

06.05.06 Radio special focusing on ILR, the BBC and UK Music Week

MUSICWEEK



CMP
United Business Media

Chief underlines backing for UK acts

BBC gives new focus to music

Radio

by Jim Larkin

The BBC has vowed to step up its commitment to music, as it introduces the first music strategy in the history of the corporation.

The music strategy was one of several initiatives announced by BBC director general Mark Thompson last week, designed to reshape the BBC for the digital age. It is to pioneer ways to deliver musical content on new platforms such as mobile phones and is also aiming to synchronise the huge amount of musical content offered across its radio and TV networks and in its online services.

The drafting of the strategy was overseen by BBC director of radio and music Jenny Abramsky, with support from Radio Two controller Lesley Douglas, among others.

Abramsky spoke exclusively to *Music Week* last week - her interview is also the subject of the first Music Week Podcast - explaining that one of the guiding principles of the strategy is a commitment to new and UK music.

"The BBC is absolutely endorsing the fact that music is at the heart of its public service remit," says Abramsky. "It's giving it a very central role for the future."

On Radios One, Two and Three, the BBC has been monitoring musical output to ensure a suf-

ficient proportion is new and of UK origin and that it is played throughout the day. This policy is to be expanded to television.

The policy was drawn up with extensive consultation with the music industry, including the Music Business Forum and the heads of all the major record companies. EMI chairman and CEO Tony Wadsworth was personally involved and welcomes the move as a positive step for British music.

"I think the great thing is they listened to the music industry," says Wadsworth. "Music seems to have moved further up the agenda of the BBC and their support for UK music is very, very healthy. They've taken on board what the industry has been saying for many years."

Both sides acknowledge the relationship between the BBC and the music industry has improved since last summer, when the broadcaster gave away more than 1m full-length Beethoven downloads which many in the industry felt damaged sales. Abramsky says this proved a valuable lesson in just what the public is prepared to consume digitally, but she says lessons have been learned and that a new spirit of consultation now exists between the BBC and the industry.

To download the Podcast, go to www.musicweek.com.

jim@musicweek.com

© Jenny Abramsky interview, p12



Sound clips add bite to Playlist

Rising stars Lily Allen, Nerina Pallot, James Morrison and The Automatic are among the first artists to feature on *Music Week's* new, weekly streaming service *The Playlist* - powered by Yahoo! Music.

The new service, an enhancement of *Music Week's* weekly *Playlist*, which has grown in influence over the past three

years, will see audio and video streams of up to 10 tracks offered every Monday.

Yahoo! Music's support of the service sees the online service also supporting the *Playlist* in the magazine on p3. Readers can subscribe to the streamed service at www.musicweek.com.

Signed to EMI's Regal imprint, Allen has been a regular on the *MW Playlist* over recent weeks and leads the new streamed *Playlist* with Knock 'Em Out, a previously unheard song which

features on the flipside of Allen's limited-edition seven-inch LDN, which is released today (Monday).

Allen is benefiting from a rapidly growing UK fanbase fuelled by a healthy online presence and early radio support from the likes of Jo Whiley, Gilles Peterson, John Kennedy, Steve Lamacq, Phill Jupitus and Tom Robinson. Night play from Xfm is also adding to the buzz. The early interest is all the more impressive, with her first full commercial single *Smile* not due until July 8.

Radio kingpin to write for MW

As part of a new commitment to radio, veteran Richard Park is to write a regular column in the magazine p3



Live sector hints at walkout

Two live industry bodies have threatened to abandon talks with the Government over its refusal to ban ticket touts p4

Downloads set to overtake CDs

With digital accounting for 50% of the sales of each Top 40 single, it is poised to become the dominant format p4

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Your guide to the latest news from the music industry

Bottom line

Bertelsmann eyes stock market

● Bertelsmann shareholder Groupe Bruxelles Lambert has reiterated its intention to press the Sony BMG partner into a stock market listing. At the GBL annual general meeting, chairman Albert Frere told shareholders that the Belgian company, which owns 25% of the group, had "decided to exercise its rights to request that Bertelsmann launch an initial public offering". He added that it was likely to open discussions about this in May.

● Tesco is looking to extend its non-food offering, following the success of its first Homeplus non-food store, which opened in Denton, Manchester last October with further trial outlets lined up for Bristol, Southampton and Telford. It is also investigating the possibility of looking at building a substantial online non-food business, following the success of tesco.com, which reported a 32% increase in sales to £1.2bn for the year.

● Tim Waterstone has offered HMV £280m to buy back the Waterstone's book chain that he founded in 1982. Waterstone said last week that he made his first bid proposal in February and that it was conditional on HMV not accepting £1bn for the year.

● US satellite radio services and online music stations are set to be governed by the same laws, following new legislation passed last week in the senate. The bipartisan senate bill reforms the appropriate section of copyright law to assure satellite services pay by the same rules as internet music services – both in rate setting and content protection standards.

● Analysts play down talks of new EMI and Warner merger talks. p4
 ● Profits at Amazon fell 35% in the first quarter of 2006, as a result of new technology costs. For the three months to March 31, net income at the internet retailer was \$78m (£28.5m), compared to \$72m (£23.6m) for the same period last year. Despite this, sales grew 20% to \$2.28bn (£1.27bn) in the quarter.

● Digital's share of Top 40 hits is now hovering around 50% p4
 ● A newly-published report about the future of the creative industries warns the sector, including music, needs to take action to prevent it being eroded by overseas competition. The research was conducted by public body the National Endowment for Science, Technology and the Arts.

● Bard has fixed up its second Independent Retailer Conference. p5
 ● Virgin Megastore is to close three of its US stores in the coming year, leaving it with 14 American outlets. Stores in South Miami and Dallas are due to close this summer. The company's Boston store will close in June 2007, although the company is looking for a new location in the area.

People

Charlatans join Creation pair

● Alan McGeer and Stephen King, partners in Creative Management, have taken over as managers of The Charlatans. Meanwhile, McGeer will take part in a Q&A at the Go North music festival in Aberdeen, which runs from May 10-11.



Charlatans: sign to new management.

● Digital music service Music Choice has appointed former Enja producer Andrew Jeffries as its new director of music services, with programme director of Kiss 100, having previously held the role at Kerrang! Radio.

● Former BPI director general Andrew Yeates has joined Sheridans solicitors as a consultant. Yeates will work with the firm's film and television partners Peter McCreemery and Robin Hilton, as well as dealing with general copyright and rights issues.

● Sanctuary Group formally voted former British Airways chief executive Bob Ayling as its chairman at the company's AGM last Friday. The group also declared at the meeting that the recent equity fundraising had now reduced Sanctuary's debts to around £32m, from the previous £136m.

● Kiss 100 breakfast show presenter Bam Bam has left ahead of a planned rebranding of the London-based station this summer. Group says Robin Davies will present the programme until a new host is announced.

● Aim Digital general manager James Kylo is to exit the trade organisation after 16 months in the role. He is leaving to open a UK office for the digital distributor Zerialation.

● EMI chairman and CEO Tony Wadsworth is being lined up to present the keynote Q&A on the opening day of Brighton's Great Escape Festival on May 18-20.

● A BBC with a joined-up approach to music could transform the UK's media landscape – Editorial, p14

● MTV has appointed Susi Bui-Van as vice president of corporate communications, effective from May 30.

● GCap Media has promoted programming controller Ivo Etienne to managing director following a series of audience increases at the London station. In his new role, Etienne will continue to look after programming.

● Industry networking group MusicTank's May 17 meeting will debate ways to invigorate the classical market. Speakers lined up for the Berkeley event in San Jose include former Decca Records head Costa Pitsavach and the London Sinfonietta managing director Cathy Grainger.

● EMI Music Publishing has announced a deal with the online communications company Skype, licensing songs from its catalogue for Skype's soon-to-be-launched online retail store. Through the licence, Skype will be able to gain access to EMI Music Publishing's catalogue for downloads and masterstons to be sold through its new store.

● GCap-owned Classic FM has secured a six-month deal with Airmiles to sponsor its Smooth Classics at 1 show. The deal, which GCap says is worth approximately £1m, starts today (Monday) and will include Classic FM's first podcast.

● The British Academy of Composers and Songwriters is launching an initiative to help aspiring songwriters. It will be split into three categories: 18 and under, solo writers and groups. Thirty applicants in each category will be selected to attend a songwriting masterclass, with one person in each group winning the opportunity to work with a known songwriter, have a song recorded, play at an industry showcase and receive home recording equipment.

● Scandinavian independent label Playground Music has acquired a majority stake in Swedish label Dismet Music AB.

● XL has signed a worldwide deal with Tapes N Tapes. The band, who were first featured on the MW playlist in February, will release their debut

album The Loon via XL this summer.

● MTV has signed as headline sponsor for the CADSO6 – The Music Vision Awards 'p5

● The Bey Gees will play their first UK gig at the Tower of London on May 29. The inaugural Latitude festival. The festival, which is the brainchild of Mean Fiddler managing director Melvin Birt, will take place from July 14 to 16 in Henham Park, near Southwold in Suffolk.

● Universal is to use new technology from Sky TV as part of an innovative interactive campaign to promote the inaugural Latitude festival. The festival, which is the brainchild of Mean Fiddler managing director Melvin Birt, will take place from July 14 to 16 in Henham Park, near Southwold in Suffolk.

● Snow Patrol, Antony And The Johnsons and Mogwai will headline the inaugural Latitude festival. The festival, which is the brainchild of Mean Fiddler managing director Melvin Birt, will take place from July 14 to 16 in Henham Park, near Southwold in Suffolk.

● BBC Radio Three has signed up to broadcast a Womanad special live from the festival, which takes place in Reading from July 28-30. The world music festival's line-up will feature more than 70 artists from more than 30 countries.

● The TDK Cross Central weekend festival, which takes place at London's King's Cross Fresh Direct on August 26 and 27 has announced that Clor, Annie, Young Blood Brass Band and Ladytron are on its line-up.

● Absolute Radio operations and programming director Clive Dickens will use the Musoxp conference in Los Angeles this week to officially launch Absolute's Dowsie, his company's US-based consultancy, in partnership with Phil Dowsie Media.

● Two top players are threatening to boycott the Government's live music ticketing strategy. p4

MUSICWEEK poll

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

This week we ask: Has GCap made the right decision in bringing in a new programming chief in a bid to reverse the station's declining fortunes?
 a. Yes
 b. No

Last week, we asked: Following the announcement of his first tour in 15 years, will you be going out to see George Michael this year?
 The results were:
 a. Yes 44% ●●●●●●●●
 b. No 56% ●●●●●●●●

Ladytron: TDK Cross Central slots

● Absolute Radio operations and programming director Clive Dickens will use the Musoxp conference in Los Angeles this week to officially launch Absolute's Dowsie, his company's US-based consultancy, in partnership with Phil Dowsie Media.

Radio kingpin joins team, as *MTV* steps up radio coverage

Music Week this week launches a new commitment to radio, including expanded coverage of the sector and a new guest columnist.

Commercial radio kingpin Richard Park has signed up to write a regular column for *Music Week*, also contributing to newly expanded coverage of the quarterly *Rajars* announcement.

Park's regular column - *The Park View* - will feature as part of a regular commitment to the radio sector, which will take the form of a fortnightly radio news section, and generally increased radio coverage. The *Park View* will also be presented online as *Music Week's* first guest blog.

This new commitment is underlined this week in the form of a *Radio Special* (p6 to 13), centring on an analysis of the state of commercial radio, in this week of *UK Music Week*, latest changes at

London's Capital Radio and a Q&A with BBC's director of radio and music Jenny Abramsky. The interview with Abramsky is also the subject of the first instalment of the *Music Week Podcast*, which can be downloaded from the *Music Week* website.

Music Week editor Martin Talbot says, "The relationship between the music and radio industries has always been crucial, and recent years have seen them share more and more in common.

"Radio has always been a crucial partner for music, with a shared interest in creating content and building relationships with consumers - and, just like those working in the music business, they are working through a period of significant change. *Music Week* will be there to map that change, as the broadcast landscape



Park: *Music Week's* new columnist (right) with singing legend Lionel Richie

continues to evolve.

"I am delighted that a radio legend such as Richard Park will be joining the *Music Week* team, as part of this new commitment."

Park says, "I am delighted to be joining the *Music Week* team. I

look forward to giving my views on radio and much more best."

Park, a veteran of the radio industry for 40 years, since joining private service Radio Scotland in 1966, will offer his first column in next week's *Music Week*, within

the first instalment of the new radio section. From Radio Scotland to Radio Clyde and then Capital Radio in London, Park has won awards for broadcaster of the year, sports broadcaster and radio and TV programme.

At Capital, Park created a station which dominated the London radio market, created *Party In The Park* and brokered the Pepsi sponsorship deal for the commercial radio chart show.

Now running his own *The Richard Park Show* - which includes Universal Music, Sony BMG, The Really Useful Group, Express Newspapers and Channel 4 among its clients - he also has his own record label and publishing operation, acts as programme director for Emap's *Magic 105.4* service and sourced the entrants for this year's *UK Eurovision* entry.

Simon Douglas' 'Red To Black' plan to take retail chain 'back in the black within two years'

Virgin chief unveils new profit plan

Retail

by Paul Williams

Virgin Megastores managing director Simon Douglas used his company's first conference overseas to set out his vision to take the UK chain back into profit within two years.

Under a theme of 'Red To Black', Douglas outlined to the retailer's heads of office and store managers in the sunshine of Malaga, Spain, last week how he aimed to reinvigorate the business through a combination of improved stores and better marketing. He is targeting a return to profit by Christmas 2007.

The conference theme continued the 'back-to-basics' approach which has been adopted by the former HMV operations director

since he joined Virgin in September 2004. In these first 20 months with the company, he has primarily focused on addressing what he found were fundamental problems with the way the business was being run.

"We've done a lot of things over the past two to three years, driving down our costs, improving our stores," he says. "We've reviewed our portfolio, which has seen a lot of stores closing, most of them Our Price and V Shops. We've re-invested in our stores again as it's fair to say there hadn't been much investment for a long time."

Douglas has also addressed such basic problems as stores not having stock available or too much of some product or stock sited in-store in the wrong place. "Availability is a major issue," he says.

Under Douglas, the chain has

started to address common complaints by customers uncovered in internal research that they cannot find what they are looking for in-store or there is not a knowledgeable member of staff around to ask.

There are already signs Douglas' approach is having a positive effect on a business which, in the past decade, has found itself slipping further and further behind rival specialist HMV in both store numbers and market share across music, DVD and games. Figures made available at the conference suggest that, in the past 12 months, Virgin has improved its position in all three markets with its music share alone rising on a value basis during this period by 0.6 percentage points to 10.0%, putting it within earshot of Woolworths whose own share Virgin says has dropped from 12.4% to 10.4%.

However, Virgin remains some distance from HMV which, despite its own recent difficulties, lifted its own share by 0.3 points to 22.8%.

Virgin's improving fortunes are further emphasised by figures revealed by the retailer for the past 12 weeks which show a 2.6 points gain to 11.6% on music, moving it ahead of Woolworths (9.6%), while still putting it behind HMV (25.2%) and Tesco (11.8%).

As part of its 'Red To Black' initiative unveiled at the conference, it is introducing a Thank Virgin It's Monday marketing campaign which will each week highlight its new music and DVD releases in *The Sun*, *Daily Star* and *Metro*, so putting its message in front of a combined readership of 5m people. A similarly named campaign for games will run on Fridays.

Within a £10m investment

programme across the business during this new financial year, Virgin is also undertaking a radical revamp of its Manchester outlet, which Douglas says will act as a new 'flagship store' to represent how the chain intends to go forward. A launch is earmarked for November, while elements of the new-look store will then be rolled out elsewhere across the chain.

Virgin is also investing in other stores, with an outlet recently opened in Newbridge being followed by new stores or re-ites planned in the coming months for Hereford, Sheffield Meadowhall, Plymouth and Reading.

It is also giving new emphasis to boosting back catalogue by providing prominent space to an artist's previous albums when a new album by the same act is released. pa1.w@musicweek.com

THE PLAYLIST

supported by iF MUSIC



LILY ALLEN
Knock 'Em Out
(RCA)
Lily has been on the playlist for the past few weeks and we're not about to pull it off yet. One of the year's brightest new talents, (B-side, out now)



NELLY FURTADO
Maneater
(Capitol)
Furtado swaps edgy guitar-led pop for a more pop-driven sound, making a strong comeback single in the process. (single, May 29)



JAMES MORRISON
You Give Me Something
(Polydor)
Morrison is a talented musician and captivating personality, and this should find a global audience. (single, July 17)



AIR TRAFFIC
Shooting Star
(Gunslinger)
Their show at London's Water Rats last Monday night attracted a strong gathering of A&Rs. And rightly so, this is a band ready to go. (demo)



MEN, WOMEN & CHILDREN
Dance In My Blood
(Warner)
This is the sort of song that could do for this band what *Danger High Voltage* did for Electric 6. Parle at the disco instead. (single, June 5)



NERINA PALLOT
Everybody's Gone To War
(G4th Floor)
MVW has long admired Nerina, and the video for her new single complements the song in a way that fits video marriage. (single, May 22)



MATT WILLIS
Don't Let It Go To Waste
(Mercury)
This is a powerful highlight from Willis' debut album and promises to be the song to cement his status as a credible solo act. (single, Nov)



PLAN B
Who Needs Actions When You Got Words
(579)
A gifted lyricist who doesn't follow the norm. Plan B's debut is affirmation of his talent. (album, June 2)



THE AUTOMATIC
Accepted
(Ampersand)
The debut album is a solid collection of songs which manages to retain the band's live energy beneath a studio sheen. (album, June 9)



AMY MACDONALD
This Is The Life
(New Year)
Singer-songwriter can mean anything from 'singer with guitar' to 'person that writes songs'. In this case it means 'pure pop goodness'. (album, June 9)

Government's refusal to ban touts prompts industry bodies to consider rejecting government initiative

Live sector poised to spurn Whitehall plan

Live

by Robert Ashton

The Government's live music ticketing strategy could end up in tatters, with two giants of the industry threatening to pull out of ongoing talks because of a failure to deal with ticket touts and the secondary market.

The bombshell has been dropped by the Concert Promoters Association and National Arenas Association, which are unhappy at the outcome of a touting summit staged last week by the Department of Culture, Media and Sport.

At the DCMS meeting, chaired by Secretary of State for Culture, Media and Sport Tessa Jowell and including delegates from companies such as Ticketmaster, DF Concerts, National Arenas Association, Clear Channel Entertainment, Concert Promoters Association, DF Concerts, Harvey Goldsmith and Mean Fiddler Music Group, Jowell asked agencies to sign up to a four-point plan (see box above).

The principles follow months of talks between the live music sector and Government and the establishment of a ticket touting strategy group at the end of last year.

Although the Government has made clear it will not make touts illegal, it will ask the secondary ticket agencies, such as internet auction sites, to provide better information such as the original price of the ticket, relevant terms and conditions and the seat block or location.

Government's live ticketing strategy

- The plan is to:
 - limit the number of tickets that can be sold in a single transaction
 - create a blacklist of known touts and refuse them sales
 - establish a more effective returns policy
 - ban the sale of futures - selling tickets an individual does not actually have or to an event that has not been formally scheduled.

Jowell said, "This summer's pop concerts, sporting events and music festivals risk becoming the preserve of people with bulging wallets. I want to see ticket agencies squeezing ticket touts out of business to protect genuine fans from being frozen out of the market."

However, Rob Ballantine, director of SJM Concerts and a CPA representative, described himself as "very disappointed" with the four-point plan and the Government's inability or refusal to deal with the secondary market, including inviting organisations such as eBay and the recently established Association of Secondary Ticket Agents to the DCMS meeting.

"They [the Government] couldn't deliver what we have been talking about for the last few months.

[The Government] are trying to legitimise the secondary market. We see it as being illegal

Rob Ballantine, SJM Concerts

Nothing happened. It seems they are trying to legitimise the secondary market. We see it as being illegal," he says.

Ballantine argues that eBay could stamp out the "bedroom opportunist" easily if it provided identification. "The event owner could then cancel rogue tickets in the system. However, that is not contained in the new principles and Ballantine says if another meeting in July does no more than offer lip service to his organisation, the CPA will pull out of further talks.

Geoff Haddock, chief executive of Nottingham Arena and chairman of the NAA, also says his organisation may pull out of further talks if no progress is made. "I don't think they are tackling the issue," he says.

Haddock adds that in previous discussions, organisations like his own had vowed to deliver on providing refunds. "Venues, promoters and ticketing agencies, the bone fide side of the business, could do that. They could put a mechanism in place because we know [not providing refunds] it is our Achilles heel," he says. "But we can't resolve that while tickets are on eBay."

Wembley Arena managing director Peter Tudor suggests that while touts exist it will be impossible for the business to address its returns policy. "If touts buy tickets and they don't sell they will simply return them to us," he says, adding that the sector needs to continue to "get the message out that touts can be dangerous".

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EMI/Warner speculation 'just noise'

Analysts say they are underwhelmed by reports of renewed merger talks between Warner Music Group and EMI, dismissing them as "noise".

The speculation, which sent the UK major's share price soaring to a new 52-week high of 294p last week, added no new details to what is already known - that EMI and Warner have had and are likely to continue to have negotiations about merging.

Although reports suggested EMI had lined up Citigroup and UBS to assist with these talks, those companies - along with many others - are already advisors to the group.

It is also understood that there are no current negotiations,

although sources suggest that situation could change at any time. One source believes that both music groups would probably be unwise to get in too deep before the Court of First Instance makes its judgement on the 2004 Sony/BMG merger, which was challenged by European competitors' group Impala last autumn. The court has indicated that it would deliver its judgment before Christmas.

One City analyst says there is a feeling that bankers involved in the deal may have spread speculators' gossip Impala last autumn. "Who knows?" she says, adding that all her group and the City has been hearing is "just more noise".

She adds, "The only interesting thing is how the regulatory climate has changed since EMI and Warner first proposed linking up." EMI and Warner first attempted to merge in 2000, but were blocked by European regulators. However, since Sony and BMG's successful merger in 2005, most analysts now believe the European and US authorities would be more positively disposed to a deal between EMI and Warner.

The speculation came on the back of a strong trading update from EMI on April 20 that suggested the market could expect "strong growth" for the financial year ended March 31, 2006 with revenue growth up close to 4%.

MEN, WOMEN & CHILDREN

Men, Women & Children emerged from the ashes of New York hardcore band Glassjaw in 2005, but their debut self-titled album is more Electric 6 than Fugazi - a collection of twisted dancefloor filters that are earning MTV and rapidly expanding UK fanbase.

The band completed their first UK tour this week supporting current buzz band Panic! At The Disco and will return to support the release of debut single Dance In My Blood on June 5. Warner Bros director of marketing Adam Holywood believes MWC stand a good chance of developing into one of the year's surprise success stories. "There's a real movement of rock/indie kids who want to have some fun and return to fit."

CAST LIST: Sam Giles, Network; Marketing: Nadine Parker, Chris Kershaw, Warner Bros; Radio: Andy Hipkins, Warner Bros; TV: Geny Dwarra, Warner Bros.

snack bang in the middle of that," he says.

As part of the tour promotion, Warner Bros released an online game last week in which Panic! At The Disco and Men, Women & Children were pitched against each other. The band's album was also soft-released to maximise the impact.

Holywood says MWC is a long-term project and the band will return to the UK repeatedly during 2006. "We are going to break this band out of the UK this year, but it is going to be about getting the right tours. We believe this can be about getting the right tours. We believe this can be about getting the right tours. We believe this can be about getting the right tours."

Three singles will be released this year, Dance In My Blood in June, rockabilly love song I'm a Scissor Sister, in August and third in October.

Downloads soon to be dominant singles

Downloads on the rise

Charts

by Paul Williams
The combined singles chart has moved into its second year of operation, with downloads now accounting for an average of around 60% of each track's weekly sales inside the Top 40.

Twelve months after the combined singles chart's launch, digital is on the verge of ousting CD as the leading format in the upper echelon of the countdown, as physical sales continue to fall away.

A fortnight ago, when the chart reached its first anniversary, digital's share of each track's total weekly sales averaged 49.7%, a sharp rise from the chart's birth in April 2005 when the figure was just 20.7%. In turn, downloads two weeks ago accounted for 42.4% of all Top 40 sales, compared to only 16.6% when the chart started.

Universal Music commercial director Brian Rose, whose company scored a top five debut two weeks ago with Rihanna's SOS almost solely on digital sales, says

SNAP SHOT



the growth of the market had been strong up until Christmas, but since then has been "incredible".

"It's a mixture of things," he says. "The market is starting to mature and everyone who has an MP3 player, rather than just using it to manage their existing music collections, are aware they can get the tracks they want digitally and the great news is they are doing it more often than not from legal services as opposed to illegal ones. There's also an increased awareness of and comfort in using the technology."



Rihanna: Top 5 on download sales alone



Bayley: twice as many stalls at Bard event

Bard plans second indie retail event

Bard is attempting to build on last year's inaugural Independent Retail Conference, boosting its scale and scope for the second event which has been scheduled for September 20.

The entertainment retailers' association is urging on independent distributors and record labels to get involved in the 2006 event, which takes place at the Holiday Inn in Birmingham.

Last September's inaugural conference attracted more than 150 independent music retailers from the Britannia Hotel in Birmingham, where they heard presentations from the four major labels, as well as distributors Pinnacle and Vital.

Bard deputy chairman Paul Quirk says that this year's conference will benefit from a longer planning period. "Last year we had a matter of weeks to get the conference together," he says. "This year we have looked at 10 different venues and we decided that the Holiday Inn is the best venue for what we want to do."

"We have doubled the capacity on the stalls and it is a better layout - everyone will have to go past the stands to go to the auditorium."

Bard secretary general Kim Bayley adds, "This year we are hoping for 250 to 300 delegates and we hope to have twice as many stalls and more bands. We

would also like more independent record companies and distributors to take part."

All four major labels have already confirmed that they will give half-hour presentations at the event, as have Pinnacle and Vital. In addition, Quirk says that additional major distributors and independent labels have been invited.

"This year the conference is more important than ever because a lot of indies are feeling more isolated," Quirk says. "We are hoping this year to come up with some new ideas for independent retailers and vendors whose importance in the retail field. We are very much aware that the trading environment is like and we want to make sure that this conference better it."

"Some 98% of the comments we got last year were positive," he adds. "And we have addressed every issue that was brought up."

MP3 format, as post-Xmas surge sees digital sales mushroom Convergence of outpacing CDs

Across the entire singles market, digital predictably dominates, typically making up 75% of all sales, with physical only accounting for around a quarter of the sector. But it is in the Top 40 where growth has been particularly remarkable, because high street sales continued to set the pace during the early weeks of the combined singles chart.

Digital's improving share of the Top 40 has been partially aided by the introduction in March of a rule allowing singles into the chart on download-only sales a week before

an equivalent physical release becomes available. One track, Garis Barkley's Warner Bros-issued Crazy, has already managed to reach number one just on digital sales, while a growing number of tracks are breaking into the Top 40 ahead of a physical release.

Against digital claiming an average of around 50% of sales for each Top 40 hit, there are significant variations track by track. While three tracks - Universal releases SOS by Rihanna, Dance Dance by Fall Out Boy and From Paris To Berlin by Infernal, made

the Top 40 in the combined charts' anniversary week last month almost solely on digital sales, a number of tracks are still being largely driven by the physical market. They included Sony BMG's Shayne Ward, whose No Promises in the same week debuted at two with 84.0% of its sales via CD, while indie label Lord Of The Wing's various artists release Tribute To Jinky spent its third consecutive week in the Top 40 with only 15% of its sales coming via digital.

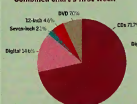
Despite helping to increase digital's share of the chart, the decision to allow download-only sales in a week early is conversely flagging up the positive effects having a physical format can have on a release's chart fortunes.

On yesterday's (Sunday) new chart, tracks by Mercury's Dirty Pretty Things, Polydor's Snow Patrol and UMTV-ventured Chicane feat. Tom Jones were on course to make double digital moves into the Top 10 thanks to the arrival in each case of a respective physical format into stores.

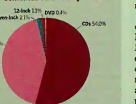
pauly@musicweek.com

Shares one year into combined singles chart

Combined chart's first week



Combined chart one year on



SOURCE: OCC/ISA

MTV to sponsor Cads

MTV is marking its 25th anniversary by signing up as the headline sponsor of CAD506 - The Music Vision Awards, for the second year running.

MTV UK and Ireland VP of marketing James Scroggs announced last week that the broadcaster would renew its sponsorship, following the success of last year's event. "In our 25th year, it seems appropriate once again to support the celebration of great music video in the UK," he says. "Last year it was fantastic - it's always fantastic - and the quality of work that is coming out of the UK at the moment is excellent."

"It is a very good awards ceremony and it seems right that MTV should be supporting it," he adds. "This is about reaffirming to the industry that we believe in the ongoing art form that is music video."

Scroggs also gave his backing to the awards' new venue, London's legendary Hamman-Smith Palais, in what will be the first time that the event has taken place at a venue other than a

London hotel. "It is a great venue," he says. "It is the perfect venue for something like this - awards shows should be celebrations."

Judging is now well under way for the CAD506 Music Vision Awards event, which has received a record number of entries in the genre video categories of rock, pop, urban and electronic. The final show will take place on Thursday, June 8.

"Getting MTV on board in their 25th anniversary year is fantastic news. The company has a long and distinguished history that is synonymous with the growth of music video," says Ajax Scott, publisher of *Music Week* and *Prisma* magazine. "With a record number of entries and the promise of a new venue, the CAD506 Music Vision Awards will be the best to date."

Tickets are available now for the 2006 Music Vision Awards main show and the aftershow. For more information or to request a ticket reservation form please contact James Smith on james@musicweek.com or telephone 020 7921 8308.

For those in the radio sector, life has never been more complicated. While the commercial industry and UK Music Week – the BBC outlined its vision for the future across radio and TV. In parallel, GCap the following eight pages, *Music Week* takes the temperature of the business. We take a long look at and throwing the spotlight onto the man with the crucial job at Capital Radio. As commercial radio presenters across the country for their own choices. Finally, we talk to BBC chief Jenny Ambrose

ILR takes the ba

Forget Liverpool and Manchester United, Arsenal and Tottenham, Rangers and Celtic – the battle for listeners between the BBC and commercial radio has challenged them all for rivalry in recent years.

The tension between the two traditional rivals has rarely been greater, as the radio landscape undergoes massive change in the Noughties.

An always polarising character at the best of times, Radio One's Chris Moyles has characterised this in recent months. His most recent Rajar audience figures – showing listenership of 6.66m – might not actually reflect that dark forces are in play at the BBC, but his success has done much to dent the commercial sector.

Since taking over Radio One's Breakfast Show in January 2004, Moyles' audience growth has revived Radio One in London at the expense of Capital Radio and, more broadly, commercial radio as a whole. It has also helped boost the Beeb in its battle with commercial radio.

For two quarters in a row now, BBC Radio has recorded the highest share of listening in Rajar's 14-year history, resting at 55.1% at February's announcement. Meanwhile, the latest figures back in February revealed a second highest-yeet figure for weekly reach, with 32.97m adults now tuning in. In contrast, commercial radio recorded a 42.8% share and audience reach of 30.89m.

Indeed, against the backdrop of such figures, the commercial sector has been beset by ever tighter competition for advertising revenue and, in the case of the largest player in the field – GCap Media – a sustained period of what



Johnny Vaughan: extending Capital Radio's reach with breakfast show

As a sector, we've learned that one of the best ways to fight back is collectively

Phil Riley, Chrislayne Radio

could politely be defined as "soul searching".

When GWR and Capital merged last spring, it was hailed as a coming together which would offer a model for the entire radio industry – sparking a flurry of similar marriages.

A year later, the new group is struggling. A significant reduction in head count at the newly merged group – the inevitable consequence of any significant merger – was quickly followed two weeks ago by the departure of the two most senior figures from London's best-known commercial station, Capital 95.8 – Keith Pringle and Nik Goodman.

In parallel with such developments, new technology is also causing the UK radio market

to fragment, as competition is opened up to include thousands of online stations from around the world across online platforms.

To make matters worse, Rajar data appears to suggest that new digital stations are growing at the expense of commercial rivals, rather than the publicly-funded BBC, which has ploughed huge resources into its next generation services, from websites, digital services and download activity.

Little surprise that, when Commercial Radio Companies Association chief executive Paul Brown was asked at February's last Rajar announcement when the BBC's rivals can begin winning listeners, he threw his hands dramatically in the air and asked "Who knows?"

"I'm sure it will happen," he continued, "but it won't necessarily be reflected in the next Rajars – it will take time."

Those next Rajars will be unveiled to the radio sector next Wednesday (May 10) before the following morning's press announcement. But, while it is unlikely there will be any great reversal of fortunes for the commercial sector, there are signs that it is beginning to mobilise.

A spirit of co-operation is forming which, coupled with the potential opened up by digital technology, should enable the commercial sector to take the fight to the BBC, and then some.

Perhaps the clearest demonstration of this new spirit within the commercial sector came last week, when 272 radio stations took part in UK Music Week. The collaborative initiative saw the stations involved – pretty much the entire commercial radio network – pool resources to produce shared content and, in the process, to raise the profile of the sector by

Who is your favourite UK artist?

As the commercial radio sector asks the nation to name their favourite UK artist of all time, *Music Week* has polled programmers from across the industry to find out their favourites. Read their responses over the next few pages

Phil Angell

group programme director, UKRD Group

My favourite UK artist is Pink Floyd. Call me old, call me bitter, call me grumpy, but Floyd outlast, outplay, and outshine even today's brightest stars.

Andy Ashton

programme director, Xfm Network
It has to be Nick Drake – an incredibly overlooked talent and one

shrouded in mystic and conspiracy and ultimately tragedy, as surely all great artists should be. Nick Drake was the quintessential eccentric English performer, precociously talented yet fundamentally flawed. His music was as unassuming as it was powerful – the proof of the latter being the fact that his appeal has lasted so long off the back of a catalogue that has never shifted the sort of numbers that other "legends" might boast. It was nice to see Nick Drake material re-released recently with the delight-



Nick Drake: "quietest southily English"

fully reworked content of Made 20 Love Magic, the single which we took the opportunity to play on Xfm to a surprising amount of indifference. I would have liked to think that if Nick Drake was a con-

Industry last week launched its biggest move yet in the battle for listeners – in the form of the first GCap made the biggest decision it has yet had to make in its efforts to revive Capital Radio. Over a hard look at the state of commercial radio, before reflecting on the successes of UK Music Week, Capital radio asks the nation for the choice as the UK's greatest UK act, we ask programmers and presenters about her vision across radio and TV. Writers: *Jim Larkin, Ben Cardew, Stuart Clarke.*

Battle to the Beeb

delivering exclusive sessions from the likes of Sugababes and James Blunt, among others (see p10-11).

Although it is an idea born of tragedy – it was UK Radio Aid in support of tsunami relief work last year which first brought the commercial stations to work together in such a way – it continued last year through Live 8 coverage and UK Leaders Live.

"It is something we're planning to carry on," says Chrysalis Radio chief executive Phil Riley. "As a sector, we've gone through some dark times in terms of the ratings battle with the BBC and the extra pressure on revenues. We've learned that one of the best ways to fight back is collectively."

Although only a few hours a day of collective programming is being broadcast, in some ways initiatives such as UK Music Week go against what is the real strength of the commercial sector, which is a diversity unmatched even by the BBC. This means the sector does have to tread a fine tightrope and future link-ups may be more selective and strategic as a result.

Emap group managing director of programming Mark Story says, "The essence of what we do is locality. I think you'll see more collaborations, but it'll be more between stations where there is a natural overlap, so you might have Kiss and Galaxy teaming up, for instance, or Xfm and Kerrang!"

Meanwhile, an increasing number of new analogue licences are being made available in the main cities, with Xfm recently launching in Manchester, and Saga recently winning out in a hotly contested battle to broadcast in the North East. This has allowed brands such as GCap

Media's Xfm and, before them, Emap's Kerrang! to evolve from origins as either a local or digital service into names which are recognised up and down the country, purely through analogue.

"It's something that works for some brands and not others," says GCap Media commercial director Duncan George. "If it's a strong brand with a clear proposition that advertisers understand, like Xfm, then it can work on a national scale."

Against this backdrop, BBC Charter Review is coming to a head. It has now reached the advanced White Paper stage and is due to be completed by the middle of this year.

temporary artist today that Xfm would be his natural home. But, like the man himself, his music would have probably slipped gloriously through the net.

Gary Burgess

programme controller, Tindle Radio, Chanel Islands
For me it has to be Elton John. A career-spanning four decades of (mostly) timeless music has resulted in a such a variety of songs that seem to fit whatever mood or occasion and have that fabulous ability of making you recall what was going on in your life at the time – always a good sign. Music aside, Sir Elton's ability to court the

media and hog the limelight makes him the sort of personality that breathes constant fresh air into the industry – and reminds the world of our home talent.

Luis Clark

programme director, The One Network
Elton John is a bit like an episode of Changing Rooms – the interior is pure mad genius that somehow works even though it shouldn't, which is then presented with a touch of drama by a great British eccentric with flamboyant frills and an air of campiness. I remember seeing him live in Manchester, lying on the floor upside down,



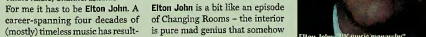
Chrislou O'Connell, showing Virgin Radio's challenge to the BBC

before the new charter comes into force in 2007. The strongest call from the music industry has been for the BBC to formally recognise its commitment to new and British music – something commercial rivals feel would help pin it back a little – but it looks unlikely that a fixed quota system will come into place. Certainly, the BBC has already rejected calls for such a system as too restrictive.

Some changes are taking place, such as a separation of the Corporation's governors and regulators, so that a formal trust is established to monitor performance. But many in the commercial sector are less than optimistic about quite what progress will be made through Charter Review.

"You wait 10 years for them to come around and you see little steps forward in the right direction, but it's a very slow process," says Riley. "We think [the BBC] is a powerful beast and it needs to be restrained more than it will be. There are changes afoot regarding how it's regulated, but it remains to be seen – quite what difference the new trust system will make."

For many, however, it is



Elton John: "UK music monarchy"

playing the piano note perfect behind him. Sir Elton is not only an outstanding musician and showman, but also someone who is not afraid to show his human side – from his outbursts with pho-

tographers, to his fantastic work with Aids charities to his flawless performance at Diana's funeral. Elton has truly earned his place as part of the UK music monarchy.

Jay Crawford

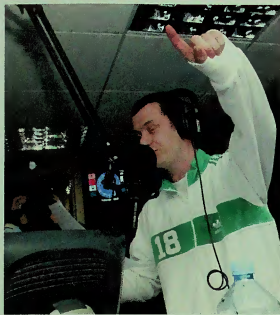
programme director, Real Radio, Scotland

In my opinion it's The Who. Although I loved The Beatles and The Rolling Stones, the combination of Townshend, Daltrey, Entwistle and Moon make them the most exciting live band in the world by far. I've seen them live about 20 times and could watch them every week. I only need to

hear the opening chord of Won't Get Fooled Again and they're scraping me off the ceiling. For 40 years they have inspired their peers with innovative and timeless work. They are the only band that men can say of them, "I am a fan" and no one will take the piss.

Ian Downs

programme manager, STAR Radio, North Somerset
My favourite artist? Busted – yeah go on and laugh, but... Why? Because they made guitar music popular again to a whole new generation of young people who probably wouldn't have picked up a guitar if it wasn't for them.



The only way is up: Paul Teakinson hurls newcomer Xfm Manchester's breakfast show

technology that will provide commercial radio's strongest answer to the BBC. Simply put, digital innovation enables more competition in the market as it opens up barriers to entry which have previously been restricted by the limits of the technology available.

"If the only way you can consume radio is through FM or AM, then the BBC is always going to have a disproportionately large share of the market," says Story. "But with digital technology, the competition is far more intense and if more commercial stations are broadcasting then, inevitably, more people will be listening to commercial radio."

The internet, perhaps, even challenges the established notions of commercial radio in allowing any number of newcomers access to the "airwaves" for the first time. Last month, for example, drinks brand Bacardi launched its own online radio station – the result of a \$1m investment – which plays dance music 24 hours a day, without interruption and, in commissioning a wide range of exclusive material, provided evidence of its ambitions within the sector.

"The strength of radio as a medium is that it enables us to develop a depth of relationship with our customers that wouldn't be able to do through other means," says Bacardi global brand director John Burke.

Some commentators point out that, in opening up the market to such an extent, traditional

With digital technology, competition is far more intense and if more commercial stations are broadcasting then, inevitably, more people will be listening to commercial radio

Mark Story, Emap

heavy hitters in analogue radio are coming under pressure. Others, such as Emap's Story, however, believe the current environment provides the most exciting opportunities for radio since the Seventies, when FM was being developed in the US.

Story believes new digital technology offers untold opportunity, providing stations remember that content is all-important, regardless of how it is delivered. "We've entered a new dimension where we can do audio entertainment that waits until its wanted," he says.

"What's now developing is a blur between the media and I think radio is the best medium to exploit the potential of the internet. It is the internet's most natural partner and shifts the way we think about radio."

Because of the internet, not least the advent of the podcast, radio stations are increasingly making programmes which are not broadcast in the conventional sense, as part of one continuous stream of material. And this, believes Story, opens up huge potential to assist the music industry, as it allows for the creation of programmes about particularly niche areas – "Nick Drake's upbeat songs," he suggests – that would not be particular ratings winners when broadcast as part of a station's main output.

Official Rajar figures tracking the take-up of new technologies in the past two years make for encouraging reading for those looking to embrace this new frontier. While digital radio is still in its relative infancy, some 35.8% of adults are now listening to radio via their television, almost a 15% increase in two years. Meanwhile, 20.2% of people are now listening via the internet, an increase of more than 5% in the same period.

Similarly, the number of individuals listening to radio via their mobile phones has increased by more than 50%, with 6.3% of adults now doing so. Meanwhile, the percentage of adults who own a DAB set at home has trebled to 11.1%.

The means by which content is delivered is, clearly, changing fast, and the opportunities are there for stations to take advantage.

But Story sounds a note of caution. "We shouldn't get hung up over technology," he says. "The whole debate basically boils down to finding the method of getting content to the market in the most convenient way. We've still got the best pictures, but now we can get them to people when and where they want them."

By next Thursday, when the new Rajar figures are revealed to the world, the commercial sector will be hoping that it has begun to turn the corner against the BBC. However, the general feeling within the commercial sector is that this will

Commercial radio in touch with the kids

Although BBC radio is marching ahead in the ratings contest with the commercial sector, the underlying picture is a little more complex and provides some encouragement within the commercial groups.

Simply put, the BBC's core audience remains with an older demographic. Official Rajar figures take into account the radio listened to only by the over-18s, but GCap's Duncan George keenly highlights that additional figures for audience share among all listeners between four and 17 reveal the commercial sector has overall more listeners than the BBC.

Last week, BBC director general Mark Thompson acknowledged this point as part of a wider problem for the corporation, when he warned the Corporation was in danger of losing touch with a new generation unless deep-seated change was implemented.

He warned of a "big shock coming" and acknowledged the organisation must adjust to technological change that will be "faster and more radical than anything we've seen before".

And, although digital technology is providing hope for many in the commercial sector, it is worth remembering that the BBC is uniquely placed to deliver music not just on radio, but to cross-promote it to platforms such as TV and the net.

Thompson announced not only the Corporation's first co-ordinated music strategy, but a new service for music fans that would allow them to create "virtual music channels".

With the massive resources behind it, the potential of the BBC to deliver over the next few years is massive. Encouragingly, what is certain is that whoever wins in the ratings wars between the BBC and the commercial sector, more broadcasters will be bringing more music to more listeners than ever before.

not convincingly be achieved for a while yet.

"I'd say we're looking at another three-plus years," says George. "If you look at the uptake of DAB sets, the growth is exponential but still relatively small. I'm not claiming it's going to be small, but digital opens the doors for us, and if we get it right we'll be able to compete with BBC stations that receive far more financial support than ours."

Just like the rest of the music industry, radio is in a state of some uncertainty and flux. Such developments promise to transform the experience for listeners over the coming half-decade, a period in which both established players and complete newcomers will be faced with untold broadcast possibilities.

Anthony Gay

programme director, Key 103
Pet Shop Boys. They're proper English. I grew up trying to make similar sounds on my mate's keyboard – and failed miserably.

Dan Jennings

programme controller and breakfast presenter, 102.7 Mercury FM, West Sussex
My favourite UK artist is Paul Weller. A song for every occasion – when I'm happy, it's *Shout To The Top*; when I'm sad, it's *Broken Stones*; when I'm angry, it's *In The City*; and when I want to chill, it's *Wild Wood*. He's an incredible performer live and his voice gets better

and better with age.

Tom Kay

regional programme controller, Tindle Radio North Anglia
I vote for The Darkness. I'm a Low-estoft lad, so I'm dead chuffed they've put our little town on the map. I believe in A Thing Called Love is the perfect anthem to spill your beer to on a Saturday night and Justin's outfits bring a bit of much-needed sparkle to UK music.

Kevin Lawrence

programme manager, Lite 106.FM, Peterborough
I guess I'll have to pick David Bowie



– I think it's remarkable that an artist can be making hit songs for 40-odd years, yet can still sound fresh and new. He's changed his style and his appearance time and time again, from his hippy late Six-

ties sound, Ziggy Stardust, Philly soul, then pure Eighties pop. Then came the Nineties and he suddenly started experimenting with funk, dance and drum & bass. Whether you like all of his incarnations or not, you can't argue that he's been an ambassador for British music for the whole of the "Top 40 era".

Luke McCullough

programme controller, Radio Forth
It's not original, but it's honest – my favourite UK act would have to be The Beatles. I was raised in the Seventies on a diet of The Beatles, The Rolling Stones, Bob Dylan, Joni Mitchell and so on, but more than a personal level, I'm certain

that the UK music we're programming now on our stations wouldn't sound as it does without the influence of Lennon and McCartney, the band as a whole and indeed George Martin. For everything of which we're now proud about UK music, it's shaped I feel from there, so my vote still sits with them.

Tim Manns

station director, The Saint
Quite simply, it has to be The Beatles. Their music was the soundtrack to a generation and, in that sense, it changed the world. Their image, before such things were thought of in blatantly commercial terms, was iconic, however that was a by-product

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GCap puts London station into programme chief's 'safe hands'

Capital opts for Muller



GCap bosses are backing new Capital

Radio programme director Scott Muller to deliver audience growth in the tough London market by bringing back a sense of humour to the station, both on and off air.

GCap announced Muller's appointment last week, following the sudden departure of managing director Keith Pringle and programme director Nik Goodman. Muller, who is currently programme director of DMGT's Nova 96.9 in Sydney, will join Capital in the summer and will be responsible for driving listener growth.

"With Scott leading the Capital team, the station is going to ramp up its growth," says GCap group programme director Dirk Anthony. "We are confident in it and we know what needs to be done. He will bring application, very clear attention to detail, focus on strategy and very strong implementation skills. He also has a great sense of humour and you will hear that come through on air."

Radio insiders believe that Muller, who was programme controller of GWR's Mix network of radio stations from 1998 to 2001, represents a safe pair of hands for Capital, which has been subject to a series of measures in the past month designed to turn round its audience decline.

"He is a known quantity, with a track record of programming and audience delivery; Nova seems to be a template for Capital, for example with the 'no more than two ads in a row' policy," says Patrick Yau, a radio analyst for Bridgewater Securities. "Muller has also worked with Steve Orchard before. Steve is in charge of executing the new strategy, so he has to have someone in whom he has confidence."

Muller's appointment comes at a difficult time for Capital. As recently as 1999, the station enjoyed a 13% audience share of the London market. However, by the third quarter of 2005, it had fallen to third place, behind Heart 106.2 and Magic, with a 5.1% share. During the same period of time, the station has had a rapid turnaround of staff, with Jeff Smith, Ric Blaxill, Keith Pringle and Nik Goodman all occupying the post of programme director.

In November, the station made a series of

GCap takes Nova approach

It seems no coincidence that GCap turned to the ranks of Sydney-based Nova 96.9 to find a new programme director for Capital Radio.

Even before Muller's arrival this summer, the Australian station, which was launched on April 1 2001 by PMG Radio, has been a significant influence on Capital's strategy, with its ambitions "no more than two ads in a row" policy emanating from Nova. GCap chiefs have also previously pointed to Nova, which was initially 25% owned by GWR, as a station they are keen to emulate.

Upon its launch in Sydney, Nova 96.9 stood as a refreshing proposition in a radio market which had been without a new station for almost two decades. A broad playlist policy which boiled down to "if it's a good song we'll play it" was promoted heavily with the catchcry "sounds different" and the station quickly shot to the top of the city's radio market and became the number one FM station in 2002.

There are now five Nova stations across Australia, with the network being completed in April last year by the launch by DMG Radio - which owns a 14.3% stake in GCap Media - of Nova 106.9 in Brisbane, which holds the second spot in overall market share.

Perhaps Nova's strongest selling point was the then innovative and much-hyped "no more than two ads in a row" policy, which it pioneered and provided an instant unique selling point.

While recent surveys have seen Nova's flagship station in Sydney suffer marginally shrinking ratings - it currently holds a 7.8% overall audience share against the 13.4% hold of market leader 2GB - the network maintains a strong overall audience share of the Australian market with a 9.0% share in Melbourne, 14.4% in Brisbane, 13.5% in Adelaide and 11.8% in Perth.

strategic changes, including cutting the number of ads aired during the daytime and giving DJs more control over their output. This has had some success - in February's Rajar figures, Capital recorded improved audience figures, although it continues to trail Heart.

Anthony is confident that Muller's experience will pay dividends in London. "He has got a strong programming background, a strong research background, he has worked with an amazing array of talent and he knows how to deal with very talented people," he says.

However, one senior radio source notes, "I would have some concerns that Capital was a big station and its selling point was that it was a big entertainment station and it did big things. It strikes me that that is not where it is going at the moment," he says. "Nova was a shooting star. It zoomed up to first and then went back down to sixth again. I don't know if they want Capital to be sixth in the London market."

He also has a great sense of humour and you will hear that come through on air

Dirk Anthony, GCap

uct. It was the music that mattered, made by four individuals who, as a group, were the biggest and the best band in the world. The acid test is that of time. Their songs sound as fresh today as they did when they were recorded. No other group has ever, or will ever, come close to The Beatles. End of story.

Paul Morris

programme controller, SGR FM
I'd pick Queen. Fantastic lyrics, from the sublime Bohemian Rhapsody to the moving and thought provoking Who Wants To Live Forever. Freddie's voice was so distinctive, and his stage presence was so incredible, you just had to sing with



Queen: "No one can stage presence"

him. Brian's mad hair, and incredible ability with a guitar, again his solo live performances always led me in awe. In fact, whenever I hear a Queen song on the radio I always turn it up, every time. You'd

always find a Queen song (or two, three) on any playlist of mine.

Gregg Nunney

head of music, Lite 106.8FM, Peterborough

I am going to choose someone who I think has been instrumental in moving British music forward - and that's Peter Hook from New Order. Before the Eighties, music seemed to be defined hat, when Tony Wilson opened the Hacienda, rock, indie, dance and electronics combined forces for the first time, leading the way for bands like The Happy Mondays, Stone Roses, Prongy, Primal Scream and so on - all the music I love, together under

one roof. There aren't many New Order or Monaco tracks that I don't like - Hooky, you are a legend.

Claire Pattenden

programme controller, Xfm Scotland

My favourite UK artist is Primal Scream - they're the band I've seen the most and Bobby Gillespie is one of the most compelling frontmen to watch on stage.

Simon Ritchie

programme controller, 105.4 Leicester Sound

My favourite classic UK artist has to be The Beatles - for me, no one has

Last week's UK Music Week saw

Local stations



It is Wednesday morning in Birmingham and a group of schoolchild-

ren are getting very hot under the collar at the prospect of a Q&A with rock band Starsailor.

Across the country, Ipswich dance music station Vibe FM East is reading itself to receive local R&B star Nate James to its breakfast show, while bands in Merseyside are rehearsing for a talent show that could land them the opportunity to support legendary rockers Status Quo at a local gig.

The link? All of these activities took place last week under the umbrella of UK Music Week, the biggest partnership to date from the UK's commercial music radio network. All in all, some 272 stations were involved across the country, from London giant Capital Radio to Bridge FM in South Wales, Xfm Scotland and the country's biggest classical station, Classic FM.

Such disparate activity is part of what made the event such a success, according to organisers. "We want to now show that we are fostering music at a grassroots level," says GCap group programme director Dirk Anthony, who sat on the event's steering committee. "What we really desire is to engage with listeners across the UK to promote British music, everything from a jazz band that plays in a pub, all the way through to a thrash band."

These events also help to illustrate the importance of local participation in UK Music Week, despite the event's national reach. Indeed, apart from a four-hour chart show broadcast across all participating stations on May 1 counting down the UK's 40 favourite artists and a number of "mini sessions" that were available on all stations to air, the project operated entirely on a local level.

"We wanted to use the power of local radio stations," says UK Music Week project director Jonathan Gillespie. "The local network delivered its programming to its own community. UK Music Week is centrally branded and imaged, but locally delivered."

"What we do best is dealing with music and also local and regional communities. This helps us to get some of the ground back on the BBC and some



Primal Scream: "compelling"

ever surpassed Lennon and McCartney's standards for songwriting. With primitive technology, The Beatles pioneered astounding production techniques which

Radio stations across the commercial sector boost their profile with both advertisers and the public

UK Music Week: Southern FM's presenter 'Jack The Lad' gets on the road for a Big Red Bus Tour in Sussex (right); Slansker visit BBC in Nottingham (below)

of the things that the BBC is doing nationally," adds Chrysalis Radio group head of programmes Pete Simmons, who also sits on the steering committee. "The highlights have been for stations that often get forgotten about, local stations and digital stations. It makes them seem bigger, being involved in something across a national reach."

And this logic applies across the entire commercial network. "It is important that we are seen to be acting bigger than we have in the past," says Simmons. "Record companies want us to act bigger. If we want to attract big acts we can't go in as individual stations."

Local participation was also key to an initiative to get the public involved creatively in the event. Throughout the week, listeners were encouraged to upload their own music to the UK Music Week website as part of a nationwide search for new talent, with many stations using the occasion to launch their own search for local music. In turn, this activity will feed into a follow up event, UK New Music Week, which is planned for late summer, when commercial music radio will unite for a week of programming based around new and unsigned British music.

The roots of UK Music Week lie in UK Radio Aid of January 2005, when the country's commercial radio sector joined for a day's programming to raise money for the tsunami fund appeal. As well as raising £3.3m, the event was a significant success in terms of audience figures, with a 6% uplift in audience reach that helped the sector to realise the influence it could bring to the market as a united front.

"After UK Radio Aid, commercial radio realised

UK Music Week: Southern FM's presenter 'Jack The Lad' gets on the road for a Big Red Bus Tour in Sussex (right); Slansker visit BBC in Nottingham (below)



UK Music Week is centrally branded and imaged, but locally delivered

Jonathan Gillespie, UK Music Week

it had a great power in its hands and decided to do something about that," says Gillespie. "People started to think maybe we should be doing this on a more regular basis."

As a result, a group of the country's most senior programme directors, including Anthony Simmons, Emap's Mark Story and Andy Roberts and GMR's John Simons, started to meet on a regular basis to discuss possible commercial initiatives across the commercial music radio network, under the guidance of Radio Advertising Bureau chief executive Douglas McArthur.

It was this group, alongside former Capital managing director Keith Pringle, which was largely responsible for two further events in the summer of 2005 that helped to confirm the viability of a combined approach to programming across commercial radio – UK Leaders Live and Live 8. This, in turn, led to the idea of a week of events promoting British music.

"There were a number of different ideas being discussed," says Anthony. "UK Music Week was the one idea that I really liked because I knew that it would energise stations on the ground floor, within their own town."

Naturally, competition continues to exist between what is fundamentally a group of commercial rivals, but Anthony believes that such emotion can be healthy. "The reason this particular idea works was that each station, whether they

are competitors or not, could find things that would be uniquely their own," he says. "I hope that there is a rivalry, that people at rival stations are looking at the people across the road and saying, 'They aren't doing it as well as us' – the element of competitiveness in terms of quality of output."

While it is too early to know the effect of UK Music Week on audience figures, Anthony believes that the event has been a success. "The three objectives were: first, to demonstrate to listeners that commercial radio can make an impact on music in this country and to improve people's perception of commercial radio; secondly, to enable people to see the power of commercial radio; and thirdly, to let advertisers and politicians realise that commercial radio can work together," he says.

"At this stage we are confident. We have done the hard graft to help people understand. It is hard for people to grasp but I think we are getting there."

Nevertheless, the real impact of the event will only become clear in the long term. "The plan is that this is year one – our prototype vehicle," says Gillespie. "We will sit down and work out what went right and what went wrong and we will improve on it for year two. Every plan is that it goes on for year two, three, four, five, six and beyond."



shaped the sound of popular music and culture forever.

Pete Simmons

group head of programmes, Chrysalis Radio
Pink Floyd, only because I grew up with their music and I think that we always love the music we grow up with. Plus, I still find them listenable today.



Robbie "great UK singer and actor"

Jon White

programme controller, Orchard FM
It has to be Robbie Williams, not just because of the high standard of the singles he releases, but the diversity of his album tracks, too.

He puts a whole new level of passion and energy into his music and live performances in particular. His music crosses all age groups – I think you'd be hard pressed to find

anyone who isn't moved by Angels. He's a great UK entertainer, icon and musician. He gets my vote.

Matt Whyatt

programme controller, 97.7 Xfm Manchester

My favourite UK artist is Oasis. They carried the torch on from Joy Division, The Smiths, The Stone Roses and made the Nineties cool. They came from a normal background to become household names by creating amazing music. Growing up in Manchester, listening to what they were making them, and seeing them live just brought it all home. When you're singing along to their massive songs in a



Oasis "proper rock'n'roll"

stadium and everyone knows the words, you realise you're not on your own. The swagger, the attitude, the arguments and the love, makes it's proper rock'n'roll – and

they support Man City! Nice one!

Michael Wilson

head of presentation, Real Radio
You remember songs from your past for all sorts of reasons but the thing that links them all is that they bring back memories. It was back in the late Eighties at the University of Teesside that a then girlfriend introduced me to Billy Bragg. I remember it vividly. It was a C-90 with a copy of Worrier's Playtime on one side and Life's A Riot on the other. It totally blew me away. I've seen Billy Bragg perform live dozens of times before and I've never looked back. Fiona from Durham – I thank you!

Following an extensive review, the BBC has finalised its music strategy. Radio and music director Jenny Abramsky is for the benefit of the licence-payer, with an emphasis on flexibility: giving consumers the choice

Music is at the heart of the BBC

BBC director general Mark Thompson last week announced the introduction of a music strategy within the organisation for the first time in its history, as part of an ambitious plan to transform the organisation for the digital age.

In a wide-reaching review entitled *Creative Futures*, Thompson argues the BBC risks becoming irrelevant to the younger generation if it fails to engage with them in the use of emerging digital technologies.

To this end, a music strategy has been devised through which the BBC is attempting to formally co-ordinate its extensive music offerings across the numerous platforms it operates. But the way it does this will have profound impact not just within the BBC, but also for the music industry, the BBC's commercial rivals and for consumers.

The music strategy has been overseen by BBC radio and music director Jenny Abramsky. In an exclusive interview, she tells *Music Week* that the strategy is a result of extensive debate both within the BBC itself and with the wider music industry.

According to Abramsky, the purpose of the strategy is manifold. The aim is not simply to co-ordinate radio with television and new media, but also to make a commitment to UK music and to establish a set of principles through which all music used by the BBC should be selected.

The ultimate commitment, Abramsky explains, is to the licence fee payer. All strategy is directed towards improving flexibility so that consumers can listen to music outputted by the BBC on their own terms. As she puts it, "The listener is empowered and we need to make sure that we've given them the means to be empowered."

Abramsky also explains that the BBC remains as committed as ever to mainstream pop music and is not about to stop playing certain types of music simply because its commercial rivals do. She echoes the views of Culture, Media & Sport Secretary Tessa Jowell – pointing out that pure entertainment should be a serious part of the BBC's remit.

But Abramsky also notes that there are many ways in which the BBC and the wider music industry can work more closely together, not least in the online space.

Why has the BBC announced a music strategy now?

It's part of the BBC looking at the future and it started about a year ago with me challenging my fellow members of the executive to try to look at music in the round. And the director general wanted to have a creative vision to take the BBC into what is the second, third, you name it, digital age, and decided we needed to look not just at music but drama and comedy and all the key genres that represent what the BBC should be doing as a public service, and look at how we should be responding to what are undoubtedly huge changes in the way people consume broadcasting.

Did you consult outside in the industry?

Widely. We talked to the Music Business Forum, we talked to the BPI, we talked to, for instance,

Tony Hall at the Royal Opera House. We talked to the heads of all the major record companies, we talked to presenters, we talked to musicians, we talked to agents. So we talked pretty widely.

Can you explain what the strategy is?

Well, the first thing is that we should have an underlying set of principles about our approach to music and it should underpin right across radio and television, from local radio right through.

And those principles are: that we are independent, and our independence is incredibly important; that we support the new; that we champion UK music; that we invest in live performance; that breadth, depth and context are critical in what we are trying to achieve and that we celebrate the best of heritage. Those key principles should dictate how we make choices about music. Now in a way, those principles have been underpinning our approach on Radios One, Two and Three for the last few years, so that, for instance, Radio One has targets for the amount of new music it should be playing, both in daytime and across the whole of its output, and equally for UK music that it should play. That Radio Three in its commissioning of new music, support for young artists is an integral part of its remit. So in some ways they've underpinned quite a lot of what we've tried to do on radio, but we've never had that approach on television.

The second thing is we should have a portfolio approach to music on television, so that each of the television channels contribute to making an overall approach to music. Again, something that we've never done before.

The third thing is that we need to link up, from local through national, from radio through television, from radio and television through to new media. And right across the BBC we do a huge amount of music programming. In fact, we're doing an astonishing amount of music programming all the time, but it's very unconnected and therefore, for instance, a young band might be playing on Radio Northamptonshire's programme *The Weekender* – how do we know about it on Radio One? Or how do you know about it on BBC3? We need to make sure that we are more joined up and more connected.

So those three things are absolutely key to part of the strategy, but the final part that is true for anybody now in the media world is that our programmes have to completely embrace the implications of the new media world and if you look at what we've been trying to do on radio, where our programmes for the last two years have been on demand, where some programmes are now downloadable, some programmes we're doing a trial at the moment to do with podcasting, but what is very clear is that people will consume audio and video no longer in the linear way, but on unpeeped different platforms. And they want those programmes available on mobiles and they want those stations even through a game box.

You said at Miden that you'd never get into making downloads available over the air.



Abramsky: making a commitment to UK music

No, I didn't say that. I mean, clearly we do do and have done downloads, but in music it's far more complicated and where you own all the rights is different to where other people own all the rights. In music, more often than not, people are clearly going to have to pay. We are not there to cheat the music companies. That is not what we're about. But there are ways we can work in partnership with the music industry. I think it's very interesting at the time of the Bach Christmas, the music industry knew what we were going to do on Radio Three and they were able to use that and I know for a fact that sales of Bach went up and I think that's brilliant.

I am still thrilled with what happened with the Beethoven experience, because I think it was a wake-up call to the whole music industry that it wasn't just a little short single track that people would go and download, that they were actually prepared to go and download a whole Beethoven symphony, and I think that is terrific. And I think that has given the whole music industry thought about the way they should move forward and I think that's part of what the BBC's role is.

More broadly, do you think the strategy gives something for the music industry to celebrate?

Well I hope that what they'll see is that the BBC is absolutely publicising service that music is at the heart of its public service remit. It's giving it a very central role for the future. That what we're trying to do is enable the BBC to speak with one voice. It

The BBC remains as committed as ever to mainstream pop music and is not about to stop playing certain types of music simply because its commercial rivals do

Jenny Abramsky

For Jenny Abramsky speaks exclusively to *Music Week's* Jim Larkin, explaining that the strategy option to listen to music on their own terms, where and when they want and on which format

Heart of the BBC'



won't happen overnight, but I hope over time they'll find dealing with the BBC easier. Also, we're about the audience and critically I hope what's going to do is that audiences will feel that the BBC is responding to their needs; that we are remaining absolutely relevant and that we are giving them the means to do what they want with music, because that is what this is about. Ultimately, the BBC is funded by licence payers and it has to deliver to those licence payers, so it's the audience that matters in all this and that's what we've been trying to do.

Is there anything in the strategy that's an attempt to prevent stepping on the toes of the commercial sector, in terms of not providing something that someone who is funded by advertising could do as well?

Well, we are going to continue to play pop music because our audience wants us to, and one of the things that I found very encouraging that Tessa Jowell said over the Charter, she said that the BBC has to take its entertainment seriously. It is absolutely a part of our mix and music is a key part of entertainment. So of course we're going to continue to play pop music, but we'll continue to play pop music in the context of the way we run Radio One and Two and I personally believe very strongly that they are very distinctive services. The very fact that we are committing to the amount of new music and the amount of British music and UK music that we play is in itself a key. We also moni-

tor the range of music that we play, and if you take a station like Radio Two, the range of music that it plays is unrivalled.

Some critics in the commercial sector would argue that it's only in the non-peak time slots that this range is displayed.

Well, that's part of the reason we monitor the amount of new music and UK music we play in the daytime.

Following Top Of The Pops' move to BBC2, there's now no weekly music show on the flagship TV station. Is that a concern and are there any plans to bring one back?

Well, what everybody working on the music strategy agreed is that music needs to play a very important part of BBC1. You're not going to have a regular programme in the way that you have something like Top Of The Pops, because that's a unique kind of programme, but that music needs to play a very important role on BBC1. It's something that I know that [BBC1 controller] Peter [Fincham] is looking at and you've seen some evidence of him commissioning various music programmes. He cares passionately about music, Peter, but it's a part of entertainment. It doesn't have a position there just of right. It has to earn its position by doing some great programming, and that's critical as well.

This year you're linking up a lot more between television and radio in your festival coverage. Is that something that's going to expand across platforms and across other festivals?

We're creating one of our own - the BBC Electric Proms - but we do see that when we work together we can make greater impact. It doesn't just have to be in the live coverage of a festival. I mean if you take what we did across television, radio and online with the Beethoven Experience, we turned that into an event just by the kind of programming we did, including the famous music downloads. The whole of that event was a brilliant piece of scheduling. So yes, we're going to look to find different ways and innovative ways of doing things.

I think we announced this week One Big Weekend is going on television and radio and that's a first and we hope that will have a real impact, but it's got to work effectively on radio and television and on new media. This is not about putting radio on television or vice versa, because if it was that it wouldn't work.

The Electric Proms - what's happening with them?

The BBC took over the Henry Wood Proms in 1927 when

Listen to the MW podcast

You can hear the full interview with Jenny Abramsky via the Music Week podcast, which can be downloaded at www.musicweek.com

they went bust and we've been running the BBC proms for what is going to be 80 years. The purpose of the proms has been to introduce people to classical music and to a range of classical music. And over the years the BBC has introduced people to the music of Stravinsky, and Shostakovich, you name it, and it's a wonderful event with those promenade tickets and people being able to go and just stand and hear great music.

We suddenly thought, we do this for classical music - what can we do for contemporary pop music, which does things that otherwise would not be done, things like unique collaborations, giving groups opportunities they might not have had and celebrating the very best and bringing together the BBC's output across its different platforms.

This year's will be quite modest. It's just starting out, but we hope it's going to be something that will grow and will eventually be from two sites, one in London and one outside.

There have also been reports that you're attempting to create some sort of rival to MySpace.

The BBC is across all its local radio stations and also on Radio One and Two, doing a huge amount with unsigned bands. We always have done. We do it on a regular basis and we have websites. The Weekender does unsigned bands. Every single one has a different brand, but what we haven't ever done is joined them together. What we want to do is just pull it all together so that unsigned bands know what it is that the BBC is doing. If you think about it, Radio One has been running One Music for the last two years, if not more, and tens of thousands of young bands have participated in that and put their stuff up there, so this is not the BBC suddenly moving into this space, it's the BBC making the space it does work better.



Chris Moyles: Radio One breakfast show has boosted its ratings

Everyone will benefit from the Beeb's exciting strategy involving its future plans for music

BBC strategy should pay off for all

EDITORIAL
MARTIN TALBOT



The words emanating from the BBC over recent days certainly sound encouraging for anyone from the world of music.

Jenny Abramsky is making all the right noises when she talks of the Beeb's future support for new music, for British music, and for ensuring that both are spread throughout daytime – as outlined as part of its new strategy for music.

It should not be surprising that her plans make so much sense for the music business, given the involvement in the process of so many who know the industry so well. Besides the input of the Music Business Forum and other organisations, a certain Lesley Douglas was Abramsky's number two on the strategy – as deputy chair of the organising committee – and her contribution shows.

Douglas has run the nation's favourite radio station for long enough to know what the music business likes, and also what it needs – which are not always the same things, of course.

What we wait for now is the implementation of the strategy and to see how it manifests itself in the day-to-day operations of Radio One, Radio Two, 1Xtra, 6Music and much more besides.

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DG's vision for music is a significant moment for all

VIEWPOINT
JEZ NELSON



The game plan laid out by Mark Thompson in Creative Futures confirms that the BBC has a leader in tune with modern media. There are 3,000 soon-to-be ex-BBC employees who might take issue – but the director general's vision is as visionary as it is timely. And among those set to benefit most are music fans and music makers.

Thompson, along with Jenny Abramsky, who led the music strategy review, recognised that audiences and technology are changing at what he called a "shocking pace". Nowhere is this more apparent

Among those set to benefit most are music fans and music makers

than with audiences for music. Describing it as "Martian Media", Thompson is committing the BBC to giving people music programmes when and where they want them – and on whatever platform they have to hand.

Of course there are those of us in the independent and commercial world who've been preaching this for years. But to have the DG throwing the weight of the BBC behind this vision is a significant

moment. The Beeb is planning to create a best-of-breed broadband music portal which will be rich in video and audio content – both contemporary and archive. This could arguably in time become one of the most powerful and content-rich music "channels" in the world.

Thompson has also committed the BBC to something it badly needs – an on-going pan-platform music strategy across the whole organisation. By moving TV's Music Entertainment department into Radio and Music, it's head Jenny Abramsky should now be top of all pluggers' Christmas card lists. For record companies this should mean a simpler route to planning an artist's relationship with the BBC. For BBC suppliers like my own company who already consider ourselves multi-platform producers, we hope it'll mean a genuine commitment to 360 degree music programming.

The BBC has an important role in championing new music talent, then taking it to the license payer in whatever form they want it. A genuinely cross-platform strategy will benefit the BBC, the music business and the music fan.

Jez Nelson is creative director of independent production company Semtex/Else

None of us should expect dramatic changes overnight; the strategy has been underpinning the output of the BBC's various channels for some time.

But a joined-up approach to music programming has huge opportunities for music and massive pay-back for the consumer. Bringing festival and other live coverage together across all platforms – radio, TV and online – makes sense, as does linking the session activity of the various outlets.

Making TV performances and radio sessions available for later, as-you-like-it streams via the web is a no-brainer. But from that step, it is only a short hop to fully co-ordinated activity which should surely mean that any radio session should also be captured for TV usage too.

As an example, many of the fabulous concerts recorded by Radios Two or One – Stevie Wonder, Coldplay, Paul McCartney, Kanye West – could have been recorded for TV too, and what gems they would have been.

Rights issues inevitably provide obstacles, but there is everything to gain – for everyone – to resolve such issues. A BBC with a joined-up approach to music could transform the UK's media landscape.

How can commercial radio win audience from BBC?

The big question

What can the commercial sector do to win back audience share from the BBC?

Rob Corlett, Hit 40 UK

"Commercial radio needs to ban BBC bashing and to start learning from them. The new BBC vision is all about products such as music and news, integrated across their many platforms. Commercial radio needs to create more of its own intelligently presented, national programming platforms and collaborate with other commercial media owners to help access the most interesting guests and cross promote it."

Frank Ramsay, Totaly Radio

"More attention needs to be paid to playlisted music. Too many commercial stations are over-reliant on software, such as Selector, without applying enough time and thought into their programming. Many listeners find heavily rotated chart demanding more variety."

Nick Luscombe, Xfm

"The challenge for commercial radio is to promote new music to a wider audience, to draw in greater numbers of listeners. Given the will, there's never been a better time for the commercial sector to succeed – especially with the potential to work with an ever increasing number of

sponsors hungry to show off new music technology."

Richard Muzies-Gow, Dresner Kleinwort Wasserstein

"The commercial sector has tried to compete directly in the hope that the BBC would lose its way a bit. That hasn't happened. The commercial guys need to be a bit cleverer. That doesn't necessarily mean going out and getting the big names like Jonathan Ross, it means being more inventive. The other issue for them is that the BBC, with their deep pockets, have been able to steal the march on things such as podcasting and get ahead."

Pete Simmons, Chrysalis

"Commercial radio has got to make sure that it increases the quality of its programming. We have got to be a lot better at everything we do because growing an audience is all about the quality of programming."

Craig McNeil, Beggars Group

"Take more risks and play more challenging music. If you drive across the country and listen to a lot of radio stations, you realise a lot of the music sounds the same because so many of the stations are owned by groups, which is why it's good to see stations such as Xfm starting up in Scotland and Manchester."

Sean Adams, Drowned In Sound

"Surely with the size of live live scene, there's room for a station that's commercially built around selling tickets – especially if the money spent on live ads is anything to go by."

A month after taking over as head of music for HMV, Gary Rolfe discusses the challenges as the retailer responds to changes on the high street

Quickfire

So, you are a few months in now, how are you enjoying the new job?

If you have wanted to do a job for a while and get the chance, it is exciting and terrifying in different degrees. It is a big challenge. On a purely market level, there has not been more change in the industry from a retail perspective than in the past six months – things change almost on a daily basis with the growth of the internet and digital. I have been in the head office for 11 years – I look back at the last six months and the amount of change is unimaginable. But the market is still buoyant, it is just a challenge of moving HMV forward.

How will you do that?

We need to have the most compelling offer on the high street. It's as simple as that. In most towns we have the widest range, but maybe we need to try and improve what we do. Looking forward, it's a question of "can we develop as compelling a digital offer in our stores as we do physically?" Our greatest assets are our stores. Is there a way that we can get people in some locations going into our stores and using the internet? It is the store-to-door philosophy.

Obviously it is hard on the high street at the moment – how will HMV continue to prosper?

It is all about the offer that we have in any one of our stores. We should look to have the best offer in that location. There are these people who are specialist music buyers, who will always come to our stores. There are things that we have that others don't, for example the Playlist CDs, the HMV Choice magazine, HMV's classical label, offers that other people don't replicate. We just need to build on that.



With supermarkets selling music so cheaply, why should people continue to go to HMV?

Supermarkets do what they do, but that won't sell new releases unless they are sure-fire sellers. We also have the passion of the people who work at HMV. They know a lot about music, they will be on to the next big thing even before the record labels sometimes. We wouldn't be able to survive without that passion.

Do you think we are in a strong period for new music right now?

If you look at the base figures of artist albums, the market is still very strong. The whole music scene is booming, people are going to gigs. Looking at the digital side, I have never seen so many people listening to so much music, walking around London everyone has MP3 players. And it is good to see British music doing so well.

Which new artists do you think will be big this year?

If you got 20 people in the industry around a table trying to pick what the biggest selling album of the year will

be, then they would all pick a different record. Look at a record like Orson, that is going to sell a lot of albums although it may not be the most credible. I think Captain, that EMI have signed, have some pop credibility to them. Lily Allen seems interesting, but I haven't heard her yet. Then you have things coming from the complete left field like Matsuyama. But it is difficult to make choices as to who will be big, because there is so much going on. For every Arctic Monkeys there are 10 bands selling not as well as you might expect.

How can HMV support new acts?

We give them more marketing space than anyone else, we sell more than anyone else, we do the Playlist CDs. If you look at the Playlist CDs over the year you would be surprised by the quality.

When you joined HMV in 1990, did you have any idea you would still

be here? I've been working in music retail for 21 years and I keep doing it because I love it. HMV has a lot to do with that – the culture of the place, the people that work here. We have worked ourselves into market leader. But I can't say that. Back at the time I started at HMV Oxford Circus thinking that I was going to run the music buying in 16 years' time.

What will you bring to the role of head of music?

A lot of it comes down to experience – the fact that I have worked at head office buying level for 11 years. I have picked up something. You need to be able to manage people, to know people in the industry and to work with them to deliver what HMV can do.

Formerly rock and pop manager, Gary Rolfe became HMV head of music at the start of April. Rolfe is responsible for HMV's music department, covering the core product areas of rock and pop.

Best thing that has happened to you in the past 12 months, personally or professionally.

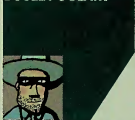
Doing last year's ticket sales at the Nottingham Arena by a massive 32%. Tell us a secret about yourself that most people in the business won't know: I am the most generous Yorkshireman that I know.

Most embarrassing moment of your career: When only 50 odd people turned up for a Max Boyce gig at Withersna. He was not amused. **Who is your all-time hero, professionally or otherwise:** Martin Johnson, for lifting the World Cup in 2003 in Australia.

What is the best piece of business advice you can give to you? What as a hotel manager: "you can't sell yesterday's bed!" Meaning, if there is a deal to be done, do it.

What do you predict will be the most significant music industry development over the next five years: The internet bringing a wide range of music into the home, thus encouraging more and more people to come to live gigs.

DOOLEY'S DIARY



Life's a beach for staff at Virgin

Remember where you heard it: It continues to be metaphorically cloudy on the UK high street, but lucky staff from Virgin Megastores got a chance to bask in the Spanish sunshine last week as they flew out for the retailer's annual conference. Besides all the serious discussion stuff about strategies and the like, head office staff, store managers and a handful of key suppliers managed to get their hair down in Malaga on the Costa del Sol with a busy programme of activities laid on, including golf. I've been working in music retail for 21 years and I keep doing it because I love it. HMV has a lot to do with that – the culture of the place, the people that work here. We have worked ourselves into market leader. But I can't say that. Back at the time I started at HMV Oxford Circus thinking that I was going to run the music buying in 16 years' time. What will you bring to the role of head of music? A lot of it comes down to experience – the fact that I have worked at head office buying level for 11 years. I have picked up something. You need to be able to manage people, to know people in the industry and to work with them to deliver what HMV can do. Formerly rock and pop manager, Gary Rolfe became HMV head of music at the start of April. Rolfe is responsible for HMV's music department, covering the core product areas of rock and pop.

...What with **Take That** reforming and even **East 17** on the comeback trail (well they're trying anyway), it was only a matter of time before the business reacted to take advantage of this renewed interest in scantily clad groups of males with nice voices. Over the next few months we'll see 365 hitting the airwaves, a new group from Immoort Records stable, while Lou Pearlman's Transcontinental group, the launching pad for artists including Backstreet Boys and *NSync, is giving us US5. Island also has an act on the loose. Enigmatic times ahead. While we're talking all things pop, we reported some time ago that **All Saints** were on the comeback trail and Dooley was privy to a sneak listen to one of their new songs last week. The girls have been working with Beck's musical director Greg Kurstin and results are up there with their best. Exciting stuff. Linnar has entered the studio to begin work on the follow up to *Dedicated*. **Shayne Ward** will make **British History** this week, becoming the first artist to perform at **Downing Street**. The X-Factor victory will perform to a selection of columnists as part of the launch festivities for **Piers Morgan's** new publication, **First News**. Nice to see so many artists out to support their fellow kind. At **Parlo**! At **The Disco** Matt Willis was among those checking out the latest **Las Vegas** export, while at **Motown** there was Wednesday former **Darkness** bass player **Frankie Poullain** was spotted lingering around the back. On the signing list, **The Long Blondes** have signed to **Rough Trade** and are currently in the studio with **Steve Mackey** of **P-Isis**, while **Reinheits** has selected two new faces to enter the roster in the shape of last year's **Mercury Music** prize nominee, **Seth Lakeman** and **Jamie Hartman** – the singer/writer **Bill Young's** recent hit **All Time Low**. **Meanwhile**, **Bad** records has signed young band **The Dore**. The band are currently unmanaged and unpublished....

Inside Track

Geoff Huckstep is the chief executive of Nottingham Ice Centre & Arena and has taken over from Peter Tudor as chairman of the National Arenas Association.



(Moon) – Mecca Ballroom, Hull, 1964. I think.

Your current favourite rock DVD, game or gadget: I've watched my DVD, too – too mean to buy my own.

Best friend in the music business: All the promoters that bring gigs to the Nottingham Arena are my best friends.

Greatest passion other than music: Has to be rugby – Yorkshire and England. Err, sorry, I meant my wife and children.

Name: Geoff Huckstep
Born: Hull, East Yorkshire 1950
First job in the music business: Entertainments office, Holderness Borough Council. I managed the Grand Pavilion, Withersna and Floral Hall, Hornsea, and organised the Annual Donkey Derby at each resort.

Where would you like to end up before you retire: Nottingham. I feel as though I have arrived...but who knows?

First record you bought: *Whiter Shade of Pale* - Procol Harum. Still the best single ever recorded.
Last record you bought: Don't Believe The Truth by Oasis
First gig: The Who (with Keith



The West Country was the place to be for a fair portion of the music industry, who decamped to the Bristol area last week for South West Sound. The event, now in its third year, is beginning to truly establish itself and saw an impressive line up of speakers. Among them was Gloucestershire founder and organiser **Michael Eavis** (right) who – despite there being no Gloucestershire this year –

has been having a busy time of it of late, with being one of the guests of honour at the previous week's **MMF Roll Of Honour Awards**. Eavis also assured the audience that Gloucestershire is safe for years to come. **Hannah** He is pictured in the surroundings of the **Darlington Estate**, where half the event was held, with **Darlington** 50th development director **Matt Griffiths**.

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JOBS



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The closing date for applications is Friday 12th May 2006.

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Tel: 020 7471 5000 E: tim.palmer@umusic.com

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Club Charts 06.05.06

The Upfront Club Top 40

Rank	Artist	Weeks on Chart	Peak
1	SOLU MUSIC FEAT. KIMBLEE PADE	1	1
2	GABRIEL & DESPONDIA BANKROFT TRACKING THE SURE DOWN	2	2
3	SOUTHSHORE HILSTIENS RUSH BEFORE MY EYES	3	3
4	LODESTAR HOLLOWAY LOVE SENSATION	4	4
5	BIMBO JONES HARKEN ONK STOP	5	5
6	EDDIE THONEICK & KURD MAVERICK LOVE SENSATION	6	6
7	RIHANNA S.O.S.	7	7
8	CHRISTINA MILLAN FEAT. YOUNG JEEZY SAW I	8	8
9	TEAMSUNTS FEELS LIKE LOVE	9	9
10	TIMMY VEGAS & BARBARA TICKER DUTTY HUNK (WE CAN DO)	10	10
11	NO-FERRINI FEAT. JACK IN THE CITY CHMON	11	11
12	INAYA DAVY HOLD YOUR HEAD UP HIGH	12	12
13	CORENELL FEAT. ANN BALLEW A DEEPER LOVE	13	13
14	PLAYBACK HIT THE BRIGGS	14	14
15	SOLU AVENGERZ SING/MAKE MY BODY ROCK/GET ON DOWN	15	15
16	MY DIGITAL ENEMY FEAT. GEORGE DENNIS RUNAWAY	16	16
17	GAN MCCALL I'M ALRIGHT	17	17
18	STRIKE U SURE DO	18	18
19	GHAIANA FEAT. TOM JONES STONED IN LOVE	19	19
20	VARIOUS DISCO HEAVEN (SAMPLER)	20	20

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Weeks on Chart	Peak
1	WORTHY GARDEN THAT SINGZ ROCKS SURE THING	1	1
2	MULTIPLY WHAT YOU FEEL BEHIND SCHEER ECHER	2	2
3	SHINE LIKE THE SUN	3	3
4	THE BROTHERS OF SUNDAY	4	4
5	THE BROTHERS OF SUNDAY	5	5

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Rank	Artist	Weeks on Chart	Peak
21	BETTERFEARZ SOMEBODY'S WATCHING ME	21	21
22	VINYL LIFE GOOD LIFE	22	22
23	THE TIM REK EXPERIMENT FEAT. VERONICA BELENTSS	23	23
24	AURORA SIMPSON SON	24	24
25	WONDERLAND AVENUE WHITE HORSE	25	25
26	BODYROX FEAT. FEAT	26	26
27	MOUSEE T VS DANDY WAHROUS HORNY AS A DANDY	27	27
28	MICKEY MODELE VS JESSY DANCING IN THE DARK	28	28
29	STARBUZZER FEEL GOOD	29	29
30	MARRY MORISON FEAT. DMX INNOCENT MAN	30	30
31	LL COOL J FEAT. DENNIE LOPEZ CONTROL MYSELF	31	31
32	JUSTICE VS SIMILAN WE ARE YOUR FRIENDS	32	32
33	JOHN PARR VS TOMMYKROCKERS NEW HORIZON	33	33
34	MESH MASH SPEECHLESS	34	34
35	ROB BOSKAMP IN THE EVENING	35	35
36	SUNDLUCK FEAT. ROBIN BECK FIRST TIME	36	36
37	THE JOKER BRING IT BACK (YOUR SOLU)	37	37
38	CHELOUIS & JONES I DON'T KNOW?	38	38
39		39	39
40		40	40

Staying on the Solu side

By Alan Jones
No question of what is number one in the Upfront Club Chart this week: by a margin of 26% (the widest of the year) over runners-up Gabriel & Despondia, Tracking Treasure Down, the runaway winner is Faded by Solu Music feat. Kimblee.

A slick, house anthem in mixes by Grant Nelson, Sold State, Eric Knipper, Hex Hector and ADNY, as well as Solu Music themselves, Faded was previously an Essential New Tune on Pete Tong's Radio One show, and is getting support from DJs such as the Shape Shifters, The Sharp Boys, Dave Clarke, The Freshmans, The Beguinez, Herd & Fitz, K-Klass and Fifty Red.

The Freshmans topped both the Upfront and Commercial Pop Charts last week but Solu Music can't quite repeat the feat, and have to settle for second place in the latter chart, where STRIKES' newly-released house evergreen U Sure Do holds sway, with a victory margin of 15%.

A number five sales hit in 1995 after a false start the previous year, U Sure Do's debut around a single from Donna Atkins 1987 hit Sledge, and appears in new mixes by Angel City, Tall Paul, Simoa & Gold, Manhattan Clique, Loopfish and Original Guest, and STRIKES' own original U Sure Do was a number-one Upfront Club Chart hit in both 1994 and 1995, but is slow in re-establishing itself on that chart in its present incarnation, improving 27-18 this week.

It is not unusual for Def Jam to have three records in the Top 10 of the Urban Club Chart, but it has never had them in the Top 10 of the Commercial Pop Chart simultaneously until now. House-style mixes give the R&B/hip-hop imprint the number four slot with Rihannas S.O.S. the number six berth with LL Cool J Control Myself and number seven position with Christina Milian feat. Young Jeezy's Saw I.

All three are also in the Top 10 of the Urban Chart in their original mixes, where Rihannas' single was number one last week but is now overhauled again by Chris Browns' Yo Excuse Me Missy, which propiously spent a fortnight at number one, and surges back to the top this week.



COMMERCIAL POP TOP 30

Rank	Artist	Weeks on Chart	Peak
1	STRIKE U SURE DO	1	1
2	SOLU MUSIC FEAT. KIMBLEE PADE	2	2
3	THE BROTHERS OF SUNDAY	3	3
4	THE BROTHERS OF SUNDAY	4	4
5	THE BROTHERS OF SUNDAY	5	5

2. **SHIRLEY SIMMONS**, *SMILE IN MY SLEEP* (Vocal)

6. **CELA**, *UPSIDE LIKE YOU* (Vocal)

7. **DAD SAMPSON**, *TEAR ME LIVE* (Vocal)

8. **DIVA DUS VS MICKI FRENCH**, *TOTAL ECLIPSE OF THE HEART* (Vocal)

9. **KARMA PARTY**, *AGAINST ALL ODDS* (Vocal)

10. **PATRICK BERTZ & JIM THOMAS**, *ESTHER WOULD* (Vocal)

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Label
1	LL COOL J	JAMMER LOPEZ CONTROL MYSELF	Mercury
2	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
3	EMERSON SAYS	THEY	Mercury
4	BOBIE THOMAS & MICKI FRENCH	LOVE SENSATION	Mercury
5	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
6	THE STRONGS	LET'S GET TOGETHER	Mercury
7	THE STRONGS	LET'S GET TOGETHER	Mercury
8	COLEMAN	LET'S GET TOGETHER	Mercury
9	COLEMAN	LET'S GET TOGETHER	Mercury
10	THE STRONGS	LET'S GET TOGETHER	Mercury
11	THE STRONGS	LET'S GET TOGETHER	Mercury
12	THE STRONGS	LET'S GET TOGETHER	Mercury
13	THE STRONGS	LET'S GET TOGETHER	Mercury
14	THE STRONGS	LET'S GET TOGETHER	Mercury
15	THE STRONGS	LET'S GET TOGETHER	Mercury
16	THE STRONGS	LET'S GET TOGETHER	Mercury
17	THE STRONGS	LET'S GET TOGETHER	Mercury
18	THE STRONGS	LET'S GET TOGETHER	Mercury
19	THE STRONGS	LET'S GET TOGETHER	Mercury
20	THE STRONGS	LET'S GET TOGETHER	Mercury

These charts are also available online at musicweek.com



OUT SOON

Music Week Club Chart #1
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 Pete Tong Essential New Tune



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COOL CUTS CHART

Rank	Artist	Track	Label
1	ROBEY BRONX	FEEL YOURS LIKE I FEEL YOURS	Mercury
2	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
3	EMERSON SAYS	THEY	Mercury
4	BOBIE THOMAS & MICKI FRENCH	LOVE SENSATION	Mercury
5	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
6	THE STRONGS	LET'S GET TOGETHER	Mercury
7	THE STRONGS	LET'S GET TOGETHER	Mercury
8	COLEMAN	LET'S GET TOGETHER	Mercury
9	COLEMAN	LET'S GET TOGETHER	Mercury
10	THE STRONGS	LET'S GET TOGETHER	Mercury
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13	THE STRONGS	LET'S GET TOGETHER	Mercury
14	THE STRONGS	LET'S GET TOGETHER	Mercury
15	THE STRONGS	LET'S GET TOGETHER	Mercury
16	THE STRONGS	LET'S GET TOGETHER	Mercury
17	THE STRONGS	LET'S GET TOGETHER	Mercury
18	THE STRONGS	LET'S GET TOGETHER	Mercury
19	THE STRONGS	LET'S GET TOGETHER	Mercury
20	THE STRONGS	LET'S GET TOGETHER	Mercury

URBAN TOP 50

Rank	Artist	Track	Label
1	ROBEY BRONX	FEEL YOURS LIKE I FEEL YOURS	Mercury
2	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
3	EMERSON SAYS	THEY	Mercury
4	BOBIE THOMAS & MICKI FRENCH	LOVE SENSATION	Mercury
5	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
6	THE STRONGS	LET'S GET TOGETHER	Mercury
7	THE STRONGS	LET'S GET TOGETHER	Mercury
8	COLEMAN	LET'S GET TOGETHER	Mercury
9	COLEMAN	LET'S GET TOGETHER	Mercury
10	THE STRONGS	LET'S GET TOGETHER	Mercury
11	THE STRONGS	LET'S GET TOGETHER	Mercury
12	THE STRONGS	LET'S GET TOGETHER	Mercury
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14	THE STRONGS	LET'S GET TOGETHER	Mercury
15	THE STRONGS	LET'S GET TOGETHER	Mercury
16	THE STRONGS	LET'S GET TOGETHER	Mercury
17	THE STRONGS	LET'S GET TOGETHER	Mercury
18	THE STRONGS	LET'S GET TOGETHER	Mercury
19	THE STRONGS	LET'S GET TOGETHER	Mercury
20	THE STRONGS	LET'S GET TOGETHER	Mercury

Rank	Artist	Track	Label
1	ROBEY BRONX	FEEL YOURS LIKE I FEEL YOURS	Mercury
2	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
3	EMERSON SAYS	THEY	Mercury
4	BOBIE THOMAS & MICKI FRENCH	LOVE SENSATION	Mercury
5	CHRISTINA MILANO	FEEL YOURS LIKE I FEEL YOURS	Mercury
6	THE STRONGS	LET'S GET TOGETHER	Mercury
7	THE STRONGS	LET'S GET TOGETHER	Mercury
8	COLEMAN	LET'S GET TOGETHER	Mercury
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18	THE STRONGS	LET'S GET TOGETHER	Mercury
19	THE STRONGS	LET'S GET TOGETHER	Mercury
20	THE STRONGS	LET'S GET TOGETHER	Mercury

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Week 17

Upfront p20 TV & radio airplay p23 New releases p26 Singles & albums p28

FAST CHART

SINGLES

NUMBER ONE
GNARLS BARKLEY CRAZY Warner Bros.
Gnarls Barkley extend their residency atop the singles chart to five weeks. The last time an American act did this for Warner Music was in 1998, when Cher's Believe spent seven weeks at the summit.

ARTIST ALBUMS

NUMBER ONE
GNARLS BARKLEY ST ELSEWHERE Warner Bros.
Danger Mouse and Coe-Loo's collaboration was the race for album chart honours at a canter, replacing Shyenne Ward's self-titled debut album at the summit, with a victory margin of 27%. St. Elsewhere is released in the US on 9 May, and is expected to do well.

COMPILATION ALBUMS

NUMBER ONE
NOW! 63 EMI/Virgin/UMTV
Number one for the third week in a row. Now! 63 suffered a further 42.3% decline last week, selling 46,453 copies to raise its 20 day total to 318,222. That is 37% behind the pace set by last year's equivalent, Now! 60, which had sold 503,732 copies at the same stage.

AIRPLAY CHART

NUMBER ONE
GNARLS BARKLEY CRAZY Warner Bros.
Radio programmers are slightly less crazy on Gnarls Barkley. Crazy hit only slightly – its monitored plays tally falls by just 14 to 2,761 – 48% more than the next best tally of 1,879 for Corinne Bailey Rae's Put Your Records On.

The Market

Albums sales are on the up

by Alan Jones
To a star-studded list comprising Elvis Presley, The Monkees, Simon & Garfunkel, The Stylistics, Blondie, The Pretenders, Barbra Streisand, Michael Jackson, Lionel Richie, Madonna, Whitney Houston, Meat Loaf, Mariah Carey, Hanson, Limp Bizkit, Evanesence, Beyonce, Usher and (arguably) Akon, there is now a 20th American act to register simultaneous number one singles and albums in the UK – Gnarls Barkley.

The duo, comprising Coe-Loo and Danger Mouse, do it the hard way, remaining at the top of the singles chart for a fifth straight week with Crazy, while debuting at the summit with their first album, St. Elsewhere. It is only six months since Madonna was the last artist to lead both lists at the same time but Gnarls Barkley are the first act to simultaneously top the chart with their debut single and album since Evanesence did so in 2003 with introductory single Bring Me To Life and first album Fallen.

Crazy held up much better than expected last week, selling a further 69,202 copies – a mere 9.1% dip week-on-week – to take its cumulative sales to 490,416. It is the first single by an



Gnarls Barkley: US duo achieve simultaneous number one hit single and album

American act to spend more than four weeks at number one since Black Eyed Peas' Where Is The Love spent six weeks at the summit in 2003.

St. Elsewhere's first week sales of 134,184 rebadge Shyenne Ward's self-titled debut album (71,396) into second place. Leadership of the album chart has physical sales of 43,823,785 are just 0.04% behind the same stage 2005 tally of 43,839,877.

Both formats were up on the same week in 2005, with albums ahead by 8%, and singles by 55.9%.

Although album downloads are well ahead of last year's (undocumented) figures, physical sales are still very strong. So far this year, physical album sales of 43,823,785 are just 0.04% behind the same stage 2005 tally of 43,839,877.

Finally, while Will Young's Keep On album re-enters the Top 10 after a 10 week absence, his single Who Am I, advances 47-11 this week, after getting a physical release, with sales of 12,733, and looks certain to be the first of 10 singles by Young to miss the Top Five, and maybe the Top 10.

KEY INDICATORS

SINGLES

Sales versus last week: +2.1%
Year to date versus last year: +124.6%

MARKET SHARES
Universal 41.9%
Warner 23.9%
Sony BMG 16.3%
EMI 6.8%
Others 11.2%

ALBUMS

Sales versus last week: +7.2%
Year to date versus last year: +60%

MARKET SHARES
Sony BMG 25.8%
Universal 23.6%
EMI 20.2%
Others 6.6%

COMPILATIONS

Sales versus last week: +4.4%
Year to date versus last year: -16.4%

MARKET SHARES
Universal 45.8%
EMI 25.8%
Sony BMG 5.2%
Warner 4.0%
Others 28.4%

RADIO AIRPLAY

MARKET SHARES

Universal 40.3%
EMI 17.5%
Warner 16.4%
Sony BMG 14.6%
Others 11.1%

CHART SHARE

Origin of singles sales (Top 75): UK: 45.3% US: 48.0% Other: 6.7%
Origin of albums sales (Top 75): UK: 52.0% US: 42.7% Other: 5.3%

For fuller listings, see musicweek.com

THE SCHEDULE

ALBUMS

THIS WEEK
Mobb Deep Blood Money (Polydor); Kanye West Late October (Roc-A-Fella); Pearl Jam Pearl Jam (J); Snow Patrol Eyes Open (Fiction); Field Music Write Your Own History (Memphis Industries)
MAY 8
Read Hot Chili Peppers Stadium Arcadium (WEA); Dirty Pretty Things Waterford To Anywhere (Mercury); Roboastank Everyman For Himself (Mercury); Various They'll Have To Catch Us First (Domino); Scott Walker The Drift (A&M)
MAY 15
Razontores Broken Toy Soldiers (XL); Basta Rhythms The Big Bang (Polydor); Plan B Who Needs Action When You Have Words (WEA); Phoenix It's Never Been Like That (Virgin); Feeder The

Singles (Echo): Ron Sexsmith Time Being (V2); Grandaddy What Happened To The Family Cat (V2)

MAY 22
Pet Shop Boys Hot Chip (Parlophone); Hot Chip The Warning (EMI); Zero 7 The Garden (Ultimate); Tunng Comments Of The Inner Chorus (Full Time Hobby); Jewel Goodbye Alice In Wonderland (Atlantic)
MAY 29
The Modern The Modern (Mercury); Orson Bright Tomorrow (Mercury); The Futureheads News And Tributes (WEA); Gomez How We Operate (Independent);
JUNE 5
Paul Simon Surprise (WEA); Diddy PDS (Atlantic); Ronan Keating Bring You Home (Polydor); Primal Scream Riot City Blues (Columbia); Sonic Youth Rather Ripped (Polydor); The Feeling Twelve... (Island)

NEW ADDITION



Muse will release a yet-to-be-titled studio album on July 3 and fans will get their first taste when lead single, Supermassive Black Hole, is released as a download on June 12. The release kicks off a period of intense activity for the group. The band will perform their first show in 18 months at Radio One's Big Weekend festival in Dundee on May 13.

SINGLES

THIS WEEK
Red Hot Chili Peppers Dani California (WEA); Feeder Lost & Found (EMI); Jim Noir My Patch (M4U); Dubb Remain (Mercury); Shack Tie Me Down (Big Brother); Raffie Band Women Of Japan (Skint); Goldfrapp Fly Me Away (Mute)
MAY 8
LL Cool J Control Myself (Def Jam); Pet Shop Boys I'm With Stupid (Parlophone); Graham Coxon You And I (Parlophone); Starsailor Keep Us Together (EMI); Hot Chip And I Was... (EMI); The Datsuns Stack Here For Days EP (V2); The Beautiful South Manchester (Sony BMG)
MAY 15
Nelly Furtado Prismatic (Polydor); Orson Bright Ideas (Mercury); Garbage Run Baby Run (WEA); Justice Vs. Simian We Are Your Friends (Virgin); Lu Kim Whoa (Atlantic); Christina Milian Say It

(Def Jam); Mystery Jets You Cant Fool Me Demis (WEA); Razorlight the (Mercury)

MAY 22
Futureheads Skip To The End (WEA); Primal Scream Country Girl (Columbia); Jack Johnson Upside Down (Island); Placebo Say To Say Goodbye (Virgin); Matt Willis Up All Night (Mercury); Robbie Williams Sin Sin Sin (EMI); Kanye West the (Mercury); The Darkness Grindfod (Atlantic); The Ordinary Boys 9 To 5 (B-U-G-A-Y)

MAY 29
Prince Fury (Island); Keane Is It Any Wonder (Island); Kelly Rowland Corinne Bailey Rae Trouble Sleeping (EMI); Tony Christie (Is This The Way To The World?) (Polydor); Ronan Keating All Over Again (Polydor); Journey South The Circle (RCA); Nelly Furtado Maneater (Polydor)

06.05.06

From Poppins to pop star

The Plot

Former West End musical songstress **Laura Michelle Kelly** trades in the boards for the pop star stage

LAURA MICHELLE KELLY THE STORM

INSIDE (ANGEL MUSIC) Angel Music will begin the next phase of its campaign to help Laura Michelle Kelly make the transition from West End star to a viable contemporary music proposition with the release of her debut album *The Storm* inside (Monday).

Already a familiar face thanks to various West End and Broadway roles over the past few years, Michelle Kelly spent 2005 playing the lead in *Mary Poppins* before signing with Angel Music's EM1 label division. Angel Music in August. She recorded her debut album with producer Martin de Vries, working with songwriters including Jamie Cullum, Guy Chambers, Felix Howard and Neil Hannan from *The Divine Comedy*

and the result is a collection of songs that are more "pop" than Poppins. The album also features six covers, including Paul Weller's *You Do Something To Me*, Nick Drake's *Riverman* and Stephen Sondheim's *Losing My Mind*.

A showcase at London's *Café de Paris* in February was, for many, their first introduction to her talents and Angel director Mark Collins says it was successful in breaking down any stereotypes people may have formed about her. "Culturally, taking someone from a theatre background and establishing them as a music artist is not a million miles away from breaking a new artist," he says. "It's about changing perceptions and the easiest way to do that is to get Laura performing her songs in front of people."

In promoting the album, Angel has taken the innovative move of targeting upmarket hairdressing salons with 30-second album promotions in a bid to reach their target market. Director of marketing David Quirk says it is part of a broad range of activity designed to introduce the artist to UK audiences. "We've got a very particular person who we're seeing as our audience and we're trying to



reach them quickly," he says. Additional activity includes targeting retail locations and David Lloyd gyms in May to generate album airplay. "We really are going all guns blazing to make sure Laura is a household name," says Quirk.

The release of second single, a cover of "The Cardigans" *Communication*, in July is a strategic move to broaden Michelle Kelly's audience over the long term. "The second single will give us an opportunity to bring the audience much younger. I see this as a record we will work quietly for the next six months and build over summer," adds Collins.

CAMPAIGN SUMMARY

MARKETING: David Quirk, Angel Music; PRODUCT MANAGER: Sarah Fisher, Angel Music; REGIONAL PRESS: Mick Garbutt, Lucid PR; PRESS: Barbara Charone, Meika Bellis, M&C PR; REGIONAL PRESS: Gordon Duncan, APB; NEW MEDIA: Sarah Sherry, Angel Music; REGIONAL ADVERTISING: Martin Finn, Jason Bailey, Virgin Records; TV: Al Davidson, Angel Music

TASTEMAKERS TIPS

Courtney Love Never Go Hungry Again! (Demo)

DANIEL MARTIN, JOURNALIST



"Fresh out of rehab, secure financially (after the Nirvana publishing deal with Larry

Mestel) and with her legal dramas behind her, things are looking up for Courtney Love. But the real key to her comeback is surely the demo of new songs that a lucky few have heard - about which there is an exclusive interview in next week's *NME*. Of the material that will form her Linda Perry-produced new album, this ghostly country ballad is the immediate standout. With grunge next on the list for nostalgic revival, this really could be her time."

Lily Allen LDN (Regal)

JAMES HYMAN, XFJ/D/BROADCASTER

"When I first played this as my 'Rise' tune of the week, no

single has ever had such a serious volume of instant text-praise. Lily Allen's biting sharp lyrical take on London city life skanks along at a breezy pace, a perfect Summer's smash and geez, the tinkly piano-ed Knock 'Em Out B-side is just as tough."

Nelly Furtado Maneater (Polydor)

JOE MOTT, DAILY STAR/DAILY STAR SUNDAY



Nelly's shed her sandals and poncho style and embraced hip hop again. Maneater isn't my favourite of the new Nelly tracks, but Timbaland's distinctive production makes it a very different yet still accessible pop track. Ironically, Nelly's no longer concerned with trees, fields and birds but instead tackles the more work-a-day subject of 'troups'."

THE INSIDER

Gaydar Radio



gaydarradio.com

When Gaydar Radio launched on Valentine's Day in 2002, it was originally intended to complement the Gaydar website, giving members of the online community the opportunity to listen to music while viewing the site.

Since then, the station has expanded to the point that it will this year be launching and covering a number of activities and events, including gay days at Thorpe Park and Alton Towers, outside broadcasts at Euro Pride and S&P Pride and coverage of the Gay Games and the Gay Olympics in July.

Gaydar Radio is a high-energy, pop and dance-based station aimed predominantly at the gay market. Reaching more than 2m people per month, the station is available online, nationally on Sky Channel 0158, and also via digital radio in London and the Sussex Coast. Its audience is predominantly young and upmarket ABC1 men aged 18 to 34, and it broadcasts 24 hours a day from its studios in Twickenham.

"In the last two years, it's come on leaps and bounds," says Robin Crowley, Gaydar Radio station manager. "It has a definite music policy now. We have live programming from 6am to 11pm and we also home-mix our news from 7am to 11pm, mixing national

Overseas indie deals pay off for soul star, who refocuses on UK

Campaign focus

Next month will see rising soul star **Neke Jones** re-releasing his debut solo album on his own Tronk label under intriguing circumstances. The album has already sold more than 60,000 copies worldwide independently, putting James in the unusual position of achieving international success while maintaining control over his career and catalogue.

After an initially quiet reaction to the album in the UK, James' team marketed the album overseas and the subsequent success has enabled James to grow his global fanbase while making a more sustainable income. International consultant Rainer Focke was brought in to negotiate international deals, arranging contracts with independent labels and distribution in territories including Poland, Austria, Switzerland and Dubai. In France, James is signed to Scorpio, and in Italy to Edd.

Anthony Hamerhodes, James' manager, says that getting the right kind of deals has been the



DIY

highest priority for the team, and that a policy of either arranging profit share deals or dealing direct with the distributor has paid off, with much higher than average returns for the artist.

"Owning the master recordings is very important to us," says Hamerhodes. "It's been about finding the right labels in each territory - in a way it's been like we have almost purposely avoided major labels, with the exception of Toshiba EMI in Japan." It has been in Japan that James has found

significant success. James will now look to focus on the UK, where he has a direct distribution deal with Absolute Marketing & Distribution. A single, *Pretend*, will be released on May 29, with a re-configured version of album *Set The Tone* - now featuring a collaboration with rapper *Steezy* - following on June 5. A new album and full UK tour is currently planned for October.

"If Damien Rice can sell a million on his own, then there's no reason I can't," says James.

RADIO PLAYLISTS

RADIO 1

A LIST
Arctic Monkeys The View From The Afternoon
RealTracks Sonny's Whitching Mc Blaze
Browne You Know Me Miss Chelcie's Million
Young Jeany Say I, Dirty Pretty Things
Bong Baw You're Back Out Boy Dance
Dino Grand Barkley Crazy Hard R Rector Do Better
Infernal From Park To Berlin
Leave It To Ray Wenderly: LL Cool J feat. Jennifer Lopez
Central Mental: Omen Bright Idea: Red Hot Chili
Peppers Red California: Rihanna SOS Obsess
Miss Paper Run Hippopola: Snow Patrol You're
All I Have: Eric Ferrill Fly My Little White: The
Kooks Kicks

Boy 88 Boy: Steve Breaks Co-Op The
Overdose: Captain Brack: Corinne Bailey Rae
O'Brien: Captain Brack: Corinne Bailey Rae
Goldfinger Fly My Away: Jack Johnson
Down: Matt Wixie: All Right Now: Puff
Everybody's Gone To War: Paul At The Disco

But It's Better If You Do: Pink With Knave
Primal Scream Country Girl: The Ordinary
Boys vs Lady Sovereign NineFive
The Koozettes Shiny As She Goes, Who Are
Scientists Nobody Miss, Nobody Get Hurt
C LIST
Chloe feat. Tom Jones Stand In Love
Andrew Stone: That Chip Boy From School
Mystery Jets You Can't Get Me Down: Robbie
Williams Sin Sin Sin: Snow Patrol Eyes Open
Ozburn: Sinelack feat. Robin Beck First Time
The Streets Here We Go: The Streets
D LIST
Nelly Furtado Man Eater: Taking Back Sunday
Midnight: The Automobile: Mr. T
Why You Wanna

RADIO 2

A LIST
A&B Copy Credits: Breaks Co-Op The Over
Goldfinger Fly My Away: Jack Johnson
Down: Matt Wixie: All Right Now: Puff
Everybody's Gone To War: Paul At The Disco
Boys 88 With Stript: Shiny & Sheryl Crow



Singles

Howie Beck
 Don't Be Afraid (Ever/EVER1CDAM)
 This pleasant ditty from Canada's answer to Beck is a simple acoustic number that doesn't stray far from territory occupied by Rouse and Ritter. The fourth track on the CD is an amusing cover of The Strokes' Reptila.

Findlay Brown
 Losing The Will To Survive (All Good Things AGT 001CD)
 Another week brings yet another singer-songwriter into the fray, but Findlay Brown certainly has enough charisma and presence to be noticed. This debut single is produced by ex-Simian member Simon Lord, whose gentle loops complement Brown's rich voice elegantly.

Fireworks Night
 When We Fell Through The Ice (Organ Grinder OGR010CD3)
 Issued in advance of its July-released second album, this debut between James Lesalie and Bryony Greenhill is a beautifully delivered folk-noir tale. The haunted waltz of second track Echo's Swing takes the plaudits, mixing the intensity of Nick Cave with a spooked musical palette.

Justice vs Simian
 Youth (Are Your Friends (Ten) TENDC05)
 Having sparked a massive buzz in the clubs and at Sonar 2005 after a limited run on Daft Punk manager Pedro Winter's Ed Bangor label, this thumping dance track is now set for a major-label outing. Taking a shoutout refrain from Simian and underpinning it with an elastic Alan Braxe-style bassline, it deserves to achieve its full potential this time around.

Matsiyahu
 Youth (Columbia 8287680952)
 Matsiyahu's debut UK single is an energetic, reggae-riddled track, which, for the uninitiated, will serve as a fitting introduction to his talents. Lyrically, Youth is a call to action, with the instrumentation of jagged guitars and uptempo grooves providing a strong backdrop to his vocal.

SINGLE OF THE WEEK

Orson
 Bright Idea

Mercury LC0264
 Orson's debut single hit the top spot two weeks after its chart debut and it remained in the top five some seven weeks after release. Not a bad result for a band who, just six months ago, were still working in their day jobs in LA. Follow-up single Bright Idea has been following the successful path trodden by its predecessor and is currently storming up the radio and TV airplay charts, suggesting a return to the top spot for the band. Impossible to fault.



ALBUM OF THE WEEK

The Raconteurs
 Broken Boy Soldiers

XL XLCD196
 Jack White's first extra-curricular offering, recorded with Brendan Benson and The Greenhornes, Patrick Keeler and Jack Lawrence, reveals a poppier noise than we're used to from The White Stripes frontman, but his magical way with a melody and inspirational guitar work are as identifiable as ever. An accomplished psychedelic garage album, Broken Boy Soldiers is as naggingly addictive as lead single Steady, As She Goes, and is an absolute treat.

their homeland in the past six months and word is spreading, with *NME* among the supporters. Stylistically, this is sharp pop-rock with a serious edge.

Zero 7
 Throw It All Away (Atlantic ATUK028CD)
 After the relative commercial disappointment of 2004's *When It Falls*, Zero 7 return with one of their strongest singles yet. There is a fine line between chilled-out and soporific, but the band get it spot on with *Throw It All Away*. Long-term collaborator Sia Furler sounds blissful on this upbeat and fresh slice of summer sun.

Albums

Ammoncontact
 With Voices (Ninja Tune ZEN125)
 LA hip-hop producers Carlos Nino and Fabian Ammon have rounded up an impressive collection of MCs, musicians and producers for this album of collaborations, which bursts with soulful creativity. With voices are for fans of Sa Ra, Madlib and Daedelus, and continues the Ninja Tune renaissance.

The Beautiful South
 Superb! (Sony BMG 82876831152)
 This is Paul Heaton and co's first original outing for some time, with the last release being a covers record in 2004. It is typical South fodder - pleasant pop melodies overlaid with lyrics concerned with the every day. The single, Manchester, is destined for radio play and will no doubt encourage more album sales to add to the ~~long~~ band has already generated.

Feeder
 The Singles (Echo ECHD069)
 The first compilation from Feeder shows how many great singles they have made in their nine-year career. All the big hitters are here: Black Rogers, Just The Way I'm Feeling, Tumble & Fall and Pushing The Senses. The deluxe double pack features a 25-track DVD of all their promos. The package is rounded off with three new tracks produced by the award-winning Stephen Street.

Forward Russia!
 Give Me A Wall (Dance To The Radio DTRO12CD)
 This energetic, edgy album is the sound of a band thrilled to make their first album. Pitched firmly in student indie territory, *Forward Russia!*'s scratchy new-wave sound makes for interesting songs which twist and turn in unexpected directions. Predictable this certainly is not.

Grandaddy
 Just Like The Family Cat (V2 WR109472)
 US alt-rock five-piece Grandaddy go out on a high after some 15 years with this winsome 14-track set. Largely focused on their hometown of Modesto, California, it has a wistful, elegiac feel that highlights the band's understated songwriting style. A fitting tribute to a well-loved outfit.

Imogen Heap
 Speak For Yourself (Megaphonic MEGACD001)
 Heap's sophomore solo effort sounds not a million miles away from *Details*, her 2002 collaboration with producer Guy Sigsworth as Frou Frou, but that's no bad thing. It is clear from stunning opener Headlock that the dulcet-toned Brit has taken the textured and layered approach of Frou Frou and advanced it to wonderful effect. With more than 110,000 US retail sales, this really could be Heap's year.

Hyper
 We Control (Kilowatt KWTTCD27)
 Leading breakbeat DJ and producer Hyper steps up a level with this attitude-packed set featuring former Prodigy member Leary Thornhill on vocals, producer John Ross on drums and Jim Davies (ex-Prodigy and Piteahifter) on guitar. With festival dates lined up throughout the summer, they are likely to build a strong live reputation.

Black Biscuit Time
 King Gold (No Style/Popstones MCS104CD)
 Former Beta Band frontman Mason returns with this set blending psychedelic pop, hip hop, krautrock, dancehall and electronica. Throw in his off-kilter, political world view and

some beautiful vocal harmonies, and the scene is set for an enthralling, inspiring listen.

Phoenix
 It's Never Been Like That (Virgin CDS018123)
 The erstwhile purveyors of winsome French pop return, via a stay in Berlin, where they have apparently been listening to The Strokes. Whereas on their songs were light and airy, they are now rather more muscular and raw and, importantly, this new music works well. Finally in time with the musical climate around them, this could well be something of a breakthrough.

The Presets
 Bears (Modular tbc)
 Like labelmates Wolfmother, a buzz is building nicely around the Presets thanks in large part to their live show. This album demonstrates they can match that excitement on record, packed as it is with darkly shimmering, sleek electro rock. It is likely to build through word of mouth.

Senor Coconut
 Yellow Fever (Newsline AYCD11)
 The German/Chilean electronic maverick here trades the well-worn path of recording Latin covers of Japanese techno pioneers Yellow Mavekick Orchestra. As with his earlier tribute projects, this raises itself more novelty status thanks to guests including Schneider TM, Mouse On Mars and Ryuichi Sakamoto, as well as the attention that has gone into the recording.

Shack
 The Corner Of Miles And Gil (Sour Black JDNCC0066)
 It may be a decade since Shack threatened - and sadly filled - to ride in on the wave of goodwill from both critics and peers that existed at the time, but kudus must be given to the Head brothers not just for keeping going, but for keeping going with records as soulful, melodic and life-affirming as this. Their time may have just again arrived.

This week's reviewers: Dougal Baird, Alex Bertram, Phil Brooks, Jerry Brown, Ben Coker, Stuart Clarke, Jason Jukes, Jim Larkin, Owen Lovell, Nicola Sivas and Simon Ward.

Gnarls Barkley and Snow Patrol hold at one and two respectively as Will Young, Rihanna and Corinne Bailey Rae improve a notch and Red Hot Chili Peppers vault 23-9

The UK Radio Airplay

RADIO ONE

Wk	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK
1	13	BEATREAZK SOMEBODY'S WATCHING ME (feat. DINA)	19	27	10799								
2	4	RIHANNA S.O.S. (feat. JAY-Z)	24	25	17613								
3	1	GNARLS BARKLEY CRAZY (feat. WENDY BROS)	26	24	18624								
3	2	THE KOOKS NA'VE (feat. VIGAN)	25	24	16677								
5	19	RED HOT CHILI PEPPERS DAN! CALIFORNIA (feat. WENDY BROS)	13	24	36976								
6	4	SNOW PATROL YOU'RE ALL I HAVE (feat. FICIN)	23	23	17662								
7	13	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON (feat. BROS)	19	23	16472								
8	13	FALL OUT BOY DANCE, DANCE (feat. WENDY BROS)	19	22	10894								
9	10	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE (feat. DINA)	21	21	10399								
9	16	ORSON (feat. BRIGHT IDEA) (feat. WENDY BROS)	18	21	10503								
9	2	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF (feat. JAY-Z)	21	15	14843								
9	11	INFERNAL FROM PARIS TO BERLIN (feat. BROS)	21	21	10314								
13	8	JOEY NEGRO MAKE A MOVE ON ME (feat. DINA)	22	20	10352								
14	22	CHRISTINA MILLAN FEAT. YOUNG JEEZY SAY I (feat. JAY-Z)	11	19	10543								
14	6	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD (feat. WENDY BROS)	24	19	10246								
16	16	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE? (feat. WENDY BROS)	18	18	10372								
17	6	HARD-F BETTER DO BETTER (feat. NECESSARY MENTALS)	23	17	10313								
17	11	CHRIS BROWN YOU EXCUSE ME MISS (feat. WENDY BROS)	20	17	10588								
18	8	SIGUR ROS HOPPIPOLLA (feat. WENDY BROS)	22	14	10634								
20	0	KEANE IS IT ANY WONDER? (feat. WENDY BROS)	8	13	10277								
20	2	THE RACQUETTES STEADY AS SHE GOES (feat. WENDY BROS)	11	13	10333								
22	0	JACK JOHNSON UPSIDE DOWN (feat. WENDY BROS)	4	12	9921								
22	0	THE FEELING FILL MY LITTLE WORLD (feat. WENDY BROS)	5	12	9526								
23	0	DEEP DISH FEAT. STEVIE NICKS DREAMS (feat. WENDY BROS)	9	12	8313								
25	26	THE FLAMING LIPS THE YEAR YEAH YEAH SONG (feat. WENDY BROS)	10	11	7091								
25	26	RICHARD ASHCROFT MUSIC IS POWER (feat. WENDY BROS)	10	11	6866								
26	26	FEEDER LOST AND FOUND (feat. WENDY BROS)	10	10	1099								
27	19	PINK STUPID GIRLS (feat. WENDY BROS)	15	10	6647								
27	25	PRIMAL SCREAM COUNTRY GIRL (feat. WENDY BROS)	15	10	6818								
0	0	NERINA PALLOTT EVERYBODY'S GONE TO WAR (feat. WENDY BROS)	4	9	5445								

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INDEPENDENT LOCAL RADIO

Wk	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK
1	1	GNARLS BARKLEY CRAZY (feat. WENDY BROS)	25	24	18624								
2	2	CORINNE BAILEY RAE PUT YOUR RECORDS ON (feat. WENDY BROS)	21	18	10270								
3	3	JAMES BLUNT WISEMEN (feat. WENDY BROS)	17	16	10622								
4	9	RIHANNA S.O.S. (feat. JAY-Z)	18	17	10782								
4	6	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN (feat. WENDY BROS)	17	16	10493								
5	7	BEVERLY KNIGHT PIECE OF MY HEART (feat. WENDY BROS)	15	14	9876								
5	7	MARY J. BLIGE & U2 ONE (feat. WENDY BROS)	15	14	10020								
6	15	WILL YOUNG WHO AM I (feat. WENDY BROS)	10	11	10780								
6	15	SUGARABES RED DRESS (feat. WENDY BROS)	10	11	10720								
9	17	SNOW PATROL YOU'RE ALL I HAVE (feat. FICIN)	14	16	10567								
11	8	COLDPLAY THE HARDEST PART (feat. WENDY BROS)	16	15	10191								
12	0	JACK JOHNSON BETTER TOGETHER (feat. WENDY BROS)	13	16	10420								
13	13	ORSON (feat. BRIGHT IDEA) (feat. WENDY BROS)	15	16	10307								
13	13	ORSON (feat. BRIGHT IDEA) (feat. WENDY BROS)	15	16	10307								
15	16	PINK STUPID GIRLS (feat. WENDY BROS)	10	13	10576								
16	16	SHAYNE WARD NO PROMISES (feat. WENDY BROS)	9	17	10278								
16	26	BEATREAZK SOMEBODY'S WATCHING ME (feat. DINA)	17	17	10277								
17	11	MADONNA SORRY (feat. WENDY BROS)	10	15	10470								
18	14	NE-YO SO SICK (feat. JAY-Z)	10	15	10482								
18	14	KELLY CLARKSON WALK AWAY (feat. WENDY BROS)	10	15	10495								
20	21	THE KOOKS NA'VE (feat. VIGAN)	8	15	10506								
21	25	THE FEELING SEVEN (feat. WENDY BROS)	7	16	10671								
22	19	KELLY CLARKSON BECAUSE OF YOU (feat. WENDY BROS)	9	16	10371								
22	20	INFERNAL FROM PARIS TO BERLIN (feat. BROS)	13	14	10575								
24	20	WILL YOUNG ALL THE TIME (feat. WENDY BROS)	8	12	10575								
25	0	KEANE IS IT ANY WONDER? (feat. WENDY BROS)	5	16	9301								
26	0	HI TACK SAY SAY (feat. WENDY BROS)	6	17	10337								
27	23	EMERGENCY NATURE'S LAW (feat. WENDY BROS)	6	17	10383								
27	23	EMERGENCY NATURE'S LAW (feat. WENDY BROS)	6	17	10383								
28	0	NERINA PALLOTT EVERYBODY'S GONE TO WAR (feat. WENDY BROS)	3	15	6558								
28	26	RICHARD ASHCROFT MUSIC IS POWER (feat. WENDY BROS)	6	17	10267								
0	0	DEEP DISH FEAT. STEVIE NICKS DREAMS (feat. WENDY BROS)	6	15	6342								

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Wk	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK
1	1	GNARLS BARKLEY CRAZY (feat. WENDY BROS)	26	24	18624								
2	2	SNOW PATROL YOU'RE ALL I HAVE (feat. FICIN)	23	22	14475								
3	4	WILL YOUNG WHO AM I (feat. WENDY BROS)	14	4	11753								
4	5	RIHANNA S.O.S. (feat. JAY-Z)	14	4	11753								
5	6	CORINNE BAILEY RAE PUT YOUR RECORDS ON (feat. WENDY BROS)	14	4	11753								
6	14	RICHARD ASHCROFT MUSIC IS POWER (feat. WENDY BROS)	14	4	11753								
7	15	BEATREAZK SOMEBODY'S WATCHING ME (feat. DINA)	14	4	11753								
8	7	JAMES BLUNT WISEMEN (feat. WENDY BROS)	14	4	11753								
9	25	RED HOT CHILI PEPPERS DAN! CALIFORNIA (feat. WENDY BROS)	14	4	11753								
10	10	ORSON (feat. BRIGHT IDEA) (feat. WENDY BROS)	14	4	11753								
11	8	THE KOOKS NA'VE (feat. VIGAN)	14	4	11753								
12	46	PET SHOP BOYS I'M WITH STUPID (feat. WENDY BROS)	14	4	11753								
13	85	THE FEELING FILL MY LITTLE WORLD (feat. WENDY BROS)	14	4	11753								
14	24	A-HA COSY PRISONS (feat. WENDY BROS)	14	4	11753								
15	10	BEVERLY KNIGHT PIECE OF MY HEART (feat. WENDY BROS)	14	4	11753								
16	16	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE (feat. DINA)	14	4	11753								
17	47	KEANE IS IT ANY WONDER? (feat. WENDY BROS)	14	4	11753								
18	39	JOEY NEGRO MAKE A MOVE ON ME (feat. DINA)	14	4	11753								
19	13	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE (feat. DINA)	14	4	11753								
20	12	MARY J. BLIGE & U2 ONE (feat. WENDY BROS)	14	4	11753								
21	21	MECK/LEO SAYER THUNDER IN MY HEART AGAIN (feat. WENDY BROS)	14	4	11753								
22	24	INFERNAL FROM PARIS TO BERLIN (feat. BROS)	14	4	11753								
23	49	SHERYL CROW AND STING ALWAYS ON YOUR SIDE (feat. WENDY BROS)	14	4	11753								
24	32	ORSON BRIGHT IDEA (feat. WENDY BROS)	14	4	11753								
25	27	SHAYNE WARD NO PROMISES (feat. WENDY BROS)	14	4	11753								

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6. Richard Ashcroft
While *Cash* reached three on sales and two on airplay, *Music Is Power* was around 690 times on 67 stations last week but drew 48.58% of its audience from 15 plays on the OCC sales chart. It jumps 14-6 on the radio airplay chart, providing Richard Ashcroft with his second major airplay hit (from third solo effort, *Key To The World*). First single *Be The Night*.

With *Cash* reached three on sales and two on airplay, *Music Is Power* was around 690 times on 67 stations last week but drew 48.58% of its audience from 15 plays on the OCC sales chart. It jumps 14-6 on the radio airplay chart, providing Richard Ashcroft with his second major airplay hit (from third solo effort, *Key To The World*). First single *Be The Night*.

SCOTT MATTHEWS

ON THE MARK RAINBOW SHOW (SAT APRIL 12TH)
ON THE OCC MUSIC RESPONSE SHOW (SAT APRIL 25TH)
ON THE GROUNDWATER SHOW (SAT APRIL 25TH)
ON THE JUNKY LONG SHOW (SAT APRIL 25TH)

FIVE DIFFERENT TRACKS PLAYED ON THE OCC MUSIC RESPONSE SHOW (SAT APRIL 25TH)

BY SCOTT MATTHEWS

re-released a year ago, Blige's *Most Precious Love* failed to dent the Top 200 of the airplay chart, and subsequently sold fairly poorly, making 44 on the sales tally. Second time around, it has moved 140-126-77-41-23-26-16, its 10-play leap this week being precipitated by the single's

KISS

Wk	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK	LAST WEEK	WEEKS ON CHART	PEAK
1	3	RIHANNA S.O.S.	14	4	11753								
2	3	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	14	4	11753								
3	1	NE-YO SO SICK	14	4	11753								
3	2	CHRISTINA MILLAN FEAT. YOUNG JEEZY SAY I	14	4	11753								
5	7	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	14	4	11753								
6	9	CHRIS BROWN YOU EXCUSE ME MISS	14	4	11753								
7	5	KANYE WEST FEAT. LIL' FUSCO TOUCH THE SKY	14										

Play Chart



Wk	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart
26	13	11	IMPACT	987	23	12	32			
27	41	4	MERCURY	410	15	23	30			
28	31	3	WARNER BROS	564	0	20	78			
29	28	4	JUNE	435	15	20	62			
30	73	3	DEF JAM	307	35	20	62			
31	65	3	SONY BMG TV	218	38	19	91			
32	30	2	MUTE	297	33	19	52			
33	18	12	BUENA VISTA	154	24	19	51			
34	34	4	DEF JAM	170	8	18	64			
35	43	2	DEF JAM	383	6	18	34			
36	22	6	NEDESAN/PARTICIA	358	42	17	39			
37	16	12	WELLS	1293	25	17	53			
38	34	6	BERNARDINO	444	4	17	50			
39	62	2	WELLS	695	94	17	63			
40	77	20	RCA	748	39	17	63			
41	35	16	WARNER BROS	665	37	17	63			
42	10	13	DEF JAM	779	46	16	56			
43	42	2	SONY	460	53	16	32			
44	42	20	GENIE	747	32	15	80			
45	32	12	ISLAND	524	15	15	53			
46	59	3	POSTAL	593	18	14	73			
47	33	5	MERCURY	305	28	14	37			
48	108	1	BUENA VISTA	143	95	14	54			
49	17	3	MERCURY	205	77	13	95			
50	36	10	OSTRO	705	25	13	44			

© Nielsen Music Control. Compiled from data gathered from 5000 to 30000 in US on 23 April 2006 to 21:00 on Sat 29 April 2006. Stations noted by audience figures on total but have no data data.

PASSING STRANGER

"Especially good... an absolute blinder!" — Mark Radcliffe
 "He's fantastic... an absolute gem!" — James Limerick
 "A bit like Lefty Hoggie... very back to back!" — Mark Radcliffe
 "That's quite something..." — Tom Robinson
 "Superb... he's such a big, big talent..." — Chris Hookers
 "How lovely it is that..." — Clare McPinnell
 "How fine it is..." — Vic McChinn

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arrived at 17 on the sales list. It is in very high rotation on all the specialist dance stations.

However, Radio One aired it 21 times, and provided more than half of its audience.

BEAT 106

single for more than two years - top billing on Radio Two's much-played list, and also held it to vault 40-12 on the radio airplay chart. Sending like their 1980s releases, it was played by 21 of the 122 stations monitored by Music Control last week, covering a total of 161 plays. Radio Two's was decisive with 94.2% of the track's audience.

16. The Feeling
 FILL MY LIPS
 World makes an impressive leap this week, vaulting 10-13, after attracting a total of 269 plays and an audience of nearly 26m from 52 stations. The BOC aired the track 12 times on Radio One, and 13 times on Radio Two.

GALAXY

Wk	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart	Label	Peak
1	3	BEATREAZK SOMEBODY'S WATCHING ME	IMPACT	987				
2	12	JOE NEGRO MADE A MOVE ON ME	DATA					
3	1	ONARIS BARKLEY CRAZY	WARNER BROS	564				
4	1	INFERNAL FROM PARIS TO BERLIN	EMERALD					
5	1	KEVIN CLARKSON BECAUSE OF YOU	IMPACT	987				
6	1	EMINEM SHAVE THAT	IMPACT	987				
7	1	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	SONY BMG					
8	1	ULTRAVAST BY SCOTT BROWN EYEMISS (I GO CRAZY)	JAYM					
9	1	RHIANNA SOS	DEF JAM					
9	1	EDDIE THONEICK & KURD MAVERICK LOVE SENSATION '06	SONY BMG					

BEAT 106

Wk	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart	Label	Peak
1	12	THE KOOKS NAIVE	VIRGIN					
2	5	KT TUNSTALL ANOTHER PLACE TO FALL	MULTIRECORDS					
3	1	ONARIS BARKLEY CRAZY	WARNER BROS	564				
4	1	FRANZ FERDINAND THE FALLEN	MERCURY					
4	1	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	MERCURY					
6	3	ORSON HO TOMORROW	IMPACT	987				
7	3	KATSER CHIPS NA NA NA NA NA	IMPACT	987				
8	1	SNOW PATROL YOU'RE ALL I HAVE	MUTE					
8	5	COLDFRAPP FLY ME AWAY	MUTE					
8	18	PRIMAL SCREAM COUNTRY GIRL	EMI/NABA					

PRE-RELEASE

THE ARTIST TITLE (Label)	Wk	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart	Label	Peak
1 BEATREAZK SOMEBODY'S WATCHING ME	DATA			IMPACT	987				
2 PET SHOP BOYS I'M WITH STUPID	IMPACT	987							
3 THE FEELING FILL MY LITTLE WORLD	ISLAND								
4 A-HA COSY PRISONS	IMPACT	987							
5 KEANE IS IT ANY WONDER?	IMPACT	987							
6 COLDFRAPP THE HARDEST PART	IMPACT	987							
7 SHERYL CROW AND STING ALWAYS ON YOUR SIDE	IMPACT	987							
8 ORSON BRIGHT IDEA	MERCURY								
9 DANIEL POWTER LIE TO ME	WARNER BROS	564							
10 LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	DEF JAM	307							
11 COLDFRAPP FLY ME AWAY	MUTE								
12 JACK JOHNSON BETTER TOGETHER	BUENA VISTA	154							
13 ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON	IMPACT	987							
14 CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I	DEF JAM	307							
15 NERINA PALLOT EVERYBODY'S GONE TO WAR	IMPACT	987							
16 JACK JOHNSON UPSIDE DOWN	BUENA VISTA	154							
17 JACK JOHNSON REMAIN	IMPACT	987							
18 PRIMAL SCREAM COUNTRY GIRL	COLUMBIA								
19 FEEDER LOVE AND FOUND ONE	IMPACT	987							
20 DELAYS HIDEAWAY	IMPACT	987							

RADIO ONE

THE ARTIST TITLE	Wk	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart	Label	Peak
1 KEANE IS IT ANY WONDER?	IMPACT	987							
2 NERINA PALLOT EVERYBODY'S GONE TO WAR	IMPACT	987							
3 WILL YOUNG WHO AM I	SONY BMG								
4 SNOW PATROL YOU'RE ALL I HAVE	MUTE								
5 INFERNAL FROM PARIS TO BERLIN	EMERALD								
6 RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	IMPACT	987							
7 PINK WHO KNEW	ISLAND								
8 BEATREAZK SOMEBODY'S WATCHING ME	IMPACT	987							
9 ORSON BRIGHT IDEA	MERCURY								
10 CHICANE FEAT. TOM JONES STONED IN LOVE	IMPACT	987							

RADIO TWO

THE ARTIST TITLE	Wk	Wk Ago	Wks on Chart	Label	Peak	Wk Ago	Wks on Chart	Label	Peak
1 PET SHOP BOYS I'M WITH STUPID	IMPACT	987							
2 SHERYL CROW AND STING ALWAYS ON YOUR SIDE	IMPACT	987							
3 WILL YOUNG WHO AM I	SONY BMG								
4 A-HA COSY PRISONS	IMPACT	987							
5 N SIMONE/GROOVIFINDER AIN'T GOT NO I GOT LIFE	SONY BMG TV	218							
6 COLDFRAPP FLY ME AWAY	MUTE								
7 RICHARD ASHCROFT MUSIC IS POWER	IMPACT	987							
8 KUBBS REMAIN	IMPACT	987							
9 HIDEAWAY	IMPACT	987							
10 GRAHAM COXON YOU & I	EMI								
11 DANIEL POWTER LIE TO ME	IMPACT	987							
12 SNOW PATROL YOU'RE ALL I HAVE	IMPACT	987							
13 THE FEELING FILL MY LITTLE WORLD	IMPACT	987							
14 SHAYNE WARD HO PROMISES	IMPACT	987							
15 ONARIS BARKLEY CRAZY	IMPACT	987							
16 MARK KNOPFLER & EMMYLOU HARRIS THIS IS US	IMPACT	987							
17 LAURA MICHELLE KELLY THERE WAS A TIME	IMPACT	987							
18 THE UPPER ROOM SLACK AND WHITE	IMPACT	987							
19 COLDFRAPP THE HARDEST PART	IMPACT	987							
20 EMBRACE NATURE'S LAW	IMPACT	987							

Radio One & Two stations
 BBC Radio 1: Radio 1
 BBC Radio 2: Radio 2
 BBC Radio 3: Radio 3
 BBC Radio 4: Radio 4
 BBC Radio 5: Radio 5
 BBC Radio 6: Radio 6
 BBC Radio 7: Radio 7
 BBC Radio 8: Radio 8
 BBC Radio 9: Radio 9
 BBC Radio 10: Radio 10
 BBC Radio 11: Radio 11
 BBC Radio 12: Radio 12
 BBC Radio 13: Radio 13
 BBC Radio 14: Radio 14
 BBC Radio 15: Radio 15
 BBC Radio 16: Radio 16
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 BBC Radio 99: Radio 99
 BBC Radio 100: Radio 100

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Singles

06.05.06
Top 75

Gnarls Barkley's Crazy spends a fifth consecutive week at one as Raconteurs debut at four and Dirty Pretty Things, Snow Patrol and Chicane move into the Top 10



4. Raconteurs

Taking a sabbatical from The White Stripes, Jack White is joined by Brendan Benson, Patrick Keeler and Jack Lawrence in The Raconteurs, whose upcoming debut album, *Broken Boy Soldiers* (due May 15) spawns its first hit in the form of Steady As She Goes, which debuts at four on sales of 23,061. It extends White's run of consecutive Top 10 hits to four: the last three White Stripes singles - Blue Orchids, My Darling, My Darling - debuted at nine, 10 and 10, respectively.

5. Dirty Pretty Things

With 16 sell-out dates already played on their 28 concert UK tour, Dirty Pretty Things are hot, so it is no surprise that the physical release of their debut single, Bang Bang, You're Dead, outpaces the 10,455 on the chart this week on sales of 23,158. Fronted by Carl Barât, former partner of Patsy Cline in the Libertines, DPT also include Libertines' Gary Puceat and Anthony Romano, who together with Dovesley left the band. Former Cooper Temple Clause frontman Dale Hurnston completes the line-up, and the band's debut album *Waltz for the Devil* is to be released to YouTube in a related next month.

TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Mercury
2	Rihanna	SOS	Def Jam
3	Red Hot Chili Peppers	Dani California	Warner
4	Shayne Ward	No Promises	Sony Music
5	Infernal	From Paris To Berlin	Apple/Interscope
6	The Kooks	Naïve	Virgin
7	Mary J Blige & U2	One	Columbia
8	Orson	No Tomorrow	Mercury
9	Black Eyed Peas	Pump It	A&M
10	Pussycat Dolls	Feat. Will.i.am BEEP	A&M
11	Ne-Yo	So Sick	Def Jam
12	Fall Out Boy	Dance, Dance	Mercury
13	Corinne Bailey Rae	Put Your Records On	Capitol
14	Pink	Stupid Girls	Capitol
15	Embrace	Nature's Law	Mercury
16	Sean Paul	Temperature	Mercury
17	Snow Patrol	You're All I Have	Mercury
18	Meek feat. Led Zep	Thunder In My Heart Again	Apple/Interscope
19	James Blunt	You're Beautiful	Affinity
20	The Zutons	Why Won't You Give Me Your Love	Sony BMG

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TOP 20 RINGTONES

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Mercury
2	Shayne Ward	No Promises	Sony Music
3	Rihanna	SOS (Remix)	Def Jam
4	Black Eyed Peas	Pump It	A&M
5	Ne-Yo	So Sick	Def Jam
6	Pussycat Dolls	BEEP	A&M
7	Corinne Bailey Rae	Put Your Records On	Capitol
8	Sean Paul	Temperature	Mercury
9	Red Hot Chili Peppers	Dani California	Warner
10	Mary J Blige & U2	One	Columbia
11	Pink	Stupid Girls	Capitol
12	Black Eyed Peas	Mumps	A&M
13	The Kooks	Naïve	Virgin
14	Chico	It's Chico Time	REKCO
15	Kelly Clarkson	Because Of You	Mercury
16	Fatless	Trinomial	Mercury
17	Motorhead	Biggest Man's Girl	Mercury
18	Orson	No Tomorrow	Mercury
19	Dixie	Listen To Your Heart	Mercury
20	Infernal	From Paris To Berlin	Apple/Interscope

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TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Company
1	Rihanna	SOS	UNIVERSAL
2	Gnarls Barkley	Crazy - Single Version	UNIVERSAL
3	Red Hot Chili Peppers	Dani California (Album Version)	WARNER
4	Mary J Blige	One	UNIVERSAL
5	Infernal	From Paris To Berlin	UNIVERSAL
6	Shayne Ward	No Promises	SONY BMG
7	Shakira	Hips Don't Lie (Feat. Wyclef)	BMG
8	The Kooks	Naïve	BMG
9	The Black Eyed Peas	Pump It	UNIVERSAL
10	Orson	No Tomorrow	UNIVERSAL
11	Pussycat Dolls	BEEP	UNIVERSAL
12	Pink	Stupid Girls	UNIVERSAL
13	Snow Patrol	You're All I Have	UNIVERSAL
14	Kelly Clarkson	Because Of You	SONY BMG
15	BeatzKraaz	Somebody's Watching Me	INDIE
16	Ne-Yo	So Sick	UNIVERSAL
17	Corinne Bailey Rae	Put Your Records On	EMI
18	Fall Out Boy	Dance, Dance	UNIVERSAL
19	Maddonna	Sorry (Album Version)	WARNER
20	Sean Paul	Temperature (Album Version)	WARNER

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The Official UK s

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Mercury
2	Rihanna	SOS	Def Jam
3	Infernal	From Paris To Berlin	Apple/Interscope
4	Raconteurs	Steady As She Goes	Mercury
5	Dirty Pretty Things	Bang Bang You're Dead	Mercury
6	Shayne Ward	No Promises	Sony Music
7	Snow Patrol	You're All I Have	Mercury
8	Chicane	Feat. Tom Jones Stoned In Love	Mercury
9	Mary J Blige & U2	One	Columbia
10	The Kooks	Naïve	Virgin
11	Will Young	Who Am I	Sony BMG
12	Red Hot Chili Peppers	Dani California	Warner
13	Chris Brown	You (Excuse Me Miss)	Mercury
14	Orson	No Tomorrow	Mercury
15	Ne-Yo	So Sick	Def Jam
16	The Black Eyed Peas	Pump It	A&M
17	Fall Out Boy	Dance, Dance	Mercury
18	Michael Jackson	Black or White	Mercury
19	Corinne Bailey Rae	Put Your Records On	Capitol
20	Pussycat Dolls	Feat. Will.i.am BEEP	A&M
21	BeatzKraaz	Somebody's Watching Me	Mercury
22	Jamie Foxx	Feat. Ludacris Unpredictable	Mercury
23	Pink	Stupid Girls	Capitol
24	Sean Paul	Temperature	Mercury
25	Trina	Feat. Kelly Rowland Here We Go	Affinity
26	Hill	Killing Loneliness	Mercury
27	Deep Dish	Feat. Stevie Nicks Dreams	Mercury
28	Embrace	Nature's Law	Mercury
29	The Flaming Lips	The Year Yeah Yeah Song	Mercury
30	Nina Simone	Feat. Sade I've Got Your Love	Mercury
31	Meek	Feat. Led Zep Thunder In My Heart Again	Mercury
32	Notorious B.I.G./Diddy/Nelly	Nasty Girl	Mercury
33	Soundboy	Ent Never Wanna Say	Mercury
34	Richard Ashcroft	Music Is Power	Mercury
35	Ulzbeat	Feat. Scott Brown Elysium (I Go Crazy)	Mercury
36	Blaze	Feat. Barbara Tucker Most Precious Love	Mercury
37	The Zutons	Why Won't You Give Me Your Love	Mercury
38	Maddonna	Sorry	Mercury

Pos	Artist	Title	Label
39	Ray	Don't Leave This Way	Mercury
40	Orson	No Tomorrow	Mercury
41	Shayne Ward	No Promises	Sony Music
42	Shakira	Hips Don't Lie (Feat. Wyclef)	BMG
43	The Kooks	Naïve	Virgin
44	Orson	No Tomorrow	Mercury
45	Pussycat Dolls	BEEP	A&M
46	Pink	Stupid Girls	Capitol
47	Snow Patrol	You're All I Have	Mercury
48	Kelly Clarkson	Because Of You	SONY BMG
49	BeatzKraaz	Somebody's Watching Me	INDIE
50	Ne-Yo	So Sick	UNIVERSAL
51	Corinne Bailey Rae	Put Your Records On	EMI
52	Fall Out Boy	Dance, Dance	UNIVERSAL
53	Maddonna	Sorry (Album Version)	WARNER
54	Sean Paul	Temperature (Album Version)	WARNER

Link?

Singles Chart

As used by Top Of The Pops and Radio One

Chart compiled from retail sales data. Sunday to Saturday sales a sample of more than 4,000 UK stores.



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Chart compiled from retail sales data. Sunday to Saturday sales a sample of more than 4,000 UK stores.

HIT 40 UK

Pos	Artist	Title	Label
1	CHARLIS BARKLEY	CRAZY	Warner Bros
2	RIHANNA	S.O.S.	Def Jam
3	INFERNAL FROM PARIS	TO BERLIN	ARCA
4	THE RACONTEURS	STEADY AS SHE GOES	Mercury
5	DIRTY PATTY THINGS	BANG YOU'RE DEAD	Vertigo
6	SHAYNE WARD	NO PROMISES	Sony BMG
7	SNOW PATROL	YOU'RE ALL I HAVE	Island
8	CHICANE FEAT. TOM JONES	STONED IN LOVE	Geffe
9	MARY J. BLIGE & U2	ONE	Capitol
10	THE KOOKS	NATIVE	Virgin
11	WILL YOUNG	WHO AM I	Sony BMG
12	CORINNE BAILEY RAE	PAT YOU RECORDS ON	Columbia TriStar
13	OSIRON NO TONIGHT		Mercury
14	RED HOT CHILI PEPPERS	DANI CALIFORNIA	Warner Bros
15	JAMES BLUNT	WESEMEN	Atlantic
16	NE-YO	SO SICK	Def Jam
17	CHRIS BROWN	YO (EXCUSE ME MISS)	Jive
18	BEVERLY KNIGHT	PIECE OF MY HEART	Parlophone
19	BEATFRANK	SOMEbody's WATCHING ME	Decca
20	PINK STUPID GIRLS		Lafayette
21	MECK FEAT. LEO SAYER	THUNDER IN MY HEART AGAIN	Après 42M
22	PUSSYCAT DOLLS	FEAT. WILLIAM BEEF	ARCA
23	THE BLACK EYED PEAS	PLUMP IT	A&M
24	FALL OUT BOY	BOY CHANGE DANCE	Mercury
25	TRINA FEAT. MADONNA	SORRY	Warner Bros
26	SUGABABES	RED DRESS	Mercury
27	KELLY CLARKSON	BECAUSE OF YOU	ARCA
28	JAMIE FOXX FEAT. LUDAKIS	UNPREDICTABLE	Jive
29	MIKE ASHCROFT	MUSIC IS POWER	Parlophone
30	WILL YOUNG	ALL TIME LOVE	Sony BMG
31	NOTORIOUS B.I.G./DIDDY/NELLY/AGGIE/EVERY STORM	NASTY GIRL	Def Jam
32	TRINA FEAT. KELLY ROWLAND	HERE WE GO	Atlantic
33	EMBRACE	NATURE'S LAW	Interscope
34	DEEP DISH FEAT. STEVIE NICKS	DREAMS	Mercury
35	JACK JOHNSON	BEAT THEM TOGETHER	Atlantic
36	SEAN PAUL	TEMPERATURE	Virgin
37	DEEP DISH FEAT. STEVIE NICKS	DREAMS	Mercury
38	KELLY CLARKSON	WALK AWAY	ARCA
39	THE FEELING	SNOW	Island
40	MICHAEL JACKSON	BLACK OR WHITE	A&M

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TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	CHARLIS BARKLEY	CRAZY	Warner Bros
2	RIHANNA	S.O.S.	Def Jam
3	RACONTEURS	STEADY AS SHE GOES	Mercury
4	INFERNAL FROM PARIS	TO BERLIN	ARCA
5	DIRTY PATTY THINGS	BANG YOU'RE DEAD	Vertigo
6	CHICANE FEAT. TOM JONES	STONED IN LOVE	Geffe
7	SHAYNE WARD	NO PROMISES	Sony BMG
8	SNOW PATROL	YOU'RE ALL I HAVE	Island
9	WILL YOUNG	WHO AM I	Sony BMG
10	MARY J. BLIGE & U2	ONE	Capitol
11	CHRIS BROWN	YO (EXCUSE ME MISS)	Jive
12	MICHAEL JACKSON	BLACK OR WHITE	A&M
13	NE-YO	SO SICK	Def Jam
14	HIM	KILLING LONELINESS	Virgin
15	KOOKS	NATIVE	Mercury
16	FALL OUT BOY	BOY CHANGE DANCE	Mercury
17	DEEP DISH FEAT. STEVIE NICKS	DREAMS	Mercury
18	OSIRON NO TONIGHT		Mercury
19	SOUNDWAVE	LEET NEVER WANNA SAY	Sirius
20	BLACK EYED PEAS	PLUMP IT	A&M
21	TRINA FEAT. KELLY ROWLAND	HERE WE GO	Atlantic
22	PINK STUPID GIRLS		Lafayette
23	CORINNE BAILEY RAE	PAT YOU RECORDS ON	Columbia TriStar
24	ULTRABEST VS SCOTT BROWN	ELYSIUM (I GO CRAZY)	ALL AROUND THE WORLD
25	JAMIE FOXX FEAT. LUDAKIS	UNPREDICTABLE	Jive
26	PUSSYCAT DOLLS	FEAT. WILL BEEF	ARCA
27	BLAZING EPIS	BARBARA TUCKER MOST PRECIOUS LOVE	REPECTED
28	FLAMING LIPS	THE YEAR YEAR YEAR SONG	WARRIOR PRIZES
29	MIKE SIMMONS VS BROCKHAMPTON	LET GO! NO! GO! LIFE	REAR VIEW
30	NOTORIOUS B.I.G./DIDDY/NELLY/NASTY GIRL		DEF JAM

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

Pos	Artist	Title	Label
39	DAMIAN "JR GONG" MARLEY	BEAUTIFUL	Mercury
40	THE STREETS	WHEN YOU WASN'T FAMOUS	Mercury
41	THE FEELING	SEWN	Mercury
42	KANYE WEST FEAT. LUPE FIASCO	TOUCH THE SKY	Mercury
43	JOE NEGRO	MAKE A MOVE ON ME	Mercury
44	SIGUR ROS	HOPPOLLA	Mercury
45	JAMES BLUNT	WESEMEN	Atlantic
46	HARD-F	BETTER DO BETTER	Mercury
47	CHICO	IT'S CHICO TIME	Mercury
48	BEVERLY KNIGHT	PIECE OF MY HEART	Parlophone
49	SHAYNE WARD	THAT'S MY GOAL	Mercury
50	KELLY CLARKSON	BECAUSE OF YOU	ARCA
51	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	Mercury
52	JUANES	LA CAMISA NEGRA	Mercury
53	SUGABABES	RED DRESS	Mercury
54	THE SOURCE FEAT. CANDI STATON	YOU GOT THE LOVE	Mercury
55	KELLY CLARKSON	WALK AWAY	ARCA
56	HI-TACK	SAY SAY SAY (WAITING 4 U)	Mercury
57	JOSE GONZALEZ	HEARTBEATS	Mercury
58	CHRIS BROWN FEAT. JUELZ SANTANA	RUN IT!	Mercury
59	MICHAEL JACKSON	SMOOTH CRIMINAL	Mercury
60	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	Mercury
61	MADONNA	HUNG UP	Warner Bros
62	BOY LEAST LIKELY	TO BE GENTLE WITH ME	Mercury
63	MICHAEL JACKSON	LEAVE ME ALONE	Mercury
64	THE NOTORIOUS B.I.G.	SPIT YOUR GAME	Mercury
65	TIGA	(FAR FROM HOME)	Mercury
66	WOLFMOTHER	DIMENSION	Mercury
67	WILL YOUNG	ALL TIME LOVE	Sony BMG
68	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DON'T CHA	Mercury
69	RAY J	ONE WISH	Mercury
70	NELLY FEAT. PAUL WALL, ALT & GIPP	GRILLZ	Mercury
71	MISH MASH	SPEECHLESS	Mercury
72	DANIEL POWTER	BAD DAY	Mercury
73	ARCTIC MONKEYS	WHEN THE SUN GOES DOWN	Mercury
74	STUDIO B	C'MON GET IT ON	Mercury
75	BREANNA GREEN	VAKE ME UP WHEN SEPTEMBER ENDS	Mercury

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Albums

A debuting Gnaris Barkley complete a clean sweep of the charts by adding a debut album to their singles, TV and radio chart-topping achievements.

TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	Michael Flatley	Celtic Tiger	Universal Music
2	James Blunt	Chasing Time - The Bedlam Sessions	Sony BMG
3	Original Cast	Recording Antiques - The Musical	Chapel
4	Elvis Presley	Elvis 56	MCA
5	Elvis Presley	What I Call Music 2006	Capitol
6	Eld	Zoom - Live	BMG
7	Anastacia	Live At Last	Epic
8	Johnny Cash	The Man In Black - His Early Years	WEA
9	Elvis Presley	Legends In Concert	Capitol
10	Johnny Mathis	Live In Chicago	Star Line
11	Il Divo	Diabolo	Sony Music
12	Bruce Springsteen	From The E Street Band - 30th Anniversary Edition	Columbia
13	Billy Faith	London Hyde Park 1969	Sony Music
14	Barry White	Legends In Concert - Larger Than Life	WEA
15	Usher	Truth Tour - Behind The Truth - Live	Lyric
16	Sex Pistols	The Great Rock 'N' Roll Swindle	SNM
17	Bob Dylan	No Direction Home	Capitol
18	Queen	The Making Of A Night At The Opera	EMI

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TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	Various	What's That I Call Music 63	EMI
2	Various	Floorfillers - Our Classics	Capitol
3	Various	Reverend Sons	EMI
4	Various	Massive Rock - Spring Collection 2006	Sony BMG
5	Various	The Opera Album 2006	Capitol
6	Various	Maximum Bass 2 - The Next Level	Mercury
7	Various	Red Karaoke - Disco Heaven	Capitol
8	Various	The Weekend Vol. 2	EMI
9	Various	It's Pop Time	Sony BMG
10	Various	Hardcore Heaven 3	Arise
11	Various	Dance Nation	Motown
12	Various	Y210 - In Search Of Sunrise 5	Black
13	Various	Cleveland Xtreme Hardcore 2	Capitol
14	Various	The No 1 Euphoric Dance Album	Capitol
15	Various	The Very Best Of Power Ballads	EMI
16	Various	Pop - The Evolution	Mercury
17	Various	The Hottest Classics	EMI
18	Various	The No 1 Dance Hits Album	Capitol
19	Various	Pop Princesses 3	Sony BMG
20	Various	Home Presents The Essential Bands	Capitol

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Wunder
2	Notorious B.I.G.	Onlyly Nasty Girl	Capitol
3	Shayne Ward	That's My Goal	Sony BMG
4	Meek Mill	Lead Saver	Atlantic
5	Orson	No Tomorrow	Mercury
6	Nezzlor	Job Song	EMI
7	Corinne Bailey Rae	Put Your Records On	EMI
8	Cherish	It's Choo Time	Sony BMG
9	Prescott	Balls Feat. Will I Am	Capitol
10	Grainy	Boys Will Be Boys	Capitol
11	Shayne Ward	No Promises	Sony BMG
12	Bevonce	Feat. Slim Thug Check On It	Capitol
13	Madonna	Sorry	Wunder
14	Ne-Yo	So Sick	Def Jam
15	Arctic Monkeys	When The Sun Goes Down	Capitol
16	Chris Brown	Feat. Juelz Santana Run It	Capitol
17	Will Young	All Time Love	Sony BMG
18	Meek Mill	Feat. Jay-Z (Gangsta 4 Life)	Capitol
19	Rihanna	Sos	Def Jam
20	Black Eyed Peas	Put A Ring On It	Capitol

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06/05/06
Top 75

The Official UK

Pos	Artist	Title	Label
1	Gnarls Barkley	St Elsewhere	Wunder
2	Shayne Ward	Shayne Ward	Sony BMG
3	Bruce Springsteen	We Shall Overcome - The Seeger Sessions	Capitol
4	The Kooks	Inside In/Inside Out	Sony BMG
5	Massive Attack	Mezzanine - The Best Of	Virgin
6	Rihanna	A Girl Like Me	Sony BMG
7	The Zutons	Tired Of Hanging Around	Capitol
8	Mark Knopfler & Emmylou Harris	All The Roadrunning	Mercury
9	Jamie Foxx	Unpredictable	Capitol
10	Will Young	Keep Me In Mind	Capitol
11	Bevonce	Tired Of Hanging Around - The Best Of	Capitol
12	Jack Johnson	In Between Dreams	Capitol
13	Fall Out Boy	From Under The Cork Tree	Capitol
14	The Streets	The Hardest Way To Make An Easy Living	Capitol
15	Peter Grant	New Vintage	Capitol
16	Corinne Bailey Rae	Corinne Bailey Rae	Capitol
17	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Capitol
18	Taking Back Sunday	Louder Now	Capitol
19	The Black Eyed Peas	Monkey Business	Capitol
20	Panic!	At The Disco A Fever You Can't Sweat Out	Capitol
21	Embrace	This New Day	Capitol
22	Kelly Clarkson	Breakaway	Capitol
23	Richard Ashcroft	Keys To The World	Capitol
24	Pink	I'm Not Dead	Capitol
25	Wolfmother	Wolfmother	Capitol
26	Green Day	American Idiot	Capitol
27	Don Williams	The Definitive - His Greatest Hits	Capitol
28	Gorillaz	Demon Days	Capitol
29	Mary J Blige	The Breakthrough	Capitol
30	Queen	Live At Wembley Stadium '86	Capitol
31	James Blunt	Back To Bedlam	Capitol
32	Jack Johnson	On And On	Capitol
33	Coldplay	X&Y	Capitol
34	Hayley Westenra	Odyssey	Capitol
35	Robbie Williams	Greatest Hits	Capitol
36	Jack Johnson	Brushfire Fairytales	Capitol
37	Jose Gonzalez	Veneer	Capitol
38	Morrissey	Ringleader Of The Tormentors	Capitol

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Albums Chart

Chart compiled from actual sales but includes streaming across a range of major UK streaming services. © The Official UK Charts Company 2024. Published with EPIC and BMG Corporation.



8. Knopfer/Emmy Lou Harris
Thirty years after her album chart debut, Emmylou Harris leads the Top 10 for the first time this week, in partnership with former Drive Struts frontman Mark Knopfer. The pair's All The Roads remaining has taken seven years to assemble from tracks recorded in 1980s and 1990s, and debuts at number eight, on sales of 12,981.

TOP 10 INDIE SINGLES

1 **ARCTIC MONKEYS** WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M NOT
2 **JOSE GONZALEZ** VENERE
3 **MORRISSEY** RINGLEADER OF THE TORMENTORS
4 **EMBRACE** THIS NEW DAY
5 **THE CHARLATANS** SIMPATICO
6 **KATIE MELUA** PIECE BY PIECE
7 **OTONIO** PUNKY LUNATICO
8 **STEREOPHONICS** LIVE FROM DAKOTA
9 **FRANZ FERDINAND** YOU COULD HAVE IT SO MUCH BETTER
10 **MAXIMO PARK** A CERTAIN TRIGGER

TOP 10 ROCK ALBUMS

1 **TAKING BACK SUNDAY** LOUDER NOW
2 **WOLFMOTHER** WOLF MOTHER
3 **GREEN DAY** AMERICAN IDIOT
4 **JOE SATRIANI** SUPER COLOSSAL
5 **THERAPY** ONE CURE FITS ALL
6 **LACUNA COIT** KARMACODE
7 **EVANESCENCE** FALLN
8 **NOFX** WOLVES IN WOLVES CLOTHING
9 **MY CHEMICAL ROMANCE** THREE CHEERS FOR SWEET REVENGE
10 **THIN LIZZY** GREATEST HITS

TOP 10 JAZZ ALBUMS

1 **NORAN JONES** FEELS LIKE HOME
2 **CURTIS STICKERS** THE COLLECTION
3 **GARY MOORE** OLD NEW BALLADS BULLES
4 **RAY CHARLES** THE VERY BEST OF
5 **NORAN JONES** COME AWAY WITH ME
6 **MADELINE PEYROUX** CARELESS LOVE
7 **PAUL ANKA** ROCK SWINGS
8 **NINA SIMONE** SONGS TO SING - THE BEST OF
9 **SADÉ** THE BEST OF
10 **RAY CHARLES** THE DEFINITIVE

TOP 10 CLASSICAL ALBUMS

1 **HAYLEY WESTERNA** ODYSSEY
2 **RUSSELL WATSON** THE VOICE - THE ULTIMATE COLLECTION
3 **ANDREA BOCELLI** ARIA - THE OPERA ALBUM
4 **KARL JENKINS** THE ARMED MAN - A MASS FOR PEACE
5 **SIXTEEN CHRISTOPHERS** ICON
6 **KATHERINE JENKINS** LIVING A DREAM
7 **KARL JENKINS** RECITAL
8 **KARL JENKINS & ADRIEMUS** THE ESSENTIAL COLLECTION
9 **HAYLEY WESTERNA** ODYSSEY
10 **KATHERINE JENKINS** CERTAIN NATURE

Rank	Artist	Album	Label	Chart Date
39	THE FLAMING LIPS	AT WAR WITH THE MYSTICS	Warner Brothers (24)NMG42 (12)	11/11/24
40	KT TUNSTALL	EYE TO THE TELESCOPE	Decca (1)SOL (16)	11/11/24
41	NERINA PALLOT	FIRES	Mercury (1)SOL (16)	11/11/24
42	HARD-FI	STARS OF CCTV	Mercury (1)SOL (16)	11/11/24
43	KANYE WEST	LATE REGISTRATION	Mercury (1)SOL (16)	11/11/24
44	DAMIAN "JR GONG" MARLEY	WELCOME TO JAMROCK	Mercury (1)SOL (16)	11/11/24
45	SIMON WEBBE	SANCTUARY	Mercury (1)SOL (16)	11/11/24
46	PUSSYCAT DOLLS	PCD	Mercury (1)SOL (16)	11/11/24
47	MADONNA	CONFESSIONS ON A DANCE FLOOR	Mercury (1)SOL (16)	11/11/24
48	MADONNA	THE IMMEDIATE COLLECTION	Mercury (1)SOL (16)	11/11/24
49	DAVID BOWIE	BEST OF BOWIE	Mercury (1)SOL (16)	11/11/24
50	SIGUR ROS	TAKK	Mercury (1)SOL (16)	11/11/24
51	THE CHARLATANS	SIMPATICO	Mercury (1)SOL (16)	11/11/24
52	FLEETWOOD MAC	THE VERY BEST OF	Mercury (1)SOL (16)	11/11/24
53	ANDREA BOCELLI	AMORE	Mercury (1)SOL (16)	11/11/24
54	JOURNEY	SOUTH JOURNEY SOUTH	Mercury (1)SOL (16)	11/11/24
55	QUEEN	GREATEST HITS	Mercury (1)SOL (16)	11/11/24
56	THE VERVE	URBAN HYMNS	Mercury (1)SOL (16)	11/11/24
57	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Mercury (1)SOL (16)	11/11/24
58	BRUCE SPRINGSTEEN	GREATEST HITS	Mercury (1)SOL (16)	11/11/24
59	RED HOT CHILI PEPPERS	GREATEST HITS	Mercury (1)SOL (16)	11/11/24
60	ANDY ABRAHAM	THE IMPOSSIBLE DREAM	Mercury (1)SOL (16)	11/11/24
61	ALISON MOYET	SINGLES	Mercury (1)SOL (16)	11/11/24
62	KAISER CHIEFS	EMPLOYMENT	Mercury (1)SOL (16)	11/11/24
63	KATIE MELUA	PIECE BY PIECE	Mercury (1)SOL (16)	11/11/24
64	THE COO DO DOLLS	LET LOVE IN	Mercury (1)SOL (16)	11/11/24
65	NEIL DIAMOND	12 SONGS	Mercury (1)SOL (16)	11/11/24
66	SNOW PATROL	FINAL STRAW	Mercury (1)SOL (16)	11/11/24
67	NE-YO	IN MY OWN WORDS	Mercury (1)SOL (16)	11/11/24
68	FRANK SINATRA	MY WAY - THE BEST OF	Mercury (1)SOL (16)	11/11/24
69	THE BEACH BOYS	THE VERY BEST OF	Mercury (1)SOL (16)	11/11/24
70	YEAR YEAR YEARS	SHOW YOUR BONES	Mercury (1)SOL (16)	11/11/24
71	CHRIS BROWN	CHRIS BROWN	Mercury (1)SOL (16)	11/11/24
72	DAVID GILMOUR	ON AN ISLAND	Mercury (1)SOL (16)	11/11/24
73	A-HA	THE DEFINITIVE SINGLES COLLECTION	Mercury (1)SOL (16)	11/11/24
74	STEREOPHONICS	LANGUAGE, SEX, VIOLENCE, OTHER	Mercury (1)SOL (16)	11/11/24

1-4 New Release
5-9 Hybrid CD/DVD
10-14 Platinum CD/DVD
15-19 Silver CD/DVD
20-24 Gold CD/DVD
25-29 Platinum Empire (UK Empire Gold)
30-34 Silver CD/DVD
35-39 Gold CD/DVD
40-44 Platinum Empire (UK Empire Gold)
45-49 Silver CD/DVD
50-54 Gold CD/DVD
55-59 Platinum Empire (UK Empire Gold)
60-64 Silver CD/DVD
65-69 Gold CD/DVD
70-74 Platinum Empire (UK Empire Gold)
75-79 Silver CD/DVD
80-84 Gold CD/DVD
85-89 Platinum Empire (UK Empire Gold)
90-94 Silver CD/DVD
95-99 Gold CD/DVD
100-104 Platinum Empire (UK Empire Gold)

TOP 10 INDIE SINGLES

Rank	Artist	Single	Label	Chart Date
1	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M NOT	Mercury (1)SOL (16)	11/11/24
2	JOSE GONZALEZ	VENERE	Mercury (1)SOL (16)	11/11/24
3	MORRISSEY	RINGLEADER OF THE TORMENTORS	Mercury (1)SOL (16)	11/11/24
4	EMBRACE	THIS NEW DAY	Mercury (1)SOL (16)	11/11/24
5	THE CHARLATANS	SIMPATICO	Mercury (1)SOL (16)	11/11/24
6	KATIE MELUA	PIECE BY PIECE	Mercury (1)SOL (16)	11/11/24
7	OTONIO	PUNKY LUNATICO	Mercury (1)SOL (16)	11/11/24
8	STEREOPHONICS	LIVE FROM DAKOTA	Mercury (1)SOL (16)	11/11/24
9	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH BETTER	Mercury (1)SOL (16)	11/11/24
10	MAXIMO PARK	A CERTAIN TRIGGER	Mercury (1)SOL (16)	11/11/24

TOP 10 INDIE ALBUMS

Rank	Artist	Album	Label	Chart Date
1	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M NOT	Mercury (1)SOL (16)	11/11/24
2	JOSE GONZALEZ	VENERE	Mercury (1)SOL (16)	11/11/24
3	MORRISSEY	RINGLEADER OF THE TORMENTORS	Mercury (1)SOL (16)	11/11/24
4	EMBRACE	THIS NEW DAY	Mercury (1)SOL (16)	11/11/24
5	THE CHARLATANS	SIMPATICO	Mercury (1)SOL (16)	11/11/24
6	KATIE MELUA	PIECE BY PIECE	Mercury (1)SOL (16)	11/11/24
7	OTONIO	PUNKY LUNATICO	Mercury (1)SOL (16)	11/11/24
8	STEREOPHONICS	LIVE FROM DAKOTA	Mercury (1)SOL (16)	11/11/24
9	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH BETTER	Mercury (1)SOL (16)	11/11/24
10	MAXIMO PARK	A CERTAIN TRIGGER	Mercury (1)SOL (16)	11/11/24

TOP 10 ROCK ALBUMS

Rank	Artist	Album	Label	Chart Date
1	TAKING BACK SUNDAY	LOUDER NOW	Mercury (1)SOL (16)	11/11/24
2	WOLFMOTHER	WOLF MOTHER	Mercury (1)SOL (16)	11/11/24
3	GREEN DAY	AMERICAN IDIOT	Mercury (1)SOL (16)	11/11/24
4	JOE SATRIANI	SUPER COLOSSAL	Mercury (1)SOL (16)	11/11/24
5	THERAPY	ONE CURE FITS ALL	Mercury (1)SOL (16)	11/11/24
6	LACUNA COIT	KARMACODE	Mercury (1)SOL (16)	11/11/24
7	EVANESCENCE	FALLN	Mercury (1)SOL (16)	11/11/24
8	NOFX	WOLVES IN WOLVES CLOTHING	Mercury (1)SOL (16)	11/11/24
9	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVENGE	Mercury (1)SOL (16)	11/11/24
10	THIN LIZZY	GREATEST HITS	Mercury (1)SOL (16)	11/11/24

TOP 10 JAZZ ALBUMS

Rank	Artist	Album	Label	Chart Date
1	NORAN JONES	FEELS LIKE HOME	Mercury (1)SOL (16)	11/11/24
2	CURTIS STICKERS	THE COLLECTION	Mercury (1)SOL (16)	11/11/24
3	GARY MOORE	OLD NEW BALLADS BULLES	Mercury (1)SOL (16)	11/11/24
4	RAY CHARLES	THE VERY BEST OF	Mercury (1)SOL (16)	11/11/24
5	NORAN JONES	COME AWAY WITH ME	Mercury (1)SOL (16)	11/11/24
6	MADELINE PEYROUX	CARELESS LOVE	Mercury (1)SOL (16)	11/11/24
7	PAUL ANKA	ROCK SWINGS	Mercury (1)SOL (16)	11/11/24
8	NINA SIMONE	SONGS TO SING - THE BEST OF	Mercury (1)SOL (16)	11/11/24
9	SADÉ	THE BEST OF	Mercury (1)SOL (16)	11/11/24
10	RAY CHARLES	THE DEFINITIVE	Mercury (1)SOL (16)	11/11/24

TOP 10 CLASSICAL ALBUMS

Rank	Artist	Album	Label	Chart Date
1	HAYLEY WESTERNA	ODYSSEY	Mercury (1)SOL (16)	11/11/24
2	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Mercury (1)SOL (16)	11/11/24
3	ANDREA BOCELLI	ARIA - THE OPERA ALBUM	Mercury (1)SOL (16)	11/11/24
4	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	Mercury (1)SOL (16)	11/11/24
5	SIXTEEN CHRISTOPHERS	ICON	Mercury (1)SOL (16)	11/11/24
6	KATHERINE JENKINS	LIVING A DREAM	Mercury (1)SOL (16)	11/11/24
7	KARL JENKINS	RECITAL	Mercury (1)SOL (16)	11/11/24
8	KARL JENKINS & ADRIEMUS	THE ESSENTIAL COLLECTION	Mercury (1)SOL (16)	11/11/24
9	HAYLEY WESTERNA	ODYSSEY	Mercury (1)SOL (16)	11/11/24
10	KATHERINE JENKINS	CERTAIN NATURE	Mercury (1)SOL (16)	11/11/24

8. Knopfer/Emmy Lou Harris
 Thirty years after her album chart debut, Emmylou Harris leads the Top 10 for the first time this week, in partnership with former Drive Struts frontman Mark Knopfer. The pair's All The Roads remaining has taken seven years to assemble from tracks recorded in 1980s and 1990s, and debuts at number eight, on sales of 12,981.

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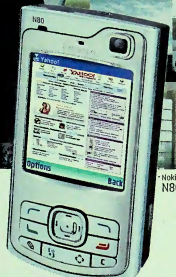
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