

MUSICWEEK

Bands and executives left stranded

Terror alert hits touring

Live

by Ben Cardow & Jim Larkin

The music industry is looking to return to some degree of normality this week after the terrorism alert brought chaos to touring bands and travelling executives.

As the nation's airports begin to settle down after several days of excessive delays following the arrest of 24 men suspected of plotting to blow up transatlantic planes, executives are now weighing up what the longer-term effects could be on the industry.

While flights are now returning to normal, concern remains over the effect of increased security on touring plans, with a number of major live events taking place over the coming weeks, including the V and Carling Weekend festivals.

Organisers of both remain confident that the events will go ahead as planned, albeit with an increased security presence. However, there are obvious parallels to be drawn with both 9/11 and the first Gulf War, when several acts cancelled tours and many US executives refused to travel.

"We're at the very early stages of this crisis at the moment," 0 says EMI Music International marketing senior vice president Mike Allen. "None of us have a clue how many days it will take before the situation is manageable again."

"There's no doubt that flying just got harder," adds a Sony BMG spokesman. "If the current security levels are maintained it will have some effect in the future. We were very lucky that we only had one big group - Kasabian - in transit."

Among some in the live sector, there is a sense of defiance. "Shows went on after 9/11 and July 7 and I believe it will be the same again," says AEG International senior vice president Rob Hallett. "It is imperative that normal life continues or the terrorists have won by default. If it takes a bit more work, AEG will put it in."

Likewise, a spokeswoman for V Festival, which takes place this weekend and has international artists such as Beck and The Dandy Warhols on the bill, says, "We don't foresee it being a problem."

Several acts and executives got caught up in last week's events, which resulted in the cancellations of hundreds of flights as security was stepped up to unprecedented levels. Among those affected were Polydor act James Morrison, who had to return to the UK from Germany by train; Columbia's Kasabian, whose flight to Ibiza Rocks was delayed by six hours; and Sony BMG SVP global marketing Europe Tim Delaney and SVP international Robbie McInerney, who were both subject to severe delays in returning from the US. benjim@musicweek.com



Albarn steps up with new project

Damon Albarn-fronted supergroup *The Good The Bad and The Queen* will be part of the BBC's Electric Proms line-up this October, spearheading five days of music events taking place across venues in Camden, London.

The Parlophone-signed group, which features ex-members of *The Clash* (Paul Simonon), The

Verve (Simon Tong) and Fela Kuti's band (Tony Allen), will make their live debut at London's revamped Roundhouse venue as part of the event, unveiling for the first time tracks from their Danger Mouse-produced debut.

The BBC is poised to announce tomorrow (Tuesday) other artists participating in Electric Proms, a rock and pop equivalent of the classical Proms.

Parlophone managing director Miles Leonard believes the new

Albarn material will exceed expectations. "It's not an obvious follow-on from Gorillaz or from Blur," he says. "It has elements of *The Beach Boys'* Pet Sounds, *The Clash's* Combat Rock and Radiohead's *OK Computer*. Find a medium between those albums you are close to the type of album they have delivered."

A single will go to radio next month prior to an October release, preceding the release of the album next year.



Gadgets poised for Xmas battle

Launches from the likes of Microsoft are Apple's iPod to challenge Apple's iPod for the sales crown this Christmas **p3**

Debutants have a ball this season

Artists such as James Morrison highlight new acts' success this year in topping the chart with their debut **p5**

BBC celebrates strong Rajars

In its quarterly Radio Report, MW examines all the latest audience figures, including a bumper quarter for the Beeb **inside**

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Bottom line

EMI retains publishing lead

EMI retained control of the music publishing market in quarter two with a 22.5% share across albums and singles, but faces a new closest challenger in Warner/Chappell, which moved from third last time to second spot after an including Gnaris Barkley and Red Hot Chili Peppers. It took a 16.4% share with BMG in third with 13.9%. Universal fourth with 12.9%. The *Concypolis* finishing above Sony/ATV in fifth spot.

Apple Computer has hired an independent committee to investigate irregularities over stock option grants issued between 1997-2001. Following an internal investigation earlier this year, the company has been advised to undertake an independent review of its financial records.

US labels have initiated legal proceedings against owners of fleasharing application **Limewire**, after successful cases brought against Kazaa and Grokster in the past year.

The **Confederation of British Industry** (CBI) has unveiled a proposal to speed up the review and appeal process of mergers in the EC, but it has come too late for Sony BMG. On the tail of July's shock Court of First Instance (CFI) ruling to annul the EC's 2004 decision to green-light the merger of the two music majors, the UK business group is now urging that a new court should be established to help – and speed up – the judicial review of EC decisions.

© The Government's **Creative Economy Programme** seeks industry views. p4

© Entertainment retail organisation **Era** has added its support to a call by its specialist line, the National Association of (Retail) Merchandisers (NAM) for an industry-wide standard on digital rights management. The group said in a statement that while it recognises that digital rights technology was necessary to prevent illegal copying, it believed that a standard was necessary to aid consumer understanding and boost the take of digital services and sales. Editor-in-1, p10

© Tesco is to become the UK's largest non-food retailer by 2007, according to retail analyst Verdict. Tesco will this year overtake Asda, the owner of Amazon and Homebase, to take the number one spot, selling more than £6bn of non-food goods.

© Small companies dominate the industry, new research reveals. p4

Many content companies, including US TV network NBC, now recognise the promotional opportunities that YouTube can offer – analysis, p7

Your guide to the latest news from the music industry

Shares in **Monstermob** climbed by 25% last week after the mobile content provider revealed it had received a takeover offer from an unnamed bidder.

© **Summer Sundae** opened its doors last Friday after selling out in advance for the first time in its six-year history. In all, 16,500 people visited the Leicester site after organisers sold out all weekend and camping tickets as well as 1,500 day tickets.

© **Music retailers** hope a strong autumn will compensate for tough summer trading. p4

Exposure

Duran Duran cue internet push

Duran Duran are to stage five concerts on the Second Line website as part of a new online marketing strategy. The band has commissioned design firm Rivers Run Red to create representations of all five original members living on a 'luxury island'.

© The new wave of "participatory" websites is transforming the music scene. p7

© **Muse** look set to take the Kerrang! Awards by storm after being nominated in five categories including best live band and best British band. *Lostrophies*, *Funeral For A Friend* and *Bullet For My Valentine* were also nominated in the best British band category, alongside Hundred Reasons and Fightstar.

© **HMV** is giving bands the opportunity to play in the window of its flagship London store, as part of the Nokia Rock Up And Play promotion from 12pm to 6pm, between today (Monday) and Sunday, bands will be able to play in the window of the retailer's 150 Oxford Road store, by registering with Nick's staff in store.



Tiscali is the official Internet partner for the **Carling Weekend: Reading and Leeds Festivals** for a second consecutive year. The company will once again be welcoming acts from the main stage at Reading and hosting its VIP Sessions Tent in the festival's backstage area, with a live session from the *Yeah Yeah Yeahs*. *Pictured: Karen O.*

A series of **BBC4** films about musicians including Tammy Wynette, Marvin Gaye and Mark E. Smith is to go out on BBC2 late on Friday evenings between September 1 to October 20.

© Fans of acts including Gorillaz, Coldplay and Kylie Minogue will be able to buy merchandise from the artists' online stores without having to part with bank details after EMI signed a deal with **Ukash**. The system allows customers to use cash to buy Ukash vouchers at high street shops.

© **Kiss 100** is planning a new programming schedule. p6

© **Plum Music**, promoter of The Water Rats, a key London venue for upcoming acts, has had its contract terminated by the owners of the venue. From tomorrow (Tuesday) Plum Music will no longer be overseeing events at The Water Rats, after nine years of booking and promoting the venue.

© Online services and mobile phones are replacing traditional media in the lives of young people as broadband penetration grows, according to Ofcom's annual communications report. It reveals that 16- to 24-year-olds in the UK watch TV for less than one hour a day on average, and that 70% of internet users of that age use social network sites, compared to 41% of all UK internet users.

© Radio stations are targeting the **Notting Hill Carnival**. p6

Warner Music International is to make albums on Rick Rubin's label **American Recordings** by artists including Johnny Cash, Black Crowes and Slayer available digitally after agreeing a deal.

Warner is reported to be planning to sell albums on DVD, with extras to track. The major is close to reaching a deal with Apple, in which the computer company would create the digital files for Warner, which would then add them to the DVD, according to the *Wall Street Journal*.

© Published by Fabrick has signed the LA rapper **Big Steele** along with his songwriter and producer partner Polar Bear.

People

Lloyd Webber in Universal deal



Universal digital deal: Lloyd Webber with the major's chief, Linda Greene

Andrew Lloyd Webber has signed two deals with Universal, giving the major exclusive worldwide digital rights to his catalogue and also meaning it will be releasing the album for the forthcoming *Sound of Music* production, which will feature the winner of the current BBC television show *How Do You Solve A Problem Like Maria?* All Lloyd Webber songs will be available as digital downloads and rereleases from August 22.

© Former *Kings* lead singer **Ray Davies** will be honoured by US performing rights organisation BMI in October. Davies will pick up the BMI *Icon* award at the London Awards ceremony on October 3, in the Grand Ballroom of London's Dorchester Hotel.

© **EMI Music Publishing** has appointed its first worldwide vice chairman. The role has been taken by Robert Flux, who is currently the company's US operations president, and will see him take responsibility for global acquisitions and new strategic partnerships.

© Bebo founder **Michael Birch** has clarified the situation over the copyright of music posted to the new Bebo Bands site following questions in the media over its conditions for artists. He says all rights are retained by the artist and the only right Bebo enjoys is to stream the music to users of the site – a right which is ended if the song is deleted.

© **James Morrison** becomes 2006's eighth debut artist to top the albums chart. p5

Sign here

MTV links up with Google

MTV Networks has struck a deal with search engine **Google** to distribute clips from archived videos over the internet from last this month. Google will distribute the videos, which will be supported by advertisements, through its YouTube network.

© Universal-signed trio **The Nolasettes** have been revealed as the first signing to indie label **Transgressive Records**' new publishing arm **Transgressive Publishing**. The deal marks the start of a 2005 joint venture with Warner/Chappell Publishing that will allow Transgressive to branch out into publishing.

© **Warner Music International** has agreed a deal with Russian mobile network **Beeline** to be the inaugural label partner for its mobile phone platform.

© The **Independent Label Group** – comprising Warner's Asylum Records, East West and Cordless – has acquired a stake in metal and punk label **Ferret Music**.

© **Digital Stars** has signed a deal with Mute to operate its online store, Mute and the Mute wholesale export department.

© **EMI** has re-signed a deal with digital music service **Musicroad** to offer its customers both a la carte and subscription-based video and audio downloads.



APPLE IPOD NANO (NEW)
Storage: 4, 10, 20, 40 GB*
Features: Video-enabled*
Formats: Fairplay AAC*
Approx. price: \$150 (10GB)*
* Predictions



ARCHOS AV700
Storage: 40, 100 GB
Features: Video-enabled*
Formats: Mpeg4, WMV, MP3, WMA
Approx. price: £275



CREATIVE ZEN V
Storage: 1, 2, 4 GB
Features: Video-enabled*
Formats: MP3, WMA, WMA DRM, WMV
Approx. price: £129.99



MICROSOFT ZUNE
Storage: 4, 10, 20, 40 GB*
Features: Video-enabled*
Formats: WMA, WMV, WMA DRM*
Approx. price: £300 (40GB)*
* Predictions



SAMSUNG YP-Z5
Storage: 4GB
Features: Video-enabled*
Formats: WMA, MP3, Mpeg4, WMV
Approx. price: £139.99



SANDISK SANSa
Storage: 1GB
Features: Video-enabled*
Formats: WMA, MP3
Approx. price: £70

Hardware manufacturers and internet firms cue up contenders for Christmas market Gadgets line up to challenge iPod

Digital

by Nicola Slatte

Retailers, MP3 player manufacturers and internet firms are starting to draw up the battle lines for a fierce Christmas trading period in which a raft of companies will try to grab a slice on Apple's dominant market share.

Creative, SanDisk, Archos and Samsung are among the first companies to unveil new product targeting a fourth quarter market, which will take in the bulk of what the IFA has predicted will be the sale this year of 60m music players worldwide, generating total revenues of £4.7bn.

However, as US blogs and technology sites attest, the real battle this Christmas is poised to be the gritty fight between new Apple iPod product launches and Microsoft's eagerly-awaited Zune, which is expected to comprise a range of MP3 players and a download store.

HMV related products manager Ricky Gordon, whose store has recently added mobile phones to its range of MP3 players, suggests rivals to the market-leading iPod have raised their game this year.

"We have seen much better

machines coming through from Apple competitors for the Christmas season", he says. "They just need to prise some of the market share away, but until then we believe that it will be the iPod that sells best. We're almost definite there will be a new launch from them before Christmas, but as always, we won't know until the day before."

Blogs on sites such as zuneinsider.com, madisononline.com and engadget.com tell a different story, suggesting that Zune will steal the show from Apple. There is speculation that the Zune will be a wi-fi device, enabling users to connect to the internet and download music.

The Microsoft store is expected to go live with video and predicted to offer sharing and recommendation features, much like P2P applications and websites such as Last.fm and Pandora. Meanwhile, Zuneinsider even goes as far to suggest that Microsoft will "buy users out of their Apple relationship" by offering to replace tracks bought from Apple's iTunes Music Store with a Zune-compatible equivalent.

Speculation suggests that Microsoft may launch a rival to the iPod Nano – a device called Pysis, which will have a Flash-based

Nokia targets music with Loudeye deal

Apple is not only poised to face up to challenges from Microsoft this Christmas, but within the coming months from Nokia as well following its deal with Loudeye last week.

The \$60m (£21m) deal with the digital aggregator is expected to give Nokia a platform to develop its own music product. The deal has been met with opposing views. Universal label vice president Rob Wells says, "In terms of how I see it from a record

memory. Meanwhile, other indications show that the Zune store will replicate Apple's approach to DRM – that is, you will only be able to buy digital tracks from Zune for the Zune player, excluding the likes of Napster, Virgin and HMV.

According to Jupiter Research analyst Nate Elliott, the market will continue to be dominated by Apple and, regardless of a Microsoft launch, what really exists now is a

NOKIA Connecting People

company and content owner's perspective, it is very good news. It opens up the market more."

For a major corporate like Nokia, £20m may seem a small price to pay for positioning and a statement of intent, but the idea that this should be a means of competing with iTunes, well, they're still got

some way to go." Current figures for the mobile music market show that take-up of mobile music services is far from hitting critical mass. According to Jupiter Research, the PC digital music market was worth €192m (£120m) in Europe in 2005, compared to less than €20m (£13.5m) for over-the-air mobile music download. Jupiter analyst Nate Elliott says, "Over the next few years the gap will narrow, but PC services will still lead."

battle for second place in the market.

"If Microsoft introduces its new Zune device in time for Christmas, it'll probably get a look in from consumers", he says. "But Microsoft's entry into this market is a bigger threat to iRiver, Sony, and the other iPod challengers than it is to Apple. Apple have the best brand name and make the best devices; this market really has

turned into a race for second place." Among those fighting for that runner-up spot are the Creative Zen V Plus, SanDisk Sansa, Archos AV700 and the Samsung Z5, which have been named by Currys, HMV and Argos as potential big sellers for the season.

A Currys spokeswoman says that, while sales of the iPod Nano and similar MP3 players will remain strong, the Archos AV700 will sell particularly well. "The Archos does so much more than play music," she says. "It's a portable device that allows you to download film, record directly from the TV and check your emails. Customers want so much more than a straightforward music player and, if it's at the right price, then you definitely have an Apple competitor on your hands."

Meanwhile, Sony will launch a similar device to the Archos with its Mylo player, which although not solely focused on music, performs a multitude of different functions. Rhapsody, meanwhile, has teamed up with an unnamed manufacturer to launch a portable player this autumn, in which looks set to be a battle with Apple on one side and rival manufacturers fighting a close race for second place on the other.

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THE PLAYLIST

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

Supported by



PAOLO NUTINI
Jenny Don't Be Hasty (Atlantic)
This second single from Nutini's gold debut is stronger than his previous. Upbeat, infectious rhythms and a strong melody. (single, Sept 25)



MIKA
Relax (Casablanca)
Championed by Popbitch, Mika will draw comparisons to Sade's Sides with his falsetto vocal, but he has much more to offer. (seven-inch single, Sept 18)



KRISTEEN YOUNG
Kill The Father (Attack)
Handpicked to support Morrisey in London, Young sings like a woman possessed, and this is released on his Attack imprint. (single, August 22)



LAZZY B
Underwear Goes Inside The Pants (Universal TV)
After an initially slow start, this is gaining support, including from Radio One. From the man behind his Attack imprint. (single, August 22)



LUCY
Jockberry (Purple City)
With vocals from the voice behind Supermen Love, this dance track has TV support and has been added at Radio One. (single, Sept 4)



JET
Put Your Money Where Your Mouth Is (Atlantic)
The album is in. First Max, now Jet. Find their inner Barry Gibb. First taste of the group's second album. (single, Oct 2)



SLEEPY BROWN
Margaria feat. Pharrell & Big Boi (Virgin)
Star power aside, this is a cool urban pop song that will likely bubble at TV and specialist before conquering commercial radio. (single, Oct 2)



TONY MATHERHORN
VS FISH GO DEEP (Funky White)
(White label)
Much of the best of the biggest club/private radio tracks makes for one master of a club hit. Set to stick around. (single, Oct 2)



GET CAPE
WEAR CAPE, FLY THE CHRONICLES OF A BOHEMIAN Teenager (Atlantic)
Get Cape's way with lyrics and melody makes this track such a stand-out. (single, Sept 18)



TRIVIUM
Anthem (We Are The Fire) (Roadrunner)
First single from Trivium's new album looks set to solidify a foundation as one of metal's greatest new hopes. (single, Oct 2)

Stores look to big releases after heatwave hits sales

Retail eyes autumn after lean summer

Sales

by Ben Cardew

Music retailers are holding out for a strong third-quarter release schedule, after two disastrous months at the tills.

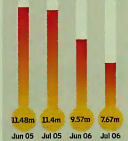
Sales of artist albums in July were down 9.33% on the same period last year, as the UK basked in the hottest month since records began. This followed a disappointing June in which the hot weather and the World Cup combined to ding sales of artist albums down to 9.57m (in a five-week month), 16.6% lower than in 2005.

"June and July were dominated by the World Cup and we had the double whammy of the hot weather," says HMV head of music Gary Rolfe. "I got people in the mind-set to stay away from the high street and that was exacerbated by the lack of depth of key releases in both music and DVD."

And yet the strong release schedule in August and September, with new albums from Christina Aguilera, Beyoncé, Justin Timberlake and others, means that many retailers remain optimistic.

"July had good big launches but there was a general lack of good things outside the Top 10," says Woolworths product manager for

How sales cooled off



SOURCE: THE OFFICIAL UK CHARTS COMPANY

music Keith Black. "August is good, there are strong releases from Christina Aguilera, Iron Maiden, Outkast and Bob Dylan, but September is a superstar month with Scissor Sisters, Beyoncé, Robbie and Justin Timberlake. We are building momentum towards a big Christmas."

"If you can get the momentum building then you can look forward with a degree of optimism," Rolfe adds. "There is a cumulative effect - people get into a mindset and it's hard to break that, but once it does change then you have a good positive market that you can build on."

Indeed, Rolfe claims that the

tide is already turning on the high street. "The past few weeks there has been a bit of a change; it is much better on the streets," he says. "There are more shoppers about, probably the break in the weather has helped. People are fed up of staying at home and they decided to go out and spend some cash and they have noted that there are some strong releases."

This view is borne out by sales figures for the first week in August: sales of artist albums were up 4.6% on the same week last year - or 12.2% week-on-week - buoyed by a strong debut for James Morrison's album *Undiscovered* and a Woolworths sale, which saw a large number of titles on the Rolled Gold label available for as little as £1.

One possible cloud on the retail horizon was the Bank of England's decision to raise interest rates to 4.75% at the start of August, which could potentially act as a brake to consumer spending.

But Richard White, owner of Castle's in Banbury, believes that this move could drive music sales. "Sometimes this works to our benefit in the music industry," he says. "The price of our goods is very competitive. You can buy a CD for £10 that can last a lifetime. The higher-priced goods will suffer."

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Apple must act now by changing its policy and opening up its systems' - Editorial, p10

LEMAR

Lemar will take up residency at the Jazz Cafe in London next month, as Nick Raphael's RCA imprint White Rabbit looks to affirm his position as the UK's definitive soul artist.

The four-night residency will begin on the night of the album's release on August 11, when Lemar will perform tracks from his new album *live*.

RCA senior marketing manager Simon Barakats says live dates are a way of getting the message across about the new star's previous single *It There's a Deliberate Way of Saying That Guy Is the Real Deal*, he says.

"We are ready to take him to the next level and make him into a household name with this record." The new album, *Titled The Truth*

About Lewis, has been produced by Brian Rawling and includes writing credits from Harold Lilly (Allica Koy, Luther Vandross), Jamie Hartman (Will Young), Fitzgerald Scott (Keith Sweat) and Paul Barry (Chris Brown). It will be preceded by lead single *It's Not That Easy*, which is at radio now and will have a full commercial release on September 4.

Harry Magee's management company Modest Management says live dates are a way of getting the message across about the new star's previous single *It There's a Deliberate Way of Saying That Guy Is the Real Deal*, he says.

"I think that people are waiting for a much clearer view of what he means as an artist," he says. "We're really trying to take it forward from where Justice left us."

CAST LIST: A&R: Nick Raphael, Jo Charnley, White Rabbit; Marketing: Simon Barakats, RCA; National radio: Lou Lushin, Woods & Mark Murphy, RCA; Regional radio: Lyn Swindhurst, RCA; TV: Jacqui Quille, RCA; Online: Sid Walker, RCA; Promoters: Joanna Burns, Joanna Burns PR; Club/tour: Reggie Styles, Red & Jennifer Mills; Management: Richard Griffin & Harry Magee, Modest

SNAP SHOT

Music gets its chance in creative programme

The music industry has until September 20 to help shape its own destiny by consulting with the Government in the next phase of the Creative Economy Programme (CEP).

Creative Industries minister Shaun Woodward last week revealed the first stage in the Government's plan to help the music industry and other creative sectors prosper by unveiling a set of key recommendations identified by seven expert working groups.

After months of priming by industry, including representations being put forward by the music business, the working groups identified various factors and issues, such as education and business skills, that prevent some creative industries from realising their full potential.

Their new proposals are aimed at confronting these issues and offering solutions and include: a network of UK Creative Ambassadors to promote creative companies abroad;



Woodward: seeking industry's views

■ more cash incentives for investment in management development;

■ a creative industries "dating agency" to broker partnerships;

■ the creation of a creative grid for competitiveness and growth.

Woodward says, "This is the first major milestone of the CEP. These experts have given us their thoughts on how we can improve the way our creative industries work together. Now we want the views of everyone working in the industries."

The music industry and other creative sectors, such as film, fashion and advertising, are now expected to give input by emailing cepconsultation@culture.gov.uk and groups such as the BPI, Music Business Forum and PPL are already readying their responses.

A DCMS spokeswoman says, "These are raw recommendations, this is not the Government saying 'You should do this or that'. Before we want to go any further we need the creative industries to have their say."

BPI executive chairman Peter Jamieson says, "We regard the CEP as a significant attempt to ensure the public sector is supportive of the creative industries where it can be."

PPL director of government relations Dominic McGonigal is also supportive of the move. "The music industry needs to input to the whole process," he says, adding that the MIPF submission to the CEP will most likely re-emphasise the importance of

copyright in the music industry and also the need for "joined-up thinking within government."

British Music Rights director general Emma Pike says her organisation will be proposing new tools to incentivise investment in music and business support services tailored to the needs of small music companies, plus a better school curriculum.

The DCMS spokeswoman adds that once submissions have been received, the policy paper is likely to be published by early 2007. "Talking in everyone's view," and a Green Paper may follow.

The CEP had a controversial birth as former music minister James Purnell put together the seven expert working groups without any representation from the music industry. However, Purnell later appointed EMI Group chairman Eric Nicoli and Vice Group Chairman Feargal Sharkey to a CEP steering committee and then appointed McGonigal to a role on the infrastructure working group.

Small firms

The domination of small companies in the music industry is underlined by new data revealing more than 90% of businesses in the sector have fewer than 10 members of staff.

The newly-unveiled data, put together by Creative & Cultural Skills, discloses that 77.9% of music companies have four or fewer employees on their books, while 13.2% provide work for between five and nine staff. Just 3.5% of the 17,725 businesses in the sector employ 20 or more people.

The figures are newly released from the C&CS report *Musical Impact and Footprint*, in which James came up with a new £6bn estimate for the music industry's contribution to the UK economy.

It notes only 11.4% of music businesses have a turnover of £1m or above with most companies in the sector - 25.1% - managing to stay afloat with a turnover of between £100,000 and £249,000. A further 21.4% of

DEBUT ALBUMS REACHING NUMBER ONE
 tip to end of August each year)
1997 (3)
 Manzan, Gary Barlow, Hanson (plus debut album)

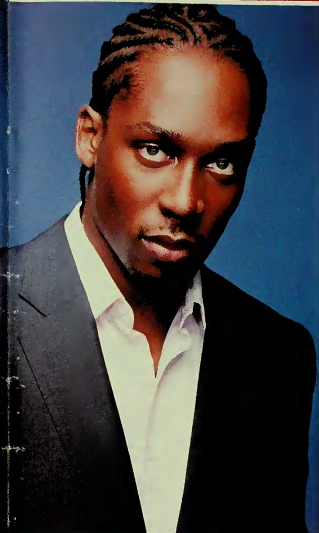
from Spice Girls returned to one)
1998 (4)
 Robbie Williams, Embrace, Five, Jose McDonald
1999 (3)
 New
2000 (3)

Coltsey, Ronan Keating, Craig David
2001 (2)
 Dido, Weir/Say
2002 (1)
 Blue
2003 (6)
 Avril Lavigne, Justin Timberlake, Kelly

Rowland, Norah Jones, Eusemence, Beyoncé
2004 (4)
 Kala Mikiel, Keane, Scissor Sisters, McFly
2005 (5)
 The Killers, G4,

Alton, Shire
 Braxton, James Blunt (plus debut album from Keane and Scissor Sisters returned to one)
2006 (8)
 Arctic Monkeys, Corinne Bailey Rae,

Journey South, Shayne Ward, Gnarls Barkley, Ozun, Sandi Thom, James Morrison
 (figures cover period from January to August each year)
 Source: MVM research



Morrison's hit highlights debut albums' success in 2006 Undiscovered talent makes its mark

Charts

by Stuart Clarke

When his debut album *Undiscovered* entered the UK albums chart at number one a week ago with 84,000 sales Polydor's James Morrison achieved the highest opening tally by a newly-arrived UK act during the month of August since Craig David's *Born To Do It* nearly six years ago.

In any other year such a fantastic start for a debuting artist might have attracted a few more fireworks, but it has become somewhat par for the course in 2006. Morrison is the eighth act so far this year to top the UK albums chart with his first album.

This list also takes in Arctic Monkeys, Corinne Bailey Rae, Gnarls Barkley, Journey South, Shayne Ward, Ozun and Sandi Thom, meaning 2006 comfortably boasts the highest number of debut album number ones up to this point in a year in more than a decade.

RCA managing director Craig Logan, who in Journey South, Thom and Ward can lay claim to three of the year's chart-topping debuts, says it is an exciting time to be bringing a new artist to market. "I don't think it's any easier to break a debut artist but I would say that there are different platforms now," he says.

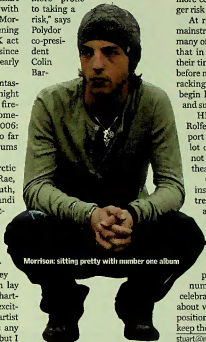
The three RCA artists are testament to this: both Journey South and Ward emerged from the Simon Cowell-fronted talent show *X-Factor*, while Thom's webcasts from her *Tooting* basement provided a catalyst for press interest and subsequent sales of her debut album and single.

Over the past three years the UK charts have seen a steady increase in debut acts reaching number one with their first album. While three debut artists hit the top spot up to the end of August 2000, just two achieved the result over the same timeframe in 2001, falling to one in 2002. Since then, however, there have been six artists debut at number one during the first eight months of 2003, four in 2004 and five in 2005.

The breakthrough success of artists such as Arctic Monkeys, and more recently Lily Allen - both of whom built the foundations of their careers outside of the walls of the mainstream media - has allowed them to reach a wider audience far quicker than otherwise might have been the case. Beyond even the most dedicated, tuned-in music fan, the public also

appears to be hungrier than ever to discover the "next big thing".

"I do think there is an appetite with the public to discover new music now which means media is more prone to taking a risk," says Polydor co-president Colin Harper.



Morrison, sitting pretty with number one album

low. "That's the beauty of an Arctic Monkeys or Lily Allen. It is really exciting; it's almost like the public discovered these artists first. It means media is starting to feel more comfortable in taking a bigger risk on a new act."

At retail, public appetite and mainstream awareness mean that many of the breakthrough albums that in the past may have spent their time with independent retail before moving to the front-of-store racking of the major chains now begin life among the generalists and supermarkets.

HMV head of music Gary Rolfe says: "There is a lot of support from the tabloids now for a lot of these artists, which was not there prior. It's easier to get these artists in people's faces."

Going forward, industry insiders are optimistic that the trend can be sustained, although some warn that putting too much emphasis on the chart is short-sighted. "Traditionally as a business we are obsessed with the chart position," says Logan. "A number one result should be celebrated, but we shouldn't forget about volume as opposed to sales position. I think it's important to keep these things in mind."

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s dominate industry

Workers by sector

Composition of musical works & publishing (3%), Production & recording (11%), Promotion, management & agency (14%), Live performance (44%), Production, retail & distribution, instruments & audio (26%)



SOURCE: TFC/CONSUMER RESEARCH AND CONSULTING SERVICES

music businesses get by on sales of between £50,000 and £99,000.

The newly-available data also illustrates the transient nature of the business: 20% of the industry's workers are freelance. Just 72% of staff are full time with the highest proportion of part-timers (38%) working in the promotion, management and agency sector. However, 89% of those 2,850 working in recording are full-time.

The data also reveals that 6,840 people working in the music sector consider their job to be a

second one; three-quarters of these people are also self-employed.

Although 18,780 out of the total industry workforce of 95,010 work on a freelance basis, different parts of the industry rely on self-employed staff more than other. Most of the freelancers - 38.1% - are employed in promotions work, management and agency-related activities. The live sector, the biggest employer in the sector with 42,480 employees, also employs a high proportion of self-employed staff at 15,710.

Owen Burtoloph, consultant at TFC Economics, which compiled the statistics for the industry-led organisation formed in May 2004 to drive education and skills across the UK, says the high self-employment figures are driven mostly by musicians and also people working in the live industry. "Music festivals are huge now, but also seasonal and they employ a lot of people before they move on somewhere else," he says.



Sanctuary

It is likely that Sanctuary Town House Studios will cease trading at the end of August 2006.

To this end we would give notice that anyone who may have tapes stored at Town House since the acquisition from EMI in April 2002 should get in immediate contact to establish ownership.

We are also holding several tapes from Westside studios closure in 2004 and are also seeking rightful ownership of these tapes.

If you feel that we may be holding tapes that you have a claim of ownership on please contact Tom Hough on 020 8932 3200 or tom.hough@sanctuarytownhouse.com. Proof of ownership will be required before we will release any tapes.

It is with regret that we will be unable to store or return any tapes after 30th September 2006 and any or all remaining tapes will be destroyed.

Bristol and East Anglia receive Kiss, as Emap rebrands Vibe stations

Kiss revamp goes regional

Radio

by Paul Williams

Emap is finalising an overhaul of Kiss 100's programming schedule as it prepares to roll out the dance music brand to two of its regional stations.

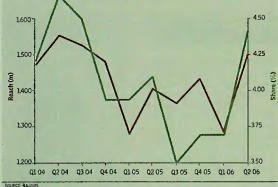
The group is expected to unveil details in the next couple of weeks of the new schedule, which will be introduced at the London-based station on Wednesday, September 6, as its stations Vibe 101 in Bristol and Vibe FM in East Anglia are relaunched respectively as Kiss 101 and Kiss 105-108.

As part of the change, the two Vibe stations, which were acquired by Emap last year when it bought the radio assets of Scottish Radio Holdings, will share some output with each other and the main Kiss station. However, Kiss network managing director Bill Griffin is keen to stress that the local feel of the stations will be retained.

Although no details of the two stations' new schedules have yet been unveiled, Griffin says, "We feel that we've been able to keep the best of our local talent and we want a degree of continuity."

He adds that at the very minimum the Bristol and East Anglia stations will retain individual breakfast and drivetime shows. But he also suggests that by rebranding and allowing them to link up with the London station at

Kiss 100's improving fortunes



certain times of the week will make the two former Vibe operations more successful.

"We felt that these stations are capable of a stronger performance and we can boost them further," says Griffin. "The move allows us to simulcast certain areas of programming so we can create a network opportunity on Friday and Saturday nights."

The decision to share some programming across the Kiss network marks the second time this summer Emap has moved to combine the output of some of its analogue stations. In June it switched its group of eight Magic AM stations to broadcast the same programming

with the exception of breakfast and local news.

The rebranding exercise will give Kiss a regional base for the second time in its history with the brand having previously been used under licence by Faze FM in Manchester and Yorkshire until these two stations were sold in 1997 to Chrysalis Radio and renamed as Galaxy. This latest move will increase Kiss' analogue penetration to a potential audience of nearly 15m adults, to run alongside its national digital service on DAB, Freeview and cable and satellite.

As part of these changes, Andy Roberts - who took over programming Kiss 100 in May - is made

group programme director and is charged with putting in place new programming schedules. For the London station, one of the issues he will need to resolve will be the breakfast slot, which was taken over by Robia Banks in May from Bam Bam in what was seen at the time as a temporary measure. However, since taking over from Bam Bam, Banks has performed what Griffin describes as "a brilliant job", adding another 47,000 listeners in the quarter two Rajar figures to take Kiss breakfast listening up to 705,000. This helped Kiss lift its share of London listening to 4.4%, its best showing since the third quarter of 2004.

Griffin also points to a freshening up of Kiss' musical output under Roberts, which he believes helped to take its reach quarter-on-quarter from 1.23m to just under 1.5m. "He's made it more bouncy, optimistic, less grimy, more dancey and easier to listen to for longer," he says. "In the past Kiss has been a little too close to Chicago, too urban. While that's an important part of what we do, we need to get the balance right."

Meanwhile, Emap plans to relaunch Kiss' website, offering new channels featuring music, clubbing, entertainment and user-generated content, while it is aiming to further exploit the brand through the likes of events and branded CDs.

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Radio digest

R1 appoints live events manager

Radio One has appointed Neil Wyatt as live events executive producer, a role in which he will work on the station's live music strategy. Wyatt, who will report directly to live music and events editor Jason Carter, is currently marketing controller at GCap stations Power FM and Ocean.

Radio Clyde has taken on Gordon Davidson as its new programme director, starting in September. Davidson joins from the Local Radio Company, where he was group programme director.

Xfm Scotland is set to broadcast live from the Edinburgh Fringe festival, starting next Monday. The Dominik Diamond Breakfast Show (weekday mornings, 6am-10am) will be broadcast live from independent record store Fopp on Rose Street, as will Julian Sinclair's programme (1pm-4pm).

Channel 4 is reported to be bringing back its flagship music show The Tube as a radio programme. The show will form part of Channel 4's recently-launched "virtual radio" service. The web-based radio service is designed as a statement of intent for the channel's digital radio licence bid. The Tube will go out live and will also be available to download.

Radio Wave 96.5 FM has promoted Helen Bowden to station director following Mel Bolt's move to the Local Radio Company to become regional managing director for Yorkshire and the North East. Bowden has worked for Radio Wave for five years.

Stations step up Notting Hill Carnival coverage

Both the BBC and commercial radio are ramping up activity around next weekend's Notting Hill Carnival.

BBC 1Xtra will give more than 12 hours of live coverage of the event, culminating in the 1Xtra Carnival After Party. It is the fourth year that the digital station will have broadcast from Notting Hill, but this year will see a marked increase in coverage given to the Leeds carnival, with a special broadcast from a Leeds pre-carnival party on the Saturday.

Meanwhile, Emap's Kiss 100 and GCap Media's Choice FM will be placing an increased importance on this year's Notting Hill Carnival as both stations are preparing for rebranding exercises. The pair are also increasing the amount of dance music featured in their weekend schedules.

Choice FM is to unveil a new

logo at the event, designed to appeal more to the 16-25 demographic, and will display it at Notting Hill tube station, Ladbrooke Grove and Portobello bridges. It has also secured imagery featuring Mariah Carey, Beyoncé, Usher and Missy Elliott.

The rebranding comes as the station makes a change to its music policy, with two new presenters appointed to play more funky house. DJ HotStepper and DJ Woody, who has a residency at the Embassy club, are joining the weekend team.

Kiss will also have a strong presence at the carnival, with eight hours of broadcasts from the event. DJs including Melvin and Rickie, Jez Welfman and Dynamite MC will be part of a team presenting live from the carnival between noon and 6pm, while David Rodigan will host a carnival special between 9pm and 11pm.



BBC 6 Music has commissioned six new shows from independent production companies in a move that represents an increase in the station's willingness to engage outside programme makers.

Bruce Dickinson (pictured) live to present a new Saturday night programme made by Sinoth Operations called The Rock Show, playing old and new rock and punk.

Commissions from Wise Burial Production take in Friday evening show 6 Mix, featuring exclusive DJ mixes, and Listener's 6 Mix, a Sunday evening show in which the audience will be invited to produce their own mix selections.

Somethin' Else will also be producing Natalia Desborough's Weekend Breakfast Show and Sunday afternoon music discussion programme The Music Week.

Finally, Demus Productions will be producing the Funk Show on Saturday evenings, with Eddie Piller playing funk, soul and R&B.

CORPORATE LINK-UPS ONLINE
The incredible success of MySpace has led to a steady trickle of companies looking to tap into such a vibrant and

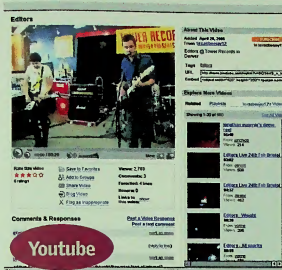
youthful audience. While Rupert Murdoch's News International took the direct route, buying MySpace for \$580m (£307m) in July 2005, others

have chosen to launch their own MySpace-inspired sites. To date, these have included **Powworld Promotes**

(www.powworldpromotes.com), a web service that allows unsigned bands to upload their music **MTV Flat** (www.mtvflat.co.uk), which

updates the MySpace model by allowing users to upload their own material, which will be available to access through digital television,

and **Coca-Cola's** new initiative with **iTunes** (www.coca-cola.com/itunes), which will be an uploading and legal refreshing site



MW examines the new generation of 'participatory' websites which are transforming music

The new wave of websites

Digital

by Ben Cardew

The internet was meant to be the ultimate democratic tool: people all over the world sharing opinions online, collaborating on projects and building a new information consensus.

The only problem was, at least during the initial boom, that it was nothing of the sort – rather the world wide web came to be seen as a gigantic shopping mall-cum-library, where user participation was limited to interaction by credit card and only the seriously dedicated would go so far as to build their own website.

MySpace changed all that. Within months it seemed like everyone had their own online space, where they would post songs, share photos and compose blog entries, all with a minimum of fuss and technical knowledge.

Then came YouTube, Wikipedia (www.wikipedia.org), Friendster (www.friendster.com) and others, and with them the realisation that something new was afoot in the online space.

From social networking sites, to user-generated content, via online societies, those in the know call it 'web 2.0' or the 'participatory web', a second generation of internet services with an emphasis on collaboration and sharing information, beyond the traditional state models of web pages and email.

MW examines some of the sites that help to make up this brave new world of user interaction, as well as some names you'll be hearing more of in the coming months.

YouTube

www.youtube.com

Such is its immense success that it is a shock to discover that YouTube was yet to pass its second birthday. Yet the site, which has recently overtaken MySpace in popularity, was in fact founded little more than year and a half ago, in February 2005, by three former PayPal employees.

Key to its success is the site's ease of use: users can search for video, upload clips and even embed YouTube videos into their own websites with little or no technical knowledge. The site also benefits from an encyclopaedic library of clips, with around 65,000 new videos added every day. And, while YouTube expressly bans the posting of copyright material by anyone other than the copyright holder, in practice this has proved no impossible to police and many content companies, including US TV network NBC, now recognise the promotional opportunities that the site can offer.

The site has around 20m visitors every month, according to Nielsen Netratings, and in July YouTube announced that 100m clips were watched on the site every day.

See also Veoh (www.veoh.com), an internet television peering network, TV 101 (www.chanel101.com), where users can post their own short films.

Bebo

www.bebo.com

You might not have heard of Bebo yet or you can bet that your kids, nephews or nieces have. Not only is

it the largest social networking site in the UK, according to Nielsen Netratings, but it also has the unique accolade of being banned from all schools in Norfolk.

That row centred on the ease with which potential paedophiles could make contact with children via the site, but also served to reflect the popularity of Bebo among schoolchildren, as MySpace fades out of fashion.

Bebo shares many characteristics with MySpace – users can post pictures, write blogs and send messages to each other – yet differs in two ways that are crucial for the younger demographic: it allows users to connect with other people from their school and the site design is notably more youth oriented.

In July Bebo soft-launched Bebo Bands (www.bebo.com/grp/Bands.jsp), a service that allows people to upload music content, which other users can then stream or download for free. While MySpace limits users to a maximum of four tracks per page, Bebo Bands offers apparently unlimited music and video content.

Bebo Bands claimed to have more than 25,000 users when the service officially launched at the end of July. Bebo itself has more than 25m registered users.

Other popular social network sites include LunarStorm (www.lunarstorm.co.uk) and Faceparty (www.faceparty.com).

Facebook

www.facebook.com

Its use may be strictly limited to students, but that hasn't stopped analysts in the US from proclaim-

ing Facebook as the closest rival to MySpace among social networking sites.

Launched in February 2004, the site was initially limited to Harvard students. Such was its success, however, that it rapidly spread to include other prominent universities, both in the US and abroad.

To sign up to the site requires an email from a registered college or university. Users can then create personal profiles, exchange public or private messages and join groups of friends.

In July iTunes linked with the site to give away 10m music samplers in a back to school promotion in the US, promoted via banner ads on the site.

Univillage (www.univillage.com) – a similar site, although UK based – is due to launch in late August/early September and will also offer users the opportunity to win tickets to secret gigs. See Critsheet, p16.

Habbo Hotel & Second Life

www.habbohotel.co.uk

www.secondlife.com

Virtual communities, of which Habbo Hotel and Second Life are among the most popular, are a mix of chatroom and online gaming, in which users are represented by on-screen avatars. These can then explore a virtual 3D world, interacting with other characters and their surroundings.

To date, from a musical perspective, the opportunities such sites offer have been largely promotional – in September 2005

Gorillaz did a 'world tour' of Habbo Hotels in 12 countries, allowing fans to talk to the band online.

However, in May Radio One created its own island on the Second Life site, where users could watch streams from its Big Weekend event, attracting an audience of around 7,000 over the two days. Duran Duran are also planning to stage live concerts on the site.

Radio One is also looking at ways of becoming involved with the online gaming community, which is set to receive a massive boost from the imminent launch of the third generation console, such as the Nintendo Wii and PlayStation 3.

Last FM & Pandora

www.last.fm

www.pandora.com

Online music recommendation sites like Last FM and Pandora (which needs a US zip code for registration) work by suggesting songs that are similar to a user's own musical selection.

Users can then approve or reject recommendations, thus building up an online profile on which future recommendations will be based. Last FM also allows users to link with friends, join groups and post messages.

The promotional opportunities are clear. Last FM allows artists and labels to upload music to the site, where it will be added to the central radio streaming database. Pandora offers a similar service, although not every artist will be added.

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Classic FM cues schedule revamp

by Andrew Stewart

Change is in the air at Classic FM. The independent radio station, which recently relocated to the Leicester Square headquarters of Cap Media, has revealed plans for a root-and-branch autumn schedule revamp clearly designed to boost favourite scheduling strands and attract new listeners.

Long-time Classic favourite Henry Kelly, replaced by Simon Bates following a controversial presenter reshuffle four years ago, returns to host the station's three-hour Sunday morning show. Meanwhile, Tony Robinson takes time out from Time Team presenting duties to deliver Tony Robinson's Friendly Guide to Music, an hour-long Sunday afternoon programme that flows from the success of the Blackadder star's New Year's Day guide to Mozart.

Classic's early weekend mornings will be led by 25-year-old

Nicola Bonn, a seasoned broadcaster with the network's sister stations Severn Sound, Capital Life and Core. Late-night regular Lisa Duncombe is promoted to present a two-hour "round midnight" weekday showcase for young performers. She is also set to drive a weekly strand focusing on contemporary classical composers.

The new schedule, which takes effect on September 16, includes an extra daily dose of Simon Bates, whose morning show regularly attracts around 3m listeners, and an extended weekday listener request show with Jamie Crick.

The station's strong brand identity has proved its wider commercial worth this year with the development of titles under the Classic FM record label. Classic FM at the Movies entered at number one in the combined classical album chart in May and has since held the top spot. It also peaked at number eight in the pop compilation chart, the best performance by a classic release.

Retail prospects are looking good for the latest Classic FM title,

The Quiet Room. The Sony BMG-distributed double album represents a smart deal with publishers Music Sales, offering "smooth classics" from 25 living composers, Philip Glass, John Tavener, Michael Nyman and Zbigniew Preisner among them. "The overall marketing campaign includes Music Sales marketing the printed sheet music and providing all the tracks as ringtones," explains Chris Craker, head of classics, Sony BMG UK and a featured Quiet Room composer. Classic FM will run a dedicated weekly Quiet Room show from September, and is supporting a wide range of airtime and media promotions.

McCartney score set for release

After eight eventful years in the making, Paul McCartney's latest classical composition is set for release on EMI Classics on September 25.

Ecce Cor Meum (Latin for

belong my heart) was originally written for the Choir of Magdalen College, Oxford, and performed by them as a work in progress in November 2001. The composer has since revised and extended the piece, stretching its length close to the hour mark.

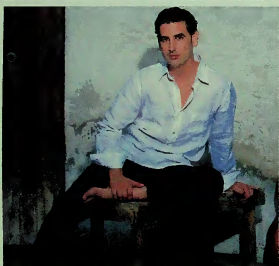
Ecce Cor Meum includes an orchestral interlude, written as a lament for Linda McCartney, who visited Magdalen College shortly before her death. The Abbey Road recording involved the boys of Magdalen College and King's College, Cambridge, soprano Kate Royal and the Academy of St Martin In The Fields.

A world premiere gala is being planned for the revised work in London, adding weight to EMI's marketing campaign.

"There's already a large platform of fans who know and have enjoyed Paul's classical work," says Thomas Kaurich, head of EMI Classics UK. "These pieces have taken his wonderful talents for lyricism into the classical arena. The

release of any work like this is going to be an event in itself, as early press interest in Ecce Cor Meum shows."

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Gloryland
Folk songs: Spirituals: Gospel hymns of hope and glory. Anonymous A, etc. (Harmonia Mundi HMU 907400).



In mid-19th-century Europe's revolutionary age, when old certainties expired, American pioneers continued grafting and fearing God on Western civilisation's margins. Their songs speak of the Promised Land and the "blood-bought mercy seat" delivered in music coloured by English, Scottish and Irish traditions. Harvard charts a course through haunting songs of hope and redemption, delivered with Anonymous 4's usual gentle perceptiveness, spaced here by folksters Darol Anger and Mike Marshall. This is the sequel to the female vocal group's popular American Angels album.

ALBUM OF THE MONTH

Rossini

Mitilde di Saba. Massis, Flórez: *Orchestra Sinfónica de Galicia*. (Decca 475 7638 (2CD)).

A few details go undotted or uncrossed in this performance from the 2004 Rossini Festival in Pesaro, although the benefits of hearing this Rossinian rarity in its live state more than outweigh any minor blemishes from pit or stage. Mitilde di Saba, Rossini's last Roman commission, proved a hit in the 1820s, but gradually dropped from the repertoire. This lavishly packaged recording beats its 1974 predecessor into a cocked hat. Decca's marketing strategy rests on the casting here of Juan Diego Flórez, whose first Latin crossover album made a good start on impression last month.

from the Brodsky Quartet's own-brand label. The advantages of soft publishing are clear from the opening of Janáček's impassioned First String Quartet to the final bars of the Czech composer's Violin Sonata. There's a genuine feeling here of musicians getting deep inside works far above the ordinary, producing inspired results to catch critical ears.

Kapsberger
Libro secondo d'arie, Il Furioso/Coello. (Toccata Classics TOCC 0027).

Victor Coello's baroque ensemble lives up to its name in this spiky world premiere recording of Giovanni Girolamo Kapsberger's thrilling Second Book of Arias. Il Furioso, rock'n'roll approach, energised by Gian Paolo Fagotto's bally singing

and superb recorded sound, lifts these 17th-century songs of joy and sorrow from the page with irresistible force. It is backed by targeted marketing from Toccata Classics.

Peter Lieberston
Rilke Songs: The Six Realms: Horn Concerto. Lorraine Hunt Lieberston, Peter Serkin, etc. (Odessa SO/Brown, Bridge 9178).

Rilke's poems and their boldly romantic setting by American composer Peter Lieberston would be heart-grIPPING enough for most listeners. The intensity and underlying mystery of Rilke Songs are magnified here by the fact that their dedicatee is sublime performer, Lorraine Hunt Lieberston, died just a few weeks ago from cancer. Her traces on record carry enough of the charismatic seductiveness that made her live performances unforgettable. This important album of works by the mezzo-soprano's husband is no exception.

Nyman
Six Cèlan Songs: The Ballad of Katval. Revépi. Summers, Leonard, Michael Nyman Band. (Melodram, Nyma Records MNRC0106).
Michael Nyman's new label pays an impressive revisit to a work first recorded by Ute Lemper for Decca in the early Nineties. Six Cèlan Songs emerge here with their Well-like colour intact, but gain an extra weight and lyricism from the fruitily aloof voice of Hilary Summers. The coupling, a disturbing piece about the loss and retrieval of a 22-month-old Kosovan war orphan, picks up on painful themes addressed in Nyman's Cèlan settings and

manages to handle them with clear-eyed empathy.

Waxman
Joshua. Schell, Giffry, Hallenberg. Prague Philharmonic & Choir/Seidars. (Deutsche Grammophon 477 5724).

As a Hitler émiré, Franz Waxman, originally Wachsman, immediately made his Hollywood mark with the soundtrack to James Whale's *The Bride of Frankenstein*. Waxman's Oscar-winning ways kept him at the top of the movie music trade for over 30 years, although he also found time to compose concert works. Joshua, recorded here for the first time, was written in response to his wife's death and premiered in Dallas in 1959. Maximilian Schell's sonorous narration and a wholehearted performance from Czech forces help stitch together the multi-coloured quilt of spoken text and musical reflections on episodes from the Book of Joshua.

Wolf
Lieder. Bostridge, Pappano. (EMI Classics 3 42256 2).
Hugo Wolf's songs will keep Ian Bostridge and Antonio Pappano busy this summer with recitals on August 28 at the Edinburgh Festival and in September at Wigmore Hall. The timely appearance of this album should draw plenty of interest from Lieder fans, not least because of the savvy choice of songs to texts by Eichenloeff, Mörike and Goethe. The combination of star tenor and a pianist best known as the Royal Opera's music director makes a bankable partnership, reflected in the strong campaign attached to this release.



CLASSIC *fm*
p r e s e n t s

Alfie Boe

The stunning new tenor

The stunning new tenor's brand new album

Released 11th September

CLASSIC *fm*
www.classicfm.com/alfie

Digital services will need to embrace 'interoperability' to move the whole market forwards

The problem with the digital market

EDITORIAL PAUL WILLIAMS



Imagine if, when Phillips and Sony introduced the CD in the Eighties, the accompanying discs could only be bought directly from them and only work in their players. To make matters worse, rivals' discs could not be used with either company's hardware.

Sounds ridiculous, but that is the position the industry finds itself in with the digital music market, with dominant player Apple's iPod unable to work with any service other than the company's own iTunes Music Store, which itself doesn't work with any other player. The result is a sector where one company claims 80% of the legitimate downloads business and others are unable to find a proper way in to compete.

The industry owes a huge debt of gratitude to Apple and Steve Jobs, who established a new market which, in the UK alone, drums up 450,000 downloads each week. But that should not excuse a position which, because of Apple's hardware and software's interoperability with other devices and services (and vice versa), now smacks of protectionism.

Pressure is clearly mounting on Apple in this respect. Norway's Consumer Council, backed by Denmark and Sweden, has questioned the legitimacy of iTunes' incompatibility, while a new copyright bill in

France could eventually force Apple to open up its digital rights management software to others.

And last week US retail association the National Association of Recording Merchandisers (Narm) and its UK equivalent Era (formerly Bard) added their voices to the debate by calling for an industry-wide standard on digital copy controls. Although neither Narm nor Era mentioned Apple by name and other digital players must address the situation, too, it will ultimately take a lead by the runaway market leader on this matter for any shift on the status quo. Before it risks being forced to do so, Apple must act now by changing its policy and opening up its systems.

Naturally, Apple will be reluctant to give up such a competitive advantage but by doing so it could reap benefits itself, too. It would mean owners of non-iPod music players could use its iTunes store, while others could be tempted to buy iPods knowing they would have a raft of music services to choose from. But until this happens and all digital music services and hardware can work with one another, the digital market – on which the record industry's future largely rests – will not have any genuine competition, so hindering the chances of it making another sizable leap forward.

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The future looks bright for music's place on TV

VIEWPOINT MALCOLM GERRIE



Music and TV have always been uneasy bed fellows. When they work they can really punch above their weight, but more often than not they don't.

When The Tube was launched in the Eighties there were just four terrestrial networks and a fabulous newly-born sibling called MTV. Now, an entirely new universe awaits on the EPG. There are five major networks, 29 dedicated music channels, an increasingly potent digital platform (E4, BBC3, ITV2, Living, Sky One et al) and now, most excitingly of all, a sixth network, made up of mobile, inter-

programming is increasingly given away or bartered for air time or sponsorship.

So are there any reasons to be cheerful other than more buttons to press on your rhythm stick? Oh yes! Channel Four has announced a 25% increase in its spend on music programming, the BBC has announced a total review of its music output, and shows like Pop Idol, X Factor, An Audience With, Eurovision, Stars In Their Eyes and Rock School prove, even if you hate them, that music entertainment can deliver a massive audience.

But it is the explosion of activity on the sixth network which is really fertile ground. Ignore all the rhetoric, this is where the really interesting stuff is happening, not just creatively but commercially as well. And this is just the tip of the virtual iceberg.

Rules are being torn up and new production companies are paving the way for fresh, imaginative ways of creating, delivering and exploiting content. By tapping into this gene pool and marrying this energy with "public transport" – as Bill Gates recently referred to traditional media – music and telly might, at long last, get it on.

Malcolm Gerrie is chief executive of Wizzid UK Entertainment.

Rules are being torn up and new production companies are paving the way

net, video games, and more iPods than apples in the world.

But more choice does not mean more music: often it's the same music, the same video, the same band, just on a different stage at a different festival. Brave experiments are often killed off before they are allowed to flower (Revolver, Rebellious Jukebox, The Amp, Revolver Revisited) and music

Which unlikely stars would you pair up for a duet?

The big question

The BBC unveils the performers for its inaugural Electric Proms this week and is promising some interesting collaborations. Which two acts would you most like to see performing together on stage?

Conor McNicholas, WME

"Keith Richards and Nile. They operate in different musical universes – globe-straddling mega-gigs VS London's grime scene – but the roots of both their sounds are the early rhythm and blues of America's Deep South. I'd want them to draw on this joint heritage and see where it took them. They're both cool as fuck, too, so I think they'd click immediately and respect each other's work."

Paul Rees, Q

"Roger Waters and Thom Yorke together for an evening of light entertainment. Or Madonna singing the songs of her brother in law Joe Henry purely for the benefit of the latter, a singular and giant talent."

Luke Bainbridge, Observer Music Monthly

"The Red Hot Chili Peppers and Vini Reilly from The Durutti Column. I saw the Chili Peppers at the MEN Arena a few years ago and after one guitar solo John Frusantante walked up to the mic and said 'That solo was inspired by one of your own, the great Vini Reilly'. Cue 15,000 puzzled

expressions as most of the audience turned to the person next to them and said 'Who?'

William McGillivray, MTV UK & Ireland

"My dream collaborations are: the psychedelic picnic – Brian Wilson and Boards of Canada; the duarty-beetchy party – Justice VS George Moroder; the mind-fuck – San Raí Arkestra and Animal Collective; the kill yourself – Nick Cave and Godspeed."

George Ergatoudis, Radio One

"I'd love to see Dave Grohl drumming for the remaining members of Led Zeppelin. I believe he's friends with Robert Plant, Jimmy Page and John Paul Jones and is probably the only person alive who could pull off reuniting one of the great bands."

Robin Crowley, GaydarRadio

"Kylie and Madonna. Kylie's raunchy side mixed with mad disco-fusion Madonna would give a daring raunchy campaign."

Ralph Moore, M10mag

"Prince and Outkast would be pretty amazing. Around 3000 and The Artist Formerly Known As Saugelle performing a new version of Little Red Corvette – now there's a thought."

Scott Walker, Music Rights

"Bob Dylan and the Arctic Monkeys. Dylan during his electric phase, obviously. That would be an interesting matrimony because they are both such great songwriters."

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

Last week, we asked: Would the proposed Live Nation/MCD acquisition of Academy Group concentrate too much power in one Group's hands? You said: No 20%

This week we ask: Will last week's terrorist scare stop big live acts from coming to acts from coming to the UK?

Booking Babyshabes may be risky, but Get Loaded's Danny Newman believes bold decisions are the secret to survival in a busy live summer calendar

Quickfire

Get Loaded is shooting up in scale this year. How difficult is it to do that in a crowded market? It's always tough when you're trying to start something new in live music because you've got a lot of the bigger and more established organisers who've been around for a while and they've largely sewn up the market, so the smaller guys tend not to get a look in. But then you realise you can either play the poor relation or you can drive things yourself – I've identified a lot of new talent. Be Lily Allen and The Guillemots a long time ago and now they're big names that you never want to see.

How difficult is it to get around exclusive contracts? It's difficult, especially being an independent because you've got to find the finance yourself. But there are some artists that don't conform to those rules and will play at festivals like ours, along with Bestival and Lovebox. I know the guys behind those festivals really well because we've all come out of a club background, and that's a sound that's making itself heard in the live arena now. There's bands like The Maxions around and there's Hot Chip, who I think we'd have known about before me because of their remix work, so we were able to get to them quite early on.

You're in your third year, so how will this year's Get Loaded differ from the last two?

It's going to be bigger in size and also the line-up is bigger. Originally, Get Loaded started off basically as a Happy Mondays gig with a few extra bands on, and we thought it was going to be a one off. We came back last year and did a similar thing, so in a way this is our first year as a proper music festival, compared to one-off gigs. An act like Babyshabes are perfect for Get Loaded – they're a



another London-based act who are up for a good time. We met them and told them what we were trying to do and they got it straight away. We also heard some of their new material and it sounds amazing.

Do you see it as a risk to book them as the headline act, given their reputation for honouring commitments?

I think a lot of what they're perceived to be down to unfair coverage. If Pete plays a great gig in Germany or somewhere then that's not reported, but if then misses the plane because of the bad weather gets blown out of all proportion. But they're a truly fantastic band and their fans are fantastic – they're the perfect headliners for us. It's live music and anything can happen, of course, but I want this to be remembered as the gig of the summer, and that's what the band want too.

What's the thinking in giving out a Babyshabes CD to ticketholders?

There was a lot of talk about them and not enough discussion about the music, and this was a really good way of getting that music into people's hands

It was also a way for us and the band to say thank you. It's just a little something that the fans will appreciate. Is it help or hindrance to be organising a festival in London, compared to an farm in the countryside, for example?

Well, it's easier to get to, for starters, and Clapham is a busy and buzzy area with a lot of young people. Also, we're a daytime event – people will be out of the gates in time for last orders – so there's no need for camping. I don't think London people do mud and camping. They're more used to going to gigs and getting back to a comfortable bed. That said, our job is to make sure there's a discernible festival atmosphere.

How are sales going? We're well over half-way there, which is ahead of where we thought we'd be. It's not like normal festivals where you need to plan things out well in advance – there's always been a high walk-up factor with Get Loaded, and we expect that will be the case this year.

Danny Newman is musical director of The Festival. Get Loaded in London on 27th August, sales start on August 27 at Clapham Common.

Crib Sheet

A new online social networking site called **Univillage**

Univillage mimics the way that a novel spin on the by-now familiar MySpace model, and presents a range of possibilities for the music industry.

So, what exactly is **Univillage** and what's in it for music?

It is a site which, like MySpace, allows users to build a personal profile, to which they can add playlists. They can also view nationwide gig listings, receive advance notice of secret gigs by signed and unsigned artists and also buy music online through set-ups with digital retailers. We've already got MySpace, MTV Flux, that Coca-Cola one with iTunes and countless know how many others. Do we really need

another online community service? That remains to be seen, but what's interesting is that all the examples you list above are part of multi-billion dollar corporate empires. Univillage is an independent service run by a private entrepreneur called Henry Yates, giving it a certain caché.

But my aunt's sweet shop in Wakefield isn't part of a multi-billion dollar company, but that doesn't stop it being the local kids going to Woodworks?

This is different. This is a service aimed exclusively at students who are arguably more up-to-date and concerned with what's cool on the internet than anyone else. A lot of them are turned off by Rupert Murdoch's involvement in MySpace, for example, and want alternatives. Ah, right – Chris Martin, Make Trade Fair, Make Poverty History, that sort of thing... Er, yes, something like that. And the

fact it can only be accessed by students gives it a sense of exclusivity.

And does the industry approve? All the majors have given the thumbs up, as have some of the independents. It's a great promotional tool for our labels and offers a direct route to the student market for our artists," says EMI commercial manager of digital sales Graeme Rogan.

When exactly does it go live? On Thursday which, as I said, we'd have given it. The date A-Level results are given out, meaning the nation's youth can pick up their results, work out which university they're going to and head straight for the nearest internet café to log on.

I suppose anything that might get students interested in snuggling and buying music has to be a good thing. Any downsides? Not really. But if all goes well then there could be an amity crush in viewing figures for Neighbours.

Diary

DOOLEY'S DIARY



Straight from the horse's mouth

Remember where you heard it: Anyone who witnessed Madonna's opening night show at Wembley Arena a couple of weeks ago will remember the comment for two things: the sheer sensory onslaught of the incredible set and the fact that it was quite figuratively hotter than the sun. This, explained Madonna to her sweating fans, was because the venue was not equipped with air conditioning (a comment that was repeated as truth in many newspapers). Surprise, then, when the tour returned to Wembley from Rome last week and the shows were notably cooler. Turns out the venue did indeed have air conditioning (it's the least you'd expect from a £25m refit) and Madonna had originally asked for it not to be turned on. Dooley hears that: Innocent's former head of A&R Janie Nelson is jumping ship to Mercury. He follows former Innocent A&R manager Joe Kentish who made a similar jump recently, replacing Elias Christidis who went the other way, and now heads up the A&R department at Innocent... Speaking of Innocent, the label hosted a lunchtime showcase for new boy band 365 last Tuesday. The food was very nice and the boys could indeed dance and sing. They emphasised this during their third song when two members played

instruments. Whatever next? Which band were told by the head of their US label that they needed to cut a particular track from their debut album only to have that very track hand-picked by Steve Jobs to soundtrack a new iPod commercial? Sold song subconsciously found its way back onto the album... Pity the PR for Ibiza Rocks who had to make sure 30 journalists made it to Ibiza last Friday. And Dooley hopes that UK execs who flew to the US last weekend,

including a certain Mr Jey (we have our spies, you know), binned at their declarations with little trouble... Kate Nash pulled more than her fair share of interested industry types to her gig in Kilburn last Saturday night. But will this talented writer come to more than just Lily Allen mark two? Buzz electronic duo Does It Offend You Yeah have locked away a record deal with Virgin. They recently signed their publishing with Chrisyhalo... On a publishing tip, the interest in production duo The Rural continues to advance... Matt Willis played an unusual gig last week to celebrate the launch of new pop TV station Bubble Hits. Within seconds of taking the stage (such as it was) in the "big" screening room at the Soho Hotel, Willis started rolling around in the front row of seats which, onlookers thought, was a deliberate move to accompany the mood of his rockstar new single Hey Kid. The truth was more prosaic, sadly. "The one time I'm not pissed and I fall into the front row," he complained... Organisers of a concert taking place in New York on September 11 to honour the British victims of 9/11 are appealing to the music industry for artists to play at the event. Sony BMG's Natasha Bedingfield is already signed up for the concert at the Nokia Theatre, but if you can help further contact Camilla Hellman via email (camilla@hellman.com) or at her office on 001 212 682 7945...



Did somebody say Glastonbury was cancelled this year? Well nobody told Parlophone. For the office away day earlier this month, managing director Miles Leonard conspired with Hitchcock Eavis to bring the team down to Glastonbury's legendary green fields for a day of live music, sunshine and some rather mysterious tasting cookies. They even put some tees up next to

the stone circle. Breaks Co-op and Tiny Dancers performed – unfortunately, staff missed out on a performance by a collaboration of the label's more musically gifted (and we use that term loosely) members, who pulled out citing creative differences. NoSledge has a funny way of manifesting itself. We hear that some staff felt compelled to sit in the stone circle and learn tribal drumming.

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Location: London

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Location: London

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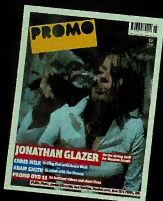
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MUSICWEEK

Club Charts 19.08.06

The Upfront Club Top 40

Position	Artist	Track	Label
1	MIAMI DUB MACHINE	BE FREE WITH YOUR LOVE	Mercury
2	VARIOUS	RIEZA SAMPLER	Mercury
3	MAY FEAT. MAISON MARGIELA	ROCK ON	Mercury
4	LO-IDER	CHICKENBROTHER SKINNY	Mercury
5	PPT	WHERE DID YOU COME FROM	Mercury
6	GOODOUT FEAT. ROBERT OWENS	WANK A MILE IN MY SHOES	Mercury
7	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Mercury
8	BASEMENT JAXX	HUSH BOY	Mercury
9	NJOI	ANTHEM 2006	Mercury
10	FEARLOUS LUCY	WANT YOU	Mercury
11	RAP FIDDLER	RIGHT WHERE YOU ARE	Mercury
12	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE	Mercury
13	BOB MARLEY & THE WAILERS	EXODUS	Mercury
14	DENNIS CHRISTOPHER	VS TOMY CHA CHA SUIT	Mercury
15	KELETS FEAT. TOO SHORT	BOSS	Mercury
16	CLUB DEEP	INSIDE	Mercury
17	STYLOPHONE	BEAT BEAT BOX	Mercury
18	SUPREME	THE MOVING TOO FAST	Mercury
19	CAFE GROOVE	WHY U WANNA DO ME WRONG	Mercury
20	ROCKEFELLER DO IT 2NITE	WHY U WANNA DO ME WRONG	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track
1	MIAMI DUB MACHINE	BE FREE WITH YOUR LOVE
2	NJOI	ANTHEM 2006
3	FEARLOUS LUCY	WANT YOU
4	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE
5	VARIOUS	RIEZA SAMPLER

Position	Artist	Track	Label
21	CHANEL	MY LIFE	Mercury
22	SEX MACHINE FEAT. SHEMA	FRIDAY NIGHT	Mercury
23	SIXSIX FEAT. STEVE EDWARDS	FETE	Mercury
24	ROUTE 33 FEAT. ALEX	LOOKING BACK	Mercury
25	PETER PESTA FEAT. BONSE	TOTALLY HOOKED	Mercury
26	AXWELL FEAT. STEVE EDWARDS	WATCH THE SUNRISE	Mercury
27	DAVID GUETTA	VS THE EGG	Mercury
28	FUTURE FUNK SQUAD	TOWARDS THE SUN	Mercury
29	LUSTIN	TIMBERLAKE SEX-BAK	Mercury
30	MICHAEL GRAY FEAT. SHELLEY POOLE	RODRIQUELINE	Mercury
31	TOM NOWY FEAT. LIMA	TAKE IT	Mercury
32	THE B.O.M.B. FEAT. SEAN PINK	SKYWIGHT	Mercury
33	LA GRAPPE	MAKE IT SHINE	Mercury
34	CHOCOLATE	PUMA ALWAYS AND FOREVER	Mercury
35	BRINSELY EVANS FEAT. SY SMITH	THAT SOUND	Mercury
36	RYTHM ROYAL	SUMMERLOVE	Mercury
37	GROVELAND	TELL ME	Mercury
38	VARIOUS	BOSS RECORDS GUN SAMPLER (DJ SAMPLER)	Mercury
39	BELLE	WHAT THE HELL	Mercury
40	D.S. JONES	I FEEL ME	Mercury



Timberlake: Ups Commercial chart

Sexor: Sixors: Single analysis strong debut

Miami holds chart in a vice

By Alan Jones
Funky filtered house prevails on the Upfront Club Chart again this week with **Miami Dub Machines** Be Free With Your Love narrowly squeezing home at the top of the chart, ahead of Boss Records' multi-artists **Rieza Sampler**.

Despite their name, **Miami Dub Machine** are an Italian production team also known as **The Cube Gang** and **Be Free With Your Love** has been around for at least a year, with Regis Sanchez an early champion, and more recent DJ supporters including Pete Tong, Deep Dish, Steve Lasker, Fedde, Tom Sebastian, Jon Carter, Tony Serrigno, Oliver Lang, Darren Hale, Robby Yvans, Bambo Jones and Matteo Esposito.

Combining athletic qualities with funky guitar figures and fire vocals, **Be Free With Your Love** has a 2% lead on the Upfront Club Chart, but it hasn't been serviced to pop jukebox, and is getting fairly low-level support in mainstream clubs, currently ranking as the 47th most popular record on commercial dancefloors according to returns submitted for our Commercial Pop Chart.

Leading the latter list, new chart champ **Justin Timberlake's** first single for three years, **SexyBack**, enjoys a fairly easy victory over new runner-up **Doa** by **Freshlyground**, despite the fact it has been serviced only in its original radio mix and not in any remixed form.

The highest new entry - debuting at number seven on both the Upfront and Commercial Pop Charts - is **I Don't Feel Like Dancer**, the upcoming, introductory single from **Scissor Sisters'** second album *D-Act*. It mixes by Paper Faces and Linnis Loves. It's the first single this year to debut simultaneously in the Top 10 of both charts, and must be fancied to be at or near the top of both lists a week hence.

Meanwhile, there's no change at the top of the **Urban Club Chart**, where **Christina Aguilera's** *Just Another Day* has the support of increasing to 15.6%, while **Boyz n the Bay's** *Yo* improves 3.2 with support increasing for night - slips to third place with **I Love My Chick**, even though it received 3% more support week on week.

Apollo presents
it's summer signings

COMMERCIAL POP TOP 30

Rank	Artist	Track
1	JUSTIN TIMBERLAKE	SEXYBACK
2	DOA	DOA
3	CHRISTINA AGUILERA	JUST ANOTHER DAY
4	BOYZ N THE BAY	YO
5	I DON'T FEEL LIKE DANCER	I DON'T FEEL LIKE DANCER
6	SCISSOR SISTERS	WANT YOU
7	THE B.O.M.B.	SKYWIGHT
8	FEARLOUS LUCY	WANT YOU
9	MIAMI DUB MACHINE	BE FREE WITH YOUR LOVE
10	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE
11	VARIOUS	RIEZA SAMPLER
12	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE
13	VARIOUS	RIEZA SAMPLER
14	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE
15	VARIOUS	RIEZA SAMPLER
16	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE
17	VARIOUS	RIEZA SAMPLER
18	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE
19	VARIOUS	RIEZA SAMPLER
20	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE



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

MUSICWEEK

The Official UK Charts 19.08.06

SINGLES

1	SHAKIRA FEAT. WYCLEF JEAN HIPPS DON'T LIE	Epic
2	CASCADA EVERY TIME WE TOUCH	All Around The World
3	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RCA
4	RIHANNA UNFAITHFUL	Def Jam
5	JAMES MORRISON YOU GIVE ME SOMETHING	Polydor
6	PARIS STARS ARE BLIND	Warner Brothers
7	LILY ALLEN SMILE	Regal
8	ROGUE TRADERS VOODOO CHILD	RCA
9	PAOLO NUTINI LAST REQUEST	Atlantic
10	SNOW PATROL CHASING CARS	Picnic
11	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
12	MICHAEL GRAY/SHELY POOLE BORDERLINE	Epic/Infectious/UMTV
13	SANDI THOM I WISH I WAS A PUNK ROCKER...	RCA
14	GNARLS BARKLEY SMILEY FACES	Warner Brothers
15	THE VIEW WASTED LITTLE DJS	7065
16	KASABIAN EMPIRE	Columbia
17	MOUSSE TV'S DANDY WARHOLS HORNY AS...	Reynolds/FireZar
18	RAZORLIGHT IN THE MORNING	Virgin
19	CHAMILLIONAIRE FEAT. KRATZIE BONE RIDIN'	Universal
20	SUPERMADDE TELL ME WHY	Datsi
21	SIMILIOU ALL THIS LOVE	Decca
22	ME VO SCAYLOU	Decca

ALBUMS

1	JAMES MORRISON UNDISCOVERED	Polydor
2	SNOW PATROL EYES OPEN	Fiction
3	RAZORLIGHT RAZORLIGHT	Virgin
4	ORSON BRIGHT IDEA	Mercury
5	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
6	PAOLO NUTINI THESE STREETS	Atlantic
7	NINA SIMONE THE VERY BEST OF	RCA
8	RAY LA MONTAGNE TROUBLE	Epic
9	RIHANNA A GIRL LIKE ME	Def Jam
10	LILY ALLEN ALRIGHT, STILL	Regal
11	BILLY JOEL PIANO MAN - THE VERY BEST OF	Columbia
12	GNARLS BARKLEY ST ELSEWHERE	Warner Brothers
13	MUSE BLACK HOLES & REVELATIONS	Hellon/Warner Bros
14	KEANE UNDER THE IRON SEA	Island
15	SHAKIRA ORAL FIXATION VOL. 2	Epic
16	PINK I'M NOT DEAD	LaFace
17	FEEDER THE SINGLES	Epic
18	THE FEELING TWELVE STOPS AND HOME	Island
19	THE ZUTONS TWEED OF HANGING AROUND	Decca
20	NELLY FURTADO LOOSE	Geffe
21	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Shout
22	PROBABLE CAUSES OFFICIAL ALBUM	ATTENTION/COOL AND

SINGLES

NEWS

PLAYLIST

NEW RELEASES

CHARTS

ALBUMS

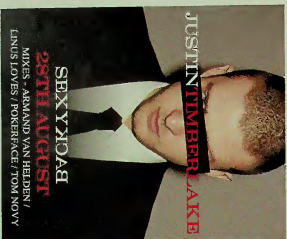
FIND WHAT YOU'RE LOOKING FOR

MUSICWEEK.com

PRE-RELEASE AIRPLAY TOP 20	Label	Chart
1	SEXY FEAT. JAY-Z & V.I.	Dance
2	JUSTIN TIMBERLAKE'S SEXYBACK	Pop
3	BACKLASH - JAMA QUISTON FEAT.	Pop
4	SESSON SISTERS' IOWA FEEL THE DANCE	Pop
5	RECYCLING FEAT. TIMBALAND & ROMANOSONS	Pop
6	ALBUM: JUSTICE	Pop
7	ROBBIE WILLIAMS' STROKER	Pop
8	COOPERATED FEAT. ALANIS MORISSETTE	Pop
9	PROBABLE WILLIAMS' NUDES ONE	Pop
10	LOPE FAGED FEAT. JILL SCOTT/ PAROLIAN	Pop
11	PURIFY FEAT. NICOLE SCHERZINGER COME TO ME	Pop
12	AVANELL STEVE EDMONDS WARDEN THE SUNSHINE	Pop
13	DUAL D'AMORIS LET'S GO! (THE SUN)	Pop
14	SHIRLEY AND ALYDIA THE FIRST	Pop
15	SHANE LAMME FEAT. LARABA CHANAYAS	Pop
16	LAZER B. UNCLE ALVIN'S WALK	Pop
17	AND CHIEF... LAST WALKA KNOW	Pop
18	MUSSEY FEAT. SCAR & SILETS BROWNIE BROWN	Pop
19	MUSSEY FEAT. SCAR & SILETS BROWNIE BROWN	Pop
20	WELLS FEAT. TUBI SHORT BERRY	Pop

PRE-RELEASE AIRPLAY TOP 20	Label	Chart
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6	ALBUM: JUSTICE	Pop
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16	LAZER B. UNCLE ALVIN'S WALK	Pop
17	AND CHIEF... LAST WALKA KNOW	Pop
18	MUSSEY FEAT. SCAR & SILETS BROWNIE BROWN	Pop
19	MUSSEY FEAT. SCAR & SILETS BROWNIE BROWN	Pop
20	WELLS FEAT. TUBI SHORT BERRY	Pop

These charts are also available online at musicweek.com



SEXYBACK

28TH AUGUST

MIXES - ARMAND VAN HELDEN / LEMUS LOVES / POKERFACE / TONI MO'YAY

Route 33 featuring Alex James Looking Back

Formats CD/CDX/12" Mixes-Original Club/Hajj&Emanuel/Redanka/Mark Knight

Chris Lake featuring Laura V

Formats CD/CDX/12" Mixes-Original/Funkagenda/Dirty South

Big Bass vs Michelle Nairne

What You Do

Formats Cdd/CDX/12" Mixes- Stonebridge/Hoxton Whores

www.apollorecordings.com

COOL CUTS CHART

Label	Chart
1	SESSON SISTERS' IOWA FEEL THE DANCE
2	RECYCLING FEAT. TIMBALAND & ROMANOSONS
3	ROBBIE WILLIAMS' STROKER
4	PROBABLE WILLIAMS' NUDES ONE
5	LOPE FAGED FEAT. JILL SCOTT/ PAROLIAN
6	PURIFY FEAT. NICOLE SCHERZINGER COME TO ME
7	AVANELL STEVE EDMONDS WARDEN THE SUNSHINE
8	DUAL D'AMORIS LET'S GO! (THE SUN)
9	SHIRLEY AND ALYDIA THE FIRST
10	SHANE LAMME FEAT. LARABA CHANAYAS
11	LAZER B. UNCLE ALVIN'S WALK
12	AND CHIEF... LAST WALKA KNOW
13	MUSSEY FEAT. SCAR & SILETS BROWNIE BROWN
14	MUSSEY FEAT. SCAR & SILETS BROWNIE BROWN
15	WELLS FEAT. TUBI SHORT BERRY
16	JUSTICE
17	COOPERATED FEAT. ALANIS MORISSETTE
18	JUSTICE
19	JUSTICE
20	JUSTICE

URBAN TOP 30

Label	Chart
1	ORIBETHA AQUILINA AINT NO OTHER MAN
2	BELONG FEAT. JAY-Z & V.I.
3	BASTI BROWNS' LOVE MY CHOICE
4	JUSTI THUNDERBOLT SEXYBACK
5	MELLY FANTAZIO FEAT. TIMBALAND & ROMANOSONS
6	BEBEWE MAN FEAT. ALONIS CUBS
7	WELLS FEAT. TUBI SHORT BERRY
8	COSSIE (FE. U)
9	COASTLINE FEAT. KEVIN EDWARDS
10	COASTLINE WILLIAMS' NUDES ONE
11	PASSWAT DOOLS FEAT. SHOO DOOB DOLLIN'
12	FIELD MAN FEAT. GAMA SO VOVO
13	CHETS BROWN FEAT. LINDA COOPER HARD
14	SEAN P. WALKER FEAT. BROCKEN BROWNDONOR
15	WARY J. HALL FEAT. BROCKEN BROWNDONOR
16	NO NO SITY DOW
17	ALISAIA UPSTAIRS
18	COASTLINE FEAT. KEVIN EDWARDS
19	COASTLINE FEAT. KEVIN EDWARDS
20	COASTLINE FEAT. KEVIN EDWARDS
21	COASTLINE FEAT. KEVIN EDWARDS
22	COASTLINE FEAT. KEVIN EDWARDS
23	COASTLINE FEAT. KEVIN EDWARDS
24	COASTLINE FEAT. KEVIN EDWARDS
25	COASTLINE FEAT. KEVIN EDWARDS
26	COASTLINE FEAT. KEVIN EDWARDS
27	COASTLINE FEAT. KEVIN EDWARDS
28	COASTLINE FEAT. KEVIN EDWARDS
29	COASTLINE FEAT. KEVIN EDWARDS
30	COASTLINE FEAT. KEVIN EDWARDS

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Datafile

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Week 32

Upfront p16 > TV & radio airplay p19 > New releases p22 > Singles & albums p24

FAST CHART

SINGLES

NUMBER ONE
SHAKIRA FEAT. WYCLEF JEAN HIPS
DONT LIE (Epic)

Recording its lowest level of sales since its debut, a number 54 10 weeks ago, Hips Don't Lie nevertheless remains at number one with a very comfortable 50.77% margin over its nearest challenger.

ALBUMS

NUMBER ONE
JAMES MORRISON UNDISCOVERED
(Polydor)

James Morrison's debut album suffers a smaller than usual second-week dip of just 33%, and consequently remains at number one, selling over 10,000 copies more than runners-up Snow Patrol.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 64 (EMI/Virgin/UMTV)
Set to become the first compilation to top 50,000 sales this year, Now! 64 extends its reign to three weeks with a further 7125 sales lifting its 20-day total to 499,750. There are new entries at two and three from Hed Kandi: The Mix - Summer 2005 and Big Tunes - XRated, with sales of 20,324 and 15,622 respectively.

RADIO AIRPLAY

NUMBER ONE
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)

The Scissor Sisters lead their fourth airplay number one from six singles, and set up new album *Ta-Dah!* in fine style, reaching pole position with their single *I Don't Feel Like Dancin'* in just three weeks.

THE SCHEDULE

ALBUMS

THIS WEEK
Christina Aguilera Back To Basics (RCA); Lambchop Damaged (City Slings); Captain This Is Hazelville (V2 Large); Maria Lawson Maria Lawson (RCA); The Isles Perfumed Land (Melodic)

AUGUST 21
Paris Hilton Paris Hilton (Warner Brothers); Outkast Idiotworld (RCA); Obie Trice Second Round (Polydor); The Young Knives Voices Of Animals And Men (Warner Brothers); Kells Kells Was Her (Virgin)

AUGUST 22
Method Man 42 The Day After (Mercury); Cassius 15 Again (Virgin); Iron Maiden Its A Matter Of Life And Death (EMI); The Roots Game Theory (Mercury); Kasabian Empire (Columbia); Cohed & Cambria Good Apollo Im A Burning Star (Columbia); Bob Dylan

The Market

Sales hit summer drought

by Alan Jones
With hot new releases in scant supply and every record in the Top 10 suffering declining sales, the singles market last week shrank to 1,012,965 - its lowest level for 30 weeks.

It is a mark of its weakness that a 10-week-old single topped the chart with sales of less than 30,000, but still managed to outsell its nearest rival by more than 50%.

Topping the list with sales of 28,638 - the fifth lowest level of the year - Hips Don't Lie by Shakira feat. Wyclef Jean was never in danger of losing its crown, with runner-up Cassia's Everyday We Touch selling just 18,994 copies - 50.77% less than its rival. It is the second smallest sale for a number two this year, beating only the low-side mark of 17,365 set by Chico's This Year: Time some 21 weeks ago. Cassia's sales are 16.9% down on when they were number four last week.

Snow Patrol and James Morrison took advantage of the sluggish sales environment to achieve improvements in their chart placings. Snow Patrol's Chasing Cars climbs 13-10 even as its sales dip 13.7% to 8,245, while Morrison's You Give Me Something rebounds a notch to



Morrison: holds on to albums top spot as single rebounds

its number five chart peak although it lost 25.8% of its firepower, selling just 14,699 copies.

As well as enjoying improved singles fortunes, Morrison and Snow Patrol have the top two albums. Morrison's Undiscovered rides a 33.9% dip in sales to 55,852 to remain at number one, while Snow Patrol's Eyes Open enjoys a 15.9% increase in sales week-on-week to 45,135 to reclaim second place. That is its highest weekly tally for 12 weeks, and lifts its 15-week total to 575,695, enough for fifth place in the year-to-date rankings.

Despite Snow Patrol's best endeavours, the overall album market last week shrank by 12.7% week-on-week to 3,352,839 but

was 2.7% ahead of the same week last year, when 3,200,423 albums were sold.

While artist albums slipped 12.5% compilations took a 13.3% hit even though five new entries punctuated the top eight. The main reason for their decline was a 46.3% fall in sales of the number one, Now! 46. The biggest-selling album overall for the third week in a row, Now! 46's 20 day sales tally is 499,750. At the same stage, its 2005 equivalent, Now! 61, had sold 576,372 copies. On a more positive note, Now! 64 is selling much faster than its immediate predecessor, Now! 63, which has sold fewer copies - 465,543 - even though it has been on sale for 17 weeks.

KEY INDICATORS

SINGLES

Sales versus last week: -16.6%
Year to date versus last year: +51.1%

MARKET SHARES

Sony BMG	28.9%
Universal	28.1%
Warner	15.4%
EMI	10.6%
Other	17.0%

ALBUMS

Sales versus last week: -12.5%
Year to date versus last year: +0.3%

MARKET SHARES

Universal	45.2%
Warner	17.3%
Sony BMG	16.8%
EMI	14.9%
Other	5.8%

COMPILATIONS

Sales versus last week: -13.3%
Year to date versus last year: -10.0%

MARKET SHARES

EMI	33.0%
Universal	26.0%
MoS	22.2%
Warner	11.1%
Sony BMG	6.4%
Other	1.3%

RADIO AIRPLAY

MARKET SHARES

Universal	36.5%
Sony BMG	26.7%
Warner	14.4%
EMI	9.9%
Others	12.5%

CHART SHARE

Origin of singles sales (Top 75):
UK: 60.0% US: 34.7% Other: 5.3%
Origin of albums sales (Top 75):
UK: 58.7% US: 41.3% Other: 0.0%

For fuller listings, see musicweek.com

NEW ADDITION



Columbia will release the new album from Evanescence on October 2, titled *Open Door*. The follow up to 2003's major label debut *Fallen*, which spawned the crossover hit, *Bring Me To Life*, will be preceded by lead single *Call Me When You're Sober* on September 25. It is the band's first studio set since the departure of songwriter Ben Moody from the line-up.

SINGLES

THIS WEEK

Hot Chip Colours (EMI); Chastface Kifah Back Like That (Mercury); Mystery Jets Diamonds In The Dark (Warner Brothers); Divine Comedy To Die A Virgin (Parlophone); Arctic Monkeys Leave Before The Lights Come On (Domino); The Young Knives Weekends And Break Days (Transgressive); Roman Keating Iris (Polydor); Alesha Lipstick (Island); Chamillionaire Ridin' (Island)

AUGUST 21

Missy Elliott We Run This (Atlantic); Daniel Powter Jimmy Gets High (Warner Brothers); Keane Crystal Ball (Island); Matt Willis Hey Kid (Mercury); DMX Lord Give Me A Sign (RCA); Beyonce Deja Vu (RCA); The Crimea Baby Boom (Warner Brothers); Duncan James Cant Stop A River (Innocent); Tom Yorke

Harrowdown Hill (XL); Pharrell Number One (Virgin)

AUGUST 28

Pink U And Ur Hand (RCA); Sandi Tamara What If Im Right (RCA); Justin Timberlake Sexyback (RCA); The Feeling Never Be Lonely (Island); Basement Jaxx Hush Boy (XL); Luce Fiasco Daydream (Atlantic); T.I. Live In The Sky (Atlantic)

SEPTEMBER 4

Battle Demons (Warner Brothers); The Rapture Gotta Get Myself Into It (Mercury); Muse Starlight (Warner Brothers); DJ Shadow Effigy (Island); Lemar Its Not That Easy (RCA); Oranion Entourage (RCA); Elton John The Bridge (Mercury); Nelly Furtado Promiscuous (Polydor); Scissor Sisters I Don't Feel Like Dancin' (Polydor); Robbie Williams Can't Stop A River (Innocent); Yeah Yeah Yeahs Created Hearts (Polydor)

190806

US TV warms to Nordic singer

The Plot

Independent Nordic songstress makes inroads overseas via song placements on popular US TV dramas

KATE HAVNEVIK MELANCKTON (CONTINUED)

Kate Havnevik is fast establishing a global fanbase largely fueled by song placements in several top-rating US dramas. Come September 18, this independent artist from Norway via the UK will look to build those foundations with the physical release of her debut album *Melankton*.

The album's release will come via the singer's own Continentea label—a joint venture with manager Gotti Sigurdarson—and arrives following a period which has seen her music featured in *The OC*, *Grey's Anatomy* and *Commander in Chief*.

Sigurdarson says, "We set up the label purely as an outlet for Kate's work as we just wanted to get the finished product out

there," he says. "We have had a very positive response from UK labels who we have been talking to since May."

Sigurdarson and Havnevik have since appointed their own team in the UK, plugging into Absolute/Universal for marketing and distribution.

The approach appears to be working. Since April this year the self-funded, self-recorded album has been available via Havnevik's website and digitally on iTunes where it is attracting 10,000 sales. Upon its release, the album entered the Top 10 in eight territories. Her official website has attracted 4.3m hits this year alone.

Following its physical release, the album is expected to receive a promotional shot in the arm in November when a new song of Havnevik's will feature in the closing scene of the second series of *Grey's Anatomy* being screened by TV network 5.

Continentea has also scheduled its first commercial single with the release of *Unlike Me* on September 11. An a cappella version of the track has featured in *Grey's Anatomy*. Melankton was recorded in Havnevik's studio in London, a



process which, in true DIY fashion, saw various household items taking on somewhat unusual roles, including a wardrobe which was converted into a makeshift vocal booth. The back-to-basics approach did not hinder her efforts with this release, with an all-star cast including Marius De Vries (Rufus Wainwright), Laura Michelle Kelly, Guy Sigsworth (Björk, Madonna) and Carmen Rizzo (Coldplay) taking production credits on the album.

Following her first live date as support for Sigr Rós in Oslo last month, Havnevik performed her first UK live date at an industry showcase earlier this month and will follow it by headlining her first public performance at Bush Hall on August 24.

COMPANY SUMMARY
MANAGEMENT: Adam Clough, 365 Artists, Gotti Sigurdarson, Continentea
PIECES: Carl Fish, William Rice, Purple PR
MARKETING & DISTRIBUTION: Hyper Semence, John Walker, Absolute/Universal
PUBLISHING: Tim Smith, Zomba Music
EXECUTIVE PRODUCER: Gotti Sigurdarson, Continentea Records

TASTEMAKERS TIPS

Loney, Dear *The City, The Airport* (Something In Construction)

SEAN FORBES, ROUGH TRADE

"It seems that fantastic in Sweden is making fantastic music, from the sloppy but endearing Shaggs-esque album played by two 13-year-old girls under the name Drapp En Hund (released on Maria from the Concrete's) to the potential indie-Motown hit-in-waiting from Monty Mardie (on *Hybris*)—the label that first released *El Perro Del Mar*. However all these are eclipsed by the first UK single from Loney Dear—a beautiful pop tune that starts quietly and swiftly shifts up into a horn/string-filled bubblegum sing-along. Loney Dear is a nine-piece one-man band from Sweden who has just been picked up by Sub Pop in the US and something in Construction in the UK. We have already had the album *Solegn* on import as album of the week."

Shawn Colvin Fill Me Up (Nonesuch)

ALAN JACKSON, JOURNALIST, THE TIMES MAGAZINE



"Long-serving singer-songwriter Colvin won both 'song' and 'record' of the year' Grammys for 1996's sublime *Sunny Came Home*, then lost momentum amid personal, label and management issues. This airy and insidious track, at once vulnerable and defiant in tone, heralds the forthcoming album *These Four Walls*, itself a significant return to form by one of the foremost exponents of grown-up American pop."

Freshyground Doo Bee Doo (Tinto Tanta)

PIERRE PERRONE, JOURNALIST

"Short of calling themselves melting pot, this seven-piece

THE INSIDER

Townsend Records

townsendrecords

North West music company Townsend Records, which started 25 years ago as a record shop before adding along the way three more stores, a label and a website, is diversifying again by branching into the world of mobile.

It has established a deal with mobile solutions company Moyst to develop WAP sites for mobile with the aim of boosting music sales through tie-ins with a range of WAP sites that can be accessed through compatible mobile phones.

Townsend director Bruce McKenzie says one successful deal has come already from the tie-up, involving classic British rock band

Thunder and a rally-driving WAP site at which mobile users can purchase exclusive clips of rally driver Alistair McRae. Thunder's music provides the soundtrack to the footage and, using Townsend's WAP technology, fans can at the click of a button purchase a digital download of the band's music.

McKenzie says it provides an excellent opportunity to cross-market. "All those fans of rally driving who've never heard the music of Thunder will hear the music and go, 'Wow, that's a tune,'" says McKenzie. "Then you go on to the WAP site and there's a link to buy it."

McKenzie, who founded Townsend 25 years ago and now has a staff of 15 across all areas of the business, says developing the

Pre-release mobile boost sets up Chamillionaire for chart assault

Campaign focus

US rapper Chamillionaire looks on course to make a significant chart climb this coming weekend after a tie-in with 3 Mobile yesterday (Sunday) helped to send his debut single *Ridin'* into the Top 30 on download sales alone.

Awareness about Chamillionaire—whose single reached number one on the *Billboard* Hot 100 in May—has been on the rise in the UK since the 3 mobile network first featured the track's video on its WAP site on June 28. The clip has now been downloaded more than 40,000 times, including a re-download debut day of more than 5,800 takes.

Universal Island's marketing director Ted Cockles describes the 3 campaign as "a very early and focused shot across the bows", noting that it developed a street-level interest in the track, which then heightened public interest in it through retail.

Promotion via the 3 Network began eight weeks ahead of the single's physical release today



(Monday) with additional promotion taking place on iTunes. Teaser ads have also run on radio stations including the Choice network, the Galaxy network, MTV Base, Kiss and The Box.

Island's head of mobile Neil Jennings says, despite Chamillionaire's success Stateside,

the company has been somewhat taken back by the upfront impact of the single across mobile. "It's up in its top five [video downloads chart] all the time and [each time] it goes back on the homepage it goes straight back to number one in the video downloads chart. It's been flying," he says.

MOBILE PLAYLISTS

RADIO 1

A LIST

Arc'tic Monkeys *Leave Before the Lights Come On*, Basement Jaxx *High Boy*, Beyoncé feat. Jay-Z *Destiny Fulfilled*, Christina Aguilera *Air*, No Other Man, David Guetta *The Day Love Came*, Let Me Get On, Justin Timberlake *SexyBack*, Kazianka Empire, Keane *Crysalis*, Nelly *Fortunate*, Norah Jones *Happiness*, Pink *U and I*, Red Hot Chili Peppers *The Morning*, Red Hot Chili Peppers *Tell Me Why*, Scissor Sisters *I Don't Feel Like Dancin'*, Snow *Patrol*, Chasing Cars, Supermode, *Let Me See*, The Feeling *Never Be Lonely*, The Fratellis *Cherry Bomber*

B LIST

Archie *Lipstick*, Cassie *Me & U*, Chocobite *Chocobite*, Dido *Forever*, Fergie *London*, West *Ghostface*, Willie feat. No Yo & Kanye *Bad Day*, Lee *That Jamella*, Scorching *About You*, Wella *Strong*, Lenny *It's Not That Easy*, Michael Gray *Scorching*, Mousie *It's Me*, The Dandy Warhols *As A Dandy Man*

Starlight: Pheari Williams *Number One*, Primal Scream *Del*, Robbie Williams *Reckless*, The Killers *When You Were Young*

C LIST

Jocelyn Lyne *Lazy-B*, Underwood *Go Inside the Parks*, Lily Allen *LDN*, Lulu *Fiasco*, D'Angelo *Just*, Matt Willis *Hey Kid*, *Roar* 33 feat. Alex *James*, Louisa *Give Over*, *GuiltyMen's* *It's In Right*, *Supra* *Let Me Move You*, *Top*, *The Automatic* *Recover*, *The View* *Wasted* *Like Us*

D-UPFRONT

"Chris Lake feat. Laura V Orlando: *Get 'Crazy*", *Wizz* *Cups*, *Play The Champions* *Of A*, *Alabama* *Bezzar* *One Over*, *GuiltyMen's* *It's In Right*, *Supra* *Let Me Move You*, *Top*, *The Automatic* *Recover*, *The View* *Wasted* *Like Us*

RADIO 2

Eric Clapton *The Long Way Around*, James Morrison *Undiscovered*, Keane *Crysalis*, *Let Me See*, *It's Not That Easy*, *Maria Larrea* *Wanna*, *Stimpington*, *Roan Keating* *It's*, *Scissor*

ALBUM OF THE WEEK

Kasabian

Empire

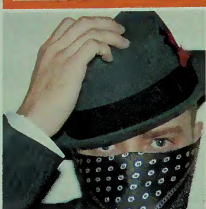
Columbia PARADISE35
At times Kasabian's self-confidence threatens to overshadow their music; it's only when you stop back and actually listen that you realize they may actually be on the money. Indeed, if their Jim Abbiss-produced second album is anything to go by their confidence is well deserved. With both club-driven tracks and ladrock stompers, this is an album of big sounds with a goodtime feel that will find a wide audience.



SINGLE OF THE WEEK

Justin Timberlake
SexyBack

Zomba 6287688622
On first listen, Justin Timberlake's comeback single may make the listener think the US star is trying to be a bit too clever. Two listeners and they are remembering key lines. By the third spin, the underlying melodic current and pristine Timbaland production job of *SexyBack* are impossible to shake. Already played/heard virtually everywhere and currently topping the download chart. It looks bound for the number one spot.



Singles

Dot Allison

Beneath the Ivy (Universal Digital) (b)
Allison returns for the launch of what must be at least her fourth musical direction to date. This Tim Simmonan and Geoff Smith-produced EP finds the singer pursuing an acoustic route, which, before the album can accuse her of further wanting zeitgeist-surfing, is saved by her deliciously singular voice.

Basement Jaxx

Hush Boy (XLXLS241CD)
The dance duo return with their first new material since last year's chart-topping *Singles* album. Backed with pop energy, it has won a warm welcome on the airwaves, including an A-listing at Radio One.

Eagles of Death Metal

I Want You So Hard (Boy's Bad News) (Columbia) 82876886487
Josh Homme and Jesse 'Boots' Electric Hughes bang out another confection of sleazy rock'n'roll. With echoes of Eddie Cochran and The Damned, this really has to be on every self-respecting radio station's A-list. A single of the summer contender.

The Feeling

Never Be Lonely (Island 1705007)
Chances are most people will have already decided where they stand on the Feeling. Fans of their indie/AOR sound will love this ballad, non-believers will probably find it annoying. Nevertheless, with an A-listing at both Radio One and Two, it looks like being a massive hit.

The Fratells

Chelsea Dagger (Island FALL0UTCD1)
This zesty little number doesn't offer anything the likes of Supergrass, The Libertines or The Paddingtons haven't already dished up, but they deliver it with swagger and panache. Produced by Tony Hoffer (Supergrass), and currently on Radio One's A-list, it precedes their September 11-released debut album *Costello Music*.

GymClassHeroes

The Queen & I (Atlantic AT0250CD)
It would be easy to dislike Pete Wentz. He is, after all, rather successful; as the face and primary writer in Fall Out Boy, he is a multi-million-selling recording artist. He has also proved himself more good at A&R than discovering Panic! At The Disco. *Gym Class Heroes* are his latest discovery and deliver quirky pop-rock with a hip-hop underbelly. Very good indeed.

Lupe Fiasco

Superstar (Atlantic AT0250CD)
Chicago hip-hop star Lupe can seemingly do no wrong, with this single following the global smash Kick Push. The track pairs a hook of Jill Scott singing the well-worn Daydream In Blue sample with launching into a chorus. Support has come from Radio One's Trevor Nelson and Jo Whaley, while it is 1Xtra's record of the week.

Method Man

Say (Del Jam SAYCJ2)
Method Man's rapping is its usual sharp self on this comeback single but it is down by some desperately lazy production, a snappy Lauryn Hill hook notwithstanding.

Pink

I'm a UR Hand (RCA 82876890R02)
Three singles in from current album *I'm Not Dead* and Pink is still sounding strong. This is characteristically feisty guitar pop with Pink spitting out a tale of bar-room loves before launching into a chorus that will have Kelly Clarkson salivating. It's hard to see it not making the Top 10 at least.

Alex Smoke

Make My Day (Soma SOMA203)
Taken from Smokey's (b) *Paradola* album, *Make My Day* is a deliciously spooky-sue of slick electro house, with psychedelic vocal washes and razor-sharp production that is perfect for more discerning dancefloors.

Sandi Thom

What If I'm Right (RCA 82876891252)
Now that everyone's settled down about the whole webcast stunt, it is time for single number two

from Tooting's most global resident. Lyrically, What If I'm Right revolves around Thom's doubts about a relationship she is about to enter, which, along with the inoffensive musical backdrop, should resonate with the listener.

X-Press 2

Kill 100 (Kirk SKINT124)
Rocky, Diesel and Ashley return with another 4/4 thumper featuring a guest vocalist - this time The Music's Rob Harvey - but the track is cut from a far darker, funkier than previous hits *Give It or Lay It*. It is a taster for their September 11-released album *Makeshift Feelgood*.

Zerob3

Anything's Possible/Samba Do Umbigo (Ninja Tune ZEN005182)
Zerob3 build up to the release of their excellent forthcoming album *Bongos, Bleeps And Basslines* with the limited release of this two-tracker, combining slinky vibraphone hip hop (Anything's Possible) with dark and dirty latin beats (*Samba Do Umbigo*). Both are perfect for summer listening.

Albums

Amp Fiddler

Afro Star! (Genuine GENO400CD)
The Philadelphia multi-instrumentalist casts his net wide on this follow-up to 2004's superb *Waltz Of A Ghetto Fly*. Drawing on funk, hip hop, Twenties jazz and disco, it ropes in the likes of Raphael Saadiq and Tony Allen to great and varied effect.

Cassie

Cassie (Bad Boy BAD039812)
With *Me & U* by *Me* by *Me* playlist favourite Cassie charting high on downloads alone yesterday (see below), the release of her album further showcases a depth and versatility to her talents. It flips effortlessly from pop R&B to a more stripped-down electronic sound, to slow jams, with a little bit of rap thrown in.

The Dears

Gang Of Losers (V2 DEARSCDX12)
The third album from the Canadian indie darlings is another lovely record, with that gossamer-soft voice, funny and

affecting lyrics and the backing of a hugely proficient six-piece band. What marks this album out from its predecessors is the sheer scale of sonic ambition, with the bellying wall of sound giving the band a welcome new edge.

Bob Dylan

Modern Times (Columbia 82876876062)
No review copies were available as *MTW* went to press, but a new studio Dylan album is always guaranteed to be something of an event. It features 10 tracks accompanied by his touring band, with early reports suggesting *Modern Times* is an expansive and engaging set from the evergreen star, who, despite not releasing any new material for six years, is arguably enjoying his highest public profile for decades.

Micha P Hinson

Micha P Hinson & The Opera Circuit (Sketchbook SKETCH 013)
Hinson's second album was written under a fug of opiates, taken to stage off chronic back pain rather than as a recreational pursuit. Unsurprising then to find that The Opera Circuit is infused with a languid fluidity that suits his rich baritone. Hinson has been supporting the likes of KT Tunstall and Richard Hawley and has a similar authentic yet mainstream appeal.

Iron Maiden

A Matter Of Life And Death (EMI 372321)
This is unashamedly Iron Maiden - that is to say epic, proggy, riffs, thunderous drums and massive vocals, with no studio tricks or other such frippery. As such, the Maiden faithful will lap up every single one of its heroic 70-plus minutes.

Maria Lawson

Maria Lawson (RCA 88697003482)
Somewhat controversially dropped by Louis Walsh from the last series of *X Factor*, Lawson makes her return to the public eye with this accomplished full-length set. It is easy to imagine her crossing through to occupy the space of space occupied by the likes of Gabriella, with a timeless voice and songs that will always operate

outside of fashion.

Mekon

Something Came Up (PIAS/Wall Of Sound PIASW05CD001)
John Gosling may have been paying his trade for the best part of two decades, but here he creates what is arguably one of the freshest electronic albums this year. He takes his charged rhythms and welds them to vocals from the likes of Bobby Gillespie, Alan Vega and Afrika Bambaataa to create disco-punk in its purest sense - something dark, vaguely threatening and immensely danceable.

Motörhead

Kiss of Death (SPV 80001003)
Motörhead still rock - in fact, they are still the yardstick by which all rock must be measured. Fresh from blowing the Foo Fighters off stage in Hyde Park, Lemmy and his men return with a new album that rolls over you like a tank. It's a huge monster of an album and sounds great - anything less is just poor.

Staeuf Orico

Beautiful Awakening (Virgin 094366749921)
Orico's third album - the follow-up to 2003's self-titled effort - sees her serving up a light dish of summery pop R&B, typified by first single *I'm Not Missing You*. The standouts on this remarkably strong set are the melodic opener *So Simple*, The Dallas Austin-penned *Dream You* and the sweet ballad *Easy To Love You*.

The Sunshine Underground

Raise The Alarm (City Rockers CITYROCK100D)
The Leeds-based quartet have been steadily making inroads since signing to City Rockers a couple of years back, but this debut album looks set to give them a welcome hunk up a level or two. Pitching yourself somewhere between Gang Of Four and PIL is hardly an original move these days, but Raise The Alarm's adventurous production job and its attentive arrangement will ensure this cuts through the mire.

We ask these reviewers: Duggal Baird, Jimmy Brown, Ben Cardew, Stuart Garke, Jarvis Jorns, Jim Larkin, Owen Lawrence, Nick Nicco and Simon Ward.

Scissor Sisters' comeback single explodes with key support coming from Radio One and Two, as Polydor labelmate James Morrison completes the double for the label

The UK Radio Air

RADIO ONE

Wk	LAST	ARTIST / TITLE	Label	Wk	Radio 1	Airplay
1	15	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	25	23	3976
2	10	SUPERMODE TELL ME WHY	EMI	26	23	3858
3	7	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	EMI	24	23	3810
1	17	KASABIAN EMPIRE	COLUMBIA	28	23	2702
5	10	CHRISTINA AGUILERA AINT NO OTHER MAN	RCA	22	22	3077
5	10	RAZORLIGHT IN THE MORNING	VERMILION	22	22	3063
7	9	SNOW PATROL CHASING CARS	VEVION	23	21	3813
7	9	BOB SINCLAIR FEAT STEVE EDWARDS WORLD, HOLD ON... UNEXPECTED	RCA	21	21	3745
7	9	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BROS	21	21	3745
3	10	ORSON HAPPINESS	EMI	21	21	3676
7	22	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	15	21	3643
7	22	JUSTIN TIMBERLAKE SEXYBACK	JIVE	16	21	3643
7	16	THE SIMILOU ALL THIS LOVE	EMI	21	21	3633
13	13	KEANE CRYSTAL BALL	ISLAND	20	20	3704
11	11	CHARLIS BARKLEY SMILEY FACES	WARNER BROS	20	19	3755
16	16	MADONNA GET TOGETHER	WARNER BROS	17	19	3591
16	16	BEYONCÉ DEJA VU	SOBIRY	22	17	3595
14	14	PINK U + UR HAND	LAUREL	15	17	3285
19	13	THE FEELING NEVER BE LONELY	ISLAND	20	15	3283
20	20	CHAMILLONNAIRE FEAT KRASHY BONE RIDIN'	ISLAND	7	14	3585
20	20	BASEMENT JAXX HUSH	EMI	13	14	3571
21	21	JAMES MORRISON YOU GIVE ME SOMETHING	POLYDOR	10	13	3623
21	21	ROBBIE WILLIAMS FLOODED CHINA	EMI	3	13	3412
24	24	MUSE STARLIGHT	WARRNER BROS	6	12	3063
23	23	CASSIE E + U	EMI	12	12	3173
26	26	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	GEFFEN	6	11	3666
26	26	LILY ALLEN SMILE	EMI	24	11	3646
28	28	ALESIA UPSTICK	POLYDOR	8	10	3800
28	28	THE KILLERS WHEN YOU WERE YOUNG	VEVION	8	10	3750
28	28	MOSSIE VS THE DANDY WARRIORS HORNY AS A DANDY	PRODIGE	10	10	3713

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INDEPENDENT LOCAL RADIO

Wk	LAST	ARTIST / TITLE	Label	Wk	Radio 1	Airplay
1	1	LILY ALLEN SMILE	EMI	25	26	3273
2	2	PINK WHO KNEW	LAUREL	19	26	3183
3	3	JAMES MORRISON YOU GIVE ME SOMETHING	POLYDOR	15	26	2784
4	4	RIHANNA UNFAITHFUL	JIVE	16	26	2643
5	5	THE KOOKS SHE MOVES IN HER OWN WAY	VERMILION	13	26	2112
6	6	THE ZITONS VALERIE	EMI	10	26	1992
7	7	CHRISTINA AGUILERA AINT NO OTHER MAN	RCA	14	26	2261
8	8	THE FEELING NEVER BE LONELY	ISLAND	15	26	2568
9	9	SNOW PATROL CHASING CARS	VEVION	12	26	1827
10	10	NELLY FURTADO FEAT TIMBALAND	GEFFEN	11	26	1817
11	11	KELLY CLARKSON BREAKAWAY	RCA	13	26	2572
12	12	SHAKIRA FEAT WYCLEF JEAN HIPS DONT LIE	SOBIRY	10	26	2250
13	13	MADONNA GET TOGETHER	WARNER BROS	15	26	1252
14	14	ORSON HAPPINESS	EMI	11	26	1256
15	15	KEANE IS IT ANY WONDER	ISLAND	14	26	1615
16	16	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	10	26	1548
17	17	WILL YOU VOHO AM	SOBIRY	10	26	1263
18	18	PAOLO NUTINI LAST REQUEST	EMI	10	26	1201
19	19	SANDI THOM I WISH I WAS A PUNK ROCKER WITH FLOWERS	RCA	12	26	1024
20	20	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BROS	10	26	1817
21	21	CHARLIS BARKLEY SMILEY FACES	WARNER BROS	14	26	1030
22	22	JACK JOHNSON UPSIDE DOWN	EMI	14	26	1210
23	23	RAY LA MONTAGNE TROUBLE	DECCA	16	26	1047
24	24	ROGUE TRADERS VOODOO CHILD	RCA	15	26	1020
25	25	SNOW PATROL YOU'RE ALL I HAVE	VEVION	12	26	1532
26	26	ORSON NO EDMORNO	EMI	17	26	1032
27	27	BOB SINCLAIR FEAT STEVE EDWARDS WORLD, HOLD ON... UNEXPECTED	RCA	15	26	1046
28	28	JUSTIN TIMBERLAKE SEXYBACK	JIVE	15	26	1062
29	29	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	EMI	15	26	1041
30	30	CORINNE BAILEY RAE TROUBLE SLEEPING	EMI	14	26	1041

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Wk	LAST	ARTIST / TITLE	Label	Wk	Radio 1	Airplay
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	1048	124	56.21
2	2	JAMES MORRISON YOU GIVE ME SOMETHING	POLYDOR	1936	4	53.70
3	3	KEANE CRYSTAL BALL	ISLAND	1536	18	48.99
4	4	RIHANNA UNFAITHFUL	DEF JAM	1841	-1	46.79
5	5	LILY ALLEN SMILE	REGAL	2172	-4	46.53
6	6	SNOW PATROL CHASING CARS	VEVION	2447	4	44.5
7	7	CHRISTINA AGUILERA AINT NO OTHER MAN	RCA	1521	-6	42.85
8	8	ORSON HAPPINESS	LEGACY	1059	24	37.04
9	9	THE FEELING NEVER BE LONELY	ISLAND	553	52	36.60
10	10	PINK WHO KNEW	LAUREL	2002	-2	34.56
11	11	MADONNA GET TOGETHER	WARNER BROS	1153	-34	32.10
12	12	RAZORLIGHT IN THE MORNING	VERMILION	636	4	32.02
13	13	SHAKIRA FEAT WYCLEF JEAN HIPS DONT LIE	EPIC	1345	7	31.68
14	14	RONAN KEATING TRIS	POLYDOR	576	23	30.67
15	15	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	GUSTO	620	10	29.94
16	16	THE KOOKS SHE MOVES IN HER OWN WAY	VERMILION	1733	12	29.71
17	17	CAPTAIN GLORIOUS	EMI	477	22	29.35
18	18	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BROS	962	-22	29.05
19	19	BOB SINCLAIR FEAT STEVE EDWARDS WORLD, HOLD ON... UNEXPECTED	RCA	596	-20	28.05
20	20	JUSTIN TIMBERLAKE SEXYBACK	ZIEMBA	613	5	28.46
21	21	THE ROLLING STONES BIGGEST MISTAKE	VERMILION	79	61	26.10
22	22	SUPERMODE TELL ME WHY	EMIA	544	-3	25.55
23	23	CHARLIS BARKLEY SMILEY FACES	WARNER BROS	976	-6	25.02
24	24	KASABIAN EMPIRE	COLUMBIA	318	14	24.82
25	25	THE ZITONS VALERIE	DECCA	1586	5	23.59

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1. Scissor Sisters Showing an unusual degree of accord, Radio One and Radio Two both have current singles from Keane and The Feeling on their A-lists alongside the Scissor Sisters' 'I Don't Feel Like Dancin', due out on September 4, the Scissor Sisters

track is the band's first since his January 2005's Filthy Gorgeous and has made lightning progress, climbing 41-174 on the airplay chart. It was added 1,048 times on the Music Control panel last week, with contributions of 21 from Radio One and 18 from Radio Two providing 73.4% of its audience of 56.2m.



2. James Morrison In line to top the airplay chart until he's topped by Polydor labelmate

Scissor Sisters, his best week on the airwaves last week, and has thus far enjoyed an impressive 80-28-11-70-4-2-2-

Scissor Sisters, his best week on the airwaves last week, and has thus far enjoyed an impressive 80-28-11-70-4-2-2-

CAPITAL

Wk	LAST	ARTIST / TITLE	Label
1	2	PINK WHO KNEW	LAUREL
2	4	THE KOOKS SHE MOVES IN HER OWN WAY	VERMILION
3	4	SNOW PATROL CHASING CARS	VEVION
4	1	THE ZITONS VALERIE	MUSICOM
5	1	THE FEELING MY LITTLE WORLD	ISLAND
6	7	KEANE IS IT ANY WONDER	ISLAND
7	7	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BROS
8	8	JAMES MORRISON YOU GIVE ME SOMETHING	POLYDOR
9	3	RIHANNA UNFAITHFUL	DEF JAM
10	10	LILY ALLEN SMILE	REGAL

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CHRYSLIS

Wk	LAST	ARTIST / TITLE	Label
1	2	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	EMI
2	3	ARMAND VAN HELDEN MY MYNY	SOUTHERN BELL
3	4	PINK WHO KNEW	LAUREL
4	1	LILY ALLEN SMILE	REGAL
5	5	PUSHCAT DOLLS FEAT SNOOP DOGG BUTTONS	EMI
6	8	SHAKIRA FEAT WYCLEF JEAN HIPS DONT LIE	SOBIRY
7	6	NELLY FURTADO MEANEAT	LEGACY
8	9	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	GEFFEN
9	14	JUSTIN TIMBERLAKE SEXYBACK	ZIEMBA
10	15	BOB SINCLAIR/STEVE EDWARDS WORLD, HOLD ON...	DEF JAM

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Albums Chart

Chart compiled from actual sales last Sunday to Saturday, across a sample of more than 4,000 UK shops.
© The Official UK Charts Company 2006. Produced with SRA and BMRB cooperation.



33 Chamillionaire
Houston rapper Chamillionaire achieves the rare double of simultaneously landing the week's highest singles and album chart entries with his debut release. The 26-year-old's first album, *The Sound Of Revenge*, leads the album chart newcomers list, debuting at number 33 on sales of 5,817, while first single *Ride'r*, which also features Krayzie Bone, enters the singles list at number 39 on downloads of 5,238. *Ride'r* was a number one single in the US, helping *The Sound Of Revenge* to a number 10 chart peak and sales of 132,261 so far.



34 Pink Floyd
The spectacularly successful DVD release of Pink Floyd's 1994 Earls Court concert reissues. *Planet Earth* has sold 186,765 copies in five weeks. The 1995 album of the same name has been re-packaged and enters the chart this week at number 34 with sales of 5,743. The album was originally in hard-edged packaging containing a flashing light emitting diode and debuted at number one. Pink Floyd's fifth and last chart-topper, it sold 47,158 copies on its first week in the shops, a tally it increased to 349,428 before its latest incarnation.

WEEKS ON CHART	PREVIOUS WEEK	NEW ENTRY	ALBUM TITLE	ARTIST	WEEKS ON CHART	PREVIOUS WEEK	NEW ENTRY	ALBUM TITLE	ARTIST	WEEKS ON CHART	PREVIOUS WEEK	NEW ENTRY	ALBUM TITLE	ARTIST
39	36	19	NE-YO IN MY OWN WORDS	Ne-Yo	40	50	1	MASSIVE ATTACK COLLECTED - THE BEST OF	Massive Attack	41	34	6	JOHNNY CASH AMERICAN V - A HUNDRED HIGHWAYS	Johnny Cash
42	48	1	COLDPLAY X&Y	Coldplay	43	33	9	JOURNEY SOUTH JOURNEY SOUTH	Journey	44	57	60	GORILLAZ DEMON DAYS	Gorillaz
45	48	34	JACK JOHNSON CURIOUS GEORGE (OST)	Jack Johnson	46	37	7	LOSTPROPHETS LIBERATION TRANSMISSION	Lostprophets	47	66	74	KT TUNSTALL EYE TO THE TELESCOPE	Kt Tunstall
48	45	34	CORINNE BAILEY RAE CORINNE BAILEY RAE	Corinne Bailey Rae	49	39	10	WOLFMOTHER WOLFMOTHER	Wolfmother	50	46	13	SEAN PAUL THE TRINITY	Sean Paul
51	59	19	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM	Arctic Monkeys	52	34	16	GREEN DAY AMERICAN IDIOT	Green Day	53	27	2	STONE SOUR COME WHAT (EVER) MAY	Stone Sour
54	75	1	KAISER CHIEFS EMPLOYMENT	Kaiser Chiefs	55	69	23	IL DIVO ANCORA	Il Divo	56	56	99	THE KILLERS HOT FUSS	The Killers
57	42	5	THOM YORKE THE ERASER	Thom Yorke	58	63	23	WESTLIFE FACE TO FACE	Westlife	59	62	1	THE AUTOMATIC NOT ACCEPTED ANYWHERE	The Automatic
60	39	1	THE ROLLING STONES FORTY LICKS	The Rolling Stones	61	70	9	THE DIXIE CHICKS TAKING THE LONG WAY	The Dixie Chicks	62	73	13	ANASTACIA PIECES OF A DREAM	Anastacia
64	20	1	CRISTINA AGUILERA STRIPPED	Cristina Aguilera	66	20	1	ROBBIE WILLIAMS INTENSIVE CARE	Robbie Williams	68	67	23	MADONNA THE IMMACULATE COLLECTION	Madonna
69	67	2	DONOVAN THE BEST OF - SUNSHINE SUPERMAN	Donovan	70	53	1	JOHNNY CASH RING OF FIRE - THE LEGEND	Johnny Cash	71	63	23	JACK JOHNSON ON AND ON	Jack Johnson
72	34	22	PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT	Panic! At The Disco	73	61	8	EURYTHMICS ULTIMATE COLLECTION	Eurythmics	74	43	47	GUNS N' ROSES GREATEST HITS	Guns N' Roses
75	6	1	JACK JOHNSON BRUSHFIRE FAIRY TALES	Jack Johnson										

■ Sales increase
■ Sales increase +50%
■ Highest New Entry
■ Highest Climber
■ Platinum (100,000)
■ Gold (50,000)
■ Silver (25,000)
■ 100% Platinum (over 1m) European Union

RELEASING THIS WEEK
 PHOENIX WILLIAMS 29
 PINK 30
 PINK FLOYD 34
 PINK PETER D'AMICO 36
 PUPPINS SISTERS 37
 PUSHEA TAILORE 38
 RAY LAURENCE 39

REISSUES THIS WEEK
 REAGAN 19
 REAGAN 20
 REAGAN 21
 REAGAN 22
 REAGAN 23
 REAGAN 24
 REAGAN 25
 REAGAN 26
 REAGAN 27
 REAGAN 28
 REAGAN 29
 REAGAN 30

RELEASING NEXT WEEK
 THE RACCATOS 36
 THE ROLLING STONES 37
 THE ROLLING STONES 38
 THE ROLLING STONES 39
 THE ROLLING STONES 40
 THE ROLLING STONES 41
 THE ROLLING STONES 42
 THE ROLLING STONES 43
 THE ROLLING STONES 44
 THE ROLLING STONES 45
 THE ROLLING STONES 46
 THE ROLLING STONES 47
 THE ROLLING STONES 48
 THE ROLLING STONES 49
 THE ROLLING STONES 50

87% sales are made in conventional units of cassette, CD, DVD and download. UK airplay figures are based on a sample of 100 radio stations with a national reach of 65.9% by value and 70.5% by airplay.

TOP 10 INDIE SINGLES

THE LAST	ARTIST	TITLE	LABEL	WEEKS ON CHART
1	THE RACONTEURS	HAVE	XL	10
2	BOB SINCLAIR	FEAT. STEVE EDWARDS WORLD, HOLD ON	Defected	10
3	METRIC	MONSTER HOSPITAL	Domino	10
4	CERY'S MATTHEWS	OPEN ROADS	Brushfire	10
5	THE HOLLOWAYS	TWO LEFT LIVE	TNT	10
6	ARMAND VAN HELDEN	FEAT. TARA MYYMYM	Southside	10
7	LORD LARGO	FEAT. DEAN PARRISH LEFT RIGHT & CENTRE	Revolver	10
8	FRANCESCA BERLIN	COLOURS FADED	Moon	10
9	KLAUS BADERT	HE'S A PIRATE	Yoko	10
10	FRANZ FERDINAND	CLEANER PUT YOUR BOOTS ON	Domino	10

TOP 10 INDIE ALBUMS

THE LAST	ARTIST	TITLE	LABEL	WEEKS ON CHART
1	THE RACON TEURS	BROKEN BOLD SOLDIERS	XL	10
2	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS	Sire	10
3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Domino	10
4	THOM YORKE	THE ERASER	XL	10
5	LOSTPROPHETS	LIBERATION TRANSMISSION	Virgin	10
6	BULLETT FOR MY VALENTINE	THE POISON	Virgin	10
7	THE PRODIGY	THE LAW - THE SINGLES 1990-2005	XL	10
8	JOSE GONZALEZ	VENEER	Phonogenic	10
9	ALL FARKA TOURS	SAVANE	World Circuit	10
10	THE PIPETTES	WE ARE THE PIPETTES	Mercury	10

TOP 10 ROCK ALBUMS

THE LAST	ARTIST	TITLE	LABEL	WEEKS ON CHART
1	MUSE	BLACK HOLES & REVELATIONS	Walters	10
2	STONE SOUR	COME WHAT (EVER) MAY	Reprise	10
3	RED HOT CHILLI PEPPERS	STADIUM ARCADUM	Warner	10
4	WOLFMOTHER	WOLFMOTHER	Mushroom	10
5	LOSTPROPHETS	LIBERATION TRANSMISSION	Virgin	10
6	GREEN DAY	AMERICAN IDIOT	Reprise	10
7	BULLETT FOR MY VALENTINE	THE POISON	Virgin	10
8	GUNS N' ROSES	APPETITE FOR DESTRUCTION	Geffe	10
9	GUNS N' ROSES	GREATEST HITS	Geffe	10
10	LIED ZEPPELIN	FOUR SYMBOLS	Atlantic	10

TOP 10 JAZZ ALBUMS

THE LAST	ARTIST	TITLE	LABEL	WEEKS ON CHART
1	NINA SIMONE	THE VERY BEST OF	RCA	10
2	PUPPINS SISTERS	BETCHA BOTTOM DOLLAR	UGA	10
3	GEORGE BENSON	THE VERY BEST OF - THE GREATEST HITS	Vision	10
4	NINA SIMONE	SONGS TO SING - THE BEST OF	Musichouse	10
5	THE COMMITMENTS	THE COMMITMENTS (OST)	MCA	10
6	NAT 'YING	COLE THE ESSENTIAL	Empire	10
7	VARIOUS	JAZZ FOR DINNER	Empire	10
8	RAY CHARLES	CLASSIC RAY	Real Gone Music	10
9	NORAN JONES	FEELS LIKE HOME	Blue Note	10
10	BILLIE HOLIDAY	THE ESSENTIAL COLLECTION	Blue Note	10

TOP 10 CLASSICAL ALBUMS

THE LAST	ARTIST	TITLE	LABEL	WEEKS ON CHART
1	KATHERINE JENKINS	LYDING A DREAM	ECM	10
2	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Decca	10
3	ST SIMONE	SONGS TO SING - FAZE OHANT	ECM	10
4	KARL JENKINS	THE ARCHED MANT - A MASS FOR PEACE	Virgin	10
5	HAYLEY WESTERDA	COSSY	Decca	10
6	JULIAN LUDWIG	WEBBER UNEXPECTED SONGS	ECM	10
7	KATHERINE JENKINS	SECOND NATURE	ECM	10
8	STARS	SKULL WEIMARWIT R STRAUSS AN ALPINE SYMPHONY	Nonesuch	10
9	KARL JENKINS	REQUIM	ECM	10
10	NICOLA BENEDETTI	MONDELSSOHN CONCERTO FOR VIOLIN	UGA	10

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