



World Cup singles go head to head

Two of the biggest-selling singles artists of 2005 have stepped onto the pitch in the battle for World Cup chart glory.

Both Tony Christie and the

Crazy Frog will record new football-themed singles to be released by Gut Records this May, with Christie offering a new take on 2005's top-selling single (Is This The Way To) Amarillo, which will be retitled (Is The Way To) The World Cup.

Amarillo was the only single to sell more than 1m copies during last year, while Axel F's 493,000 sales placed it as 2005's third biggest singles seller. Christie and Crazy Frog will be among a host of acts offering World Cup songs around this June's event in Germany, with others including Independiente-signed Embrace who will be recording the England team song and Sony BMG's II Divo, iging Fifa's official tournament anthem Time Of Our Lives

football-related releases, having

the Euro 2004 single Come On England by 4-4-2 featuring Talk Sport Presenters, which sold more than 70,000 units.

again this year?"

"Tony Christie was the biggest-selling artist of 2005," says Gut managing director Steve Tandy, "Wouldn't it be fantastic if he can do the same

Learning lessons from Rick Rubin

In the second of MW's Masterclass series, the producer and Def Jam. co-founder outlines his top 10 tips

Conference call on mobile music

Music Week teams up with 3 for a round-table discussion involving key players in the growing mobile music market p10

Sounds from the South West

To accompany the South West Sound CD with this issue. MW profiles the region's music scene and live venues p13

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OCC to mark 50th anniversary of albums chart with media blitz including TV and radio shows

Chart set for

Charts

by Paul Wiiliams

The Official Charts Company is bidding to raise the UK albums chart's public profile to unprecedented new levels as it capitalises on the list's 50th anniversary.

The OCC is putting together activity across retail, radio, TV and other media to mark a half century on July 28 since Frank Sinatra's Songs For Swingin' Lovers led what was then just a top five chart published in Record Mirror

"It's definitely a big deal for us," says OCC brand marketing manager Darren Haynes. "There will be a full-on PR campaign, TV shows, radio programmes and CDs."

The celebrations aim to include

TV specials, a tie-in with Radio Two to find the nation's favourite album, an anniversary compila-tion release and the publication of a special edition of the British Hit Singles & Albums book

The albums chart's 50th birthday is the latest important landark celebrated by the Official Charts Company over the past few

years, following the 50th anniver sary of the singles chart in 2002 and both the 1,000th number one and the launch of the combined singles chart last year.

Haynes says one of the OCC's key objectives will be to raise the profile of the albums chart which, despite representing the vast majority of UK music sales, continues to lag behind the singles chart in terms of public awareness. This is partially being addressed by the launch early last month on Channel 4 and E4 of the weekly

Album Chart Show

The OCC is already in talks with the show's producer, the 3DD Group, about a show to mark the chart's anniversary, while it is also looking to follow a three-hour TV special broadcast in 2002 featuring the 100 all-time biggest-selling singles in the UK with an equiva lent for albums. Music Week chart consultant Alan Jones has com

piled what represents the first ever list of the nation's 100 top-selling albums and Haynes says he is now on the look-out for a broadcast partner to air an accompanying TV programme.

The OCC is also surveying members of the public - initially via its www.theofficialcharts.com website - about their favourite number one album of all time. Radio Two has already showed interest in publicising the vote and broadcasting a programme of the resulting chart.

resulting chart.
Meanwhile, the artist albums
chart entered the digital era yesterday (Sunday) with download
sales data being incorporated for the first time.

The Big Question, p18





MUSICWEEK

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`It is extremely welcome to be able to report some positive news from ILR in the shape of UK Music Week' - Editorial, p19

Your guide to the latest news from the music industry

People Music mourns



Gene Pitney: sadly missed

 Singer Gene Pitney, 65, whose string of hits include Twenty Four Hours From Tulsa, was found dead last Wednesday morning in a hotel in Cardiff, having performed in the city the night before. A post mortem reveals he died of natural causes. Sanctuary Group has appointed former British Alrways boss Bob Ayling as its new chairman, taking over the role from Andy Taylor, who will now focus on his role as chief executive. The group's finance director Mike Miller resigned last week, while Tom Lipsky, who became CEO and president of Sanctuary Records Group North America in December 2004, will leave at the end of June. Meanwhile, the group announced its AGM will take place on April 28. The BPI has appointed former political consultant Richard Mollet as director of public affairs to spearhead relations between the music industry

and UK Government Beatles producer Sir George Martin is to receive honorary membership of the UK Music Hall Of Fame when the show returns in 2006. The programme will also be broadcast in the US on VH1. HMV has appointed former rock and pop manager Gary Rolfe as head of music with immediate effect. The post was previously held by Phil Penman, who resigned in February Warner Music Group has appointed former MTV

communications executive Mel Fox as Warner Music International corporate nmunications vice president Martin Gilks, drummer with The Wonder Stuff, has died in a London hospital following a motorcycle accident. Following The Won Stuff, Gilks managed artists including A. Reef and Hundred Reason

Bottom line

Universal trumps Sonv BMG

 Universal Music held off Sony BMG to finish as top singles group in quarter one in the closest battle yet with fewer than 30,000 sales separating them as both claimed 23,4% of the market. Universal was top albums group with a 20.4% share as EMI finished second with 20.4%.

 US performing rights organisation BMI is predicting a 20% year-onmarket to \$600m (£345m).

Sainsbury's has overtaken Asda to regain its position as the UK's second biggest supermarket, according to ACNielson data

The MCPS-PRS has added 40 more radio station to its expanding list of stations which pay out on a sus basis. PRS has traditiona taken a sample of the output of local rario services to enable it to assess royalties due. Under its expanding pay-per-play system, however, every performance produces a royalty The Music Publishers

Association is preparing to mark its 125th anniversary on July 6 with a huge birthday party at the Old Billingsgate venue in London. The party is being sponsored by the Bank of Ireland Corporate Banking Neil Aspinall has spoken about

Beatles digital plans, p4 A new association to represent the interests of streaming media companies has been set up in the UK. ASMeC's founding members include Last FM, Totally Radio, Samurai FM and Radio Magneti Digital music distributor Digital

Rights Agency is opening a London office to support its growing number of European clients. The new office will also service indie labels in Africa and the Middle East.

 A DCMS report spells out the indle sector's need for funds, p5 Illegal filesharing has cost the UK music industry £1.1bn in the last three years, according to figures released by the BPI. Crib Sheet, p19

 Warner Music Group has merged three of its labels to create one division headed by newly-appointed president Todd Moscowitz. The three merged labels - Asylum Records, East West Records and digital-only label Cordless Recordings - will now fall under the name Independent Label Group, based in New York,

Sian here

Michael extends publishing deal

 Warner/Chappell Music UK has with George Michael, expanding his

existing deal to cover all territories worldwide. It covers both his Wham! d solo career Music download store TuneTribe

has announced a partnership with music recommendation engine and opline radio station Last FM Adjust conint UK, a web-based service digitally distributing new leases to radio stations, has sign deal with Sony BMG to distribute its pre-release tracks to UK stations. National youth channel SUBtv has named a VPL licence, allowing it to broadcast music videos from mainstream acts to its audience of 1.6m UK students

NTL has agreed to buy Virgin Mobile for £948.9m, creating a "quad play" mobile, fixed line, broadband and TV service under the Virgin brand. More than 1m songs will now be available through BMG Columbia House following a historic licensing agreement for mechanical rights for record clubs struck with the Harry

Mean Fiddler founder Vince Power has lined up Van Morrison to play three dates between April 13 and 14 at the Pigalle supper club he is Jaunchino in London's Piccadil 7 Digital has signed a deal with Pinnacle to become the exclusive provider of download stores for the labels that the distributor represents. Eagle Records will be the first label to en a download store under the deal. UBC has teamed up with Chrysalis Radio for a two-month trial to test software that will allow listeners to download tracks played on the radio to their mobile phones and computers The Music Managers' Forum is to introduce a new award category for this year's Roll Of Honour Awards, taking place at the Hilton Hotel or London's Park Lane on April 19. The Uncut Diamond award, in association with the Arts Council England and Music Matrix, will recognise the growing input that managers have on developing new talent. Meanwhile, Vodafone has agreed to sponsor the manager of the year award.

Exposure

Uncut relaunch hits racks

IPC-owned monthly music

MUSICWEEK online poli

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

This week we ask: More than 270 ILR stations are joining forces in an unprecedented way later this month for UK Musle Week, an on-air celebration of homegrown musles and artists, But will it make a difference to commercial radio's support for British musle? a. Yes b. No.

Last week, we asked: Are Embrace the right choice to write and record the England football team's World Cup song?

a. Yes 30% •••••• b. No 70% ••••••

magazine Uncut hit news stands last week after a full redesign. The May issue of the magazine offers a series of new editorial features alongside a monthly cover-mounted Playlist CD. Franz Ferdinand, Muse and Pearl lam are to headline the main stage at the 2006 Carling Weekend festival, taking place between August 25 and 27 in Reading and Leeds.



 Vodafone says Snow Patrol will he the first band to perform in a series of surprise gigs which it is staging around the country. Details of the April 26 glg in London will be ounced shortly before it starts. Ofcom has advertised a new local CAA ligange in Ligarrood, serving an dience of 1.5m adults. The closing date for applications is July 13. Organisers of the Go North festival have announced that 65 acts - double the amount last year - are so far scheduled to perform at the May 10-11 event in Aberdeen, including Norwegian-based Serena Maneesh, Attic Lights, Amber, The

Organisers have announced the line-up for the 2006 Creamfields festival to include headliners The Prodigy, Other acts appearing at the August 26 event in Halton, Cheshire, include Gnarls Barkley, Goldfrapp and The Zutons Bacardi has launched its own branded radio station Bacardi B-Live.

Rise, and Dutch acts Zea and Persil.

which will broadcast dance music via the internet, with content also available for mobiles The BPI has unveiled the musical line-up of its British Music Week

event, taking place in Berlin in the week beginning May 19, In all, 24 artists will play across seven venues in the city, among them Razorlight. Belle & Sebastian, Sophie Solon The Rifles, Amusement Parks On Fire, Towers Of London and forme Morcheeba vocalist, Skye.

 Wembley Arena re-opened its doors last week following a £35m refurbishment programme. Quickfire, p19

 BBC2's flagship live music show Later With Jools Holland is set to return for a new series on May 5. City Showcase has expanded its

roster of venues, p4

Madonna's Confessions tour will kick off on May 21 in Los Angeles and will reach the UK in July and August. BBC Radio and Television are uniting for live music coverage. p5 The initial line-up has been

announced for this year's Big Chill Festival, which takes place in Herefordshire from August 4 to 6. with acts including Sparks and José

Commercial stations offer taste of the future, as they band together for UK Music Week

Radio groups unite to bother BBC

Radio

by Ben Cardew

Commercial radio groups are putting aside their rivalries to collect vely take on the might of the BBC the launch of UK Music

In the biggest yet partnership mounted by the sector, 272 musiradio stations - virtually the entire commercial music radio network - will be participating in the event, which takes place from April 24 to May I, culminating in a four-hour chart show broadcast across all participating stations that will count down the UK's 40 favourite artists

Although this is not the first time the commercial radio network has worked together outside the Sunday afternoon chart slot - it united in 2005 for UK Radio Aid. UK Leaders Live and Live 8 - this is the first time that the stations have agreed to work together on a

a-charity event and for such a stained period. Chrysalis Radio group head of

programmes Pete Simmons, who sat on the steering committee for UK Music Week, says that the event is representative of the way commercial radio stations will be obliged to work together more in

"We have competed too much internally, but if we work together we can use that power to help the music industry," he says. "Getting together gives us power. That is not going to stop us competing locally but it has to be said we need to compete better against the BBC.

As well as the chart rundown on May I, artists including James Blunt, Craig David and Sugababes will be recording sessions and interviews that will be available to broadcast during UK Music Week for all participating stations.

Stations will also be enco aged to engage on a local level by organising gigs, exploiting what



Xfm Manchester's breakfast team: one of many stations to join combined initiative

GCap group programme director Dirk Anthony believes is comup programme director mercial radio's key advantage over the BBC

'At the end of the day our radio stations are local and closer to their audiences because they live in their towns," he says. "It is about getting to the grassroots level. The sexy

Robbie Williams concerts are fan tastic, but how can we deliver that in a local way?"

To reflect this, organisers are launching a nationwide search for new music via the UK Music Week website. Across the commerc radio network listeners will be encouraged to upload their own

music to the site where all tracks will be available as a 30-se streamed clip and a full MP3 download. The site will also include message boards where users can share their views on acts and daily charts based on downloads and ratings

Simmons says that this site will give record companies a further opportunity to get involved in the initiative. "We know if there is some good stuff on there we can get it in front of record companies and we know they will listen to it,"

This will then feed into a sec event, UK New Music Week, in late summer, when commercial radio will come together for a week of music programming based around new and unsigned British music.

This is year one and we are going to learn from it," Anthony says. "We are going to work out what worked well and what didn't and in year two we will improve it."

UK acts find Eastern promise as Aim secures Chinese deal

British music is to be exposed to a potential audience of nearly 200m Chinese people following a landmark deal between Aim and the country's largest website Video clips of hits by the

Stereophonics, The Prodigy, Basement Jaxx, The Rakes and around another 15 to 20 UK acts will this week he available to the 180m registered users of SINA. The indie group chairman and

CEO Alison Wenham is flying out to China this Wednesday to sign the agreement, brokered after eight months of negotiation by Aim's consultants in China, Swat Enterprises. The groundbreaking deal will

see SINA offer up to 90-secondlong promo clips of acts via a



special UK Music area on its portal. Aim and Swat are aware that many new Western acts have no presence in China, so are not establishing the promotional territory as a sales platform.

Initially, the UK Music portal will simply allow SINA's 180m registered users to access streams of the clips before they are directed to links to the official artist websites and legitimate digital music sites. These may be currently blocked to customers in the region, but when the market develops it is eventually hoped that Chinese customers will become regular consumers of

rchandise offered through the LIM Muric button

What makes the deal exciting is that, although Aim's consultant Swat negotiated the deal. Wenham and Swat president and CEO Stuart Watson want the UK Music portal to be available to all British usic, if it suits the Chinese market, regardless of whether the artist is signed or licensed to an independent or major.

'It is British music that the Chinese are interested in and ultimately it is about artists and music that works in China. A lot of stuff that sells well is pop, ballads and melodic rock," says Watson. "This is a first giant step to popularise acts so that we can

monetise it later."

Wenham adds, "We have to accept there is no fan base at present so we are putting forward our strongest first, the bands with proven commercial ability and opefully they will pull in new bands later," she says. Wenham believes the ground-

breaking move to promote British music on China's biggest portal vindicates the Indie group's activity in China over the past five years. This includes several trade missions to the region and, in April 2005, establishing the UK Trade & Investment-backed office. "This confirms our belief that China is a massive market," she adds. "And the chance to put our music in front of 180m people is fantastic."

THE MUSIC WEEK PLAYLIST



LITY ALLEN LDN (Regal/ of 2006's brightest new





The Next Untouchable (unsigned) Average age 15 songs, they are north west London's most



Broke (EMI) Refreshing pop washed rock with production courtesy of Trevor Horn, This track

was added to the Radio One C-list last week (single,



Why You Wanna? (Atlantic) King snared the biggest first-week sales in the US last eek. This Crystal Waters-sampling

Stadium Arcadium (Warner Bros) A double album accomplished songwriting of start the LIK plot their caree (single, June 12)



met in the urin of Coldplay. It is the

first single from a band sure to enjoy a big year. (single, Anril 24)



CLAYHILL Halfway Acro (Eat Sleep) Clayhil write rootsy, loose rock songs with an utterly infectious album Mine At

NELLY EURTADO Maneater

(Polydor) Not what you might be expecting from Furtado – this is pop with plenty of attitude. (single,



Go Back To School (Relentless) talents of this Glaswegian trio label mates to Joss and KT (from EP, April 17)



CITY SHOWCASE an do it fo

to-one legal surgeries (rumi duily); DIY evolution -nderstanding bel deals are anitalcun-du

June 6

writes; Meet The A&R - An insigh International Festivals - Work Norm to your

Understand the dos and the don'ts: Workshop - Explore June 9



Showcase to host more **London gigs**

London's annual City Showcase fashion and music festival is expanding its circuit of venues this year to give more than 200 acts

free exposure. The event, which also features detailed programme of workshops, takes place on June 5-8 at locations around the capital, from traditional venues such as the Barfly and the Borderline to shops in Soho. And, for the first time, covered stage is being erected in Kingly Court, near Carnaby Street, creating a 400-capacity outdoor

venue in the heart of Soho *Following the building of momentum in the last three years there's a string of additional free gigs taking place this year," says organiser Nanette Rigg. "We'll ave classical music in Kingly Court, with Mylene Klass headlining, we're going to have Chinese musicall over Chinatown and we'll have bands playing venues like Islington Academy."

The focus for participating acts will be on emerging and often unsigned talent and auditions are being held on April 19, 24 and 26. Showcases will be taking place in shops such as the Apple Store in Regent Street and Virgin Megastore in Piccadilly, as well as fashion retailers across Soho.

There will be a varied proe of live events this year, with Kingly Court playing host to themed urban, Asian and classical nights as well as a singer-songwriter night backed by Music Week and featuring Mr Hudson. Several radio DJs have come on board. including Radio One's Ras Kwame, Nihal and Bobby Friction as well as Xfm's John Kennedy.

In addition to the live music there will be a programme of free seminars and showcases aimed at young people interested in a career in the music business. Speakers including Warner Bros managing director Korda Marshall, Stage Three Music managing director Steve Lewis, artists Nitin Sawhney and Rishi Rich, PRS chairman Ellis Rich, BBC Asian Network head of music Mark Strippel, manager Jonathan Shalit, Revolver Records managing director Paul Birch and Music Week editor Martin Talbot will be offering advice on areas ranging from A&R and copyright to production and

School one to one How to be an effective label; How To Start Your Own It - Copyright licensing: The Song's The Thing. June 7

Originia Evans =

Apple Computer case throws light on plans for remastering of catalogue

Court hears Apple Corps plan for Beatles digital release

Digital

Apple Corps managing director Neil Aspinall has disclosed for the first time his plans to bring The

Reatles' back catalogue to the digital muria market

Speaking in London's High Court, where he has spent the last fortnight watching his company's wyers take on Apple Computer in a trademark dispute, the former Beatles road manager told the hearing that the Fab Four's recordines would become available for download once the whole cataorue had been remastered.

Explaining to Justice Edward Mann why he has so far resisted putting the Beatles material on Tunes Music Store, Aspinall said, We're remastering the whole Beatles catalogue, just to make it sound brighter and better, and getting proper booklets to go with of the packages. I think it would be wrong to offer downmaking new masters." Aspinall also indicated that,

following that remastering process, the new catalogue would be jointly launched on CD and in digital form at the same time, in order to maximise publicity.

"It would be better to wait and try to do them both simultane so that you then get the publicity of the new masters and the down-loading," he said. "[That way] you can just try to market the product properly really, rather than just doing it ad hoc.

The Beatles have so far no made their catalogue available to any download services, mirroring the fact that they were also one of the last big acts to issue their catalogue on CD.

The first four Beatles albums are still only available in mono, and most of the Fab Four's CD albums just feature the original releases' basic packaging - a stark contrast to many other artists from the same period, such as The



The Beatles: catalogue being remastered Rolling Stones, whose works have been reissued with remastering

and enhanced packaging. However, the 27 tracks which made up the hugely successful Beatles retrospective 1, issued in November 2000, were digitally remastered for the album. The 'hest of" has gone on to sell more than 2.6m copies in the UK alone.

Despite the disclosure by Aspinall, no details were given in court as to when The Beatles catalogue is likely to be made available digitally or when new CD versions of the albums could appear.

During the court case, Aspinall told lawyers that Apple Comput-er's founder Steve Jobs had offered him \$1m (£570,800) to buy the Apple name before the la the iTimes Music Store (ITMS), and claimed the media mogul had named his computer empire after the record label Last week saw the close of the

case, with Jeffrey Robbin and Eddie Cue, Apple Computer's heads of iTunes, answering ques-tions about the technical details of ITMS Cue told the court that he did not think "any normal person would come to the conclusion" that the computer giant was purporting to own the music it sells, which the record label is accusing it of having done.

Lawyers for both sides last week submitted their closing arguments before Justice Mann who is expected to deliver a verdict after Easter. However, it is likely that whichever side he rules against will appeal the decision.

new relationship between independent label Modular and Island Records when the band's self-titled debut is released in the UK on April 24. Modular sealed its relationship with Island UK last were as net

with Island UK last year as part of a global partnership incorporating Interscope in the US and Universal Music Australia, in part fuelled by interest in the Australian trio. The album is certified double platinum in their native country.

piatrium in their native country, while the song Woman was the most-added track at US active rock formats last week. Despite the

CAST LIST: A&R: Phil H

National press Laura Martin, Scruffy Bird, Regional press: Dan Miller, Scruffy Bird, National radio: Emily Cooper, Scruffy Bird, Regional radio: Phil Wits, Jaland, TV. Milke Mooney, Island, Agent: Milke Greek, Helter Sketter, Product manager, Chaile Larby, Island, Management: John Watson,



T had a dream in which none of the toilets would flush but they turned out to be okay' - Quickfire, p19

Music Vision Awards move to top venue

The 2006 Music Vision Awards will take place in London's legendary Hammersmith Palais on June 8, in what will be the biggest shake-up in the event's 10-year history.

The move means that the Cads 06 - Music Vision Awards, which celebrate the best work in music video, music DVD and music TV. will be the first held outside a London hotel and organisers are planning an evening tailored to the

"The move to such a historic venue reflects a new approach for the Music Vision Awards," says Aiax Scott, publisher of Music organise the event. "We feel it is ne to increase the emphasis on the live music visuals and VJing at the show. Hammersmith Palais is perfect for this."

This year's event will also see the adoption of a new two-phase voting procedure for many awards, designed to involve more music video professionals and to enable judges to watch every video nitted in its entirety.

Under the new system, which is ered by marketing agency Jack Brand, entries will be

wards' Voting Academy online Using a specially-designed secure player, Academy members will then be able to view each video before attending a judges' review session at which the winners will be decided. As a result entries rmat, preferably as MPEG-2 files on CD or DVD

Organisers have also announced the first sponsors for the awards: VTR, which is creating the video graphics for the evening, will sponsor the best new director

category. One8six best cinematography, AFM Lighting est producer and VPL and Music Mall will sponsor best pop, rock, urban and electronica video.

Tickets are available now for

the main show and the aftershow party, both of which will take place at the Hammersmith Palais. For more information or to request an entry form please contact James mith on iames@musicweek.com telephone 020 7921 8308.

Entry forms for all of the judged categories are also available to download as PDFs from www.musicweek.com/CADS



EMI Italy signings Planet Funk are to become the first act in the UK to have a single released

exclusively on mobile. The dance act's track Stop Me will be made available from May 8 via the 3 mobile network only.

The group, who had an international hit with Chase The Sun, are represented in the UK by Spence Baldwin of management company Bustin-Loose, although are currently without a recording

Raldwin says. "We saw a really excellent opportunity to expose the hand in the UK again after their first hit Chase The Sun

3 marketing director Graeme Oxby adds, "We've seen the way the download sector is increasi especially in mobiles, and wanted to get involved. Mobiles are a great way to reach impulsive consumers who want to buy and listen to music wherever

DCMS urges training for indie lahels

A new DCMS report has underlined the need for business train-ing and access to funds within the

ing and access to funds within the independent music sector. The report, SME (Small and Medium Sized Enterprises) Music Businesses: Business Growth and Access To Finance, surveyed 339 music SMEs and builds on the DCMS's 2001 report Banking On

It points out an alarming number of issues, including low usage of bank loans or venture capitalists, which apply specifically to smaller record and publishing companies and could be addressed by the forthcoming Creative Economy Programme and other training initiatives

In addition to low business skills, more than one third of music SMEs had a problem accessing finance. Only 29% of the music businesses surveyed had formal business plans, just 3% had plans for staff training and devel-opment, only 61% believed budgets and forecasts were useful and just over half (54%) had any clear financial goals

The Burns Owens Partnership. which authored the report with assistance from the Music Business Forum (MBF), also warns: "There seems to be a gap between the music business SMEs' subjective ambitions and perceptions of the challenges they face and the objective business challenges that they face. If this gap persists, it seems likely that many of the ree will continue to struggle with the day-to-day running of their businesses, have low profitability and will not be able to achieve...commercial and arguably creative growth.

Creative industries minister mes Purnell is undertaking a Creative Economy Programme this year, which will include breakfasts, informal meetings and a music summit on June 13. DCMS spokesperson says, "Our music industry is among the best in the world. The independent record companies and publishers
- who so often uncover the stars of the future - are an essential part of it. The report shows that, very often, smaller music businesses lack the business support and



BBC radio and TV link up for big season of live coverage

Live

by Jim Larkin BBC radio and TV are linking up

for a series of live music program-ming this summer, which is being billed as a significant advance for cross-platform music coverage.

For the first time, the Corporation has commissioned TV coverage of the Radio One Big Weekend ent next month for screening on BBC3, which will also be at the Reading and Leeds festivals. The coverage for all the events will be complemented by interactive online coverage, allowing listeners to hear the performances after they have been first broadcast.

The Big Weekend, which as part of the BBC's public service mandate is moved around the country to areas not traditionally served by large events, will this year take place in Dundee on May 13-14. Highlights of each day will be shown by BBC3 on the Satur day and Sunday evenings, while there will be blanket coverage on Radio One and various demand offerings on the BBC



se: set to appear at Reading/Leeds

For the Reading and Leeds festivals the TV coverage on BBC3 will be even longer, going live at 7pm each evening to broadcast performances from the likes of Franz Ferdinand, Muse and Pearl Jam. Radio One will also be broadcasting from the event and the two channels will be looking to work

closely to co-ordinate coverage.

The television coverage of both the Big Weekend and Reading and Leeds is being overseen by BBC creative head of music Mark Cooper

It's a big step forward for multi-platform broadcasting of live music," says Radio One controller Andy Parfitt. "You'll be able

to get the straight sort of Radio coverage available through digital television and online you can listen to various elements on demand."

The line-up for the Big Weekend will be announced on April 24. Parfitt describes it as artists" approached and asked to

The Big Weekend has previ-ously been held in Derry and Sunderland, and Parfitt says the fact this year's festival is being televised will not mean any changes in the way the festival is organised. The event itself won't look any differ-ent," he says. "The important thing

is that it's great music by quality

bands being heard live. Meanwhile, BBC2 is to record a gig by the Red Hot Chili Peppers at BBC Television Centre on April 15, which is to be broadcast as a 30minute special on the channel after Top Of The Pops, with an extra half hour available to interactive users. It follows an exclusive gig by The Streets, which went out interactively on BBC2 last night

(Sunday).



Despite consensus on copyright, various options exist on length of term

Unity on extension but views differ on detail

Campaign

Although Music Week's Extend The Term! campaign has gal-vanised the music industry behind the need to increase the term beyond its current 50 years, a number of disparate groups are suggesting an array of qualifications should be attached to this call.

The Music Business Forum is currently drafting a common position with which to impress Gowers. But on the most basic level there is still no music industry consensu on how long the term should be extended. Different groups are suggesting different time frames: some favour an additional 45 years to bring the UK into line with the US level of 95 years; others prefer that the extension should be limited to 70 years, as enjoyed in territories such as Australia and Brazil; and yet others believe the extension should tally with that of publishing (life plus 70 years).

Many groups and individuals

are also advocating a reversion or transfer of the copyright to the artist. Again, however, they differ on when this opportunity should arise. And others want clauses allowing copyright to transfer that are triggered it works are not exploited adequately. Exactly, how this is achieved or measured, how-

Aim chairman and chief executive Alison Wenham is not suggest-



record companies to improve their

years. However, she does advocate ion by 45 years if the copy right holder has re-registered the copyright and ensures that the recordings remain available (see producers accept they have a responsibility to make material available. "Producers have responsibilities, too," she says, suggesting that much catalogue product is not repackaged with a more sophisti-cated audience in mind. "To have copyright that is locked away is not responsible. And when it is released it has to be appropriate for the audience with additional material, well-researched notes, things for the completist. It is not good ough to stick out on a 'best of."

Similar stipulations are likely to form the basis of a number of other submissions to the Gowers Review before the April 21 deadline for evi-Musicians Union assistant g

eral secretary Horace Trubridge says his organisation, which represents around 30,000 musicians backs an extension of copyright, but "not totally unconditionally". current 50 years run, but urges a renegotiation of contracts to remove old inequalities. "A lot of people play fair out there, but a lot of contracts signed 50 years ago are so outdated," he says. "We are backing an extension, but not when companies sit on catalogue, not when there are restrictive practices and not when there are poor royalties." He adds that the digital age

has brought the need for renegotiation closer and as a former her of Darts, he has had first-hand experience of record labels' reluctance to push repertoire. "We were the biggest band in the UK in 1978 but when all those Seventies CD compilations came out a few years back Warners wasn't exploiting our stuff.

Stevie Wonder's manager Keith Harris also supports copyright extension, but in tandem with a number of protections for artists. Harris believes after just 25 years copyright should be made available to artists to take elsewhere in the same way that they assign publishing. "I want to put the emphasis on copyright holders. It is up to the service" adds Harris, who belies copyright in recordings should be nitched at the same length as pub lishing - life plus 70 years. "That would get rid of the confusion and anomalies that exist. For example, The Beatles' album A Hard Days Night will be out of copyright in less than 10 years, but the movie will continue to be in copyright for well over 70 years

The managers and MU also find an ally with British Academy of Composers and Songwriters chairman and Creative Rights Alliance chairman David Ferguson. Ferguson is in favour of extension, but does not trust that copyright should automatically remain with record companies and sup

ports the MMF's "use it or lose it" caveat. "It is outrageous that record companies can sometimes lock up product and refuse to exploit it," he says, believing that in the same way as music publishing assigns copyright, usually with reversion clauses - there should always be some provision for record companies to offer conv right back if it is wanted.

THE INDUSTRY SUPPORTS

They could at least let us own our recordings until we die, plus some, like it is for writing copyrights. It's a bit impolite to whip them away while we're still David Gilmour, EMI recording artist

I wholeheardedly support the Music Week campaign, Artists and recording companies are doubly discriminated against in

the LIK and the rest of Furone, firstly by the fact that nearly every other field of creative endeavour is rewarded by a term of protection that is routinely twice as long or more, secondly by the far longer periods given in the IIS and elsewhere

which favour investment there rather than here, and which sit poorly with Europe's trumpeted position as the cultural centre of the world

Lucian Grainge, Universal Music Group International chairman &

This copyright campaign is hugely important. It is great news that Music Week is backing the campaign and its effect has already been seen with Andrew Gowers holding up a copy of the magazine at his Review

Dominic McGonigal, PPL director of government relations

'Producers have responsibilities too' omaly reviewed and rectified thereby support the core thinking

ALISON WENHAM SUPPORTS



ing copyright in sound recordings including that of addressing th urrent market advantage of the USA where the term is 95 years are being well put by contributors

The justice of the case for artists and record companies is strong, and the will and the weight of all UK music business sectors are

behind getting this copyright

But Aim strongly believes that there is another vital issue linked to this, and it demands a genuinely innovative approach. Term exten-sion would justly benefit creators of recorded music, but would inevitably be at a cost to the public So there should also be a direct public benefit. Producers have menonsibilities too Creators and consumers of

recorded music are arguably in an increasingly symbiotic relation ship, as the traditional "top down" business model undergoes an irre-sistible sea change to "bottom up". Aim suggests promoting that symbiosis, and is asking this industry and Government to consider something completely different" -

but not Python-esque. Copyright in recordings could be structured in two periods: the first being 50 years, as now, and the There should also be a direct public benefit. Producers have responsibilities, too

second an extension of 45 years

(matching the US). But to secure a further period of clusive protection the copyright holder would have to re-register his or her copyright, and ensure that the recordings remain available to the public (this a point on which performers, in particular, feel

strongly).
In the event that the copyright mer failed or declined then a reegistration option could pass by default to the recording artist, wit the same obligation. This would offer cultural benefit even if eco nomic value was marginal, and

behind copyright: to reward creators and thereby encourage others to create. As final default the cording would pass into the public domain after 50 years, as no Aim thinks there is a strong

case for serving the public good as well as our own. Part of the extended term re-registered copyright revenue could help fund creativity and the creative economy - for example, digitising and making accessible archive and non-commercial recordings at one end of the scale to seeding fresh fields for new music makers at the other.

Aim has put a lot more thinking into the detail behind this than space allows for here. But let's do more that just demand better rights - let's not talk about what your rights can do for you, but what you can do for your rights Vison Wenham is chairman and CEO of Aim

6 MUSICWEEK ISOAOA

CONGRATULATIONS!

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Trouble; Danzig -Danzig II: Lucifuce

he Abyss 1991: The Four rsemen – Nooc id It Was Easy, suble – Manic Chili Peppers 1993: Danzig – Thrait Demonsweat-live: Messiah – 21st 1995: Red Hot Chili

- Unchained: Stayer - Undisputed be: AC/DC - Undisputed
Attitude
1998: Slayer Diabolus In Musica;
System Of A Down
System Of A Down
(1998): South Park
-1996: Johnny Cash

Lessons from a r

Welcome to the second in a series of features designed to bring you the expertise of son offers 10 key lessons to learn across a range of disciplines, as highlighted by a leader in. who has recently completed new albums with Red H

The man behind the classic albums

sufficiently pays homage to the influence Rick Rubin has had on modern music. Arouably the

most important past 20 years under of the legendary Def m label with Russell Simmons Rubin has graced



some of the landmark albums of the past two decades, among them the Beastle Boys' Licensed To III: Red Hot Chili Peppers' breakthrough album Blood Sugar Sex Magik and AC/DC's (pictured, above) Ballbreaker. Indeed, when rap broke in 1986, it was largely the result of two albums: Licensed To Ill and Run DMC's Raising Hell, both of which Rubin DMC's Kassing Heli, both of Winch Kubin produced. A year later he produced the debut album, Yo! Bum Rush The Show, by Public Enemy. He also helmed Johnny Cash's comeback effort American Songbook in 1994, Slayer's debut Hell Awaits in 1985 and System Of A Down's global smash Toxicity in 2001.

The past 12 months have been a busy period for Rubin who recently completed work on the forthcoming Red Hot Chili Peppers double album Stadium Arcadium, Neil Diamond's 12 Songs -both of which he worked on in unison - and the Dixie Chicks' Taking The Long Way. Diamond's new work debuted at number five when it was released in the UK last month. It is

when it was released in the UK last mount. It is an album, says Rubin, that he had been eager to make for a long time. "I reached out to him a long time ago, maybe 12 years," he says.

Rubin is currently working with Justin Timberlake

is also new work with Kid Rock, Linkin

(pictured, left) on his follow-up to Justified and has lured Metallica away from long-term producer Bob Rock for their post-

Park, Slayer and System Of A Down. Undoubtedly he is gifted music man first and foremost, but nowadays his name appears not as a production credit, but as a badge of honour for those artists with whom he has chosen to work. For a man who insisted that on his first

production effort - LL Cool J's Radio his credit appear as "Reduced by Rick Rubin" (a reflection of Rubin's now trademark stripped-back sound), he's

THEMUSICWEEK MASTERCLASS Rick Rubin on producing

1. Don't over-listen. Never 'get used' to a song

"I think over-thinking and over-hearing the same thing really can affect your judgement, so I try to set up different methods of not letting that happen and not getting too used to songs when we work on them. I never take rough mixes with me; once we've cut something in the studio I try not to listen to it again until we're mixing it and then I listen to it as little as possible during that used to it.

"As soon as you get used to it then anything different than what you're used to sounds wrong when in reality the first thing that you heard that you get used to is just a starting point, it's not anything to get used to. It's something that they call 'demo-itis'. People make a demo then they get attached to the way the demo sounds and even though they do something that sounds better after, they still think the demo was the best sounding thing because they've heard it so many times. So I really try to fight that as much as possible and in some ways distance myself. I'm completely involved when I'm in it and then as soon as I'm not in it, I erase it from my mind."

2. Create a comfortable recording

"Create a safe environment for experimentation so that the artist feels comfortable to really try anything and isn't embarrassed to try anything that they see as unusual or different. It's important not to set any boundaries that are imposed on the artist, not to have any preconceived ideas on the artist, not to nave any preconceived meas about what it is you're trying to do and just pay attention and recognise goodness. When Neil [Diamond] and I started recording I still don't think we felt we were making the album, we were kind of in demo-mode and just kind of getting started, fleshing out the songs a little bit. Then we started really liking the songs and at some point we looked at each other during that process and said, it sounds like this is the basis of the album'. It all revealed itself; we didn't decide anything until after we heard it then when we heard it and liked it, that was the basis of the record."

3. Recognise goodness

"Anytime there's a speck of goodness, recognise it and hold onto it, don't let it go away. I feel like some artists can over-think it and take some-

In the studio: Rick Rubin (left) and Neil Diamond working on the current 12 Songs

thinking and over-hearing the same thing can affect your judgement. so I try to set up different methods of not letting that happen and not getting too

> Create a environment experiment-

used to

songs

ation so that the artist comfortable to try anything



thing that's good and ruin it. As I mentioned before, you hear a lot of stories where people say the demos were better than the album, but if in fact the demos are better than the album and, if you recognise it, then even though you've done all this work and the label has spent all this money creating the album, you should release the demos. Just because you worked for a long time on an album doesn't mean the finished product is better. So it's important to really pay attention and make sure that, even though you're doing all the things that you think are going to make it better, you really confirm that they actually are making it better

4. Keep variety in your work

"It's a healthy thing for me to move around between different artists because I never get too deeply into one artist's head. I maintain my per1000 Red Hel Californication: Various - Loud Rocks (tracks: L. System Of A Down Smith & Wu-Tang Clan – Wu-Tang Clan Airt Nothing Ta Fock Wit) 2000: Johnny Cash – American III: Solitary Marc Palcetto - Palcette Rage Against The

- Ametigst Rock Star; System Of A Down - Toxicity

This Albumt Limp Bizkit (with Terry Date & Jordan

May Vary 2003: Johnny Cash - Unearthed: The Mars Volta - De-Black Album Page

Subliminal Verses);

Noise Conspiracy – Armed Love; Lil' Jon & The East Side Boyz - Crunk Julce (Stop Fuckin' Wit Believe;

Peppers - Starfum Arcadium Forthcoming: Justin Tamberlake -Untitled: Linkin Park - Untitled: Slayer -Untitled (end 2006):

(2006/2007); The Disie Chicks - Taking The Long Why (2006); Johnny Cash - American V (2006); System OLAD

naster producer

^ome of the most experienced people in the music industry. Each Music Week Masterclass the field. In this latest feature, Stuart Clarke speaks to acclaimed producer Rick Rubin, Hot Chili Peppers, Neil Diamond and The Dixie Chicks



ective because I'm always coming in fresh. Like a clean slate, I really hear it in a new way every day. With Neil [Diamond], he liked work ing early so I would work with him from noon to 4pm, and then I would start with the [Red Hot] Chili Peppers and we would go as long as w went. Typically also at that stage with the Chili Peppers we were doing vocals so I was mainly working with Anthony [Kiedis] and with singing, you can only really sing for three hours. Anything more than that and vocally it's really diminishing returns, so I was basically working two half-days put together."

5. Ensure the songs are written before you enter the studio "I think one of the reasons that I have a pretty

good batting average is because the content of what's there is usually worked out in advance

and it takes as long as it takes. The song is really the key and I never count on, you know, maybe getting lucky in the studio to have great songs. We really do the homework part of getting the right songs together before we ever start recording. The recording part is more finding the emotional centre of the song, finding the performance of it and getting the best record we can make of it. As far as the chorus and melodies and any of the lyrics go, that's usually written in advance

6. Recounise the spirit of the song that makes it great

"As producers, we have to listen. Anytime I hear a song and I fear that there's something that is not great about it, I may reference back and say well let's listen to the first demo that we liked' to see where we are in comparison. Often it might be that the artist is playing it better but the feel changes, or the strumming pattern on the guitar changes slightly and sometimes it gets better, sometimes it gets worse, there can be a lot of different variables. So we do try and figure out why it gets better or it gets worse, then try and keep the good stuff and work it in with improvements."

7. Don't get obsessed with technical perfection

"Ultimately, I would rather have something that feels good and isn't perfect than something that's 'correct' and doesn't have an emotional connection, that doesn't feel good. At least two of the songs on the Neil [Diamond] album were recorded the first time he ever played them for and with the hand. The way it would work is he would start playing the song and then once the band understood what was going on they would join in, not with the idea that we were making the record, just with the idea that they were learning the song, but sometimes that ended up being what ended up on the record. Even though as we progressively played it the band learned it more and had better parts, the soul of the song was in that early take

So it's important to pay attention and listen. Thinking, 'well we've played it 20 times and the 20th time had all the most improved sections' that doesn't mean it's necessarily the best work. Some artists really do get better the more often they play it. Tom Petty And The Heartbreakers tend to be best early on the first couple of times they play it and it has to do with the fact that they are both great players and a very confident band. They've been playing together for 30 years so with them if you play a song too often they get bored. Some artists really hit their stride as they keep playing it. They find the spirit of the song as they go and better it each time."

Red Hot Chill

Try and figure out why fa sonal aets better or it gets worse. then try and keep the good stuff and work it in with improvements

hlnow I rather have something that feels good and isn't perfect than something that's

'correct' and doesn't emotional connection



8. Know your artist, and don't let them get bored

"With Neil [Diamond], anytime we would start to tape, if it was the first take or the 10th take, he always played it and sang it as if it was the only thing in the world. He completely put himself in the song every time and that was really nice. There was never this sense of 'good enough' or just teaching it to the band or just getting through it, there was never getting through it, if he played a song, he really played it. And if he started it, and didn't feel like he started it well, he would start again, even if it was just a run through."

9. Work with artists who inspire vou

"It really depends on the artist but really it's about feeling an emotional connection and just loving the music. With Neil [Diamond] it felt like we could really do something great together. I just knew he had it in him. It's amazing seeing people who are good at what they do. It's fantastic, it's thrilling every day."

10. Don't go in unprepared

"For me the biggest mistake for a producer would be going to the studio before it's time.



Calling the tune on

Music Week this week opens the door to a debate on the future of the mobile music sector. As the industry stands on the brink of a brave new future for music on our mobile phones, Music Week teamed up with 3 to assemble some of the key players for a high-level get-together. The result was two hours of stimulating discussion, opinion and a spot of lunch

MW: To kick off, how happy are you with the way the mobile music market has been operating commercially to date?

Jon Davis: I think the music industry's playing catching And, to a certain extent, the mobile network operators are as well. The music to mobile space kicked off without the help, or perhaps the hindrance of the record labels, in the polyphonic market and the monophonic market and I think were playing catch up. I think it's going OK. There are some encouraging signs, certainly lots of opportunities out there, but it's also a bit of a Wild-West.

Guy Molmes: I completely agree with Jon. When the internet came along, the music business unfortunately stuck its head in the sand and is only just taking; for to. But, that said, the potential from the mobile perspective is enormous and we need to embrase it and look at every opportunity and he very open-minded shoot it. There will be that get involved with mobile context, but, that said, my view is that the iPod is an antique, and that phones should be iPods.

Damian Moudt: I think we'll all agree, we're at the beginning of music on mobile and it's going to be bugs, but I think there's currently a lack of understanding in the industry about the consumer and people really need to understand what the consumer and a people really need to understand what the consumer wants in terms of its music content on the phone and how they want to receive it. I think that what we need to focus on, really looking atit as a channel and working out how the consumer is going to consume on this medium con this medium.

Keith Joping: There's a lot of noise being made in the market and I think what we need is to get some clarity through all of that and I would agree with the last comment, because it sign (so come from consumers ultimately. That said, I've got no real concerns about where the market currently is. I think the interesting questions we need to ask in a discussion like this nar what is different about mobile, compared to online and physical, so we can make sure that we know we're meeting the high spontaneous purchase, the instant gratification, or the control of the spontaneous purchase, the instant gratification, the product of the

oracme OXBY: Were quite confident now that obviously people buy music on their mobile with the free tunes or audio tracks or videos and they will do it and they'll do it every month, so there's clearly a market. And when you end up with more

people with 3G phones and better music players and all these sorts of things that make it even essies, then you're going to see the growth. The thing at that we're quite excited about is the extent to which it can grow, because we've got something that aits in simomenh hand and we've got a way of the property of the

MW: You announced some figures about a year ago on your video downloads. What is the update since then?

60: Well we've been quite cautious about numbers, but since we launched audio properly, we've now done a million paid-for downloads in just under four months. We're running now at about 200,000 audio downloads per month.
Beth Appleton: That's the point, it's still in its

Infancy and I don't know whether we are playing catch up. I think if we look at, say, digital music as a whole, that still very much in its infancy. We're all talking about 190ds, but we all work in the industry and, actually if you look at mass penetration, it's not there yet. And yet Apple has done a massive job in terms of advertising that sexy device.

And then if you look at the penetration of smart phones, that's really in its infancy and, as people get more familiar with how these devices can be



Since we launched audio, we've now done a million paid-for downloads in just under four months. We're running now at about 200,000 audio downloads per month



Power lunch: the MW panel discuss the mob phone's place in future of music

We've got

artists.

artists in

particular.

share of

income is

actually

based on

mobile

Jon Davis

whose lion's

urban

used, they'll learn how to consume through them. It's like when a video player came into the market or TV or DVD, you're going to get your early adopters, which is where we're at now, and then it will grow and then they'll start to look at what the alternatives are in terms of services.

GH: Yeah, it took 10 years for CD to become all encompassing - it's going to take that long.

DM: What I'd be interested to hear from you record company people is your strategy with regards to mobile. For example, when you're at one of those big meetings where you're planning the campaign for your next million-seller, and you're talking about TV and radio exposure, where does mobile come into the conversation and how is it perceived?

JOF. From a Sony, BMG point of view, we've already started, What's interesting is that even though mobile is an emerging sector for us. I think everyone from Sony BMG is committed to the fact that it's going to be an increasingly important sector for us. It already accounts for the start of the section of

What we're already starting to see for certain artists is that digital, but also mobile, can actually account football.

ly account for the lion's there of total revenue. We've got artists, urban artists in particular, whose lion's share of income is actually based on mobile. That will have a fundamental effect on not only how we market that artist, but also the ASR share. At son ogging to apply for all artists, but also the accounts for more some artists where mobile accounts for more some artists where mobile accounts for more some artists where moment. We've list had a big hit with Hi-Tack, which was in the Top 10 for a man, who, I of our sale, where done 54%

artists including Natasha Bedingfield, Will Young, Primal Scream and II Divo. Oay Holmes: of artists including Crazy Frog and Sparks, and a founder of Aim, the UK association for independent labels Kelth Jopling: at IFPI, the international association for the global music industry. Gary McClaman managing director of Spanklostena.

Management, representative of Mr Scruff and others, and vice chair of the Music Managers Forum (MMF). Damlan Mould: CEO of marketing services business Slice PR and director of mobile content operation Naventa. Reb Wells: director of new media at

Universal Music UK the major record company home of artists including Keana, Scissor Sisters, Kaisar Chiefs and UZ.

In association with



mobile music



digital and that's without even accounting for all the ringtones yet and we've a fair idea we've done something in excess of 40,000 ringtones.

MW: So how early on in the ARR process, the signing process, do you factor in issues like the kind of content that you might want to create? GHt Well, what yob looking its its heak ind of style of video that we're going to make and then what well also do is go out and do deals with the networks, to do some sort of exclusive with them. They can have it for a weekend on their own or various bits and pieces, pump down the video to a whole bunch of their people and so on. So it

whole bunch of their people and so on. So It becomes part of the marketing mix. BRA and do you think it so for a combination with the other marketing mix. BRA and do you think it so for example, the reason that 3 might have some commitment to a release and an artist might be because the other reason that 3 might have some commitment to a recise send an artist might be because the other there's a great video that's getting published and there's a ready strong campaign and there is every reason them why 3 would commit at a layed. I think the model at the moment is very much at a high level, Top 10 hir that then can be well as the strong the state of the strong the state of the strong the state of the strong the state when they are the state of the strong the state we can try and get to a level where it is a breaking element also. Get It m not going to talk about a specific particular

GH: I'm not going to talk about a specific, particular record, but were seeing something that one of my lads decided that he ought to release a little while ago, which I thought was a piece of shirt and we've just sold 1,700 videos through a last month. I couldn't believe it; I rearry fell off my chair. So it isn't just about the hits, there are a lot of other things going on as well. It's basically about availability and giving people choice.

MW: From an artist or manager's point of view, what content do you think works best, compared

to the conventional industry, which has traditionally been about recording an audio track and putting it on a piece of plastic and selling it to consumers?

Gary McClarman: That approach still needs to be there, because people understand that model whether they're fans or whether they're just passive consumers. What they do want to have is the kind of exclusive relationship with the artist, as they have done for a long time through fan clubs and street teams. And mobile just makes it even more efficient.

DM: So when you're making a video and you're all sitting with the video commissioner and talking about videos and all that sort of stuff, which is, I guess, a big part of the marketing spend, how much is mobile in the conversation in terms of whether the video will work for mobile or not? GH: It's completely dependent upon the record, the aritist and the genre. It's very genre-specific. DM: So, if the record's right, you will start thinking.

GH: If it's a dance record – Hi. Tack is a great example – it's a titi-and-are video and that was the philosophy to start with, beginning to end. There's no artist, it's two producers sitting in a studio in Holland and they're fantastic producers and you're making a T&A video. That's fine, so you know it appeals.

K.I.1 think one of the advantages of digital, maybe even particularly mobile, is that for the first time we can actually get some pretty good consumption-based information. We can work out purchasing patterns, we can work out how promotions work, how a new release can spark back extalogue. That has got to be fed back into the system, otherwise well be having this round table discussion in a year's time and still not know what works.

GM: But you've got to take those metrics and use them intelligently. What record companies have



The number one reason people don't buy more

buy more music is because they don't know what to buy, because they've not been marketed to



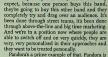
Keith Jopling, IFPI

What record companies have done really badly over the years is that

years is that they expect, because one person buys this band, they're

going to buy this other band

Gary McClarnan Sparklestreet



done really badly over the years is that they

Pandons's a prime example of thus. Pandons is something in which you type an arist that you like, and then it gives you your personalised raids it acts for a subscription. And that search! right. That's answering the question that fame have. It's like, where can I listen to this must more often? Kr. Yes. Every time we researchit, the number one reason people don't have more thank of the properties of the

we do. GO: The points that have been raised about how you market music are very relevant. Because at 3 we know who our customers are, we know where they live and we know everything about them. We can drive purchases by presenting certain artists at certain times of the day to certain audiences, using all the tools that we've got from the stuff like texting and MNSing, but also using it on our little shop front window that we change six, seven times a day. We can drive volumes of sales now and that actually gets quite interesting because we can market particular artists and we can choose who we would like to market or who we think our audience is most interested in. But it also gives the opportunity to do big names and little names. If it's breaking artists, we could break an artist or help break an artist, because we know that the amount of promotion we give determines the amount of sales we get, to a very fine level of detail now, and that's quite powerful.

MW: Graham, can you just elaborate a bit more about what kind of artists 3 pitches, at what time of day, to what kind of people and even what the process is?



Hi_Tack is a great example [of mobile content that works] – it's a tits-and-arse video and that was the philosophy to start with, beginning to end

Guy Holmes, Gut





It's interesting because we're optimising what we get out of it and, more importantly, it illustrates that mobile customers can be persuaded. They can experience new bands, they can experie old bands, they can experience new releases and they can be persuaded.

And the thing that's exciting is that we can do the marketing, and there's an instant click through. Now whether that's a click through to purchase or a click through to a chat site about that band, or to some kind of fanzine site, it's an instant click through, because it's there and it's with you. It actually happens immediately, rather than relying on you being at home to use a com-

puter or visiting a physical retail outlet. That's where we've learnt a lot in the past 10 weeks or so, since we've been doing [audio downloads]. That it's the instant purchase that we can drive. Whether it's a purchase or some other kind

of music-related engagement with an artist.

KJ: That is exactly where the metrics need to be developed, because I'm sure you can boil that down to half a dozen key metrics, that the record business needs to understand.

GO: It's quite complex. It's a rich recipe we're finding. I won't say that every little experiment we' ne on a Tuesday afternoon has worked.

GH: It's quite a delicate process, because there are records that we've all heard over the years that we love, that the public don't respond to, and there are records that you go, "that's not a hit" and then suddenly it takes off



We all work in the industry and, actually, if you look at mass penetration, it's not there yet. And yet Apple has done a massive job in terms of advertising that sexy device Beth Appleton, V2

MW: Generally, where do people feel the mobile music sector will be in two years' time? GH: It's really about technology. I'm certain that

iTunes are going to have a phone fairly soon, an iPod phone, and that's going to say a lot about it. And that that will be the biggest driver of music because of the ease of use and technology. And I think, if that happens, then in two years' time. we're going to be sitting here smiling even bigger.

DM: Out of all the different mediums that you have, radio, TV, the internet and mobiles, the latter should, in two years' time, provide the most intimate relationship you can have with a band... GH: Other than sleeping with them. Particularly if phone's on vibrate. BA: There are other bits of technology in these

lovely devices, such as Bluetooth, which are the areas we've really got to embrace, if we want to protect our industry and grow it. Because free content - which we think might not happen so much across mobile - that's happening today in playgrounds. I mean, I've transferred MP3 files one device to another via Bluetooth. And we need to look at ways to add value, to ensure that music fans actually want to pay for the content that they're getting, that it's what they want, when they want it, rather than hide ourselves away from technology that may encourage another element of free content that doesn't get back to the rights ners and the bands.

GM: In two years' time, I'll be saying, "I've got really good at adaptive planning, adaptive managing", because that's constantly what we've been for the past five, maybe even eight years. And probably turning round and going, "we were wrong weren't we", about many things that we talk about now. Because you are only going to survive if you admit you're wrong in the future, or now about things in

Rob Wells: In two years' time, we'll be faced with a completely different landscape. And I personally believe that once the telcos have managed to migrate most of their consumers onto 3G services and beyond, they'll pull out of selling music. That's a bold statement. There'll be other people in the game doing it instead of them.

MW: Do you mean that there'll be no music being sold on the mobile? RW: No. no. no. that's not what I said.

GH: Other people will be doing it cheaper than they will be able to afford to do, is what you're saying. RW: Potentially. Again - and this is all crystal ball there are other services that are gearing themselves up. The telcos will become much more like

We know

who our

are, we

customers

know where

they live and

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bv

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day to

certain

audiences

Graeme Oxby, 3

times of the

facilitators for the likes of maybe Apple or MSN or AOL, or Google, or Amazon, or anyone else. I think it's going to become far more cluttered, shall I sav KJ: I don't think you should have too great exper tations for 2008, because I think there's going to be a lot of experimentation. But mobile will probably grow quicker than online actually. It's got a

The key thing to understand is the same thing we've so far failed to understand in online and that is the people who are going to consume music on their mobiles, and they've had a mobile which enables them to do that, they've invested in that, what we need to know is, are they spending more on music than they used to two years ago or less?

If it's less, we have to do something about it, or we can be satisfied with just having that wider reach and taking a smaller slice of that wider reach. Or we need to do something about it, because I think the key thing is, the opportunity has to be more targeted marketing, different products, more personalisation, more flexibility, more choice, everything else. If, at the end of that, your average music fan is not spending more money on music, via their mobile, then we're in trouble. I think they probably will be, in two years' time, but that will e the start of it

GO: I suppose it's quite simple. For me in nearly two years, there will be 15m to 20m people with two years, there will be 15th to 20th people with the most powerful music, video and audio play-back devices in their pockets, which have been given away free to all of those people and it'll be a very, very powerful channel for delivering artists

to consumers in a whole variety of rich ways that ou can't do today. JD: I'd agree. One thing that we know for sure is that the pace of change is happening quicker now

than ever and I think the next two years, again, we will see that pace of change quicken. I honestly everythina think that the mobile channel will probably make about them up between 7% and 10% of the recording indus-try's worldwide revenues. We'll see different types We can of artists signed. We'll be A&Ring artists differdrive ently for the channel. People are going to see a whole range of products. Now we've got a fairly purchases limited range of products, but there's going to presenting continue to be a range of products that are going to be developed. certain I hope we're going to have, as Rob said, a more artists at

varied market and we'll have traditional retail partners being able to play and be successful in this mobile space in addition to our mobile network operator partners. And I think we're going to see, as Keith mentioned, a range of consumers who spend more money on mobile music than they do in consuming music in a physical format. So I think it's going to be huge.



interested to hear is [record companies'] strategy

regards to mobile Slice PR



Once the telcos have managed to migrate most of their consumers onto 3G services, they'll pull out of selling music. There'll be other people doing it instead of them Rob Wells, Universal



Diverse acts, a healthy live scene and expanding venues are highlighting the strength of the music scene in the South West, a region that is making waves worldwide. By Jim Larkin

Fresh talent stirs in the South West

With Massive Attack riding high in the albums chart once more, it serves as a potent reminder of what a musical powerhouse the bands native Bristol was in the Nineties. But now in the West Country, from Bristol and Bournemouth and down to Penzance, something new is stirring.

While it is perhaps too diverse to be described as a 'scene', jook hard enough and there is evidence to suggest the South West could become every bit as important as in the days of trip hop. First there is the breadth of music itself: the South West is a melting pot of folk - in which, arguably, it leads the rest of the UK - rock, urban and soul, often with each genre having its own

particular town acting as a regional stronghold. Secondly, the infrastructure is improving, with new and improved venues opening mylory and the programment of the programment of the property of the property

up, helpling local artists and even attracting international stars to work in the area. Thirdly, it helps that a number of key players have come together and are enjoying publicly funded support to help foster a local network of industry players who are able to provide education and support around the industry.

For many, the South West is located far enough away from London to give it an independent spirit, but close enough to maintain links with key contacts.

"We've been going since 1997 and I've decided to stay down here mainly because I manage to get a lot more done without the distraction of London," says Steve Satterthwatic, managing director of Hope Music in Bristol, one of the key record companies in the region. The space and the staffyou get here are very good, and in terms of links with London it's no different to being based in Crowdon."

Indeed, Satterthwaite concedes, the good links to London have traditionally led to a lot of good young bands decamping to the capital, but maybe not for much longer. People get to a certain level and disappear, but that's changing with the internet and the ease of getting people all over the world to hear your muster, he says.

As a result of the change in infrastructure, music technology companies are springing up, spying the chance to help local acts and to move



into the mainstream music industry without having to follow the traditional route of setting up an expensive base in London.

There are a handful of companies, for example, that have built up businesses supplying concent to mobile and web, such as OD2 and Hyperlaunch. And one other such company is Indie Mobile, which operates in Bristol and is run by managing director Seth Jackson who was born and bred in the town. There's always been a good music scene in Bristol but there hasn't always been a good music business, he says.

Although most of the Indie Mobile UK client base comes from London, Jackson believes there are signs of a real upturn in the local scene. There's loads of good grassroots stuff coming out and I think you'll see in the next year that it'll re-emerge. he says.

Much of that taken is highlighted on the CD that accompanies this magazine, with acts a clifferent as Mercury Prize-moninated Seth Lakena, Show Of Hands and Meels Rosie demonstrating the diversity that exists both musically and geographically in the South experiments of the control of the c

Eden Project: h hosted gigs by likes of Air and PJ Harvey, as w ington Creative Enterprise. It is a centre built in a huge country estate, originally established philanthropically as a centre for the arts, and which provides education and support for local artists. Sister organisation Dartington Plus organises the South West Sound event that takes place this month and is the region's biggest promotional event for the local music scene.

DCE director Adrian Bossey says. There's a very strong local scene, from the folk in Dartmoor to rock in Plynouth to the urban music being made in Bristo. But artists can find themselves quite isolated and there can be difficulties for everyone with networking. Likewise, the touring bands may not always play too much in the South Wests outh at means there can be difficulties in local musicians getting exposed to new sounds."

South West Sound has been created in large part to address some of these problems. This year's event will see seminar appearances from Michael Eavis se will as MMF chairman Jazz Summers, Radio Three presenter Stephanie Hughes and Portshead's Geoff Barow. There will also be involvement from industry organisations and and the Pla well as PFF, the DCMS and Vital It is all part of a compiling to bring the three problems of the problems.





As it is South West Sound can even claim to have led to the development of certain music businesses. National Gig Guide, for example, was founded by entrepreneurs who spotted a gap in the market for an online listings service. Based in Bristol and launched last July, it is now attracting 500,000 hits per month and has 2,500 bands and 8,000 venues registered across the country. Co-founder Mark Turner says, "The feedback from delegates we got from last year's event was that there was a need for this type of service. So we've grown it and should have some major news ready to announce at this year's event.

Another key organisation is the Bristol Music Foundation, launched last July, which has a board of 11 directors who are well known players in the scene in Bristol and beyond. Its aim is to develop an infrastructure for artists and the industry in the South West and to build better links with the national and international music industry.

There are also individual initiatives which are serving to support the local scene. Perhaps the most notable is Bristol's Ashton Court Festival, a two-day event designed to offer local talent the chance to play to large audiences, supporting

national headliners

It is in the local live scene where perhaps the most exciting developments are taking place in the region. "You can't move at the moment without tripping over a band," says Graeme Howell, director of Bristol's Colston Hall, which is perhaps the region's best known venue. There's a huge scene and it's encouraging that almost every bar that opens up is putting on

Colston Hall itself is set for a major redevelopment. It is currently in the process of adding a fover and office space, bought from buildings next door and when this is completed in two years there will be development of the backstage

This redevelopment, says Howell, is forcing a rethink of the way it operates, with potential benefits for aspiring musicians. "Physical changes are causing mental changes," he says. "It makes you focus on what you do and why you do it. We were doing wrestling until recently, which we've now stopped and we're developing elements like an education programme. For example, we'll be staging a rock'n'roll seminar with The Delays in which they'll be answering questions and judging demos and, hopefully, a young band will see it and in five years' time they'll be back to headline the Colston Hall."

Meanwhile, the planned construction of the South West's only arena promises to have an even greater impact on the live scene in the region. SMG (Europe), which operates the MEN in Manchester, has formed a consortium with Orion Land and Leisure, Bellway, and Sir Robert McAlpine, which is currently working with the South West Regional Development Agency and Bristol City Council to put plans and funding together for the construction of a 10,000-seat arena. The plan sites the arena on an area next to Bristol's Temple Meads railway station and, if finance can be found, will give local audiences their first opportunity to see superstars of genuine international stature play in the South West for the first time.

This is not to say the likes of Madonna are strangers to the area, as she and many others have used the legendary Sawmills studios, whose remoteness from London is seen as an advantage to many artists. However, if all goes to plan for the area, the interaction with the wider music scene, in the UK and internationally, could well take off. The framework and the will to make it happen is there - what is needed now is the emergence of a new generation of Massive Attacks, Trickys and Portisheads to lead the region's charge. On the evidence of the region's most recent crop of talent, you certainly would not bet against it happening.

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South West Sound throws spotlight on local scene

For anyone interested in discovering more about the bands and the companies operating out of the South West, the best way to do so is to pay a visit to South West Sound, the annual event which is this year moving up a gear in its ambitions.

It is moving out of its previous home, the grandiose setting of the Dartington Estate and into the Colson Hall in the heart of the city. The five day event, which runs from April 24 to 28, will combine seminars of speakers includes esentatives from the likes of the BBC, BPI and Live Music Forum. Acts performing include

Polar Bear, Show Of Hands and Gavin Bryars. As project manager of the the South West scene differs from elsewhere and what events like this can do to help

How different is it being in the industry in the South West compared to somewhere like London ov Manchartov? The thing you notice most is the



inability to network successful If you're not in London you miss out on those chance meetings with people and you don't get those happy accidents, like catching an amazing new band at the Barfly, or whatever. So you have to make the effort to catch up at big events like South By South West

How do you get round that? There's always a stigma attached to being outside London, and we're trying to deal with that by creating a network of successful music industry people. If you're a



new label you might struggle know who to contact to get access to distribution or marketing, or other important things involved in launching a band. There's the M4 between us and London and you have to plan your way there carefully.

advantages in the location The best thing is that I can keep a real independence and despite the scene maybe not being able to match up to London in terms of the quantity of acts around, I can go out and discover some real



little gems. Some of them might be finding it difficult to get prope reaction in London, but round here they can make more of a splash

How strong is the local scene? Very. If you look at the charts you'll see Massive Attack are still riding high, and now they're working with new bands such as TV On The Radio, and that shows they still have a real relevance But there's been a whole new generation come through since they started and now things are the best they've been for a long time, for my money. There are

bands like Mea Culpa, who are a rock act who are young guys and really talented and are the real deal. And there's Franco, who are students in Bristol who are writing really clever songs. Then there's bands such as Babel Inictured far left). Tree House Burning and Girl From leadquarters (pictured left), who are all really strong.

So where does the work you do

Day to day, we provide a set-up for new artists. We try to create a new artists. We try to create a network between promoters and labels and bands. It's that knowledge that is lacking in a lot of cases and our job is to bring them together. Then, when an event like South West Sound comes along, those bands and labels have the chance to talk to people who operate on a nati scale, and that's invaluable.

For further information on the www.dartingtonplus.org.uk, email southwestsound@ dartingtonplus.org.uk or call 01803 847074.



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Arsonist 3. Jane Toylor Chef

Rules: #91 Bes 6. The Files: Walking On The Sand Z Crazy Arm; Henry

9. The Girl Profit Headquarters: Wasking Up Alone 10. Jim Morey: Barbara Allen 11. Show Of Hands:

12. The *** Lovers 12. The "Love Richard 13. Joe Volk: Thoumaturgist 14. Babet Disarm 15. The Benefits: Wake Me Up

17. Nick Tatherr Gift.

South West storm

Music Week teams up with South West Sound to bring you the best in music from the region. From the melodic charm of Devon's Meeky Rosie to Bristol urban act SirPlus And The Epidemic to the folk-tinged sound of Seth Lakeman and Jim Moray, there is much to discover





Some of the talent on MW's South West Sound CD: (clockwise from above) Meeky Rosie, SirPlus and The Files

1. MEEKY ROSIE: Nobody Gets

This Devon-based act are managed by Michael Berrow (Duran Duran), who has also signed them to his Wandering Star label, Nobody Gets Away is the group's forthcoming single this for release in May Website: www.meekymsie.com South West Sound: April 25, Louisiana, Bristol Fringe, April 27 Ariel Centre/Totnes, Dartington

2. FORTUNE DRIVE: My Girlfriend's An Arsonist

Fortime Drive are a Bristol-based act who recently signed with Shy Records - home to Story One. This track is lifted from their debut album, which is currently being recorded. Website: www.fortunedrive.com South West Sound: April 25, Fleece. Bristol Fringe

3. JANE TAYLOR: Chef

Unearthed by Johnnie Walker on Radio Two and backed by the station, Taylor's self-financed debut allows Montpellier, sold out within days of release. She is currently still unsigned Website: v/ww.janetaylor.co.uk South West Sound: April 27

Roundhouse, Dartington Hall 4. STRPLUS AND THE EPIDEMIC

scene in Bristol, SirPlus And The Epidemic were discovered by BBC 1 Xtra on a recent night in Bristol and given a five session as a result. The group have so far had releases through Bristol based-independent Full Cycle Records. South West Sound: April 25, The Souare Bar, Bristol Fringe

5 THE HTTCHCOCK RUI FS: #91

This Cornish-based act have to date released records on their own First Aid Records label. They are joint silver award-winners in the South West Sound search for unsigned acts. www.thehitchcockrules.co.uk South West Sound: April 25, Fleece.

6. THE FLIES: Walking On The

The brainchild of Sean Cook (Spiritualized, Lupine Howl) and The Insects (producers of Massive Attack, Alison Moyet), The Flies recently signed a deal with Universal Digital and have been building a healthy online presence over the past six months

Website: www.the-flies.com South West Sound: DJ set on April 25. Cube. Bristol Fringe

7. CRAZY ARM: Henry Fabian Flyn Crazy Arm is the versatile, country hardcore lovechild of Simon Marsh

and Jon Dailey from No Comply and Darren Johns from The Once Ov Twice. They affectionately refer to their sound as "hobocore". They are currently one of Plymouth's hottest

Website: www.mvsnace.com/ South West Sound: April 25. The Junction, Bristol Fringe

8. SETH LAKEMAN: Lady Of The

Devon-based Seth Lakeman was nominated for the Nationwide Mercury Music Prize in 2005 and Lady Of The Sea is a strong introduction to his talents. This sono is the first single from his new album. A firm live favourite, Lakeman will shortly join Billy Bragg on his UK tour Website: www.sethlakeman.co.uk

9. THE GIRL FROM HEADQUARTERS: Waking Up

Joint silver award-winners in the South West Sound search (along with The Hitchcock Rules), TGFH are a well-loved live band in and around Bristol and South Wales. To date, the band have enjoyed honourable mentions on Radio One and in Rock Sound and Choke magazines. A debut EP was recorded in August 2005 at Toybox studio in Bristol. They are currently unsigned. Website: www.myspace.com/ thegirlfromheadquarters

10. JIM MORAY: Barbara Allen

This is the forthcoming single from the new, self-titled album released on May 1. Moray's last album, Sweet England, was BBC Radio Two folk album of the year in 2005 and he also picked up the Horizon Award for best newcomer at the 2004 Radio Two

Folk Awards. Moray releases music through his own label, NIAG Records. Website: www.jimmoray.co.uk South West Sound: April 25. Fleece. Bristol Fringe

11. SHOW OF HANDS: Witness Show Of Hands are one of the UK's most successful acoustic roots duos This is the lead single from the

forthcoming album of the same name, which will be released independently through the band's own label Based in Devon, the duo are currently touring and will headline Dartington's Great Hall on April 28 Website: www.showofhands.co.uk

12. The **** LOVERS: Richard Pronounced 'The Four Star Lovers'

this all girl four-piece featured on last year's MW South West Sound CD while still at school and they subsequently signed a production deal with Dennis Smith of Sawmill Studios. Their sound draws on

influences such as McEly and Green Day, They are planning their first single release in June this year South West Sound: April 25, Colston Hall, Bristol Fringe, April 27, Ariel

Centre/Totnes, Dartington Showcase 13. JOE VOLK: Thaumaturgist This is an exclusive track from the forthcoming studio album from Volk

who is signed to the Invada label, established by Portishead mainman Geoff Barrow. Volk also sings with space rock band Gonga. Website: www.joevolk.co.uk South West Sound: April 25, Cube. Bristol Frinne

14 BAREL Dicarm Six-piece acoustic band Bahel have

been accused of "continuing to perform the Canute-like miracle of giving folk rock a good name". Currently unsigned. Website: www.babelmusic.co.uk South West Sound: Bristol Fringe 25/4 at Polish Club

15 THE RENEETTS: Wake Me Un The Benefits were the winner of Totnes school and college A&R

competition in 2005 and as a result recorded this track at Torquay's Mojo Studios as part of their prize. Currently unsigned. South West Sound: April 25, Colston Hall, Bristol Fringe, April 26, Ariel Centre Totnes

16. UNFORSCENE: Miracle This is an unreleased track from this

Bristol duo, who count DJs Gilles Peterson and Jazzy Jeff among their fans. Unforscene are currently working on new material with Roni Size's Full Cycle Crew Website: www.unforscene.co.uk South West Sound: April 25, Fiddlers, South West Sound

17. NICK TATHAM: Gift From

This is the gold award-winner from the South West Sound search for unsigned acts. Tatham hails from Salisbury, and was encouraged to focus on his singing as a therapy for dealing with his Tourette's Syndrome he has been working at Artful Dodger's studio in Southampton. Website: www.nicktatham.co.uk South West Sound: April 25. Louisiana and Mr Wolfe Bristol Fringe April 28 Roundhouse Dartington Hall, Dartington Showcase





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A more proactive commercial radio sector can only benefit everyone in the music industry

ILR can shine with new initiative



Life is tougher than ever in commercial radio these days. Revenues are failing, ratings tumbling and, nearly a year after it was formed, questions continue to hang over the sector's biggest player GCap Media. So it is extremely welcome to report some positive news from ILR in the shape of UK Music Week, a celebration of homegrown music which will run across rival commercial radio groups at the end of the month.

It is the latest example of the sector recognising that, for all its understandable complaints about the perceived unfairness in its audience battles with a BBC armed with more staff, recession-proof funding and the ability to cross promote, it needs to take some responsibility itself for what collectively can only be viewed as a mixed performance in terms of ratings over the last few years.

The reality is that many once loyal listeners to commercial radio have turned off or switched over to BBC services, including Radios One and Two, because, too often, they find the output predictable and boring. There are plenty of exceptions, of course, among them Kerrang! Radio's West Midlands service, Choice, Galaxy, Xim and Magic, but others still need to more from the days when tight scheduling and playlist-

ing were sufficient to bring in big numbers.

Radio Two as the nation's most-listened-to station is naturally top of commercial stations' gripes at the moment, but it is all too easy to suggest the network has managed to lure over so many listeners from ILR because of its national reach, big budgets and having some of the nation's most talented broadcasters on board. A key reason people tune in is because the output is unpredictable and interesting, while the freedom and trust given to the presenters make them excel. It is telling that a number of Radio Two's star names such as Chris Evans, Jonathan Ross and Steve Wright were all working for commercial stations before joining the BBC network, but none sounded as good or as enthusiastic as they do in the environment they find themselves in now. There are certainly lessons here commercial radio could learn from.

UK Music Week, just the latest example of ILR joining forces for the sectors common good; look set to bring some renewed attention, instil some much-needed excitement into commercial radio and highlight how broad its output actually is. It will be to the benefit of not just commercial radio itself but the

rest of the music industry, too.

paulw@musioweek.com Paul Williams, news editor, Music Week, CMP Information, First Floor, Ludgate House, 245 Blackfriters Road, London SE1 9UY

Ad-funded shows provide shot in the arm for music TV



Advertiser-funded programming (AFP) could be a shot in the arm for music TV. At a time when the UK music scene is as exciting as it's been for many years, there seems to be lack of confidence in traditional music shows: the demise of CD-UK and Top Of The Pope for

The current perception is that music programming (bar talent shows such as X Factor) delivers niche audiences, is relatively expensive to make and does not attract enough ratings to be high on the broadcaster's priority list. AFP has reignited broadcaster's

AFP has brought music programming back onto the schedules

interest in music programming. It means they get quality music programmes into their schedule without it costing them extra money.

It's also a boost for the music industry. The increasing lack of windows for talent on TV was a concern for record company exces, but AFP has brought music programming back onto the schedules.

gramming back onto the schedules. For brands wanting to associate with music, AFP offers the opportunity to reach new audiences that

established advertising and sponsorship routes cannot touch.

In my experience, the mobile industry has led the charge for advertise funded music programming with companies like Orange and Vodafone leveraging branded formats to maximise their poetration of the music sector. And the involvement of Paradis means these programmes go beyond the TV screen, with investment in promotional and interactive initiatives extending their reach. This is good news for record companies, bread-easters and most offal, viewes.

However, the critical success factor in AFP is a mutual under-standing between brands and production companies. Brands should be aware of the realities and restraints of TV and production companies the commercial pressures faced by brands.

For the continued success of music on UK TV, record companies, broadcasters and brands need to embrace each other and see the greater good.

Endemol-owned Initial, which produces programmes such as The Orange Playlist and also TBA – a series of surprise gigs being staged around the country this year – as well as the Volatione Live I Marsic Awards.

What is your favourite number one album?

The big question

The Official Charts Company is marking the 50th anniversary of the albums chart with a poll of the public's favourite number one albums. What would you choose?

Jeremy Lascelles, Chrysalis Music

"Bob Dylan's Bringing It All Back Home. Because it was music that defined an era and spoke to a generation. And on a personal level, it was music that changed

Tom Rose, Reveal Records
"The Smiths' Meat Is Murder.
Simply because it is my favourite alltime album. It is responsible for

getting me into music."

Nick Lusscombe, XFM
Neel Youngs Harvest. It is a
complete album, you put it on and it
works from beginning to end. The
whole mood of the record is
amazing and 1 stall listen to it today."
Corinne Micaelli, French Music

Bureau
"The Beatles' Sgt. Pepper's Lonely

Hearts Club Band. It was really, really inventive record and incredibly excitting when it came out. But Daft Punk's Discovery should have been a number one."

Rudy Tambala, Virgin Digital "The Beatles' Sgt. Pepper's Lonely Hearts Club Band. I first heard this album in 1980 – immediate conversion to psychodelia. Although it doesn't sound like any of its contemporaries; it comes from another world inhabited by Sun Ra, Hendrix, Stockhausen and Bach, but it is very everyday and totally pop. How did they do this? And when will it be available

Dirk Anthony, GCap

*Dire Straits' Brothers In Arms. If

Carte out when I was living in Tasmania, as far away from London as you can get. They were one of the first international bands to play in Tasmania and it made a

big impression."
Stuart Watson, Swat

Enterprises
"Queen's A Night At The Opera.
I first heard Bohemian Rhapsody
in Freddie's living room, He played
it on the plano and said the record

it on the piano and said the record label would want to cut it down because it was six minutes long. I told him not to bother, it was too good to cut. Queen were also the boot him hand one.

best live band ever."
Iain McNay, Cherry Red

Records
"Neil Young's Harvest. I like the voice, the songs – both musically and lyrically – and the fact that it still stands up when you play it

Paul Geoghegan, Songlines
"The Beatles' Rubber Soul because
of the track Norwegian Wood."

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The Upfront Club Top 40



12 . COLDCUT FEAT. ROOTS MANUVA TRUE SKOOL CORENELL FEAT. ANN BAILEY A DEEPER LOVE THE TIM REX EXPERIMENT FEAT. VERONICA RELENTLESS NINA SIMONE VS. GROOVEFINDER AINT GOT NO, I GOT LIFE 34 R INFERNAL FROM PARIS TO BERLIN 33 2 JOEY NEGRO MAKE A MOVE ON ME 32 | > | 2 GNARLS BARKLEY CRAZY » | MORALLY BANKRUPT AUTOMATIC LOVER LASGO ALL NIGHT LONG D:CODE FEAT. EMMA OUT OF MY HEAD TIGA (FAR FROM) HOME

GABRIEL & DRESDEN/M BANCROFT TRACKING TREASURE DOWN 40 M 7 SUGABABES RED DRESS 36 SOLU MUSIC FEAT, KIMBLEE FADE * | MAJOR BOYS FEAT. TIZA B MEMORIES OF YOU | ≈ | 7 | OAKENFOLD A LIVELY MIND (ALBUM SAMPLER) THE SHAPESHIFTERS INCREDIBLE





BeatFreakz stay on top

the BeatFreakz record by a shade under 9%. be replaced in runners-up spot by Gav McCall's I'm Alright, which trails version of Sheryl Lee Ralph's cult classic In The Evening sinks 2-13, to position on the latest list. Former nearest challenger Kos Boskamp BeatFreakz' version of Rockwell's 1984 hit Somebody's Watchin' Me shot to the top of the Upfront Chart last week, and continues in pole

making the highest two week tally of the century to date. new entries in the Top 100 is supplemented by a further 17 newcomers the rest of the chart than for a very long time. Last week's intake of 16 Despite the same again scenario at the top, there is more activity in

new mix of Loleatta Holloway's original on the Gusto label, which Madonna's Hung Up made its maiden appearance in the same position very strongly at number four -- the highest new entry on the chart sinor Love Sensation by Eddie Thoneick & Kurd Maverick, which debuts ast November. There is a potential spike in its wheels in the form of a Leading the new chart invaders is a remake of Loleatta Holloway's

narrowly ahead of Blaze's Most Precious Love, which remains at Tommyknockers, jumps 10-1 on the Commercial Pop Chart, nudging itself makes its chart debut this week at number 94. Meanwhile, Gusto's current priority, New Horizon by John Parr Vs

St Elmo's Fire (Man In Motion), with re-recorded vocals from Parr on a track put together by Si Paul of Lost Witness and Dan Bewick of Dirty new vocals from original vocalists continues with First Time by Rotten Scoundrels. And the spate of danced-up versions of old hits with number two. New Horizon is a new version of AOR rocker John Parr's 1985 hit

Coke advert, topped the sales chart in 1988. Sunblock feat. Robin Beck, the highest new entry on this week's Commercial Pop Chart at number eight. Beck's original, based on a Diet Finally, having spent five weeks atop the Urban Club Chart with his

ended up just 2% ahead of Gnarls Barkley's Crazy debut single Run Itl prior to the record's retail success, talented new this week. In a fiercely competitive and very close top five, Brown R&B hope Chris Brown jumps 3-1 with follow-up Yo (Excuse Me Miss.

TOP 10 UPFRONT CLUB BREAKERS

19 . . MISH MASH SPEECHLESS

18 8 7 DEEP DISH FEAT. STEVIE NICKS DREAMS 17 SCAPE FEAT. D'EMPRESS BE MY FRIEND 16

. PAWN SHOP SHOT AWAY

13 | 5 | AURORA SUMMER SON

ROB BOSKAMP IN THE EVENING

RIHANNA SO:

2 SUNBLOCK FEAT, ROBIN BECK FIRST TIME MR. SAM FEAT, KIRSTY HAWKSHAW INSIGHT JUSTICE VS SIMIAN WE ARE YOUR FRIEND

4 SHARON PHILLIPS WANT 2/NEED 2

has just got even better The best industry directory



COMMERCIAL POP TOP 30 1 S BEATFREAKZ SOMEBODYS WATCHING ME
MI GOZINA CATOWNES CROSSOME SCOOL MATE 2 | 3 | BLAZE FEAT, BARBARA TUCKER MOST PRECIOUS LOVE

The Official UK Charts 15.04.06

GNARLS BARKLEY CRAZY SINGLES

2 NARY J BLIGE & UZ ONE

3 2 NE-YO SO STCK

4 | 5 ORSON NO TOMORROW

A THE KOOKS NAIVE

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to have your chan A MEFF

11 | 11 | CORINNE BAILEY RAE PUT YOUR RECORDS ON GOAGGEONERS

10 10 PINK STUPID GIRLS

THE STREETS WHEN YOU WASN'T FAMOUS

9 O THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE DELESSED

PUSSYCAT DOLLS FEAT. WILL.I.AM BEEP

THE BLACK EYED PEAS PUMP IT

EMBRACE NATURE'S LAW

Please visit www.m-e-f.org for rules of entry and to apply

KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY BANGARA

FRANZ FERDINAND THE FALLEN/L WELLS

SEAN PAUL TEMPERATURE

19 23 NOTORIOUS BIG/DIDDY/NELLY... NASTY GIRL

17 MICHAEL JACKSON DIRTY DIANA

18 20 MADONNA SORRY

MISH MASH SPEECHLESS

MORRISSEY YOU HAVE KILLED ME

21 IS THE FEELING SEWN

place on 24 May 2006 at the **ENTRY DEADLINE 12 April 2006**

ALBUMS

- MORRISSEY RINGLEADER OF THE TORMENTORS MASSIVE ATTACK COLLECTED - THE BEST OF
 - 3 OPINK I'M NOT DEAD
- 4 | 1 EMBRACE THIS NEW DAY
- 6 OTHE FLAMING LIPS AT WAR WITH THE MYSTICS Warner Bros. 5 | 9 | THE KOOKS INSIDE IN/INSIDE OUT
 - CORINNE BAILEY RAE CORINNE BAILEY RAE JACK JOHNSON IN BETWEEN DREAMS
- Good Groovs/EAST JOURNEY SOUTH JOURNEY SOUTH
- Parlochon ANDY ABRAHAM THE IMPOSSIBLE DREAM 11 | 12 | BEVERLEY KNIGHT VOICE - THE BEST OF
- R WATSON THE VOICE THE ULTIMATE COLLECTION 50000 12 11 THE BLACK EYED PEAS MONKEY BUSINESS 13 C STEREOPHONICS LIVE FROM DAKOTA
- IS | 13 | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM... 16 15 KELLY CLARKSON BREAKAWAY GREEN DAY AMERICAN IDIOT
 - 19 | 26 NEIL SEDAKA THE VERY BEST OF THE SHOW. YEAH YEAH YEAHS SHOW YOUR BONES 20 34 NETL DIAMOND 12 SONGS
 - ANDREA BOCELLI AMORE

2	3	20 3 MORRISSEY YOU HAVE KILLED ME
21	15	21 IS THE FEELING SEWN
22	16	22 16 SUGABABES RED DRESS
2	25	23 25 MECK/LEO SAYER THUNDER IN MY HEART AppleTime
24	8	24 24 BEVERLEY KNIGHT PIECE OF MY HEART PLANT
25	0	25 (1) BELLE & SEBASTIAN THE BLUES ARE STILL BLUE ROOP
56	18	26 18 CHICO IT'S CHICO TIME Sent
27	38	27 26 JOEY NEGRO MAKE A MOVE ON ME
28	0	28 THE CHARLATANS BLACKENED BLUE EYES
53	0	29 🔘 D4L LAFFY TAFFY
28	8	30 30 NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ US
33	23	31 27 RAY J ONE WISH Sare
32	88	32 28 VARIOUS TRIBUTE TO JINKY Lordof The
33	×	33 34 KELLY CLARKSON WALK AWAY



GNARLS BARKLEY: ITS ALL CRAZY FOR THE WARNER BROS ACT

WILL YOUNG WHO AM I REA



COMPILATIONS

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39 29 RBS/GAVIN SUTHERLAND RADIO 4 UK THFMF

38 12 DEPECHE MODE SUFFER WELL 36 4 JAMES BLUNT WISEMEN 37 21 EDITORS ALL SPARKS

40 33 GIRLS ALOUD WHOLE LOTTA HISTORY

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53	35	15 IS R&B LOVESONGS
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20 ON THAT'S WHAT I CALL MUSIC! 62 19 17 CLUBMIX 2006

FORTHCOMING

COLDPLAY THE HARDEST PART PARLOPHONE (EY SINGLES RELEASES

(EY ALBUMS RELEASES

AL DOWN FOR LIFE ATLANTIC

HE CHARLATANS SIMPATIOD SANCTUARY APR 17 HAYNE WARD SHAVNE WARD SOWY BIAG APR 17 IDEM LOVE AND OTHER PLANETS DOMINO APR 24 RUCE SPRINGSTEEN THE SEGER SESSIONS CHRISTINA MILLAN SO AMAZIN MERCURY THE ZUTONS TIRED OF HAVIGIN AROUND THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING 679 RCTIC MONKEYS WHO THE FLUCK ARE THE RETTY THINGS BANG BANG YOURE CORILLAZ KIDS WITH GUNS/EL MAÑANA RO-FI BETTER DO BETTER ATLANTIC EARL JAM WORLD WIDE SUICIDE J ANTHEM SHAKE THAT INTERSCOPE WEL POWTER LIE TO ME WEA DEDFRAPP FLY ME AWAY MUTE SC MONKEYS DOM/3ND ANNA STRAFFICIENT

CANYE WEST LATE ORCHESTRATION ROC A CHARLS BARCLAY ST ELSEWHERE WEA IL COOL J TODD SMITH MERCURY AMIE FOXX UNPREDICTABLE J NOW PATROL YOU'RE ALL I HAVE POLYDOR APR 24 HE RACONTEURS STEADY AS SHE DOES XL. APR 24





8 BOBINA BEAUTIFUL FRIBAD/TRANCE FOR COMBONS NICHAM WIGHAM 9 MICHAEL CRAY BORDERLINE 7 WARIOUS FUCK THE MAJORS - WINC 2006 5 JAYNO & HAUSWERKS DON'T STOP

PRE-RELEASE AIRPLAY TOP 20

4 8 DEEP DISH CREAKS
5 4 BEATRELAKZ SOMEBLOY'S WATCHING ME
6 7 INFERNAL FROM PARTS TO BERLIN
7 D. SOUNDBWOY BYT NEVER WANNIN CAV BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE JAMIE FOXX UNPREDICTABLE RIHANNA SOS CHICANE FEAT. TOM JONES STONED IN LOVE

16 COLDCUT FEAT, ROOTS MANUVA TRUE SKOOT

PLAN B MISSIN LINKS STUDIO B CWON CET IT ON

14 (3) BRAKES ALL NIGHT DISCO PARTY PANICI AT THE DISCO BUT IT'S BETTER IF YOU DO O COLDERAPP ELY ME AMAY THE EGG WALKING AWAY CORTLAZ KIDS WITH GLMS

20 O TEAMSTERS FEELS LIKE LIVE HOT CHIP BOY FROM SCHOOL THE STREETS NEVER WENT TO CHURCH CHARLS BARKLEY SMILEY HALES

control Capital FAI the Galage Helsonk, Riss FAI, Rude One and The Wale

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3 AURORA FEAT, LIZZY PATTINSON SURINER SUN 12 2 CHICANE FEAT, TOM JONES STONED IN LOVE B 3 MARK MORRISON FEAT DMX INNOCENT MAN

* | 6 | 3 | TRUM SERVICE VALUE AND A MAN I WAS THAT I WAS THE THE

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2 | 2 | D.CODE FEAT. EMMA OUT OF MY HEAD | 2 | EXTRACRETARIES ATTACKED MY HEAD | 2 | EXTRACRETARIES ATTACKED

ROB BOSKAMP IN THE EVENING

O I WASCO ALL NIGHT LONG IN 3 SOUNDBWOY ENT. FEAT. DOCTOR NEVER WANNA SAY MOOR MOON OF SUM

4 3 GINA G TONICHT'S THE NIGHT 7 4 INFERNAL FROM PARIS TO BERUN

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DAMILAN MARLEY FEAT, BOBBY BROWN BEAUTIFUL

WIGH WASH SEED LESS SCAPE FEAT D'EMPRESS BE MY FRIEND

DEP DISH FEAL STEVIE NICKS DREAMS DAVID MORALES HOW WOULD UPED BIG BROVAZ HANGIN ARDUND

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URBAN TOP 30 3 5 CHRIS BROWN YO (EXCUSE ME MUSS)

CAV MCCALL IM ALRIGHT

CHARLS BARKLEY CRAZY

DAC V TRICK BABIES LITTLE BIRD SUCABASES RELUCES

WIGWAM WIGWAM

4 C CHOCOLATE PUMA AL WAYS AND FOREVER 5 A RHIANNA SOS 15 KRAFTY KUTS & TIM DELUXE BASS PHENOMENON INFERNAL FROM PARIS TO BERLIN GABRIEL & DRESDEN TRACKING TREASURE DOWN COPYRIGHT HE TO NOT INVESTIGATION OF THE SENSATION OF

10 O EVERMORE IT IS TOO LAT 12 BLONDIE WS EDISON HEART OF GLASS II DO EDOIE THONEICK & KURD MANUERICK LOVE SENSATION

Com recover to give Localiza (School) a ran for her money SEX MACHINE FEAT, SHENA FRIDAY NIGHT · ASSECULDEN SUN

M 20 SOUL CORPORATION LET'S CET TOGETHES WHICHBISH WHICHBISH OLD 18 O FILTHY RICH IT'S LISE THAT 15 19 ELECTRONS CET UP E O USA UNDLEY-JONES FIRETIME O ALLOY MENTAL WE HAVE CONTROL / LIAR FAC

D JUSTICE WATERS OF WAZABETH

5 4 BUSTA RHYMES TOUCH IT XOS OS ON-3N GI JAMIE FOOX FEAT LUDACRIS UNPREDICTABLE RIHANNA SOS

4 PRINCE/TAMAR FEAT. PRINCE BLACK SWEATBEAUTIFUL wines NELLY FEAT, PAUL WALL, ALT & GIPP GRILLZ SOUNDBWOY EN, FEAT, DOCTOR NEVER WANNA SAY

36 NOTORIOUS BLIG, FEAT, DIDOU/NELLY, JACGED EDGE NASTY GIRL ALL THE PUSSYCAT DOLLS BEEP THE BLACK EYED PEAS PLIAP IT

MAR-MOST VALUABLE PLAYAS BOUNCE, SHAKE, MOVE, STOPE RAY J FEAT. FABOLOUS ONE WISH DANCE WE IN HER JAHEIM CHETTO CLASSICS (UP SAMPLER) MARY J BLIGE MJB DA MVBBE WITHOUT YOU BOW WOW FEAT CLARA LIKE YOU THE STREETS WHEN YOU WASN'T FAMOUS

2 JUNEVILLE ROOM

CHRIS BROWN FEAT. JUELZ SANTANA RUN I II

2 6 4 GNARLS BARKLEY CRAZY 2 6 DAL LAFFY TAFF T-PAIN I'M SPRUNG/I'M N LUV (NTT A STREPPER)

SARAH ATERETH THE REMUXES EP FACE MANUFATHET URES CORENELL FEAT, ANN BALLEY A DELPER LOVE

13 4 LL COOL J FEAT JENNIFER LOPEZ CONTROL MYSELF 2 MARK MORRISON FEAT, DMX INNOCENT MAN II SEAN PAUL TEMPERATURI IN KANYE WEST FEAT. LUPE FLASCO TOUCH THE SKY DAMIAN MARLEY FEAT, BOBBY BROWN BEAUTIFUL

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Reading and Leeds festivals, And

Wembley Arena reopened on time last week, with a Depeche Mode concert kicking off proceedings. Arena boss Peter Tudor talks about how it all went

Quickfire

Out of 10, how would you rate how this week's grand return has gone? Undoubtedly 10 out of 10. This week we've had 36,000 people through the doors for three shows without any problems, other than a few very minor olitches. The only disappointment was that some people saw the headlines about the Stadium saying "Wembley oins cancelled" and thought it was us but there's not much we could do about that

The contrast between the Arena and the Stadium could hardly have been starker.

I feel really sorry for them because it's looking fantastic from the outside, but I'm sure when it opens people with formet about all the difficulties it's had and pniny it

Were there any last-minute litters? I had a dream in which none of the toilets would flush, but they turned out to be OK. There were a few problems with the box office and also in the loading bay, but nothing that the people coming through the doors

uld have noticed What's been the feedback from the customers?

Really good. It was fascinating watching them coming through the doors. Some of them were asking if we'd knocked it down and started again. Mind you, I did get one e-mail from someone who couldn't understand what we'd spent £35m on but I can only imagine they hadn't been to the old ven

And the bands and their crews? The Deneche Mode crew were very happy, and some of the reviews said they inquebt the sound was much better, which was nice to hear. I met Depeche Mode for about 10 seconds and they said they liked it You've had fans of Cliff Richard and Madonna queuing up for

Crib Sheet

The BPI announced last week that illegal filesharing has cost the British music industry £1.1bn over three years.

I'm sorry? I could have sworn you said £1 1hn

Well, couldn't you be a bit angrier about it? That's more than the GDP of Belize. s an upside vou know What? It's less than the GDP of

Well yes. Plus it seems that legal are getting a foothold.

How so? 11% of downloaders gave up illegal downloading for legal services in 2005 for a start. And 56% of those who started to download in the past six months are downloading legally, compared to 42% of those who have been downloading for



tickets days before they're due to go on sale. Whose fans are more

obsessive? Well, the Cliff Richard people didn't want to go, whereas the Madonna fans were quite happy to be given wristbands enabling them to go away and go to the front of the queue when tickets did go on sale. That said, I think Depeche Mode have their fair share of eager fans. Some of them were queuing at 9am to quarantee a place at the front of the stage On a personal level, which concert are you most looking forward to? Well, Madonna is certainly one. I also keen on seeing War Of The Worlds made into a show and I'm definitely coming to Take That, I remember seeing them with my nartner the last time they played and we were literally the only people there

in suite You were at ILMC chairing a discussion about secondary ticketing. Do you think progress is being made in the fight to stop fans getting ripped off by

officially opened with two shows from Decerbe Mode

more than a year It's a start, I suppose. Anything

The survey also reveals that the typical downloader is young and male - 57% of music downloaders are men and only 34% are under 25. And why the sudden outburst of legality? Obviously the UK's download stores

are making a sterling effort to bring in customers. But then it could be to do with the court case Court cases? That's more like it. Lock them up and throw away the internet encryption key.

It hasn't gone quite that far yet But the RPI has announced that another two cases have been settled in its favour, with the pair ordered to make initial payments of £2,500 apiece. 'All of the evidence is that the ost sensible thing for people to do is not to put themselves through a court procedure that they are going to lose," a BPI spokesman says sternly.

secondary agents? Like Madonna lickets point for £1,450 on eBay? They were at this price before they even went on sale. and I'm going to have to have a word with eBay because there's no v could have possibly had the tickets But, in general, there's not been a lot of progress with eBay, but we're scheduled to have another meeting with the DCMS at the end of April on What can the Government do to

Getmetickets com was welcome hut it's very interesting, because whether they hold that up as evidence that the existing laws are tough enough is something that remains to be seen How long do you think the boom in the live music industry can last? Every year it seems to get bigger and I don't see why that can't continue. Of course, you get shifts in quite which areas are booming such as the outdoor market succeeding at the expense of indoor venues, or theatres example, but our diary for the end of this year is absolutely packed, and most of the shows haven't even been

Do you think pop music, which is an arena stanle, stands any chance of making a comeback this year? Apart from Take That, which is more pop redux, 1 suppose, and Westlife and Girls Aloud and also McFly, there aren't really any pop acts around who are really going to sell out arenas, so I think pop's got to reclaim its groun Record companies are talking about particular acts and Population in getting excited about them, but nothing new seems to be taking off. Let's hope they find the formula soon. Peter Tudor is managing director of Wembley Arena which last week

And £2.500 could buy a lot of

good, honest downloads. Exactly. Or lots of lovely CDs. Ah, yes, the CD. Not such great news for physical formats I'm afraid. Downloaders' spend on physical product has fallen rather dramatically Which means? Total spend is down 14%, with spend on singles a hefty 40% off and

compilations down 25%. Quite. No wonder the BPI is saving that there is no room for

complacency.

Yes, a BPI spokesman says, "We are obviously pleased that the legal business is making headway. The fact that we have been able to continue the growth of legal services with the growth of broadband is good news but it shows that there is no roon for complacency. The number of people illegally downloading is still a hig number

DOOLEY'S DIARY



Trawling around music's hotsnots

Remember where you heard it: "Morning world." "Morning Simes." It turns out UK Music Week isn't the only example of commercial radio stations newly pooling their resources this month as starting today (Monday) 34 H P etations and bringing back Simon Bates legendary Our Tune for three months at noon each day. Cue the strains please of the Romeo & Juliet love theme... Forget multi-million-dollar promo budgets demanded by some US superstars. Polydor-signed the Faders obviously prefer the more cheap and cheerful option, becoming the first act we are aware of to film their own video using mobile phones (three were used, in fact). As Brian Rawling, whose Metroph company produced the track in guestion Look At Me, notes. The girls didn't like the original video at all, so they decided to do it themselves Whatever the outcome of England and Trinidad & Tobago's World Cup qualifier on June 15, Coal lanagement cannot lose. Not only is the company managing England's World Cup sprowriters and performers Embrace but it is also looking after Choque Hosein (of Sweetblood) who has peoped the opposition team's official

tournament tune... Dooley was out last week at the AKA bor in central

while he isn't one to be critical he couldn't help thinking that an event sponsored by a beer company (and a rather large one at that) probably shouldn't run out of beer by 7.30pm Nor, indeed, should one of the large events in the live music calendar stumble on getting some bands to appear Indeed both Grant from Feeder and Belle And Sebastian failed to show due to "car problems" prompting host Colin Murray to refer to the fey Scottish indie stalwarts as "fuckhead alcoholics"... Always one for a bit of celeb spotting, Doole sighted Noel Gallagher, Ed Chemical Brothers and Kate Moss amount the faces dotting the crowd at Primal Scream's London gig last week Listening parties were the order of the evening last week as two of the majors heated up the mir hamburgers and opened the bar in the name of new albums from Red Hot Chill Peppers and Keane. Of course. it's all about the music for Dooley but. if points were to be awarded for location, Island came up trumps. successfully converting the abandoned tunnels underneath London Bridge Station into a veritable museum for a Keane listening session and surprise live performance. Food wasn't had either. For the Chilis, meanwhile, it was a RHCP-themed Soho Hotel. Aim's digital day, held at a new location in Kings Cross' Camden one company in particular -MySnace which made its first appearance in front of the industry. As attendance gradually fell as the

day came to a close, this did not stop attendees from queuing to see representatives, who will soon be opening a UK office... Organisers of T In the Park are apparently monitoring the news closely, after Fife's dead swan bird flu scare. The reason? The T In The Park site in Balado is right next to a large poultry farm



new artists in the business, Sandi Thom is someone who has come very far very quickly. After building up an online community of 70,000 fans by webcasting gigs performed from her home in oting, Thom ditched the DIY route and decided to go with a major in the form of Sony BMG's newly-formed RCA Label Group,

making her the first signing for Craig Logan in his role as managing director. And already she is making waves within the group. Last Thursday, for example, she played a set for staff at Sony BMG London headquarters which attracted an audience includin Will Young and new Sony BMG nlohal COO Tim Bowen One as they say, to watch.

Classified

Contact: Maria Edwards, Music Week Classified Sales, CMP Information, 3rd Floor, Ludgate House, 245 Blackfriars Road, London SEI 9UR T. 020 7021 9215 E: 020 7560 4010 E: maria@musicweek.com

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a latest lobs are also available online every Monday at www.musicweek.co Booking deadline: Thursday 10am for publication the following Monday (space permitting) Cancellation deadline: 1Dam Widnesday prior to publication (for series bookings: 17 days prior to publication).

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A passion for music.

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Week 14

Upfront p24 \rightarrow TV & radio airplay p27 \rightarrow New releases p30 \rightarrow Singles & albums p32

FAST CHART

STUGLES

CNARLS BARKLEY CRAZY Warner Bros Rocketing 45-1 on the year-to-date chart, Gnarls Barkley's Crazy sold 194,179 copies last week - the highest weekly

sale since Shavne Ward's debut single That's My Goal opened with sales of 742 180 Jast Christmas

ARTIST ALBUMS

MORRISSEY RINGLEADER OF THE TORMENTORS Attack Morrissey first topped the chart with The Smiths' Meat Is Murder in February

1985, and extends his number one span to more than 21 years with his fourth number one, Ringleader Of The

COMPILATION AL RUMS

FLOORFILLERS - CLUB CLASSICS Dance music asserts itself at the top of the compilation chart, with The Hacienda Goal sold 71,997 copies on Classics at five. Club Fever 2006 at four. Dance Nation at three and Floorfillers Club Classics continuing in pole position (arging to 1,076,986, with Gnarls arkley's Crazy setting a new with sales of 26,265. record of 73.075, beating the previous best of That's My Goal as defailed above, 98 downloads sold AIRPLAY CHART

GNARLS BARKLEY CRAZY Warner Bros Heard by 24m more listeners than any other record last week after amassing an audience of more than 80m and nearly 2,400 plays Crazy is still absent from the airwaves on 13 of the 122 stations on the Music Control panel, and was played only once on Ocean FM, 105.4 Century FM, 101-102 Century FM, Kerrang! 105.2 and Kerrang! Digital.

THE SCHEDULE

The Market

Download data hits albums list

new chapter in chart history starts with the inclusion of downloads in the album chart for downloade in the album enert for the first time, while singles downloads reach a new high, k topping the million mark. Downloads were first included in the singles chart 51 weeks ago (week 15, 2005), with that first

chart including 354,620 downloads. The following week (week 16) saw the 400,000 mark breached for the first time 500,000 followed on week 31, 600,000 on week 43, 700,000 on week 45, 800,000 on week 51, and 900,000 on week 52. In the latter k. Shavne Ward's That's My download, helping the medium to a heady 958,619 total. They finally topped the million mark last week,

more than 1,000 copies last week. Crazy not only helped the heights last week - it also made a 121,104 contribution (34.48%)

physical sales of 351,169, the physical sales of 351,169, the highest of the year. Combined physical and download sales of 1,428,155

represent a 24% increase week-on-



veck, and are also the highest of

It is interesting to note that Orson's debut single No Tomorrow spends its sixth straight week in the Top 5, and has sold more copies every week than the week it reached number one three weeks ago, when it registered the lowest sales ever for a number one. No Tomorrow has progressed 5-2-1-3-5-4, while its weekly sales have moved 22,337-21,030-17,694-19.181-18.103-18.396. The hand's eagerly awaited debut album Bright Idea is not released for a further six weeks (22 May).

While downloads made up 75.4% of the singles market last week, they accounted for a much more modest 1.8% of the album market of 2 597793, Of 46,897 album downloads, the top tallies were 1.914 for This New World by Embrace, 1,397 for Inside

KEY INDICATORS SINGLES

Sales wersus last week: +24 0% Year to date versus last year +1477%

MARKET SHARES Warner Universal Sony BMG EMI 96%

ALBUMS

Salac unerus last umale -7490 Year to date versus last year: +2.4% MARKET SHARES Sonv BMG 21 39 EMI Universal Warner

COMPILATIONS Sales versus last week: -11.7% Year to date versus last year: -20.4%

MARKET SHARES 44.3% Homercal

FMI Sony BMG 7.6% MnS

RADIO AIRPLAY

MARKET SHARES Minersal. 30 1% Warner EMI Indios

CHART SHARE

Origin of simples sales (Ton 75): UK: 52 0% US: 42 7% Other: 5 3% Origin of albums sales (Top 75): UK: 56.0% US: 37.3% Other: 6.7%

ALBUMS

The Streets The Hardest Way To Make An Easy Living (679); Lambchop The Decline Of Country And The Western Civilisatio (City Slano): Semifinalists Semifinalists (Regal); AFX Chosen Lords (Rephlex): Living Things Ahead Of The Lions (Jive); D4L Down For Life (Atlantic)

The Charlatans Simpatico (Sanctuary): Shayne Ward Shayne Ward (Sony BMG): The Zutons Tired Of Hancin' Around (Deltasonic): White Rose Movement Kick (Independiente)

LL Cool J Todd Smith (Mercury); Rihanna tbc (Mercury): Adem Love And Other Planets (Domino); Gnarls Barclay St Elsewhere (WEA); Jamie Foxx Unpredictable (J); Kanye West Late Orchestration (Roc A Fella); Christina

Milian So Amazin (Mercury); Bruce Springsteen The Seeger Sessions (Columbia) MAY I

Mobb Deep Blood Money (Polydor); Pearl Jam Pearl Jam (J); Snow Patrol Eves Open (Fiction); Field Music Write Your Own History (Memphis Industries): PJ Harvey Live (Island); Dr John Mercenary (Parlophone); Gotan Project Lunatico (XL); Tool 10,000 Days (Jive)

Red Hot Chili Peppers Stadium Arcadium (WEA); Dirty Pretty Things Waterloo To Anywhere (Mercury); Paul Simon Surprise (WEA); Hoobastank Everyman For Himself (Mercury): Various They'll Have To Catch Us First (Domino) MAY 15

Nouvelle Vague . 2 (Peacefron): Raconteurs Broken Toy... (XL): Busta Rhymes The Big Bang (Polydor)

NEW ADDITION



ster sold more than 500,000 copies of their self-titled debut allium and are set to enturn with the Matt Wallace-produced follow up. Recorded in LA over the past few months, the as-yet-untitled set will be released in June. Fans will however be able to get a taste of the new material when the song Good To Be Here is made available on April 24 via their offical website www.roosterofficial.com.

SINGLES

Coldplay The Hardest Part (Pariophone); Eminem Shake That (Interscope); Gorillaz Kids With Guns/El Manana (Parlophone); Hard-Fi Better Do Better (Atlantic): Lorraine I Feel It (Columbia): Jose Gonzales Crosses EP (Peacefron): Jamie Foxx Unpredictable (J)

In/Inside Out by The Kooks and

1,301 for Collected: The Best Of Massive Attack, Morrissey's

Ringleader album (1,283) was the

only other disc to be dwonloaded

Shapeshifters' debut album.

Sound Advice, was the only albur

to register more than 10% of its

portion of its total sales of 1.393. It was the 35th biggest selling album

of downloads last week but failed

to make the Top 200 overall The highest artist album

downloads was number eight

which went to Corinne Bailey

Rae (25,328 sales including 819

downloads) instead of Journey

25,300 sales including just 355

South who would have taken it on physical sales alone - their tally of

chart placing affected by

sales of download, selling 185 copies in the format, a 13.28%

more than 1,000 times

Damian Marley Beautiful (Island); Richard Ashcroft Music Is Power (Parlophone); Rihanna SOS (Mercury); Katie Melua Spiders Web (Dramatico); A-Ha Cosy Prison (Polydor); The Flaming Lips The Yeah Yeah Yeah Song (WEA): Daniel Powter Lie To Me (WEA)

Snow Patrol You're All I Have (Polydor): Dirty Pretty Things Bang Bang You're Dead (Morcury); Matt Costa Cold

For fuller listings, see music week com December (Island): Arctic Monkeys Who The Fuck Are The Arctic Monkeys (Domino); Goldfrapp Fly Me Away

(Mute); Pearl Jam World Wide Suicide (J); Will Young Who Am I (RCA); The Raconteurs Steady As She Goes (XL)

Red Hot Chili Peppers Dani California (WEA): Feeder Lost & Found (Echo): Busta Rhymes Touch It (Polydor): Jim Noir My Patch (My Dad); The Go Team Huddle Formation (Memphis Industries); Kubb Remain (Mercury): Shack Tie Me Down (Big Brother)

LL Cool J Control Myself (Def Jam): Pet Shop Boys I'm With Stupid (Parlophone): Graham Coxon You And I (Parlophone); Starsailor Keep Us Together (FMT): Hot Chip And I Was A Boy From School (FLAT): Nelly Furtado Promiscuous (Polydor), Orson Bright Idea (Mercury)

15.04.06 MUSICWEEK 23

Upfront



The Lowe down on Breaks Co-op

The Plot

Following success in their native New 7ealand, Breaks Co-op. hit the UK - but

without Zane Lowe BREAKS CO-OP THE SOUND INSIDE

New Zealand trio Breaks Co-Op might have Zane Lowe among their line-up, but don't expect to hear any of their tracks on his influential Radio One show

As the group look to follow single The Other Side became New Zealand radio's biggest hit of 2005, Lowe has vowed not to play the track as he is keen for the music to come first, while he will not be touring with the band in the UK as part of promotion for their newly-issued album The Sound Inside.

Despite all that, the Parlophone-handled single is making a strong impact elsewhere on UK radio, having been C-listed so far by Capital Radio, Virgin and

Xfm and chosen as the "Big Find" by the GCap Regional Network. The single, which follows the soft release in January of limited-edition 12-inch Settle Down. will be commercially released on May 22.

The band's manager Paul McKessar says launching in New Zealand, rather than the UK initially, was a deliberate ploy because of Lowe's fame in Britain The reason we started out in New Zealand is because we wanted to put the record out in a location that doesn't have the media attention of Zane's radio and TV career," he says. "The fact that the song went double platinum over there showed us the strength of the record on its own. Obviously you can't ignore it; [Zane being in the band] will be a double-edged sword but we've just got to stand by our

Breaks Co-Op (minus Lowe) will begin their first headlining tour of the UK in April and run through to May 22 when they kick off a string of support dates with 14th Floor artist Nerina Pallot. "We want to work the band like a UK-based act so they're here for the foreseeable future.



Dayey, "The album has been soft released at a development price of £6.75 and we'll be increasing our marketing spend around the tour

and single release. As part of the promotion, a special 10-minute album mix has been recorded and will be made available for free via the Breaks Co-Op website (www.breakscoop.com) to anyone attending the Nerina Pallot shows. "We want people to discover this album themselves," says Davey. "The next step after that is to make The Other Side the summer hit that it decempes to be

CAMPAIGN SUMMARY MANAGEMENT: Paul McKessar

CRS Management MARKETING: Matt Davey, Parlophone NATIONAL TV: Froma Guiran Parlanhone NATIONAL RADIO: Kevin McCabe, Parlophone NATIONAL PRESS: Chris Latham, Parlophone DIGITAL MEDIA: Dan Duscombe, Parloghons REGIONAL PRESS: Gordon Duncan, APB REGIONAL RADIO: Clare Beaumont & Mark

COLLEGE DOCUMENTION: Date Clark EAST LIVE AGENT: Emma Banks, Helter Skelter

TASTEMAKERS TIPS Hot Chip The Warning

(FMI) KITTY EMPIRE, MUSIC EDITOR,



ago. We marvelled at how they got such minimal funk and such supremely restrained disgust onto one small disc with such control. Their debut album was, y'know, all right. But their second one! The Warning is terrific, a record that's equal parts nagging electropop and dancefloor sweatbath. There's more of that great, comic, passive aggression ("Laid back? We'll give you laid back," warns Over And Over) and a weep disco hit-in-waiting in Boy From School. There's something genuinely thrilling in how their rinky-dink Casio shapes suddenly flip into body-cracking hedonism and back again, how pleasure and guilt play tag in their precise, no-flab tunes. Pleasure wins*

Blaze Feat, Barbara Tucker Most Precious

Love (Remixes) (Defected Records) DATH A A ARON, D.J & CEO, WARRIOR FM.



materialised before last year's Miami Winter Music Festival Most Precious

Love has grown steadily into a modern club classic heard in every winebar across the land. Clubbers have worshipped at the feet of Ms Tucker singing this live from London to Ibiza to NYC. Armoured with a great video which dance music rarely has the funds to produce these days - and newly disco-tweaked by the Freemasons, Flores & Chocols Puma, it could be the time when Soulful House Pioneers Blaze and Barbara break the high street.

THE INSIDER Sister Ray

Sister r u y

With the pressure on high street record shops like never before, the fact leading indie Sister Ray is celebrating its 25th anniversary must surely be a sign that all is

Indeed, the store appeared to ave bought itself an early birthday present when it moved into a larger shop - also in Berwick Street in London's Soho which was vacated by

Selectadise last September "It seemed like the perfect opportunity to expand the store without losing the Berwick Street location," says Sister Ray coowner Phil Barton. "We were

"Things look good at the moment, but we can't afford to be complacent," says Barton. "We have to sell things that other people don't. We go very deep into back catalogue now and

prepared to negotiate with us. He could have sold it to a coffee shop

or something disastrous like that.

It was a good move for both of us."

Sister Ray started out in 1981

as a humble record stall selling

LPs in Camden market, before moving to Berwick Street where it has remained since 1986

where your average shop will sell a couple of albums and a best of, we'll sell everything, on CD and on vinyl. "In comparison with most

other good indies, we'll source stuff from all over the world. It's a

RADIO PLAYLISTS

1003-00

BeatFreakz Somebody's Wotching Mr. Blaze feat. Barbara Tucker Most Precious Love C

lucky that the owner was

fact. Betwar Tarbete Most Prodount Low. Clarks Thereway to Electron Miss. Durly Prefix Things Rang Esnay You're Duads effective. All Things Rang Esnay You're Duads effective. All Senders, Fall Out Die Durce, Drance Genarts, Bardelay Oberg, March Fill Estate Do Better, Legy Berger Aufel, A Manch Sen Mer Marry Julifie A. U.Z. Onc. Me'Ne'N Sc Sich; Print Stated Gart; Red Heet. Chill Poppers Deard Ladfrenie Riberano; Silvanos A. C. (Riscon Meld: Snow Patrol Verder All 11 Haye: The Konder Mark: The Streets When You Work Tong Farmous, The Zubens Way Work You Give Me

B LIST
Colliptor The Herdest Part; Damfan Marley
Besutful; Deep Dish feat; Stevio Nicko Orean
Feeder Lost & Found, Franz Ferdinand The
Felter Informat Feed Paris to Berlin; Jamele
Fazz Liptrodictable; LL Cool J fort. Jennife
Lapez Costrol Myself; Mish Mash Speed liess

Orson Bright Idea: Richard Ashcroft Music I Power Siger Ros Hoppipola: Soundswoy Ent Nover Warns Say: The Flaming Lips The Vicin Nover Warns Say: The Flaming Lips The Vicin Yeah Yoah Soon: The Raconteurs Stoody As She Goes: Trina feat. Kelly Rowland Here We Go: C LLST

C LIST
Boy Kill Boy Stoin, Capitain Beoke: Chicane
feat. Tem Jones Stoned In Love; Christian
Milan feat. Young Jeery Say I. Eminoen Stuke
That, Geldfrapp Ry Me Away, Jose Contails
Crosses, Stails B Cross Get It On The Feeling
Fill My Little World;

FIE My Little Worst; 1-UPPRONT Coddout feat, Rosts Manura True Skool Paniel At The Disco But It's Better If You Do, Primal Scream Country Cirk We Are Scientists Scream Country Cirk We Are Scientists

RADIO 2 ALIST





Promo focus

Atlantic's Fields were still an ed band when directing puartet Minivegas began making a lip for the group's debut single long For The Fields and, as such, couldn't afford to pay the team for their efforts. But that gave the directors carte blanche to make nething special. The video tells the story of a

community of spindly silver creatures who spend their lives sowing the land. The creatures set about building a Wicker Man-style effigy, only to see lightning strike and destroy all their work, razing it to the ground. Not to be nt to the ground. Not to be deterred, the creatures set up a new camp, bury their heads in the ground (literally) and turn into trees. It may sound weird, but in

Schurgers says the crucial thing was gaining the inspiration for the creatures. "Me and my sister Suzanne [the clip's art director] were sitting in the car, and we saw all these big electricity pylons and thought it was odd that you get all



electricity pylons. It kind of inspired us.
"We didn't really want to use

actual electricity pylons, but we wanted to create a creature that modified the landscape. That's how we came up with the idea of a person that becomes a tree. We inted it to be quite abstract so that people could read different things into it."

In the light of their non-existent budget, the team took the opportunity to try out new ideas. me scenes were created in an ad-hoc style, producing some unexpected side-effects.

the pyrotechnics," says Schurgers We've always wanted to do them, and we thought, 'Let's get the Wicker Man!' We put lighter fluid there and set it on fire. It burned really quickly, setting off all the fire alarms in our studio. But it looked great and that's the important thing

This extract is taken from a feature In Promo magazine. David Knight:

24 MIKSCHUPEV SERVICE

BPI AWARDS

ALBUMS Various - The Best Album Tracks.. Ever Dean Martin - Dino The Essential Dear Martin (silver) days - Now

Woman - Hits Fr The Chick Flicks (gold) Sigur Ros – Takk ves - Lost Souls ose Gonzalez –

Genesis - The Platinum Collectic (platinum) Corinne Bailey Bailey Rae (two times Kolly Clayleon

LoneLady Hi Ho Bastard (Filthy Home Recordings) ITANNE STEINBERG, JOURNALIST, NIME

"If South By Southwest is all shout showing off your wa America, then unsigned Manchester act LoneLady did it in nerfect style. A highlight of the Xfm gig in Austin, Texas, said Lady makes low-slung, scuzzy rock with the kind of forthright senguality that makes indie boys quiver.

V//Formation Little Heart (Double Dragon) DAVID O'REILLY, PRESENTER, ACROSS THE LINE, ATL TV, BBC RADIO ULSTER



who wish they were in this hand, Four irritatingly handsome, annoyingly cool lads from Co. Down, V//Formation

have enjoyed an alarmingly fast ascent, mainly because they're so bloody good. Little Heart is a driving, Pixies-esque anthem in the making, a track not enough people in the world have heard. Yet."

Lola No Strings (Let's Have Sex) (Ebul/Sonv BMG)

ADAM MATTERA, EDITOR, ATTITUDE



Paisley Parktinged sex sermon fronted by 25-year-old Parisian über-

babe Lola has wisely been picked up by Sony BMG UK following a engthy run last year on the US club charts. In fact, this tasty gem first came to Attitude's attention while spinning on a New York club floor to its remix

reincarnation as a soaring house iam. Either way, it deserves to be

My Top 10

ANDY COWAN

Editor/publisher Hin-Hon Connection

1. PUBLIC ENLARY IT TAKES A NATION OF MILLIONS TO SOLID US BACK (DEF JAMO 2. RAEKWON CRIF BULLT 4 CUENN LINK... (LOUD) A DOR BOR THE CHRONIC CONTENSIONE 4. OUTKAST SPEAKERBOOCKYTHE LOVE BELOW 5. LITTLE BROTHER THE MINSTREL SHOW

RUTHLESS RAP ASSASSINS THE KILLER ALBUM (MURDERTOME) 7 CUNSHOT PATRIOT GAMES (VINY), SOLUTION 8 SKINNYMAN COUNCIL ESTATE OF MINO

ILOW LIFE) P. **Plan B** Who needs **actions** when you got WORDS (679) 10. KLASHWOODF LIONHEART: TUSSLE OF THE BEASTS (REPREZINT)

"As editor of Hip-Hop Connection for the past 13 years. I've witnessed rap mutate into a true cultural behemoth. And while there's been almost constant flux along the way. the highs way outstrip the lows. Here's five of the best from the US and the UK since HHC started - Plan B and Klashnekoff are imminent proof that the real innovations are now happening on home soil.

another may be closing, with it

becoming nearly impossible for independents to be able to afford

il chart and pop CDs

"With the rent costs, the

downloading and the cut-price

retailing, everybody's finding it increasingly difficult to sell

records these days," he says. "We

costs us £9 to buy. If Tesco only

make an 8% profit on CDs, they

can survive because their average

the feel of a vinyl record in your hands," he adds. "Even if it's just

retail therapy." Address: 34-35 Berwick Street, London

W1V 8RP, Tel: 020 7734 3297

"But I think nothing replaces

browsing, people love shopping as

customer spends £50 per visit

can't sell an album at £9.77 which

IN-STORE NEXT WEEK



Instore - Shayne Ward, Charlatans, Curtis Stigers, Peter Grant, The Zutons, album of the week – Shayne Ward; Compilation of the week – Maximum Bass: Single of the week - Can't Help Falling In Love; DVD - Usher.

BORDERS

Windows - Zutons; Instore - Shayne Ward, Charlatans, Cutis Stiners, Chris Botti, Peter Grant, Michael Flatley's Celtic Tiger, 5 for 30 - CD+DVD



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

©HMV

Windows - Shayne Ward, Tomb Raider, Spring Sale; Instore – White Rose Movement, Shayne Ward, Plastica, Urban Myth Club, Lostep, Eric Lindell, Misia, Charlatans, Daniel Powter, Coldcut, Fall Out Boy, Juanes, Brakes, Richard Ashcroft, Flaming Lips, Warren G, Giant Drag, Tiga: Press ads - The Drigs, Spring Sale



Recommended - Radio Days, MOS Maximum Bass; Instore - The Streets, Morrissey, Paul Anka, Heyley Westenra, Roberta Flack, Now! 63, The Weekend 2 Maximum Bass 2, It's Poptime, Hardcore Heaven 3, The No 1 Euphoric Dance Album: DVD - Queen



Windows - Sale, 50 Cent, Bill Hiciks, Family Stone: CD Of The Week - The Charlatans: Instore - Pink, Vines, Lacuna Coll, Daft Punk, Embrace, Journey South, Andy Abraham, Jack Johnson, Corinne Bailey Rae, Massive Attack, Arctic Monkeys, The Kooks, Kanye West, Foo Fighters



Selecta - Ian Gillan, Real, Joe Bonamassa, Lushlife, Charlatans; Mojo - Francis McKee, Real, Red Krayola, Tom Verlaine, Kris Kristofferson, Bob Schneider

Instore - Embrace, Massive Attack, Yeah Yeah Yeahs, Sainsbury's Massive R&B, Hacienda Classics, Pop Princesses 3, Crunk Hits, Dance Nation, Planet 70s; Album Of The Week - Massive Attack: Compilation Of The Week - Massive R&B

TESCO

Instana - Shanna Mord Jamia Envy Longina Michael Jackson, Juaneas, Brian Kennedy, Hard-Fi, Trina, Natasha Thomas, The Streets, Paul Anka, Hayley Westenra. Roberta Flack, Don Williams, Now! 63, Maximum Bass 2, The Weekend 2, It's Poptime, New Sounds Of Gospel, The No 1 Euphoric Dance Album



Windows - Zutons, Chart Campaign, Now 63; Instore itons, Shayne Ward, Charlatans, Rihanna, Fall Out Boy, Flaming Lips, Richard Ashcroft, Deep Dish

Instore - Shayne Ward, Zutons.

WOOLWORTHS

Album of the week - Richard Ashcroft; single of the week - Blaze; Instore - Richard Ashcroft, Charlatans, Fall Out Boy, Zutons, Shayne Ward, Hardcore Heaven 3, Maximum Bass 2, Rihanna, Soundbwoy, Blaze,

Sister Ray Top 10

The Flaming Lips At War With The Mystics (Warner)
 Keith Fullerton Whitman Lisbon

Ocaricy)

3. Killing Joke Hosannahs From The Basements Of Hell (Cooking Virsy)

4. Various Quantic Presents: World's Rarest Funk 45s (Jazzman)

5. The Concretes In Colour (EMI)

6. Calexico Rain (V2)

Kinfis (Since Chaus (EMI)) 6. Calexico Rain (V2)
7. Knife Silent Shout (Brille)
8. Cortney Tidwell Cortney Tidwell (Ever)
9. Jel Soft Money (Anticon)
10. C-Mone Butterfly Effect (Son)

big store with a lot of overheads and a lot of staff, and if we simply stand still it won't happen." The company is planning to re

inch its website before the end of May, which Barton says will be vital for its survival. The new

Remain; Morrissey You Have Killed Mr. Prince 3121 (album); Richard Asheroft Music Is Power

Will Young Who Am I: BITST

feel of a vinvl record in your hands website will not only expand upon

Nothing replaces the

the company's mail-order service which it has offered since 1989 but will offer more than 800,000 digital downloads for sale. The customers we lose walking through the door we have

to pick up somewhere else," says Barton. "There are three ways to buy a record these days; walk in and buy it, order it from the net or download it. When our new website is finished you'll be able to do all three." Yet where one avenue is

opening, Barton admits that

CAPITAL

CAPITAL TIME.

And Gold Princes, Benerity origins from CM Macus freeds does you come for Come B LIST

Bella & Sethastkin The Stors Are Still Black
Daniel Powter the To Me Davis Matthews
Band American Boby, Goldfrapp Fly Me Away,
Laran Michaele Kelly There Was A Time:
Laran Michaele Michae Shayne Ward No Promises: C LIST C Ligs
Somine Raitt I Will het Be Bedanc Candi
Staten Wees Will P, Dond Groy Albik Ells
Staten Wees Will P, Dond Groy Albik Ells
Mit When I Corpus Joy Valle Faura Ferdinand
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Gattam Katak Meuri, Sadjerky Welk Man, Saddam Katak Meuri, Sadjerky Welk Man, Sadjerky Welk Man, Sadjerky Welk Meuri, Sadjerky Sadjerky Bed Specific Meuri, Sadjerky Sadjerky

GALAXY

Galaxy Beatfrealez Somebody's Watching Me: Big Ang It's Over Now; Clarts Brown Run It's Eminem Shake That; HL.Tack Say Say Say (Walling 4 Ut; Joey Megre Moles A Move; Kangw Weet Touch The Sky Kelly Clarison Because Of Yor; Mary J Bilge Be west Touch Tourist Manager In Your Man Without Your Meck Thurder In You So Sick Notorious BIG/Neilly/Diddy/Jagged Edg Nasty Girt Passycat Passycat

BLIST

Blaze Most Precious Love: Bow Wow feat. Clara Like You Christina Millan Say I; Davi Morales How Would You Feet; Gnaris Barid

amie Forx Unpredictable; Keyshla Cole I tunged My Mind: Mish Mash Speechles; oundbwoy Entertainment Never Warns Say;

XFM

Arctic Menkeys Mardy Burn, Arctic Menkeys

Arctic Menkeys Mardy Burn, Arctic Menkeys

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Sabadish The Silen Art Sail Bire Boy XII Boy

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Better Die Better, Jack Johnson Better Togsther, Jose Garnasie Handfrost: Kaliser Chefe Na Na Na Na Na Kar (Thurstall Archive Harce Soft Lenante Feel E. Merrisan Harce Soft Lenant No Terromov, Red Met. Chill Peppers Disi (Caffornia, Richard Association Marie 18 Pepper Signa Rose Hepppolita Store Patrol Valaria All Jack Che Feeling Soft Patrol Valaria All Jack Che Feeling Soft Harden Lenante Soft Node Navier. The Recenter's Story & Socke Alware: The Recenter's Story & Socke Chaire: The Socket Socket The Software Socket Navier. The All Socket Socket The Software Socket Navier. The Socket Socket The Street's Wheel No. What Famous:

The Zutons Why Worlt You Give Me Your Love! We Are Scientists Nobody Move, Nobody Gets Hurt; Yeah Yeah Yeahs Gold Llorc EVENING LIST

The National Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of the Control Page 1 of the Page 1 of the Control Page 1 of Maccabees Latchment: The Mars Her Cry, Union Of Knives I Declin





SINGLE OF THE WEEK Snow Patrol

You're All I Have

dor 9853867 This glorious, uplifting power-po record is the perfect way to kick off the campaign for what will undoubtedly be one of the most anticloated albums of the year. The first single from the follow-up to 2004's quadruple-platinum Final Straw sees singer Gary Lightbody raising the bar on his songwriting, and the band moving comfortably into classic anthem territory. It is A-listed at Radio One, and expect to hear it soundtracking festivals roughout the sums



can write a good melody, which goes a long way to make up for any lack of innovation.

Dirty Pretty Things Bang Bang You're Dead (Mercury

9854376) While the eyes of the world have focused on the Babyshambles media circus, Carl Barât has been quietly working on his grand eturn, and with Dirty Pretty Things' debut single, the ex-Libertine doesn't disappoint. A brief trumpet flourish quickly gives way to a Clash-tastic three and-a-half minute romp in which Barât berates an ex-friend who as "always so easily led". Now who could that be?

Notorious BIG Spit Your Game/Hold Ya Head (Bad Boy AT0240CD) Tupac may have released more posthumous albums but, in the deceased rapper stakes, BIG can still command a loyal fanbase, as his recent number one hit Nasty Girl demonstrated. The follow-up pits a lively club track (Spit Your

Game) against a more reflective

moment (Hold Ya Head), which

samples Bob Marley.

World Wide Suicide (J 82876821942) The first new Pearl Jam material in nearly four years, World Wide Suicide is an urgent, driving antiwar missive from one of rock's true survivors. Taken from the band's forthcoming eighth studio

album, the track was initially offered as a free download on the band's website, creating a surge of bysteria and excitement among the group's ardent fanbase. vote (Domino RUG225) The first offering from Psapp since signing to Domino is a

hearty introduction to their gloriously playful world, where songs bounce around demanding attention. It is taken from their second album The Only Thing I Ever Wanted, which should establish them as one of the most exhilarating leftfield acts around. The Parenteurs

Steady, As She Goes (XL XLS229CD) This is probably a pretty apposite

name for a hand led by two old mates who have hung around Detroit for longer than they would care to admit. As one would expect from musicians as crafty and experienced as Jack White and Brendan Benson, this is a solid piece of hook-filled rock. It is already B-listed at Radio One and playlisted at Xfm

Union Of Knives I Decline EP (Relentless RELCD25) Following last year's debut Evil Has Never EP, Union Of Knives return with a strong release that paves the way for what should be a cracking debut album. I Decline is a progressive slice of pounding pleasure, while the rest of the EP demonstrates the band at their most sonically diverse.

Wrong Galaxy (DFA DFAEMI1256) Sparse beats define this minimalist offering from Marcus Lambkin, former DJ at New York's popular Plant Bar. Fans of modest electronica may enjoy its staccato production; everyone else will wish for something that justifies the unusual moniker.

Who Am I (Sony BMG 82876821792) The danger of All Time Love with another ballad was always that it might pale in comparison. Luckily for Young, his superb songwriting team have once again delivered the perfect vehicle for his soulful cals. A-listed at Capital and Blisted at Radio Two, the single is beautifully crafted and looks set to be another Top 10 hit

Albums

Love And Other Planets (Domino WIG360CD) Erstwhile Fridge bassist Adem's bewitching Homesongs won acclaim from many quarters, and this follow-up looks destined to build on this goodwill. The acoustic delivery and songs on Love And Other Planets are similarly heartwarming, but the album does perhaps lack the special atmosphere of its predecessor, resulting in the

occasional moment of mediocrity.

Biscuits For Breakfast (Ninja Tune

ZENCD104) With echoes of Jack Johnson but without the surfboard, Brighte based singer-songwriter Fink has eschewed his instrumental meanderings and recorded a set of acoustic, soulful pop. His style is perhaps too earnest to truly fall in love with, but does nonetheless have the potential to hit a chord with a bigger audience. It is a bold project for the adventurous Ninia ie stable, and one that could pay dividends if handled well.

Jamie Foxx Unpredictable (J 82876717792) Foxx's debut album is a solid musical effort that has a number of things going for it: a big name on the cover, strong production and some top-notch guest stars Ludacris, Snoop Dogg, The Game, Kanye West and Mary J Blige. Though likely to succeed at retail, whether it can establish Foxx as a musical force remains to he coon

Richard James The Seven Sleepers Den (Boobytrap BOOBRECO18CD) Welsh wunderkind Richard James has taken full advantage of his hiatus from Gorkys Zwentic Mynci to deliver this sublime debut. A natural knack for melody dominates proceedings, resulting in effortlessly breezy numbers such as the recent single My

Heart Is On Fire.

Reintarnation (Rhino 8122733662) Focusing on the first 10 years of Lang's career, this album acts as a reminder as to why she is such an iconic figure. With tracks such as the Owen Bradley-produced Don't Let The Stars Get In Your Eyes, and Curious Soul Astray from the Even Cowgirls Get The Blues, Lang explores Tex-Mex, bluegrass and straighter country forms with a panache that would not be out of place in The Pogues

Nerina Pallot Fires (14th Floor IDAHOCD001) After a brief fling with Polydor, Pallot spent much of 2005 touring and has developed a strong fanbase that looks set to grow thanks to a new deal with

ALBUM OF THE WEEK Gnarls Barkley St Elsewhere

Marner Bros 2564632672 With the single Crazy set to top the singles chart for a second week and unavoidable on the airwaves, Danger Mouse and Cee Lo release this debut album. Perhaps more influenced by classic soul than much of Danger Mouse's hip-hop-fuelled output, it will have a broad appeal, given spice by psychedelic touches. Strong sonos such as Gone Daddy Gone, Smiley Faces and Who Cares highlight that there is much more to come from this talented duo

14th Floor, Her debut album is a captivating listen, all piano-driven pop songs with intelligent lyrical books that should see her reaching a broad audience indeed. The lead single, Everybody's Gone To War, will get the ball rolling at radio, after which point Pallot will

be unstoppable. Rubba Snaryxx The Charm (Virgin CDVUS278) It is now five years since Warren Anderson Mathis secured his

signature crossover hit Ugly. This. his third album, released via Big Boi's new label Purple Ribbon. also has the Outkast star producing, with other guests including Ying Yang Twins and Petey Pablo. Tracks like single Ms New Booty will perhaps bring the ercial success he craves, but while Sparxx's lyrical skills a still beyond doubt, all the highprofile guests seem to take of the shine off Sparoxy's particular brand of Southern charm

Kanye West Late Orchestration (Mercury

Recorded live at Abbey Road last September with a 17-piece all-girl orchestra, West's live album clearly aspires to be more than just a stop-gap to follow on from the Grammy-winning Late Registration. Readings of classic tracks like Jesus Walks sound fresh and inspired, with guest appearances from John Legend and Lupe Fiasco sweetening the deal further.

Wolfmother (Modular 6632036) Some may wonder how Wolfmother can produce such unashamedly retro acid rock in 2006 without getting laughed out of town, but the answer is they get away with it because they do it s brilliantly. Unlike acts such as The Darkness, for whom the metal joke ran thin very quickly, this debut from the Australian three piece is a convincing and compelling album that almost succeeds in recreating the intensity of their live sets.

This week's reviewers: Dugald Baird, Adam Benzine, Phil Brooke, Stuart Clivic, Neon Kelly, Jim Larkin, Owen Lawrence, Nick Tesco

Singles

Arctic Monkeys

Who The Fuck Are Arctic Monkeys? (Domino RUG226CD) The decision to release a chartineligible EP after two number one singles may seem an odd one but there can be no disputing the quality of the four fantastic new songs which accompany the Monkeys' third single. The Radio One A listed land track A View

From The Afternoon is a bravura highlight from the group's debut while the title song is a pre-emptive two-fingered salute to the expected critical backlash.

Chris Brown Yo (Excuse Me Miss) (Jive 2876835022)

This uncomplicated follow-up to the debut hit Run It! sees sweetvoiced 16-year-old Brown again storming up the TV airplay charts, where much of his support came from last time. Radio lo the track too, with A-listings at Radio One, Capital and Galaxy that could deliver strong sales.

Chicane feat. Tom Jones Stoned In Love (Manifesto 9878361) This thundering Euro-house track which appears to lift the guitar lick from U2's Discotheque also sees Chicane sounding incredibly similar to Robbie Williams. Strangely Tonge's uncale are co. low in the mix that it is hard to even detect him. All in all, a feel-

good number which arrives just in

e for the sunshine.

Clayhill Halfway Across (Eat Sleep EAT053S) Currently on tour with Beth Orton, Clayhill have delivered something which could almost have sprung from her repertoire. This pop number is pretty enough instrumentally, but Gavin Clark's uninspiring vocals unfortunately give this song a dull sheen.

Cosmic Rough Riders In Time (Korova KOW1003) Cosmic Rough Riders may have been around for a while but they

haven't exactly developed their sound - In Times sees the band deliver more of the same sunkissed jangly guitar pop they have been doing for years. Luckily, they 26 MUSICWEEK 1504.06



TV Airplay Chart

/2	,	# /#			
No. of Street, or other Persons and Street, o	- Con-	7/6	aft.		
1	1	KIHANNA 505	417		
2	2	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	359		
3	2	SHAYNE WARD NO PROMISES SCHYBAC	344		
4	W	WILL YOUNG WHO AM I SOMEON	335		
5	4	NE-YO SO SICK BEF JAM	312		
6	14	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF DEF. IMMNERCORY	296		
7	17	COLDPLAY THE HARDEST PART PRICEPORE	281		
8	5	THE BLACK EYED PEAS PUMP IT	277		
9	3	MARY J. BLIGE & U2 ONE	274		
10	6	KANYE WEST FEAT. LUPE FLASCO TOUCH THE SKY MCAFTLIA	258		
11	8	SUGABABES RED DRESS ISLAND	258		
12	12	CHRIS BROWN YO (EXCUSE ME MISS)	256		
13	38	FALL OUT BOY DANCE, DANCE MERCHAY	250		
13	13	SOUNDBWOY ENT. NEVER WANNA SAY MINISTRY OF SOUND	250		
15	93	BEATFREAKZ SOMEBODY'S WATCHING ME	247		
16	9	CHICANE FEAT. TOM JONES STONED IN LOVE GLOSE	242		
17	36	KELLY CLARKSON WALK AWAY	240		
18	30	PINK STUPID GIRLS RCA	237		
19	15	MADONNA SORRY WARRENESS	218		
. 20	21	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE SOMMERS.	216		
21	7	GORILLAZ EL MANANA	212		
22	18	ORSON NO TOMORROW MERCURY	209		
23	20	CORINNE BAILEY RAE PUT YOUR RECORDS ON COOR GROOME-FUIL	205		
24	43	THE KOOKS NAIVE VIRGIN	199		
24	36	SNOW PATROL YOU'RE ALL I HAVE HICEOX	199		
26	22	SEAN PAUL TEMPERATURE VISITABLE VISITABLE	192		
27	11	MISH MASH SPEECHLESS and	191		
28	77	BUSTA RHYMES TOUCH IT	184		
29	25	THE STREETS WHEN YOU WASN'T FAMOUS	168		
30	n	BEYONCE FEAT. SLIM THUG CHECK ON IT	165		
31	28	JAMES BLUNT WISEMEN	164		
31	30	JOEY NEGRO MAKE A MOVE ON ME	164		
33	23	JOURNEY SOUTH THE FIRST TIME I EVER SAW YOUR FACE STODARDS	162		
34	29	INFERNAL FROM PARIS TO BERLIN ELPONA	159		
35	43	EMBRACE NATURE'S LAW INCREMENTE	158		
36	н	DAMIAN MARLEY BEAUTIFUL ISLAND 151			
37	24	MECK FEAT, LEO SAYER THUNDER IN MY HEART AGAIN ARGUSTREZAR	150		
38	40	SUNBLOCK FIRST TIME STOCHALM	149		
39	R	THE FEELING SEWN ISLAND	-		
40	35	NOTORIOUS BIG/DIDDY/NELLY NASTY GIRL BAGBY	137		



new face of Calvin Klein for a advertising campaign. Shavne Ward is already getting plenty of

small screen attention here for his new video for second single No Promises. The promo was aired 344 times by Music Control panel last week and jumps 52-3 on the chart as a result. Flaunt have got it, and boy did they flaunt it last week, airing it 104 times, Chart

79 times, and B4

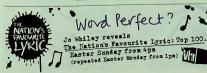
Show TV aired it

4. Will Young Will Young, who trails Shave Ward even as he

67-4 lean on the bimself with 335 alrings of Who Am I last

week. Who Am I stations on the TV with top tallies of 74 plays from the same three stations who

© Neders Manc Costnil Compiled from data gathered from 00 00 as San 2 Apr 2006 to 2400 on San 8 Apr 2006 The TV opinion data is convert in based on plays on the following suctions the June 84,0 but 50 on TV, Harry, Kinday TV, Hais TV, Mayle TV, M



tights for 40 how Entry
Fights for 40 Climber

Rihanna leads the pack with the Tainted Love sampling track SOS, followed by TV boys Will Vouna and Shavno Ward

		V MOST PLAYED	
-	8	NE-YO SO SICK	Labe
1	8		D(F.JU
2	1	THE BLACK EYED PEAS PUMP IT	ASA
3	22	COLDPLAY THE HARDEST PART	HOLDHOS
3	4	EMBRACE NATURE'S LAW	DIGERUCIENTO
5	4	ORSON NO TOMORROW	MERCUR
5	ц	THE KOOKS NAIVE	VIPEL
5	1	THE STREETS WHEN YOU WASN'T FAMOUS	67
8	4	JOEY NEGRO MAKE A MOVE ON ME	DAD
9	30	RIHANNA SOS	DEF JAM U
10	4	JAMES BLUNT WISEMEN	ATLANTE

1	н	E BOX MOST PLAYED	
(A)	let	ARTIST TITLE	Libel
	8	MARY J. BLIGE & UZ ONE	GEFFEN
2	32	WILL YOUNG WHO AM I	SOVYBAG
3	1	NE-YO SO SICK	CEFJAN
3	3	THE BLACK EYED PEAS PUMP IT	VZA
3	4	THE STREETS WHEN YOU WASN'T FAMOUS	679
6	1	KELLY CLARKSON WALK AWAY	PCA
6	19	SHAYNE WARD NO PROMISES	SONY BAND
8	7	ORSON NO TOMORROW	MERCLES
9	4	GIRLS ALOUD WHOLE LOTTA HISTORY	POOYDOR
10	4	SUCABARES RED DRESS	ISLAND.

10		SUGABABES RED DRESS	ISLAN
OK	19801	shoric Control	
	_		
Ľ	(1	RRANG! MOST PLAYED	
790	Let	ARTISTTINE	Lite
1	2	FOO FIGHTERS NO WAY BACK	RO
2	1	THE ALL-AMERICAN REJECTS MOVE ALONG	POLYDO
2	5	FALL OUT BOY DANCE, DANCE	MERCUR
4	54	RED HOT CHILI PEPPERS BY THE WAY	WASHER BROZ
4	4	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MOIOUR
6	5	CREEN DAY JESUS OF SUBURBIA	REFRESI
7	16	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMIS) PETRES
7	18	STEREOPHONICS DARIOTA	V
7	3	THE DARKNESS IS IT JUST ME?	ATLANTO
10	54	ALIEN ANT FARM MOVIES	TELEMETRIC
2.8	object	heir Duttell	

		ALIEN ANT FARM MOVIES their Central	DECEMBRIS
ı	ΛT	V2 MOST PLAYED	
to	Lax	ARTIST TITLE	L
	5	DIRTY PRETTY THINGS BANG BANG YOU'RE D	EAD VERT
	5	THE KOOKS NAIVE	VSR
3	5	THE RACONTEURS STEADY AS SHE GOES	
4	22	WE ARE SCIENTISTS NOBODY MOVE NOBODY	CET HURT VIS
5	0	THE VINES GROSS OUT	E
6	0	RED HOT CHILL PEPPERS DANI CALIFORNIA	WARNER SE
7	22	FALL OUT BOY DANCE, DANCE	ACR'S
8	2	FRANZ FERDINAND LINDSEY WELLS	0003
9	13	THE STREETS WHEN YOU WASN'T FAMOUS	
9	18	HARD-FI BETTER DO BETTER	COOKSSAR(APLAN

ì	ΝT	V BASE MOST PLAYED	7
ž	Lef	ARTISTURE	Latel
	8	NE-YO SO SICK	MAIL \$30
	1	THE BLACK EYED PEAS PUMP IT	ALM
Ī	22	COLOPLAY THE HARDEST PART	BIRTODANA
	4	EMBRACE NATURE'S LAW	PROPORTING
i	4	ORSON NO TOMORROW	MERCURY
	11	THE KOOKS NAIVE	VECIN
i	1	THE STREETS WHEN YOU WASN'T FAMOUS	679
ī	4	JOEY NEGRO MAKE A MOVE ON ME	bith,
	30	RIHANNA SOS	DEF JAM DI
ö	4	JAMES BLUNT WISEMEN	ATLASTIC

BBC3 Manchester Passion (Fri) ITVI

CHANNEL 4
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cuests (Tark Wil



Crazy matches its singles chart performance by also holding at pole position in the UK Radio Airplay chart, with strong competition from Embrace and Coldplay.

E	Α	DIO ONE			
700	100	ARTIST MILECON Res	GST	815	Ader
1	1	GNARLS BARKLEY CRAZY WARNER BROS	и	30	21209
2	22	BLAZE FEAT, BARBARA TUCKER MOST PRECIOUS LOVE SEFECTED	N	26	19566
3	13	EMBRACE NATURE'S LAW INDEPENDENTE	39	25	20141
4	0	RED HOT CHILL PEPPERS DANG CALIFORNIA WASHER BROS	0	24	20600
4	3	EDITORS ALL SPARKS WIDEWARE	24	24	17582
4	u	JOEY NEGRO MAKE A MOVE ON ME 1947A	20	24	17584
4	5	KANYE WEST FEAT, LUPE FLASCO TOUCH THE SKY ROCAFELIA	23	24	152.9
4	14	HARD-FT BETTER DO BETTER NEDESSAFORTANTIC	18	24	USO
9	11	RIHANNA SOS DEF JAMUN	20	23	17608
10	19	THE KOOKS NATVE VIRGIN	17	22	06775
10	7	ORSON NO TOMORROW VERCURY	22	22	13700
10	7	THE BLACK EYED PEAS PUMP IT ASA	22	22	13725
13	0	ARCTIC MONKEYS THE VIEW FROM THE AFTERMOON TOWNS	8	21	38312
13	14	MARY J. BLIGE & U2 ONE SEFFEN	18	21	17588
13	7	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE? DELMISONED	72	21	30960
13	7	PINK STUPID GIRLS RCA	22	21	16334
13	5	THE STREETS WHEN YOU WASN'T FAMOUS 679	23	21	15752
B	3	NE-YO SO SICK BEF JAM	24	21	19602
19	23	SNOW PATROL YOU'RE ALL I HAVE FITTING	13	20	3534
19	14	MISH MASH SPEECHLESS DATA	13	20	13537
21	20	FALL OUT BOY DANCE DANCE MERCHY	15	17	13095
21	0	BEATFREAKZ SOMEBODY'S WATCHING ME DATA	7	17	12995
23	0	CHRIS BROWN YO (EXCUSE ME MISS) JUVE	7	15	9580
24	0	TRINA HERE WE GO AGAIN ALAMIC	7	14	11152
24	27	INFERNAL FROM PARIS TO BERLIN EUROPA	n	14	9896
24	24	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD MERCURY	12	14	9003
27	29	DEEP DISH FEAT. STEVIE NICKS CREAMS POSITIVA	9	13	8268
28	0	COLDPLAY THE HARDEST PART PRREPRINT	5	12	4314
28	O	FRANZ FERDINAND THE FALLEN TOWNS	8	12	7263
30	29	JAMIE FOXX FEAT, LUDACRIS UNPREDICTABLE SONY BIAG	9	10	6450
30	0	THE RACONTEURS STEADY AS SHE GOES IN	3	10	6009
ON	iribes !	Asic Control Compiled from data gathered from 00,00 on San 2 April 2006 to \$400 on Sat 8 April	2006		

ON	eben !	Anic Cardeol Compiled from duta gathered from 00,00 on San 2 April 2006 to 24 00 on Sat 8 April 2006	x12006		
T	MI	EPENDENT LOCAL RADIO			
		ATTHURING	1.02	70s	Asimo
1	4	GNARLS BARKLEY ORATY WILLIAMS THOSE		2200	17700
2	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON ECONOMICS	and sample	2076	37163
3	2	JAMES RUINT WISEMEN OF AMERICAN	2969	1964	36355
4	3	MECK FEAT, LEO SAYER THUNDER IN MY HEART, APPLICATED TAILS	1864	1883	-
5	5	SUGARABES RED DRESS to ann	1754	1777	27299
6	7	BEVERLEY KNIGHT PIFCE OF MY HEART REPORTED	1671		
7	6	MADONNA SORRY WARRED FROM	1468	1579	26740
8	8	JACK JOHNSON BETTER TOGETHER BYLSHINGSLAND	3659	-	23671
9	n	PINK STUPID GIRLS and	145	1370	23069
	14	ORSON NO TOMORROW WIRELEY	1254	BU	27583
n	-		1353	1200	20403
	21	MARY J. BLIGE & UZ ONE GEFFEN	756	1256	15184
		NE-YO SO SICK OFF JAM	מצו	1259	22629
	9	KT TUNSTALL ANOTHER PLACE TO FALL RELEMBES	_	1222	15339
	13	THE FEELING SEWN ISLAND	1220	1236	13338
	12	KELLY CLARKSON BECAUSE OF YOU ROA	1233	1206	25705
	18	COLDPLAY THE HARDEST PART MALDRICHE	1200	104	13/09
	15		3030	1235	39359
	19	EMBRACE NATURES LAW INCONDENTE	962	1015	12838
	16	HI_TACK SAY SAY SAY (WAITING 4 YOU) GISTO	1033	979	15780
-	17	KELLY CLARKSON WALK AWAY ICA	1007	155	12550
	22	RIHANNA SOS DEFLAVOR	746	W	15801
		PUSSYCAT DOLLS FEAT, WILL LAM. BEEP ASM	873	645	3014
	27	THE KOOKS NAIVE VIRGIN	539	623	7895
	26	THE SOURCE FEAT, CANDI STATON YOU GOT THE LOVE POSITIVA	592	627	9580
	23		699	5%	2356
	0	MISH MASH SPEECHLESS DATA	397	549	9583
	0	JOEY NEGRO MAKE A MOVE ON ME DATA	483	540	10432
	0	DANIEL POWTER LIE TO ME HARVER 8805	456	540	7239
	0	SHAYNE WARD NO PROMISES SON BAG	279	520	5470
30	29	SUCARABES PUSH THE BUTTON ISLAND	508	528	1,000

The UK Radio Air

No. of Street, or other Persons and Street, o	J. H.	N. Carrie	1	3/1	23	425	A.	\$3
1	3	¥	40	GNARLS BARKLEY CRAZY	2395	27	80.87	5
2	-	7	7	EMBRACE NATURE'S LAW DIGEFOREERIE	1123	8	56.47	19
3	6	4	0	COLDPLAY THE HARDEST PART RAEDPHOVE	1287	17	52.22	12
4	3	11	4	ORSON NO TOMORROW	1445	13	50.45	5
5	2	12	n	CORINNE BAILEY RAE PUT YOUR RECORDS ON COORSECUTION	2204	0	47.71	-41
6	7	7	26	BEVERLEY KNIGHT PIECE OF MY HEART PAGEOPHONE	1754	11	47.24	2
7	5	8	10	PINK STUPID GIRLS 80A	1410	-	44.35	-6
8	н	4	2	MARY J. BLIGE & U2 ONE	1333	65	38.90	32
9	8	10	3	NE-YO SO SICK DEF JAW	1367	-3	38.50	-m
10	10	В	36	JAMES BLUNT WISEMEN ATLANTE	2016	_	37.72	-1
11	18	3	0	RIHANNA SOS DEFUMATOR	995	25	33.54	27
12	20	5	5	THE KOOKS NAIVE VINGIN	894	29	325	27
13	21	3	0	RICHARD ASHCROFT MUSIC IS POWER MOLOPHONE	338	17	31.52	25
14	11	14	23	MECK/LEO SAYER THUNDER IN MY HEART AGAIN APOLIOTREEZAUR	1909	7	30.30	-17
15	9	13	18	MADONNA SORRY WIRELET BRIS	1414	-20	29.48	-37
16	30	0	0	JACK JOHNSON BETTER TOGETHER BRIGHPRISLAND	1495	-2	28.91	10
17	23	7	27	JOEY NEGRO MAKE A MOVE ON ME	556	10	28.07	17
18	17	20	50	KELLY CLARKSON BECAUSE OF YOU 604	1220	-3	28	3
19	12	9	22	SUGABABES RED DRESS ISUMD	1870	5	27.55	-23
20	0	1	0	RED HOT CHILI PEPPERS DANI CALIFORNIA WARREN SECON	290	0	27.05	0
21	24	3	9	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE? DELTASONED	431	26	26.80	24
22	36	9	В	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY MICHTELIA	486	-16	26.37	-6
23	4	2	0	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE BURGERED	288	25	25.48	88
24	22	6	6	THE BLACK EYED PEAS PUMP IT	556	-27	24.89	-1
25	35	3	0	SNOW PATROL YOU'RE ALL I HAVE FICTION	569	52	24.76	68
M Highes	Top 50 8	stry 🎚	Biggs	est increase in audienze 🎆 Audienze increase 🎆 Wighest Top 50 Climber 📗 Biogest increase in glays 🛅 Audience increase al Sic	6 or more			



load aton the airplay chart. Graris Barkley recorded 2006's highest plays tally (2,395), biggest

(80.87m) and

biggest lead (43.2%) last week

Parlin is mad for

Crazy, with top

week - four tir more than any other disc -though it slips 1-6 16 airings last Already on its third week at number one or the TV airplay chart, S.O.S. by

from Rock FM and 54 from KISS 100 FM. Grazy remains well ahead of the field on Radio One, where it was aired 30 times last





gaining ground rapidly, and expanded its and jumps 18-11 this week Based audience by 26.9% to 33.55m from Soft Cell's

upping its monitored plays tally by 24.53% to 995, 52.47% of its from 23 plays on

CAPITAL

1	4	JAMES BEOM I MISCHESS	ATLAS
2	2	CORTINNE BAILEY RAE PUT YOUR RECORDS ON	GCCCO ERCOVE
3	3	JACK JOHNSON BETTER TOGETHER	ERISMIRE/ISL
4	5	GNARLS BARKLEY CRAZY	WARKERB
5	4	BEVERLEY KNICHT PIECE OF MY HEART	PARLOTH:
6	6	SUCABABES RED DRESS	19,
7	Ŷ	WILL YOUNG ALL TIME LOVE	SONY
8	12	COLDPLAY THE HARDEST PART	PARLOPH
9	26	ORSON NO TOMORROW	MERC
10	7	KELLY CLARKSON BECAUSE OF YOU	

10 7 KELLY CLARKSON BECAUSE OF YOU

I		ARTIST TITLE	Eated
		JAMES BLUNT WISEMEN	maxio.
(2		CORINNE BAILEY RAE PUT YOUR RECORDS ON	COOD-CROOVE,END
13		JACK JOHNSON BETTER TOGETHER	BRYSHEMEASLAND
12		CNARLS BARKLEY CRAZY	WASHER BOOK
ġ.		BEVERLEY KNIGHT PIECE OF MY HEART	PLEADPHONE
-	6	SUGABABES RED DRESS	ISLAND
	9	WILL YOUNG ALL TIME LOVE	SOMY (SAIG
3		COLDPLAY THE HARDEST PART	PANTONIONE
19	1 16	ORSON NO TOWOODOW	111111111

irplay Chart

The state of the s	j	1	S. S. S. S.	\$\display \text{\$\tilde{\tilde{\text{\$\tilde{\tilde{\text{\$\tilde{\tilde{\tilde{\text{\$\tilde{\tilde{\tan}}}}}} \endots \endots tilde{\text{\$\tilde{\tilde{\tilde{\tilde{\text{\$\tilde{\ti	j 35	ř.	* 3	A Se
26	13	10	21	THE FEELING SEWN ISLAND	1355	1	24.73	-35
27	12	5	20	MORRISSEY YOU HAVE KILLED ME ATTACK	230	26	23.96	46
28	33	2	0	N SIMONE V GROOVEFINDER AIN'T GOT NO, I GOT LIFE SON'BAG	38	138	23.94	48
29	30	3	0	HARD-FI BETTER DO BETTER MECCESCAPONILANTE	438	21	22.44	19
30	28	3	16	MISH MASH SPEECHLESS BAIL	571	36	22.21	17
31	34	ó	٥	DAVID GRAY ALIBI ATLANTIC	222	-3	21.19	38
32	-6	2	0	BEATFREAKZ SOMEBODY'S WATCHING ME BASS	366	45	20.51	65
33	26	17	12	WILL YOUNG ALL TIME LOVE SHY BAG	1064	1	19.93	4
34	Ø.	1	0	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON DOLLHO	148	72	19.85	129
35	л	4	37	EDITORS ALL SPARKS KITCHENNIAS	190	27	19.62	4
36	29	7	12	THE STREETS WHEN YOU WASN'T FAMOUS LPP	350	11	19.30	- 2
37	56	3	0	TRINA HERE WE GO AGAIN ATURNIC	354	18	18.52	84
38	27)ó	44	HI_TACK SAY SAY (WAITING 4 YOU) OSED	1020	-3	18.23	-10
39	60	1	0	MARK KNOPFLER & EMMYLOU HARRIS THIS IS US ARRECORY	66	40	17.35	78
40	25	10	8	PUSSYCAT DOLLS FEAT. WILL.I.AM. BEEP	721	-28	17.12	-23
41	В	7	0	KT TUNSTALL ANOTHER PLACE TO FALL RELEWILESS	1322	-6	16.12	-79
42	86	1	0	DANIEL POWTER LIE TO ME WHOCE HADS	550	32	15.86	135
43	52	1	0	FALL OUT BOY DANCE, DANCE MERCURY	283	65	15.81	42
44	78	1	0	CHRIS BROWN YO (EXCUSE ME MISS) .ne	301	1000	15.68	113
45	77	1	0	INFERNAL FROM PARIS TO BERLIN CLASSICAL	260	100	14.59	46
46	44	2	0	SHAYNE WARD NO PROMISES SONY BAIG	546	88	13.81	9
47	39	17	19	NOTORIOUS BIG/DIDDY/NELLY NASTY GIRL 840 807	453	11	13.64	-3
48	49	41	56	DANIEL POWTER BAD DAY WASSERBOOS	426	-		17
49	42	δ	33	KELLY CLARKSON WALK AWAY	1020	-5	13.52	0
50	54	1	0	DEEP DISH FEAT. STEVIE NICKS DREAMS POSITION	465	48	13.38	30

8 Molton Music Control. Compiled from data gathered from CG100 on C	000 on Sun 2 April 2006 to 24 00 on Sut 8 April 2006 Static	rs ranked by audience figures on
Y THOMPSON arate ways	TEDDYTHOMISON	2002 release, band's eagerly awaited follor Stadium Arcadium – a song double d
quisite" *** Uncut able" *** The Guardian sonewriting" *** Moin		set - is due at end of next month, and fir single Dani California hit

or from 19 April to 14 May

most eager

supporters are

Galaxy 105 (47)

EMAP BIG CITY

4 SUGABABES RED DRESS 7 PINK STUPID GISLS 6 KELLY CLARKSON RECAUSE OF YOU II MARY J. BLIGE & U2 ONE ORSON NO TOMORROW 10 10 KT TUNSTALL ANOTHER PLACE TO FALL

MECK/LEO SAYER THUNDER IN MY HEART CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD CASCUS, EM



mation go to www.teddythompson.com 20. Red Hot Chilli Peppers The Red Hot Chili Peppers' last



essful to date in the UK, selling

airwwes fast plays and an audience of supporters. Radio One was wild for

awaited follow-up Amadian - a 28 song doubte disc set - is due at the

onth, and first

tracks on the week, earning 290 roviding 76.14% of its audience.

vaults 67-34 this

Monkeys The View From The Afternoon

one of four new

week, but its tally contributions 20 7 ARTIST NAME SUB CHART SONG TITLE

CIMP CROUP

	v	111	R GROOT	4
	lka.	Lat	ARTISTITUE	L
		1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	G000 GROONES
	2	2	JAMES BLUNT WISEMEN	ATLAN
1	3	3	MECK/LEO SAYER THUNDER IN MY HEART	APOLICIFFEE2
	4	4	GNARLS BARKLEY CRAZY	WARNER BR
	5	5	JACK JOHNSON BETTER TOGETHER	SPUSHFIRE/19LA
	6	n	WILL YOUNG ALL TIME LOVE	SCAYE
	7	6	SUCABABES RED DRESS	ISLA
	8	10	BEVERLEY KNIGHT PIECE OF MY HEART	FIREOPHO
	Q	12	THE FEELING SEWN	ISLA
-	10	9	HE TACK SAY SAY SAY (WAITING 4 YOU)	CUS
	0.10		Aura Control	

PRE-RELEASE

3 RICHARD ASHCROFT MUSIC IS POWER PRECEDENT RED HOT CHILI PEPPERS DANI CALIFORNIA WARK 6 BLAZE FEAT, B TUCKER MOST PRECIOUS LOVE COTERED SNOW PATROL YOURS ALL THOUS COTTON 8 N SEMONE/CROOVEFENDER AIN'T GOT NO. I GOT LIFE sow 9 HARD-FT BETTER DO BETTER NECCESSAPHAZILANTIC 10 DAVID CRAY ALIBI ATLANTIC REATERFANZ STREET, STATE AND THE PARTY. ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON DOLLARS 13 TRUNA HERE WE GO AGAIN AND

MARK KNOPFLER & EMMYLOU HARRIS THIS IS US WITCOM 16 DANIEL POWTER LIE TO ME WASHER BACK 17 FALL OUT BOW DANCE DANCE MERCH 18 CHRIS BROWN YO (EXCUSE ME MISS) FOR 19 INFERNAL FROM PARTS TO BERLIN FURNISH

20 SHAYNE WARD NO PROMISES COMMENT 20 DEEP DISH FEAT, STEVIE NICKS DREAMS POSITIVE 20 JAMIE FOXX FEAT LHDACRIS UNPREDICTABLE

RADIO GROWERS 1 MARY J. BLICE & U2 ON 1333 526 CHARLE BARVIEW COATA 3 RED HOT CHILT PEPPERS DANI CALIFORNIA 546 255 396 239 4 SHAYNE WARD NO PROMISES C MILI ADDRESS OF STREET 6 THE KOOKS NATVE 894 200 995 196 569 194 8 SNOW PATROL YOU'RE ALL I HAVE 9 COLDPLAY THE HARDEST PART

RADIO TWO

TO BEVERLEY KNIGHT PIECE OF MY HEART

The	List	ARTIST TITLE	
1	ı	SUB CHART SUB CHART SONG TITLE	Substrat details like
2	7	ARTIST NAME SUB CHART SONG TITLE	Sit Cta4 Do
3	0	ARTIST NAME SUB CHART SONG TITLE	Sito Chart De
4	7	ARTIST NAME SUB CHART SONG TITLE	Sub-Chart De
5	7	ARTIST NAME SUB CHART SONG TITLE	Sub-Dart Oc
6	7	ARTIST NAME SUB CHART SONG TITLE	Sub-Drant Dri
7	7	ARTIST NAME SUB CHART SONG TITLE	Sub-Clint Del
8	7	ARTIST NAME SUB CHART SONG TITLE	Sid Chart De
9	7	ARTIST NAME SUB CHART SONG TITLE	Sub Chart Del
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n	1	SUB CHART SUB CHART SONG TITLE	Sub-Dizet Del
12	7	ARTIST NAME SUB CHART SONG TITLE	Sub-Direct Del
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14	7	ARTIST NAME SUB CHART SONG TITLE	Set Chart Det
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17	7	ARTIST NAME SUB CHART SONG TITLE	Sib Charl Del
18	7	ARTIST NAME SUB CHART SONG TITLE	Sub Chara Bet
19	7	ARTIST NAME SUB CHART SONG TITLE	Sub Dhart Det

RADIO ONE

The Adventure
JK & Joel Record
of the week Christina Milion feat
Young Jeczy Say I

RADIO TWO

1568

1287 183

guests (Fri) Liza With A Z (/ All That Jazz) (Si

- The Zutors: Tred Of Hangiri Around RADIO THREE BBC Radio 3 Awards For World Music Poll

Tom Robinso Field Music in

CAPITAL

VEN

New releases



Various Beatlemaniacs!!! - The World Of Beatles Novelty Records (Ace

CDCHD 1075) BEATEMANACSE good work done by the multiby the multi-volume and hard to find Flabby Road

series. Beatlemaniacs!!! rounds up 24 Beatles-related novelties, cleans up the sound, and issues them on a single CD, complete with an illustration-heavy booklet which also includes a 13,000 word essay. With upwards of 200 Beatles-inspired novelty records released in 1964 alone (most of them concentrating on their hair style) there was a lot of material available for this album, and the compilers have chosen well, including such gems as John, You Went Too Far This Time by Rainbo (sic) – a pre-fame Sissy Spacek – wherein Lennon is massively bigged up but also chastised for the nude Two Virgins sleeve, and What's Wrong With Ringo? by schoolgirl quartet The Bon Bons. Like many of the songs here, it borrows slightly from a Beatles song (She Loves You) but it's unique in worrying about why Ringo oesn't sing along with the rest of the Beatles. There are only two bona fide Beatles covers. including Harry Nilsson's classy You Can't Do That, into which the singer who would later become a big friend of John

elodic snatches of many other Fab Four favourites. Greatest Hits (Capitol 8637072)

Lennon weaves lyrical and



A fine whistlestop survey of Grand Funk Railroad's seven-year career, during

which time they were stylistically diverse, covering everything from proto-metal stomp, to R&B grooves, rock anthems and pure pop. To our shame, although they were US chart regulars with tunes like their anthem We're An American Band, a superb Some Kind Of Wonderful and a rocking semi a cappella reading of The Locomotion, their only UK chart entry came in the unlikely form of Inside Looking Out, one of their heaviest rock tracks and, at the time, the longest seven-inch single ever to chart, with a playing time in excess of nine minutes.

Albums

FRONTLINE RELEASES

MALLERY FLUEN & APPARET DECRESTRA OF RUFFU ES Frida's Control (CD RPC 125CD)	SRC
BOTTOM BOTTOM THES IS NOT A STEEREDTYPE Harmwerbess ACD BASSCO (25)	SRC
FIBERRAL BURSAL Promote CO HORCO COD	C
FIGUREDIAN MODIFS Restronce (CD RS 09000)	SHIS
TITAL SURGE THEORY SECUROO VS. YAM WHO 65 Max Entertainment ICD 65/CAM COLCOR	C
LIMMAY PRAYCHECK THANK AVAILEE Good Facords (CD GOD) COD	c
FTIKINN KASI SHOT Autio Direct (CD ADR 062)	ċ
FILINGIA SVELL OF A LIFE THAT COULD HAVE Maxed (CD RIR 7(802)	9
TILDSTEP SECALSE WE CAN Global Understrand ICD GUMU 003CD)	WID
FUNCTIONS SET FLEET Symulth SOURCE DATE:	WIT
MATTROMOMY FEP PRINE (PRINT THE \$5000 YOU OWE) Hollohovic (CD HOL 00200)	SHR
MIND OVER MIDD MCNOPOLY Best Service (CD BS 09)(CD)	SHR
WO TRACKER CANNELETE MEDICAL STATES	2
THE PROBLETS A REPRECIATIVE WAY WE Normalize (CD NOSMOTON 18)	SHR
THE IMPOSTING MERSE BOOM Restro (CD ROMPCD 0004)	SHR
THE MAKE IT CASPASSIC WISTING ARE STOWN AND THE SALARSIN SED SAT 33CD	0
TURBAN MYTH CLUB HELEGAL FRE (COTRECTO COA)	P
THAN HOUS A NUCCED OUT WIX BY MISS KITTIN ROUGH CO RESISTED SET	581
WARROUS FARRICLINE 27 OU FORMAT FAbric (CO FABRIC 54)	VII
WARROUS DOA BEACH VOL 4 Yellow Sumblew Expinsion (CD YSE 10000)	483
FTWARGOUS IDOU TRYOUTS TWO KF O.P.C.I.STAU	VT
TWARLOUS COA VOIL 15 YSE (CO YSE 10200)	SSE
TWARCOUS PAYLAMA Soundway (CD SNOVICO COV)	TW
WARROUS BUDCH'S SEATS Aprics (CD BARDOD 29)	P
WARROOUS FLIN VCL. 2 Four Music Productions (CD 828/L/83972)	P
WARGOUS PLISTON WITH AN APTITUDE Passion ICD COSEPS 280	P
WARROUS CARNING A NEW STANDARD VOL. 1 Grove Attack (CD UPA 10(82))	P
WARROWS FOR THE LOVE OF HOUSE In The House (DN FTL QLD)	VI
WARROWS YAKE ME HOME BIG CHIT ICO FACTOR LEI	197
TWARDOWS ROCK DRUM BREAKS Sectionive (CD SVKM 00200)	C
JAZZ	-
MINISTRUE SESSION THE INVISIBLE SESSION Schema ICD SCCD 40(1)	TW
LAZZ INVAGERS UP AND OUT Social Books (CD SOCIALCO CO)	TW
OTHER	
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SCOCUTTER (NEIRIC Plant Ma (CD ZIQ 147CO)	200
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LIAMOUTS OTHER DESERT CITIES Pely (CO PENR ON) TIMENCHE DANIEL CONDUSSIONS Asshoot (CO ASP 2030)	20
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WARRING FIDELES OF SCOTLAND CHRISTICS (CD CDGMP 8005)	PROF	
SOUNDTRACK	£	Son
WARRIOUS CREYS ANNIONY Disney/EME Catalogue (CD 35764382)		300
URBAN	c	,
	č	
MALDE BLACE SHINE THROUGH Stones Throw (LP STH 213RLP)	č	5
MANOL ONE THE WAR OF ARE Cornerations ICD CRASCO 0529	ė.	- 1
DJ ELEVEN, A GOODS The Rad (CD R1B 02300)	č	
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PEDPLE LINDER THE STATES THE STEPFATHER THIS COURT PRODUCT PERMITER DUBLEY EXPRESSIONS Stokes Throat (ED STH 2126CD)	WITHE	3
PERKINS, DUBLEY DIFFESSIONS STORE THROUGH STATE COMM	C	
TREX LIFE PRICE IVE PAUD Timeless (CD TM COA)		
CATALOGUE & REISSUES		
() IN HORSEPOWER LIVE Alternative Testacles (CD VTRUS 3559)	C	
APPARATION CROWNED IN QUESTIONS Caskel (CD CSK 07900)	PH	
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COLLINS, SHIRLEY SWEET PELINEROSES WHILE I PWENTIL ON	C	
COLLING SHIRLY SHIEL MINERALES WANTER WOMEN	990	

Rock in Roll

Rack Rock/Pop Rock

DAMPAGE LETT GERETO DE GENET HEADER HENRE DE VIDEO GESCHE DE V

New releases information can be fassed to Owen Lawrence on In2017921 8327 or e-mailed to owen@musicument

DIRECTOR ROY ROY CREASON SINCS Deman (CD MEDICO 755)

Records released 17.04.06

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PARTERSON, BOORY HOW DO YOU SPELL LOVE Deriver CO WESA 8881	EX	Rock Soul	Ē
PRESILES, ANN THE HT WASTERS Demon (CO HEX 38)	DK	REA	ŀ
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PINDEBERASS, TEDDY LIVE COAST TO COAST Decree (CD MEDICO 805)	0K	Seed	è
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PROCOL HARUM SHINE ON BROCHTLY Direct (CD WESM 533)	CK	Flock	ш
PROCOL HARUM A SALTY DOG Denny (CD WESN/534)	CDC	Rock	ı
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Singles			
DANCE	Cattle Cattle		
DANCE ABSTRACT, JERRY MUDISOK 08 Shiftonapuli (32' STRIKE NO)	SHKP	Techno	
DANCE ABSTRACT, JERRY MUDISCK 09 Stribulgul (02" STRIKE 70) AFTERMOON COFFEE BOYS CLITCHES BREW Coccord (02" OOR 022)	IG	Dance	
DANCE ASSTRACT, JURRY MUDISCK 03 Shifted paid 02" STRICE NO ATTERNOON COFFEE BUTS CLITCHES BRIVE Content (22" COR 022) ATMACACAL/SWAMM ASSERT/SHIFTED NOW Febble Based (12" WIND DR)	IG NOWP	Dance Dance	
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Can I Have My Money Back? - The Best Of (Sanctuary CMRCD 1325) Despite the title, don't expect to find Baker Street, Right Down The Line or Get It Right

Next Time here, as this nevertheless excellent disc concentrates on Gerry Rafferty's 1970/71 recordings for Transatlantic Records, At the time he was a rising singer songwriter with a folk bent, as best illustrated by tracks like Mary Skeffington and the title track but he had serious pop potential, and was much championed by the likes of Noel Edmonds and Kenny Everett. Rafferty's gentle lilt, harmoni bent and well-crafted songs make for pleasant listening, and his enduring popularity should ensure healthy sales.

Great Sessions (Blue Note 9463527672)

upgraded Rudy Van Gelden editions, housed together in a

GREAT SESSIONS jazz label was all too short. This three-disc set - comprising previously released CDs in

On the evidence On the con-herein, the world's greatest tenure at the world's greatest

slipcase - includes all of Miles Davis' work for Blue Note. Birth Of The Cool concentrates on the Miles Davis Nonet's groundbreaking and timeless work from the late Forties and early Fifties, with Davis surrounded by inspiring and rising talents like Kai Winding, Max Roach, Gerry Mulligan and Lee Konitz. His first solo album for Blue Note, 1952's Volume 1, represents a quantum leap forward, and finds Davis' distinctive style becoming more obvious. Volume 2, recorded a few months later, is more of the same, though with less familiar and tougher material like Enigma and Tempus Fugit. A fine addition to any music library.

The Goldwax Years (Kent CDKEND

262)

was no...
overlooked at the time the songs on this compilation
the latter hal Spencer Wiggins

were recorded in the latter half of the Sixties, but they reveal he was

one of the finest exponents of Southern soul, with a gritty grip on uptempo R&B, and an equally eloquent way with country soul.
The material here is of the highest calibre, with several songs by the estimable Dan Penn and Spooner Oldham, and a superb take on the Aretha Franklin hit I Never Loved A Woman (The Way

Singles

U2's re-issued One, with vocals from Mary J Blige, is held off pole position by Dangermouse and Cee-Lo's Gnarls Barkley project hit - Crazy

TOP	20 DOWNLOADS	
	ARTIST TITLE	Like
1	GNARLS BARKLEY CRAZY	WARTER MOST
3	EMBRACE NATURE'S LAW	TREFORESON
2	ORSON NO TOMORROW	MERCUR
11	THE KOOKS NAIVE	V19C1
5	NE-YO SO STOK	DEF JAN
7	THE BLACK EYED PEAS PUMP IT	ASS
4	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GDOD ERDOVE/TW
3 6	PUSSYCAT DOLLS FEAT. WILL LAM BEEP	AU
10	MARY J BLIGE & U2 ONE	CEFTE
0 9	THE FEELING SEWN	SCAN
1 8	KANYE WEST FEAT. LUPE FLASCO TOUCH THE SKY	ROCAFEUL
20	THE STREETS WHEN YOU WASN'T FAMOUS	6
3 19	PINK STUPID GIRLS	RC
4 22	SEAN PAUL TEMPERATURE	WATLANT
5 13	SUCABABES RED DRESS	BLAN
5 12	JACK JOHNSON BETTER TOGETHER	BRUSHFIRE/19JAN
7 15	MADONNA SORRY	WARKER BOOTHER
B 20	BEVERLEY KNIGHT PIECE OF MY HEART	NOLONO)
9 27	FALL OUT BOY DANCE DANCE	MERCAN
	JOEY NEGRO MAKE A MOVE ON ME	047

		20 RINGTONES	
		ARTIST TOTAL	Publishe
	7		Diskryand Arinals/Dirysu's God Gren(fill)
2		THE BLACK EYED PEAS PUMP IT	Cherry Lane EMICATALYST/Reach Clobs
		NE-YO SO STOK	EMI/Zonica/Sery All
4		THE PUSSYCAT DOLLS FEAT. WILLIAM BEEP	Buds/Cherry Lare/Catalyst/EN
5 (PINK STUPID GIRLS	ElitySoxy AffelWarner Chappe
6	5	KANYE WEST FEAT: LUPE FLASCO TOUCH THE SKY	Bill Maic Water Cupp®NO
7	4	CHICO IT'S CHICO TIME	PERIO
8	8	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Clabal Tylent Good Graeve Back
9 1	u	NOTORIOUS BIG/DIDDY/NELLY NASTY CIRL	ENT/Warrer-Chappel/SNAC/Notling R
10	6	MADONNA SORRY	Warner-Chicps
11	10	ORSON NO TOMORROW	Owers.
12	7	SEAN PAUL TEMPERATURE	8
13	ň	EMBRACE NATURES LAW	EMI/BUng.
14	3	MECK FEAT, LEO SAYER THUNDER IN MY HEART AGAIN	Universit/PERO
15		SUGARARES RED DRESS	BMIWLene Classed/Universal/Yeromon
16	12	KELLY CLARKSON RECAUSE DE YOU	(Blaze in USA)
17	14	DHT FEAT EMDEE LISTEN TO YOUR HEART	DelConvers
		FAITHLESS INSCIMNIA	Warner Chapter I, Charter by TSAC/Es
		CATHERINE TATE AM I BOVVERED	
		CORNEL AZ DAGE	UtDforwed Jeinslyfb.

00 1	LAS ARISTARE	Company
1	1 CHARLS BARKLEY CRAZY - SINGLE VERSION	Blane
	2 ORSON NO TOMMORROW	Déxeso
3	4 MARY J BLIGE & U2 CHE	Universal
	8 EMBRACE NATURES LAW (ALBUM VERSION)	Indu
		Uwess
6	5 NE-YO SO SICK	Unionsa
	12 THE KOOKS NATIVE	EA
	9 PINK STUPID GIRLS	Sony BMC
	7 KELLY CLARKSON BECAUSE OF YOU	Sony BAK
10		EM
	10 PUSSYCAT DOLLS FEAT. WILLIAM BEEP	Orlens
	11 MADONNA SORRY (ALBUM VERSION)	Water
	(C) THE STREETS WHEN YOU WASN'T FAMOUS	Warre
	58 TOBIAS RECNER I STILL BURN	Sory (9.0
	18 SEAN PAUL TEMPERATURE (ALBUM VERSION)	Water
	13 KANYE WEST FEAT, LUPE FLASCO TOUCH THE SKY	Unversi
	16 BEYONCÉ FEAT, SLIM THUG CHECK ON IT (ALBUM VERSION)	
	19 MECK FEAT, LEO SAYER THUNDER IN MY HEART AGAIN	\$16
19	17 THE FEELING SEWIN (RADIO EDIT)	United
20	15 JACK JOHNSON BETTER TOGETHER	Ories

total to

The Official UK





Singles Chart



As used by
Top Of The Pops
and Radio One
Clark compiled from actual
sales liest Sonday to Salardon
across a sample of more than
4,000 UK stores
@ The CEFGLEUK Charts
Company 2006. Fraduced with
8PI and BARD conpergoon
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The Zutent cold 553.796 cools Top 40 singles so high for The Monday (17th). single Why Worll You Give Me Your fact woods and 10.974. instantly hand's highest charting hit, replacing Don't Ever Think (Too Much), which reached numb



ch has so fa racked up sales of 428,309 - but week, is absent from the Top 75 845 CD sales an last week were eart - but it may just be a slow starter, like JCB Song, which sold album Half These Soons Are About 26 27 MECK FEAT, LEO SAYER THUNDER IN MY HEART AGAIN shy, with a peak 27 19 RAY J ONE WIS and sales of

μ	П	40 UK	nit 40 ulk
13		ARTIST LINE	Licel Libraria
и	1	CNARLS BARKLEY CRAZY	Warter B
2	22	MARY J. BLIGE & U2 ONE	Gri
3	2	NE-YO SO SICK	Def.
4	5	ORSON NO TOMORROW	Men
5	6	THE KOOKS NAIVE	Vi
6	7	THE BLACK EYED PEAS PUMP IT	A
7	4	EMBRACE NATURE'S LAW	Independe
8	9		A
F	0	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE?	Deltaso
10	10	PINK STUPID GIRLS	1
11	11	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Grooving
12	13	JAMES BLUNT WISENEN	Ma
13	14	MECK FEAT, LEO SAYER THUNDER IN MY HEART AGAIN	Applications 2
14	12	MADONNA SORRY	Warner 8
15	15	SUCABABES RED DRESS	14
16	17	BEVERLEY KNIGHT PIECE OF MY HEART	Behph
17	21	SEAN PAUL TEMPERATURE	VEXE
18	8	THE STREETS WHEN YOU WASN'T FAMOUS	
19	16	THE FEELING SEWN	50
		KANYE WEST FEAT. LUPE FLASCO TOUCH THE SKY	Roc4F
21	0	MISH MASH SPEECHLESS	
22	24	NOTORIOUS BIG/DIDDY/NELLY/JAGGED EDGE/AVERY STORM NAS	TY GIRL Bud!
23	20	KELLY CLARKSON BECAUSE OF YOU	1
24	0	FRANZ FERDINAND THE FALLEN/L WELLS	Doo
25	25	WILL YOUNG ALL TIME LOVE	Stry 8
26	26	JOEY NEGRO MAKE A MOVE ON ME	
27	27	KELLY CLARKSON WALK AWAY	8
28	3	MORRISSEY YOU HAVE KILLED ME	Acc
25	29	HI_TACK SAY SAY SAY (WAITING 4 YOU)	0
30	0	MICHAEL JACKSON DIRTY DIANA	
33	28	THE SOURCE FEAT, CANDI STATON YOU GOT THE LOVE	Post
32	19	JACK JOHNSON BETTER TOGETHER	ls.
33	30	RAY J ONE WISH	Sinds
34	0	BELLE & SEBASTIAN THE BLUES ARE STILL BLUE	\$bugh Tr.



35 31 CHICO ITS CHICO TIA

36 37 NELLY CEAT DAIN WALL ALLS CIDO COULS

37 33 KT TUNSTALL ANOTHER PLACE TO FALL 38 (3) MADONNA HUNG UP

40 COLDPLAY THE HARDEST PART

v	701	P 30 PHYSICAL SINGLES	
		ARTIST TITLE	Lioninicalar
		GNARLS BARKLEY CRAZY	WARLER BASS
		MARY J BLIGE & U2 ONE	CEFFEN
3		NE-YO SO SICK	OFF JULI
4		THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE?	OELTASONIC
5		FRANZ FERDINAND THE FALLEN/L WELLS	00/69/0
6	O	MICHAEL JACKSON DIRTY DIANA	ENC
7	6	PINK STUPID GIRLS	RCA
В	8	ORSON NO TOMORROW	NEROURY
9	3	THE KOOKS NATVE	ANCH
0	10	THE BLACK EYED PEAS PUMP IT	AU
u	0	MISH MASH SPEECHLESS	DAM
2	11	PUSSYCAT DOLLS FEAT, WILL LAM BEEP	AAM
3	0	BELLE & SEBASTIAN THE BLUES ARE STILL BLUE	ROUGHTRADE
4	1	MORRISSEY YOU HAVE KELLED ME	ATTACK
5	7	EMBRACE NATURE'S LAW	TARMORAL I
6	16	CORINNE BAILEY RAE PUT YOUR RECORDS ON	(000 C\$50 C\$50 C\$50 C\$50 C\$50 C\$50 C\$50 C
7	5	THE STREETS WHEN YOU WASN'T FAMOUS	679
8	0	THE CHARLATANS BLACKENED BLUE EYES	CREDLE
9	14	VARIOUS TRIBUTE TO JINKY	LORD OF THE WING
O	18	SEAN PAUL TEMPERATURE	VENTLANDE
1	13	CHICO IT'S CHICO TIME	508Y 8NO
2	0	DALLAFFYTAFFY	ASKUM
3	20	NOTORIOUS BIC/DIDDY/NELLY NASTY GIRL	\$40 BOY
4	26	KANYE WEST FEAT, LUPE FLASCO TOUCH THE SKY	RIGATELIA
5	22	MADONNA SODDY	eneg gradaw









3 17 ROYAL BALLET SINFONIA/SUTHERLAND RACKO 4 UK THEME

28 21 SUCARABES RED OR 29 4 DEPECHE MODE SUFFER WELL

Albums



tich sold

2. Pink

Morrissey scores his first number one album in 12 years with Ringleader of the Tormentors on Sanctuary imprint Attack. and fends off Pink's I'm Not Dead at three

Latel	if (distribution)
Emor	rsil Vdet 03
	Custod (TEX
	KA DARRAMA
\$1	Parlophone III
Warrer Mosc	
	EpictAN
Stat Erio	ediament of
EVI/Weps*	w Threese's E
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	mbia (Lepert
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E	agle Years P
	Mines (L
	WHE (THE
	WHE GOD
	CHE (TE
	ine Studios (I
Bateful to	me Ect (THE
Spco	o Music (Kit)
	WHE (40)

	Let	ARTIST WILL	Light his a factor
	1	VARIOUS FLOORFILLERS - CLUB CLASSICS	UVPEAXIWE
2	2	VARIOUS MASSIVE R&B - SPRING COLLECTION 2005	Sony BUG YOURTV E
3	3	VARIOUS DANCE NATION	Mussby Of Sound I
	0	VARIOUS CLUB FEVER 2006	EMI Vegal
5	4	VARIOUS THE HACIENDA CLASSICS	CM Vrpn/mVIV
6	8	VARIOUS POP PRINCESSES 3	Sony BAIG TURNITY
7	0	VARIOUS HIP HOP - THE EVOLUTION	WAITYTE
8	7	VARIOUS CLUBLAND XTREME HARDCORE 2	WINNERF
9	5	VARSOUS NEW WOMAN - HETS FROM THE CHICK FLICKS	EMI Viga
10	9	VARIOUS HOUSEWORK SONGS	EMI Virgo
u	6	VARIOUS YOU RAISE ME UP	UCJ
12	10	VARIOUS 12 INCH BOS DANCE	Samily
13	11	WARTOUS THE MASH UP MIX 2006	Makiny Of Sound
B	18	VARIOUS THE VERY BEST OF POWER BALLADS	EMI Virgin
15	15	WARJOUS RAB LOVESONGS	Sory 8MS TYDMTY
16	0	WARLOUS THE NO 1 SLEEPOVER ALBUM	DMGTV
17	(8)	VARIOUS RADIO DAYS - CELEBRATING THE GOLDEN ERA	DAIGTVE
18	16	VARIOUS CRUNK HITS	TVTO/T
19	17	VARIOUS CLUBMIX 2006	UMTYRACTY
20	O	VARIOUS NOW THAT'S WHAT I CALL MUSIC: 62	DVI/Vrein/Driversal

List ARTISTITUL	Latel (dicibutor)
1 VARIOUS ARTISTS CLUBBERS GUIDE 2006	Ministry of Sound
2 WARIOUS ARTISTS R&B LOVESONGS	Sony BME TVUMTY
3 WARIOUS ARTISTS HOUSEWORK SONGS	EMI Vesin
4 WARIOUS ARTISTS NIME PRESENTS THE ESSENTIAL BANDS	EMI Virgin/LIMTY
6 VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 62	EVI ViginfoVTV
15 VARIOUS ARTISTS FLOORFILLERS - CLUB CLASSICS	ACCOUNTS
5 VARIOUS ARTISTS R&B CLUBMIX	Say 84G PYDATE
7 VARIOUS ARTISTS BEAUTIFUL LOVESONGS	Sony BAIG
8 VARIOUS ARTISTS CLUBMIX 2006	AATHOUTHA
9 VARIOUS ARTISTS THE VERY BEST OF EUPHORIC DANCE	Mostry of Sound
11 VARIOUS ARTISTS THE MASH UP MIX 2006	Marstry of Source
10 VARIOUS ARTISTS HELTER SKELTER PTS HARDCORE CLASSICS	Wasany of Source
12 VARIOUS ARTISTS THE BEST CLUB ANTHEMS CLASSICS	EVI Vogi
13 WARTOUS ARTISTS MAGIC - THE ALBUM	WSU
17 VARIOUS ARTISTS CLUBLAND X-TREME HARDCORE 2	AATHEMAT
14 VARIOUS ARTISTS THE VERY BEST OF POWER BALLADS	EVI Vvgi
16 VARIOUS ARTISTS BRIT AWARDS 2006 - THE MUSIC EVENT	Sony BUG TI
18 VARIOUS ARTISTS TWICE AS NICE - WEEKENDER	Warrer Burg

The Official UK



COLDPLEY SE CORNOR BULLEY RAY S DATE PLANE AT DATE DESIRE 41 DAVID ESSEX 50

FALCOTEON 33 COURTNIP 23 CONTLAZ 22 28 CREDION 17 WROLF C JACK JOHNSON 7, 53, 57, 67 JANES BLUM 23

JOHNY MICHIS (I JOSE CANCALEZ 38 JOSE CANCALEZ 38 JORNEY SOCIFIE KANSE WEST 48 KANSE WEST 48 KATE MELIJA 69 HTLY CLANSON 1

KT TURSWILZ

MEYON MANAGED TO



Albums Chart



THE SMITHS THE VERY BEST OF @ BARRY MANILOW THE GREATEST SONGS OF THE FIFTIES @ QUEEN GREATEST HITS @ 11 Parkeyhore CDP 7895042 (E) JOHNNY MATHIS THE VERY BEST OF @ JOHNNY CASH WAI KING THE LINE - LEGENDARY SUN @

VAN MORRISON PAY THE DEVIL DAVID GRAY LIFE IN SLOW MOTION @ 2 WHITNEY HOUSTON THE GREATEST HITS @ 4 @ 3

SIGUR ROS TAKK @ JACK JOHNSON CURTOUS GEORGE (OST) @ PLACEBO MEDS

60

63

64

65

73

74

48 28 KATTE MELUA PIECE BY PIECE @ 1 @ 1 NICKEL BACK ALL THE RIGHT REASONS 0 .

71 THE VINES VISION VALLEY MADONNA THE IMMACULATE COLLECTION @ 12

> GOLDFRAPP SUPERNATURE @ WE ARE SCIENTISTS WITH LOVE AND SQUALOR . 130 NORAH JONES COME AWAY WITH ME @ 7 @ 6

@ 2015com (302000) MIL SCORAL IS

Sher MO 0001 © 871 Publishers Ex VITTORROGRACIO 45 WE ARE SCIDHISTS TO WHITNEY HOUSTON 65 WILL HOURG 20 YEAR YEAR YEARS 18

871 Awards are mode on



yet, At War With The Mystics ever Top 10 entry dobution at sales of 29,666. The band's first noarly four years it is the follow-up Battles The Pink Robots which was by far their commercial

hits, reaching copies. Their only album, 1999's The 39 and sold



\$r8/9s/ydar9876290 (2)

EWE3384622 (E)

ramatico ORAMICOCOOT (F)

Size 7599264427 (TEN)

12 Chamanhanice but rarely level of sales as studio altums and the Live From Dakota

is no exception which lent its 2005 number sponning their material but its number 13 debut on sales of

on sales of 19,278 spoils their influento perfort rum of five straight Top 10 albums and four munic

TOP 10 INDIE SINGLES

FRANZ FERDINAND THE FALLENIL WELLS (C) BELLE & SEBASTIAN THE PLUES ARE STILL BUILD (C) THE CHARLATANS BLACKENED BLUE EYES MORRISSEY YOU HAVE KILLED ME VARIOUS TRIBUTE TO JUNKY 6 2 EMBRACE NATURES LAW 7 (3) IOHN SADS ST ELMOS STO 8 (C) WHITE ROSE MOVEMENT GIRLS IN THE BACK 9 (3) WICWAM WICWAM 10 5 ROYAL BALLET SINFONTA/GAVIN SUTHERLAND RADYO 4 IX THEM

TOP 10 INDIE ALBUMS

MORRISSEY RINGLEADER OF THE TORMENTORS 1 EMBRACE THIS NEW DAY 3 (7) STEREOPHONICS LIVE FROM DAKOTA 4 2 ARCTIC MONKEYS WHATEVER PEOPLE SAY LAW THAT'S WHAT I'M NO 5 4 JOSE CONZALEZ VENEER 6 C CALEXICO GARDEN RUIN 7 3 BE YOUR OWN PET SE YOUR OWN PET 8 (C) KILLING JOKE HOSANNAS FROM THE BASEMENTS OF HELL 9 7 BLOC PARTY SILENT ALAGM 10 8 THE KILLERS HOT FUSS

TOP 10 ROCK ALBUMS

C) LACINA COR KARMADODE OURSENGEMBLE ODERATION AND COURSE IT KILLING JOKE HOSANNAS FROM THE BASEMENTS OF HELI ROB ZOMBLE EDUCATED HORSES GREEN DAY INTERNATIONAL SUPERHITS TRIVIUM ASCENDANCY MY CHEMICAL ROMANCE LIFE ON THE MURDER SCENE ATREYU A DEATH-GRIP ON YESTERDAY 10 9 NERVANA NEVERMIND

TOP 10 JAZZ ALBUMS

NORAH JONES COME AWAY WITH ME 2 2 NORAH JONES FEELS LIKE HOME 3 3 MADELEINE PEYROUX CARELESS LOVI 5 SADE THE BEST OF 5 6 MILES DAVIS JA77 SERIES 8 ELLA FITZGERALD GOLD JOHN LEE HOOKER BLUES 9 7 MICHAEL BUBLE ITS TIME 10 10 RAY CHARLES THE DEFINITIVE

TOP 10 CLASSICAL ALBUMS

1 | RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION 2 3 ANDREA BOCELLI ARIA - THE OPERA ALBUM 3 (C) SIXTEEN/CHRISTOPHERS INON 4 2 KATHERINE JENKINS LIVING A DREAM 5 5 KARL JENKINS THE ARMED MAN - A MASS FOR PEACE OPERARABES DENAISSANCE 7 4 KARL JENKINS & ADJEMUS THE ESSENTIAL COLLECTION 8 8 KARL JENKINS REQUIEM 9 17 HAYLEY WESTENRA ODYSSEY 10 9 AMICI FOREVER DEFINED

A&RWORLDWIDE'S

MUSIC & MEDIA

BEL AGE HOTEL WEST HOLLYWOOD CALIFORNIA U.S.A

APRIL 30-MAY 3 2006

OPENING KEYNOTE MODERATED BY LARRY KING (CNN LIVE)

CONFIRMED SPEAKERS INCLUDE:

Chris Gorog, Chairman(CEO, Napster
Colin Bartow, President, Polydor Records, UK
Dan Butler, Pv of Business and Legal Affairs for Music, Warner Bros. Pictures
Ted Cohen, Senior Vice President, Digital Development & Distribution EMI Music
Martin Dodd, Sr. VP Worldwide A&R, Sony Music International
George Ergatoudis, Head of Music, B&C Radio 1

Jason Flom, Chairman(CEO, Virgin Records, Group (US)
Nick Gartfeld, President, Livervall/sland VK
Nick Gartfeld, President, Livervall/sland VK
David Goldberg, VP & CH, Music Nahool
Nich Harrourt, Head of Music, KCRW Los Angels
Alex Hodges, Executive Vicer Vicerons, AOL Music & AOL Radio Network
Craig Kallman, Chairman(CEO, Atlantic Records Group
Kevin Lawrie, President, Sony BMGS Latin Region
Ken Lawrie, President, Sony BMGS Latin Region

Terry McBride, Founder/CEO, Netwerk
Michael McCarry, President of EM Music Publishing Canada
Gerritt Meler, Sr. VPCM, Clear Channel Online Music & Badio
Satoshi Ogawa, Operating Officer (Division Manager of Programming Production, Tokyo FM
Jacquie Perryman, Sr. VP, Fox TV Music
Left Pollack, Chairman, Pollack Media Group

Tim Renner, Managing Director, MotorFM Berlin, Germany David Renzer, Chairman'(ECO, Universal Music Publishing Group Don Rose, President American Association of Independent Music (A2IM) Steve Schurch Worldwide Secutive of Music, Electronic Arts Andy Schuon, President CEO IMF

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W W W . M U S E X P O . N E T 3 1 0 . 2 8 6 . 0 2 3 1