND JB: Let Me Know
Sixteen-year-old singer JB and producer/DJ/drummer Type make up this Bristol-based duo, who are proving to be a unique force in underground soul music. Their October 2006-released debut The PL received numerous mentions in end-of-year charts and even topped a handful.
www.myspace.com/typeandjb

4. IKO: I'm Right Where You Left Me, Here
"Post-apocalyptic campfire poprock" is how this Exeter five-piece describe their music. They made a strong impression at In The City last year and were selected for the Best Of In The City showcase in London.
www.myspace.com/ikomusic

5. THE NATURALS: Silent Riot
This 14 and 15-year-old Bristol four-piece have released two EPs on their own Buy Our Records label, spurring enthusiastic advances from London-based record companies along the way. They have recently been recording at Portishead's studio at the invitation of local hero Geoff Barrow. They are currently part of the under-18 Teenage Ramage Tour that has been playing to packed houses throughout the South West.
www.myspace.com/naturalsmusic

6. THE WRAITHS: Charing Cross
Taking an innovative approach, The Wraiths put old poems to new music. This unusual Bristol-based duo have just self-released their debut album, which Charing Cross is the lead track.
www.myspace.com/thewraithsbristolkuk

7. KOTKI DWA: Little Flags
This electro/funk/pop group consist of brothers Alex and Tristan Ostrowski and close friend Tom Walker. The Bristol-based trio self-recorded and released their debut album onlyyouarenotsleeping last year and have been picking up plays on Huw

Stevens' Radio One show recently. The band are enjoying a rapidly increasing fanbase thanks to their hometown shows and occasional forays to the capital's salubrious venues.
www.myspace.com/kotkidwa

8. GRAVENHURST: Saints
A *Music Week* exclusive, Saints is a spellbinding leader from Nick Talbot's forthcoming third album The Western Lands, to be released on Warp Records in September. He signed to Warp in 2004, who subsequently reissued his self-financed second album Flashlight Seasons to universal acclaim. Gravenhurst has toured extensively throughout the UK, Europe and the USA, playing numerous festivals and supporting Broadcast and Belle & Sebastian.
www.myspace.com/gravenhurst

9. LEENA REZ: Waitressing Song
A new band formed by singer/songwriter Nik Young, this Bristol outfit are managed by Conal Dodds at Metropolis Music. In recent months they have been in the studio with Portishead's Jim Barr and will be playing their first live dates at the end of the month, including a date at London's Water Rats on the April 25.
www.myspace.com/nikyyoung58

10. I SAY MARVIN: Edil/Select
Despite receiving – and still considering – offers from major record labels, Cornish favourites I Say Marvin are releasing their first

single Powerdown independently, through their producer Hugh Jones' own label. They are currently a favourite on Zane Lowe's Radio One show and, having just finished touring as part of the Myspace tour, they will be joining the Club NME tour in May. The track included here, Edil/Select, is previously unreleased.
www.myspace.com/isaymarvin

11. LEGION: My Name Is Legion
Paignton power-pop trio Legion formed in late 2006 and are already making waves with their strong songwriting and high-energy live shows. They are currently being courted by several labels, having recently recorded their debut EP with Cornwall-based producer Paul Reese (Muse, Ruari Joseph) at Sawmills studio.
www.myspace.com/legionmusicuk

12. ROSIE AND THE GOLDBUG: Feeling
Rosie And The Goldbug are a Cornish three-piece consisting of drums, bass and one singing voice, carried in the petite frame of lead singer and keyboardist Rosie Vanler. Her voice moves effortlessly from seductive whispers to banshee wails and she has wowed crowds with her vaudeville theatrics.
www.rosieandthegoldbug.com

13. TOXIC WASTE MONKEYS: Woodstock
Hailing from Totnes, Devon, Toxic Waste Monkeys' energetic live performances have won them a

healthy following within the local community. With an average age of just 17, the group play their own take on punk rock, drawing on a broad range of influences. They are currently enjoying regular local radio exposure.
www.myspace.com/toxicwastemonkeys

14. REBECCA WORTHLEY: Madwoman In The Attic
With a pianist father and operatic mother, Exeter-based Rebecca Worthley grew up surrounded by music. Her current promotional EP, which features this track, is the result of sessions with Ivor Novello award-winning producer Mark Hill and is garnering frequent national airplay on BBC Radio Two.
www.myspace.com/rebecca_worthley

15. FITKIN WALL: Snow Clamp
A collaboration between celebrated classical composer Graham Fitkin and harpist Ruth Wall, this Cornish duo formed to "stretch musical boundaries". Their live set up consists of three harps, live and pre-recorded audio, scattered beats and grooves. They debuted their new work at the Eden Centre before going to perform at last year's Eden Sessions, supporting the likes of Goldfrapp and Snow Patrol. Their album, Still Warm, is due for release later this year.
www.myspace.com/fitkinwall



Devon sett: a selection of acts appearing on 2007's South West Sound CD (left-right) Nik Young, I Say Marvin, Type JB and Gravenhurst

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Jeannette Lee (Rough Trade)

26 April (Day 2) - Music Industry Uncovered
in conversation with Don Lewis

Korda Marshall (Warner Music)

27 April (Day 3) - Commercial Realities
in conversation with Ajax Scott (Music Week)

Tom Bewick (Creative & Cultural Skills)

28 April (Day 4) - Music Education To Music Industry

Plus: Caroline Ellery, (BMG); Greg Castell, (Terra Firma); Steve Strange, (X-Ray); Gerald Seligman, (Womex); David Ferguson, (BACS); Ann Harrison, Marc Jaffray, (Music Manifesto); Roger Armstrong, (Ace Records); and many more.

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www.myspace.com/westgenpage4

After a nationwide search for new talent, O₂ Undiscovered and its panel of judges have whittled

New talent uncovered

O₂ Undiscovered – the grassroots search for new music – has announced its 11 finalists. The judging panel chose 10 of the 11 acts with the help of the Polydor A&R team, who whittled down 30 tracks from over 3,000 entered. The remaining finalist was voted for online via www.o2undiscovered.co.uk. Over 70,000 votes were

cast in March, making O₂ Undiscovered one of the most comprehensive music searches in the industry.

On April 17, the 11 artists will perform in front of the industry panel at a live final, which is being hosted at the prestigious Institute of Contemporary Arts. In anticipation of this crucial performance, the finalists

will play at regional gigs – “Live at Your Locals” – over the coming weeks, giving them the chance to play at their local established music venue in an effort to drum up support and awareness.

This year's unique bursary includes a priceless three-month mentoring scheme with the O₂ Undis-

The Ryes

From: London and South East
Details: Boasting a broad range of influences including the likes of The Beach Boys, The Beatles, Oasis and (more bizarrely) Frank Zappa, The Ryes' sound is

actually more akin to indie pop supremos The Feeling, The Fratellis and Razorlight. Made up of Dan Williams (vocals/keyboards), Paul Gunning (vocals/guitar), James Sinner (guitar/vocals), Dave Tynke (bass) and Mark Pusey (vocals/drums), The Ryes masterfully create the kind of music that is jaunty, indie pop and rock at its finest. With a sound this catchy, The Ryes are sure to be big this year.

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx



Mr Smith And The B Flat Band

From: London

Details: There aren't many London bands that can boast influences that date between Chopin to Marvin Gaye to Prince, but Mr Smith And The B Flat Band can. Ultimately fun, witty stuff, they have been compared to a younger and poppier-funk version of The Streets. The quintet, comprising Ryan Smith (vocals), Nigel

Glasgow (guitar), Dave Norman (bass), Sam Gummer (drums) and Scarlett Rose (vocals), create the kind of songs that are lyrically very poetic and telling, while still being amazingly witty and danceable sonically.

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx



Once A Thief



From: East London
Details: While James Bachmann (vocals/guitar), Patrick Mullally (bass) and Andrew White (vocals/guitar) all dream of making indie pop rock back when they were mere school chums, they soon came to the realisation that they were lacking a drummer. Stumbling across a feral Craig Long in the woods living with a pack of wolves – or so they say – the trio took him in and trained him to talk through the medium of drums. This in turn gave birth to Once A Thief, a band that are a cross between early Blur, a heavier Specials and a hyperactive Ray Davies.

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

Eoghán Colgan



From: County Down, Northern Ireland, Newcastle and Glasgow
Details: Singer-songwriter and doctor Eoghán Colgan pens acoustic rock with a folk twinge, along with his band,

consisting of Mark Somerville (guitar), Jamie Heig (bass), Stevie Ross (drums) and Ian Hutchison (keyboards). Together they create emotional songs, often with a political or topical viewpoint, ranging from Hurricane Katrina to the American Civil Rights movement. Compared variously to Damien Rice, Jeff Buckley, Coldplay and Snow Patrol, Eoghán Colgan definitely has the kind of delicate and hauntingly intense music that will appeal to mass markets on both the rock and folk fringes.

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

Clap Disco

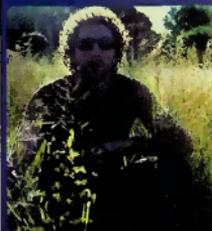


From: Kingston-Upon-Thames and Portsmouth

Details: Clap Disco are Tom Beaufort-Lloyd (vocals/guitar), Sean Bamberger (guitar), Chris Howard (vocals/guitar), Ben Gutter (bass) and Dave Catmure (vocals/drums). They take from the old guard of guitar-heavy rock/roll bands of yore such as The Clash, The Beatles and Sex Pistols, while adding the odd drum'n'bass element to keep listeners firmly on their toes. As a result, their music is a hybrid between the dance offs of Klaxons and the dirgey rock of Bloc Party. With songs that reflect the general frantic pace of life, Clap Disco's music is edgy, excitable and catchy.

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

Capelle Sound



From: Perth, Australia
Details: With such diverse influences hailing from the rock, soul, folk and hip hop worlds, it is easy to see how London-based Australian trio Nic Capelle (vocals/ guitar/keyboards), Ben Palmer (guitar) and Nathan Bourne (bass) – with their mixture of hip hop, ethnic instruments and clever sampling – manage to create an exciting blend of cinematic soul with solid beats and moody sounds. Personified, Capelle Sound's world have the head and vocal cards of Tom Jones, the heart and vocal cords of John Lee Hooker, the heart and emotion of Nina Simone, with the bottom half consisting of David Lee Roth. Odd you may think, but certainly well worth a listen.

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx



over 3,000 entries down to 11 finalists. *MW* profiles the shortlisted artists

erred in O₂ search

covered panel – which includes renowned songwriter Amanda Ghost and managing director of The Mean Fiddler Group Melvin Benn, plus a carefully selected mix of other music impresarios. The bursary provides the winning artist with vital assets to help them get to the next stage, including £5,000 of equipment, pro-

duction support, a digital release of the winning track via Polydor, a performance slot at this year's O₂ Wireless Festival, radio plugging and PR support.

You can listen to the final 11 tracks at www.o2undiscovered.co.uk. Podcasts from panel members including Simon Banks (SB Management), Anton Brooks (Bad

Moon), Dylan White (Anglo Plugging), Andy Taylor and Mark Krendall (Universal) can also be downloaded.

Text "undiscovered" to 80988 for updates on this year's search or visit www.o2undiscovered.co.uk to access podcasts, playlists and more information on this year's bursary.

Trail



From: London

Details: As a five-piece, Trail have very much a "bang" mentality about them – they make a point of going to gigs and the way they play together. Despite claiming very diverse influences from The Waterboys to the Kaiser Chiefs – their music is a very different beast indeed. Vocally, Charlie Afif (vocals/guitar), Alex Matthey (guitar/keyboards), Greg Paultett (drums), Eirann Kelly (guitar/bass) and Simon Glynn (bass/keyboards) are more on par with bands such as REM, while hailing sonic comparisons to Doves and U2. A delicate, sincere band in the indie pop mould, Trail have an exciting future ahead of them. Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

Sol Devious



From: North London

Details: Looking to the mighty Factory Records roster (Happy Mondays, Joy Division) and hard-hitting rave scene for inspiration, Sol Devious are a raucous mix of early Nineties indie with Sixties pop sensibilities. Made up of John Coutts (guitar), Owen Pakiro (bass), Oily Ashton-Hill (vocals), Nick "Chucks" Swiellik (drums) and Alex Rogers (keyboards) the quintet got together when they were teenagers to make music they believed was an honest reflection of who they were and where they came from. And my don't they do it well. Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

Ry Byron & The Gentlemen

From: Brighton
Details: As one would expect from a band that is so eloquently titled, singer-guitarist Ry Byron met his fellow Gentlemen, Simon Lane (guitar), Daniel Latham (bass) and Damien Trent (drums), at The Pendragon



Pendragon gentlemen's club in Brighton. With influences ranging from Elton John, David Bowie, Beethoven and Stevie Wonder, Ry Byron & The Gentlemen certainly offer an eclectic and energetic sound. As well as aspiring to write songs that will define a generation, the quartet also create songs with the intention of impressing girls dancing at parties – a play that Franz Ferdinand used on their debut and just look where it got them. Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

O₂ Undiscovered

O₂ Undiscovered was set up to give real opportunity to raw talent across all music genres. It's about helping unsigned musicians gain access to industry leaders, obtain practical advice and promote their sound. Such access makes O₂ Undiscovered stand out from all other music searches.

The judging panel deciding on this year's beneficiary is made up of key figures from different disciplines within the industry, including singer-songwriter Amanda Ghost and manager Simon Banks. Their involvement at every level of the activity, from hints and tips on the website to the online podcasts, offers invaluable insights to the workings of the music industry.

Each panelist will provide valuable mentoring for this year's beneficiary providing unsigned artists with unprecedented access to a breadth of industry knowledge.

Throughout the entry phase of the search in February, O₂ Undiscovered scouts trawled music venues nationwide searching for fresh sounds – an idea stemming from the wish that every band longs for an A&R man to spot them and hand them an elusive contact card. Scouts visited 200 unsigned gigs, meeting the bands and spreading the word on O₂ Undiscovered 2007. In addition, A&R workshops took place in selected O₂ stores, where bands were invited for track feedback sessions with industry experts.

O₂ Undiscovered has been an enormous success and over 3,000 acts uploaded their tracks. The high standard and amount of talented acts who entered vindicated our reasons for creating the bursary. Eleven finalists have now been named and will play live at the final event in mid-April. Visit www.o2undiscovered.co.uk to see more.

Acusis



From: Eastbourne

Details: Formed by school friends Michael Tarrant (vocals/guitar/keyboards), Chris Simmonds (vocals/bass/samples) and Marc Bernard (vocals/drums/samples), Acusis' sound is one that dabbles in fast rock'n'roll and sleazy electro in the same vein as The Killers, Hologoddyne and We Are Scientists. Their music is a retaliatory reaction against their sleepy seaside surroundings which sees the band performing live with an angry and energy-driven act. With songs about love triangles, obsession, daily-life experiences and more hilariously the smell of someone else's house, Acusis will certainly be ones to watch in the future. Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

The Bongo Fury



From: Stockholm and London

Details: The Bongo Fury are essentially tag-team duo Sy Badham (vocals/ instruments) and John Kereby (production/beats) with the help of a few friends, waifs and strays here and there. Apart, their influences and tastes differ wildly, but together the pair have managed to fuse those stark variations to create a sound that is a cross between the electro pop of Bis and the loookiness of The Flaming Lips. As Badham says, The Bongo Fury's music is like an addition. "It should have a warning attached, 'Enter into the music at own risk, it'll get you hooked and may well blow your mind in the process.'"

Hear them here: www.o2undiscovered.co.uk/FinalEleven.aspx

Impact of DRM-free deal will be felt by the music industry over the coming months

EMI/Apple: don't DRM, it's over

EDITORIAL MARTIN TALBOT



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It is hard not to feel some sympathy for Eric Nicoli and his team. There they were last Monday, the digital kingmaker Steve Jobs in the building, announcing a deal which they hoped would recast EMI in the digital vanguard, as the first DRM-rejecting major.

And then, the European Commission decided to announce a fully-fledged investigation into the majors' deals with that very same digital retailer.

But, how we assess the EMI/Apple deal will be judged not by the headlines of last week, but by the developments of the months to come.

A move to DRM-free is no surprise from Nicoli – and plenty of others agree with his strategy. Senior managers of many UK record companies believe it is the way to go, within both majors and indies. On the whole, it is those at the very top of the global industry who believe otherwise.

Harnessing the shift away from DRM with higher-quality sound creates a bizarre situation, however, in which lower-quality tracks continue to be protected, while higher-quality music will be open and sharable.

Certainly, that is one of the issues which most concerns some of EMI's fellow majors – along with the implications for mobile, where all of EMI's high-quality

repertoire will be playable and sharable.

To their competitors, that appears to put short-term need ahead of the long-term opportunities in developing markets such as China, India and Korea.

Indeed, what has concerned some major observers is the motivation which rests behind EMI's move. Is it really all about freeing up the consumer, reducing the friction, as Barney Wragg insists?

Or is EMI attempting to resolve a short-term issue with a move of long-lasting consequences? Nicoli insists not and on that we must accept his word.

But the EMI deal also puts the other majors on the back foot in their current talks with Apple – in their efforts either to retain DRM or help raise the price of downloads, at the current bit rate.

Of course, their irritation at this is understandable. Apple and Jobs were always tough enough negotiators – even before iTunes Music Store began dominating the digital retail market as it does now.

But EMI – along with many indies, managers, artists and consumers – would argue that raising prices or retaining DRM are flights of fancy.

And that is an issue which is at the very heart of the music industry's credibility.

DOOLEY'S DIARY



Remember where you heard it...

The second half of 2007 is shaping up as a strong one for Atlantic, with new albums on the way from both **Hard-Fi** and **James Blunt**, and neither act is straying from the tested formula. **Hard-Fi** are currently toiled up in their **Staines studio** working with **Wolsey White**, who produced their debut. **Blunt**, meanwhile, has nearly completed the follow-up to **Back To Bedlam**, which has been recorded in LA with **Tom Rothrock** – the producer behind his 10m-selling debut... **Parlophone's Regal Recordings** imprint has added Icelandic band **Jakobinarna** to its expanding roster. The group first featured in **Music Week** in late 2005 after performing at **Airwaves**...

Dougie Bruce at Universal Publishing has concluded a deal with **Jack Penate**. The XL-signed artist is currently working on his debut album which will be released this summer... **XL's Richard Russell** has put his **Kick Like A Mule** back on to produce a cover of **Klaxons** track **Gravity's Rainbow**. The song follows **Klaxons**' cover of **Kick Like A Mule's** Nineties hit **The Bouncer**... **Dooley** went down to Dominos offices to have a listen to the new **Arctic Monkeys** album last week and was told to watch out for **Mark E Smith**, who would be down there doing interviews for new band **Van Sidenfeld**. When **Dooley** arrived, however, he was told that the former Fall singer, reliable as ever, hadn't bothered to turn up. Shame, as we



It pays to have friends in high places and when it comes to broadcasting you don't get much higher than **Michael Parkinson** and **Paul Gambaccini**. The two are both big fans of **Clare Teal** and last week they popped along to the **Mayfair Hotel** for the launch party of her new album **Paradisi Carousell**, which is released on **May 21**. Pictured (l-r) are **Sony BMG SVP commercial** **Darren Henderson**, **Teal**, **Gambo**, **Parley** and **Teal's manager Rupert Lord**.

we're looking forward to a delightful chat... Hey, we're all for positive PR and a little spin can go a long way, but sometimes it can all get a little too "creative". Take one label's strategy to attract journalists to its **Stoke launch** recently. "Yeah, so and so from **The Observer** is coming and so is **blah blah** from **NME**," we were told. Great. We thought; good for them. It was only a few days later, upon bumping into said journalists, that we uncovered the truth of the matter. It appears we too were attending the launch. At least that's what they'd been told. Truth was, nobody was going. Oh... he's only been in the job for five minutes, but

new BPI chief executive **Geoff Taylor** has made a dramatic start. At a gathering at **LVPO** in **Soho** last Wednesday to mark the departure of a certain **Steve Redmond**, he was introduced by his predecessor **Peter Jamieson**, who warned that **Geoff** may have to leave the building at some point in the evening as his other half – **Universal's Jackie Joseph** – was in a very advanced stage of pregnancy. No kidding – just moments later **Geoff's** phone rang and he told the room, "I think I have to go." **Elaine Lara** was born on Thursday morning at 5.50am. Congratulations to both mum and dad.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: Saturday saw **Dooley** enjoying one of the highlights of his calendar with his attendance at the **Radio Three Awards for World Music**. For many people out there the very words "World Music" conjure up images of worthy bearded individuals dancing badly in knitted muslin jumpers to badly played nose flutes, but that really isn't the case these days.

TUESDAY: Last night the **Manics** played at **Hospital** – a gig recorded for **AOL**. It is now 15 years since the **Manics** released their debut album and rarely since then has **Nicky Wire** seemed so excited about playing live: he was a grinning star-jumping punk rock vision in skinty black jeans and eyeliner.

THURSDAY: Firstly there's the new **Ryan Adams** album, **Easy Tiger**. Then there's the new **Manics** album, which is called **Send Away The Tigers**. Then, **Dooley** stumbled across the cover of **Willy Mason's** **Save Myself** single, which features a picture of, you guessed it, a tiger. Have you seen any tigers recently? Email dooley@musicweek.com To read the full entries on **Dooley's** weblog, go to www.musicweek.com

Club Charts 14.04.07

The Upfront Club Top 40

Position	Artist	Title	Label
1	BOOBY LUV SHINE	BOOBY LUV SHINE	Atlantic
2	BLUE RAY FEAT. JIMMY SOMERVILLE YOU & ME	YOU & ME	Atlantic
3	MILKA LOVE TODAY	MILKA LOVE TODAY	Atlantic
4	THERESÉE FEELIN' ME	THERESÉE FEELIN' ME	Capitol
5	AMV WINEHOUSE BACK TO BLACK	BACK TO BLACK	Nonesuch
6	THE HOXTONS MAKE YOU A STAR	MAKE YOU A STAR	Edis
7	MR GROOVE & VERGAS ALTERED STATE OF MIND	ALTERED STATE OF MIND	Big Top
8	GROOVE ARMADA FEAT. STUSH GET DOWN	GET DOWN	Edis
9	JUST JACK GUNN DONS	DONS	Mercury
10	RYAN MUGICATORIO FEAT. TASHA BAXTER FRINK COUNTRY	FRINK COUNTRY	Mercury
11	GAELE GIVE IT BACK	GIVE IT BACK	Mercury
12	DADA FEAT. SANDY RIVERA & TOIX DOLLAR	TOIX DOLLAR	Big Top
13	TIESTO IN THE DARK	IN THE DARK	Big Top
14	FONZEBELLI LOVE MUSIC	LOVE MUSIC	Mercury
15	LIONEL RICHIE ALL AROUND THE WORLD	ALL AROUND THE WORLD	Mercury
16	DJADJADJETT I GET AROUND	I GET AROUND	Mercury
17	FREEDOM FIVE NO MORE CONVERSATIONS	NO MORE CONVERSATIONS	Mercury
18	AUDIO CLUB SIMPLY IN SERIOUS	SIMPLY IN SERIOUS	Mercury
19	MASTERS AT WORK MONK	MONK	Mercury
20	THE WILLIAMS RE-AD MY MIND	RE-AD MY MIND	Mercury
21	DOOBIE U FEAT. ROSSIE APPS KEEP ME AFOAT	KEEP ME AFOAT	Capitol
22	MARK RONSON STUPE ME	STUPE ME	Capitol
23	SUNBLOCK FEAT. SANDY BABY BABY	BABY BABY	Capitol
24	MEK FEAT. DINO FEEL LIKE HOME	FEEL LIKE HOME	Capitol
25	ANOTHER CHANGE EVERYTIME I SEE HER (ROUND OF EYES)	EVERYTIME I SEE HER	Capitol
26	THE FREELANCE HELMSEISER WE DONT BELONG	WE DONT BELONG	Capitol
27	ALEX GAUDINO DESTINATION CALABRIA	DESTINATION CALABRIA	Capitol
28	SOUNDCAST SOMEONE LIKE ME	SOMEONE LIKE ME	Capitol
29	KAPRESS 2 WITCHAI TAI TO	TAI TO	Capitol
30	DE SOULZ FEAT. SHENA GUILTY	SHENA GUILTY	Capitol
31	BEYONCE & SHARBA BEAUTIFUL Liar	BEAUTIFUL LIAR	Capitol
32	SEAMUS HALL FEAT. KAYLA JUST TIGHT AJAJ SAVED MY LIFE	JUST TIGHT AJAJ SAVED MY LIFE	Capitol
33	SJIB FEAT. JANE WEDLIN RUSH HOUR	RUSH HOUR	Capitol
34	LOOGE JULES W/ HOOT LOVE	HOOT LOVE	Capitol
35	INTERNAL I WON'T BE CRYING	I WON'T BE CRYING	Capitol
36	GAMIE WOOD REBO DISCO BOMBING	DISCO BOMBING	Capitol
37	CANILEE JONES VS. FEDELE BRANDO THE CHEERS	THE CHEERS	Capitol
38	TIM DELUXE FEAT. SIMON FRANKS LET THE BEATS ROLL	LET THE BEATS ROLL	Capitol
39	BRAND NEW HEADLINES I DONT KNOW WHY (LOVE YOU)	I DONT KNOW WHY	Capitol
40	KORNEELL KEEP ON JUMPIN'	KEEP ON JUMPIN'	Capitol



Booby Luv: Shining atop the Upfront Chart

Blue Ray: Pre-release club-topper

Booby Luv back at the top

by Alan Jones

Some 21 weeks after reaching number one with their dynamic debut *Boogie 2nite*, **Booby Luv** storm back to the top of the Upfront Club Chart, this time with *Shine*.

Booby Luv is actually *Nasda* and *Cherise* from **Big Brovaz**. *Boogie 2Nite* – a housed-up remake of *Twice's* 2003 single of the same name – was a huge success for them and not just in the clubs. It peaked at number two in the sales chart, and has so far sold more than 175,000 copies. It remains a club staple, and slips 96-100 on the extended version of the Upfront Club chart, where it has now resided for 27 weeks.

Shine is a worthy successor to *Boogie 2Nite* and won a handsome victory on the Upfront Club chart this week, finishing up a massive 404th ahead of its nearest challenger. That is the widest victory margin for years, though we should also commend their runners-up, **Blue Ray** feat. **Jimmy Somerville**, for the fact that their *You & Me* single roars to a number two debut this week, to become the highest new entry so far in 2007.

Shine is a remnant of a posthumously-released **Luther Vandross** song which reached number 25 on the club chart last October, and is already getting plenty of exposure to go with its club support, including Radio One airplays from Pete Tong, Scott Mills and The Trophy Twins. Despite its obscurity at upfront venues, however, *Shine* has to settle for second set on the Commercial Pop chart, where it also more dynamic female duo – the super-star pairing of **Beyoncé** and **Shakira** – had sway with their collaboration *Beautiful Liar*, jumping 21.1 on the chart, and appearing in mixes by *The Freemasons* and *Maurice*.

Joshua, debutant **Li** also makes its maiden appearance at number 31 on the Upfront Chart, and climbs 14.3 on the Urban Chart. Its progress on the latter list is restricted by the runaway success of the top two – **Fergie's** *Glamorous* is in second place for the third straight week but **Timbaland** & **Give It To Me**, which also features **Nelly Furtado** and **Justin Timberlake**, is number one for the fifth week in a row and doesn't seem set to relinquish its title any time soon – it holds a commanding 34th lead.

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	LUKAS GRUBER	THE GARDEN	Mercury
2	THE WOODS	THE WOODS	Mercury
3	THE WOODS	THE WOODS	Mercury
4	THE WOODS	THE WOODS	Mercury
5	THE WOODS	THE WOODS	Mercury

THE PLAYLIST

Powered by

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	BEAUTIFUL LIAR	Capitol
2	BOOBY LUV SHINE	BOOBY LUV SHINE	Atlantic
3	SUNBLOCK FEAT. SANDY BABY BABY	BABY BABY	Capitol
4	MARSHAY	MARSHAY	Mercury



Produced in co-operation with the BPI
and EMI, based on a sample of more
than 100 radio stations.
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As used by Radio One

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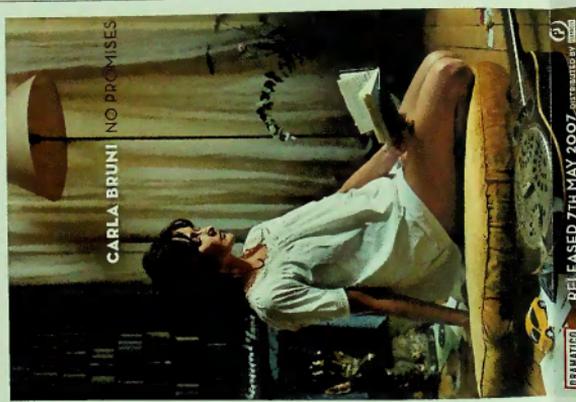
The Official UK Charts 14.04.07

SINGLES

1	1	THE PROCLAIMERS/B POTTER/A PIPKIN - 500 MILES	Pop
2	2	AVRIL LAVIGNE GIRLFRIEND	Rock
3	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Intercept
4	4	THE FRAY HOW TO SAVE A LIFE	Epic
5	4	ALEX GAUDINO/C. WATERS DESTINATION CALABRIA	Dolls
6	6	MARK RONSON FEAT. D. MERRIWEATHER STOP ME	Columbia
7	6	FERGIE GLAMOROUS	AM
8	6	TIMBALAND FEAT. NELLY FURTADO GIVE IT TO ME	Intercept
9	7	KAISER CHIEFS RUBY	8 Unltd/Polystar
10	6	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
11	6	ARCTIC MONKEYS BRIANSTORM	Donno
12	10	MIKA GRACE KELLY	Island
13	43	MY CHEMICAL ROMANCE I DON'T LOVE YOU	Reprise
14	9	JUSTIN TIMBERLAKE WHAT GOES AROUND...	Jive
15	8	TAKE THAT SHINE	Polystar
16	28	CIARA LIKE A BOY	Uffice
17	12	CALVIN HARRIS ACCEPTABLE IN THE 80S	Columbia
18	15	NELLY FURTADO SAY IT RIGHT	Polystar
19	11	CAMILLE JONES/FEDDE LE GRANDE THE CREEPS	Dolls
20	17	CHRISTINA AGUILERA CANDYMAN	BMG
21	6	ERASURE I COULD FALL IN LOVE WITH YOU	Mer

ALBUMS

1	6	KINGS OF LEON BECAUSE OF THE TIMES	Island/UK/Pop
2	6	MAXIMO PARK OUR EARTHLY PLEASURES	Warp
3	1	TAKE THAT BEAUTIFUL WORLD	Polystar
4	3	CASCADA EVERY TIME WE TOUCH	All Around The World
5	6	PROCLAIMERS THE BEST OF	Onyx/Island
6	2	ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS	Mercury
7	4	KAISER CHIEFS YOURS TRULY ANGRY MOB	8 Unltd/Polystar
8	5	NELLY FURTADO LOOSE	Celine
9	7	AMY WINEHOUSE BACK TO BLACK	Island
10	6	TIMBALAND SHOOK VALUE	Intercept
11	9	THE FRAY HOW TO SAVE A LIFE	Epic
12	10	MIKA LIFE IN CARTOON MOTION	Caroline/Island
13	6	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
14	6	DOLLY PARTON THE VERY BEST OF	Sony BMG
15	31	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Bros/Reprise
16	17	GWEN STEFANI THE SWEET ESCAPE	Intercept
17	12	SNOW PATROL EYES OPEN	Fiction
18	6	MACDONALD BROS MACDONALD BROS	The Black Label
19	29	FALL OUT BOY INFINITY ON HIGH	Mercury
20	14	THE KILLERS SAWS TOWN	Merige
21	6	ENGLBERT HUMPERDINK GREATEST HITS	Universal V
22	6	BOUNO NITINI THESE STRINGS	Merige



CARLA BRUNI NO PROMISES

RELEASING 7TH MAY 2007. ARTIST: ANDREW HARRIS

Rank	Artist	Album	Genre
1	BLAC MATTY	STILL RELEASER	Rock
2	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
3	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
4	REYNOLDS	REYNOLDS	Rock
5	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
6	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
7	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
8	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
9	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
10	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album	Genre
1	BLAC MATTY	STILL RELEASER	Rock
2	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
3	REYNOLDS	REYNOLDS	Rock
4	REYNOLDS	REYNOLDS	Rock
5	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
6	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
7	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
8	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
9	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
10	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
11	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
12	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
13	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
14	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
15	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
16	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
17	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
18	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
19	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
20	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock

These charts are also available online at musicweek.com

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To hear and view the ten hottest tracks of the week check out

www.musicweek.com/playlist

COOL CUTS CHART

Rank	Artist	Album	Genre
1	OLIVIAN HARRIS	OLIVIAN HARRIS	Rock
2	ROBERTY WATSON	ROBERTY WATSON	Rock
3	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
4	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
5	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
6	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
7	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
8	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
9	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
10	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock

URBAN TOP 30

Rank	Artist	Album	Genre
1	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
2	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
3	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
4	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
5	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
6	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
7	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
8	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
9	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
10	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock

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

Body Lay, Groove Armada, Mika, Just Jack, The Hoxtons, Forceville, Soul Seekers, Freedom Five, Tim Deluxe, Calvin Harris, Michael Gray, Dada, Mark Ronson, Soulcast, Another Chance, Alex Gaudino, Da Souza, Meck, Camille Jones vs Fedde Le Grand

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

www.power.co.uk

Rank	Artist	Album	Genre
1	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
2	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
3	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
4	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
5	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
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7	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
8	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
9	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock
10	THE MOUNTAIN GOATS	THE MOUNTAIN GOATS	Rock

Last week, we asked: Does Wuolortis have a future in music?

You said:
 Yes 35% ●●●●●●●●
 No 65% ●●●●●●●●●●

This week we ask:
 Is EM1's decision to drop
 DRM a wise move?

Forum is edited by Jim Larkin

Happy returns for manager

As Happy Mondays return with a new record deal, their manager **Elliot Rashman** talks about life with the band and how things have changed

Quickfire

So you are back and managing again. What have you been doing while you have been away?

I did an MA in script writing. I have done quite a bit of script supervision too and have a great interest in film. **And how long have you been working with the Mondays?** Just about a year now. I'm kind of an old friend of Gary Whelan, their drummer. I was approached a couple of times by him about taking over the Mondays and I turned it down, because I was retired and I had no intention of coming

back. But eventually they had a few things they were needing sort of and I couldn't watch them struggle. I have a lot of time for them as a group musically and I think they rarely get mentioned in the canon of great artists.

What brought the Mondays together again?

They have been doing shows seasonally. Last summer they did festivals in Europe and did really well; they were one of the headliners of the Fuji Rock Festival (in Japan), too. The next thing was to start to write the record, which we did through most of the year on very limited budgets. The brief from Shaun Ryder was that he wanted to make a Happy Mondays meets Sly And The Family Stone album.

And, so what about your deal?

I have always been a great believer in the artist owning their rights, so that's what we have achieved. I have been working with them with Stuart

Worthington and between us we paid to make the album. Then we went looking for as near to a new model deal as we could get. We got about halfway there and have signed to Sanctuary, or their regenerated label, Sequel. It is a licensing deal, a short-term licence, for six years. And after that the masters will revert back to the Happy Mondays and us; they will own their own masters. What I wanted was marketing, press, promotion, the things that could make a record happen. Advances tend to be a red herring. You get your money up front, but it is all clawed back three times over. You might as well go to RBS or Barclays. So, it is a high points deal.

Why did you go to Sanctuary? The people at Sanctuary were the most grounded - Malcolm Dunbar, Jennifer, Toby, it is great to have with people who are not high flying with a Holland Park view of reality.

My job is to protect the artist and provide them the best opportunity to make their art. And so many of the labels we spoke to were like, "let's get Paul Oakenfold to do the album", "let's get them doing an Endemol reality show", "they, we can't get this on radio, we can't work this".

And, with the Happy Mondays now represented by booking agency William Morris, you are back working with Ed Bicknell, all those years after the early years of In The City...

Ed Bicknell is my hero. And I don't say that as a joke. He has a brain the size of a planet and the wit to go with it. It is thrilling to be hooked up with him. I am a great believer in the family of people doing stuff. I am much more interested in friendship and loyalty and being grounded nowadays than people selling their soul for a couple of pence. **So you are glad to be back in the music industry?** I am glad to be back working with the art of music. I still have a very grateful view of the music industry. Elliot Rashman is a veteran manager - previously representing Simply Red - who has returned as the man behind Happy Monday's new Sequel deal.

To read extended versions of these interviews - and an archive of past Q&As - view the new free-to-access Quickfire channel at Musicweek.com/quickfire

Quickfire

A walk in the Park



Difficult second album? What difficult second album? Maximo Park singer Paul Smith tells MW how the band set about following-up their gold-selling debut.

Did you feel any pressure making "the difficult second album"?

Not really. It seems that everybody mentioned it to me over the course of us making it. It seems to be that idea of "it's going to be a follow-up and you end up believing I myself if you're not careful. We made the first record, which was mildly successful, in our own, sort of hibernated, circumstances - we had no idea it would reach as many people as it did. If people like it, it's going to go really, that people would like this one if it was made in similar circumstances.

What are your hopes and aspirations for this record?

Ultimately, we've made a record which fulfils our own ambitions and hopefully will attract a lot more people to the band. I've no idea how people will respond to it because in some ways it's quite a heavy record, sonically and emotionally. There's no real let-off in those terms. But some people will probably think, "oh, it still sounds like Maximo Park, so I've no idea why we're going to follow up. Our hopes are high and it could reach a lot more people, just because we've expanded our own musical horizons. And obviously I'd like to dominate the world and that sort of thing. [Laughs] **It's unusual that you, as a guitar band, are signed to Warner.** There was no apprehension that most of its roster, both past and present, hasn't tended to be guitar bands? I'm aware of the constraints on us from a financial point of view, but I'm also aware of the limitless boundaries as an artist. And as soon as we started talking to the label, that sort of thing became really secondary. We've never really thought about it too much - although it gets brought up in pretty much every interview that we've ever done [laughs]. But I've always looked at it as a place for outcasts and we were never going to be like any other band. Maximo Park's debut album, *A Certain Trigger*, sold 500,000 copies worldwide, 160,000 in the UK and the band's second album, *Our Early Parties*, charted yesterday (Sunday) on Warp.

From Dire Straits to going straight

Legendary figure **Paul King** is back from his fall from grace in a new guise

Quickfire

When you first started as a promoter, with Outlaw Artists (1978-90), it must have been a really exciting time for you.

Yeah, it was. We started out as a simple booking agency and I was looking after a number of small acts. But soon after forming Outlaw I was offered the first Stranglers tour. I was fired the first time because of a little booking agent to a concert promoter. After that tour sold out, I was offered the first Dire Straits and Tom Robinson tours.

What was it like promoting such diverse bands like the Stranglers and Dire Straits?

The Stranglers' tour had its inherent dangers. There was a lot of fighting. We even had girls carrying Stanley knives and cleaning fluid in their handbags. There was that undercurrent of violence going on throughout. When we started moving into bands like Dire Straits and Sade, the crowd control aspect was so much easier.

Are there any promoters that you admire today?



Well, yes, all my main competitors in the Eighties who are still around now. The two that spring to mind, because they both had a crack at Dire Straits, are Harvey Goldsmith and Barry Marshall. In fact, Barry got Dire Straits off me for their last tour. The only tour that the band ever did that didn't sell out. I've never, ever, let them forget it.

It's no secret that you drank to excess during the Outlaw years. How did you cope with your addiction when the company went bust?

By 1990, I don't think I was an outright alcoholic. I had massive success in the Eighties, but I was

taking on too much work. Originally, I was using alcohol as a stress relief because I was working so hard. Then it became a comfort blanket. I was pretty drunk most days. When Outlaw collapsed in 1990 it carried on. I was so down I was seeing solace in drink. **Did you receive much support from your peers in the industry?**

I was getting loads of support. I got immense support from people in the industry like Ged Doherty, who is now at Sony BMG. Even though my colleagues were criticising me over my drinking, they weren't really prepared to beat me up over it. I got off lightly and I never really hit home. At the time, I couldn't see what the problem was.

You were convicted of fraud and sent to prison for three and a half years. Was that connected to your work as a promoter?

No, actually, I got involved with a natural health product company called Soba that, ironically, manufactured a chemical that removed the alcohol from your body in 20 minutes.

A complaint was made about some of their investor's money and its contravening the Financial Services

Act. I didn't deny anything. I thought I'd just get my wrist slapped. But they made an example of me. While I was in prison, I got a prison sentence on anybody, it completely sorted me out. When I was released a year and half ago, I went into training to learn life coaching and therapies involved in preventing the kind of behaviour I was displaying.

You're now set up your own therapy group, Addiction Busters, primarily targeted at music industry executives that want to kick the habit of alcoholism and drugs. Why?

There are a lot of high-profile executives that I know who wouldn't go to something like AA, because it's a very public situation. While that works for some people, other people don't want to go down that road because it can take away their self-esteem and be completely humiliating. I think with Addiction Busters, I can really help people.

Paul King was managing director of Outlaw Artists and currently runs Addiction Busters. www.addictionbusters.co.uk, an organisation helping people deal with addictions of all kinds.

Classified

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JOBS

Senior Business Manager (SMB) for a successful, internationally established & expanding leading UK music industry company in central London. This role is responsible for the overall management of the business, including all aspects of the business, from sales to marketing, from finance to HR. The successful candidate will have a minimum of 10 years' experience in a similar role, with a proven track record of driving growth and profitability. The successful candidate will be responsible for the overall management of the business, including all aspects of the business, from sales to marketing, from finance to HR. The successful candidate will have a minimum of 10 years' experience in a similar role, with a proven track record of driving growth and profitability.



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For further information call Mark Casswell on 0208 874 6715 or 0797 7831519.

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Week 14

Upfront p22 TV & radio airplay p25 New releases p28 Singles & albums p30

FAST CHART

SINGLES

NUMBER ONE
THE PROCLAIMERS FEAT. BRIAN POTTER & ANDY PIPKIN
(1M GONNA BE) 500 MILES (EMI)
The 11th Comic Relief number one singles stay at the top to three weeks, a tally beaten by only one of its predecessors - Tony Christie's Is This The Way To Amarillo?, which topped the chart for seven weeks in 2005.

ARTIST ALBUMS

NUMBER ONE
KINGS OF LEON BECAUSE OF THE TIMES (Hard Me Down)
The Kings Of Leon are much more successful here than at home in the US. Their two previous albums, Youth And Young Manhood and Aha Shake Heartbreak, both reached number three in the UK but only 113 and 55, respectively, in the US.

COMPILATIONS

NUMBER ONE
VARIOUS NOW THAT'S WHAT I CALL MUSIC! 66 (EMI/Virgin/UMTV)
Now! 66's first-week tally of 288,500 means it sold more copies last week than the rest of the Top 200 compilations combined - a remarkable, first-time feat.

AIRPLAY

NUMBER ONE
SWEN STEFANI FEAT. AKON THE SWEET ESCAPE (Interscope)
Remaining atop the airplay chart, with an 18.2% advantage over new runner-up Stop Me by Mark Ronson. The Sweet Escape nevertheless suffered a major dip in exposure last week, with its audience diving from 798.4m to 576.0m.

THE SCHEDULE

ALBUMS

THIS WEEK
Holy Ghost Revival Bleeding Night (Columbia), Bright Eyes Cassadaga (Polydor), Ciara The Evolution (RCA), Bad Meets Evil Speakers And Tweakers (Sunday Best)
APRIL 16
30 Seconds To Mars A Beautiful Lie (Virgin), Patti Smith Twelve (Columbia), Mark Ronson Version (Columbia), Gareth Gates Pictures Of The Other Side (UMTV), Avril Lavigne The Best Damn Thing (Columbia)
APRIL 23
Jean Michel Jarre Tea & Tao (Atlantic), Arctic Monkeys Favourite Worst Nightmare (Domino), HIM Uneasy Listening Vol. 2 (Columbia)
APRIL 30
Natasha Bedingfield N.B. (RCA), Dinosaur Jr Beyond (PIAS), Michael

The Market

Brothers top singles and albums lists

by Alan Jones
The family way proves to be the key to success on the singles and albums chart this week, with Scottish twins Charlie and Craig Reid - aka The Proclaimers securing a third week atop the singles chart with their Comic Relief remake of (I'm Gonna Be) 500 Miles on sales of 48,000, while Americans Kings Of Leon - brothers Nathan, Caleb and Jared and their cousin Matthew Followill - take the album throne with Because Of The Times, on sales of 70,500.

(I'm Gonna Be) 500 Miles saw its sales slip 38.4% week-on-week, but singles sales remain strong, improving 2% week-on-week to 1,469,823, helped by Top 10 debuts from Mark Ronson, Timbaland and the superstar pairing of Beyoncé & Shakira. DJ and producer Ronson secures his first Top 10 single with Stop Me, a cover of a Sam Cooke album track which interpolates The Saturdays' smash You Keep Me Hangin' On, debuting at number six on sales of 16,000. Timbaland is also better known as a producer, but secured his first Top 10 hit as an artist when pairing with Nelly Furtado for Pinnaculous last year. Furtado also contributes to Timbaland's new hit Give It To



Family fortunes: Kings Of Leon (above) top albums chart. Proclaimers rule singles list

Me, along with Justin Timberlake. The track debuts at number eight with 16,000 downloads, while Timbaland's second solo album Shock Value (ft. features Elton John, 50 Cent, Dr. Dre and Fall Out Boy, among others) debuts at number 10 on sales of 19,000. Meanwhile, Beyoncé & Shakira's Beautiful Liar sold 12,000 downloads last week to debut at number 10. Another single doing well is The Fray's melodic rock hit How To Save A Life, which matches the identically named album's number four peak on its 12th week in the Top 40, having moved 29-16-10-6-7-5-6-5-6-6-4. Meanwhile, the album sector is in trouble. Sales were down on

11 of the first 13 weeks of the year, and although they perked up 23% week-on-week to 2,619,340 last week (week 14), that's way below Easter week tallies of 3,363,749 in 2004, 3,251,171 in 2005, and 2,835,417 in 2006. And barely ahead of the 2,597,768 albums sold in week 14 in 2006, when it was not Easter. Saving the sector from total disaster, Now! 66 debuts with first sales of 288,579, the third highest opening week for the long-running series, and way up on last Easter's Now 63 opening of 191,423. Now 66 commanded an impressive 11.02% share of the overall album market last week, and sold 33,948 more copies than all of the rest of the Top 200 compilations added together.

KEY INDICATORS

SINGLES

Sales versus last week: +4.6%
Year to date versus last year: -3.2%

MARKET SHARES

Universal	35.2%
Sony	23.1%
EMI	12.9%
Warner	6.3%
Others	17.5%

ALBUMS

Sales versus last week: +10.9%
Year to date versus last year: -9.2%

MARKET SHARES

Universal	45.7%
Sony	27.1%
Warner	6.7%
EMI	6.1%
Others	14.4%

COMPILATIONS

Sales versus last week: +7.3%
Year to date versus last year: +31.1%

MARKET SHARES

EMI	44.9%
Universal	39.9%
Sony	2.8%
Warner	1.6%
Others	10.6%

RADIO AIRPLAY

MARKET SHARES

Universal	46.5%
Sony	24.1%
Warner	7.5%
Others	21.9%

CHART SHARE

Origin of singles sales (Top 75): UK: 45.2% US: 45.2% Other: 9.6%
Origin of albums sales (Top 75): UK: 45.3% US: 45.3% Other: 9.4%

For fuller listings, see musicweek.com

NEW ADULT



Air Traffic released their debut album Fractured Life on July 2. The Bourne-mouth-born group enjoyed their first Top 40 appearance last week with the single Charlotte, which entered the chart at number 33. The band recently concluded their biggest UK tour yet and were also among the British contingent that made the trip across the Atlantic to SXSW last month.

SINGLES

THIS WEEK
Muse Invincible (Warner); Klaxons Gravy's Rainbow (Polydor); Gareth Gates Changes (UMTV); Mark Ronson Stop Me (Columbia); Fall Out Boy Think For Themselves (Mercury); Just Jack Glory Days (Mercury); Timbaland Give It To Me (Polydor)
APRIL 16
Sibhan Donaghy Don't Give It Up (Parlophone); Herman Dune I Wish I Could See You Soon (Virgin); Black Rebel Motorcycle Club Weapon Of Choice (Island); Ash You Can't Have It All (Warner Bros.); The Enemy Away From Here (Warner Bros.); Amy Winehouse Back In Black (Island)
APRIL 23
Grove Armada Get Down (Columbia); Mika Love Today (Universal/Island); The View The Don (Columbia); Travis Closer (Independent)
APRIL 30
Manic Street Preachers Your Love Alone (Columbia); Funeral For A Friend Into Oblivion (Atlantic)
MAY 7
Jemile T Shelia (Virgin); McFly Transylvania/Baby's Coming Back (Island); Alan Don Matter (Warner); Linkin Park What I've Done (Universal); Busta Rhymes Hot Chick Peppers Hum De Bump (Warner Bros.)
MAY 14
CSS Let's Make Love And Listen To Death From Above (Warner Bros.); The Chemical Brothers Do It Again (Virgin); R Kelly I'm A Firm (RCA); Willy Mason We Can Be Strong (Virgin)
MAY 21
Andrea Dornn Come On You (Atlantic); The Fray Over My Head Cable Car (RCA); LCD Soundsystem All My Friends (DFA)

Bubble Call Me Irresponsible (Warner Bros.); Tori Amos American Doll Pose (Columbia); Black Rebel Motorcycle Club 81 (Island)
MAY 7
Cinematic Orchestra Ma Fleur (Virgin); Beverley Knight Music City Soul (Parlophone); Fields Everything Last (Winter); Growing Awake (Atlantic); Soundbyte Rock (Columbia); Fontaines Of Wayne Traffic And Weather (Virgin); Björk Volka One Little Indian; Manic Street Preachers Send Away The Tigers (Columbia); Elliott Smith New Moon (Domino)
MAY 14
Bess Cooperman Welcome To Reality (RCA); Waking Moses The Parts That Loved It (RCA); Funeral For A Friend Tears Don't Tell Themselves (Atlantic); Linkin Park Minutes To Midnight (Warner Bros.); Wilco Sky Blue Sky (Nonesuch)

140407

N Dubz Feva breaks out

The Plot

Urban trio to remain true to the DIY ethic for in advance of their third single and debut album.

N DUBZ FEVA LAS VEGAS (LRC)

The N'Dubz story is an excellent example of the DIY ethic come good. Not only has the group enjoyed success with self-released singles, but they have adopted a hands-on approach to making videos, producing and publicizing their music. And, despite increasingly heated interest from major labels, the London-based urban trio are – for now at least – vowing to maintain their independence.

The group have to date sold 20,000 copies of their debut single I Swear, with the follow-up Life Is Getting Sicker By The Day scooping Choice FM's coveted Record Of The Week slot upon release. Next month, the group will release a third single, itself

something of a rare event in the shrinking crop of independent British urban acts.

Co-manager Byron Contostavlos says their success to date owes much to the band's word-of-mouth appeal. "Fans keep finding us, rather than us consciously going out and seeking them ourselves," he says. "This time last year their MySpace page listed 600 friends; it has now grown to over 34,000 with hundreds of requests a day."

The group's forthcoming third single Feva Las Vegas reached number one on Channel U last month and is currently enjoying support from a growing list of stations including Kiss 100 and Choice. As with their previous singles, it will be released on the band's own label, LRC (Little Ringers Crew) in conjunction with Genepool distribution, both digitally and physically on CD and twelve-inch formats.

Contostavlos is hoping that, with the help of forthcoming TV appearances on MTV's Brand Spanking and Channel U's Unhugged, N'Dubz will take their music further towards the mainstream. "The act are naturally underground – that is



their roots – but they also make great pop music that anyone can whistle along to," he says. "The thing about N'Dubz is their crossover appeal. Kids, parents, grannies, they can all appreciate the hooks and catchy lyrics."

Last month Genepool managing director Pete Ward-Edwards began co-managing the band, with the team now working together recording the band's summer-released debut album.

"The group have been creating music since they were 12 years old," says Contostavlos. "I hope that they have a long-term career making amazing music that everyone can relate to."

Feva Las Vegas is released on May 14.

CAMPAIGN SUMMARY
MANAGEMENT: Byron Contostavlos, Peter Ward-Edwards
AGENCY: Charles Brown, Vision Music; Shaun Wilkings, Play Centre
RADIO: Charlie Brown, Vision Music/Shaun Wilkings, Play Centre
TELEVISION: Kely Skipper, Firecracker Label, LRC Records
DISTRIBUTION: Genepool/Universal

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Rachid Taha
 The Definitive Collection (Wrasse)

TIM CUMMING, WRITER/FILM MAKER



"Taha features in forthcoming film Strummer film The Future Is Unwritten and his Rock Et Cash features on this fine Best Of. It is a good first step into the world of rai, rock and Rachid's 20-plus years as one of the world's most distinctive rockers and truth-tellers. Exile, unity, anger, exuberance and some wonderful tunes cover set the tone for this get-up-and-go collection."

Scouting For Girls
 She's So Lovely (Epic)
 JULIAN RIDGWAY, THE FLY
 "Scouting For Girls have all the hallmarks of a band destined for a lifetime of cult devotion and She's

So Lovely shows why. It sounds like Ben Folds having supper with Jamie T – buoyantly infectious piano pop with irresistible charm."

The Lionheart Brothers

Hero Anthem (Racing Junior)

ROB FITZPATRICK, THE WORD MAGAZINE



"I knew nothing whatsoever about the Lionheart Brothers until I met Hero Anthem, but it was clearly as soon as the I-can't-really-play-the-drums intro melted into the two-chord Stereolab-ish keyboard line and Spiritualized-shaped dramatic rush that I was going to like it. Then the close harmonies started and I chuckled my las in the air and yelped with pleasure. And I don't even have a hat. Brilliant pop record."

THE INSIDER

Popworld Pulp



From the ashes of its original incarnation rises *Popworld Pulp*, the new official magazine to accompany Channel Four's successful music show *Popworld*.

A year in development, *Popworld Pulp* will hit the stands for the first time this Wednesday (April 11).

With 650,000 regular Saturday morning viewers, extending the TV show's brand into print media was an obvious move on the part of programme makers and publisher Brooklands Group.

Unlike its now-defunct

predecessor *Popworld* magazine – a monthly that specialised in pop acts such as Steps and S Club 7 – *Popworld Pulp* will be a weekly publication focusing on rock and indie acts to coincide with appearances on the TV programme.

Popworld Pulp editor Hannah Verdier believes the editorial move away from the original magazine's stance is a reflection of how music tastes and the market have changed over the years.

"Manufactured pop has declined," says Verdier. "Less readers are interested in it and credible guitar music and gigs are at a cultural high. *Popworld Pulp* has a strong bias towards indie and rock, so that's what 'pop' is now."

RADIO PLAYLISTS

RADIO 1

A LIST
 Alex Gaudino Destination Calabria, Arctic Monkeys Bratkovost, Beyoncé & Shakira Beautiful Liar, Bloc Party I Still Remember, Clavin Karris Accessible In The Cities Fall Out Boy Trains For The Memories, One Direction The Sweet Escape, James Morrison Undiscovered, Jack & Jack Dope, Khleens Mervinwharper Gimp Me, Maximo Park Our Voices, Mack Heat, Don Fook Lee Home, My Chemical Romance I Don't Love You, Natasha Bedingfield I Wanna Have Your Eyes, Paolo Nutini No Shoes, Razorlight Kick Start, This Feeling I've Got, The Fratellis Baby, Tiniebla/Verbalde/Tiniebla/Give It To Me Alex Don't Matter, America Take Control, Any Winehouse Back To Black, Avril Lavigne Girlfriend, Clara Lake A Bay, Dads Ladies, Genevieve Arnold Get Down, Gym Class Heroes Gypsy's Confessions, Jamie T Shakin' Ulster Park

What I've Done, Mika Love Today, Muse Inevitable, We're Back! Of Two Shows, Pulp Signal Fire, The Enemy Away From Here, The View The Do

C LIST
 Ash You Can't Have It All, Jack Peasle Split At Stars EP, Jaga Anything, Kabon Chieffs Everything Is Always Nowhere, Little Man Take This Man To Love, Moreso 3 Miles Me Wonder, Red Hot Chili Peppers Hung Drunks, Slabbin' Goshally Goshally Give Us U, The Fray Over My Head

4-FRONT LIST
 Boney Lu Stone, Don La Sac Vs Scroobius Pio The Shift Always Still, Funeral For A Friend In Oblivion, HelloGoddess Here In Your Arms, Kings Of Leon – Cal, The Criss Moon North

RADIO 2

Any Winehouse Back To Black, Avril Lavigne Girlfriend, Clara Lake A Bay, Dads Ladies, Genevieve Arnold Get Down, Gym Class Heroes Gypsy's Confessions, Jamie T Shakin' Ulster Park

Travis experience authority problems in hilarious new promo

Promo focus

Proific director Mike Baldwin has delivered the first video from Travis's new single Closer, the band's first in four years. And Baldwin, working on a scale above and beyond his previous work, has duly risen to the occasion. The video has scope, charm – and a fantastic cameo by Hollywood star Ben Stiller.

It is set in night at a near-deserted supermarket in American suburbia, where Travis's Andy Dunlop and Neil Primrose are idly working the aisles and Dougie Payne is doing a particularly bad job on the checkout. And Fran Kealy? He soon realises, when he removes his mask, he is out front in a gopher suit handing out flyers.

Later, the store manager upstairs hears Fran singing over the tinnny loudspeaker in his office, turns around and reveals himself to be a characteristically scowling Travis. He hears for the shop, but as he enters the floor the shop is replaced by musak – a musak version of Closer that is. Stiller retreats, frustrated, questioning



his own sanity. And the party resumes.

"Everything went right," says Baldwin. "It was definitely a case of being in the right place at the right time."

"I'm independent had everyone scripting on it, but they didn't get anything they liked, so [commissioner] Charlie Larby let me have a go. I just thought 'If I would shoot a video for Travis, I would like to do this.'"

He reveals that his starting point was Travis's reasonably long period out of action. "The basic idea is 'Where is Travis now?'" From that came the idea of them as out-of-luck supermarket workers in a down-at-heel Scottish supermarket. "Although I was careful how I phrased that bit in the treatment," he admits.

This is an extract from an article in the current edition of *Promo*. <http://www.promonews.co.uk>

Little Barrie

Pay To Join (Pias/Wall of Sound)

SAM WALKER, XFM MANCHESTER



"At a time when so many bands are writing songs with the instruction 'turn on distortion

pedal as soon as you hit the chorus, this track is a gem, with a throbbing bass line, fantastic breaky drumming and smoky guitar to boot. You wouldn't be surprised if someone told you this was actually taken off a lost Nuggets compilation. A standout single from a great album."

The Mighty Rows

Swine And Cockerel (One Little Indian)

THOMAS H GREEN, Q MAGAZINE

"Never mind whether blond and

sassy Mighty Rows frontwoman Laura Granqvist eventually turns out to be a Wendy James or a Debbie Harry, right now her three-piece deliver twelve feisty punk rock blasts. Backed by See Pistols-style guitars turned up to 11, her unentertained yelping roar leads the way through a three-chord pop ram-raid that is unselfconsciously schoolyard funny. Prepare to psycho."

Black Rebel Motorcycle Club

Wagon Of Choice (Island)

JACQUI SWIFT, THE SUN

"After the downbeat bluesy (and brilliant) last album *Howl*, Black Rebel return with the cranked-up guitar sound we originally fell in love with in the band. Containing adrenaline-fueled riffs with an underlying groove, it's a good taster for their forthcoming fourth album *Baby 81*, which arrives just in time for the festival season."

My Top 10

BEST SEALS

Artist

1. JACQUELINE FOSTER & THE SUPPOSED ALL THE LEAVES ARE GREEN (ECOUT)
2. BROADCAST FENDULUM (WARP)
3. SMILING DOWNPOUR (MCA/REPRISE)
4. ANIMAL COLLECTIVE LEAR HOUSE (NACAM)
5. WILLY MASON (OYGEN (MUSIC))
6. YOKO ONO & THE FLAMING LIPS (GARRIBOLDI 1999-2007 (P&G/SONIC))
7. THE SUPERIMPOSABLES WOULD IT BE IMPOSSIBLY LITTLE LEAGUE?
8. BEEHONEY HELLO!
9. VOICE OF THE SEVEN WOODS THE FIRELY DUCK (CRUSTED HEAVY)
10. WORMHOLE BOARDING LOUNGE (MELTDOWN)

"Just when you thought The Flaming Lips already had the best frontman they go and replace him with Yoko Ono - ace! Broadcast deliver the sort of keyboard riff that is as great as anything to come from Jimmy Page's secret stash. It is about time the kids looked up from their PSPs and realised that they have their very own Bob Dylan in Willy Mason, guys like this only come along once in a lifetime."

review tracks and albums every week.

The existing Popworld website, which already has a million users, will act as a general platform for the magazine. There will also be a Popworld Promotes site, where unsigned bands can upload tracks, plus *Popworld Pulp's* official site which will include a forum and blogging section. The magazine will also feature its own Myspace page.

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www.popworld.com/pulp

www.popworldpromotes.com

www.myspace.com/popworldpulp

Timbazed Give It To Me: Tracks: Cluser

GALAXY



A LIST
Akon/Snoop Dogg 1 Wanna Love You Like Her
Alicia Keys/Robin Thicke/Chris Brown/Drake
Shakira/Rihanna/Lil Wayne/Boyz n the Banda
Castro Vs Fedde Le Grand/The O'Jays
Cassie/Micah/Dance Hallarmy/Mya
Lauri/Laura Jansen/Gwen Stefani/Sweet
Escape/Mason Vs Princess Superstar/Perfect
Nelly/Fathead/Say It Right/P Diddy/Hit
OT: The Roots/Super Cat/Ms. Pink Ladies/Ms. Akon/Timbaland/Te. Kelly J J Give It To Me

B LIST
De Soul Train: Sheena Gould/No Because Of You/Omarion 2-2-2/P Diddy/Hit/Kybalia
C List: Right Back Into It/Princk/Princk/Princk
OT: The Roots/Felicity Jones/Whelan & Di Scala/Tourists

C LIST
America Take Control/Another Chance
America Take Control/Another Chance
Everyone 1 See Her/Clara La B Jay/Gossip

Popworld Pulp has a strong bias towards indie and rock, as that's what 'pop' is now

"We take music very seriously, but that doesn't mean we can't be funny about it," says Verdier. "We realise we're appealing to a new generation of internet-savvy readers with lots of demands on their time. They don't want 1,000 words of boring, music opinion!"

The magazine will consist of 68 pages of news, live and album reviews and features, targeted at 16- to 25-year-olds. The magazine will also embrace the web trend of user-generated content and will have a panel of readers who will

Popworld Pulp Top 10

1. Arctic Monkeys *Blastform* (Domino)
2. Hozier *London* (That Boy, that Girl/Nohe Surf)
3. Klaxons *Rainbow* (Rinô)
4. Fall Out Boy *Infinity on High* (Mars)
5. Maximo Park *Our Velocity* (Warp)
6. Calvin Harris *Acceptable in the 80s* (Columbia)
7. Billy Clynx *Saturday Superhero* (D4H)
8. Shimon Moore *Discs It's the Beat* (Wichita)
9. The Macabres *Precious Time* (Picnic)
10. Kaiser Chiefs *Ruby* (B-Uniqn)

The new magazine will be a "fast, funny and fact-filled" publication which will carry with it the same off-the-wall humour of the TV programme's presenters Alex Chung and Alex Zane.

CAPITAL

Akon/D'Nita: Also Cassie/Destiny's Child/Anerle Tate/Caro/Annie/Winhouse
Bling 93: Avril Lavigne/Dave Navarro/Sweeney
Bright: No More Land/Bleed Party 15:8
Remixer: Booty Lou/Shine/Calvin Harris
Acceptable in the 80s: Cassie/Jones Vs Fedde

IN-STORE NEXT WEEK



Instore: Avril Lavigne, Nine Inch Nails, Mark Ronson, Cortez, Essential Songs, 70s Heart Throbs, Album Of The Week: Avril Lavigne

BORDERS



Instore: Nine Inch Nails, Avril Lavigne, Mark Ronson, Patti Smith, Porcupine Tree, Doors, Bob Dylan, Neil Young, CDs From £3.99



Album Of The Month: Maximo Park, Instore: Good Shoes, Brett Anderson, Andrew Bird, CocoaFrost, Bob Pistols, Lucky Soul, Spark Rock, Wolf & Club



Instore: Bright Essential Songs, 70s Heart Throbs, Avril Lavigne, Nine Inch Nails, Mark Ronson, Cortez, DVD: Pink



Selects: Justin Nazuka, Hanne Hukkelberg, Great Lake Swimmers, Seventeen Evergreen: Mojo - Bill Callahan, Priestbird, Bench Convent, Rompsop, Plate Six, John Mayall



Instore: Avril Lavigne, Cortez, Mark Ronson, 70s Heart Throbs, Essential Songs, Deal Of The Week: Cortez



Instore: Avril Lavigne, Nine Inch Nails, Mark Ronson, Essential Songs, 70s Heart Throbs, Gracie, Tiesto, Cortez, Heartbeat 50 Groovy, Joseph & Amazing Technicolour Dreamcoat



Instore: Avril Lavigne, Nine Inch Nails, Tiesto, Arctic Monkeys, Cortez



Instore: Avril Lavigne, Cortez, Essential Songs, Mark Ronson



Album of the Week - Now 66; Instore: Timbaland, Drum & Bass, Melanie C, Maximo Park, Put Your Hands Up, Kings Of Leon, Avri Krauss, Natasha Bedingfield, Arctic Monkeys, Avril Lavigne, Link Park

Peppers Run/Dump: Snow Patrol Signal Fire/The Empty Aisle From Here/The Fratellis Ruby Rules/The Killers Road My Mind/The Klaxons Gravity's Rainbow/The View The Dog, Youth Core
ENDING LIST
30 Seconds To Mars The Kill/Black Rebel Motorcycle Club/Women Of Color/Breakdown I Walk/Calvin Harris/Party The Best/Unbreakable/Cooper/Temple/Cassie Head/Dinosaur Jr/Bene There All The Time/Fire Music/She Can Do What She Wants/Paula Hunter/Fortune Drive/Sparks/Kyle Pyle/Idiot/Of The Hill/Lost Prophets/Arctic Monkeys/No Hudson & The Library/Ask The Moon/Federation/Honey Bee/Nubettes/Scandal/Your Name/Parli P/You Wrote/Patrick Wolf/The Major/Positive Peter/Born & Bred/Cosmo Of My Affection/The Academy Is/We've Got A Big Mess On Our Hands/The Dylanesque New Ideas/The Macabres/Precious Time/The Republic Pieces Of The People We Love/The Skins I Love You/Tilly And The Wall/The Fleet/Mar: Viva Your Weaving/Bub



SINGLE OF THE WEEK

Travis
Closer
Independiente ISOM116MS
Four years since their last album 12 Memories, Travis are in no danger of losing the spark that has earned them the adoration of audiences around the world. Produced by Nigel Godrich, Closer is a sweeping pop song with an effortlessly memorable appeal. Released ahead of a full UK tour, the accompanying video features Ben Stiller in a starring role as supermanager. It is already played at Xfm, Radio Two and Capital.



ALBUM OF THE WEEK

Arctic Monkeys
Favourite Worst Nightmare
Domino WTCDD188
So, how exactly to follow-up the fastest-selling debut in British chart history? Pretty effortlessly, it seems, judging by the Arctic Monkey's sophomore set. A harder, meatier album than its predecessor, filled with the same charming lyrical traits that infused the debut. There are elements of The Jam and Madness on tracks such as Balalaika and This House Is A Circus; that is fitting really, on an album which could prove to be a British classic.

Singles

The Blood Brothers

Laser Life (Widita WEBB143S)
One of hardcore's finest, The Blood Brothers have delivered a blistering, rambunctious new single. Laser Life is fast, succinct and an amazingly catchy anthem track which harbours a defiant and rebellious tone. With this new offering it seems that the Seattle five-piece aren't likely ones to stay away.

Breed 77

Rock At Me Now (Albert JASDDUK040P)
Breed 77's flamenco-influenced neo-metal is slowly evolving into sugary balladry, with Look At Me Now following the trend. This single and the forthcoming Spanish-language album Un Encuentro are supported by a UK tour this month.

Chamillionaire

Not A Criminal (Motown CNOTCD1)
This is a fabulously funky hip hop throbber, produced by Stylz Fuego. Chamillionaire, hailed by The Sun as "rap's newest star" is assisted on vocal duties by the ubiquitous Kelis and this is the first single from his April 23-released album Ultimate Victory. It has been played by Kiss.

Ross Copperman

All She Wrote (Phonogenic 99697048572)
This is a brilliant, radio-friendly debut by the photogenic and highly-marketable Virginian, now residing in London. Following his iTunes number one As I Choke, All She Wrote is a singalong stormer which is pretty representative of his excellent parent album Welcome To Reality, released May 14. The single will be helped by its usage in TV trailers for ER and Without A Trace. It is also B-listed at Radio Two, played at Capital and gaining support from I.L.R.

Dada feat. Sandy Rivera & Trix

Lollipop (Data DA15A58)
It is only April, but this is guaranteed to be huge throughout the summer. Never underestimate the commercial power of the double entendre -

and, when coupled to a tune like this, one can be sure of high chart placings throughout Europe. It comes with a variety of mixes but the standouts have to be the original 12-inch and the Breeze & Bad Hand version.

Groove Armada

Get Down (Columbia 88657074402)
The first release from Tom and Andy's fourth album Soundbody Rook is expectedly funky. Mixing an Eighties-style electronica intro with dark and dirty beats, the track is already being supported by Radio One. Vocals by female London MC Stush give it the urban bounce of a pre-summer hit.

The Hoosiers

Worse Case Scenario (RCA 88880164971)
Emerging from the same management stable as The Automatic, The Hoosiers' debut single - a limited seven-inch that precedes the radio-friendly Shame About Ray - is an upbeat introduction to their talents. A simple production allows the backdrop of jingle-jangle guitars and uptempo beats to breathe, while frontman Irwin Sparkes delivers quirky a barrage of quirky one-liners. The song will be available as a free download one week from release as iTunes' Single Of The Week.

Mr Hudson & The Library

Ask The DJ (Mercury T273799)
A standout from Mr Hudson's debut album A Tale Of Two Cities, Ask The DJ is a sparsely-produced song which manages to keep its cool while occupying mainstream appeal. Currently playlisted at Xfm, the release of this unique pop song falls in the middle of a Europe-wide tour supporting Mika. This could be the song to embed this group with a wider audience.

Mika

Love Today (Casablanca/Island 1732069)
The follow-up to the globe-straddling smash Grace Kelly is another surefire hit. A future-flavoured melodic dance number with another wild vocal that should send sales of parent album Life In Cartoon Motion

sky-high. It has been A-listed at Radio Two, B-listed at Radio One and playlisted by Capital.

The Pinker Tones

The Million Colour Revolution (Outstanding OSTR5012)
Welcome to the Barcelona-based new lords of cool, who come across like Air when they still had tunes. Already becoming the name to drop in guest DJ circles, this is the final single to be taken from their album of the same name. It is pop, but not as we know it and there's not a castanet in sight. Oie!

Shiny Toy Guns

You Are The One (Mercury 1730429)
They were one of last year's most sought-after international acts and, 12 months on, Mercury is ready to push the button on the LA outfit's UK assault. This is electro-charged pop, all pulsating synths and compressed guitar sounds supporting a call-and-response, male/female vocal. A strong start.

The View

The Don/Skag Trendy (D965 OLIVE021)
With their debut album Hats Off To The Buskers having already spawned three singles and shifted some 300,000 units, Dundunain trio The View will be looking to squeeze further sales from the album with this perky wee tune. In the age of digital downloads, a double A-side single is an interesting concept, but The Don is already gaining strong rotation at Radio One and Xfm.

Albums

Michael Andrews

Hand On String (We Love You AMU016)
Best known for his number one Mad World with Gary Jules, Andrews is primarily a film composer. However, Hand On String sees him swap instruments for acoustic beginnings on life, love and lemons. Bland melodies and questionable lyrics are made up for with standout tracks like Just A Thought, which combines a

jittery guitar scratch with strained vocals.

Anjani

Blue Alert (Sony BMG 88697088082)
Coming on like a female Leonard Cohen - which isn't too strange as he co-wrote and produced the album - Anjani is a smoky, emotional chanteuse from Hawaii and has delivered a strong introspective set, of which the intense Golden Gate and title track are highlights. Possibly an acquired taste, Anjani could however find favour with the Norah Jones crowd.

Feist

The Reminder (Polydor 9847412)
Calgary's Feist is a forerunner on the indie scene in her native Canada and this, her second album, is full of emotional, edge-litified pop. The choicest cuts - of which they are many - are the strident My Moon My Man, the dreamy Seal and the ridiculously catchy 1234. She is currently on a UK tour.

Nine Inch Nails

Year Zero (Island 1732422)
Two years after comeback album With Teeth, Bezor returns with a cinematic vision of a dystopian society. Clues to this world have been circulating since their February/March tour, when hidden messages on T-shirts led to the discovery of secret websites about something called "the presence", a drug called Parepia and an addictive substance named Opal. The music is disturbing in the extreme and will gain more resonance in weeks to come.

Switches

Heart Tuned To DEAD (Atlantic Records 5144200782)
The fact their debut album is named in homage to a Super Fly Animals track tells a lot about the musical ethos of this four-piece. Like The Purries, they cast their net for inspiration wider than the average band does and the range of musical styles and lyrical concerns is impressive. Even if the whole thing doesn't quite come together with the brain-fuzzing

effervescence of their Welsh heroes, it is a promising start.

Trademark

Raise The Stakes (Truck TRUCK024)
Reminiscent of the Human League's atmospheric electronic wizardry and the weighty hooks of Depeche Mode, Trademark's second album on Truck is a beguiling child of Eighties' electronica. Packed with pop gems including forthcoming single Come To Love and The Line, Raise The Stakes is not too original, but it is great fun.

Various

In The Mind of Ntin Sawtney (Districts De60001)
First in a new series of compilations of musician's influences comes this cool selection from a jewel in the crown of British music, Ntin Sawtney. Ranging from Bob Dylan's Blowing In The Wind, through the Catalan outlaws Ojos de Brujo and Massive Attack's wonderful remix of Nasrat Fatah Ali Khan, this is an album which will drift over the summer evenings.

Various

A Tribute To Joni Mitchell (Nonesuch 7559799895)
While boasting an impressive line-up (Susan Stevens, Emmylou Harris, Elvis Costello, kd Lang) this tribute to one of the twentieth century's most under-appreciated songwriters is a mixed bag. While Prince's take on A Case Of You and Björk's The Boho Dance hit home, many of the tracks drift by.

The Young Gods

Super Ready/Fragments (PIAS PIAS28002D)
The seminal Swiss band are back doing what we would expect from the trio: industrial beats, rock, electronica and ambient sounds with an added element of classical music. At times it is frustrating, but mostly genius, and works to the formula that made The Young Gods a truly unique band.

This week's reviews: Christopher Barrett, Adam Buxton, Jimmy Grant, Gai Gowen, Stuart Clarke, Ash Dossanj, Jim Larkin, Owen Lawrence, Nick Russo and Simon Ward.

140407

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	3	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	USA	403
2	1	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE	333
3	1	ALEX GAUDINO FEAT. C. WATERS	DESTINATION CALABRIA	BMG	329
4	13	AVRIL LAVIGNE	GIRLFRIEND	BMG	312
5	7	TIMBALAND	GIVE IT TO ME	POLOGY	310
6	8	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	PHENIX	300
7	5	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	JIVE	287
8	6	ARCTIC MONKEYS	BRIANSTORM	DEARBORN	277
9	8	NELLY FURTADO	 SAY IT RIGHT	GEFFEN	271
10	11	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GEFFEN	259
11	15	MIKA	LOVE TODAY	DESYRELAND	252
12	11	TIKE	TAKE THAT SHINE	POLOGY	251
13	19	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	BMG	246
14	10	MCFLY	TRANSYLVANIA	ISLAND	241
15	19	FALL OUT BOY	THINKS FR TH MMRS	MERCURY	239
16	4	CHRISTINA AGUILERA	CANDYMAN	BMG	235
17	15	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	COLUMBIA	221
17	11	FERGIE	GLAMOROUS	ADM	221
19	20	THE PROCLAIMERS FEAT. BRIAN POTTER & ANDY PIPKIN	...500 MILES	CHRYSLER	225
20	18	NE-YO	BECAUSE OF YOU	MERCURY	212
21	10	CIARA	LIKE A BOY	BMG	209
22	18	KAISER CHIEFS	RUBY	IMPACT	205
22	18	FUNERAL FOR A FRIEND	IN OBLIVION	ATLANTIC	205
24	25	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	APOLLO	201
25	24	GARETH GATES	CHANGES	ISLAND	200
26	15	AMY WINEHOUSE	BACK TO BLACK	ISLAND	199
26	21	KINGS OF LEON	ON CALL	BMG	199
28	26	MUSE	INVINCIBLE	WARNER BROS.	195
29	26	THERESE FEELIN' ME		FOXTON	193
30	46	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EDEN)		PHENIX	189
31	36	SUNBLOCK FEAT. SANDY BABY BABY		EPIC	186
32	34	MEK FEAT. DINO	FEELS LIKE HOME	FREEMAN	181
33	29	P. DIDDY FEAT. KEYSHIA COLE	LAST NIGHT	BAD BOY/ATLANTIC	170
33	29	LADY SOVEREIGN	THOSE WERE THE DAYS	DEF JAM/ATLANTIC	170
35	38	DADA FEAT. SANDY RIVERA & TRIX	LULLYPOP	MEMPHIS OF SO. IND.	169
36	41	JAMES MORRISON	UNDISCOVERED	POLOGY	166
37	21	DE SOUZA F. SHENA	GUILTY	HEARST	165
38	27	OMARION	ICE BOX	EPIC	162
39	29	PINK	LEAVE ME ALONE (I'M LONELY)	IMPACT	161
40	25	THE FRAY	HOW TO SAVE A LIFE	EPIC	159

BEYONCÉ & SHAKIRA

1. Beyoncé & Shakira
After being dethroned by My Chemical Romance's last week, Beyoncé & Shakira reclaim their TV airplay chart title with Beautiful Liar making an emphatic rebound. The clip's tally of 403 airings last week was 70 more than any other promo. The steady video, featuring the idiosyncratically clad pair with matching haircuts, had most support from 04 (77 plays).



14. McFly
A combination of cross-dressing and a black and white video worked for Ciara, whose Like a Boy clip is in high rotation on many stations at the moment, and also earns McFly's Transylvania a total of 241 airings from nine supporters on its first frame, to secure the boy band's latest clip a number 14 debut on the TV airplay chart. The video, shot in Transylvania style gothic castle and featuring the band in costumes from different eras, was slotted into 04's schedule 04 (77 plays).

Beyoncé & Shakira's Beautiful Liar ousts My Chemical Romance from the top, while Alex Gaudino moves 11-3

ON THE BOX THIS WEEK

BBQ!
Friday Night With Jonathan Ross
Janet Collins, Kings Of Leon

ITV
This Morning
Sarah Gaskell (Track)
Loose Women
Mica Gray (Track)
TV At Reading
Rag'n'Billie, Queens Of The Stone Age, Chickens, Graham Coxton

CHANNEL 4
Freshly Squeezed (Moo-Fig)
Nothing But Love
Cwen Stefani Live (Track)
Paul O'Grady
Natasha Bedingfield (Vr)

ATLANTIC
Get Cape Wear Cape Fly (Fr)
Ariell Longtin T4
Special Clips
Transylvania With T-Mobile
Elo, Party Classics, The Enemy

POPWORLD
Natasha Bedingfield, Just Jack, Macy Gray, Matt Willis

E4
E4 Music (Mon-Fri)

THE HITS ADDS

Hot Hit Club
Peppers: Hurst Bo
Sashie Ellis: Bump
Mi & My
Imagination
The Voice: The Don
Ariell: Tack
Control
Freddie's 5: No
More Conversations
Henson Co
Body Line: Stone
Lionel Park: What
The Dove
Rig's Sash: Fred Fr
Tony Sney
Alexei: Don't Meet

MTV MOST PLAYED

Rank	Artist	Title	Label
1	FALL OUT BOY	THINKS FR TH MMRS	MERCURY
2	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	COLUMBIA
3	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GEFFEN
4	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
4	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
6	PHOENIX	NEWMAN SQUARES	ATLANTIC
6	ARCTIC MONKEYS	BRIANSTORM	DEARBORN
8	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	PHENIX
9	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	BMG
10	JUSTIN TIMBERLAKE	GIVE IT TO ME	POLOGY

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	MACY GRAY FEAT. NATALIE COLE	FINALLY MADE ME HAPPY	POLOGY
1	TIKE	TAKE THAT SHINE	POLOGY
3	AVRIL LAVIGNE	GIRLFRIEND	BMG
4	ALEX GAUDINO	DESTINATION CALABRIA	BMG
4	FERGIE	GLAMOROUS	ADM
4	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	BMG
7	MCFLY	TRANSYLVANIA	ISLAND
7	RAZORLIGHT	I CAN'T STOP THE FEELING IVE GOT	VERTIGO
9	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
10	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	PHENIX

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
2	FALL OUT BOY	THINKS FR TH MMRS	MERCURY
3	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/REPRISE
3	AVRIL LAVIGNE	GIRLFRIEND	BMG
5	ELLIOT MINOR	PARALLEL WORLDS	ASPIRE MUSIC
6	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	REPRISE
7	THE AUTOMATIC MONSTER		BUNNIE/POLAR
8	GREEN DAY	BULLDOZED OF BROKEN DREAMS	REPRISE
9	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARM RACE	MERCURY
10	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPRISE

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
2	ARCTIC MONKEYS	BRIANSTORM	DEARBORN
3	KINGS OF LEON	ON CALL	BMG
4	FALL OUT BOY	THINKS FR TH MMRS	MERCURY
5	BIFFY CLYO	SATURDAY SUPERHOUSE	EPIC/REPRISE
6	MUSE	INVINCIBLE	WARNER BROS.
7	MAXIMO PARK	OUR VELOCITY	IMPACT
8	LOSTPROPHETS	4 AM FOREVER	VERBENT/EPIC
9	THE KILLERS	READ MY MIND	WEED/EPIC
9	KLAXONS	GRAVITY'S RAINBOW	REPRISE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	CIARA	LIKE A BOY	BMG
1	P. DIDDY FEAT. KEYSHIA COLE	LAST NIGHT	BAD BOY/ATLANTIC
3	FERGIE	GLAMOROUS	ADM
3	NE-YO	BECAUSE OF YOU	MERCURY
5	OMARION	ICE BOX	EPIC
6	TIMBALAND	GIVE IT TO ME	POLOGY
7	NELLY FURTADO	SAY IT RIGHT	GEFFEN
7	MUSIQ SOULCHILD	BUDDY	ATLANTIC
9	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
10	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	BMG

© Nielsen Music Control. Compiled from data gathered from 2000 to Sun Jan 14, 2007 to Sat Jan 20, 2007. The chart is based on weekly sales and airplay. For more information, visit www.musicweek.com. The Airplay Chart shows TV, Radio, and Music. MTV Base, MTV2, MTV, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52.

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The acts making the biggest impact this week are Beyoncé & Shakira, Mika and Alex Gaudio, all of whom leap into the Top 10, while Amy Winehouse enters highest at 21

The UK Radio Air

RADIO ONE

Pos	Artist/Title	Prev	Wk	Airplay
1	12 KATY PERRY FEAT. KENNY CHESNEY - PARTYS LIKE A ROCKSTAR	19	27	2335
2	3 ALEX GAUDIO - DESTINATION CALABRIA DATA	23	25	2292
3	16 ARCTIC MONKEYS - BRIANSTORM CD/DVD	18	24	2200
3	5 BLOC PARTY - I STILL REMEMBER WICHITA	22	24	2122
1	1 CALVIN HARRIS - ACCEPTABLE IN THE 80'S CD/UMBA	25	24	2052
6	1 MARK RONSON FEAT. DANIEL MERRIWEATHER - STOP ME COLUMBIA	25	22	2049
6	17 MIKA LOVE TODAY TOGETHER WE STAND	18	22	2047
6	4 JUST JACK - GLORY DAYS WICHITA	8	22	2046
9	10 MAXIMO PARK - OUR VELOCITY WARP	20	19	2042
9	6 CAMILLE JONES VS FEDEE LE GRAND - THE CREEPS DATA	21	19	1979
11	21 FALL OUT BOY - THINKS HE IS VANUS WICHITA	11	18	1861
11	18 THE ENEMY - AWAY FROM HERE WICHITA BROS	15	18	1796
13	24 BEYONCÉ & SHAKIRA - BEAUTIFUL LIAR RCA	12	17	1762
13	12 TIMBALAND - GIVE IT TO ME POLYDOR	16	16	1754
13	10 BROOKE ASHMADE - GET DOWN COLUMBIA	9	16	1750
15	24 NATASHA BEDINGFIELD - I WANNA HAVE YOUR BABIES PHENACENT	12	16	1750
15	4 THE FRATELLI'S BABY RATTOLI FALLOUT	21	16	1649
15	10 SEAMUS LAJTHI - LAST NIGHT A DJ SAVED MY LIFE WARP	10	16	1607
19	6 JAMES MORRISON - UNDISCOVERED WICHITA	21	15	1547
3	1 GWEN STEFANI FEAT. AKON - THE SWEET ESCAPE GEMINI	13	15	1514
22	22 RAZORLIGHT - I CAN'T STOP THE FEELING I'VE GOT VELOCITY	13	14	1477
22	12 NELY FURTADO - SAY IT RIGHT GEMINI	10	14	1396
21	10 DINA FEAT. SANDY RIVERA & TRIXI LULLOP - WINTER OF SECOND	8	14	1361
21	14 MY CHEMICAL ROMANCE - I DON'T LOVE YOU REPRISE	15	13	1347
24	24 AVRIL LAVIGNE - GIRLFRIEND RCA	12	13	1337
24	6 MIKA LOVE TODAY GABRIELANGELO	11	13	1329
22	10 GOSSIP - STANDING IN THE WAY OF CONTROL BACKWARD	18	11	1310
26	10 NEW - BECAUSE OF YOU WICHITA	19	10	962
26	10 THE VIEW - THE VIEW RCA	4	10	955
26	10 THE WINANS - BACK TO BLACK POLYDOR	11	10	954
26	10 AMY WINEHOUSE - BACK TO BLACK POLYDOR	9	10	942
26	10 DAN LE SAC VS SCROOBIOUS PIP - THOU SHALT ALWAYS KILL CD	8	10	941
26	10 MIKE - INVINCIBLE WARRIOR BROS	8	10	912
26	10 FERGIE GLAMOROUS A&A	10	10	848

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INDEPENDENT LOCAL RADIO

Pos	Artist/Title	Wk	Airplay	
1	1 KAISER CHIEFS - RUBY A BANG/VELOCITY	224	221	7545
2	2 TAKE THAT - SHINE POLYDOR	215	221	7146
3	3 GWEN STEFANI FEAT. AKON - THE SWEET ESCAPE GEMINI	193	192	5096
4	4 SCISSOR SISTERS - SHE'S MY MAN POLYDOR	187	186	2856
5	5 MIKA - GRACE KELLY CASABLANCA/ISLAND	167	166	2410
6	6 NELLY FURTADO - SAY IT RIGHT GEMINI	225	169	2254
7	7 PINK - LEAVE ME ALONE (I'M LONELY) WARRIOR	141	134	2070
8	8 JUSTIN TIMBERLAKE - WHAT GOES AROUND... COMES AROUND JIVE	123	121	3626
9	9 SNOW PATROL - CHASING CARS POLYDOR	117	117	2000
10	10 JAMES MORRISON - UNDISCOVERED WICHITA	101	101	2223
11	11 THE FRAY - HOW TO SAVE A LIFE EPIC	123	104	2220
12	12 KELLY FEAT. CE-LO - I'LL STAY VELOCITY	113	107	1706
13	13 PAOLO NUTINI - NEW SHOES ATLANTIC	205	101	1627
14	14 THE FRATELLI'S WHISTLE FOR THE CHOR FALLOUT	81	101	1610
15	15 TAKE THAT - PATIENCE WARRIOR	91	101	1525
16	16 THE KOOKS - SHE MOVES IN HER OWN WAY WYNN	84	101	1525
17	17 CALVIN HARRIS - ACCEPTABLE IN THE 80'S COLUMBIA	61	101	1527
18	18 THE KILLERS - READ MY MIND VELOCITY	67	101	1528
19	19 NATASHA BEDINGFIELD - I WANNA HAVE YOUR BABIES PHENACENT	31	101	1528
20	20 BOOY LU - BOOGIE 2NITE WEP KINK	83	101	1419
21	21 AVRIL LAVIGNE - GIRLFRIEND RCA	64	100	1781
22	22 MARK RONSON FEAT. DANIEL MERRIWEATHER - STOP ME COLUMBIA	62	101	1022
23	23 RAZORLIGHT - I CAN'T STOP THE FEELING I'VE GOT VELOCITY	46	101	628
24	24 THE FEELING - LOVE IT WHEN YOU CALL BANG	46	101	324
25	25 CHRISTINA AGUILERA - CANDYMAN RCA	47	100	434
26	26 RAZORLIGHT - BEFORE I FALL TO PIECES VELOCITY	61	100	418
27	27 TIMBALAND - GIVE IT TO ME POLYDOR	24	102	1214
28	28 BEYONCÉ & SHAKIRA - BEAUTIFUL LIAR RCA	41	103	701
29	29 SCISSOR SISTERS - I DON'T FEEL LIKE DANCIN' POLYDOR	63	101	1841
30	30 JUST JACK - STARE IN THEIR EYES WICHITA	67	101	1801

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Pos	Artist/Title	Wk	Airplay		
1	1 GWEN STEFANI FEAT. AKON - THE SWEET ESCAPE GEMINI	2024	2	5760	-39
2	4 6 6 MARK RONSON FEAT. DANIEL MERRIWEATHER - STOP ME COLUMBIA	807	11	4871	-1
3	2 13 9 KAISER CHIEFS RUBY A BANG/VELOCITY	2212	2	465	-22
4	3 9 15 TAKE THAT SHINE POLYDOR	2113	5	4485	-18
5	36 2 30 MIKA LOVE TODAY CASABLANCA/ISLAND	493	40	4349	67
6	9 8 8 27 PAOLO NUTINI - NEW SHOES ATLANTIC	942	13	3592	-1
7	12 5 5 ALEX GAUDIO - DESTINATION CALABRIA DATA	519	42	3236	37
8	5 9 8 83 SCISSOR SISTERS - SHE'S MY MAN POLYDOR	1807	4	3239	36
9	24 3 10 BEYONCÉ & SHAKIRA - BEAUTIFUL LIAR RCA	1650	42	3236	37
10	6 9 12 31 JUSTIN TIMBERLAKE - WHAT GOES AROUND... COMES AROUND JIVE	457	22	3057	32
11	13 7 17 CALVIN HARRIS - ACCEPTABLE IN THE 80'S COLUMBIA	948	29	3035	1
12	15 3 25 CHRISTINA AGUILERA - CANDYMAN RCA	625	24	3010	14
13	7 7 7 81 JAMES MORRISON - UNDISCOVERED WICHITA	1122	4	2946	29
14	17 6 6 79 RAZORLIGHT - I CAN'T STOP THE FEELING I'VE GOT VELOCITY	752	25	2930	14
15	8 8 8 38 NELLY FURTADO - SAY IT RIGHT GEMINI	1545	13	2878	-29
16	14 8 39 CAMILLE JONES VS FEDEE LE GRAND - THE CREEPS DATA	549	8	2798	5
17	17 17 3 8 TIMBALAND - GIVE IT TO ME INTERSCOPE	677	106	2214	51
18	10 10 12 4 THE FRAY - HOW TO SAVE A LIFE EPIC	1023	5	2591	37
19	13 11 12 MIKA - GRACE KELLY CASABLANCA/ISLAND	1624	-11	2500	-25
20	40 5 11 ARCTIC MONKEYS - BRIANSTORM DONKEY	283	0	2571	45
21	56 1 71 AMY WINEHOUSE - BACK TO BLACK ISLAND	260	134	2543	103
22	25 3 25 BLOC PARTY - I STILL REMEMBER WICHITA	456	30	2500	11
23	31 3 25 NATASHA BEDINGFIELD - I WANNA HAVE YOUR BABIES PHENACENT	756	5	2505	25
24	21 4 10 STEFFY CHELSEA RCA	279	0	2455	4
25	21 6 10 PINK - LEAVE ME ALONE (I'M LONELY) WARRIOR	1451	10	2452	3

■ Highest Top 10 Entry ■ Biggest increase in airplay ■ Airplay increase ■ Highest Top 50 Entry ■ Biggest increase in plays ■ Airplay decrease (if 50th or less)



Alex Gaudio
DESTINATION CALABRIA

Alex Gaudio
Three weeks in the top five of the sales chart and now confirmed as the album of the week by Radio One, where its tally of 25 plays provided 69.14% of its overall airplay audience of 34,031m.

CAPITAL
The Top 10 of the sales and airplay charts, Beyoncé & Shakira's Beautiful Liar is hot. Some 650 plays on 54 stations earned it an audience of 32,376 last week, enough for it to leap 24-9 on the airplay chart. DAB station Core was its leading supporter (55 plays).

but sustained climb on the airplay chart, moving 88-77-63-30-20-20-18-12-7 thus far. While e7 stations contributed to its tally of 519 plays last week, its main thrust was provided by Radio One, where its tally of 25 plays provided 69.14% of its overall airplay audience of 34,031m.

BEYONCÉ & SHAKIRA
BEAUTIFUL LIAR
Arriving simultaneously in

and help it to rise to a new airplay peak. The track has made a slow

CHRYSLIS
The Top 10 of the sales and airplay charts, Beyoncé & Shakira's Beautiful Liar is hot. Some 650 plays on 54 stations earned it an audience of 32,376 last week, enough for it to leap 24-9 on the airplay chart. DAB station Core was its leading supporter (55 plays).

CD MASTERING DVD AND ECD AUTHORIZING VINYL MASTERING SECURE DIGITAL DELIVERY (WAMINET & FIP) VIDEO CONVERSIONS (ALL FORMATS) ON/OFFLINE AUDIO VIDEO CONVERSIONS VIDEO DUPLICATION

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MASEP



THE OFFICIAL UK SINGLES CHART

Singles Chart

As used by Radio One
Chart based on the actual sales but Sunday to Saturday
with a weighting of more than
4,000 UK discs
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GfK and EMI assistance

Pos	Weeks on Chart	Artist	Title	Label
39	NEW	LINNKIN PARK	WHAT I'VE DONE	Warner Bros/Interscope
40	31	OMARION	ICE BOX	Mercury 43
41	NEW	FALL OUT BOY	THINKS FR TH MMRRS	BMG
42	36	FALL OUT BOY	THIS AINT A SCENE IT'S AN ARMS RACE	Mercury 43
43	30	THE KILLERS	RE MY MIND	Capitol 13
44	29	PROCLAIMERS	I'M GONNA BE (500 MILES)	Capitol 13
45	NEW	AKON	DONT MATTER	Universal 13
46	NEW	DE SOUZA FT SHENA	GUILTY	Red Bull 10035/13
47	35	SNOW PATROL	CHASING CARS	Parlophone 10035/13
48	23	TWANG	WIDE AWAKE	Mercury 43
49	37	PINK	LEAVE ME ALONE (I'M LONELY)	Capitol 13
50	32	HILARY DUFF	WHY WITH LOVE	Capitol 13
51	NEW	THE GOOD THE BAD & THE QUEEN	GREEN FIELDS	Interscope 13
52	40	MASON EXCEEDER	THE BROTHERHOOD	BMG 10035/13
53	24	MELANIE C	I WANT CANDY	Red Bull 10035/13
54	30	BOOTY LUV	BOOGIE 2NITE	Red Bull 10035/13
55	13	KLAXONS	GOLDEN SNAKE	BMG 10035/13
56	3	ARCADE FIRE	KEEP THE CAR RUNNING	Mercury 43
57	NEW	BRIGHT EYES	FOUR WINDS	Parlophone 10035/13
58	47	CASCADA	EVERYTIME WE TOUCH	Atlantic 10035/13
59	42	LILY ALLEN	ALFIE	Capitol 13
60	6	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	Capitol 13
61	51	THE VIEW	SAME JEANS	BMG 10035/13
62	54	JOJO	TOO LITTLE TOO LATE	Mercury 43
63	6	GHOSTS	STAY THE NIGHT	Atlantic 10035/13
64	25	AMY WINEHOUSE	REHAB	Island 10035/13
65	22	AKON	FEAT. EMINEM SMACK THAT	Universal 13
66	4	THE FRATELLI	BABY FRATELLI	Virgin 10035/13
67	55	SCISSOR SISTERS	I DONT FEEL LIKE DANCIN	Parlophone 10035/13
68	56	THE FRATELLI	CHELSEA DAGGER	Virgin 10035/13
69	74	BEYONCE	IRREPLACEABLE	Columbia 10035/13
70	75	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	Mercury 43
71	3	CASCADA	TRULY MADLY DEEPLY	Atlantic 10035/13
72	62	ELTON JOHN	ROCKET MAN	Mercury 43
73	NEW	AMY WINEHOUSE	BACK TO BLACK	Island 10035/13
74	NEW	BIG BROTHER	STILL REMEMBER	Mercury 43
75	NEW	JUST JACK	GLORY DAYS	Mercury 43

Legend: **NEW** (New), **RE** (Re-entry), **CH** (Chart), **13** (Capitol), **43** (Mercury), **10035/13** (Red Bull), **10035/13** (Atlantic), **10035/13** (Parlophone), **10035/13** (Virgin), **10035/13** (Island), **10035/13** (Columbia), **10035/13** (BMG), **10035/13** (Interscope), **10035/13** (Warner Bros).



13 My Chemical Romance
New Jersey's premier emo-punk protagonists My Chemical Romance secure their third straight Top 15 hit from album The Black Parade. This week, as I Don't Love You catapults #13-13 on sales of 10,500 following the physical release. Introductory single Welcome to The Black Parade secured the band's breakthrough (last October, rocking 25-1, while following up Famous Last Words reached major chart). The Black Parade itself debuted and peaked at number two in the week of their number one single, and the popularity of I Don't Love You has helped it to recover 70-50-31-15 in the past three weeks.



21 Erasure
Erasure chalk up their third hit SINGLE SINE 1986, with I Could Fall in Love With You. The first offering from their new album, Light At The End Of The World, debuts at number 21 on sales of 7,000. On Crazy, the first single from Andy Belfrage's Black album reached number 35 in 2005 - but with three Dagechi Models, one Assembly and five Yazoo hits, Vince Clarke's career hit 100.

HIT 40 UK

Pos	Weeks on Chart	Artist	Title	Label
1	1	THE PROCLAIMERS	I'M GONNA BE 500 MILES	Capitol
2	2	AVRIL LAVIGNE	GIRLFRIEND	Atlantic
3	3	GWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	Interscope
4	5	THE FRAY	HOW TO SAVE A LIFE	Mercury
5	4	ALEX GAUDINO	FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Columbia
6	4	MARK RONSON	FEAT. DANIEL MERIWEATHER STOP ME	Capitol
7	6	FERGIE	FEAT. LUDAKRIS CLAMOROUS	BMG
8	7	TIMBALAND	AND LOVE IT TO ME	Mercury
9	7	KAISER CHIEFS	RYTHM	BMG/Interscope
10	8	BEYONCE & SHAKIRA	BEAUTIFUL LIAR	Capitol
11	8	TAKE THAT	SHINE	Parlophone
12	10	MIKA	GRACE KELLY	Capitol/Interscope
13	9	JUST TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	Interscope
14	11	NELLY FURTADO	SAY IT RIGHT	Gallie
15	8	MY CHEMICAL ROMANCE	I DONT LOVE YOU	Capitol
16	15	CALVIN HARRIS	ACCEPTABLE IN THE BOYS	Capitol
17	10	ARCTIC MONKEYS	BRANSTROM	Domino
18	12	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	Capitol
19	13	SCISSOR SISTERS	SHES MY HERO	Parlophone
20	17	CIARA	LIKE A BOY	Mercury
21	17	PRODIGI	NOTHING NEW SHOWS	Atlantic
22	24	CHRISTINA AGUILERA	CANYANIM	Capitol
23	18	TAKE THAT	PATIENCE	Parlophone
24	14	KELIS	FEAT. GEE-LO LIL STAR	Virgin
25	15	SNOW PATROL	CHASING CARS	Parlophone
26	19	SEANUS HALL	FEAT. KATY J LAST NIGHT A DJ SAVED MY LIFE	Capitol
27	21	DIDDY	FEAT. KE\$HIA COLE LAST NIGHT	BMG/Interscope
28	30	JUST JACK	STARZ IN THEIR EYES	Mercury
29	10	KATASHA	BEING FIED I WANNA HAVE YOUR BABIES	Mercury
30	25	GOSHIP	STAYING IN THE WAVE OF CONTROL	Capitol
31	22	THE KILLERS	READ MY MIND	Mercury
32	20	PINK	LEAVE ME ALONE (I'M LONELY)	Capitol
33	26	AKON	FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal
34	27	BOOTY LUV	BOOGIE 2NITE	Red Bull
35	31	JAMES MORRISON	UNDISCOVERED	Parlophone
36	32	MAXIMO PARK	OUR VELOCITY	Mercury
37	10	WE BECAUSE OF YOU	WINE	Interscope
38	29	THE FRATELLI	WHISTLE FOR THE CHOR	Mercury
39	10	ERASURE	I COULD FALL IN LOVE WITH YOU	Capitol
40	28	SCISSOR SISTERS	I DONT FEEL LIKE DANCIN	Parlophone

TOP 30 PHYSICAL SINGLES

Pos	Weeks on Chart	Artist	Title	Label
1	1	THE PROCLAIMERS	I'M GONNA BE 500 MILES	Capitol
2	1	AVRIL LAVIGNE	GIRLFRIEND	Atlantic
3	1	MY CHEMICAL ROMANCE	I DONT LOVE YOU	Capitol
4	1	ALEX GAUDINO	FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Interscope
5	1	CIARA	LIKE A BOY	Mercury
6	1	FERGIE	FEAT. LUDAKRIS CLAMOROUS	BMG
7	1	ERASURE	I COULD FALL IN LOVE WITH YOU	Capitol
8	1	THE LITTLE MAN	TAKE THIS MUST BE LOVE	Mercury
9	1	THE FRAY	HOW TO SAVE A LIFE	Mercury
10	1	BEYONCE VS GUNZ 4U	ALONE WALK THIS WAY	Capitol/Interscope
11	1	MIKA	GRACE KELLY	Capitol/Interscope
12	1	GOOD THE BAD & THE QUEEN	GREEN FIELDS	Interscope
13	1	CAMILLE JONES/FEDDE LE GRAND	THE CREEPS	Capitol
14	1	KAISER CHIEFS	RYTHM	BMG/Interscope
15	1	TAKE THAT	SHINE	Parlophone
16	1	SEANUS HALL	FEAT. KATY J LAST NIGHT A DJ SAVED MY LIFE	Capitol
17	1	DIDDY	FEAT. KE\$HIA COLE LAST NIGHT	BMG/Interscope
18	1	JUST TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Interscope
19	1	THE FRAY	CRE-LO LIL STAR	Virgin
20	1	DE SOUZA FT SHENA	GUILTY	Red Bull
21	1	BRIGHT EYES	FOUR WINDS	Parlophone
22	1	AKON	FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal
23	1	MELANIE C	I WANT CANDY	Capitol
24	1	ARCADE FIRE	KEEP THE CAR RUNNING	Mercury
25	1	HILARY DUFF	WHY WITH LOVE	Capitol
26	1	OMARION	ICE BOX	Mercury
27	1	MAXIMO PARK	OUR VELOCITY	Mercury
28	1	CASCADA	MIRACLE	Capitol
29	1	KINGS OF LEON	CALL	Capitol

The Official UK Charts Company 2007
All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.co.uk

MUSICWEEK EVENTS

PRESENTS



MUSIC
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Wednesday 18 July 2007

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Last year's debut conference was a sell-out success, with speakers representing brands and artists alike, including T-Mobile, Sony BMG, Nokia, Coca-Cola, Vodafone, Channel 4, Robbie Williams, Michael Jackson and Linkin Park.

2007's event will be back at The Landmark and is shaping up to be bigger and even better. So **don't miss out** on your opportunity to meet the key players in this trail-blazing sector and learn from the best in the business.

INTERESTED?

Email your full contact details to Imelda@musicweek.com and we will send the conference programme once it's published.

