

# MUSICWEEK



## 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*) Amarril, 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 independently-signed Embrace who will be recording the England team song and Sony BMG's Il Divo, singing Fifa's official tournament anthem *Time Of Our Lives*.

Gut is no newcomer to football-related releases, having

enjoyed a number two hit with the Euro 2004 single *Come On England* by 4-4-2 featuring Talk Sport Presenters, which sold more than 70,000 units.

"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 again this year?"

## 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 **p8**

## 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 golden era

## Charts

by Paul Williams

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 compilation 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 landmark celebrated by the Official Charts Company over the past few

years, following the 50th anniversary 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 Albums 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 equivalent for albums. *Music Week* chart consultant Alan Jones has compiled 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.officialcharts.com](http://www.officialcharts.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.

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

[paw@musicweek.com](mailto:paw@musicweek.com)  
 ● The Big Question, p18



## 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 collectively take on the might of the BBC with the launch of UK Music Week.

In the biggest yet partnership mounted by the sector, 272 music radio stations – virtually the entire commercial music radio network – will be participating in the event, which takes place from April 24 to May 1, 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

non-charity event and for such a sustained 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 the future.

"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 1, artists including James Blunt, Craig Davies 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 encouraged 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 David Anthony believes is commercial 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 fantastic, 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 commercial radio network listeners will be encouraged to upload their own

music to the site where all tracks will be available as a 30-second 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," he says.

This will then feed into a second 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." [be@musicweek.com](http://be@musicweek.com)

## 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 be 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-second-long promo clips of acts via a



The Rakes: among the UK acts to be featured on China's most popular website

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 consumers will become regular consumers of

ringtones, downloads and merchandise offered through the UK Music 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 music, 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 hopefully they will pull in new bands later," she says.

Wenham believes the groundbreaking 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



**LILY ALLEN**  
LDN (Reggae/Parlophone)  
A captivating songwriter, Lily Allen is one of 2005's brightest new stars. (single, April 24)



**ALESHA DIXON**  
Liaistick (Polydor)  
At last, a British pop artist with truly global potential. Exciting stuff from the former Miss Teen vocalist. (single, 1stc)



**CA-JIN DANCE PARTY**  
The Next Unstoppable (unsignped)  
Average age 15 and some great songs, they are north west London's most promising new find. (demo)



**CAPTAIN BREAK** (EMD)  
Refreshing pop-washed rock with a punchy production courtesy of Trevor Horn. This track was added to the Radio One C-list last week. (single, May 1)



**T.I. KING**  
Why You Wanna? (Atlantic)  
King snared the year-to-date's biggest first-week sales in the US last week. This Crystal Waters-sampling single will kick-start the UK plot. (single, June 12)



**RED HOT CHILI PEPPERS**  
Stadium Arcadium (Warner Bros)  
A double album possessing some of the most accomplished songwriting of their career. (album, June 1)



**DIRECTOR RECONNECT** (Atlantic)  
This is upstart rock in the vein of Snow Patrol and Coldplay. It is the first single from a band sure to enjoy a big year. (single, April 24)



**CLAYHILL**  
Halfway Across (Eat Sleep)  
Clayhill write rock; loose rock songs with an utterly infectious quality. From the album King At Last. (single, April 24)



**NELLY FURTADO**  
Maneater (Polydor)  
Not what you might be expecting from Furtado – this is edgy, beat-driven pop with plenty of attitude. (single, 1stc)



**UNION OF KNIVES**  
Go Back To School (Reckless)  
This adventurous tune hints at the talents of this Glaswegian trio, label mates to Joss and KT. (from EP, April 17)

CITY SHOWCASE  
WEEKEND  
PROGRAMME

June 5  
QTV Revolution -  
How artists/writers  
can do it for  
themselves.  
Willott Kingston

Smith/Clients one  
to one legal  
surround training  
daily. QTV  
Revolution -  
Understanding  
label deals and  
sub-publishing/  
admin deals.

June 6  
Portfolio Business  
School one to one  
business advice. The  
CD Dump - Live  
demo jerry. Arm -  
How to be an  
effective label. How  
to Start Your Own

Business - An  
introduction. Own  
It - Copyright  
licensing. The Songs  
The Turn  
June 7  
Scrapbooking/  
Production  
Masterclass -

understanding co-  
workers. Meet The  
AAR - An insight.  
International  
Festivals - Work  
them to your  
advantage.  
June 8  
Marketing To

Managers -  
Understand The dos  
and the don'ts.  
Urban/Asian  
Workshop - Explore  
the market.  
June 9  
John Cohen V  
Crispin Evans -

Mock negotiation/  
Record Label V  
Manager - Mock  
negotiation.  
Demo To Limb -  
Present Hits in  
Bites.



Mr Hudson: set to appear at showcase

## 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 a 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, a covered stage is being erected in Kingsly 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 have classical music in Kingsly Court, with Mylene Klass headlining, we're going to have Chinese music all over Chinatown and we'll have hands 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 programme of live events this year, with Kingsly 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 Ninin Sawhney and Rishi Rich, PRS chairman Ellis Rich, BBC Asian Network head of music Mark Strippel, manager Jonathan Shallit, 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 marketing.

## Digital

by Adam Benzine

Apple Corps managing director Neil Aspinall has disclosed for the first time his plans to bring The Beatles' back catalogue to the digital music market.

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

Explaining to Justice Edward Mann why he has so far resisted putting the Beatles material on iTunes 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 each of the packages. I think it would be wrong to offer down-

loads of the old masters when I am making 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 simultaneously so that you then get the publicity of the new masters and the downloading," 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 not 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 "best 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 Computer's founder Steve Jobs had offered him \$1m (£570,800) to buy the Apple name before the launch of the iTunes 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 questions 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.

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## WOLFMOTHER

Wolfmother will be the first artist to benefit from a 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 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, while the song Woman was the most-added track at US active rock formats last week.

Despite the major's role, CAST LIST: A&R: Phil Hutcheon, Modular; National press: Laura Martin, Scully Bird; Regional press: Dan Miller, Scully Bird; National radio: Erny Cooper, Scully Bird; Regional radio: Phil Wilts, Island; TV: Mike Mooney, Island; Agent: Mike Grech, Heller Seltzer; Product manager: Chris Leary, Island; Management: John Watson, Eleven Music.

## SNAP SHOT



## 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 Cade 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 new venue.

"The move to such a historic venue reflects a new approach for the Music Vision Awards," says Ajax Scott, publisher of *Music Week* and *Promo* magazine, which organises the event. "We feel it is time 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 submitted in its entirety.

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

presented to the Music Vision Awards' 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 must be submitted in digital format, 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 best producer and VPI and Music Mail will sponsor best pop, rock, urban and electronic 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 Smith on james@musicweek.com or telephone 020 7921 8308.

Entry forms for all of the judged categories are also available to download as PDFs from [www.musicweek.com/CADS](http://www.musicweek.com/CADS).

▶ 'I had a dream in which none of the toilets would flush, but they turned out to be okay' - Quickfire, p19



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 deal here.

Baldwin says, "We saw a really excellent opportunity to expose the band in the UK again after their first hit Chase The Sun in 2000."

Marketing director Graeme Oxbly adds, "We've seen the way the download sector is increasing, 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 they are."

## DCMS urges training for indie labels

A new DCMS report has underlined the need for business training 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 A Hit*.

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 8% had plans for staff training and development, 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 changes that they face." If this gap persists, it seems likely that many of the music businesses 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 James Purnell is undertaking a Creative Economy Programme this year, which will include breakfasts, informal meetings and a music summit on June 13. A 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, independent music businesses lack the business support and knowledge to progress."



Purnell: hosting music summit in June

## 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 programming 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 event next month for screening on BBC2, 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 Saturday and Sunday evenings, while there will be blanket coverage on Radio One and various on-demand offerings on the BBC website.



Muse 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 One 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 "spectacular", with "most major artists" approached and asked to take part.

The Big Weekend has previously 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 different," he says. "The important thing is that its 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 30-minute 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).

[www.musicweek.com](http://www.musicweek.com)

Extend  
The Term  
Campaign

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

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 galvanised 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 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 "if works are not exploited adequately". Exactly how this is achieved or measured, however, is again a moot point.

Aim chairman and chief executive Alison Wenham is not suggesting



an automatic extension to 95 years. However, she does advocate extension by 45 years if the copyright holder has re-registered the copyright and ensures that the recordings remain available (see below). She also wants to see that producers accept they have a responsibility to make material available. "Producers have responsibilities, too," she says, suggesting that such catalogue product is not repackaged with a more sophisticated 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 enough to say 'it's out of copyright'."

Similar stipulations are likely to form the basis of a number of other submissions to the Gowers Review before the April 21 deadline for evidence submissions.

Musicians Union assistant general secretary Horace Trubridge says his organisation, which represents around 30,000 musicians, backs an extension of copyright, but "not totally unconditionally".

Trubridge is happy to see the 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 member of Darts, he has had first-hand experience of record labels' reluctance to push repertoire. "We were the biggest band in the UK in 1973, but when all those Seventies CD compilations came out five years back, Warner's 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

record companies to improve their service," adds Harris, who believes copyright in recordings should be pitched at the same length as publishing - 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 supports the MMT'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 copyright back if it is wanted.

THE INDUSTRY  
SUPPORTS  
EXTEND THE TERM!

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 here

David Gilmour, EMI recording artist

I wholeheartedly support the Music Week campaign. Artists and recording companies are doubly discriminated against in the UK and the rest of Europe, 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 US 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 Grainger, Universal Music Group International chairman & CEO

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 in his Review launch

Dominic McConaghy, PPL director of government relations

## 'Producers have responsibilities too'

ALISON WENHAM  
SUPPORTS  
EXTEND THE TERM!



Strong reasons in favour of extending copyright in sound recordings - including that of addressing the current market advantage of the USA where the term is 95 years - are being well put by contributors to this campaign.

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

anomaly reviewed and rectified.

But Aim strongly believes that there is another vital issue linked to this, and it demands a genuinely innovative approach. Term extension would just 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 responsibilities, too.

Creators and consumers of recorded music are arguably in an increasingly symbiotic relationship, as the traditional 'top down' business model undergoes an irresistible 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 exclusive protection the copyright owner 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 owner failed or declined to re-register or his copyright could pass by default to the recording artist, with the same obligation. This would offer cultural benefit even if economic value was marginal, and

thereby support the core thinking behind copyright: to reward creators and thereby encourage others to create. As final default the recording world pass into the public domain after 50 years, as now.

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 than just demand better rights - let's not talk about what your rights can do for you, but what you can do for your rights.

Alison Wenham is chairman and CEO of Aim

# CONGRATULATIONS!

## THE 48TH ANNUAL GRAMMY AWARDS - 2006 Best Surround Sound Album



### WINNER

**BROTHERS IN ARMS - 20TH ANNIVERSARY EDITION**

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**ALBUMS PRODUCED BY RICK RUBIN**  
 1985: LL Cool J - *Rainy Days*  
 1986: Beastie Boys - *Licensed To Ill*  
 Run-DMC - *Raising Hell*  
 Slayer - *Reign In Blood*

*In Blood*: Public Enemy - *Yo! Bum Rush The Show*  
 1987: The Cult - *Electric Blue*  
 1988: Darius - *Darius*  
 Run-DMC - *Tougher Than Leather*  
 Slayer - *South Of Heaven*

*Masters Of Reality*  
 1989: Andrew Dice Clay - *Andrew Dice Clay*  
 1990: Trouble - *Trouble*  
 Darius - *Darius*  
 J. LaFarge - *During The*

*Slayer - Seasons In The Abyss*  
 1992: The Four Horsemen - *Nobody Said It Was Easy*  
 Trouble - *Manic Frustration*  
 Slayer - *Decade Of Aggression*  
 Red Hot

*Chili Peppers - Blood Sugar Sex Magik*  
 1992: Darius - *Darius III: How The Gods Kill*  
 1993: Darius - *Thrill*  
 Demonwative, Messiah - *Zlist*

*Century Jetus*  
 1994: Darius - *Darius 4: Johnny Cash - American Recordings*  
 Slayer - *Dive Intervention*  
 Tom Petty - *Wildflowers*  
 1995: Red Hot Chili

*Peppers - One Hot Minute*  
 AC/DC - *Ballbreaker*  
 God Lives Underwater - *God Lives Underwater*  
 Empty - *Empty*  
 1996: Johnny Cash

*Unhinged*  
 Slayer - *Undisputed Attitude*  
 1998: Slayer - *Excelsior In Music*  
 System Of A Down - *System Of A Down*  
 (1998): South Park - *Chief Aid*

# Lessons from a m

Welcome to the second in a series of features designed to bring you the expertise of some of the industry's best. This week, we offer 10 key lessons to learn across a range of disciplines, as highlighted by a leader in the field who has recently completed new albums with Red Hot Chili Peppers.

## The man behind the classic albums

It's difficult to summon a sentence that sufficiently pays homage to the influence Rick Rubin has had on modern music. Arguably the most important producer of the past 20 years - not to mention co-founder of the legendary Def Jam label with Russell Simmons - Rubin has graced some of the landmark albums of the past two decades, among them the Beastie Boys' *Licensed To Ill*; 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 produced. A year later he produced the debut album, *Yo! Bum Rush The Show*, by Public Enemy. He also helped 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 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 (pictured, left) on his follow-up to *Justified* and has lured Metallica away from long-term producer Bob Rock for their post-St Anger effort.

There is also new work with Kid Rock, Linkin Park, Slayer and System Of A Down. Undoubtedly he is a 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 *Rainy Days* - his credit appear as "Reduced by Rick Rubin" (a reflection of Rubin's now trademark strident-back sound), he's come a long way.

## THE MUSICWEEK 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 process just to get it right, but not to ever get 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 got used to is just a starting point, it's not anything to get used to. It's something that they call 'demo-titis'. 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 environment

"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 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 album



Over-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 used to songs

Create a safe environment for experimentation so that the artist feels 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 per-

1999: Red Hot Chili Peppers - Californication  
Voices - Lord Rocks (Tracks: L, System Of A Down & Wu-Tang Clan - Shun: & Tan Mureto & Chod

Smith & Wu-Tang Clan - Wu-Tang Clan Ain't Shookin' Ya (Funk W1)  
2000: Johnny Cash - American III: Solitary Man, Palatka - Palatka: Rage Against The

Machine - Renaissance  
2001: Saul Williams - Arrested Rock Star; System Of A Down - Toxicity  
2002: Johnny Cash - American IV: The Man Comes Around.

Red Hot Chili Peppers - By The Way; Audioslave - Audioslave; System Of A Down - Sical This Ambient Limp (Epic) with Terry Date & Jordan Sichter) - Results

May Vary 2003: Johnny Cash - Unearthed: The Many Ways - DeLoused In The Comatorium; Jay-Z (99 Problems) - The Black Album; Royce (Arista) - Results

Madline - Live At The Grand Olympic Auditorium; Palatka - Heroes And Wilans  
2004: Slipknot - Vol. 3 (The Subliminal Verses; The Unrational)

Noise Conspiracy - Armed Love; L'Z - Jon & The East Side Boyz - Crunk Juice (Sho: Fickar W1 Me)  
2005: Weezer - Make Believe  
Audioslave - Out Of

Esile System Of A Down - Merriweather System Of A Down - Hypnotic; Shakira - Fijación Oral I; Shakira - Oral Fixation 2; Neil Diamond - 12 Stripes  
2006: Red Hot Chili

Peppers - Shackam Shackam  
Forthcoming: Justin Timberlake - Undiscovered; Linkin Park - Undiscovered; Slayer - Undiscovered (and 2006); Metallica - Undiscovered  
2006: Red Hot Chili

Rock - Undiscovered (2005/2007); The Dixie Chicks - Taking The Long Way (2006); Johnny Cash - American V (2006); System Of A Down - Undiscovered (tbc)

# Master Producer

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



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. Recognise 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 band. 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 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 Chili Peppers: forthcoming album produced by Rick Rubin



Try and figure out why [a song] gets better or it gets worse, then try and keep the good stuff and work it in with improvements

## 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 you

"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."



Public Enemy: Rubin helped bring rap to the masses after producing 1986 album 'Yo! Bum Rush The Show'

spective 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 working 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 we 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

**THE MUSIC WEEK/3 ROUND TABLE: THE FUTURE OF MOBILE MUSIC**  
Venue: The Royal Garden Hotel, Kensington, London.

**The Cast:**  
Chair: Martin Talbot, editor of *Music Week*  
Host: Graeme Oxbey, director of marketing at 3, the leading network

operator in the world of mobile music.  
Beth Appleton: head of new media and business development at V2 Music, home of the

Stereophonics. Paul Weller and others.  
Jon Davis: director of new media at Sony BMG Music Entertainment, the major record company home of

# 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 catch up. 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 we're 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 Holmes:** 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 it out. But, that said, the potential from the mobile perspective is enormous and we need to embrace it and look at every opportunity and be very open-minded about it. There will be casualties, particularly in terms of the aggregators that get involved with mobile content, but, that said, my view is that the iPod is an antique, and that phones should be iPods.  
**Damian Mouk:** I think we'll all agree, we're at the beginning of music on mobile and it's going to be huge, 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 wants in terms of its music content on the phone and how they want to receive it. I think that's what we need to focus on, really looking at it as a channel and working out how the consumer is going to consume on this medium.

**Keith Jopling:** 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's going to 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 are what is different about mobile, compared to online and physical, so we can make sure that we know we're meeting the big unmet demands. We know that it's to do with spontaneous purchase, the instant gratification, being able to hear it and buy it; being marketed to rather than having to walk into a record store and pick from whatever the choice is or just having to watch a chart every week.

**Graeme Oxbey:** We're 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 easier, then you're going to see the growth. The thing that we're quite excited about is the extent to which it can grow, because we've got something that sits in someone's hand and we've got a way of promoting artists or indeed of doing different things rather than just downloading tracks. So you've got a powerful channel that gives everybody an opportunity to do something different to what you do on the internet.

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

**GO:** 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're playing catch up. I think if we look at, say, digital music as a whole, that's still very much in its infancy. We're all talking about iPods, 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

Graeme Oxbey, 3



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

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:** Yes, 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?

**JD:** 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 50% of our digital revenues and, if you believe that on a worldwide basis, digital revenues are going to account for possibly 25% of all revenues within a few years' time, then mobile will become a significant sales channel.

What we're already starting to see for certain artists is that digital, but also mobile, can actually account for the lion's share 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 A&R process. It's not going to apply for all artists, but there are already some artists where mobile accounts for more than 50% of their income.

**GH:** We've got an example at the moment. We've just had a big hit with Hi-Tack, which was in the Top 10 for a month. Of our sale, we've done 54%



We've got artists, urban artists in particular, whose lion's share of income is actually based on mobile

Jon Davis, Sony BMG

artists including  
Natalia  
Bainbridge, Will  
Young, Primal  
Scream and Il Divo.  
Gary Holmes  
chairman of Gut  
Records, the home

of artists including  
Crazy Frog and  
Sparks, and a  
founder of Aim, the  
UK association for  
independent labels.  
Keith Jopling:  
director of research

at IPFI, the  
International  
Association for the  
global music  
industry.  
Gary McClarnan:  
managing director  
of SparksStreet

Management,  
representative of  
McScriff and  
others, and vice  
chair of the Music  
Managers Forum  
(MMF).  
Damian Mould:

CEO of marketing  
services business  
Slice PR and  
director of mobile  
content operation  
Naveria.  
Rob Wells: director  
of new media at

Universal Music UK,  
the major record  
company home of  
artists including  
Kanye, Scissor  
Sisters, Kaiser  
Chiefs and U2.

In association with



# mobile music



**The number one reason people don't buy more music is because they don't know what to buy, because they've not been marketed to**  
Keith Jopling, IPFI



**What record companies have done really badly over the years is that they expect, because one person buys this band, they're going to buy this other band**  
Gary McClarnan, SparksStreet

done really badly over the years is that they expect, because one person buys this band, they're going to buy this other band and they completely try and drag over an audience. It's been done through street teams, it's been done through above-the-line and big time marketing. And we're in a position now where people are able to switch off and on very quickly, they are very, very personalised in their approaches and they want to be treated personally.

Pandora's a prime example of that. Pandora is something in which you type an artist that you like, and then it gives you your personalised radio station for a subscription. And that's exactly right. That's answering the question that fans have. It's like, where can I listen to this music more often? KJ: Yes. Every time we research it, the number one reason people don't buy more music is because they don't know what to buy, because they've not been marketed to. It comes up through every survey 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?

GO: We've done it by experimenting - there isn't a recipe book to follow. But what we've found is that in putting certain artists, be they the Kaiser Chiefs or the Black Eyed Peas, whether we do an artist for a week, we can promote at certain times of day. We now track how many units we sell each time we promote, and the circuit changes six or seven times a day, so we know exactly whether we're going to sell 300 or 3,000 depending on the time of day we promote a certain genre of music. And obviously it varies by artist appeal and other criteria.



**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**  
Gary Holmes, Gut

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

MW: So how early on in the A&R process, the signing process, do you factor in issues like the kind of content that you might want to create?

GH: Well, what we'd be looking at is the kind of style of video that we're going to make and then what we'll 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 becomes part of the marketing mix.

BA: And do you think it's got a combination with the other marketing factors? So, for example, the reason that 3 might have some commitment to a release and an artist might be because the other factors are really working. So airplay's working, there's a great video that's getting published and together it creates a really strong campaign and there is every reason then why 3 would commit at that level. I think the model at the moment is very much at a high level, Top 10 hit that then can buy and get to sales where it's over 50% in terms of digital. And really, what we hope is that we can try and get to a level where it's a breaking element also.

GH: I'm not going to talk about a specific, particular record, but we're seeing something that one of my lads decided that he ought to release a little while ago, which I thought was a piece of shit - and we've just sold 1,700 videos through 3 last month. I couldn't believe it; I nearly 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 McClarnan: 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 artist 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 tits-and-arse 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 TR&A video. That's fine, so you know it appeals.

KJ: I 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 catalogue. That has got to be fed back into the system, otherwise we'll 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



## Mobile round table



Which ones: (clockwise from far left) Beth Appleton, Keith Jupp, Graeme Osby, Gary Holmes, Music Week publisher Aje Scott, Gary McClellan, Rob Wells, Martin Tobert, Damian Moodie, Jen Davis

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 experience 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 computer 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'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've done 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 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 the phone's on vibrate.

**BA:** There are other bits of technology in these lovely devices, such as Bluetooth, which are the areas we're really going 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 from 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 owners 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 the past.

**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

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 say.  
**KJ:** I don't think you should have too great expectations 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 wider reach.

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 be 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 the most powerful music, video and audio playback 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 you 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 think that the mobile channel will probably make up between 7% and 10% of the recording industry's worldwide revenues. We'll see different types of artists signed. We'll be A&R'ing artists differently for the channel. People are going to see a whole range of products. Now we've got a fairly limited range of products, but there's going to continue to be a range of products that are going to be developed.

I hope we're going to have, as Rob said, a more 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.



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



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

Graeme Osby, 3



What I'd be interested to hear is [record companies'] strategy with regards to mobile

Damian Moodie, Slice PR

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 band's 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", look 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 throughout the area, including a major redevelopment of the Colston Hall in Bristol, local festivals taking shape and, more dramatically, the possibility of a 10,000-seat arena arriving in the same town. Meanwhile, record labels are increasingly using online distribution to help counteract any disadvantages they may face by not being located in London. And there are also new studios and recording facilities springing up, helping 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 Satterthwaite, managing director of Hope Music in Bristol, one of the key record companies in the region. "The space and the staff you get here are very good, and in terms of links with London it's no different to being based in Croydon."

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 music," he says.

As a result of the change in infrastructure, music technology companies are springing up, giving 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 content to mobile and web, such as OD2 and Hyper-launch. 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 talent is highlighted on the CD that accompanies this magazine, with acts as different as Mercury Prize-nominated Seth Lakeman, Show Of Hands and Meeky Rosie demonstrating the diversity that exists both musically and geographically in the South West industry. There is also strong support for world music in the area, and it was no accident that the world music leg of Live 8 was held at The Eden Centre.

And hoping to capitalise on this return to health in the region's broad talent base is Dart-

Eden Project: has hosted gigs by the likes of Air and PJ Harvey, as well as a Live 8 show

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 Plymouth to the urban music being made in Bristol. 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 West so that 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 as well as MMF chairman Jazz Summers, Radio Three presenter Stephanie Hughes and Porthsea's Geoff Barrow. There will also be involvement from industry organisations Aim and the BPI as well as PPL, the DCMS and Vital. It is all part of a campaign to bring the South West scene more into the mainstream of the music industry.



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."

Redevelopment: a draft design (January 2005) of the Colston Hall foyer building, courtesy of the lead architects, Levitt Bernstein Associates

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 live music."

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

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 ele-

ments 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 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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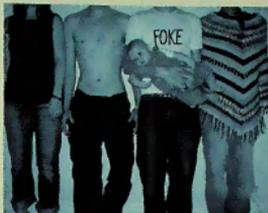
## South West Sound throws spotlight on local scene

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 Darlington 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 with showcases and the line-up of speakers includes representatives from the likes of the BBC, BPI and Live Music Forum. Acts performing include Polar Bear, Stow Of Hands and Gavin Bryars.

As project manager of the event, Matt Booth sets out how 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 or Manchester? The thing you notice most is the



inability to network successfully. 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 to 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.

But there must be some 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 proper reaction in London, but 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 (pictured far left), Tree House Burning and Girl From Headquarters (pictured left), who are all really strong.

So where does the work you do come in? Day to day, we provide a set-up for 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 national scale, and that's invaluable.

For further information on the event, visit [www.darlingtonplus.org.uk](http://www.darlingtonplus.org.uk), email [southwestsound@darlingtonplus.org.uk](mailto:southwestsound@darlingtonplus.org.uk) or call 01803 847074.

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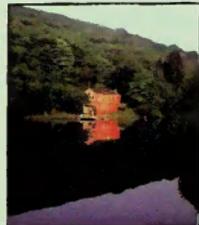
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3. Jami Taylor: Chief

4. SirPlus And The  
Epidemic: Big Bass  
Crew  
5. The Hitchcock  
Rules: #91 Bus  
6. The Files: Walking  
On The Sand  
7. Grog Arms Henry  
Fabian Flynn

8. Seth Lakeman:  
Lady Of The Sea  
9. The Gift From  
Headquarters:  
Waking Up Alone  
10. Jim Moray:  
Barbara Allen  
11. Show Of Hands:  
Witness

12. The \*\*\*\* Lovers:  
Richard  
13. Joe Volk:  
Thaumaturgist  
14. Babel: Dream  
15. The Benefits:  
Wake Me Up  
16. Unforscene:  
Miracle

17. Nick Tatham: Gift  
From Heaven

# 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 Away

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, due for release in May. Website: [www.meekyrosie.com](http://www.meekyrosie.com) South West Sound: April 25, Louisiana, Bristol Fringe, April 27, Ariel Centre/Totnes, Dartington Showcase

## 2. FORTUNE DRIVE: My Girlfriends Are Arsonists

Fortune Drive are a Bristol-based act who recently signed with Sky Records – home to Story One. This track is lifted from their debut album, which is currently being recorded. Website: [www.fortunedrive.com](http://www.fortunedrive.com) South West Sound: April 25, Fleece, Bristol Fringe

## 3. JANE TAYLOR: Chief

Unearthed by Johnnie Walker on Radio Two and backed by the station, Taylor's self-financed debut album, Montpellier, sold out within days of release. She is currently still unsigned. Website: [www.janetaylor.co.uk](http://www.janetaylor.co.uk) South West Sound: April 27, Roundhouse, Dartington Hall

## 4. SIRPLUS AND THE EPIDEMIC: Big Bass Crew

The cream of a burgeoning urban scene in Bristol, SirPlus And The Epidemic were discovered by BBC 1 Xtra on a recent night in Bristol and

given a live session as a result. The group have so far had releases through Bristol based-independent Full Circle Records. South West Sound: April 25, The Square Bar, Bristol Fringe

## 5. THE HITCHCOCK RULES: #91 BUS

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. Website: [www.thehitchcochrules.co.uk](http://www.thehitchcochrules.co.uk) South West Sound: April 25, Fleece, Bristol Fringe

## 6. THE FILES: Walking On The Sand

The brainchild of Sean Cook (Spiritualized, Lupine Howl) and The Insects (producers of Massive Attack, Alison Moyet), The Files recently signed a deal with Universal Digital and have been building a healthy online presence over the past six months. Website: [www.the-files.com](http://www.the-files.com) South West Sound: DJ set on April 25, Cube, Bristol Fringe

## 7. CRAZY ARM: Henry Fabian Flynn

Crazy Arm is the versatile, country-landscape lovechild of Simon Marsh and Jon Dalley from No Comply and Darren Johns from The Once Over Twice. They affectionately refer to their sound as "bobcore". They are currently one of Plymouth's hottest new acts.

Website: [www.myspace.com/crazyarm](http://www.myspace.com/crazyarm) South West Sound: April 25, The Junction, Bristol Fringe

## 8. SETH LAKEMAN: Lady Of The Sea

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 song 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](http://www.sethlakeman.co.uk)

## 9. THE GIRL FROM HEADQUARTERS: Waking Up Alone

Joint silver award-winners in the Devon South West Sound search (along with The Hitchcock Rules), TGPH 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](http://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](http://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](http://www.showofhands.co.uk)

## 12. THE \*\*\*\* LOVERS: Richard

Proclaimed "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 McFly and Green Day. They are planning their first single release in June this year. South West Sound: April 25, 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 Gong. Website: [www.joevolk.co.uk](http://www.joevolk.co.uk) South West Sound: Bristol Fringe 25/4 at Polish Club

## 14. BABEL: Disarm

Six-piece acoustic band Babel 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](http://www.babelmusic.co.uk) South West Sound: Bristol Fringe 25/4 at Polish Club

## 15. THE BENEFITS: Wake Me Up

The Benefits were the winner of a 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, Ariel Hall, Bristol Fringe, April 26, Colston Centre, Totnes

## 16. UNFORSCENE: Miracle

This is an unreleased track from this Bristol duo, who count DJ Gilles Peterson and Jazzy Jeff among their fans. Unforscene are currently working on new material with Roni Size's Full Circle Crew. Website: [www.unforscene.co.uk](http://www.unforscene.co.uk) South West Sound: April 25, Fiddlers, South West Tatham

## 17. NICK TATHAM: Gift From Heaven

This is the gold award-winner from the South West Sound search for unsigned acts. Tallam 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](http://www.nicktatham.co.uk) South West Sound: April 25, Louisiana and Mr Wolf, Bristol Fringe, April 28, Roundhouse, Dartington Hall, Dartington Showcase



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EDITORIAL  
PAUL WILLIAMS



Life is tougher than ever in commercial radio these days. Revenues are falling, 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, Xfm and Magic, but others still need to move on 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 sector's "common good", looks 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.

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

VIEWPOINT  
PHIL MOUNT



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 a lack of confidence in traditional music shows: the demise of CD-UK and Top Of The Pops for example.

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 execs, but AFP has brought music programming 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 advertiser funded music programming with companies like Orange and Vodafone leveraging branded formats to maximise their penetration of the music sector. And the involvement of brands 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, broadcasters and most of all, viewers.

However, the critical success factor in AFP is a mutual understanding between brands and production companies. Brands should be aware of the realities and restraints of TV and production companies' 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.

Phil Mount is head of music at Fenwick-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 Vodafone Live 1 Music 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, Chrystal 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 my life."

**Tom Rose, Reveal Records**

"The Sittins' *Meat Is Murder*. Simply because it is my favourite all-time album. It is responsible for getting me into music."

**Nick Luscombe, XFM**

"Neil Young's *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 I still 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 exciting 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 psychedelia.

Although it doesn't sound like any of its contemporaries, it comes from another world inhabited by San Ra, Hendrix, Stockhausen and Bach, but it is very everyday and totally pop. How did they do this? And when will it be available digitally?"

**Dirk Anthony, GCap**

"Dine Straits' *Brothers In Arms*. It came 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 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 best live band ever."

**Iain Mckay, 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 today."

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





Produced in co-operation with the BPI and Reed, based on a sample of more than 4,000 record outlets.  
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As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK charts 15.04.06

### SINGLES

1	<b>J</b>	<b>GNARLS BARKLEY GRAYZ</b>	Warner Bros
2	19	<b>MARY J BLIGE &amp; U2 ONE</b>	Jelba
3	2	<b>NE-YO SO SICK</b>	Def Jam
4	5	<b>ORSON NO TOMORROW</b>	Mercy
5	6	<b>THE KOOKS NATVE</b>	Virgin
6	7	<b>THE BLACK EYED PEAS PUMP IT</b>	AM
7	4	<b>EMBRACE NATURE'S LAW</b>	Independent
8	9	<b>PUSSYCAT DOLLS FEAT. WILL.I.A.M BEEP</b>	AM
9	6	<b>THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE</b>	Dolobic
10	10	<b>PINK STUPID GIRLS</b>	RCA
11	11	<b>CORINNE BAILEY RAE PUT YOUR RECORDS ON</b>	Goodfellow/EMI
12	8	<b>THE STREETS WHEN YOU WASN'T FAMOUS</b>	69
13	13	<b>SEAN PAUL TEMPERATURE</b>	W/Blank
14	6	<b>FRANZ FERDINAND THE FALLEN WELLS</b>	Derevo
15	14	<b>KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY</b>	Roc-A-Fella
16	6	<b>MISH MASH SPEECHLESS</b>	DADA
17	6	<b>MICHAEL JACKSON DIRTY DIANA</b>	Eric
18	20	<b>MADONNA SORRY</b>	Warner Bros
19	23	<b>NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL</b>	Barfly
20	3	<b>MORRISSEY YOU HAVE KILLED ME</b>	Attack
21	15	<b>THE FEELING SEW</b>	Blasf

### ALBUMS

1	5	<b>MORRISSEY RINGLEADER OF THE TORMENTORS</b>	Attack
2	2	<b>MASSIVE ATTACK COLLECTED - THE BEST OF</b>	Virgin
3	6	<b>PINK T'W NOT DEAD</b>	LifeSize
4	1	<b>EMBRACE THIS NEW DAY</b>	Independent
5	9	<b>THE KOOKS INSIDE IN/INSIDE OUT</b>	Virgin
6	6	<b>THE FLAMING LIPS AT WAR WITH THE MYSTICS</b>	Warner Bros
7	4	<b>JACK JOHNSON IN BETWEEN DREAMS</b>	Brushfire/Red
8	5	<b>CORINNE BAILEY RAE CORINNE BAILEY RAE</b>	Goodfellow/EMI
9	3	<b>JOURNEY SOUTH JOURNEY SOUTH</b>	Sony BMG
10	4	<b>ANDY ABRAHAM THE IMPOSSIBLE DREAM</b>	Parlophone
11	12	<b>BEVERLEY KNIGHT VOICE - THE BEST OF</b>	Parlophone
12	11	<b>THE BLACK EYED PEAS MONKEY BUSINESS</b>	AM
13	8	<b>STEREOPHONICS LIVE FROM DAKOTA</b>	V2
14	8	<b>R WATSON THE VOICE - THE ULTIMATE COLLECTION</b>	Doca
15	13	<b>ARTIST MONKEYS WHATEVER PEOPLE SAY I AM...</b>	Derevo
16	15	<b>KELLY CLARKISON BREAKAWAY</b>	RCA
17	19	<b>GREEN DAY AMERICAN IDIOT</b>	Reprise
18	7	<b>YEAR YEAH YEARS SHOW YOUR BONES</b>	Fiction
19	26	<b>NEIL SEDAKA THE VERY BEST OF - THE SHOW...</b>	Universal TV
20	34	<b>NEIL DIAMOND 12 SONGS</b>	Columbia
21	10	<b>ANDREA BOCELLI AMORE</b>	Sony BMG

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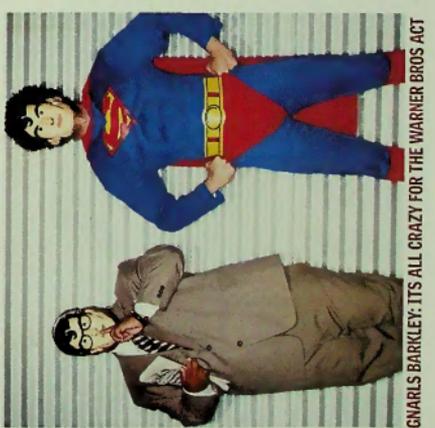
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MIF 8th annual event, NEW 106, London.  
For event details please visit [www.mem06.com](http://www.mem06.com)



www.celebs.com

Mobile Entertainment Profiles

20	3	MORRISSEY YOU HAVE KILLED ME	Rock
21	15	THE FEELING SEW	Rock
22	16	SUGABABES RED DRESS	Rock
23	25	MECK/LEO SAYER THUNDER IN MY HEART...	Rock/Funk 78
24	28	BEVERLEY KNIGHT PIECE OF MY HEART	Rock/Soul
25	4	BELLE & SEBASTIAN THE BLUES ARE STILL BLUE	Rock/Soul
26	18	CHICO ITS CHICO TIME	Soul/BG
27	26	JOEY NEGRO MAKE A MOVE ON ME	Rock
28	10	THE CHARLATONS BLACKENED BLUE EYES	Rock
29	40	DAL LAFFY TAFFY	Rock
30	30	NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ	Universal
31	27	RAY J ONE WISH	Universal
32	28	VARIOUS TRIBUTE TO JINKY	Universal
33	34	KELLY CLARKSON WALK AWAY	RCA
34	31	THE SOURCE/GANDI STATION YOU GOT THE LOVE	Profile
35	42	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	Mercury
36	41	JAMES BLUNT WISEMEN	Atlantic
37	21	EDITORS ALL SPARKS	Atlantic
38	12	DEPECHE MODE SUFFER WELL	ReRtance
39	29	RBS/GAVIN SUTHERLAND RADIO 4 UK THEME	Mute
40	33	GIRLS ALLOUD WHOLE LOTTA HISTORY	Swedish



CHARLES BARKLEY: ITS ALL CRAZY FOR THE WARNER BROS ACT

20	34	NEIL DIAMOND 12 SONGS	Capitol
21	10	ANDREA BOCELLI AMORE	Sony/ABC
22	20	GORILLAZ DEMON DAYS	Parlophone
23	18	JAMES BLUNT BACK TO BEDLAM	Atlantic
24	21	SIMON WEBBE SANCTUARY	Universal
25	16	KT TUNSTALL EYE TO THE TELESCOPE	Bluebird
26	25	WILL YOUNG KEEP ON	Sony BMG
27	14	DAVID GILMOUR ON AN ISLAND	BMG
28	28	GORILLAZ GORILLAZ	Parlophone
29	29	MADONNA CONFESSIONS ON A DANCE FLOOR	Human/Elephant
30	41	MARY J BLIGE THE BREAKTHROUGH	Celean
31	30	COLDPLAY XY&Y	Parlophone
32	27	PUSSYCAT DOLLS PCD	ADM
33	40	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
34	11	DAFT PUNK MUSIQUE - VOL 1 - 1993-2005	Vega
35	38	EDITORS THE BACK ROOM	Kitchenware
36	36	KAISER CHIEFS EMPLOYMENT	B Unsub/Polygram
37	33	NE-YO IN MY OWN WORDS	Mercury
38	31	JOSE GONZALEZ VENEER	Powling
39	35	SUGABABES TALLER IN MORE WAYS	Island
40	71	QUEEN LIVE AT WEMBLEY STADIUM '86	Parlophone



MORRISSEY: RINGLEADER OF THE TORMENTORS ON ATTACK

## COMPLIATIONS

1	1	FLOORFILLERS - CLUB CLASSICS	Various
2	2	MASSIVE R&B - SPRING COLLECTION 2006	Sony BMG Mercury
3	3	DANCE NATION	Mercury 80 Sound
4	10	CLUB FEVER 2006	EMI Virgin
5	4	THE HAGEN/ENDA CLASSICS	EMI Virgin/Virgin
6	8	POP PRINCESSES 3	Sony BMG Mercury
7	10	HIP HOP - THE EVOLUTION	VOXX
8	7	CLUBLAND XTREME HARDCORE 2	Various
9	5	NEW WOMAN - HITS FROM THE CHICK FLOCKS	EMI Virgin
10	9	HOUSEWORK SONGS	EMI Virgin
11	6	YOU RAISE ME UP	U2
12	10	12 INCH 80S DANCE	Essley
13	11	THE WASH UP MIX 2006	Mercury 80 Sound
14	18	THE VERY BEST OF POWER BALLADS	EMI Virgin
15	15	R&B LOVESONGS	Sony BMG Mercury
16	6	THE NO 1 SLEEPER ALBUM	DMS TV
17	6	RADIO DAVIS - CELEBRATING THE GOLDEN ERA	DMS TV
18	16	CRUNK HITS	TVT
19	17	CLUBMIX 2006	UNITEDMIX TV
20	6	NOW THAT'S WHAT I CALL MUSIC! 62	EMI/Virgin/Universal

## FORTHCOMING

KEY SINGLES RELEASES	COLDPLAY THE HARDEST PART PARLOPHONE APR 10
	ENKUMEN SHAKES THAT INTERSCAPE APR 10
	GORILLAZ MUDS WITH GUNSEL MANANA APR 10
	PARLOPHONE THE CHARLOTANS BLACKENED BLUE EYES APR 17
	HARD-F-BETTER TO BETTER ATLANTIC APR 10
	DANIEL POWTER LIE TO ME VEGA APR 17
	RIHANNA SOS-BERCERY APR 17
	THE ACUTE WORKERS AND THE ROCK AGE THE ACUTE APR 24
	DIRTY PRETTY THINGS BANG BANG VOITTE APR 24
	DEAD HERSCHEY APR 24
	COLDPLAY FLY ME AWAY WHITE APR 24
	COLDPLAY FLY ME AWAY WHITE APR 24
	PEARL JAM WOULD WIDE SUICIDE J APR 24
	SHOW PATROL YOU'RE ALL I HAVE FOR YOU APR 24
	THE REMONTEURS STEADY AS SHE GOES SL APR 24
	WILL YOUNG WHO AM I RCA APR 24
KEY ALBUMS RELEASES	DHL DOWN FOR LIFE ATLANTIC APR 10
	THE STREETS THE HARDEST WAY TO APR 10
	THE CHARLOTANS BLACKENED BLUE EYES APR 17
	SHARON WARD SHARON WARD SONY BMG APR 17
	THE ZUTONS Tired of Hangin' Around APR 17
	ADAM LOVE AND OTHER PLANETS DOMINO APR 24
	BRUCE SPRINGSTEEN THE SEEDER SESSIONS APR 24
	CHRISTINA HILLMAN SO AMAZIN BERCERY APR 24
	CHARLES BASCLAY ST ELSEWHERE WEA APR 24
	JAMIE FOXX UNPREDICABLE J APR 24
	KANYE WEST LATE ORCHESTRATION RCA APR 24
	LL COOL J TODD SMITH MERCURY APR 24

Rank	Artist	Track	Genre
1	2	2	2
3	4	5	6
7	8	9	10
14	15	16	17
18	19	20	21
22	23	24	25
26	27	28	29
30	31	32	33
34	35	36	37
38	39	40	41
42	43	44	45
46	47	48	49
50	51	52	53
54	55	56	57
58	59	60	61
62	63	64	65
66	67	68	69
70	71	72	73
74	75	76	77
78	79	80	81
82	83	84	85
86	87	88	89
90	91	92	93
94	95	96	97
98	99	100	101

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Genre
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52
53	54	55	56
57	58	59	60
61	62	63	64
65	66	67	68
69	70	71	72
73	74	75	76
77	78	79	80
81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100

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### COOL CUTS CHART

Rank	Artist	Track	Genre
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52
53	54	55	56
57	58	59	60
61	62	63	64
65	66	67	68
69	70	71	72
73	74	75	76
77	78	79	80
81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100

### URBAN TOP 30

Rank	Artist	Track	Genre
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52
53	54	55	56
57	58	59	60
61	62	63	64
65	66	67	68
69	70	71	72
73	74	75	76
77	78	79	80
81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100

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## 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 glitches. The only disappointment was that some people saw the headlines about the Stadium saying "Wembley gigs cancelled" and thought it was, 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 will forget about all the difficulties it's had and enjoy it.

**Were there any last-minute jitters?**

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 would have noticed.

**What's been the feedback from the customers?**

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 venue.

**And the bands and their crews?**

The Depeche Mode crew were very happy, and some of the reviews said they thought 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're half fans of Cliff Richard and Madonna queuing up for**



**tickets days before they're due to go on sale. Who are fans 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 to 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 guarantee 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'm also keen on seeing War Of The Worlds. I don't know if you'll be definitely coming to Take That. I remember seeing them with my partner the last time they played and we were literally the only people there in suits.

**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**

**secondary agents?**

Like Madonna tickets going for £1,450 on eBay? They were at this price before they even went on sale, and I'm going to have a word with eBay because there's no way they 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 the wider issue.

**What can the Government do to help?**

The fact they closed down GetmeTickets.com was welcome, but it's very interesting, because whether they hold that up as evidence that the cooling 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 growing live pop music, which is the expense of indoor venues, or theatres doing well while arena don't, for example, but our diary for the end of this year is absolutely packed, and most of the shows haven't even been announced yet.

**What's your top pop music, which is an arena staple, stands any chance of making a comeback this year?**

Apart from Take That, which is more a pop redux, I suppose, and Westlife and Girls Aloud and also McFly, there aren't really any pop acts around who are really going to talk out arenas, so I think you've got to reclaim its ground. Record companies are selling out particular acts and Popjustice is 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 this week officially opened with two shows from Depeche Mode.**

**And £2,500 could buy a lot of good, honest downloads. Exactly.**

**Of the CD, of lovely CDs.** Ah, yes, yes. CD's still 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 on albums down 25%.

**Quite.** No wonder the BPI is saying that there is no room for complacency.

**Are they?** Yes, a BPI spokesman says, "We are extremely 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 room for complacency. The number of people illegally downloading is still a big number."

### DOOLEY'S DIARY



## Trawling around music's hotspots

**Remember where you heard it:** "Morning world," "Marring Sines." It turns out UK Music Week isn't the only one of commercial radio stations newly pooling their resources this month as, starting today

(Monday), 34 ITR stations are bringing back Simon Bates' legendary *Our Time* 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.

**Polyvinyl** signed the *Faders* obviously prefer the more chatty and cheerful option, becoming the first act we are aware of to film their own video using mobile phones (three used, in fact). As Brian Rawling, whose Metropolitan Company produced the track in question LUK At Me notes, "The girls are doing 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, Coalition Management cannot lose. Not only is the company managing England's *World Cup* songwriters and performer *Embrace*, but it is also looking after *Choque Hoeslin* (of Sweetblood) who has penned the *opposition team's official tournament tune*... Dooley was out last week at the AKA bar in central

London for the launch of the 2006 Reading and Leeds festivals. And 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 largest events in the live music calendar stumble on getting some bands to appear. Indeed both Grant from

*Father and Belle* and *Substance* failed to show due to "car problems", prompting host Colin Murray to refer to the key Scottish indie stalwarts as "fuckhead alcoholics"... Always one for a bit of celeb spotting, Dooley sighted Noel Gallagher, Ed Chemical

Brothers and Kate Moss among the faces dotting the crowd at *Primal Screams* London gig last week.

Listening parties were the order of the evening last week as two of the majors headed up the mini-hamburgers and opened the bar in the name of new albums from *Red Hot Chili Peppers* and *Kaase*. 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 mecca for a Keine listening session and surprise live performance. Food wasn't bad either. For the Chills, meanwhile, it was a RHCP-themed Soho Hotel...

**Aim's digital day**, held at a new location in Kings Cross Garden Centre, proved busy last Friday for one charity UK office... Organisers of *Tin in the Park* are also

making their first signing for Orally Linn 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 including Will Young and new Sony BMG global CD Tim Bowen. One, as they say, to watch.

### Crib Sheet

**The BPI announced last week that illegal downloading has cost the British music industry £11bn over three years.**

**I'm sorry? I could have sworn you said £1bn.**

I did. Well, couldn't you be a bit angrier about it? That's more than the GDP of Belize.

**There is an upside you know.**

What? It's less than the GDP of Suriname? Well yes. Plus it seems that legal downloads 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

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

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 outbreak of legality?** Obviously the UK's download stores are making a sterling effort to bring in customers. But there could be to do with the court cases.

**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 BPI 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 most 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.



As one of the most talked about new artists in the business, Orally Linn 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 Totting, 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 Orally Linn 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 including Will Young and new Sony BMG global CD Tim Bowen. One, as they say, to watch.

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[rob@chromedreams.co.uk](mailto:rob@chromedreams.co.uk)



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FAST FACT

SINGLES

**NUMBER ONE**  
GNARLS BARKLEY CRAZY Warner Bros.  
Rocketing 45-1 in the year-to-date chart,  
Gnarls Barkley's *Crazy* sold 194,179  
copies last week - the highest weekly  
sale since Shayne Ward's debut single  
That's My Goal peaked with sales of  
742,180 last Christmas.

ARTIST ALBUMS

**NUMBER ONE**  
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 2 years with his fourth  
number one, *Ringleader Of The  
Tormentors*.

COMPILATION ALBUMS

**NUMBER ONE**  
FLOORILLERS - CLUB CLASSICS  
Dance music asserts itself at the top of  
the compilation chart, with The Hacienda  
Classics at five. *Club Fever 2006* at four.  
Dance Nation at three and *Floorfills -  
Club Classics* continuing in pole position  
with sales of 26,265.

AIRPLAY CHART

**NUMBER ONE**  
GNARLS BARKLEY CRAZY Warner Bros  
Heard by 24m more listeners than any  
other record last week after amassing an  
audience of more than 30m 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,  
102.102 Century FM, Kerrang! 105.2 and  
Kerrang! Digital.

THE SCHEDULE

ALBUMS

**THIS WEEK**  
The Streets The Hardest Way To Make  
An Easy Living (6/9); Lambchop The  
Decline Of Country And The Western  
Civilisation (City Sling); Seminalists  
Seminalists (Real); AFX Chosen Lords  
(Rough); Living Things Ahead Of The  
Lions (Live); D4L Down For You (Atlantic)

**APRIL 17**  
The Charlatans Simpatico (Sanctuary);  
Shayne Ward Shayne Ward (Sony BMG);  
The Zutons Tired Of Hangin' Around  
(Delazone); White Rose Movement  
Kick (Independence)

**APRIL 24**  
LL Cool J Todd Smith (Mercury);  
Rihanna ft. Chris Brown Adem Love And  
Other Plans (Dönaco); Gnarls Barkley  
S1 Elewene (WEA); Jamie Foxx  
Unpredictable (J); Kanye West Late  
Orchestration (Roc-A-Fella); Christina

The Market

Download data hits albums list

by Alan Jones  
A new chapter in chart history starts with the inclusion of downloads in the album chart for the first time, while singles downloads reach a new high, topping the million mark.

Downloads were first included in the singles chart 61 weeks ago (week 5, 2000), 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 week, Shayne Ward's *That's My Goal* sold 71,997 copies on download, helping the medium to a heady 958,619 total. They finally topped the million mark last week, surging to 1,076,986, with Gnarls Barkley's *Crazy* setting a new record of 710,726, beating the previous best of *That's My Goal* as denoted above. 98 downloads sold more than 1,000 copies last week.

*Crazy* not only helped the download market to new heights last week - it also made a 121,106 contribution (36.48%) to physical sales of 351,369, the highest of the year.

Combined physical and download sales of 1,428,155 represent a 24% increase week-on-



GNARLS BARKLEY: DEBUT CRAZY IS BIGGEST SINGLE SO FAR THIS YEAR

week, and are also the highest of the year.

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 5-2-3-3-4, while its weekly sales have moved 22,537-21,030-17,694-19,181-18,103-18,396. The band'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 2,997,793. Of 45,897 album downloads, the top tallies were 1,914 for *This New World* by Embrace, 1,397 for *Inside*

*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 downloaded more than 1,000 times. Shapeshifters' debut album, *Sound Advice*, was the only album to register more than 10% of its sales of download, selling 185 copies in the format, a 13.29% 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 chart placing affected by downloads was number eight which went to Corinne Bailey Rae (25,328 sales including 819 downloads) instead of Journey South who would have taken it on physical sales alone - their tally of 25,300 sales including just 355 downloads.

KEY INDICATORS

SINGLES

Sales versus last week: +24.0%

Year to date versus last year: +47.7%

MARKET SHARES

Warner	43.7%
Universal	25.9%
Sony BMG	11.8%
EMI	9.0%
Other	9.6%

ALBUMS

Sales versus last week: -7.4%

Year to date versus last year: +2.4%

MARKET SHARES

Sony BMG	21.3%
EMI	30.0%
Universal	22.2%
Warner	11.2%
Other	15.3%

COMPILATIONS

Sales versus last week: -11.7%

Year to date versus last year: -20.4%

MARKET SHARES

EMI	44.3%
EMI	20.8%
Sony BMG	10.4%
Warner	7.6%
MCS	10.3%

RADIO AIRPLAY

MARKET SHARES

Universal	30.1%
Warner	21.8%
Sony	17.6%
EMI	17.5%
Indies	12.9%

CHART SHARE

Origin of singles sales (Top 75): UK: 52.0% US: 42.7% Other: 5.3%  
Origin of albums sales (Top 75): UK: 56.0% US: 32.3% Other: 6.7%

For fuller findings, see [musicweek.com](http://musicweek.com)

NEW ADDITION



Roster sold more than 500,000 copies of their self-titled debut album and are set to return 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 official website [www.rosterofficial.com](http://www.rosterofficial.com).

SINGLES

**THIS WEEK**  
Daddy Yankee The Hardest Part (Parlophone); Eminem Stale: That (Interscope); Gorillaz Kids With Guns (E!); Marana (Parlophone); Hard-Fi Better Do Better (Atlantic); Lorraine I Feel It (Columbia); Jose Gonzalez Oxxess EP (Parlophone); Jamie Foxx Unpredictable (J)

**APRIL 17**  
Damian Marley Beautiful (Island); Red Hot Chili Peppers Dani California (WEA); Feeder Lost & Found (Edio); Busta Rhymes Touch It (Polydor); Jim Nya My Patch (My Dad); The Go Team Huddle Formation (Merchandise); Kubb Reman (Mercury); Shack Tie Me Down (Bin Brother)

**MAY 8**  
LL Cool J Control Myself (Def Jam); Pet Shop Boys To Whom It May Concern (Parlophone); Graham Coxon You And I (Parlophone); Starsailor Keep Us Together (EMI); Hot Chip And I Was A Boy From School (EMI); Nelly Furtado Pronounced (Polydor); Ocean Bright Idea (Mercury)







**Singles**

**Arctic Monkeys**

Who The Fuck Are Arctic Monkeys? (Domino RUG226CD)

The decision to release a chart-ineligible 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 lead 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 2876895622)

This uncomplicated follow-up to the debut hit Run It! is sweet-sweet 16-year-old Brown again storming up the TV airplay charts, where much of his support came from last time. Radio loves 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, Jones's vocals are so low in the mix that it is hard to even detect him. All in all, a feel-good number which arrives just in time for the sunshine.

**Clayhill**

Wayfarer Across (Eat Slop EAT053S) Currently on tour with Beth Orton, Clayhill has 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**

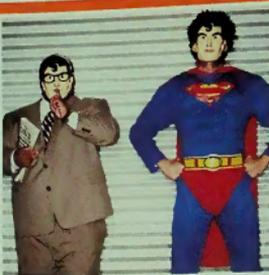
In Time (Korova KOW1003)

Cosmic Rough Riders may have been around for a while, but they haven't really developed their sound - In Times sees the band deliver more of the same sun-drenched, jangly guitar pop that they've been doing for years. Luckily they

**SINGLE OF THE WEEK**

**Snow Patrol**  
You're All I Have

Polydor 9853867  
This glorious, uplifting power-pop brings the perfect way to kick off the campaign for what will undoubtedly be one of the most anticipated 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 throughout the summer.



**Fink**  
Biscuits For Breakfast (Ninja Tune ZEMD04)

With echoes of Jack Johnson but without the surfboard, Brighton-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 Ninja Tune stable, and one that could pay dividends if handled well.

**Jamie Foxx**

Unpredictable (J 8287671792)  
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, Snopp Dogg, The Game, Kanye West and Mary J Blige. Though unlikely to succeed at retail, whether it can establish Foxx as a musical force remains to be seen.

**Richard James**

The Seven Sleepers Den (Boobytrap BOOBREC018CD)  
Welsh wunderkind Richard James has taken full advantage of his hiatus from Gorkeys Zybomic Mync! 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.

**Id Larrg**

Reintarnation (Rhino 8122733662)  
Focusing on the first 10 years of Fink'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, Larrg explores Tex-Mex, bluesgrass and straighter country forms with a panache that would not be out of place in The Pogues.

**Nerina Pallot**

Fires (14th Floor IADACH0001)  
After a brief hiatus 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

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 been fixed on the Baybushames media circus, Carl Barât has been quietly working on his grand return, and with Dirty 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 borates an ex-friend who was "always so easily led". Now who could that be?

**Notorious B.I.G.**

Spit Your Game/Hold Ya Head (Epic B0742004D)  
Tupac may have released more posthumous albums but, in the deceased rapper stateside, B.I.G. 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.

**Pearl Jam**

World Wide Suicide (J 82876821942)  
The first new Pearl Jam material in nearly four years, *World Wide Suicide* is an urgent, driving anti-war 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, exciting a surge of hysteria and creating among the group's ardent fanbase.

**Paspop**

Tricycle (Domino RUG225)  
The first offering of this soul-pop duo 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 Raconteurs**

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

name for a band 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 slice of hook-filled rock. It is already B-listed at Radio One and played at Xfm.

**Union Of Knives**

I Decline EP (Reinless RELCD25)  
Following last year's debut *Evil Has Never EP*, Union Of Knives returns 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.

**Shit Robot**

Wrong Galaxy (DFA DFAEMI256)  
Sparse beats define this minimalist offering from Marcus Lamblin, former DJ at New York's popular Plant Bar. Fans of modest electronics may enjoy its staccato production; everyone else will wish for something that justifies the unusual moniker.

**Will Young**

Who Am I (Sony BMG 8287682192)  
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 vocals. A-listed at Capital and B-listed at Radio Two, the single is beautifully crafted and looks set to be another Top 10 hit.

**Albums**

**Adem**

Love And Other Planets (Domino WIG160CD)  
Erstwhile Fridge bassist Adem's bewitching Homosongs won acclaim from many quarters, and this follow-up looks destined to build on this goodwill. The acoustic delicacy 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.

**ALBUM OF THE WEEK**

**Gnarls Barkley**  
St Elsewhere

Warner Bros 2564632672  
With the single *Crazy set to top the singles chart for a second week and unavailable 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-fueled output, it will have a broad appeal, given spice by psychedelic touches. Strong songs such as *Cone Daddy Cone*, *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 hooks that should see her reaching a broad audience indeed. The lead single, *Everybody's One To War*, will get the ball rolling at radio, after which point Pallot will be unstoppable.

**Bubba Sparxxx**

The Charm (Virgin CDVUS278)  
It is now five years since Warren Anderson Malibu secured his signature crossover hit *Ugly*. This, his third album, released via Big Boy'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 strong production and hooks that while Sparxxx's lyrical skills are still beyond doubt, all the hip-profile guests seem to take some of the shine off Sparxxx's particular brand of Southern charm.

**Konye West**

Late Orchestration (Mercury 9878399)  
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 *Jesse White* sound fresh and inspired, with guest appearances from John Legend and Lupe Fiasco sweetening the deal further.

**Wolfmother**

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

This week's reviewers: David Bard, Adam Bortone, Phil Brown, Stuart Gicks, Noel Kelly, Jim Larkin, Owen Lawrence, Nick Tesco and Simon Ward





# Play Chart

Nielsen  
Music Control

Wk	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos
26	13	10	21									
27	32	5	20									
28	33	7	0									
29	30	3	0									
30	28	3	16									
31	34	8	0									
32	45	7	0									
33	26	17	42									
34	47	1	0									
35	41	4	39									
36	29	7	32									
37	56	3	0									
38	27	36	44									
39	40	1	0									
40	45	10	0									
41	25	38	0									
42	16	3	0									
43	52	1	0									
44	7	1	0									
45	57	1	0									
46	44	2	0									
47	37	12	39									
48	40	41	56									
49	42	4	39									
50	54	1	0									

© Nielsen Music Control. Generated from data gathered from 50,000+ in-store and 20,000+ on-line radio stations. Station ratings by audience figures not included. Radio Reports.

**TEDDY THOMPSON**  
...ate ways  
...quites" \*\*\*\* *Uncut*  
...able" \*\*\*\* *The Guardian*  
...songwriting" \*\*\*\* *Mojo*  
...r from 19 April 14 May  
...ation go to [www.teddythompson.com](http://www.teddythompson.com)



The new single  
**I SHOULD GET UP**  
out 8 May

2002 release, The Band's eagerly awaited follow-up Stadium Arcadium – a 28 song double disc set – is due at the end of next month, and first single Dani California hit the airwaves first week, earning 290 plays and an audience of 270,000 from 53 supporters. Radio One was first to air it, taking it 24 times in the UK selling 1,690,350 copies since its launch.

**34. Arctic Monkeys**  
The View From The Afternoon – one of four new tracks on the group's upcoming Who The Fuck EP – results of 34 this week, but it tally of 148 plays continues contributions from just 13 stations

Radio One, but its most eager supporters are Core (59 plays), Galaxy 105 (47) and Gateway 102 (45).



The Way was their most successful to date in the UK selling 1,690,350 copies since its launch.

## EMAP BIG CITY

Wk	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

## GWR GROUP

Wk	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

## PRE-RELEASE

Wk	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

## RADIO GROWERS

Wk	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

## RADIO TWO

Wk	Wk Ago	Wks on Chart	Peak Pos	Wk Ago	Wks on Chart	Peak Pos
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

## ON THE RADIO THIS WEEK

**RADIO ONE**  
James Live  
Guns N' Roses  
documentary (Mon)  
Jas Whaley Record  
of the week – Red Hot Chili Peppers  
Dani California  
Colin & Ed  
Record of the week – Jay-Z  
Santitas  
Nobury  
Moby, Nobury Get  
Went

**RADIO TWO**  
The Howler  
Tuff  
Beverly Knight  
Album of the week – David McAlmont  
10 Million Curt Be  
Wings (Thu)  
The Beverly  
Brothers Story  
Friday Night Is  
Made Night  
Vittorio Grippio  
Album of the week – The Roots  
Boys In The  
Album of the week – The Roots  
Album of the week – The Roots  
Album of the week – The Roots

**RADIO THREE**  
BBC Radio 3  
Awards For World  
Music Poll  
Winners Concert

**6 MUSIC**  
Neil Robinson  
Faded Music  
Season (Mon)  
Steve Lamacq  
Red Hot Chili  
Peppers Interview  
(Thu)  
6 Mix – Arthur  
Baker (Sun)

**CAPITAL**  
Featured albums  
Corinne Bailey Rae  
Continues  
No-No  
My Own  
Words, James Blunt  
Black & Red  
David Gray, Live  
Sleazy, Daniel  
Pfeiffer, Daniel  
Pfeiffer

**XFM**  
Lauryn Lavarna's  
Record of the  
Week – back most  
Lucy's Record of  
the Week – Boy  
Ery-Sue

## 6 MUSIC WEEK ONLINE

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









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.

# The Official UK

## TOP 20 MUSIC DVD

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	MICHAEL FLATLEY DELTIC TIGER	Universal Music UK
2	2	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Capitol (UK)
3	1	ORIGINAL CAST RECORDING ADORE ANTIQUES - THE MUSICAL	Decca (UK)
4	3	GORILLAZ DEMON DAYS - LIVE	Reprise/UK
5	6	DAVID GRAY LIVE IN SLOW MOTION	Warner Music UK/CD
6	4	ANASTASIA LIVE AT LAST	EMI (UK)
7	8	JOHNNY MATEUS LIVE IN CHICAGO	Star Line/Universal (UK)
8	7	VARIOUS NOW THAT'S WHAT I CALL MUSIC 2006	EMI Virgin/UK
9	7	ELVIS PRESLEY ELVIS '56	Warner/UK
10	6	DESTINY'S CHILD LIVE IN ATLANTA	Columbia/UK
11	10	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	EMI (UK)
12	5	QUEEN THE MAKING OF A NIGHT AT THE OPERA	Capitol Music UK
13	9	MARVIN GAYE THE REAL THING	Warner (UK)
14	25	ELVIS PRESLEY WALKING IN MEMPHIS - COLLECTOR'S EDITION	EMI (UK)
15	12	ELVIS PRESLEY LEGENDS IN CONCERT	EMI (UK)
16	79	BOB DYLAN NO DIRECTION HOME	Capitol (UK)
17	11	WHITESNAKE LIVE - IN THE STILL OF THE NIGHT	Columbia/UK
18	23	MARC BOLAN RIDE ON MARG BOLAN	Mercury/UK
19	20	THE DIVID CONCRETE	Capitol Music UK
20	25	BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE	EMI (UK)

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## TOP 20 COMPILATIONS

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	VARIOUS FLOORFILLERS - CLUB CLASSICS	EMI (UK)
2	2	VARIOUS MASSIVE RAVE - SPRING COLLECTION 2006	Sony BMG Music UK
3	3	VARIOUS DANCE NATION	Ministry of Sound (UK)
4	5	VARIOUS CLUB FEVER 2006	EMI (UK)
5	4	VARIOUS THE HAGENBA CLASSICS	EMI Virgin/UK
6	8	VARIOUS POP PRINCESSES 3	Sony BMG Music UK
7	6	VARIOUS HIP HOP - THE EVOLUTION	Capitol (UK)
8	7	VARIOUS CUBAN X-TREME HARDCORE 2	EMI Virgin/UK
9	5	VARIOUS NEW WOMAN - HITS FROM THE CHOICE FLOPS	EMI Virgin (UK)
10	9	VARIOUS HOUSEWORK SONGS	EMI (UK)
11	10	VARIOUS YOU RAISE ME UP	Capitol (UK)
12	10	VARIOUS 12 INCH SOUNDS	EMI (UK)
13	11	VARIOUS THE MASH UP MIX 2006	Ministry of Sound (UK)
14	18	VARIOUS THE VERY BEST OF POWER BALLADS	EMI (UK)
15	15	VARIOUS R&B LOVESONGS	Sony BMG Music UK
16	6	VARIOUS THE NO 1 SLEEPOVER ALBUM	DMG TV (UK)
17	7	VARIOUS RADIO DAYS - CELEBRATING THE GOLDEN ERA	DMG TV (UK)
18	16	VARIOUS DRINK HITS	VTV (UK)
19	17	VARIOUS CLUBMIX 2006	EMI Virgin/UK
20	20	VARIOUS NOW THAT'S WHAT I CALL MUSIC 62	EMI Virgin/UK (UK)

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## THE YEAR SO FAR: TOP 20 COMPILATIONS

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	VARIOUS ARTISTS CLUBBERS GUIDE 2006	Ministry of Sound
2	2	VARIOUS ARTISTS R&B LOVESONGS	Sony BMG Music UK
3	3	VARIOUS ARTISTS HOUSEWORK SONGS	EMI (UK)
4	4	VARIOUS ARTISTS NOW PRESENTS THE ESSENTIAL BAMBIS	EMI Virgin/UK
5	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 62	EMI Virgin/UK
6	15	VARIOUS ARTISTS FLOORFILLERS - CLUB CLASSICS	EMI (UK)
7	5	VARIOUS ARTISTS R&B CLUBMIX	Sony BMG Music UK
8	7	VARIOUS ARTISTS BEAUTIFUL LOVESONGS	Sony BMG Music UK
9	8	VARIOUS ARTISTS CLUBMIX 2006	EMI (UK)
10	9	VARIOUS ARTISTS THE VERY BEST OF EUPHORIC DANCE	Ministry of Sound
11	11	VARIOUS ARTISTS THE MASH UP MIX 2006	Ministry of Sound
12	10	VARIOUS ARTISTS HELTER SKELTHER P.T.S. HARDCORE CLASSICS	Ministry of Sound
13	12	VARIOUS ARTISTS THE BEST CLUB ANTHEMS CLASSICS	EMI (UK)
14	13	VARIOUS ARTISTS MAGIC - THE ALBUM	BMG
15	17	VARIOUS ARTISTS CUBAN X-TREME HARDCORE 2	EMI (UK)
16	14	VARIOUS ARTISTS THE VERY BEST OF POWER BALLADS	EMI (UK)
17	16	VARIOUS ARTISTS TWICE AS NICE - THE MUSIC EVENT	Sony BMG Music UK
18	18	VARIOUS ARTISTS BRIT AS A NICE - WEEKENDER	BMG

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**1. Morrissey**  
Twelve years after his first number one album You Are An Angel And I deboted in pole position with sales of just 25,446, Morrissey returns to the summit with Ringleader Of The Tormentors, which sold 62,709 copies last week. That is fewer than the first week sales of his first album, but not to worry for the Querry, which opened with 34,995 copies, but had to settle for second place behind Keane's Hopes And Fears. Ringleader is the first number one on Attack, which started its life as a reggae label in 1972, and is now a Sanctuary imprint.

**2. Pink**  
Pink's fourth album, I'm Not Dead, debuts at number three on first week sales of 39,892. The album, home to the number four single Stupid Girls, boasts 2002 album Misconduct, which topped at number four on sales of 21,846 and her 2000 debut 'Mean Girl' Take Me Home, which debuted at number 75 on sales of 1,336 and remained there for a further two weeks before eventually climbing as high as number 13. However, Pink's last album, Try This, opened at number three in 2003, with first week sales of 61,526.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1	1	MORRISSEY RINGLEADER OF THE TORMENTORS	Sanctuary (UK)
2	2	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin (UK) (UK)
3	3	PINK I'M NOT DEAD	Capitol Music UK
4	1	EMBRACE THIS NEW DAY	Independent (UK) (UK)
5	11	THE KOOKS INSIDE IN/INSIDE OUT	Virgin (UK) (UK)
6	1	THE FLAMING LIPS AT WAR WITH THE MYSTICS	Warner Brothers (UK) (UK)
7	6	JACK JOHNSON IN BETWEEN DRAMS	Reprise/UK (UK)
8	5	CORINNE BAILEY RAE CORINNE BAILEY RAE	Coult/EMI (UK) (UK)
9	3	JOURNEY SOUTH JOURNEY SOUTH	Sony Music (UK) (UK)
10	4	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Sony Music (UK) (UK)
11	12	BEVERLY KNIGHT VOICE - THE BEST OF	Capitol Music UK (UK)
12	11	THE BLACK EYED PEAS MONKEY BUSINESS	ADM (UK) (UK)
13	1	STEREOPHONICS LIVE FROM DAKOTA	Capitol Music UK (UK)
14	8	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Capitol Music UK (UK)
15	11	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT...	Capitol Music UK (UK)
16	15	KELLY CLARKSON BREAKAWAY	Capitol Music UK (UK)
17	10	GREEN DAY AMERICAN IDIOT	Reprise (UK) (UK)
18	7	YEAR YEAH YEAHS SHOW YOUR BONES	Capitol Music UK (UK)
19	26	NEIL SEDAKA THE VERY BEST OF - THE SHOW GOES ON	Capitol Music UK (UK)
20	3	NEIL DIAMOND 12 SONGS	Capitol Music UK (UK)
21	5	ANDREA BOCELLI AMORE	Capitol Music UK (UK)
22	20	GORILLAZ DEMON DAYS	Capitol Music UK (UK)
23	18	JAMES BLUNT BACK TO BEDLAM	Capitol Music UK (UK)
24	21	SIMON WEBB SANCTUARY	Capitol Music UK (UK)
25	6	KT TUNSTALL EYE TO THE TELESCOPE	Capitol Music UK (UK)
26	25	WILL YOUNG KEEP ON	Capitol Music UK (UK)
27	14	DAVID GILMOUR ON AN ISLAND	Capitol Music UK (UK)
28	26	GORILLAZ GORILLAZ	Capitol Music UK (UK)
29	21	MADONNA CONFESSIONS ON A DANCE FLOOR	Capitol Music UK (UK)
30	41	MARY BLIGE THE BREAKTHROUGH	Capitol Music UK (UK)
31	30	COLDPLAY X&Y	Capitol Music UK (UK)
32	27	PUSYCAT DOLLS PCD	Capitol Music UK (UK)
33	40	FALL OUT BOY FROM UNDER THE CORK TREE	Capitol Music UK (UK)
34	1	DAFT PUNK MUSIQUE - VOL 1 - 1993-2005	Capitol Music UK (UK)
35	21	EDITORS THE BACK ROOM	Capitol Music UK (UK)
36	36	KAISER CHIEFS EMPLOYMENT	Capitol Music UK (UK)
37	38	NE-YO IN MY OWN WORDS	Capitol Music UK (UK)
38	34	JOSE GOZALEZ VENEER	Capitol Music UK (UK)

ANDREA BOCELLI 7	COLLEEN BELL 8	FALL OUT BOY 33	JOHNNY CASH 62	KIT TUNSTALL 25
ARCTIC MONKEYS 15	CORINNE BAILEY RAE 8	GORILLAZ 27	JACKSON 24	LACUNA PAUL 41
BARRY HADFIELD 39	DAVID GILMOUR 27	GREEN DAY 17	JAY-Z 29	MADONNA 29
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30
BEVERLY KNIGHT 11	EMBRACE 4	GREEN DAY 17	JAY-Z 29	MARY BLIGE 30



A&R WORLDWIDE'S

# MUSEXPO 2006

UNITED NATIONS OF 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 Barlow, President, Polydor Records, UK  
Dan Butler, VP 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, BBC Radio 1  
Jason Flom, Chairman/CEO, Virgin Records Group (US)  
Nick Gatfield, President, Universal/Island UK  
David Goldberg, VP & GM, Music Yahoo!  
Nic Harcourt, Head of Music, KCRW Los Angeles  
Alex Hodges, Executive Vice President, House of Blue Concerts  
Jack Isquith, Exec. Director Music Industry Relations, AOL Music & AOL Radio Network  
Craig Kallman, Chairman/CEO, Atlantic Records Group  
Kevin Lawrie, President, Sony BMG's Latin Region  
Ken Lombard, President, Starbucks Entertainment  
Terry McBride, Founder/CEO, Netwerk  
Michael McCarty, President of EMI Music Publishing Canada  
Gerrit Meier, Sr. VP/GM, Clear Channel Online Music & Radio  
Satoshi Ogawa, Operating Officer/ Division Manager of Programming/ Production, Tokyo FM  
Jacque Perryman, Sr. VP, Fox TV Music  
Jeff Pollack, Chairman, Pollack Media Group  
Tim Renner, Managing Director, MotorFM Berlin, Germany  
David Renzer, Chairman/CEO, Universal Music Publishing Group  
Don Rose, President American Association of Independent Music (AAIM)  
Steve Schnur, Worldwide Executive of Music, Electronic Arts  
Andy Schuon, President/ CEO IMF  
Josh Schwartz, Creator/ Exec. Producer, "The O.C." on Fox  
Jeff Smith, Director of UK and Int'l Programming, Napster  
Gregg Steele, Sr. Director of Programming, Sirius Satellite Radio  
Michael Steele, Program Director, KDLD "Indie 103.1" Los Angeles  
Sarah Stennett, Partner, Spraggon Stennett Brabyn  
Lia Vollack, President, Worldwide Music, Columbia Pictures  
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