h CMP

Rob Stringer to fill Sony US hotseat

Brit vet wins key **US** role

Records

By Martin Talbot

Sony BMG will begin the search for IIV shairman and CEO this mouth after the elevation of Rob Stringer to one of the most senior roles in the US record industry. Stringer, 43, who returns from

a week's holiday this week, was appointed last Thursday as the w York-based president of Sony Music Labels Group by global CEO Polf Cohmidt Holtz Stringer will take over the label

group after chairman and CEO Don lenner and president and COO Michele Anthony "resigned Staff at Sony BMG's UK office were informed of the move at 5.30pm last Thursday afternoon ia an internal memo, which confirmed that Stringer will move across the Atlantic in September. Sony BMG global CEO Jim

Bowen, who will oversee the recruitment process, hopes to have a replacement in place by the time Stringer leaves. Any delay could leave the UK's two biggest record companies without a fulltime chairman; Lucian Grainge is currently splitting his time between heading the UK and his responsibilities as chairman and CEO Universal Music Group International.

In his new role, Stringer will take control of all of the Sony labels **Retail braced for**

World Cup effect

Challenging times lie ahead

World Cup begins to lure

for music retail, as the

shoppers from High

Street to pub p3

R1 poaches Xfm programmer

handed control of Radio One's specialist playlists after defecting from Xfm

within Sony BMG US, with Columbia, Epic and Sony Urban Music reporting to him. Until his arrival, Bowen will assume Stringer's new reporting responsibilities.

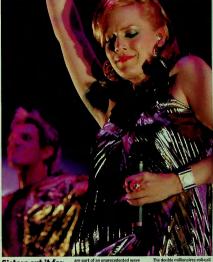
George Michael's manager

Andy Stephens says, "I'm delighted for Rob. I think it's great for George Michael [who Stringer re-signed to ny two years ago] and any other British or internationally-based artist looking to get a foothold in America. His knowledge of what American music works in the world ex-US, and vice versa, will hopefully prove invaluable." Schmidt-Holtz's decision to

replace Ienner and Anthony with Stringer is being interpreted by some as an effort by the new CEO to remove the last of the old-guard from the former Sony US regime.

"Rob will be completely new to many people in the US, so he won't bring any of the baggage which comes with executives from the old regime," says one source. "He will have to work hard to get to know the business, but he will start with a clean slate. That is just what Schmidt-Holtz will want."

In the internal memo, Schmidt Holtz says, "I'm delighted that Rob has agreed to join us in New York. Rob has been with Sony Music throughout his 20-year career and now is the perfect time for him to take on this senior role." Stringer profile, p7



Sisters cut it for second album

Seissor Sistors are in the final stages of mixing their second album with Dan Grech at Manhattan Center Studios ahead of a September 18 UK release

The album, which is titled Ta-dah, will be previewed by the single I Don't Feel Like Dancin', which will be released commercially on September 4. Having achieved 2.4m UK sales of their self-titled debut, the group of UK-signed acts this decade shifting 2m or more copies of their debut albums domestically

Music Week research indicates that five UK-signed acts have eved this rare sales acco with their debut albums in the UK since 2000, exactly matching the total of every other year combined.

The band's manager Neil Harris of Punk Da Funk says, "I don't think you could ever expect to sell that many records. When that happens it's a cultural non that is out of your hands to a certain extent."

Beating second

Music Week research lifts

the lid on how UK acts'

second albums have

struggled to match

their debuts p8-9

album syndrome

also includes Island's Keane, who next (Monday) follow-up their 2.4m-selling debut Hopes And Fears with Under The Iron Sea. Fears with Under The Iron Sea, Checky/Sony BMG's Dido (No Angel, 299m), Warner Bros' Jame Blunt (Back To Bediam, 2.8m) and Parlophone-signed Coldplay (Parachutes, 2.3m).

Pre-2000, the only UK-signed acts whose debuts reached 2m sales plus were Mike Oldfield, Kylie Minogue, Robson & Jeros the Spice Girls and Robble

"Second album syndrome", p8-9

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Nigel Harding is to be

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For direct lines, dial (020) 7921 plus the extension below For e-mails, type in name as showe, followed by (inmask-week.com Publisher Ajm Scott (8390)(-mail ajao)

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UK 1299; Europe E236; Rest Of World Alemail 1 (230; Rest Of World Alemail 2 £370. Referreds on cancelled subscriptions will only be provided at the Publisher's discretion, united morelling alemants.

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Your guide to the latest news from the music industry

Bottom line

Video directors to clash at Cads

 Video directors Ben Cook Minivegas and Yu Sato are going up against each other in the first ever directors audio clash at this Thursday's 2006 Cads Music Vision Awards. A limited number of tickets for the event at London's Hammersmith Palais. organised by Music Week sister title
Promo, are still available. Contact James Smith on 020 7921 8308 or at

 Impala said it will "forcefully oppose a merger between EMI and Warner Music. If the two majors finally agree a deal. The European lobbying group, which is still embroiled in a lengthy legal challenge to unravel the Sony/BMG merger, says that if EMI and WMG do manage to merge "the increase in concentration would unfairly raise the costs of market access to independent music

The EC is examining the economic impact of extending the term on sound recording. p5 Specialist book chain Ottakar's has

reed to a 285p-a-share bid from HMV. The Ottakar's board said it had values the company at around Parr Street has been reprieved, p5

· Centre-right French political party UDF has sent a letter to the Prime Minister Dominique De Villepin asking for a second reading of the country's controversial new copyright bill. The All Parliamentary Internet Group will unveil today (Monday) the full findings of its report into Digital Rights Management and its recommendations. The report will contain testimonials from the likes of Aim the RPI the Music Publishers Association, eMusic, Snocap and Audible Magic and British Music Rights, which submitted reports at the

nning of February. The IFPI has welcomed a crackdown by Swedish police on BitTorrent search index The Pirate Bay, Around 50 officers raided 10 separate locations across Sweden. with three individuals detained for

questioning, as part of an ongoing investigation into the site, which claims to be the world's largest BitTorrent search index.

The Local Radio Company has outperformed the UK's radio market by reporting an increase in revenues in

its latest pre-close trading update. For the six months ended March 31, the company reported a 1% growth in revenues.

The Orchard has agreed to license

its entire catalogue to Yanga, the first

O Dramatico has launched a US operation, p6 Industry staff are enrolling for a new business qualification. p6

People

EMI man sets up consultancy

 EMI US digital chief exited the company to launch a digital consultancy named TAG Strategic based in Los Angeles. The consultancy has been founded by Cohen, his business partner Gary Price and a third person who is yet to be named Capital Radio's marketing director Carl Lyons has resigned, making him the latest high-profile executive to ert company with the station

 Costa Pilavachi has been appointed as EMI Classics president, succeeding Richard Lyttelton who retirns at the end of July, Most recently, Pilavachi, who will take up the role later this year, worked as president for Decca Music Group for seven years

enic is preparing Natahsa Bedingfield's second album, p4 Virgin Retail has created a new board role for Graham Wood, who has been promoted to director of property. As well as continuing to manage the property team. Wood will now assume full responsibility for the store elopment team.



Maximo Park: to play Vinyl Factory

Maximo Park have been announced as the headliners for the fifth in the series of T-Mobile Street Gigs. The band will perform at the Vinyl Factory in London on June 14.

The Rolling Stones' European tour has been rescheduled, after Keith Richards was given the all clear to

 A ballot is underway for one writer director vacancy and four ublisher director vacancies on the MCPS-PRS board, with Lynsey de Paul, Mick Leeson and Steve Levine standing for the first gost and seven candidates standing for the four publisher roles. They are: George Barker (JW Media); Catherine Bell (Chrysalis); Andrew Heath (Heathwave); Stuart Hornall (Hornall Brothers): Andrew King (Mute Song) Paulette Long (Westbury); and John

Minch (Boosey & Hawkes). Voting closes on June 16, with the results inveiled at the AGM on June 30 at Cadogan Hall in SW1 Sony BMG director of regional promotions Nick Bray has moved to

Polydor, where he will become head of Xfm's Nigel Harding is joining. Radio One p4

Sian here

HMV in link-up with Digital Rum

. HMV has linked with technology provider Digital Rum to launch a mobile service today (Monday), enabling music fars to buy HMV products via text. The Txt2Buy service will be marketed through HMV press

Warner Music has completed its acquisition of independent entertainment company Ryko. Under the newly-completed agreement details of which were first announced in March, the company has acquired Ryko's catalogue, distribution division and label and artist roster from an investment group lead by JP Morgan for \$675m (£36.2m).

 Warner/Chappell Music has announced the launch of a pan-European digital licensing initiative designed to provide a one-stop shop for digital music services seeking to license its repertoire in multiple territories. Under the new initiative, Warner/Chappell will designate several European collecting societies as non-exclusive licensing agents ar will authorise them to grant pan-

 Universal Music UK and V2 have pined forces to distribute all of V2's repertoire including its distributed labels Wichita, Moshi Moshi, City Slang and Arts and Crafts, From July L all UK releases from V2 will on

through Universal

 Music download store TuneTribe is launching a digital and physical record label. The first artist to be released on TuneTribe Recordings will be Sugardaddy, a collaboration project between Groove Armada's Tom Findlay and Ian Brown bassist Tim

 Universal has launched a sync label with Delicious Digital p5 Tracks released digitally using the U-Myx tool will be chart eligible from

today (Monday) after the OCC gave clearance to the format. U-Myx is a

to make personalised mixes of tracks without the need for specialist knowledge or equipment.

Exposure

RCA boss gives Thom response

 RCA managing director Craig I coan has responded to press reports calling the promotion of its artist Sandi Thorn into question. Reports in the Guardian and Times last week questioned the legitimacy of the early promotion of the webcasts from Thom's hasement flat, while also suggesting she was signed before the performances raised her public profile Viewpoint p15

Channel 4 is to air a new music show, featuring live performances Interviews and gigs. Transmission With T-Mobile will debut on Friday, June 16 and will run for 12 weeks in a late evening slot. Insider p20 London venue the Roundhouse is to re-open this week following a Borders is considering selling CDs at

gigs, as part of a renewed commitm to live music. The books and music retailer has recently increased the number of five appearances from musicians within its stores; the coming month will see shows in-store from Sandi Thorn, Nerina Pallot and Martyn



Primal Scream: dedicated day on Xfm Xfm gave its backing to the promotion of the new Primal Scream

album Riot City Blues by hosting a day dedicated to the band last Friday. ahead of its release today (Monday). Live music and publishing company Channelfly last Thursday opened a w London venue, named The Fly. Radio One's website has attracted more than 1m users in a single week according to figures issues by the BBC. The figures for the April period reveal that 1.1m users visited the website over the four-day Easter weekend. Alex Proud, owner of the Proud Galleries, and Vince Power are to open a new music bar in Camden. At Proud opens this Friday at the Stables

Market on Chalk Farm Road. Quickfire p15 The Clash are the first band to be inducted into Xfm's Hall Of Fame Kerrang! is celebrating its 25th

anniversary with a commemorative issue featuring a free CD. GCap-owned Essex FM has banned

James Blunt tracks You're Beautiful and Goodbye My Lover in what it says is a response to audience research which revealed many listeners believe the tracks to be overplayed on radio.

MUSICWEEK online pol

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

his week we ask: With the World Cup due to kick off this Friday, we ask: Vill the tournament help or hinder music sales? a. Help b. Hinder

Last week we asked: Is a new CEO enough to reverse the fortunes of Sanctuary?
a. Yes 39% ••••••
b. No 61% ••••••

2 MUSTOWEEK 1006-06

Challenging time ahead for retail, as World Cup fixtures compete with peak opening hours

Retailers braced for World Cup impact

Retail

by Ben Cardew

Music retailers are bracing themselves for an uncertain month ahead as the World Cup effect bites, with an England game this coming Saturday afterno

The tournament kicks off in Germany this Friday, while England's group games get underway at 2pm the following day in match against Paraguay in Frankfurt

As retailers face the prospect of an England game during traditionally the busiest trading period of the week some retailers fear the tournament could be catastrophic for sales, although others are more optimistic.

"World Cups are always disas trous," says Ed Davies, owner of Disque Records in Islington. *But the first England game on a Saturday afternoon is a nightmare. If we , everyone gets drunk to celebrate. If we lose everyone goes home depressed.

"Football product is irrelevant," he adds. 'The competition will kill

passing trade and that accounts for 10% to 20% of our sales

Steve Kincaid, head of marketing and e-commerce at Virgin Retail is more hopeful, although he ncedes that the tournament brings a degree of uncertainty. "It is horses for courses. Some retailers will benefit. Others won't," he says. There are a lot of World Cup singles that could generate a lot of ness and euphoria of an England win can

This optimistic view is shared by Paul Quirk, of Quirk's Records Ormskirk, who adds that Father's Day on June 18 will also

One glint of hone for retailers was the generally strong perform ance of the market in May, In total, 7,290,772 artist albums ere sold in the month, a 9.74% increase on the same period in 2005, on the back of a strong release schedule. This included The Red Hot Chili Peppers' Stadium Arcadium, which became the fourth album of 2006 to sell more than 200,000 copies in its first week of release, Snow Patrol's



Pelé: drumming up World Cup-related interest at a Virgin book signing last month

Eves Open and The Raconteurs' Broken Boy Soldiers.

In addition, many retailers are running World Cup-related promotions throughout June to try to leverage the football fever: HMV is holding in-store signings for more than 30 World Cup singles; Virgin Megastores has created racking for football-related products - as well as staging a PA with the legendary Pelé - and even smaller, independent shops such as Disque are planning to show matches.

For its part, Music Zone is look ing to attract both football fans and those with no interest in the sport by simultaneously running a World Cup Widows campaign and a World Cup wallchart giveaway. It will carry a selection of CDs and DVDs "for women to enjoy while their other halves are watching the World Cup", according to comme cial director Eren Ozagir, while branded World Cup wallcharts will ers who spend more than £5.

Meanwhile, HMV has played its part in the World Cup build-up by providing entertainment prod-ucts for the official goody bag of the England World Cup squad. The bags, prepared by HMV head of press and PR Gennaro Castaldo, contain CDs, DVDs, games and books to a value of around £10,000 and will be presented to the 23 members of the England ed on their arrival in Germany

"The majority are new or cur-rent releases," says Castaldo. "We went with that in the hope that there was a cross section of different genres

Finally, Tesco.com is to sell th Sun-backed World Cup song Who Do You Think You Are Kidding Jurgen Klinsmann for 20p, which the retailer says will make it the cheapest download track available to date in the UK.

John Paul O'Reilly says their aim is to take the track to no the singles chart and the OCC has confirmed that these sales will count, despite the low price.

Financial watchdogs put Sanctuary under spotlight

not have ended with the removal of group chief executive Andy Taylor, as the company confirms it is still answerable to the Financial Reporting Review Panel

And sources now suggest the group's recent £110m fundraising may even be put under the spotlight by the Financial Services Authority, the organisation that h responsibility for listings

Although Sanctuary revealed st week that it had res to questions by the FRRP, a Sanctuary spokesman now says,

"As previously stated, we have discussing our accounts with the financial reporting review panel and this discussion continues. As a listed company we are frequently in contact with the FSA, however we are not aware of any formal investigation into Sanctuary Neither the FRRP nor FSA

would comment specifically on Sanctuary, but a spokesman for the former says that it has a job to ensure accounts published comply with accounting standards. Earlier this year. Sanctuary clashed with its own

auditor Baker Tilly, which claimed Sanctuary had understated losses in 2005 by nearly £16m. KPMG was voted on as new auditor at the group's AGM on April 28. Group finance director Mike Miller was also replaced by Paul Wallace in December

An FSA spokesman would not confirm whether an investigation into Sanctuary has been launched yet, because an announcement could affect the share price. The FSA spokesman adds. "We are the listing authority which deals with disclosure requirements,

things that are significant to the If it is making inquiries or

about to launch a probe, it is thought likely that the FSA would look at March's share placing which raised £110m funds and wiped away around £60m of the company's debt.

Taylor, who is now on 'gardening leave", is reported to still be under contract and due to pick up around £400,000. Taylor last week declined to ent on his removal or this latest twist in the Sanctuary story, citing "specific rules" and

the "power of the City". One former senior executive

voices concern at the way ti business was run in the last year, with what he terms an "inne sanctum" comprising Taylor, Rod Smallwood, Aky Najeeb and Merck Mercuriadis The same source suggests

Taylor gave Mercuriadis, who in late 2004 was promoted from CEO of Sanctuary's US oper to become world group CEO, too much freedom, which included the launching of the disastrous urban division in the US

Listen to a selection of these tracks at www.musicweek.com/playlist











NATASHA I Want To Have Your Bables (Phonogenic) The first single



Shame For You (Regal) While Smile picks up more support at radio. Allen's debut album has been enjoying repeat this tune standing out, (album,



heat-driven sound first single from album is a punchy rock song with (single, Applist 21)



The wirner of 02 knack for good pop melody. As is, this song would sound at home on radio.



DEATH METAL I Want You So Hard (Boy's Bad News) The second album Homme side



heights thanks to a video by the same team who shot The White Stripes' 7 (single, July 10)



Come Home (unsigned) Currently writing with Mercury-Hudson, No Bizzi

creates simple, guitar/beat-based

SLEEPY JACKSON God Lead You Soul (Virgin)

Sleepy Jackson Steele launched



Majors, indies and industry bodies asked for their views

EC examines impact of term extension

EXTEND THE TERM

Supporters of Music Week's Extend The Term! campaign have wel-

comed a European move to assess the economic impact of extending a 50-year copyright term in sound

As Andrew Gowers considers the same issues at a LIK level in his ongoing Gowers Review, Tilman Leuder, head of unit D1 copyright and knowledge based economy within the European Commission internal market directorate (DG Markt), has approached a number of majors, indies and industry bodies - including the IFPI, PPL and the Musicians' Union - to gather economic evidence on extending

The EC has already commisned Dutch Professor Bernt Hugenholtz to make a Europe study of copyright and the knowledge economy but, like Gow-ers, his brief is wide ranging with only part of it concerned with

The new initiative from Leuder is expected to feed into Hugen haltr's mark or will be taken in tondem, when it is presented to internal market commissioner Charlie

An IFPI spokeswoman says the questions the EC copyright unit is asking are "very specific and relate to how an extension would be managed and the practi cal impact of the differe etween Europe and the US. She adds, "The EC has made a move to evidence-based decision making. They are obliged to assess the impact legislation has on real

life. This shows the EC is seriously

gathering more information bout extension; it's a very posi-Similarly, PPL's director of overnment relations Dominic McGonigal says that although Leuder's move is more of an "investigation" rather than a full-scal-

review, the portents are good because it indicates the EC wants to get a handle on bow the community might be adversely economically affected by only offering 50 years protection compared with the US. McGonigal adds that the collection society is already preparing detailed data that it

expects to send to unit D1 shortly.
"We've already identified 7,000 members who would lose royalties

extension," he says. "This is obviously a very important exercise, because change has got to happen at the European level. It is imperative that they understand how it works and what is at stake for record companies and

recording artists." Hugenholtz's review, which entails finding ways of simplifying the body of EU copyright law, is expected to be presented at the end of this year. However, he is also being charged with running a further study in 2007, which will concern itself with review of term for sound recordings and also co-writ-

Very little has been heard from the Gowers Review since it opened at the end of February, although it is known that the former FT editor has received around 500 pieces of evidence, including MW's own petition. More pressure on Gowers and the Government to extend the term is likely to be made by the record industry at its Music Summit at the British Library on June 13.

Gowers, who is due to join Lehman Brothers shortly, is expected to report his recomm dations in the autum robert@musicwerk.com

40 different commercials.

According to Delicious Digital

founding director Ollie Raphael, the Universal sync team is the "best in the business". It will be

represented by the Universal label

for both new and existing tracks,

although it is purely a sync deal and Delicious will be able to

release recordings for sale

through other labels.

promoted to head of film.

Parr Street reprieved as owners think again

four years.

A tussle for the ownership and future of Liverpool's Parr Street Studios looks set to continue, after the complex was taken off the market last wee

The studios, bought as a pension fund investment in 1991 for Genesis and the band's nager Tony Smith, had been put up for sale last year after incurring heavy losses in the past decade.

In 2005, planning consent was applied for to convert the building for other uses and in March a £1.3m offer from a consortium of enants, including Oxygen Music Management, Porcupine Music and Sense of Sound, was made. This was followed by a further £1.35m bid by the same consortium, headed by Thomas Lang, Gary Millar and Steve

However, the trustees say that another third party was preparing themselves to buy the

freehold for £2m. They also claim that they were unable to persuade the tenants' consortium to give them a share of any future increase in the value of the

building through sale or development over the next

Smith says he suspects the consortium of tenants wanted to buy the complex on the cheap and sell it on. The pension fund trustees are now taking Parr Street off the market and installing a new management team. "We want to give it a go," says Smith. "We'll rejig it, rejig the management and see what happens. We want to try and make

a go of it and see if it works." However, Lang strenuously denies wanting to sell the building on and says his consortium is only interested in keeping the building and studio going and remaining as tenants, Lang also questions how long the pension fund trustees can continue to keep the studio running. The trustees admit that it has cost them £2m in accumulated losses. "I am prepared to talk to Tony Smith and our offer is still on the table," says Lang.

In its time, Parr Street has played host to some high-profile bands including Coldplay and Doves, but Smith admits some of the technology needs refurbishing

SNAP

SETH LAKEMAN

independent artist Jon Lacey & The

segonal radio. Martin Finn/Lason Balley, Virgin Records. Regional press: Gordon Duncan, APB. Online: Don Jenkins, Hyperbunch: Management: David Farrow, DMF Productions

Seth Lakeman and Mr Hudson will headline the Music Week-sponsored City Showcase event this week, joined by Radio Two favourite Jane Taylor and independent artist

Jon Lacey & The Times.
The showcase, which takes place to Kingly Court off Carnaby Street on Wednesday right, forms a core part of the City Showcase activity, taking place throughout London this week and incorporation

copies of his Mercury Prize

live showcases.

Music Week
talent editor
Stuart Clarice
says, "We were
looking for artists
that demonstrated
both strong
artistic talent and

Meanwhile, Universal's film, TV and advertising department has recruited Neil Mulford as creative licensing manager for adversing. Mulford was previously at alis Music and at Saatchi & Saatchi before that. In turn, former senior creative licensing manager Marc Robinson has been

First sync imprint created from Delicious Digital deal Universal Music UK has formed FCUK FM and created the sonic an alliance with songwriting team Delicious Digital, to create what is logo for Richard Branson's space travel project, Virgin Galactic. Talks are already ongoing between Jczebel and advertising

being billed as the UK's first sync only imprint.

Jezebel, which will be overseen

by Universal director of film, TV and advertising Tracie London Rowell, has been set up to ex sync opportunities on behalf of the major and to release film soundtracks. With the Delicious team of composers and brand specialists on board, it will be able to mission original music rather than rely purely on the Universal As part of the link-up, Deli-

cious Digital will remain an independent company, but will have the sync team at Universal to repsent it for opportunities in film, advertising and computer game

The deal with Delicious Digital was brokered by London-Rowell, who says the alliance will be cru-



cial in allowing the major to plug any gaps it may have in its cata-logue. "I come from a publishing background and I was always used to having someone ready to write a specific track if it was needed, and I missed that," she says. "Although there's obviously a be very helpful for us." Delicious Digital has worked

with Radio Two and Radio Five Live and produced TV title music. It was also behind the creation of agencies to place music in around

and incorporating a series of workshops and live showcases.

re-recorded a number of tracks with Andy Green, whose recent work includes Keane and The Feeling. CAST LIST (Seth Lakeman): ASAR States Johasputra, Reherlless, Marketing: Rolland Hill/Lare O'Bree, Relantless, Press: Harriet Simen, Glass Celling TV: Karen William, Big Seber, National racio: Rolland Hill, Reheatless, Regional radio: Martin Franklason Balley, Winnis Rernight, Regional press: Gesteley, Vinnis Rernight, Regional region.



4 MUSICWEEK INDOOR

Regional: Lyen Swindlehurst, RC Product manger: Julie Grzy, RCA. Online: Seb Well-RCA, Internation Juliette Joseph,

R1 poaches Xfm man to steer specialist strategy

by Paul Williams

Nigel Harding is to be handed control of Radio One's specialist playlist meetings, after being poached from Xfm to join the station's music team.

Harding, who has been head of music at the GCap-owned station since 2003, remains at Xfm for the moment, but is expected to take up his new role as music producer at Radio One in the next couple of months, after serving out a notice period

As part of his duties at the BBC station, where he replaces Chris Price, who left in April to take up the position of head of programing for MTVs nine UK music channels, Harding wlll chair the urban/dance and rock/indie/alternative meetings.

These were introduced by station head of music George Expatoudis at the beginning of the year. They rotate on a fortightly basis and feed into the main weekly playist meeting chaired by Expatoudis, who says, 'Nigel is a very well-respected figure in the music industry and we're really excited by the fact he's coming to Radio One to join our music team.'



Harding to Join Radio One team

Harding will also help to device the weekly playlist, while also takning responsibility for scheduling the music for Radio One's daytime programmes, including the Chris Moyles breakfast show. He will report directly to Ergatoudis as part of a music team which also includes music polley executive Sarita Jappal and music broadcast assistant Chloe Pearson.

"Having grown up listening to Radio One, I'm thrilled to be joining such a strong team and look forward to contributing to the station's future," says Harding, whose move will reunite him with former Xfm presenter Zane Lowe.

Prior to joining the London sta

tion as music producer in 2002, Harding started his career in the music industry as a record plugger in 1996 with Alan James PR, looking after acts including Ash, Badly Drawn Boy, Elastica and The Flaming Lips.

Alan James says, "I'm extremely pleased for Nigel. It's the right move at this stage of his career. He's proved himself a very able head of music at Xfm and done a great job with their figures and the playlist policy, and has brought clarity and vision to the station."

Parlophone's head of radio promotions Kevin McCabe says from the outside it looks like Radio One has gone for a like-for-like replace-

ment in bringing in Harding.

"It seems they decided they wanted someone who is strong on the more guitar-driven alternative side of the output," he says. "If that's what they're looking for it makes a hell of a lot of smee to get the head of music of Xim, particularly when their figures are going up. Its probably a big indicator of the station seeing the music trend staying where it is for the next two to three years."

paulw@musicweek.com



Bedingfield: Phonogenic plans not to release her new album in US until 2007

Follow-up to the 2.3m selling debut will initially be focused on the UK

Staggered plan for Bedingfield return

w Stuart Clarke

She may have become a download millionaire in the US, but the world's biggest music market will be made to wait for the next Natasha Bedingfield album.

As recording for the follow-up to her 2.3m-selling debut Unwrite tre reaches the midway point, her slabel Phonogenic is plotting a release strategy which will see her annew album appearing in the UK on September 25, but not until 2007

internationally.
For the US, where the tijle track
of her first album is five-time; platipma.after_neathing its one-millionth_naid-for dgwnload last
month, it follows a similar pattern
to For debut, which came out in the
UK in September 2004, but was
only made available in the States
the following August. The tactic
clearly worked, with only James
Blunt this year overshadowing
Bedingfield as the UK success story
in the US this year.

In delaying the second album's Stateside release, label co-founder Paul Lisberg says it remains relatively early days for Bedingfield in the US, where Bjrie is just starting to work third single. Single. "Unwritten has only just peaked at radio there," says Lisberg. "Our priority will be the UK."

Bedingfield will join X-Factor finalist Michelle Lawon as the two big quarter four priorities for Phonogenie, which was formed in 2003 by Lisberg and Tops Henderson, with songwriters Steve Kipner and Andrew Frampton. "Domestically, 2005 was a year of development for us and quite focused on Matshafa Yeard Internationally, so it's going to be good to get moving on these releases," says Lisberg.

RCA was last week unveiling a selection of tracks from the new Bedingfield album to long-lead publications, including first single IWant to Have Your Babies, which will go to radio in early August and receive a full commercial release on September 4. You can really see Natasha's growth on this record, asys Lisberg. 'She was always, potentially, a very special artist, but she's almost untreognisable in the sense of how far she's come as both

sense of how har she's come as both a performer and writebounted on a number of tracks with the song-writing trio of Steve Kipner, Andrew Frampton and Wayne Wilkins, who, togother, wrote mere than half of her debut. Additional director for Itse, Gowen Stefanian and co-writer on new songs for both Ij3 Allean and All Saints; Rich Harrison, the name behind Beyonch Cong has consecued to the songwing day to the songwing day to be songwing day of Danielle Brise-bots and Wayne Rodrigues, who

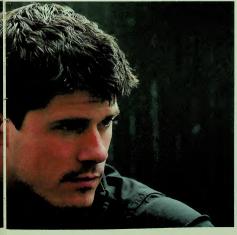
wrote the tild track of her debut. In Lawson, Phonogenie believes it has an artist which can transcend the borders of the talent show. Theo net hing that we're trying to achieve with Maria is to actually give her a platform for a carreer, not just to cash in on the potentially guaranteed sales just because people want a souvenir of the show, says Liberx.

Her debut single Sleepwalker is an Andy McCluskey, Lucy Styles and Anna Morris Ord co-write, which samples the Chi-lites' Have You Seen Her and is due for release

You Seen Her and is due for release on July 31, with the album to follow on August 14.

A second debut artist will add

further weight to the Phonogenic roster this year. Ross Copperman has completed his debut album Welcome To Reality, which will be mixed in the coming weeks.





Norway - three times platinum Demmark - two times platinum Germany - two Belgium - gold Austria - gold Sweden - gold

Dramatico gears up to open office in New York

Batt picks team to break Melua in US



Mike Batt has launched a US operation for Dramatico in New York, in a concerted effort to break Katie Malus in the States

Ahead of the release of Melua's second album Piece By Piece in the US tomorrow (Tuesday), Batt has relocated Stateside until at least early August and is basing himself in his Manhattan apartment ahead of the opening of Dramatico

He has also recruited 19's former marketing vice president (USA) Emma Quigley to fill a newly-created New York-based role of vice president of general respon sibility, as one element of what Batt says is the transformation of Dramatica Entertainment into "Dramatico Entertainment Inc"

Alongside the appointment of Quirley, who is currently operating from office space within promoter AEG's Manhattan building until Dramatico's own office nearby is ready, Batt has promoted UKbased head of international mar-keting Andrew Bowles to executive vice president of the company. He has also retained the services of US marketing veteran Josh Zieman who worked on Melua's first album as a freelance marketing consultant - while giving himself the title of president of the company.



Melua: aiming to crack US market

riding priority initially will be try ing to build on around 120,000 American sales of first album Call Off The Search with a relentless campaign for Piece By Piece which is as expansive as it is ambitious.

"It's a fairy substantial campaign and ultimately it comes down to staying power and whether they like Katie," says Batt. While Batt says he has not set a date for returning to the UK, he could return after a Triple A conference in Colorado during early

August which will feature Melua. Dramatico is mirroring its approach in the US with its stratein other markets to break Melua, namely having a core per-manent staff while recruiting others on a freelance/consultancy basis. Its previous US deal with Universal, which included marketing, has been re-written as a sales nd distribution-only tie-up. ensuring Dramatico's hand-picked people continue to make Melua an highly possible, it doesn't hit straight away, we want to be pushing with the same energy in six or nine months' time, "he says.

Dramatico has recruited a team of radio pluggers for the project, with promotions operation CO5 brought in to cover Triple A alongside Jeff Appleton, while Claire Parr of Navigator will cover AC and Max Horowitz public radio/spe cialist programming. Rogers & Cowan has been appointed to han-

dle print and television publicity. Full-page colour ads for the album were due to appear in the New York Times and LA Times over the weekend, while Melua is performing Nine Million Bicycles on TV station A&E's Breakfast With The Arts programme. "We're also talking to the Lenos, Lettermans and everyone else," adds Batt

Melua will begin a tour sur porting Sony BMG's Il Divo on June 12, before undertaking an east-coast tour through Boston, Philadelphia, Washington and New York. During the Il Divo tour, street teams will give away 50,000 DVDs featuring footage of Melua, while Dramatico will follow initial national advertising for the album on direct response television, with regionalised spots kicking in as the tour moves from city to city. The singer is due to play the Montreal

Jazz Festival on July 5. Prior to being released in the US, Piece By Piece has already sold around 3m copies worldwide, including 1.8m outside the UK.

anniversary of the Music On A Last Night Of The Proms concert. Summer Evening season of outdoor Organisers have teamed up with music events, kicking off on June Marks & Spencer to enable visitors 24 with Art Garfunkel at Kenwood to pre-order picnic hampers online, House in Hampstead. Battle Abbey while the retailer will have a in East Sussex will figure for the temporary shop on the sites Wherever you have that next idea

∂ Ownit

Westlife, Ronan Keating (pictured)

and Man Mourison are taking their

music to English Heritage sites for

concerts, promoted by IMG. The

three acts will appear alongside the likes of Simple Minds, Jools

of a programme of 21 separate

performances marking the 55th

Holland and Art Garfunkel, as part

a series of outdoor summ

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first time as a venue for the sea

Council organised a performa

Hampstead on July 14 1951

by the LSO at Kenwood House in

Concerts will also be staged at

Walden, Essex, and at Marble Hill

House in Twickenham, while each venue's season will close with a

Audley End House in Saffron

which began when the London City

Staff get chance to earn diploma

Record industry staffers are being given the opportunity to sit the first national qualification aimed cifically at the music business. In tandem with the BPI, the en College for the Music

Industry is launching the Record Industry BTEC Certificate on June 14. It will enable students to improve their skills in areas such as digital downloading, marketing,

promotion, legal and finance. Former BMG commercial director Harry Maloney, who is w a consultant for the Open College, says that, although myriad music courses operate at diploma and degree level, none directly covers the record industry like the new 'A' level andard BTEC Certificate.

studio engineer, but this is the only one that deals with the industry," he says. "Most of people's experience in the Industry is

learned on the job, so this gives people coming into the record business an immediate ground When I was at BMG, we had a lot of guys with MBAs, but what they had learned about marketing FMCG is different to marketing records."

The initiative follows the ent announcement that a new Creative Media Diploma featuring music industry subjects such as copyright and A&R, will become part of the school curriculum in 2008, Maloney adds that the Government has

pushed education in this area for

some time and now "the industry

is grabbing the opportunity" to run courses to improve its employees' skills.

The new course is designed for eople already working in the dustry and 13 students, includi five working at Universal Music and a few indies, are lined up to start the new course, which will initially hold tutorials at the BPI offices. The course centres arou four modules, which can be studied

for one or two years. They will be written and examined by experts

working in the business at groups such as MCPS-PRS and PPL BPI director of public affairs Richard Mollet says, "It will be the first time an individual can develop his or her skills and receive an accredited qualification produced

by the industry."

THE STRINGER CV Rob Stringer (b. August 13, 1962) 1984: sabbatical year as social sec at Goldsmiths College. 1985: Joins CBS as

1986: becomes product manager, CBS. 1989: promoted to marketing manager, CBS. 1991: promoted to A&R director,

r. managing di Epic. 1999: prom sonier VP. Si Music

nted to Octo rector, promo chair oted to Sony ony Enter Octo nt UK, takes

October 2000: promoted to chairman and GEO, Sony Music Entertainment UK October 2004: takes on role of chairman & ceo, So Entertainment UK September 2006: will take on role of president, Sony Music Labels Group, US.

Top hatter* Rob Stringer takes on presidential role for Sony Music Labels Group in US

From Aylesbury to the Big Apple, music man is Sony's new US chief

Records

by Martin Talbot

From security guy at his local music venue to a key player in the American record business, Rob Stringer has come a long way since his first job in music.

This week, as he returns from a short break with his family in Marbella, he will begin the threemonth lead up to a role which will take him to the pinnacle of his career so far – president of Sony Music Labels Group, US.

Some go as far as to suggest that it is a dream job for the 43-year-old, who has played key roles in the careers of acts as diverse as Manie Street Preachers, Bros, George Michael, The Zutons and B-Wittched over the past two decades, not to mention countless IIS acts.

Modest Management's Richard Griffiths – who oversees the career of Sony BMG signing Lemar – says, "I have been telling Rob he should go to America for five years now. It is a logical place for him to go."

Tim Bowen, the COO of Sony BMG Music Entertainment - and colleague over more than a decade - adds, "Rob was the first and only candidate for this job. It is a natual progression in his career and I am absolutely delighted for him and have complete faith that he will be successful."

The tenacity which has pulled Stringer to the top table of the global music industry has been evident for some time, maybe right back to his first role in the business, a holiday job at the legendary Aylesbury venue The Friar.

Manager David Stopps - who Stringer describes as "an inspiration" to his home town of Aylesbury - recalls a youth with a compulsive thirst for new music.

"We used to use guys from the local grammar school for what we used to call junior security," recalls Stopps. "Junior security", Stopps explains, was the title given to those who, among other tasks, would stand in front of the stage to prevent fans from invading.

"Rob was always the first to vol-

unter for the front-of-stage task; says Stopps, the managing director of Friars Management and MMF copyright/contracts sub-committee chairman. 'This was in the punk era, so it was a tough job. I remember that at one Adam File Ants gig he got punched quite bady by someone in the audience and we had to pull him out."

It was the beginning of an illustrious career. First joining CBS in



Stringer: Set to take competitive os market in his son

1985 as marketing graduate trainer – after holding the title of social secretary at Goldsmiths College in London – Stringer became A&R director in 1991, before moving across to become the youngest managing director in the UK

I have been telling Rob he should go to America for five years now. It is a logical place for him to go Richard Griffiths, Modest

record business at Epic, aged 30.
In August 1999, he took on the
role of senior VP Sony Music
Entertainment UK – in parallel
with his MD role – before becoming chairman and CEO of Sony
Music UK in November 2000.
Over those two decades,

Stringer worked on early successes marketing The Bangles, Bros and The Chimes, while also signing the

Manic Street Preachers – who later crossed over from Columbia to Epic, when he took on the managing director role – sealing the Deltasonic deal which brought the Coral and The Zutons into the company, and brokering the agreement to sign George Michael nearly three years ago.

This broad range of experi-

This broad range of experience, gained across a range of functions, is in many ways at the heart of Stringer's success, according to one colleague. "Rob is good at motivating people because he has worked in both A&R and marketing," he says. "He knows what he is talking about."

"He knows every job in the company from the mail room to the chairman's office," says another. Someone who can regularly be spotted checking out bands in toilet venues across London and further afield, Stringer can claim to strong bond with the artists and

managers he works with.

Martin Hall, manager of the
Manic Street Preachers, says,

"Rob is so artist friendly. The Manies and i are friends with him, we have known him for 16 years. That shows something in this industry. I always kind of halfthought that this would happer for him. It is a brilliant opportunity and I am sure he is going to relish the challenge."

SIM Concerts Simon Moran, who has been a friend since promoting the Manic Street Freachers (Egs. 1) and the Egiptic and the Eg

Alan Wills, managing director of Deltasonic, agrees. "Rob is a member of a very rare breed in the music industry; somebody who, once he gives you his word, he sticks to it. Also, he actually, gen-

"Rob is the best people person I have ever come across," continues a colleague. "He is equally at home talking to Bruce Springsteen or talking to a brand new band and he talks to them with the same degree of enthusiasm and knowledge. He has a total love for music. It is what he lives for - that and football."

Indeed, Stringer would be the first to remind you that his first year working for CBS also coincided with the most successful league season in the history of his belowed Luton Town (1985/86), for whom he was once a director, remains a vice president and owns an executive box, within easy shouting distance of manager Mike Newell's

On Stringer's list of priorities, however, both Luton Town and music fall below the most impor-

Rob is a very smart bloke, but he is also strong as a people person, both people he works with and artists Simon Moran, SJM

tant part of his life, partner Julia and their two young girls. Richard Griffiths believes Stringer is the epitome of the modern record industry executive. "He is a people person and he is a music man – all the clickés, klonow but it is true," says Griffiths. "He has an instinct which he is not afraid to follow and he knows that he has to

These are attributes which will prove highly valuable as Stringer looks to take on the greatest challenge of his career. Some argue that any executive looking to make an impact in the US needs every weapon in his armoury, especially some outside.

One counterpart within the UK industry says, "It is a massive move. These things don't happen very often, a UK executive running an American label group. The US market is very insular, especially Sony."

The status of Stringer's new role should certainly not be underestimated either. As president of Sony Music Labels Group, he will nod across the corporate ladder to his equal as chairman of the BMG labels group, the legendary Clive Davis.

One factor which should help Stringer settle, say some, is the presence at Sony HQ of Brits such as Steve Barnett - one of Stringer's closest friends in the US, who was appointed as chairman of Columbia Records Group last year - as well as Dave Massey (executive VR, ARR, Sony Music Labels Group) and Steve Lillywhite (senior VP, ARR, Columbia Records Group).

Brit Richard Griffiths is as well placed as anyone to judged stringer's chances in the US; Griffiths was the New York-based VP of Epic labels, when Stringer was managing director of Epic in the UK during the Nineties.

"The US is an incredibly diffi-

"The US is an incredibly difficult and competitive market," says Griffiths. "To compete over there, you need to have a hardness and an edge, but Rob definitely has that. He has got to learn the market, but he has already spent a lot of time with them.

"Rob is very likeable; he gets on very well with Americans. I saw that when I was running Epic in America. Personally, I think he is going to be a tremendous success." Another senior executive, from the US, says, "Rob knows the States

very well. He is extremely popular over here, because he is a good guy and he is very experienced. If you measure Rob alongside anybody in the States, at a similar level, he matches up extremely well. "He will bring a breath of fresh

air. He has never upset anyone. He has sold tons and tons of records for American artists in the UK. "Basically, he knows the people

he needs to know, within Sony and the managers' community, as well as anyone else could, certainly better than anyone else coming in from outside."

The Coral The Coral 0.35m Magic And Medi 0.27m (-24.0%) Darlus Disp for 0.39m; Live

What My Heart... 059nt Go Your Ov Way: 0.10th (-82.2%) Girls Alsud What Will The

Gennez Bring It On: 0.46m Liquid Skin: 0.32m (-30.1%)

deel Oppo-

expectations are high as second album

n that

UK record companies can collectively boast that 65 of their domestic signings since 2000 have reached at least platinum status with their first album Some, such as James Blunt, Coldplay, Dido and Keane, have even surpassed 2m sales on their first outing, already making this decade by far the most successful for debut releases But having reached so high with their first albums. artists are now facing a battle to match or even better those sales with their second albums Backed with exclusive Music Week research. Paul Williams examines how and why this has become one of the industry's most difficult artistic challenges

Over the coming weeks and months, Keane, Scissor Sisters and Natasha Bedingfield will all face one of the toughest challenges that any new

act can come across All three acts will aim to follow-up highly successful debut albums; they will face the perils of "that difficult second album".

For every Coldplay, a band able to achieve massive sales with each album release, plenty of other acts fight in vain to come anywhere near matching the runaway sales of their first album. New research compiled by Music Week pin-

points just what a struggle it is becoming for labels and artists trying to follow up their debut releases. Of 65 first outings by UK-signed acts which have reached platinum sales or better so far this century, just eight of the 38 artists which have to date produced follow-ups have managed to outsell their debut releases. Among the 30 to have experienced a dip in business with their second album, a staggering 17 of them saw sales dive by more than 50%

On the face of it, at least, such bold statistics could suggest long-term artist development has gone out of the window and that labels have lost the ability to sustain careers. However, it is not, perhaps, as simple as that.

Modest management's Richard Griffiths, whose act Lemar has bucked the trend with a 23.6% improvement in sales for the follow-up to his platinum debut Dedicated, believes part of the trend could be explained by labels becoming better at maximising the now

"It goes hand in hand with the way the record company has to work nowadays - it's about worcompany has to work nowadays - it's about work rying about today and not worrying about tomorrow," says the Modest! Management part-ner. To underline the point, he emphasize artists which break big these days are selleng more units of their first album than ever before.

Record companies have become far more effective at squeezing every last sale out of a big record," he adds. "That's fantastic for them, but it does set up a problem. It makes it difficult for the second album, when there is so much expectation."

It is a point which is taken up by EMI Music chairman and CEO Tony Wadsworth; he believes the industry has become much better at turning "initial success into substantial sales". "The whole marketing machinery between music companies and retail has become much more efficient and the arrival of the supermarkets in the picture has tended to mean the winners will be pushed even further than they were before because the supermarkets are really backing the hits," he says.

Just because a company has the ability to take a debut artist to the very heights, doesn't mean they can repeat it second time round. however. By some distance, Universal can claim the best track record of any music group of instantly taking UK-signed acts to platinum status - since 2000, some 21 of its acts have reached that landmark. Eleven of these were delivered to such heights by Polydor, the record company with an apparently golden

touch in launching new acts

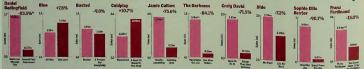
But, the flip side of this success is that the same company has suffered particularly from "second album syndrome" Polydor co-president Colin Barlow suggests one of the hardest things to achieve as a husiness is to establish an act. "As an industry, we've got to realise there's a major difference between

That's the fundamental problem: with some of the second records. thought we'd broken an

act but instead had broken He suggests

breaking an act and breaking a record," he says.

This century's best-selling albums sales compared with their follow-ups



t' second alb

albums have succeeded for Polydor when they have represented a continuation of the first release; they haven't worked when the company has allowed the artist to take too much of a risk. As he acknowledges, an already successful artist is more difficult to manage than a brand new debut set

Indeed, despite the proliferation of secondalbum set-backs, there is plenty of evidence that it is possible to get it right second time round. Polydor/Fiction's second major-issued Snow Patrol album Eyes Open debuted at number one last month and was yesterday (Sunday) expected to spend a fifth consecutive week in the top five. Meanwhile, album two by UK-signed Poly

dor/Fiction labelmates Yeah Yeah Yeahs was a Top 10 hit in April. And hopes are exceedingly high for September's follow-up to Scissor Sisters' self-titled 2.4m-selling debut. "All three of these albums will definite-

ly do more than their debuts for us," pre-

dicts Barlow. On a percentage basis, Alex Parks suffered one of the biggest declines from album one to album two, according to Music Week research. While first album Introduction sold more than 420,000 copies, her second album Honesty managed around 30,000 representing a 92.6% drop. Parks is one of five acts to have suffered a 90% or more fall in sales - the others are Toploader (who suffered a 92.3% decline), Darius (90,9%), Ms Dynamite (94.5%) and Sophie Ellis-Bextor (90.7%).

What Parks has in common with of many those which suffered

declines is her emergence from reality TV shows: five of the 10 acts to have endured the biggest percentage sales falls, according to the MW research, have - perhaps predictably -emerged from such a background. Darius and Parks are joined on the list by Hear'Say, Liberty X and Gareth Gates.

Trying to compete with the pent-up demand created by week after week of exposure in front of millions of TV viewers is some challenge. But

it is not impossible. Both first Pop Idol winner Will Young and Fame Academy finalist Lemar not only avoided a huge sales decline, but managed to lift sales with their second albums. Having shifted a sturdy 837,000 copies of Young's first album From Now On, BMG saw the follow-up Friday's Child add another 94.3% sales to take it beyond 1.6m. To further underline his credentials as an act with longevity, Young's third album Keep On is still only three singles in but has to date managed

more than 840,000 retail sales. The explanation with Will Young is he's had to do his growing up in public, which is difficult for him, says Sony BMG music division presi-dent Ged Doherty. "The task for us was to move him from celebrity to a credible artist, which I believe, through great A&R, the songs written for him and great values, has resulted in the pub-

lic accepting him with open arms. When it comes to second albums, Doherty believes the pitfalls to avoid are not that complicated. "Don't rush it and be brutally honest whether the record is good enough," he says. "Sometimes if it's not good enough, people are reluctant to say - because there's pressure, because an act might be booked for a tour and the record has to be ready for that tour. It takes a brave man to halt that."

In the case of fellow Sony BMG act Lemar, his manager Richard Griffiths points to a determi-nation not to over-exploit the first album, which helped keep the momentum going for the fol-

low-up album. "We had a big argument with Sony, as they wanted to go with the fourth single [from the first album] with Lemar and we basically refused to do that because we felt we'd achieved an awful lot with the first album and to put out another single to sell another 50,000 to 100,000 units wasn't going to do him any good," he says. Despite the fact that Lemar's career has

apparently not been hampered by his roots in

Sometimes if an album's not good enough, people are reluctant to

sav because there's pressure. because an act might be

booked for a tour and the record has to be ready for that

tour. It takes a brave man to halt that

Ged Dobarty, Sony BMC

That's the fundamental problem:

with some of the second records we thought we'd broken an act but instead had

broken a record. Colin Barlow. Polydor

reality TV, Griffiths does believe the new seasons and with them new winners of such reality shows make it ever tougher for pop acts to achieve long-term popularity. "In the pop world, it's definitely harder because a lot of artists are dependent on exposure on TV - and there's lots of TV and next year's X-Factor people coming through," he says.

More widely, more demand than ever has built up both inside and outside of the industry to discover "the next big thing", a factor which often results in the dimming of the spotlight on second album acts, as the media focus falls on the next string of new talent. As a result, musical stargazing for the year ahead has turned into

something of an annual, January fixture.
But, against countless examples of underperformances with second albums and constant demands for brand new discoveries, successful progression beyond a first big album is still achievable.

Even after reaching platinum or better first time out, eight UK-signed acts who have arrived since 2000 have outsold their debuts with their second albums, while others only just fell short - among them Sony BMG's Dido, whose second album Life For Rent was only 7.2% off the staggering near 2.99m UK sales of her opener No Angel.

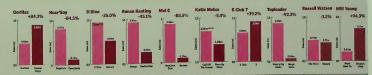
Behind only Will Young on the list of growth achievers are EMI's Gorillaz, whose second album Demon Days has sold more than 1.5m in its first year, 84.3% more than its predecessor managed. "The Gorillaz was so pleasing because we did pretty well with the first album in the UK and very well worldwide," says EMI's Wadsworth. "Going into the second album, we were able to take whatever momentum we had on the first album and build on it."

Wadsworth, whose company has, in Coldplay and Robbie Williams, the only acts to sell more than 2m copies each of their first three albums in the UK, believes looking for longevity is the key when signing acts.
"I've always felt it's best to invest in an artist you

feel you're going to be selling albums by in several years and be selling around the world as well," he says. "That's a good use of your scarce resouro rather than invest in an artist you maybe have one

album with and then can't follow up."

Given the huge failure rate of labels trying to follow up big-selling albums, they are wise





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With 3,500 record companies' and 22,000 publishers' tracks on tap, as well as 1,200 clients, choice for anyone looking to find the perfect track to sell their product, or labels wanting to mi

Brands tap into tot



According to Corbett, one of the major advantages of working with Ricall is that his company can advise on a broad range of nercial uses of music, from organising club ights – as with a forthcoming campa to commissioning a sound ident. To illustrate this he gives the example of Ricall's work with Nokia, where a simple request for a song to soundtrack a conference saw Ricall facilitating a

soundtrack a conference saw kitsan alantatang a worldwide advertising campaign. "You don't readly know when a small inquiry can turn into an inmense campaign," says Corbett. "Jack Morton Worldwide, for example, a corporate communications company came to us for some music to accompany can be to so for a client's conference. The client turned out to be Nokla," he says. Using Ricall's system to find and ficense a track, Jack Morton settled on Moby's gospel-tinged In My Heart for a suitably lifting feel. It turned out someone important

upmain year. It zumed our someone important at Nokia was listening.
"The right people at Nokia listened to the music and wondered how elso to use this track," Corbett continues. "In the end it was used for a 90-second TV campaign worldwide."
There was, however, one small hitch. "The

corporate communications company didn't have the right experience," says Eades. "They didn't have the right people who could deal with the overall advertising campaign. We were able to liaise with Nokia's advertising agency." Lynton adds. "Brands are waking up to the cohesive power of music across multiple platforms

And Ricall can help them to co-ordinate that."

Adam Norris, head of film and video at agency Jack Morton, says, "We went to Ricall for the clearance, which is normally an arduous one clearance, which a horizon to the clear and the clear are a lot quicker – they know the list person to go to right away, they have isting relationships and they have trust." Gala chose Britney Spears' ever-green Oops! I Did It Again to advertise its bingo services while the Cancer Council opted for Eva Cassidy's aching Songbird for an appeal. Orange wanted Joanna Newsom's harp folk to advertise its network while Wild Bean Café just had to have The Um Bongo Song for

ridiculous via the highly unlikely, the business of picking music for brands is a difficult job. Yet with the commercial music market growing at around 20% every year, it is certainly an important, not to mention lucrative, one. And while some of these choices may seem unlikely, they all sprang from the innovative system of one London-based company: Ricall. really understanding the power of music to help them to communicate on a one-to-one level with customers in just 10 or 20 seconds," says Ricall founder and managing director Richard Corbett, "The music industry has been pretty tough over the last few years, with CD sales falling. The business model now

ed, it isn't: the company acts as a conduit between professional buyers and sellers of music, facilitating the licensing of music for business use across multiple

Sauch Citrada South South

its campaign. From the sublime to the In 2006, finally brands are

is all about licensing your music across multiple platforms. That has got to be the way forward." Ricall - pronounced "re-call" operates what it calls "the world's leading online music research and licensing marketplace". If that sounds complicat-

people what we do, they say we are like the Getty Images of music Paul Lynton, Ricall

we tell

sugar, for

example, is

You can further nanow your search down or search for tracks by mond, setting, grows etc using the search took below.

rical music. we get it.

Ricall website: platforms, from brand sponsoryou can search ship to adverts, conferences, by mood, genre, promotions, TV, film and games. Instruments. Companies register on Ricall's lyrics etc. so website for free and can search and listen to music from the optimistic Top Ricall archive. When customers find a track they want to use, it Five songs about takes a simple click to ask the question whether the track is quick and easy

Whenever be very fast."

available and if so at what price, with Ricall taking a modest, success-based fee for their services. Everyone wants to find the right track and the licensing process can be a minefield explains Corbett. "A lot of people get scared about music copyright because they think it is going to be difficult, but it can

achanic or observers you want. Facin 100 tract: O treat O

"They come to us to listen to the music. Having heard it, having decided they want a track they can then request it through the system," adds Paul Lynton, who directs business affairs and copyright. "What this does for copyright owners is give them the chance to have their catalogue heard by people who are

SONY INMO

going to use it. And, unless customers have ridiculously obscure tastes, Ricall can help them to find a suitable tune, with around 3m tracks in its database, including every UK and US hit since charts began, as well as a substantial number of non-chart pop, jazz, classical, comedy and film soundtracks. In fact, all in all, users have access to music from more than 3,500 record companies and 22,000 music publishers via Ricall's online database, with more tracks being added every day.

Faced with such, elaborate choice, a search may seem like something of an uphill struggle. To combat this, every track in

FIVE RICALL SPECIAL PROJECTS

Not all can be done at the click of a button - that Is why Ricall created a special project staffed by licensing experts who

an lend a

helping hand



Me Out Of Client: ITV Brief: To

research and access music for editing and playout in the daily broadcast Australian iunale Stephen Whiting, ITV Music: *Many thanks

for all your

heln with

the music for I'm A Celebrity - it was a real help to the production team We have never had a series where getting and clearing music was so

easy and this

was in a very

large part due

to the Ricali system." Willie Nelson: Bring Me Sunshine (Label: Sony BMG) Client: Coca-Cola Agency:

Mother London Publisher:

Music Sales

Independent Music Group Joan Eades: "Originally, they wanted to use the recording



by Morecambe

And Wise but

Citroen; Olympus; Nokia; Birds Eye; BHS; Shell; Rimmel Gaviscon; Bea; Homebase: Currys

oca Cola; Orange: pots; Ocean Spray and Fusion; Vittet orge; MFI;

Minute Malct M&S; Lloyds TSB; O2; FedEx; ING Bank; Radox Deberhan Kinder; Oberoi Hotels; Nokia;

Television Channel 5; Blast Films (Rappin At The Royal); Diverse

eshone ocluctions (Jamic Oliver's School Dinnersk; ITV (I'm A Colebrity Get Me Out of Herel's Shine TV (Models): So TV (The Graham Norton Effect, Homeboys): Target Entertainment (TV

siters, Vauxhalft; prout (Renault F1); n Pot Productions

Ricall's "digital market place" is a sound n ove into the growing sync market



the archive has a unique "musical fingerprint", using technology from American company Siren Systems, which incorpo rates up to 200 different attributes, allowing customers to search by a variety of parameters including mood, genre, instrument and lyrics

In addition, customers can also choose songs to use as "guide tracks" to find other music they may not know, but which shares certain attributes with familiar songs. "Most people think about music best in terms of what they know," Corbett says. "Our system lets everyone be a music expert."

While such a structure may seem a touch over-engineered to the casual observer, Corbett explains that it fits the business user to a tee.

"Commercial users think about music in a different way. They are concerned with how it syncs to the image. The key drivers are things like mood, tempo and instrumentation," he says. What's more, in the unlikeevent that a customer draws a blank, Ricall has its own research team to complement their efforts. And if all else fails, Ricall can also help to commis sion music tailored to specific

For clients that are time constrained and don't want to spend all the time on the website or just want some lateral thinking, we have a team of people to suggest tracks for free. For sync, the client only pays if they end up licensing the track though us," says senior vice

president of sales and marketing Jennifer Kersis In addition, Ricall's unique mix of music industry and commercial experience means that

between two often incompati camps, as Corbett explains. "We carried out a lot of research with both copyright owners and determine what problems needed to be solved going forward. Ultimately, we constructed a digital market place that links copyright owners and commer cial music users directly to each other via a user-friendly plat-form," he explains.

they can help to bridge the gap

"The market place enables copyright owners to promote their catalogue directly to registered users and license greater volumes of music more profitably across a rapidly expanding range of productions and number of users. At the same time, commercial music users, some of whom are new to licensing music, are able to license a more diverse selection of music across a wider range of

media channels. Theo Seffusati, licensing manager at Warp Records "We dealt with Ricall for the clearance of a track. It was useful for us to work with per ple who are able to make the negotiation process easier. They can see both from the label's perspective and the agency's

perspective. Sony BMG synch licensing manager Steve Ashford adds, "If there weren't people like Ricall out there advertisers would becoming straight to us asking for thousands of things. We wouldn't have the resources to deal with all the advertising agencies."

Steve Arkley, brand manager at Miller Brands UK says, "Ricall have helped us in terms of undertanding how to go about targeting the music community."

The origins of the Ricall system lay in frustration. "When I was working at [publisher] Famous Music, there were lots of requests from people who wanted to use the catalogue and it took three months to get back to them," Corbett says. "I figured that there might be something more here than the odd enquiry

Unfortunately, this was the

early Nineties and the technological gy was lacking. Indeed, it was not until the internet boom towards the end of the decade that Ricall really found its feet.

"It was a question of trying to build the website so that anyone would be able to use it to search for tracks, regardless of who owns them," Corbett adds. "But the idea was about five to 10 years ahead of the times. The first time I went into advertising agencies, they didn't even have any multi-media computers.

Luckily, the world was soon to catch up with Corbett's ideas and, in the company of kindred spirits Joan Eades, founding member of MCPS's sync licensing department, and former Pinnacle divisional managing director Paul Lynton, Ricall's current service was born.

From there the company's ascent was rapid: it started iniascent was rapid: it started ini-tially by signing up independent labels and publishers, with Sanctuary, Prestige, Cherry Red, Zomba Publishing and Eagle Rock among the earliest adopters, followed by deals with both record and music publishing industry bodies, including all the majors. Then, in January 2005, it bought the rights to use Broadchart's massive music library, giving it access to a collection of 3m tracks.

Corbett says that although the system has so far proved a big hit with the industry, with more than £11m worth of sync licences transacted through the website since its commercial launch, there is still much to develop. "Our job is to make the system so simple that customers are instantly connected," he says. "We are trying to remove ourselves from the equation and let people deal directly."

Lynton has a more elaborate goal. "Whenever we tell people what we do, they say we are like the Getty Images of music," he says. "Just like Getty foresaw with images, Ricall believes the value of the licensing market can be dramatically increased by providing a focal point for commercial music users.

Five signs up to Ricall

five

As anyone who has even lent a passing ear to a television set recently will attest, music and n is a bin business

So it was no surprise recently then Five became the first UK adcaster to sign up to Rical The deal will see Five creati ices department researchi and sourcing commercial music through the company's music search engine for use in its ative promotional spots, with

country's first broadcaster to adopt a fully-managed digital system for in-house staff. Five music manager Martin Price says that the move represents an important step

into the professional digital nto the professional digital nusic landscape. "Working with Ricall gives us world's largest music catalogue:

he says. "We trialled the system and our producers were delighted with the way it works - it mak the whole process of researching and sourcing music extremely simple which saves time and

Corbett explains that the cornect explains that the deal will allow Five to save both money and time, by giving them one of the world's biggest music catalogues at their fingertips. We are thrilled to be working

"We are timined to be working with Five," he says. "I think this deal represents a paradigm shift in the way in which the media Industry esses and uses music "What Ricall offers is a

sendous advantage to the television business, particularl given the small amount of time ducers often have to find rticular tracks. It's a great chance for us to demonstrate this with a significant netw such as Five."

Bring Me To Life (Label: Sony BMG) Brief: To clear a track for the launch of the Renault F1 Agency:

Evanescence traditionally Publisher: EMI reluctant to Joan Eades: license theh Sprout love we kept on using great tracks for their and cleared productions and the track in we were very the end."

pleased to be

a challenging

project

involved in such

Buzz! The Big Quiz Client:



license up to 5,000 songs for inclusion in a music trivia computer game Publisher: Sony Computer Entertainment

Paul Lynton: Without a significant ratalogue of

would have been no game so we had to approach the rights bodies for special blanket licences to cover the amount of repertoire required."

Jackson

And His

Band: Utopia (Label: Warn Pacarde) Client: 02 Composer: Fouroeaud Publisher: **EMI Music** Agency: VCCP

Louise Rigolli: "The Chemical Brothers were originally going



especially for 02, but they decided to take a different

mute We pointed them in the way of electronic music With Utopia.

they have the whole edit from any track's five

need to cover a lot of different parts in their They wanted the flexibility of being able to take parts from the track Music is very strong on the

Music:

1. the art of combining vocal or instrumental sounds in a pleasing way; from the Greek mousike tekhne "art of the Muses"

THE DAY WILL INCLUDE...

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- · Keynote address from one of the biggest names in the business
- · Panel sessions featuring experts from across the music and brands worlds
- · Case studies exploring high profile partnerships from the inside
- Exclusive consumer research commissioned for the event

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CONFERENCE PROGRAMME

CASE STUDIES THE POP STAR AND THE MOBILE FIRM:

ROBBIE WILLIAMS' T-MOBILE

- Matthias Immel. T Mobile (vp consumer marketing T-Mobile International)
- * Tim Clark IE Music (founder Robbie Williams The two sides of this highly beneficial partnership

between artist and brand will talk in moderated discussion about the connection flow it came together how it has benefited both sides, why the two sides fitted together, and, of course, what lessons can be learned.

24 HOURS OF BEER AND MUSIC: Channel 4 and Carling

Neil McCallum, Channel 4 (o editor for T4 and music) · Martin Covle. Coors Brewers (heading

Live in London, 24 hours, 19 bases, 8 venues, 15,000 live gig-goers, 3m TV viewers - in its third year, Carling Live 24 proved to be a success for all concerned in May 2006. Representatives of Channel Four and Coors provide an insight into the creation and development of the unique 24hour music festival, how it paid off for both Carling and Channel 4.

LIVING ON THE COKE SIDE OF LIFE: COCA-COLA AND WIEDEN+KENNEDY/ AMSTERDAM

- · Ivan Wicksteed, Coca-Cola (Global Director of Creative Development)
- · Tom Dunlap, Wieden+Kennedy/Amsterdam

(Executive Producer and Head of Broadcast) Representatives from Coca-Cola and its olobaladvertising agency-Wieden+Kennedy/

Amsterdam outline the strategy behind its new Living On The Coke Side Of Life campaign, which launches globally in July. For the campaign, a string of cutting edge British acts have created new music to accompany short ad stings, which engage the environments of viral marketing,

digital downloads, music and animation to create a unique approach to global marketing. The brand which virtually invented music in ads is breaking new ground again.

PANEL SESSIONS

- THE SECRET OF A SUCCESSFUL MARRIAGE · Rob McDermott, Madmac Entertainment
- Linkin Park's manager) Duncan Bird. Sony BMG (syn brand
- · Adam Bradley, AdBradley (founder)
- · Dan Jackson author

Some partnerships work - but many don't. Our speakers manoeuvre through the minefield of egos and opinions, to help identify what makes a good partnership, and what are the perject incredients for a disaster

THE ARTIST IS THE BRAND

- · Gary Holmes, Gut Records, Two Seas (chairman, 080 - Michael Jackson's business manager)
- · Eric Harle, DEF (Moby's manager) Peter Hook, New Order (founder/bassist)
- Martin Talbot, Music Week (editor) (moderator) Rewind a few years, to the days when artists
- would run a mile from the possibility of performing for a brand - now they play at brandsponsored venues and festivals, and endorse a
- range of products from beer and ice cream, to cosmetics or the latest mobile gadget. What has

happened to change their views? And are any

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@musicweek com

Matthew Tyrrell Business Development Manage matthew@musicweek.com

Brand:

1. ...name, term, sign, symbol, or design, intended to identify the goods or services of a seller and differentiate them from those of competitors

endorsements an endorsement too far? In discussion, our speakers share their thoughts on the challenges facing any artist which is working closely with a brand - and how to avoid the

DITCHING THE 30-SECOND MODEL · Martin Lowde Ponworld (chief executive)

· Phil Mount Initial TV (head of music/executive producer)

Podcasts, Sky+ and other time shifting technologies are empowering the consumer to choose what broadcast they want to access, when and how - and without any ads. Meanwhile, digital media is unlocking broadcast opportunities across new platforms - whether radio, TV, web. mobile and more - by the day. One of the results has been an explosion in brand-funded programming. This session will examine how brands are working seeking to adopt a completely new approach by creating new programming vehicles of their own to access these - and other, new - audiences

NOUGHTS AND ONES: THE NEW DIGITAL COLD BUSH

- · Cindy Gallop, ex-BBH (US president) · Richard Gottelirer, The Orchard (chairman
- and founder) · Ted Cohen EMI Recorded Music (up new media)
- · Niamh Byrne. The Engine Room (founder) As well as emerging as a key medium for distributing music, the kings of the digital music sector are engaging with musicians, labels and live • Dan Jackson, author (An Introduction To

promoters in host of new ways, as they seek to use music to excite their future customers. This session will address how both sides can help each other, and benefit mutually from a new generation of brand partnerships.

IT'S ALL AROUT THE SHOW

- · Simon Lloyd, Nokia (head of UK marketing) · Dominic Chambers, Vodafone (head of brand
 - and marketing communications)
- · Mike Mathieson, Cake (ceo) The business has come a long way since brands were happy to simply slap a trademark onto an existing piece of music, or hire an artist's credibility - at a premium price. Brands are increasingly looking to create their own bespoke events and properties to maximise the value of their connection with music. In this session, representatives from both sides of the divide will talk about new bespoke properties in the live sector which have been created for brands to build a connection with music

PRESENTATIONS

Entertainment Media Research provides an overview of the brand environment, drawing on an exclusive survey of the research organisation's

broad panel of music consumers in the UK. This new piece of research will throw light on the benefits and drawbacks of artist/brand partnerships, revealing how research can determine which relationships will work best and how they can be optimised.

VICTORY AND DEFEAT: HOW TO FIND YOUR DREAM PARTNER

Sonic Branding)

Jackson talks through some historic examples of music associations which have succeeded - and some which have failed. He will highlight the best and the worst of brand partnerships.

BRANDS

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Rob Stringer will give Sony BMG a fresh perspective, after landing one of the top US jobs

ony move could be a masterstroke



Talk to anyone in the business about Rob Stringer and the same phrases will come up again and again -"music lover", "people person", "hard working", "Luton fan".

While the Americans may struggle to get to grips with his strange obsession with Bedfordshire's top football outfit, they will understand the rest.

To see one of your old mates - as Rob Stringer is to many in the UK business - rise to the top of the pile is always gratifying indeed.

But Stringer's rise, to one of the highest posts in the US record industry, is not only hugely exciting for the man himself, but should be great news for all concerned. That isn't to say that the job isn't a challenge. but it would be a challenge for any new incumbent. American or British.

What Sony BMG are clearly hoping Stringer can bring to the US company is a fresh perspective. Many will know little about this committed anglophile apart from the press mentions of his brother Sir Howard Stringer - but they will soon learn that he is firm, committed, his own man, someone who says what he thinks.

Anyone who has dealt with Rob over the years - and

that includes us at Music Week - is likely to have experienced each side of his character. He is a man who will stand up for his views, but who will get on with business.

There will be plenty who will already know that, of course. And that is the beauty of Schmidt-Holtz's

The decision to bring someone in from outside of the US, who has the history of Sony Music running through his veins - but without all of the American political baggage - could turn out to be a masterstroke.

There are plenty of US record companies who have, for instance, chosen to select established American managers for their most senior roles. There is nothing inherently wrong in this, of course. but there is a risk too.

Schmidt-Holtz could argue that Stringer's track record in the world's second most influential music market, his history with Sony Music and its US artists and managers, makes him the least risky choice of all.

As many of his friends and colleagues indicated in conversation on Friday, he will missed around the toilet venues of London and south East.

But at least we won't have to hear too many more tales of the "delights" of Kenilworth Road.

martin@musicweek.com Martin Talbot, editor, Music Week, CMP Information, First Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UY DOOLEY'S DIARY

Nice bit of iazz for England team

Remember where you heard it: Who says footballers are an uncultured lot? Among the expected computer games, sports biographies and flag of St George iPod skins in HMV goody bags being given out to the England squad, we find the seminal live recording At Carnegie Half from jazz masters Thelonious Monk and John Coltrane. Full marks to HMV for supporting the team, but if Michael Owen pauses in front of goal for some beatnick introspection during a crucial game, you know w to blame...Incidentally, on a World Cup theme, sources tell Dooley that some artists might not be telling the gospel tenth about their World Cun singles Despite the vast numbers of World Cup efforts reported in the press, a lot of them are not even going to make it to the shops...But one person who has definitely made a football single is Jim Noir, who has called upon Fatboy Slim - aka Norman Cook to give the remix treatment to his World Cup anthem Eanie Meanie, It ks the start of a busy period for the DJ, who has a greatest hits on the way and recently completed his biggest to date tour of Japan. Cook has also recorded a remix of Lily Allen's forthcoming single Smile...In August 2005, Georgian-born Katie Melua officially became a British citizen - but obviously that is not good enough for the BPI to recognise her as one of its own. The former Brit School

student - who two years ago played a

starring role at a British at Midem reception - was overlooked in a BPI chart of the UK's top 2005 sellers in Germany for supposedly not being British, despite having sold enough records to qualify. On that basis it may well mean that Cliff Richard - born in Lucklow, India - is not Britain's most enduring pop star after all, but an Indian. Expect more than a few w from BPI council member Mike Batt on the matter at the next

when David Furnish hosted a launch bash for the Fashion Rocks spectacular, Organisers from Big Time Productions announced the show will be returning to the Royal Albert Hall next October and, spotted Estening to them at the event, at London's The Ivy, were Simon Le Bon, June Sarpong and Patrick ox...Docley was terribly excited at

meeting...Stars from both music and

fashion were out in force last week



While the industry gets itself increasingly embroiled in digital technology, ringtones and confusing acronyms, EMI Music Publishing has turned to a mon old school technology for exploiting its huge catalogue - old fashioned ink on paper. It has teamed up with design team Airside to produce a series of limited edition prints featuring some of the most era- defining lyrics from the company's

catalogue. Pictured is a print of lyrics from Marvin Gaye's What's Going On?, but you can also chose The Rolling Stones' Miss You, as well as Primal Scream's Come ogether providing, of course, you have £65 going spare. Pictured admiring the work are (left) EMI Music Publishing vice pres creative exploitation and A&R Austin Wilde and senior vice president media and business development Jonathan Channon.

the prospect of a new Barfly venue opening up in the middle of old London town last week and couldn't wait to head down to check out some skinny young indie kids making an unholy racket. Sadly, this may take a while as organisers didn't sort out an entertainment licence in time, so for a couple of months there now exists a Barfly venue without bands. Oops...There was plenty of outrage when it was revealed the American Idol winner accumulated more votes than George Bush, but the show's outlandish power is not all bad news. especially if you're KT Tunstall, who is now at 20 in the Hot Billboard 100 and 12 in the US download chart thanks to contestants choosing to perform versions of her songs...Mercury celebrates its first domestically-signed number one album since 2000 this week, with Orson's debut, Bright Idea, Texas' Greatest Hits was the last British album to do this and Mercury's last British band to score a number one with their debut was Wet Wet Wet in January 1988...Modular Records, home to Wolfmother and The Avalanches, has signed its first UK act in the shape of New Young Pony Club. The London group were tipped by Music Week early this year. As hinted last week, Polydor has signed

the Klaxons...Echo has sign

current NME darlings Bat For

Lashes...The voting has begun in the

the public's favourite number one

album of all time, as part of the

album chart's 50th anniversary

celebrations. To vote, visit www.theofficialcharts.com.

Official Charts Company's poll to find



Correcting the myths which surround RCA's Sandi Thom



It was the week that was and shouldn't really have come as any great surprise. But each media storm – and I speak from the experience of knowing them from both the inside and the outside – has its own unique force.

First off, Sandi Thom is a great artist, which is why RCA signed her. Date: April 3. Venue: Putney. Sorry, but this piece is about correcting some of the myths and assertions in the media with some

Street teams were not used to increase her MySpace figures

simple, honest facts.

That she was the first signing to the newly-formed RCA label makes me - and the rest of the team-feel very proud. That the art of A&R in the 21st Century is permanently evolving is a truism to us music industry insiders, but which the media have morphed into hype.



Proud signing: Logan and Thom

Such has been the case with gain. See has loop history of gigging — a fact that has contributed enormously to her artistry but — fact — we got drawn to her, like other companies, through the news of the webcast and were the ones to sign her. Fact: it wasn't for a mil-

Yes, bandwidth costs money, but those costs were absorbed by the streaming company, Creative Tank. Moving on, the assumption that, because internet tracking companies who monitor search enquire tuffe could not find many searches for Sandi Thom meant that the interest, and considered that the interest, and considered the top of the

find her.

On the myth: street teams were not used to increase her MySpace figures with bribes of free copies of the album. The only guerrilla marketing tactics employed were when the fyper was sent out to over 1m email addresses, which is hardly revolutionary. Nor is the use of also on MySpace.

So, those are some facts within

the fiction. I have no problem with There's a lesson for

There's a lesson to all of us, including the media

the media. They have a job to do in a changing world, just as I do. Fact: Sandi tried the old way of building a community and it didn't quite work for her. The new way has. Fact: there's a lesson there for all of us, including the media. Craig togen is managing director of DPA Becret.

After selling the Mean Fiddler empire last year, concert promoter **Vince Power** surprised everyone with the launch of a Forties-themed supper club last month

Quickfire

What drew you to the idea of launching a supper club? The idea came when I was at the Mean Fiddler. There wasn't a place like the Pigalle Club in London - we had a place slightly like it called the Jazz Café, but the Jazz Café was always based on who was playing there on the night to bring the customers. The idea of a supper club is a place where you can have really nice food and listen to really nice music. Whoever drops in can do a couple of songs, we always keep the house band there and they can play for anybody really You're going to be having Van Morrison, who you know

personally, playing at the Pigalle Club in June. Was it just a question of ringing him up? No, as a matter of fact he rang me. He was somewhere over in California and he read something and called me and said! I want to one it for you.

and he read something and called me and said 'I want to open it for you'. Initially, the idea was that he would launch the venue, but because it wasn't ready we just couldn't coordinate the dates. You've bought a few bars and

restaurants since selling Mean Fiddler. Are you slowly moving away from live music? Well no, live music is my passion. It's

just that I'm restricted in having any big involvement in festivals and live music venues over the size of 1.50 people. I'm not as passionate also beople. I'm not as passionate also beauth having a bera as I am about having a festival but its still a place that people come to and enjoy themselves but all my places are music-led. Did you not want to take some time off after selling Mean Fiddler?

Everybody said I should take six

months off, but I had this fear of disappearing into the wilderness. There's always been a drive for me to try and prove things. It drives you on, and I've got to prove I can do it. How did you end up getting involved with the Benicassim

festiva?

I liked the festival and I thought there was a lot of added value that I could bring to it over the next few years, and it works out well because I'm not really permitted to do a festival in the UK, although I wouldn't say that there's any room

for another one anywey.

Is the festival market here saturated?

Well, you might look at it and think

that if they're all selling out quickly then maybe there is room for another one. Live music has never been on such a high, ever. Reading, Leeds, V, Isle of Wight... I've never known a situation like this.

You've said before that you're not



a fan of big PLCs. Do you prefer working on your own? Well, I was never very good at board meetings, but having said that it was

a great discipline with the Mean Fiddler and it did get us to realise a value for the company. That is one plus about having a PLC, it gives you a value, which is whatever people are prepared to pay you to buy the shares. On the other hand. I'm not very good at being told what to do. Do you feel with smaller venues you have a greater control over

You think you do, but you don't. With the amount of venues I've got now, you really need good people around you, especially when you're your own boss. You can cover up your mistakes and you don't have to answer to anybody (laughs). And you can also

exaggerate your successes.

How do you feel now, looking back at Mean Fiddler?

I ouess different on different days.

For a while I was really glad and it was really great, but every now and then you read something in the paper which mentions Mean Fiddler and a little bit of you thinks 'Oh, that's my place', and then you think 'Oh no, it's not'. It's a bit like when you've been in love with a woman and then all of a sudden you've broken up with her, and you still think you've got some sort of connection there, which you haven't. But hey, that's the way it is. I'm not sad any more - I think I've found a new woman Vince Power opened his first venue, the Mean Fiddler in London's Harlesden, in 1982. He went on to build the Mean taking a 50% stake in the ailing Reading Festival, before selling his major shareholding last year in a deal worth a reported £39m. He has since set up

a new company, the Vince Power

Why do many acts find it hard to follow up a first album's success with their second?

The big question

With an increasing number of acts facing "second album syndrome", why is it so difficult following up a successful debut?

Paul Jackson, Virgin Radio Tocumer choice is a great these days that there's less signify to a particle and the many cases, people will hear a record and like it, but not know with its by So unless the accord abums suttry's expectional, then I a down in suttry's expectional, then I a concessarily bug it — a yeart somy doesn't make a great artist. Also, I thirt them's a larger gap between alturns being released these days so often the world has moved on

between the first and second albums. Nell McCallum, Channel Four "It's often the case that expectations can be too huge and there are numerous times when an album can feel rushed to get It into shops. Sometimes an artist hasn't had time to experiment or try new things there needs to be a breathing space. But there's also a flipside where people have waited three years to do a follow-up and haven't moved on: Careth Capon, Bandwagon "In a world unshackled by the digital

"In a world unshacked by the agual distribution of limitless creative thought, hype is power. If you are the next big thing, you are big — if you are the next thing after the next big thing, you are history. Second albums thus die. The third album is often the most creative and reflective, because the second one bombed and reputations used to be meet tabilised."

Rosle Bryant, Protest Recordings
"Whereas, in the past, fans would buy
the second album on recommendate
of the first, these days they can access
music orline, listen and then decide if

of the first, these days they can access music online, listen and then decide if they want it. Perhaps they then choose select tracks, or rip the album altogether. Without the lyape of the first album, audiences are hungry for something new and there's losts of great competition out there, all much more widely accessible. The ability to

constant of adulations and adulation consistent record sales is something only afforded to a few artists in this modern marketplace."

Gary Roffe, HMV

Aside from the blatanity obvour that the album just fort any good, the main one is generally the huge weight of expectation that will have built around the first release – not just from fams, but, crucially, the media, which can sometimes prove to be less receptive second-time around. We also know that singles strategy — not always picking the right track to lead with—an play a ley ryte!

"The problem is that acts get so much hype and so much reaction on the back of their first allown = 20 or 30 years ago they would have more time. You could make an album that doesn't do that well and you wouldn't be dropped, like with The White Stripes for instance. They werren't totally brilliant until their third album. If they had been signed here, maybe they wouldn't have had time to develop." Contact: Maria Edwards, Music Week Classified Sales, CMP Information, 3rd Floor, Ludgate Horse. 245 Blackfriars Road, London SEI 9UR T: 020 7921 8315

F: 020 7560 4010

Rates per single column cm John- FAO Business to Business & Courses: £21 Notice Board: £18 (min. 4cm x 1 col) Snot colcur: add 10% Full colour: add 20% All rates subject to standard VAT

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Ref. 82090

JOBS

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We will consider applicants from across the music and wider entertainment and advertising industries that have relevant experience at this level.

If you wish to apply please send your CV with a cover letter explaining why and how you would make the role a success to ian_budhu@eu.sonymusic.com

or post to Ian Budhu, International Human Resources Manager Sony/ATV Music Publishing (UK) Ltd, 13 Great Marlborough Street London W1F 7LP

Closing date for applications is Thursday 22nd June 2006.

AKATIT

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a busy environment.



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- 4 2 DAKENFOLD FEAT. BRITTANY MURPHY FASTER KILL PUSSYCAT 3 . ROGUE TRADERS VOODOO CHILD
- DANIELLE BOLLINGER WHEN THE BROKEN HEARTED LOVE AGAIN SHAPESHIFTERS & CHIC SENSITIVITY
- 7 | 71 | AVOLON SUPERSTARS FEAT. RITA CAMPBELL ALL MY LOVE DJ STEVE FOREST VS. THE KING U CAN'T STOP
- 10 . TILL WEST & DJ DELICIOUS SAME MAN 9 DANNII MINOGUE SO UNDER PRESSURE
- HAJI & EMANUEL FEAT. SONIQUE TONIGH IS GUSTAVO SANTAOLALLA THE WINGS (BROKEBACK...)
- 13 4 5 A-STUDIO FEAT. POLINA SOS. FLANDERS BY MY SIDE
- 16 | M | INDIA ARIE I AM NOT MY HAIR JENNA DREY KILLIN' ME/WHY SHOULD I BELIEVE YOU
- MYNC PROJECT FEAT. ABIGAIL BAILEY SOMETHING ON.
- SOLU MUSIC FEAT. KIMBLEE FADE FERRY CORSTEN WAICH OUTFIRE
- SOHODOLLS STRIPPER

TOP 10 UPFRONT CLUB BREAKERS

- 21 | D | * LOLEATTA HOLLOWAY LOVE SENSATION
- 22 2 CASCADA EVERYTIME WE TOUCH 23 | 11 | 5 MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN STARGAZER FEEL GOOD
- 25 MOUSSET VS. DANDY WARHOLS HORNY AS A DANDY
- BIMBO JONES HARLEM ONE STOP FATBOY SLIM GREATEST REMIXES PART ONE RIGHT HERE
- 28 | m | 5 | KID CR.ME FEAT. BASHIYRA THE GAME THE SIMILOU ALL THIS LOVE
- LORRAINE TRANSATLANTIC FLIGHT
- SUGABABES FOLLOW ME HOME/RED DRESS BODYROX YEAH YEAH JONATHAN ULYSSES WHAT YOU GONNA DO?

34 | 10 | LIGHT OF THE WORLD FEAT. ALEXANDER O'NEAL WALK DON'T RUN

- TIMMY VEGAS & BARBARA TUCKER DUTTY FUNK (WE CAN DO) THE JOKER BRING IT BACK (YOUR SOUL CAJMERE FEAT, DAJAE SAY U WILL
- 39 TEAMSTERS FEELS LIKE LOVE 38 B FREELOADERS NOW I'M FREE (FREEFALLING)

JAMIROQUAI SPACE COWBOY





Dynamic duo get to one

was given a full DJ servicing this time around and jumps 3-1 on the Mcdonald along the way, it will be reissued next Monday (June 12), and Upfront Chart, finishing up /% ahead of runners-up Supermode's lei by Stonebridge and Funktuary, and gaining a new vocal from Tara no higher than number 35 in the Upfront Club Chart. Remixed for 2006 The subject of only a very limited mail-out ahead of its original September 2004 release, My My My by Armand Van Helden climbed

Whitehead, Paul Masterson, Justin Wilkes, James Merritt and Tall Paul James Hyman, Graeme Park, the Freemasons, The Sharp Boys, Allister My My My's celebrity DJ supporters include Pete Tong, Judge Jules,

recreation of Bronski Beat's introductory 1984 smash Small Town Boy project between Axwell and Steve Angello which is based around a around. The winner, therefore, is Tell Me Why by Supermode, a join top two places on the Commercial Pop Chart, although the other way in 2004, and enters the Top 50 of the airplay chart this week. Pearce, Roger Sanchez and Erick Morillo. It's also getting much better support from mainstream radio than it did Support for Tell Me Why comes from Pete Tong, Judge Jules, Dave The same two records that dominate the Upfront Chart also take the

number one with the aforementioned Joey Negro and BeatFreakz The label has had similar success on the Upfront Chart, reaching (number one on April 8), Joey Negro's Make A Move On Me (February already this year, following the BeatFreakz' Somebody's Watchin Me It's the third Commercial Club Chart number one for Data Records

crown, Chris Brown and Christina Milian continue their skirmish singles (dates as above), plus Speechless by Mish Mash (March 11). places at three and Tour. separate runs over the last eight weeks but cedes superiority this Rhymes' Touch It and India Arie's I Am Not My Hair, which trade fortnight last month. Both records are slightly ahead of Busta week to Milian's Say I, which also replaced it at number one for a Brown's Yo (Excuse Me Miss) has been number one five times in three In the absence of any genuine new contender for the Urban Chart

The Best Industry Directory

4 THE YOUNG PUNCE INTERPLANETARY 3 SHAROOZ HELL YEAR 2 NAZAMINI DAVICE 4 U



5 ARMAND VAN HELDEN FEAT. TARA MCDONALD MY MY MY MY ROGUE TRADERS VOODDOO CHILD

8 2 SUPERMODE TELL ME WHY

The Official UK Charts 10.06.06

SINGLES

2 SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...) ROCK Warner Brothers 2 GNARLS BARKLEY CRAZY

3 IN IKEANE IS IT ANY WONDER

4 3 INFERNAL FROM PARIS TO BERLIN

6 (C) RONAN KEATING & KATE RUSBY ALL OVER AGAIN 5 PINK WHO KNEW

7 37 OAKENFOLD/B MURPHY FASTER KILL PUSSYCAT

O NELLY FURTADO MANEATER

4 LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF DRIVE

TONY CHRISTIE (IS THIS...) THE WORLD CUP? PRIMAL SCREAM COUNTRY GIRL

THE ORDINARY BOYS/LADY SOVEREIGN NINEZFIVE PRODU BUSTA RHYMES TOUCH IT RIHANNA SOS

15 MERINA PALLOT EVERYBODY'S GONE TO WAR 16 10 THE FEELING FILL MY LITTLE WORLD

19 CO STAN BOARDMAN STAN'S WORLD CUP SONG 18 12 CHRISTINA MILIAN/YOUNG JEEZY SAY I 17 II BEATFREAKZ SOMEBODY'S WATCHING ME

Whrter Brithers

20 126 RED HOT CHILI PEPPERS DANI CALIFORNIA

NEW RELEASES

RED HOT CHILL PEPPERS STADIUM ARCADIUM ORSON BRIGHT IDEA

SMNS

4 | 3 | SNOW PATROL EYES OPEN 3 > FEEDER THE SINGLES

6 9 THE KOOKS INSIDE IN/INSIDE OUT 5 12 PINK I'M NOT DEAD

8 130 JACK JOHNSON IN BETWEEN DREAMS 4 ZERO 7 THE GARDEN

Warner Brothers 8 GNARLS BARKLEY ST ELSEWHERE NINA SIMONE THE VERY BEST OF

13 13 MASSIVE ATTACK COLLECTED - THE BEST OF 11 B CORINNE BAILEY RAE CORINNE BAILEY RAE 12 (1) THE FUTUREHEADS NEWS AND TRIBUTES 14 7 THE RACONTEURS BROKEN BOY SOLDIERS

17 6 ANGELS & AIRWAVES WE DON'T NEED TO WHISPER GARD Brashfre/Isla 15 23 JACK JOHNSON CURIOUS GEORGE (OST) 16 (AFI DECEMBERUNDERGROUND

18 21 KELLY CLARKSON BREAKAWAY 19 | 25 KAISER CHIEFS EMPLOYMENT

20 20 THE ZUTONS TIRED OF HANGING AROUND 21 26 NERINA PALLOT FIRES FIND WHAT YOU'RE LOOKING FOR

| 1 | ı | ATTENDED TO STATE OF THE PARTY | - | | ŀ |
|-----------------------------|------------|---|------------------|------|----------|
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| THE AUTOM | THE AUTOM | 3 (THE AUTOMATIC MONSTER | B Uniquo/Polyder | | |
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| 23 CHICANE FE | HICANE FE | 23 CHICANE FEAT. TOM JONES STONED IN LOVE | Usiversal TV | . 2 | 4 |
| MICHAEL J | MICHAEL J | 60 MICHAEL JACKSON YOU ARE NOT ALONE | É | 9 | 9 |
| 71 PAUL SIMO | PAUL SIMO | 31 n PAUL SIMON FATHER & DAUGHTER | Womer Brothers | 1 | 150 |
| 32 25 SNOW PATR | SNOW PATR | SNOW PATROL YOU'RE ALL I HAVE | Petios | 00 | 1 2 |
| 33 30 JACK JOHN | JACK JOHN | 30 JACK JOHNSON UPSIDE DOWN | Brethfre/Island | 6 | - |
| 34 29 MARY J BLIGE & UZ ONE | MARY JBL | IGE & U2 ONE | Ceffen | 2 | 0 |
| 35 26 WILL YOUNG WHO AM I | WILL YOUR | IC WHO AM I | Sony BMG | = | 7 |
| 36 32 ORSON NO TOMORROW | ORSON NO | TOMORROW | Mercury | 12 | 124 |
| O LOLEATTA | LOLEATTA | 37 O LOLEATTA HOLLOWAY LOVE SENSATION '06 | Gesta/Salsoul | 13 | - |
| © EMBRACE | EMBRACE | 38 © EMBRACE WORLD AT YOUR FEET | Independents | 14 | _ |
| 28 THE RACO | 8 THE RACC | 39 28 THE RACONTEURS STEADY AS SHE GOES | ¥ | 15 | 9 |
| CORINNE | CORINIE | 40 CORINNE BAILEY RAE TROUBLE SLEEPING | Good Genove/EMI | 16 | 211 |



SANDI THOM: I WISH I WAS A PUNK ROCKER MOVES TO ONE

WHAT YOU'RE LOOKING FOR

IN COSTAN BURKUMAN STAINS WURLD OUR SOING

20 Zei THE ZUTONS TIRED OF HANGING AROUND
21 Zei NERINA PALLOT FIRES

DIT ATTOMS

25 18 BEVERLEY KNIGHT VOICE - THE BEST OF

27 60 DAVID GILMOUR ON AN ISLAND

26 19 WILL YOUNG KEEP ON

23 THE ROLLING STONES FORTY LICKS

22 5 PET SHOP BOYS FUNDAMENTAL 24 17 SHAYNE WARD SHAYNE WARD

| Elalülive | 3 | COMPLEATIONS | |
|------------------|----|--|---------------------|
| Mercury | - | 1 BIG CLUB HITS | Universal Th |
| Vegin | 2 | 2 CLASSIC EUPHORIA | Ministry Of Sour |
| Syco Maste | 3 | 3 ULTIMATE NRG | All Around The Worl |
| Maniesto | 4 | D ENGLAND - THE ALBUM | EMI TVIScoy T |
| Usiversal TV | 2 | 4 FUNKY HOUSE SESSIONS 06 | Ministry Of Soun |
| Epic | 9 | 6 FLOORFILLERS - CLUB CLASSICS | VIANGUMU |
| Womer Brothers | 7 | 5 NOW THAT'S WHAT I CALL MUSIC! 63 | EMI/Megit/Universi |
| Fiction | 8 | 10 FOOTBALL CRAZY - HEAR THE SONGS | CT) |
| Brothfre/Island | 6 | 8 CLASSIC FM AT THE MOVIES | Classe FA |
| Ceffen | 2 | 80S MOVIE HITS | тимуми |
| Sory BMG | Ξ | 7 THE BANDS 06 | EMI Vingi |
| Mercury | 12 | 12 BACK IN THE DAY | ign/ BAS |
| Gusta/Salsoul | E | n GU10 | Glebel Undergreen |
| Independents | 14 | 24 MAGIC SUMMER | WW |
| × | 15 | 15 @ TOP GUN (OST) | Columbia |
| Good Genoral EMI | J6 | 13 WESTWOOD - RIDE WITH THE BIG DAWG | Defilis |
| 3 | 17 | 17 THE NO 1 EUPHORIC DANCE ALBUM | Decadano |
| | | The second secon | |

31 35 THE STREETS THE HARDEST WAY TO MAKE AN... LICERGO DERIVE

29 30 JOHNNY CASH RING OF FIRE - THE LEGEND OF 28 14 BRUCE SPRINGSTEEN WE SHALL OVERCOME... 30 33 FALL OUT BOY FROM UNDER THE CORK TREE Decaydance/Fueled By Ramon

RANIC! AT THE DISCO A FEVER YOU...

31 GREEN DAY AMERICAN IDIOT 32 27 RIHANNA A GIRL LIKE ME 33 32 PANIC! AT THE DISCO A FE

AAAAA

40 42 THE BLACK EYED PEAS MONKEY BUSINESS

39 16 BOY KILL BOY CIVILIAN

38 | 22 | DIRTY PRETTY THINGS WATERLOO TO ANYWHERE

37 20 THE BEAUTIFUL SOUTH SUPERBI

36 38 THE KILLERS HOT FUSS

28 ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM.



ELEASES

MERCURY

REGAL

ORSON: BRIGHT IDEA A NEW NUMBER ONE FOR MERCURY

SEA ISLAND

20 | 19 MASSIVE R&B - SPRING COLLECTION 2006

19 I 15 HOUSEWORK SONGS II

18 O SUITED & BOOTED

| KEY ALBUMS R | _ | | JULY 17 RAZORLIGHT KAZUKUNI REGINA SPEKTOR BEGIN | JULY 17 WARNER BROS | | _ | WARNER BROTHERS | JULY 10 INDIA ARIE TESTIMON'S | Y TO NOUVELLE VAGUE NOUV | JULY 10 PEACEFROG | JULY 30 FATBOY SLIM GREATEST | JULY 10 DIXIE CHICKS TAKING 1 | JULY 3 COLUMBIA | JULY 3 DUNCAN JAMES FUTUR | Y JULY 3 KEANE UNDER THE IRON | |
|---------------------|------------------------|--------------------------|---|---------------------|--------------------------|--|----------------------------|-------------------------------|------------------------------------|-------------------|-------------------------------|-------------------------------|----------------------------|---------------------------|-----------------------------------|--|
| EY STNGLES RELEASES | SABIAN EMPIRE COLUMBIA | FLY PLEASE PLEASE ISLAND | EDER SAVE US ECHO D HOT CHILI PEPPERS TELL ME BABY | VANER BROS. | HANNA UNFATTHFUE MERCURY | APESHIFTERS SENSITIVITY POSITIVA JULY 17 | RTY PRETTY THINGS DEADWOOD | RCURY | MES DEAN BRADFIELD THATS NO WAY TO | IL A LIE COLUMBIA | IDSTER HOME BRICHTSIDE | IAYNE WARD STAND BY ME RCA | M NOIR EANIE MEANIE MY DAD | LY ALLEN SMILE RECAL | AZORL IGHT IN THE MORNING MERCURY | |

EVELATIONS AOL, 1 ISLAND

E WAGUE 2 ITS SKINT

9 MINO VAKKON FLUEF DELUXE 7 MARY J. BLIGE ENDUGH CRYIN 6 UNIA NO STRINGS (LET'S HAVE SEX) COKERBOY WHAT CAN YOU DO FOR ME ANDY BELL ELECTRIC BLUE/I'LL NEVER FALL IN LOVE AGAIN SOUTH THE WAY IN THE THE THE WAY

PRE-RELEASE AIRPLAY TOP 20

PUSSYCAT DOLLS FEAT. SHOOP DOGG BUTTOKS BOB SINCLAR FEAT. STEVE EDWARDS WORLD, HOLD ON TI WHY YOU WARRA LUPE FLASCO KICK PUSH SOLU MUSIC FEAT. KIMBLEE FADE

6 C SERGIO MENDES FEAT. THE BLACK EYED PEAS MAS QUE NADA CEORGE MICHAEL AN EASIER AFFAIR 12 SUPERMODE TELL ME WHY LILY ALLEN SMILE JUSTICE VS SIMIAN WE ARE YOUR FRIENDS INDIA ARTE LAM NOT MY HAJR

18 JON PARK VS TOMMYKNOCKERS NEW HORIZON CO KEISHA WHITE DON'T MISTAKE ME KANYE WEST FEAT. TWISTA & KEISHA COLE IMPOSSIBLE ROCUE TRADERS VOCCOO CHILD TILL WEST & DU DELICIOUS SAME MAN

TEAMSTERS FEELS LIKE LOVE THE SHAPESHIFTERS SEKSITIVITY

CHARLS BARKLEY SMILEY FACE BIMBO JONES HARLEM ONE STOP

online at musicweek.com These charts are also available





| URBAN TOP List West SPETTIFF The sholes Page 8th 1 2 8 GRESTINA | The state of the s |
|--|--|
| URBAN TOF | 1 CO MADONNA GET TUGETHER With outstanding reciaes from Tielschwarz and James Rolde |
| URBAN TOF | THE LAST ANTISTING |
| | COOL CUTS CHART |
| | |

4 (C) CHARLS BARKLEY SMILLEY FACES 5 O AVALON SUPERSTAR ALL MY LOV O MARTIJIN TEN VELDEN I WISH U WOULD NO JOHN DIGWEED WARLING BEACH DIS FT MORY KANTE NARAMA LORRAINE TRANSATLANTIC FLIGHT

MOGEN SANCHEZ LUS ERICK MORILLO JAZZ IN YOUR FACE GEDROE DUKE V BS/L BRAZILIAN LOVE AFFAIR ABRIEL & DRESDEN MASS REPEAT / ELEVEN Professor of sales

DENNIS CHRISTOPHER SOULSHAKEN STERLING VOID ALRIGHT ABOVE & BEYOND CAVIT SLEET CRANDADBOB HIDE M COBURN V BOBBIE RIVERA SUPERSTAR

Hel braid to the Proposition of the Brain Moor and ATB Friday on Manufry Cf. Sound Rodo between 4 John and Spin.

MARIAH CAREY FLAT. SNOOP DOCK SHY SOMETHIN IL COOL J FEAT. J LO CONTROL MYSELF INDIA ARIE LAM NOT MY HAIR BUSTA RHYMES TOUCH IT JWN YO (EXCUSE ME MISS) A MILIAN FEAT, YOUNG JEEZY SAY I

6 IV THAIN I'M SPRUNG/I'M N UV (WIT A STREPBR) LUPE FLASCO KICK PUS-JAMIE FOXX FEAT. KANYE WEST EXTRANGANZA

ME-NO SEXY LOVE BEENIE MAN HAWA HAMA PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONZ

IS | 8 | CINUWINE I'M IN LOVE 22 15 NELLY FEAT. PAUL WALL, ALL & GIPP GOLLIZ 36 M DALLASEY TAFFY II | TRINA FEAT KELLY ROWLAND HERE WE GO 4 MOSS DEEP PUT DA IN THEIR PLACE 79 | SEAN PAUL TEMPERATURE RHYMEFEST FEVER JAMIE FOXX FEAT LUDACRIS UNFREDICTABL LUMIDEE VS. FATMAN SCOOP DANCE

DEM FRANCHISE BOYZ LEAN WIT IT, ROLL WIT IT SOUNDBWOY EXT. FEAT. DOCTOR NEVER WAVEA SAY CHARLS BARKLEY CRAZY

20 8 LILKIM WHOM m RIHANNA SOS

NOTORIOUS BIG SPIT YOUR GAME

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8 2 3 RELIGACIES NAW I'M FREE (PREFALLING)
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HOLDER THE STATE OF THE PROPERTY OF THE PROPER A-STUDIO FEAT POLINA SOS
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II II 7 SOULMUSIC FEAT KIMBLEF FACE

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MICOLA FASANO FEAT, PAULA B MISSING SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE

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RUCHSOTHANDOSHIEWHOES OPPOSITE WORLDS LOVE THENG

ROBBIE WILLIAMS SIN SINS SIN

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Week 22

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FAST CHART

SINGLES

NUMBER ONE SANDETHOM I WISH I WAS A PUNK ROCKER RCA

Turning in a a solid 21.6% increase in sales to 39,797, Scots singer/sonowriter Santi Thom's single would likely have reached number one this week even if Gnarls Barkley's Crazy had not been deleted Thom's success provides the first. number one by a homegrown UK artist for 12 weeks and sets up debut album Smile...It Confuses People, which is released today (5th).

ARTIST ALBUMS

ORSON BRIGHT IDEA Mercury

The Arctic Monkeys were the first act to too the singles and albums charts in 2006, and Orson are the second. Their Bright Idea album is the first number one for Universal's Mercury imprint since Texas' Greatest Hits topped the list more than five years and.

COMPILATION ALBUMS

BIG CLUB HITS UMTV Continuing at one in a top three still entirely devoted to dance, Big Club Hits dipped 9.6% last week to 27,443 sales.

RADIO ATRPLAY

THE FEELING FILL MY LITTLE WORLD

After just one week on top of the chart, Keane's Is It Any Wonder surrenders pole osition to labelmates The Feeling's Fill My Little World. Gnarls Barkley dip to three on audience but is still the mostplayed song for the 10th week in a row

The Market

World Cup sonas strike singles chart

by Alan Jones

Gnarls Barkley's debut single Crazy finally signs off, allowing Sandi Thom's I Wish I Was A Punk Rocker to complete its own

Although now deleted, Crazy's sales slip by a small 11.3% to 33,427, as it dips to number two There still seem to be plenty of copies in the shops; its physical sales were off only 8.8% last week at 19.827, while its downloads fell by 14.8% to 13,600. Crazy's overall sales are now 694,755 Simultaneous with Crazy's

modest decline, I Wish I Was A Punk Rocker enjoyed a 21.6% increase in sales to 39,797, to reach number one

Thom, based in Tooting but originally from the fishing village of Banff, is only the second female solo artist from Scotland to reach number one in the last quarter of a century, emulating Pop Idol 2003 winner Michelle McManus, who topped with All This Time in January 2004. Before that, no Scottish female solo artist had been to number one since Aneka reached the apex with Japanese

Boy in 1981. With World Cup feve mounting, ahead of Friday's launch, no fewer than six songs relating to the tournament pour



into the chart this week, and all strengthened considerably through the week. Leading the charge, Tony Christie's (Is This The Way To) The World Cup was number 26 on the first midweek sales flash, but improved to 18,

then 15 and finally number 11. Veteran comedian Stan Boardman debuts at number 19 (9,370 sales) with Stan's World Cup Song, official England song World At Your Feet by Embrace debuts at number 38 (4,039). Three Lions by Baddiel & Skinner (the official England tune for the 1996 European Championships) returns at number 48 (2,404), Crazy Frog's We Are The

Champions arrives at number 50

(2,311, and Sing It For England by

Young Stanley debuts at number 58 (1.511).

All can be expected to improv their placings a week hence, as new entries this week from Nelly Furtado and Lordi

Furtado registers her first Top 10 hit in five years with Maneater, which debuts at number eight, more or less on downloads alone. with sales of 15,545 including just 11 CDs sold early, ahead of its official physical release today. Meanwhile, Finnish shock rockers

Lordi's Eurovision winner Hard Rock Hallelujah debuts at number 59 with 1,495 downloads, ahead of its physical release, which is delayed until tom to give it a suitably satanic 6.6.6

KEY INDICATORS STNGLES

Sales versus last week: +2.9% Year to date versus last year: +89.1% MARKET SHARES Sony BMG Universal Warner

Others ALBUMS

FM1

Sales versus last week: -4.1% Year to date versus last year: 5.4% MARKET SHARES 38.1% Universal MoS 197% EMI 14 1%

209

Sorw BMG Warner COMPILATIONS

Sales uprais last week: -37% Year to date versus last year: -12.6%

MARKET SHARES 364% Universal 19.3% FMI 16.9% Sony BMG 127% Warner 47%

RADIO ATRPLAY

MARKET SHARES 468% Universal 168% Warner FMI Indies

CHART SHARE

Origin of singles sales (Top 75): UK: 52.0% US: 38.7% Other: 9.3% Origin of albums sales (Top 75): UK: 60.0% US: 40.0% Other: 0.0%

THE SCHEDULE **ALBUMS**

Paul Simon Surprise (WEA); Ronan Keating Bring You Home (Polydor): Primal Scream Riot City Blues (Columbia): Sonic Youth Rather Ripped (Polydor); The Feeling Twelve Stops And Home (Island); Ed Harcourt The Beautiful Lie (Heavenly): Leann Rimes Whatever

We Want (Curb) JUNE 12

Men Women And Children Men Women And Children (WEA); Nelly Furtado Loose (Polydor); Keane Under The Iron Sea (Island): Paul Weller Catch-Flame! (V2): The Longout A Call And Response (Deltasonic): Duncan James Future Past (Innocent): Dixie Chicks Taking The Long Way (Columbia)

Fatboy Slim Greatest Hits (Skint); Def

Leppard Yeah (Mercury): The Divine Comedy Victory For The Comic Muse (Pariophone) JUNE 26

India Arie Testimony Vol. 1 (Island): Nouvelle Vague Nouvelle Vague 2 (Peacefrog); Plan B Who Needs Action When You Have Words (WEA)

Sean Paul The Trinity (Atlantic): Johnny Cash American V (Lost Highway); Muse Black Holes And Revelations (Warner Brothers)

RHY 10 Regina Spektor Begin To Hope (Warner Brost: Fields 4 From The Village (Atlantic); Thom Yorke The Eraser (XL)

Lily Allen Alright Still (Regal): Razorlight Razorlight (Mercury)

Rooster Circles And Satellites (RCA)

NEW ADDITION



Kasabian will release their second studio album on September 4 titled Empire. The Jim Abbissproduced set will be preceded by the album title track on August 21. Much of the album received its first airing at a one-off show in Mexico last month, as part of a US deal with mobile operator Nokia. In the UK, the band will headline

the V Festival on August 19.

SINGLES

Claire Sproule Flame (Parlophone): Mariah Carey Say Somethin (Mercury); Embrace World At Your Feet (Independiente); Sugababes Follow Me

Home (Island): Nelly Furtado Maneater (Polydor): Crazy Frog We Are... (Gusto): Fightstar Hazy Eyes (Island): Duncan James Sooner Or Later (Innocent); The Streets Never Went To Church (679); Morrissey The Youngest... (Attack)

JUNE 12 Bon Jovi Who Says You Cant Go Home (Mercury): Shakira Hips Dont Lie (RCA): TI Why You Wanna (Atlantic); Korn Coming Undone (Virgin): Sham 69 & The Peoples Assembly Hurry Up England (Parlophone); John Parr Vs Tommyknockers New Horizon (Gut)

Mariah Carey Say Somthin' (Def Jam):

For fuller listings, see musicweek.com

JUNE 19

Muse Supermassive Black Hole (A&E): Beth Orton Shopping Trolley (Heavenly); Journey South The Circle (RCA): Yeah Yeah Yeahs Turn Into (Polydor): Jamie Foxx Extravaganza (RCA): The Zutons Valerie (Deltasonic); Editors Blood (Kitcherware); Placebo Infra Red (Virgin): George Michael An Easier Affair (Aegean) JUNE 26

Kelly Clarkson Breakaway (RCA): Fatboy Slim That Old Pair Of Jeans (Skint); Mary J Blige Enough Cryin (Island): The Pussycat Dolls Buttonz (Polydor): The Kooks She Moves In Her (Virgin)

Justice Vs Simian We Are Your Friends (Virgin): Razorlight In The Morning (Mercury): Jose Gonzales Hand On Your Heart (Peacefrog): Jim Noir Eanie Meanie (My Dad); Lify Allen Smile (Regal)

10,06,06 MUSICWEEK 19



Fatboy moves in on all fronts

The Plot

MySpace promotion invites fans to get interactive with the launch of Fatbov Slim's Greatest Hits

FATBOY SLIM GREATEST HITS (SKINT) Skint Records has utilised a networking site MySpace.com to raise awareness of its first Fathoy

In a hid to cultivate interest in the June 19-released Greatest Hits, the label is inviting fans to shoot their own version of the video for new single That Old Pair Of Jeans and subs nit their entries via Fatboy Slim's MySpace account. The winning submission will be announced on MySpace this month and will later feature on the advanced version of the album's second single Champion and, which will be released later this summer.

Greatest hits campaigns can sometimes he a hit dull, so we were trying to do more interesting things with this," says Skint managing director JC Reid, "The whole idea was to get people to see the video and then invite them to do their own versions of the video, we achieved that"

The original video, which features comedian Chris Bliss "interpreting" the June 26-released single through the medium of juggling, was previewed exclusively on the MySpace frontpage last month and attracted 190,000 views and additional 6,000 "friends" for the artist in just five days. "The esponse was just incredible. It's

the best single bit of promotion we've ever done," says Reid. The promotion kicks off what is set to be an active year, with a string of live appearances including summer beach parties at Loch Ness and Port Rush and headline slots at Global Gathering and V Festivals. Additional marketing activity will see Skint targeting festival goers at other events, with a 20-ft tall inflatable version of the image featured on Slim's You've Come A Long Way

Baby set to dominate the skies A Fatboy Slim television special will air on Channel 4 on June 17. two days ahead of the album's From crumpled, discarded pieces



release. The documentary fe footage from his two Brixton Academy shows last year. Skint will begin a teaser TV

campaign the week before rele featuring a voiceover by Chris Moyles. Meanwhile, mobile ringtone company Jamba is behind a greatest hits TV advert highlighting real and video tones for Rockafeller Skank, Praise You and Weapon of Choice

The new album features to w tracks alongside hits such as Praise You and Weapon of Choice In addition, Fatboy Slim remixes of Cornershop (Brimful of Asha) and Groove Armada (I See You Baby) feature.

Label: Skint National Press Promotion: Ed Cartwright, Darling Department National Radio: Craig McClintock, Anglo Regional Radio: Glen Newsam, Anglo Plugging

National TV: Michelle O'Corner, Anglo Plugging Regional Press Promotion: Rob Kerford. DVD Press and Promotion: Dan Minty, Making

TASTEMAKERS TIPS Fat Freddys Drop Cay's Crays (Kartel)



"I really like what Fat Freddys Drop do with their dub/reggae sound on Cay's

Crays. On top of smoky, laid-back dubs that fuse with a jazzy brass section, the song also features the unique voice of Joe Dukie - a vocalist with the gift of soul in his voice. The band seem to have struck upon a winning formula. Kick back and enjoy."

Till West & DJ Delicious

Same Man (Data) STEVE GREGORY, HEAD OF MUSIC. DOON EM



heels of Watching Me by

DATA return with another slice of quality dance, which has the potential to be a top 10 hit and has already become the biggest club anthem of the year. It started life last year on a few CDRs which fell into the hands of Roger Sanchez and Erick Morillo, who both hammered it in Ibiza during the back end of 2005. The respon they got from it surely must have sealed its success. Already it's getting hammered in clubs up and down the UK and radio should soon pick up on this little gem and give it the top 10 it deserves

Bimbo Jones Harlem One Stop (Columbia) JOE MOTT, DAILY STAR

This is a heavyweight lump of old school house destined to be big, it's four to the floor with funky guitars, live horns and a shouty female vocal courtesy of Katherine Ellis. Infectious and original, this is a definite hit, guaranteed to have you on the dancefloor this summer.

THE INSIDER

Transmission

Channel Four is following in the tradition of such classic shows as The Tube and TFI Friday by launching a music entertainment show to run Friday nights.

However, Transmission with T-Mobile will differ in that it has been jointly devised and funded by the mobile phone operator, which wins title-name branding

as part of the tie-up. The show, whose 12-week run begins on June 16 at 11.30pm, will follow comedy show The Friday Night Project and Big

Brother's weekly eviction in the channel's schedule Each programme will feature four artists performing, as well as

video content including segments from one of the latest T-Mobile Street Gigs. Artists set to appear

CONTRACT OF THE

on the first show include Dirty Pretty Things, Lily Allen and The

"It was quite a big deal for us to have a show that would run on Friday nights in that late slot, says Neil McCallum. commissioning editor for T4 Music. "We think it's something very different and exciting Although we are obviously going to feature one or two more established artists, we are going to be featuring a lot of new arti such as The Klaxons and The Long Blondes."

Each show will also feature o studio guests - such as actors who have appeared in a pop video or have played a mus in films - and will be filmed in a different location around the UK.

of paper emerges Wolfmother Promo focus

before: Si & Ad did it for The Ordinary Boys a couple of years ago, and Diamond Dogs also created a black-and-white-then red-in version for The Cribs' Mirror Kissers. But promo directors Alex & Martin have taken the idea of animating photocopies of video printouts and pushed it a little bit further. Making a performance as if shot on par one thing and distressing that paper is another, but this is a performance which looks as if it as entirely retrieved from the aste-paper basket. Every shot of Alex & Martin's

clip for Wolfmother's Woman is distressed and crumpled like discarded paper, but the band burst out of the distressed footage anyway. At first diverting, the folds and creases in the footage are increasingly choreographed to the music. Then the content, in particular the dancing women that punctuate the band's performance, starts to interact with the effect: they "tear the paper" therefore



In short, this is a great way of howcasing a performance and for track as strong as this, Alex & Martin's video is compelling. "We had this idea earlier, but

we transformed it to fit with the track, because it had to be really powerful," says Alex Courtes. The nd performance was captured in Los Angeles - on Mini DV. Then it was edited by Olivier Gajan, before rushes and an EDL were sent to pany Machine Molle animation company Machine Molli Here, each frame of the edited

and then each frame was distressed accordingly. "We folded everyone of them regarding the action or the music," says Courtes. Every bit of animation was

done by hand, he says. But, because of the tests they did beforehand and during the process they developed techniques, that kept things ticking alo

 The full version of this review can be found in the forthcoming Contact David Knight. Email: david@musicweek.com

RADIO PLAYLISTS

A CATTON A CONTROL OF THE ACTION AND A CONTROL OF T

B LIST
AFI Mas Munder, All American Rejects Drity
Little Secret Bob Sinclar feat. Stone Edwards
World Held On Ochidens Of The Skyl. Editors
Broot Embrow World Al Our Pett Fall Out Boy
Jo Cancles; Hope Of The States Sing II Out
Lity Allen Smile. Lostprophets Rections: Lupe

Flason Kick Path, Marish Carey froit, Snoop Dogg Say Somethi Plassycat Dolgs Say Somethi Plassycat Dolgs Sat San Moning, Sergio Berdese & The Black Kyell Plass Mass Can Halds, Solid Minist Sergio Berdese & The Black Kyell Plass Mass Can Halds, Solid Minist Sergio Berdese Care Safety The Fratel Sergiotic Care Marie Solid Sergiotic Accusate Visiona Williams Williams Conference and Care Safety Sergiotics Care Marie Solid Sergiotics Care Marie Sergiotics Care Sergiotics Care Sergiotics Care Marie Sergiotics Care Sergio Clarkson Breakmay, Ne-Ye Sony Lov: Regue Traders Vicideo Chill, Yeah Yeah Yeahs Turn Info 1-UPFRONT

Chicks Not Ready To Make Nice: Keane Is It An Wonder? Kelsha White Dort Michiel Mr. Paul Simon Father & Doughter, Prince Fury: Renan

OPT AWARDS Angels And Ainwayes - No Need To Whisper (silver) Jack Johnson -Curious George

Pirk - I'm Not Dear (gold) Zero 7 – The Garden (gold) Will Young - Keep On (three times

The Dualers Don't Go

(Galley Music) SIMON ROTHSTEIN, THE SUN

"If there's any justice in the world then The Dualers will be the coundtrack to this summer. Don't Go, the new single from busking brothers turned chart stars Si and Typer, is the sort of ska tune which lazing in the sun was invented for. Just make sure you've got plenty of room in the garden to skank."

Supermode Tell Me Why (Data)



This is one of those tunes that instantly screams hit. A

massive house cover of the

Eighties anthem Small Town Boy by Bronski Beat, it teases and ses and when the Bronski book kicks in you just can't help losing

it. Every time I roll it on the KISS show, I get the email/text storm asking me 'what the hell's this?' It never fails to work on the dancefloor either. The Swedish house mafia look set to storm the charts vet again. Sweet stuff"

Space Cowbov Digital Rock (Tiger Trax) EDDY TEMPLE-MORRIS XFM

"Space Cowboy's record is like a barometer of how nightclub music has shifted from a light loafered disco vibe to a proper guitar fuelled, block-rocking party over the past few years. This is the kind of record you can play at a little indie dance club in the UK. or in Ibiza at Manumission, the biggest club in the world. Space Cowboy has allowed his eclectic musical upbringing to rub off and come up with a dirty, sexy, hook filled album full of gritty beats and bleeps, huge riffs, and catchy melodies. This record will surprise many, and give Nick (SC)

My Top 10

HAYDN INSLEY. Head of Music, WFM 97.2

1. MATESYAND YOUTH (SONY BWG) 2. MOHAIR SWALL TALK (EAR CANDY) 3. THE EXPRONS TIRED OF HAVEING AROUND DELIASONOC) 4. FURN AND TO

CLETASONOGI 4. FOUR DAY HOMBRE DON'T GO CENTLY 6. SNOW PATROL YOURS ALL I MAYE (FICTION)
7. LIAM FROST THE MOTERNERS OF ST PAIR LUVICITA)

8. THE UPPER BOOM BLACK AND WHITE ISONY)

9. ORSON NO TOMORDOW OVERCURY)

10. JELLY'S LAST JAM ALL THE GLORY CINSISNES)

"At WFM we play a mix of music. We rotate through four playlists which are then biased through each hours programming. The primary two lists, A, B are made up of chart music with an emphasis on the more indie and less commercial tracks from that genre. We also seed those lists with chosen new release tracks which would not necessarily get into the charts. The other lists are made

up from a rotation of about 500

to local bands."

classic tracks and also one devoted

IN-STORE NEXT WEEK

ASDA

Instore - Dixie Chicks, Duncan James, The Eagles, Hope Of The States, Keane, Level 42. The Lightning Seeds, Nelly Furtado, album of the week - The Eagles

BORDERS

Artist of the month - Neil Young: Instore - World Cup campaign, Seventies West Coast Cool Campaign, Sandi Thom, Primal Scream, The Feeling, Ronan Keating, Leanne Rimes. The Jam. Ed Harcourt, Paul Oakenfold, The Byrds



Albums of the month - Joan As Policewoman, Gilles Peterson, Blackbud, Boards Of Canada, Psapp, Towers Of London, Tunng, Vetiver, De Rosa



Windows - FIFA World Cup 2006, Keane, Dixie Chicks: Instore - David Gray, Fatboy Slim, Goo Goo Dolls, Royksoop, Bullet For My Valentine, India Arie, The Dualers, Korn, Dixie Chicks, Triple Burner, London Elektric, Nelly Furtado, The Game, Keane, Tangerine Dream,



Recommended – Duncan James, Embrace, Clubber's Guide, Paul Weller; Instore – Keane, The Stranglers, Nelly Furtado, Duncan James, Paul Weller, Dusty Springfield, Cluuber's Guide: DVD - T-Rex



Windows - Hot Summer Offers/World Cup 2006; CD Of Windows – Not summer unersyword up you oblight.

The Week – Keane; Instore – 36 Crazyfists, The
Lightning Seeds, The Longout, Nelly Furtado, The
Futureheads, Orson, The Upper Room, Boy Kill Boy,
Forward, Russial, The Raconteurs, Dirty Pretty Things



Mojo - Faun Fables, The Fever, Howlin Rain, Six Organs Of Admittance, Mocky, Lansing-Dreiden; Selecta -Mocky, Eberg, Marky Ramone, Midlake, Trojan

Sainsbury's

Soundsystem Vol. 1 Instore - Keane, Duncan James, Dusty Springfield, The Lightning Seeds, Nelly Furtado, The Stranglers, Pau

TESCO

Weller, Busta Rhymes, Dixie Chicks, Level 42, No 1 Trance Classic Anthems; Album Of The Week - Duncan James Instore - Ronan Keating, The Feeling, The Eagles,

Embrace, Paul Simon, Primal Scream, LeAnn Rimes, Sandi Thom, The Byrds, Manfred Man, Paul Weller, Essential R&B. DIY Songs, Soccer AM, Jumpers 4 Goalposts. Daddy Cool, New Waye Heroes, Best Pub Album

Windows - Keane, Nelly Furtado, Father's Day: Instore -Keane, Nelly Furtado, Busta Rhymes, Dixie Chicks, Paul Weller, Sham 69 & The Special Assembly, Shakira, Dannii Minogue, AFI, Bon Jovi, Fratellis

WHSmith

Instore - LeAnn Rimes, Ronan Keating, Sandi Thom, Katio Melua The Byrds

WOOLWORTHS

Album of the week - Ronan Keating; Single of the week - Tone Def Ali Stars; Instore - Paul Oakenfold, LeAnn Rimes, England the Album, Jumpers 4 Goalposts Embrace, Voices, Sandi Thom, The Feeling, Suited and Booted Nelly Furtado

Forthcoming PAs

The Arthic Brasson Outfit (Domino)
The Mooks (Virgin)
Dirty Pretty Things (Mercury)
Lily Allan (Regol)
Kixtons (Polydor)
Lupe Flasco (Atlantic)
The Antomatic (B-Unique)
Feeder (Echo)
The Long Blondes (Rough Trade) "We're going to be taking

advantage of the different locations," says McCallum. "So we might have two different artists taking us on a tour of where they grew up in the same city, for As part of the tie-in, some of

the show's content will be exclusively available on mobile phones to T-Mobile customers

that would run in the Friday night late slot

a shipload of new fans.

There will also be exclusive green room footage available on the show's website, and the series will receive a boost from being repeated the same week on digital sister channel E4. It will be presented by T4 stalwart Steve Jones and Xfm DJ Lauren Lavern

It was quite a big deal

for us to have a show

"We've worked with Steve for coming up to three years and he's coming up to three years and ness someone who we've really grown over our events portfolio," says McCallum. "With Lauren, she's got fantastic credentials and her music knowledge is second to none. They're both different presenters but they have a real spark working together." McCallum says the show will

target the 16- to 34-year-old "post-pub" generation and expects it will benefit from its position in the programming schedule. "We're very lucky in that the 12 weeks that we're on coincide with Channel Four's viewing figures being at an alltime high," adds McCallum. "If you look across our whole spectrum of programmes at the moment, we're doing more music

than ever before." Address: At It Productions, Unit 314, Westbourne Studios, 242 Acklam Rd. London W10 5YO Tel: 020 8964 2122

Website: www.channel4.com/music

rting feat Kate Rusby All Over Again; The ling Fill My Little World: The Keoks Sho Feeling Fill My Little World; The Keoks She Moves In Her Own Way; The Zatons Volene Bon Joyl Who Says You Carlt Go Home: Breaks

Boa Jon! Who Says You Carl for Home Breaks: Co-op The Otherside; Dencam James Soorer Or Later, Embrare World At Your Feet, Kelly Clarkson Proclamay, LeAnn Rimes And It Field Life; Merrissey The Youngest Was The Most Love, Northa, Patiot Fires (albern), Fink Who Knew, Robbie Williams Sin Sin Sin; The Engles No American State of State of State of State of State North March State of State o No More Closely Days: CLIST

CLIST
Class For Army Of One, David Gilmstur Smile,
George Michael An Estire Affair, India Arte I,
An Hei My Heis, David Bollmstur Smile,
An Hei My Heis, David Bollmstur Britan
Fet Small Charge Med Reduced Household Course,
Sanda Charma Learney Mer Richard Haudrey Cales
Corner, Sand Them I With I Was A Furk
Rocker, Sone Pation Hei Hors: The Concrete Son
Singhabas Heiden Met Hors: The Concrete Son
Singhabas Heiden She Hors: The Concrete Son
Streets Nover Wort To Charact The Weepfes

CAPITAL

A LEST Come The Other Side, Chestelan Millan George Tu Links George Milland Allen, Chestelan Milland Side, Chestelan Milland Side, Chestelan Milland Side, Chestelan Milland Side, Chestelan Milland, Ches Breaks Co-op The Other Side: Christian Millan

GALAXY

B CLST
Armand Van Heiden My My My 'De: Bab
Sinclar World, Held Co: Nell'y Furtado
Menalter Piete Who Krew Pusyeaut Dolls feat.
Sneep Begg Buttere: Solit Musle Fide;
Supermade Tell Me Why;
C LLST

C LIST
Jen Parr V Tenney Knockers New Horizor, LIF
Kim Whoz Leleatta Holloway Love Sensation
Ob Marish Carey Say Somethin; No-Ye Soxy
Love: Teamsters Feels Like Love; TI Why You

Galaxy

NOTION LEST
MOTION LEST
MOTIO

As Size Goes: The Streets Never Went To Church: The Zutons Valerie, Yeah Yeah Yeahs Tuen Into: Turn Into: EVENING LIST AFI Miss Murder; Battle Children; Belle &

CAT DISTANCE AND CONTROL OF CONTR





SINGLE OF THE WEEK

Supermassive Black Hole

A&E HEL3001CD One of the most innovative pop ments of 2006 comes from a most unexpected quarter. This first track from Muse's forthcoming Butterflies And Hurricanes is synth-driven, funky non-complete with falsetto vocals and a sexy rhythmic strut that certainly raises the bar on a rock band's melodic responsibilities. Off to a storming start at radio and already available as an exclusive download via the band's website. this will take the band up a gear.



Journey South Singles

ood On The Wall

On Ice (FatCat 7FAT25) Blood On The Wall hail from Brooklyn and wear their NYC roots on their sleeves. Reunite On Ice, their first major release outside the US, dreams up a world of TV On The Radio and Yeah Yeah Yeahs, if a touch more

Blood (Kitchenware SKCD79) B-listed at Radio One, Blood is an obvious highlight from the band's platinum debut album The Back Room and should find its way onto more playlists such is its commercial appeal. Vocals, drums and guitars make for a catchy indie tune that insists on being replayed.

Kick Push (Atlantic AT0243CD) Lupe Fiasco, the skateboardssessed rapper who recently featured on Kanye West's Touch The Sky, makes his Atlantic debut with a slice of laidback hip hop that rides a familiarsounding loop to soulful effect. Kick Push is the kind of uncomplicated rap that sounds great on the radio as summer approaches – as Radio One has ted - and could potentially be a big hit.

Jamie Foxx feat. Kanye West Extravaganza (J 82876869422) The latest release from Foxx, feat. Kanye West, includes a more stripped-down sound, a nagging hook and fewer salacious lyrics than some of the other tracks on his debut album Unpredictable. Radio One backs the Oscar winner by C-listing the track.

Bimbo Jones Harlem One Stop (Columbia 82876845952)

UK production trio Bimbo Jones have conjured up a potential crossover hit in Harlem One Stop, a fruity, Lionel Richie-sampling disco romp that has already won airplay support from Kiss100. Currently in MWs Upfront Club Top 20, this has the potential to do milar business in the mainstream pop arena.

22 MUSICWEEK 100A.0A

esperado/The Circle (Syco Music)

The X-Factor finalists have sold 350,000 copies of their debut album without the help of a single, but three months down the line this non-chart eligible release will undeniably give it a boost. Desperado is a dead cert to snare ILR interest, while the extra tracks, a cover of Ocean Colour Scene's The Circle, and live rsions of Candle In The Wind and The First Time Ever I Saw Your Face will resonate at retail

The Long Blondes Weekend Without Makeup (Rough Trade RTRADSCD351)

After a string of attentio grabbing singles, this Sheffield oy-girl band release their first on Rough Trade. Packed with dark, yet witty, social commentary worthy of Pulp it is, appropriately enough, produced by Steve Mackey. Strong support from the NME including a Philip Hall Radar Award and a packed touring schedule last month will help assist their rise

Rooftops (A Liberation Broadcast) (Visible Noise TORMENT73CD) One listen to the new single from these emotional, black-clad Welshman and it is clear th extent producer Bob Rock has played is shaping their sound make no mistake, this song is about "the big chorus". A punchy production pulls the upbeat, guitar-driven instrumentation together, keeping the vocals very upfront in the mix. Already receiving favourable support from Radio One, this will be the bands' biggest hit yet.

George Michael An Easier Affair (AE/Aegean 828768694621

George Michael rush-releases this new single in the wake of his now sold-out UK tour. Featuring the clearly autobiographical lyric - "I told myself I was straight/But I shouldn't have worried/Cos' my shouldn't nave worned/Los my maker had better plans for me/And I'm dancin' with the freaks now" - this is a midtempo pop tune fuelled by a funky bass groove and swirling synths. Radio is falling for the song, which bodes well for a return to the Top 10.

Infra-Red (Virgin FLOORCD29) This is the second single to be released from Placebo's album Meds, which went Top 10 in March and represents an established ban who have made a real return to form. Infra-red hits all the right buttons and should pick up some

young fans for the band DC (V2 VVR8040919) This is the third single culled from Semifinalists' impressive eponymous debut album and it sounds as if The Sundays never split up. It is warm yet strangely disorientating, built around melodies that are by turn robotic and then soaringly anthemic. It is hardly likely to smash up the charts but will find a place in the hearts of many a sensitive indie

Yeah Yeah Yeahs Turn Into (Dress Up/Fiction

The progress of Yeah Yeah Yeahs' excellent Top 10 album Show Your Bones shows no sign of abating with this second single, one of its strongest tracks. Opening with country-ish acoustic guitar, it builds into a moving ballad with a twist - in this case a Theramin solo. C-listed at Radio One, this will set the band up nicely for their appearances at Reading/Leeds.

The Zutons Valerie (Deltasonic DLTCD047) The Zutons have got off to a flying start with Valerie after securing a Radio One A-list seal of approval. Valerie brings to mind a funloving Magic Numbers feel and should sound perfectly st this summer's festivals

Albums

The Automatic Not Accepted Anywhere (B-Unique/Polydor BUN107) B-Unique, having broken one of the UK's best bands in Kaiser Chiefs, look like repeating the formula with The Automatic and their brand of big-hook rock Tracks such as first single Raoul and forthcoming hit Monster goze class and appeal. With at least two more hits on the album, the only

small criticism is a slight lack of any shade overall. For a debut though, it's one to be proud of; big things coming though.

From The Sky (Independiente

ISOM62CD) With their impeccable indie credentials – Jeff Buckley comparisons, a bit of "previous" on Fierce Panda, a string of successful supports - Wiltshire trio Blackbud must be halfway towards success already. Musically, there's nothing particularly new on display here, but their music, like a rootsier Travis, will undoubtably connect

with an audience throughout the

The Divine Comedy

Victory For The Comic Muse (Parlophone 3653722) The songs just keep coming for workaholic orchestral pop master Neil Hannon, as he follows up 2004's Absent Friends with a triumphant ninth Divine Comedy album, Recorded in only a fortnight with a cast of 28 musicians, the album sees Hannon taking a pop at today's celebrity-obsessed climate, with his cover of The Associates' Party Fears Two being a particular highlight.

Jagged Edge Jagged Edge (Sony BMG

82876759832) The fifth album from the US R&B

four-piece is something of a mixed bag. While the voices sound great and there are obvious highlights such as Good Luck Charm and Ghetto Guitar, the problem is that it is obviously intended as sor sort of great seductive soundtrack, but too much of the songwriting seems like will-this-do filler for it to work as a coherent body.

Mojave 3

Puzzles Like You (4AD CAD2604CD) The fifth album in Mojave 3's repertoire, Puzzles Like You is an accessible affair which skirts the boundary between pop and sophisticated, adult-style alt.rock. However, in flirting with that boundary, the band has come up with something mainstream, but rather bland, with the exception of album highlight Most Days, which is a gentle work of genius.

ALBUM OF THE WEEK **Fatboy Slim**

The Greatest Hits - Why Try Harder? Skint BRASSIC40

After the unprecedented success The Prodigy, Faithless and Massive Attack have had launching best of collections, it seems the gate is open for any Nineties-era dance artist to release a retrospective, despite the fact that dance music rarely ages well. That said, much of Fatboy Slim's material still sounds remarkably fresh - throw or Praise You or Brimful Of Asha and you'll be struggling to suppress a gleeful smile.

Enemies Like This (EMI/Astralwerks ASK59682.21

Before Bloc Party et al came along, Radio 4 were almost alone in keeping the angular art school rock flame alive and here they return from an experimental electronic direction to reclaim

their territory. It has an urgency and edge to it which is likeable but there is also a distinct lack of tunes, which is not helped by the fact it sounds as though it was recorded in a dustbin. The new pretenders will not be rolling aside on this evidence.

Royksöpp's Night Out (PIAS/Wall Of Sound 3529332)

With Royksöpp's Night Out, Norway's most relaxed duo join the very select band of dance acts who have released successful live albums. Drawing on their two albums to date, as well as an electrifying cover of Queens Of The Stone Age's Go With The Flow, the album sparkles with energy and finesse.

Fastman/Raiderman (Cooking Vinyl COOKCD376)

Any album that features Levon Helm (the Band), Tom Petersson (Cheap Trick) and Al Kooper is not going to be run of the mill, and this new album from the iconic Black is certainly not that. That said, anyone expecting him to revisit The Pixies giddy heights may be disappointed, but this is a class album featuring a host of warm and heart-felt performances.

FabricLive 28: Evil Nine (Fabric FABRIC 56)

Since James Lavelle's fantastic first chapter five years ago, the FabricLive series has produced a ensistently innovative collection of mix CDs. It is a relief, then, to see that production duo Evil Nine don't drop the baton, delivering a stylish set of energized indie breakbeat, smashing their way through the likes of Franz Ferdinand and Test Icicles with peckless anlamb

This week's reviewers: Dugald Baird, Adam Benaine, Phil Brooke, Bon Cardew, Stuart Clarke, Jim Larkin, Nicola Stade, Nick Tesco and Simon Word.

TV Airplay Chart

| The state of the s | 3 | 7/2 | dati |
|--|-----|---|------|
| 1 | 2 | SERGIO MENDES/THE BLACK EYED PEAS MAS QUE NADA | 443 |
| 2 | 2 | RIHANNA S.O.S. | 377 |
| 3 | 94 | PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS | 364 |
| 4 | 1 | GNARLS BARKLEY CRAZY WASSER BROSS | 359 |
| 5 | 3 | MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN' OUT JAM | 337 |
| 6 | 9 | NELLY FURTADO MANEATER DEPARTORS | 310 |
| 7 | 4 | CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I 907 AM | 287 |
| 8 | 5 | PINK WHO KNEW SXW BMS | 285 |
| 9 | 6 | SUGABABES FOLLOW ME HOME BLAND | 280 |
| 10 | 10 | RED HOT CHILI PEPPERS DANI CALIFORNIA WARRENESS | 273 |
| 11 | 7 | BEATFREAKZ SOMEBODY'S WATCHING ME BATA | 268 |
| 12 | 35 | KELLY CLARKSON BREAKAWAY 80A | 267 |
| 13 | 15 | BUSTA RHYMES TOUCH IT APTERMEDIATERSCOPE | 254 |
| 14 | 18 | SHAKTRA FEAT. WYCLEFF JEAN HIPS DON'T LIE SCAYBRG | 248 |
| 15 | U | THE STREETS NEVER WENT TO CHURCH 69 | 240 |
| 16 | 20 | SOLU MUSIC FEAT. KIMBLEE FADE MEDICAGE | 229 |
| 17 | В | KEANE IS IT ANY WONDER? | 227 |
| 18 | n | MATT WILLIS UP ALL NIGHT | 213 |
| 19 | 30 | THE ZUTONS VALERIE DELIASONE | 207 |
| 20 | п | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF 00F.2M | 204 |
| 20 | 14 | OAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSYCAT MORRELTO | 204 |
| 22 | 22 | INFERNAL FROM PARIS TO BERLIN EUROM | 203 |
| 22 | 40 | THE AUTOMATIC MONSTER BUILDERPOINDS | 203 |
| 24 | 80 | MUSE SUPERMASSIVE BLACK HOLE | 193 |
| 25 | 3 | B SINCLAR/S EDWARDS WORLD, HOLD ON (CHILDREN) DEFICITED | 190 |
| 26 | 22 | ORSON BRIGHT IDEA MURCURY | 188 |
| 27 | 36 | SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS) | |
| 28 | 1 | ROBBIE WILLIAMS SIN SIN SIN | 179 |
| 29 | 39 | THE KOOKS SHE MOVES IN HER OWN WAY | 174 |
| 30 | 43 | THE FEELING FILL MY LITTLE WORLD 19,440 | 172 |
| 31 | .33 | THE RACONTEURS STEADY AS SHE GOES | 171 |
| 32 | 25 | DUNCAN JAMES SOONER OR LATER JASOCIAN | 170 |
| 32 | 50 | EMBRACE WORLD AT YOUR FEET INCHANGE OF | 170 |
| 32 | 29 | CHRIS BROWN GIMME THAT | 169 |
| 35 | 26 | CHRIS BROWN TO: (EXCOSE WE MISS) | 159 |
| 36 | 23 | WIODD DEEP HAVE A LAKET | - |
| 37 | 42 | NERINA PALLOT EVERTBOOT S GOILE TO THE | 150 |
| 38 | 342 | MARY J BLIGE ENOUGH GRAIN | 145 |
| 39 | 40 | | 144 |
| 40 | 56 | AFI MISS MURDER POLYDIA Commission Control Commission (Control Commission Control Commission Co | _ |

Sergio Mendes

SOS is two for the cighth week in a row, there is a new immber one on the TV applay chart is the formation of the TV applay chart is the form of MOVPLAIS legend Sargio Mendes' see the two cases (Mas Que Rada, which he first cut more than 40 years ago. As mentioned last week, the new version of the song also features Black Eyed Pear. It was arred 443.

It was ared 443 times by stations monitored by Music Control last week, up from 270 the previous week, with top tailles of 161 plays from 84 – that is more than one an hour every hour – and 110 from



obvious charms again, Pussyeat Dolls are charing their fourth straight mumber one TV airphy hit with Buttons and it is off to a good start, exploding 94-3 on its first full week of exposure. B4 was the biggest of the video last

No. 10 April 1997 | 1997 | 144 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 1997 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 145 | 14

WANT THE NEWS FIRST

A summery track from Segio Mendes & Black Eyed Peas has seduced TV, and lands at number one on the rundown.

| N | ſΤ | V MOST PLAYED | |
|-----|-------|---|----------|
| Ric | Dist. | ARTISTITUE | Laber |
| | 2 | KEANE IS IT ANY WONDER? | ISLAND |
| | 3 | RIHANNA S.O.S. | DEF JAN |
| 3 | 9 | ORSON BRIGHT IDEA | MERCORD |
| 3 | 3 | CAKENFOLDYB MURPHY FASTER KILL PUSSYCAT | PERFECTO |
| 5 | 3 | THE FEELING FILL MY LITTLE WORLD | ISLAN |
| 5 | 3 | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF | DET JUL |
| 5 | 3 | THE STREETS NEVER WENT TO CHURCH | 67 |

| 10 | 64 | PUSSYCAT DOLLS FEAT, SNOOP DOGG BUTTONS | ASM |
|-----|------|---|------------|
| | | Munic Control | |
| T | Н | E BOX MOST PLAYED | |
| De. | List | ARTIST TITLE | Libel |
| | 49 | PUSSYCAT DOLLS FEAT, SHOOP DOGG BUTTONS | AAM |
| 2 | 5 | INFERNAL FROM PARIS TO BERLIN | EURCPA |
| 3 | 3 | MATT WILLIS UP ALL NIGHT | MERCURY |
| 4 | 21 | KEANE IS IT ANY WONDER? | PLANE |
| 4 | 1 | SHAKIRA FEAT. WYCLEFF JEAN HIPS DON'T LIE | SONY BUILD |
| 6 | 4 | NELLY FURTADO MANEATER D | EAMANDERS |
| 7 | 9 | LL COOL J FEAT, JENNIFER LOPEZ CONTROL MYSELF | DEF.MA |
| 8 | 18 | S THOM I WISH I WAS A PUNK ROCKER (WITH FLOW | ERS.) FOR |
| 9 | 37 | RONAN KEATING FEAT, KATE RUSBY ALL OVER AGAI | N FOLYEOF |
| 10 | 6 | RIHANNA SOS | CEF JK.V |
| e N | eben | Vasic Control | |
| | | PRANCISSOCT DI SVED | |

| K | | RRANG! MOST PLAYED | |
|-----|----|--|----------------|
| Ris | in | ARTIST ITEL | Liber |
| 1 | 36 | LORDI HARD ROCK HALLELULAH | SOAY MAG |
| 2 | 1 | THE ALL-AMERICAN REJECTS DIRTY LITTLE SE | CRETINTERSCOVE |
| 3 | 50 | MUSE SUPERMASSIVE BLACK HOLE | AAE |
| 3 | 10 | LOSTPROPHETS ROOFTOPS | VISUBLE NOISE |
| 5 | 2 | THE RACONTEURS STEADY AS SHE GOES | 31 |
| 5 | б | ANGELS AND AIRWAVES THE ADVENTURE | ISLAND |
| 5 | 6 | AFT MISS MURDER | FORTON |
| 8 | 4 | RED HOT CHILL PEPPERS DANI CALIFORNIA | WARNER BROS |
| 9 | 2 | FALL OUT BOY 16 CANDLES | MURCURA |
| 10 | 11 | KORN COMING UNDONE | A'8287 |

| Niebon Music Central | | | | | | | |
|----------------------|-------|---|------------|--|--|--|--|
| ١ | ЛT | V2 MOST PLAYED | | | | | |
| | (at | AATIST TITLE | Life | | | | |
| ı | 4 | MUSE SUPERMASSIVE BLACK HOLE | ASE | | | | |
| ġ | 22 | AFI MISS MURDER | POCYDOR | | | | |
| ī | 1 | THE AUTOMATIC MONSTER BUSE | 902H004GU | | | | |
| ī | 3 | THE RACONTEURS STEADY AS SHE GOES | XL. | | | | |
| | 6 | PLACEBO INFRA-RED | YESTE | | | | |
| 5 | 2 | ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON | DOM:NO | | | | |
| 7 | ш | WE ARE SCIENTISTS NOBODY MOVE, NOBODY GET H | URTYPESE | | | | |
| 3 | 9 | PRIMAL SCREAM COUNTRY GIRL | COURVEIA | | | | |
| į | 16 | HOPE OF THE STATES SING IT OUT | COLUMBIA | | | | |
| į | 96 | YEAH YEAH YEAHS TURN INTO DRES | LENTICTION | | | | |
| | inhen | Nesic Control | - | | | | |

| N | ۱T | V BASE MOST PLAYED | |
|-----|-----|--|----------|
| Res | Laz | ARTISTICIE | Little |
| 1 | 1 | CHRISTINA MILIAN FEAT, YOUNG JEEZY SAY I | DEF JAM |
| 2 | 9 | MARIAH CAREY FEAT. SNOOP DOOD SAY SOMETHIN | DEF.JAM. |
| 3 | 9 | T.I. WHY YOU WANKA | ATLASTIC |
| 4 | 4 | CHRIS BROWN GIMME THAT | JAL |
| 5 | 3 | CHRIS BROWN YO! (EXCUSE ME MISS) | JW. |
| 6 | 5 | BUSTA RHYMES TOUCH IT AFTERNATION | MERSODE |
| 7 | 29 | MARY J BLIGE ENOUGH CRYIN | BLAND |
| 8 | 2 | RIHANNA SOS. | DEF JAM |
| 9 | 13 | T-PAIN I'M SPRUNG | IT/E |
| 10 | 11 | DAMIAN MARLEY BEAUTIFUL | ISLAND |

ON THE BOT

MTVUIC Editors Bloot Lify Allen Smit. Passycat Dolls feat. Smoop Dogg Button: The Koolo She Moves In Her Dwn Way

THE BOX
Fall Out Boy A
Little Less Sinteen
Caroling Krisha
White Don't
Mictales Mer Lily
Allen Smile:
Ribasma Unfalchful,
Rooster Home, TI
Wity You Wasnar,

THE HITS
Bob Sinclar World.
Hold On Uly Alles
Smile, Nylen Losing
A French Rilhanna
Untalthful, Rooster
Home, TI, Why You

TOP OF THE POPS MCPly: Please Please, Lily Affer Seelle Fill Lies Vindolox The Automatic Monster, The Goo Goo Dolls: Better Days: Sugribabes: Follow Mc Home ELO: Evil Woman; The Koolss

> c Way SC1 day Night With nathan Ross -Kooks

LATER...WITH JOOLS HOLLAND Primal Scream; Ray Davies: Rosanne Capty José Gonzaléz CAMTV

CHANNEL 4
84 (Mon-Fri)
Nekla 1sle Of
Wight Fastival
2006 (Fri-Sun)
4Plays Hot Chip (Fri)
The Albian Chart
Show (Sol)
Michael Jackson's
Moments (Stif)

(Suro)

POPWORLD

Editors: Blood:
Kease: Nothing In
My Wey, This Kooks:
She Moves In Her
Own Warp Lord:
Hard Rock
Hallekyah: The
Klassors: Albinitis To
Trierzone: Rocster:
Home: Hope Of The

ne Zutons Volerie

ha Zutons: Valerio Jeane: A Bad Drea



After three weeks on the singles chart and slipping by six places this week, The Feeling are still a hit on radio and keeping Keane's latest release at bay.

| E | 74 | DIO ONE | - | _ | |
|----|----|--|------|------|------|
| | | APTISTATION Res | List | őin. | Azim |
| 18 | 4 | PRIMAL SCREAM COUNTRY GIFL CRUSHIA | 23 | 26 | 2000 |
| 2 | 1 | QAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSYCAT REFECTO | 25 | 24 | 1997 |
| 2 | 14 | THE AUTOMATIC MONSTER AUTOLE POLYDON | 19 | 24 | 1632 |
| 2 | 2 | THE FEELING FILL MY LITTLE WORLD ISLAND | 24 | 24 | 1629 |
| 5 | | T.I. WHY YOU WANA ATLANTIC | 13 | 23 | 1307 |
| 6 | 10 | RED HOT CHILL PEPPERS DANI CALLEGRALA WARREN BRKS | 21 | 22 | 1699 |
| 7 | 6 | NELLY FURTADO MANEATER DIEXVISORS | 22 | 21 | 3653 |
| 7 | 14 | KEAME IS IT ANY WONDER? ISLAND | 19 | 21 | 142 |
| 7 | 4 | JACK JOHNSON UPSIDE DOWN INCOMINE/ISLAND | 23 | 21 | 1554 |
| 7 | 10 | DRSON SRIGHT IDEA WYDDY | 21 | 21 | 10% |
| ī | 10 | PINK WHO KNEW SOLVENS | 21 | 19 | 1375 |
| ī | | BEATFREAKZ SOMEBODY'S WATCHING ME DATA | 22 | 19 | 1230 |
| 13 | 2 | CHRISTINA MILIAN FEAT, YOUNG JEEZY SAY I BUT JAM | 24 | 18 | 161 |
| 13 | 16 | THE ORDINARY BOYS/LADY SOVEREIGN NINE2FIVE BUSIDELYCONDOR | 15 | 18 | 1289 |
| 13 | 22 | THE ZUTONS WALERIE DELTASONIC | 12 | 18 | 1097 |
| 16 | 22 | MUSE SUPERMASSIVE BLACK HOLE ALE | 12 | 17 | 1388 |
| 17 | 26 | B SINCLAR/S EDWARDS WORLD, HOLD ON (CHILDREN.) DEFECTED | 10 | 15 | 1124 |
| 17 | 6 | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF DEF JAM | 22 | 15 | 1099 |
| 17 | 26 | CORINNE BAILEY RAE TROUBLE SLEEPING COORGROOM/ENT | 10 | 15 | 572 |
| 17 | 0 | MARIAH CAREY FEAT, SNOOP DOGG SAY SOMETHIN' DUF JAME | 9 | 15 | 5990 |
| 17 | 22 | LUPE FIASCO KICK PUSH ATLANTIC | 12 | 15 | 769 |
| 22 | 22 | SUGABABES FOLLOW ME HOME ISLAND | 12 | 14 | 1353 |
| 22 | 0 | ARMAND WAN HELDEN MY MY MY SOUTHERN TREED | 5 | 14 | 903 |
| 24 | 17 | THE STREETS NEVER WENT TO CHURCH 679 | 17 | 13 | 895 |
| 25 | 20 | THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN | B | 12 | 903 |
| 26 | 26 | EMBRACE WORLD AT YOUR FEET INDEPENDENTS | 10 | 11 | 967 |
| 26 | 26 | LOLEATTA HOLLOWAY LOVE SENSATION '06 (USIO) | 10 | n | 753 |
| 26 | | RAZORLIGHT IN THE MORNING VERTICO | 4 | u | 6754 |
| | | SOLU MUSIC FEAT. KIMBLEE FADE HED KAND | 8 | 11 | 630 |
| | | JUSTICE VS SIMIAN WE ARE YOUR FRIENDS SORCE | 10 | 10 | 579 |
| | | Anno Control Compand from data gathered from 00000 on Sun 28 May 2006 to 24 00 on Sul 3 June | 2006 | | |
| | | | | | |

| - Hersen Messe Contest Company from data gathered from 0000 on Son 28 May 2006 to 2400 on Sal 3 June 2006 | | | | | | | | | |
|---|-------|---|------|------|---------|--|--|--|--|
| I | IND | EPENDENT LOCAL RADIO | | | | | | | |
| 15 | s Let | ACTIST VINLENDS | Lit | Ma | Autore, | | | | |
| L | | CHARLS BARKLEY CRAZY WARKER BROS | 2537 | 2471 | 45046 | | | | |
| 2 | 2 | WILL YOUNG WHO AM I SONY BAG | 1682 | 1760 | 14582 | | | | |
| [3 | 3 | BEATFREAKZ SOMEBODY'S WATCHING ME DATA | 1470 | 1683 | 26771 | | | | |
| 2 | 9 | KEANE IS IT ANY WONDER? ISJAND | 1250 | 1516 | 22758 | | | | |
| 1 | 5 5 | NERINA PALLOT EVERYBODY'S GONE TO WAR HITH ROOK | 1435 | 1450 | 21480 | | | | |
| 1 | 5 4 | RIHANNA S.O.S. GEF JAVA | 145 | 1380 | 23652 | | | | |
| - | 7 12 | PINK WHO KNEW SONY BRIG | 3064 | 1364 | 22961 | | | | |
| - | 3 6 | SNOW PATROL YOU'RE ALL I HAVE FICTION | 1367 | BB | 2065 | | | | |
| Ī | 10 | BEVERLEY KNIGHT PIECE OF MY HEART PRROPROFE | 1177 | 1219 | 21744 | | | | |
| 3 | 0 11 | THE FEELING FILL MY LITTLE WORLD ISLAND | 1166 | 225 | 19587 | | | | |
| 1 | 1 13 | ROBBIE WILLIAMS SIN SIN SIN CHROSAUS | 522 | 1994 | 16561 | | | | |
| 3 | 2 7 | CORINNE BAILEY RAE PUT YOUR REDORDS ON GOOD GROOM LINE | 1005 | IJa3 | 20449 | | | | |
| 3 | 3 8 | JAMES BLUNT WISEMEN ATLANTIC | 1266 | 1112 | 38724 | | | | |
| 3 | 4 15 | JACK JOHNSON UPSIDE DOWN GRUSHFRE/19,440 | 93 | 1045 | 16040 | | | | |
| 1 | 5 19 | CORINNE BAILEY RAE TROUBLE SLEEPING 5000 5800 VE/ENT | 328 | ICU | 10165 | | | | |
| 1 | 6 13 | INFERNAL FROM PARIS TO BERLIN EUROPA | 932 | 1009 | 36399 | | | | |
| 9 | 7 25 | SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS) INCA | 659 | 960 | 38405 | | | | |
| 2 | 8 16 | JACK JOHNSON BETTER TOGETHER BRUSHFIREASLAND | 899 | 858 | 13335 | | | | |
| 1 | 9 21 | CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I LET JAIA | 729 | 884 | 36777 | | | | |
| 1 | 0 17 | RED HOT CHILL PEPPERS DANI CALIFORNIA WARNER BECO | 3/2 | 875 | 36600 | | | | |
| ě | 21 18 | ORSON NO TOMORROW MERCHAY | 863 | 859 | 15383 | | | | |
| - | 22 20 | RONAN KEATING FEAT, KATE RUSBY ALL OVER AGAIN POUROR | 756 | 788 | 9071 | | | | |
| - | 3 22 | ORSON ERICHT IDEA MERCURY | 721 | זח | 10407 | | | | |
| 3 | 24 24 | SHAYNE WARD NO PROMISES SONY END | 679 | 700 | 9634 | | | | |
| | | MECK/LEO SAYER THUNDER IN MY HEART AGAIN APOLIGHTEEZAIR | 706 | 698 | 966 | | | | |
| 1 | 26 C | NELLY FURTADO MANEATER DESANNORS | 697 | 625 | 13057 | | | | |
| 3 | 7 C | DANTEL POWTER BAD DAY WAS NER BROS | 495 | 587 | 12178 | | | | |
| 18 | | KELLY CLARKSON BECAUSE OF YOU RCA | 643 | 583 | 3446 | | | | |
| | | | | | | | | | |

The UK Radio Ar

| | No. Williams | The second | March . | ď, | WITH THE WORLD | À | A SECTION AND A | 25 | 1 | 10 |
|-----|--------------|------------|---------|----|---|-----------------|---|----|-------|-----|
| 4 | F | 3 | | | THE FEELING FILL MY LITTLE WORLD | TSLAND - | 1374 | | 60.40 | 13 |
| L | 1 | 25 | 0 | 35 | KEANE IS IT ANY WONDER? | ISLAND | 1655 | 22 | 60.18 | 9 |
| L | 2 | 1 | 7 | 3 | GNARLS BARKLEY CRAZY | VIARNER BROS | 2549 | -3 | 50.88 | -6 |
| 160 | 4 | 2 | 7 | 2 | NERINA PALLOT EVERYBODY'S GONE TO WAR | NUTHIN | 1577 | 3 | 42.70 | -21 |
| - | 5 | 4 | 4 | В | JACK JOHNSON UPSIDE DOWN | BRUSHFIREISLAND | 1173 | 15 | 40.54 | -2 |
| F | 6 | 10 | 4 | 5 | PINK WHO KNEW | SONY BAIG | 1482 | 34 | 39.09 | 1 |
| L | 7 | 8 | 10 | 17 | BEATFREAKZ SOMEBODY'S WATCHING ME | DATA | 1807 | 15 | 38.90 | 4 |
| - | 8 | | 5 | 40 | CORINNE BAILEY RAE TROUBLE SLEEPING | GOOD GROOVE/EVA | 1115 | 22 | 38.82 | -3 |
| r | 9 | 18 | 4 | 4 | RONAN KEATING FEAT. KATE RUSBY ALL OVER A | GAIN POOTOR | 830 | 7 | 38.57 | 51 |
| ı | 10 | 13 | 9 | 20 | RED HOT CHILI PEPPERS DANI CALIFORNIA | WAUSHER EROS | 1043 | 4 | 35.50 | 13 |
| h | 11 | 12 | 9 | 35 | WILL YOUNG WHO AM I | SONY BWG | 1848 | 5 | 32.06 | 4 |
| - | 12 | 14 | 7 | 18 | CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I | 16F JAM | 985 | 21 | 31.32 | 0 |
| 100 | 13 | 5 | 10 | 32 | SNOW PATROL YOU'RE ALL I HAVE | FICTION | 1468 | -2 | 30.55 | -36 |
| г | 14 | 25 | 5 | 10 | PRIMAL SCREAM COUNTRY GIRL | COLUMBIA | 566 | 12 | 30.01 | 37 |
| h | 15 | 7 | 11 | 12 | RIHANNA SOS | DEL TAU | 1490 | -3 | 29.91 | -37 |
| Г | 16 | 127 | 2 | 0 | THE ZUTONS VALERIE | CELTASONS | 513 | 41 | 27.37 | 4 |
| ı | 17 | 23 | 4 | t | NELLY FURTADO MANEATER | DREAMWORKS | 675 | 23 | 27.30 | 18 |
| h | 18 | 16 | 4 | 41 | ROBBIE WILLIAMS SIN SIN SIN | CHRYSALIS | 1228 | 29 | 25.69 | 4 |
| - | 19 | 15 | 7 | 25 | ORSON BRIGHT IDEA | NERCURY | 785 | 4 | 25.39 | -7 |
| Г | 20 | и | 2 | 1 | SANDI THOM I WISH I WAS A PUNK ROCKER (WI | TH) RCA | 1009 | 47 | 25.09 | 52 |
| ı | 21 | 28 | 3 | 0 | DIXIE CHICKS NOT READY TO MAKE NICE | COLUMBIA | 48 | 45 | 24.14 | 15 |
| I | 22 | Q | 2 | 0 | THE KOOKS SHE MOVES IN HER OWN WAY | ASSESSA | 272 | 42 | 23.94 | 95 |
| | 23 | 24 | 3 | 7 | OAKENFOLD/B MURPHY FASTER KILL PUSSYCAT | PERFECTO | 287 | 29 | 23.85 | 5 |
| - | 24 | 23 | 5 | я | PAUL SIMON FATHER AND DAUGHTER | WARNER BROS | m | 31 | 22.62 | -8 |
| | 25 | 29 | 15 | 0 | BEVERLEY KNIGHT PIECE OF MY HEART | PARLEPHONE | 1255 | 3 | 21.96 | 9 |

Hohest Top 50 Entry 💹 Egypest increase in noticence 🚆 Audience increase 📑 Highest Top 50 Cliniber 👑 Egypest increase in plays 🚾 Audience increase of 50% or more

Sinc To

1. The Feeling sound of The Feeling is going down very well with the nation's

radio who elevated the band's debut single Sewn to the dizzy heights of number three on the airplay chart in March. and are even more

470 527 7840

fond of follow-up Fill My Little World, which tops the chart this week. Heard on 86 of the 113 stations on the Music Control times, and earned

60.41m

Although a major

THE OPEN COLLEGE FOR

Ideally suited for record industry people

For further information, or to enrol, contact OCMION (

sales hit for was a rare airplay Over Again, the duet with follow jumps 18-9 on airplay this week Rogan Keation clod for the Irishman, falling short of the Top peaking at two, Kate Rusby that 19 plays from Radio Two provide a huge 73.58% of his last single - a cluet of Father & serves as the first 100. He is latck on track with All

| | Œ | | 7 |
|-----|------|--|--------------------------|
| Det | Cast | ARTIST IIILE | DM |
| | 1 | CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY | |
| | 8 | LL COOL J FEAT, JENNIFER LOPEZ CONTROL N | TYSELF DEF.HAM |
| 3 | 2 | CNARLS BARKLEY CRAZY | WARREN BROS |
| 4 | 5 | RIHANNA SOS. | MAL TOO |
| 4 | 2 | T-PAIN I'M SPRUNG | ar. |
| 6 | 4 | BEATFREAKZ SOMEBODY'S WATCHING ME | DATA |
| 7 | 9 | | VALUE BANGE OF THE PARTY |
| 8 | 15 | TRINA FEAT. KELLY ROWLAND HERE WE GO | ATLANTIC |
| 9 | 10 | HI_TACK SAY SAY SAY (WAITING 4 YOU) | CUSTO |
| 10 | 7 | SOUNDBWOY ENT. NEVER WANNA SAY | MINISTRY OF SCHOOL |

| χ | FI | VI | |
|----|-----|-----------------------------------|----------------|
| Ra | LEE | ARTISTIILE | Ube |
| 1 | 7 | KEANE IS IT ANY WONDER? | ISLANE |
| 2 | 15 | ARCTIC MONKEYS MARDY BUM | DOMESTIC |
| 3 | 4 | THE RACONTEURS STEADY AS SHE GOES | 10 |
| 4 | 1 | SNOW PATROL YOU'RE ALL I HAVE | FECTOR |
| 5 | 1 | THE AUTOMATIC MONSTER | BUNDQUE/POOTOG |
| 5 | 13 | EDITORS BLOOD | KITOKEWNIK |
| 7 | 10 | KAISER CHIEFS NA NA NA NA NA | BUNDUEFOUNDS |
| 7 | 10 | MUSE SUPERMASSIVE BLACK HOLE | ASS |
| 7 | U | HOPE OF THE STATES SING IT OUT | COLUMBOA |
| 7 | 6 | RAZORLIGHT IN THE MORNING | VEXTICA |

KT TUNSTALL SUCCENLY I SEE PLUSTLESS

rplay Chart

| No. of Street, or other Persons and Street, o | 3 | ę " | | 7/\$ 3 | A PORT | 45 | 1 | \$ 10 |
|--|-----|------|----|--|--------|-----|-------|-------|
| 26 | 22 | 8 | 9 | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF (185 JAN) | 530 | 13 | 21.73 | -10 |
| 27 | 21 | 20 | 46 | CORINNE BAILEY RAE PUT YOUR RECORDS ON COCO DECONSERIOR | 1173 | -12 | 21.60 | -13 |
| 28 | 40 | 2 | 0 | SUGABABES FOLLOW ME HOME 192400 | 423 | 36 | 21.10 | 51 |
| 29 | 26 | 4 | 33 | EMBRACE WORLD AT YOUR FEET MODE MODE MODE MODE MODE MODE MODE MODE | 170 | 81 | 20.98 | -3 |
| 30 | n | 5 | 62 | BREAKS CO-OP THE OTHERSIDE PARLEMENT | 303 | 21 | 20.35 | -69 |
| 31 | 36 | 3 | 23 | THE AUTOMATIC MONSTER BUMBLEFOLYTOR | 245 | 30 | 19.28 | 25 |
| 32 | я | 19 | 36 | ORSON NO TOMORROW MERCURY | 908 | 2 | 19.01 | 13 |
| 33 | 27 | 15 | 0 | JAMES BLUNT WISEMEN ATLANTIC | 1137 | -14 | 19 | -13 |
| 34 | 181 | 1 | 0 | KEISHA WHITE DON'T MISTAKE ME KEROVA | 143 | 44 | 18.48 | 406 |
| 35 | 46 | 3 | 0 | B SINCLAR FEAT. S EDWARDS WORLD, HOLD ON.,,DEFECTED 345 | 29 | 18 | 45 | |
| 36 | 32 | 4 | и | THE ORDINARY BOYS/LADY SOVEREIGN NINE2FIVE BLICCLE PRINTED | R 411 | 24 | 17.35 | 4 |
| 37 | 35 | 9 | 4 | INFERNAL FROM PARIS TO BERLIN RURDER | 1013 | 8 | 17.35 | 10 |
| 38 | 54 | 2 | 0 | BON JOVI WHO SAYS YOU CAN'T GO HOME URROWN | 417 | 36 | 17.28 | 52 |
| 39 | 64 | 2 | 0 | TI WHY YOU WANNA | 334 | 8 | 17.25 | 32 |
| 40 | 30 | 4 | 60 | PRINCE FURY BARBESAL | 125 | 2 | 17.21 | -6 |
| 41 | 6 | 3 | 63 | MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN' 105 JAN. | 413 | į. | 17.05 | 30 |
| 42 | 33 | 28 | 0 | KELLY CLARKSON BECAUSE OF YOU | 587 | -10 | - | -1 |
| 43 | 33 | 22 | 0 | MECK/LEO SAYER THUNDER IN MY HEART AGAIN APOLIDIFICENCE | 718 | -1 | | -21 |
| 44 | 90 | 9 | 0 | ARMAND VAN HELDEN MY MY MY southers free | - 237 | 21 | - | 99 |
| 45 | 39 | 17 | 0 | JACK JOHNSON BETTER TOGETHER BRIDGEREASONS | 955 | 0 | | -7 |
| 46 | 68 | 1 | 0 | MUSE SUPERMASSIVE BLACK HOLE | 235 | 27 | 13.38 | 52 |
| 47 | 107 | 1 | 0 | RAZORLIGHT IN THE MORNING NEPTIEGO | 237 | n | - | 128 |
| 48 | 9 | 42 | 0 | DANIEL POWTER BAD DAY NAMES BOOK | . 597 | 19 | 13.11 | 11 |
| 40 | 50 | - 17 | | HI TACK SAY SAY SAY (WATTING 4 YOU) GUSTO | 517 | 16 | 12.9 | 25 |

OCM

bered from 00.00 on 00.00 on Sun 28 May 2006 to 24.00 an Sul 3 June 2006. Stations raised by audience Higgers on bland had

MORRISSEY THE YOUNGEST WAS THE MOST LOVED

OR THE MUSIC INDUSTRY

ple, career advancement and updating

on 07789 826227 or email opencollegeuk@aol.com

from Mix 96. Lines FM with 2d plays from each

> GALAXY his Last ARTIST TOU JOEY NEGRO MAKE A MOVE ON ME 4 BEATFREAKZ SOMEBODY'S WATCHING ME 3 INFERNAL FROM PARIS TO BERLIN . ULTRABEAT VS SCOTT BROWN FLYSIUM (I GO CRAZY) N BIG ANG FEAT, STOBHAN IT'S OVER NOW 1 CNARLS BARKLEY CRAZY 25 PINK WHO KNEW



66 SHAKIRA FEAT, WYCLEFF JEAN HIPS DON'T LIE

IS LL COOL J FEAT, JENNIFER LOPEZ CONTROL MYSELF

is havino a netting radio

but Sandi Thom

10 33 EDITORS BLOOD

brought it 25.08m Virgin FM and Cool FM.

on airplay. Out of 1.013 plays, Rock and 102 were or 48 and 47 plays

119 16 12.71 31

far. Informal's

by radio - while moving 4-3-4-3-2-

REAT 106

though she now tops the sales list Thom's I Wish I Was A Punk

fourth straight

during which it

has dimbed 89-68-53-34-20. 1.009 plays

digit

| (del | 422 | ARTISTICUE | |
|------|-----|---|--------|
| ī | 2 | THE RACONTEURS STEADY AS SHE GOES | |
| 2 | 2 | SNOW PATROL YOU'RE ALL I HAVE | FIC |
| 2 | 2 | RED HOT CHILL PEPPERS DANI CALIFORNIA | WARKER |
| 4 | 2 | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD | VE |
| 4 | 6 | THE KOOKS NAIVE | V |
| 4 | 1 | PRIMAL SCREAM COUNTRY GERL | com |
| 7 | 6 | | รมะเสบ |
| 8 | 20 | MUSE SUPERMASSIVE BLACK HOLE | |
| 9 | 9 | FRANZ FERDINAND THE FALLEN | 00 |
| | | | |

PRE-RELEASE

Nielsen

THE ZUTONS VALERIE DELTASOADE THE KOOKS SHE MOVES IN HER OWN WAY YOUR 3 SUGABABES FOLLOW ME HOME ISLAND 4 KEISHA WHITE DON'T MISTAKE ME KOR 5 B SINCLAR/S EDWARDS WORLD HOLD ON ICHILOREN J DOG 6 BON JOYT WHO SAYS YOU CAN'T GO HOME MERCURY 7 TI WHY YOU WANNA ALLA 8 ARMAND VAN HELDEN MY MY MY SOUTHERN FRED 9 MUSE SUPERMASSIVE BLACK HOLE AGE TO RAZORLIGHT IN THE MORNING VERTICO 11 MORRISSEY THE YOUNGEST WAS THE MOST LOVED ATMO 12 SOLU MUSIC FADE WO KANSE 13 DUNCAN JAMES SOONER OR LATER INVOCEIN

16 GEORGE MICHAEL AN EASIER AFFAIR MICEAN 17 LUPE FLASCO KTCK PUSH ATLANTIK 18 PUSSYCAT DOLLS FEAT. SHOOP DOGG BUTTONS ALM 19 BLACK EYED PEAS/SERGIO MENDES MAS QUE NADA POLYDOR 20 ALL AMERICAN REJECTS DIRTY LITTLE SECRET INTERSCOPE

RADIO GROWERS

14 LILY ALLEN SMILE HOW 15 NE-YO SEXY LOVE OUT JUM

| Ré | ARTIST TITLE | 45 | TOLK | Jac |
|----|--|----|------|-----|
| 1 | PINK WHO KNEW | 1 | 1482 | 375 |
| 2 | SANDI THOM I WISH I WAS A PUNK ROCKER. | 7 | 1009 | 323 |
| 3 | KEANE IS IT ANY WONDER? | 1 | 1655 | 295 |
| 4 | ROBBIE WILLIAMS SIN SIN SIN | П | 1228 | 27 |
| 5 | BEATFREAKZ SOMEDODY'S WATCHING ME | П | 1807 | 234 |
| 6 | CORINNE BAILEY RAE TROUBLE SLEEPING | | 1115 | 203 |
| 7 | CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I | 1 | 985 | 170 |
| 8 | THE FEELING FILL MY LITTLE WORLD | 1 | 1374 | 15: |
| 9 | JACK JOHNSON UPSIDE DOWN | 7 | 1173 | 15 |
| 10 | THE ZUTONS VALERIE | T | 513 | 149 |
| | | | | |

RADIO TWO

| i i | 6 | THE FEELING FILL MY LITTLE WORLD | |
|-----|----|--|-------------|
| À | 10 | RONAN KEATING FEAT, KATE RUSBY ALL OVER. | AGAIN PO |
| 4 | | | |
| 2 | 6 | DIXIE CHICKS NOT READY TO MAKE NICE | 000 |
| 2 | 3 | KEANE IS IT ANY WONDER? | |
| 5 | 3 | CORINNE BAILEY RAE TROUBLE SLEEPING | C0000 CR000 |
| 6 | 1 | PAUL SIMON FATHER AND DAUGHTER | WARNE |
| 7 | 6 | PRINCEFURY | UNT |
| 8 | 5 | NERINA PALLOT EVERYBODY'S GONE TO WAR | MIN |
| 8 | 32 | KEISHA WHITE DON'T MISTAKE ME | , |
| 8 | 16 | MORRISSEY THE YOUNGEST WAS THE MOST LO | VED : |
| 11 | 1 | BREAKS CO-OP THE OTHERSIDE | 9465.0 |
| 12 | 0 | THE KOOKS SHE MOVES IN HER OWN WAY | |
| 13 | 18 | BON JOVI WHO SAYS YOU CAN'T GO HOME | MS. |
| 13 | 13 | EMBRACE WORLD AT YOUR FEET | DICEPCI |
| 13 | 10 | THE ZUTONS VALERIE | DELT |

16 23 DUNCAN JAMES SOONER OR LATER 17 14 ROBBIE WILLIAMS SIN SIN SIN 17 12 THE EAGLES NO MORE CLOUDY DAYS 19 14 JACK JOHNSON UPSIDE DOWN 20 16 LEANN RIMES AND IT FEELS LIKE

22 9 SHERYL CROW AND STING

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

Week - Lily Alles

RADIO 3

CAPITAL CAPITAL
Featured albums
Mary J Bige - The
Breakthrough, Red
Hat Chil Peppers
- Arradum

Record of the Week - Fathoy Stirre That Old Poin

New releases



David Davi

Dark Day

REVIEWS

America's Folk Heroes (Soho Collection SOHOCD 050)



themed three CD set, looking at the mucie o different folk

ingers - Woody Guthrie, Josh White and Pete Seeger, all of whom were hounded by the FBI for daring to raise questions about America in the wake of the depression. Guthrie's sharp succinct observations found voice in a unique, defiant style exemplified by I Ain't Got No Home, Vigilante Man and Hard, Ain't It Hard, all of which are included here alongside his interpretations of traditional material. Josh White was perhaps less well known, but made a series of hard-hitting protest songs, which seemed all the more sharoly observed as they were from his perspective as a black man. Free And Equal Blues, Evil Hearted Man and Strange Fruit - best known, of course, in a version by Billie Holliday - all demonstrate his was a great talent. Completing the trio, Pete Seeger is likely to draw in the more casual buyer thanks to Bruce Springsteen's new album We Shall Overcome, which is drawn entirely from songs in Seeger's repertoire. Whether by design or accident, none of those songs are here, although it's very much in the same vein, and unlikely to disappoint.

Soul Galore (60s, 70s & Northern Soul Classics) (Music Club MCDLX 021)



prosper, with every passing year finding newly unearthed and previously ignored gems joining what is now a large body of work, much of it worthy of wider appreciation. This two-disc set includes acknowledged classics of

continues to

the genre - Tobi Legend's Time Will Pass You By, Barbara Acklin's Am I The Same Girl et al - and adds the more recently championed tracks such as I'm Waiting by Bill Bush and Stranger, a storming, previously ignored track from a deleted 1969 Gladys Knight & The Pips album, that starts out like Get Ready but quickly establishes its own distinctive, driving groove, and boasts a very strong vocal from Knight with nice support from

Albums

| FRONTLINE RELEASES | | |
|--|------|-----|
| DANCE | | |
| CALDWELL ANDY UNIVERSAL TRUTH On 120 CM 215 LP CM 235VLP | P | Hou |
| TWARTOUS CU MUSIC DU BOX SET 2 Dichal Underground ICO GUALLEX 002C0) | VTKE | Dan |
| LUMBRICUS DESTINATION IBIZA ACADE CO BUESTOD OBI | P | Dan |
| T WASSOUS AZUS PRESENTS SPACE 2006 Auff HOD AZOD 47) | VTHE | Dan |
| TWARFIOUS DU DE EP PRESENTS CTTY TO CITY VOL. 2 ESSE (CD BRECD DAS LP ESELP DAS) | VINE | Dan |
| WARROUS MANIBO CO De The House (CD MANIBO COCO) | WTEE | Dan |
| O VOCAN VOCAN PENG PENG NOT (CD NOT 199CD LP NOT 159CP) | SHTA | Dan |
| JAZZ | | |
| LOWE, PATRICIA FIRELLY Presign (CD CD CD CD P993) | HOUP | Ja |
| | | |

OTHER

HIM APPOSED CHOME Desires (DD CRED 7044)

FRANCIE, CHINGA COO ON THE MICHIGAN GARDER (ED S44492)

TRIVIAM MACHIGAR TRYVING CHOME DESIRES (ED ARCH 227)

WERRER, PHILLIP ELECTRIVIC MUSIC 1968-1971 Cast Easte (ED 2023) MARKON LACRATE BLANK BLOW BENCK Traffic (CD MCR 00100)
BRAZZILIAN TROPICAL ORDRESTRA THE BEATLES IN BOSSA HOW PHYSIQE

DO DESPERSOS

DEMONINATS COMPLITY for Thoughts (DO TRUCTO 1931 F TRALP 1935)

DESTINE CLUB THE REST OF Colorization (DO DES 1976)

DA MINISTRATION SENTIONS TO WE THOUGH (CD TO 1936)

DOLLE CHICKES SANDA THE LOUG WAY Sery BINS, DE RESENTATION (DO DES 1937)

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JERGELLY, MAN JOONNY SANCHY PER MY SERSY 1900

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MOULIN, MARC PLACED YEARS 1971-1974 Blue Hole (CD 356 6582)

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tew releases information can be faxed to Owen Lawrence os 0700 7921 8327 or e-mailed to owen@musicweek.com

Records released 12.06.06

JAMBIEUS MUSIC FROM OURA GALLY DO 120002) JAMBIEUS GRECH - THE SOURG DE DOUGHT GALLY DO 2045002) JAMBIEUS GRECHNAL GULLY GALLY (D 205002) TAMBIEUS GRECH THE TRANSSOURCE HER STAND SONGS Winner Winnerson (D) CER

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| | NOV? | Rock | NARROUS MUSIC FROM OURA Galaxy (CD 120(CD2) |
| | MONP | Rock | Figure Court - The Spin of Sci Point Gala- |
| | MAG | Jun | WARRENS GREEZE - THE SOUND OF BOLZOURL GALL WARRENS ORIGINAL CAUSH GALLEY (CD 2052032) WARRIOUS CELTIC TRADITIONAL MUSIC AND SONGS |
| SWINKING BLUE JEANS CONT MAKE ME OVER Roderbooks (CD RECO NO) TEROX/SLANE/EQUALS PHATY FOWER Missies Of Marie (CD MOM 233) | MAG | 60sPtp | WALLOUS CELTIC TRADITIONAL MUSIC AND SONGS |
| | | 703 Pop Smil | WARTOUS BLUE MOTE TRUP S SCRAWFLED Blue Roll WARTOUS BLUE NOTE TRUP S MASHED Blue Mote File Wartous blue note trup s scrawfledimashed Wartous blue note trup s scrawfledimashed |
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| WARRIOUS CHEAN FAIGURITES (HD: (CD CLDOR 200) | MAG. | World | WANDMAN, RICK JOURNEY TO THE CENTRE OF THE WAND, LINK BIG CITY AFTER DARK Morbor (CD CELL |
| WARRINGS GLETAR KINGS CHONICO OLDOR 2001 | MAG MAG | Rock | WRAY, LINK BIG CLTY AFTER DARK Norton (CO CEL |
| WARRINGS ROCK OUTTAR OND (CO OLDOR 20%) | NZWP | Rock Parisk | WYMAN, BILL BILL WYMAN Serchary (CO CMRC) |
| WARROUS FOR PLINK LOVES YOU VOL 1 RUDE (CD VIR 10) WARROUS FOR PLINK LOVES YOU VOL 2 RUDE (CD VIR 01) | MZWP | Post | WYMAN, BELL STOKE ALONE SANCHARY ED CHROD WYMAN, BELL STOKE ALONE SANCHARY (CO CHROD WYMAN, BELL STOFF SANCHARY (CO CHROD 1366) |
| WARGOUS CH YOU PRETTY THINGS - THE SONGS OF, Sanchary (CD CMGCD 1312) | P | RodyPro | TWYMAN RELIGIES Surhary (C) (MRC) 1565) |
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| WARDOWS THE YEARS OF FLOWER POWER Wiles Wilespain ICD WX 2061 | MAG | Pop | |
| COMMODES THE YEARS OF FLOWER POWER Wiles Wilespan (ED WX 206) | MAG | Doe Wop | MUSIC DVD |
| WARROS ENCICLOPEIXA OF DOD WEP VOL. 2 Colectables (CD COLED 0005) | MG | Doe Wisp | POP/ROCK |
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| WARDES ON THE SOLND OF TURKEY Calloy (CD 2546012) | MAG | Rock/Pop | |
| WARLOUS HUSIC FROM BRAZIL Culary (CD 1201022) | WAG | Rock/Pop | |
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| | | | TOMER VALVE BATS Product 02" PREC 0(2) |
| Singles | | | THOMM FILLS A LETE THE TRIMSTYLE EP VOL. 2 M |
| Jiligies | | | TONETE ONLY DANGER HUSSY (12" HUSSYB 007) |
| DAMCE | | | WAN HELDEN, ARMAND MY MY MY Southern Fried |
| DATA TENNA DEE VIDALING ON ANY (55, ADRY 18) | ADD | Techno | |
| BACHENDA & ID STORPIN Vertical Sound (12" VS CEI) | 100 | Techno | WANCES FUN VOL 2 VINYS 3 Four Music Production |
| ECOGROUND CET BUSY YOU OK House (32" DICH OCD) | ALD | Bacco | WARRIOUS MESSEN AROUND Kades (12" FSR037) WHYLGROOMER & THE RED HED ANIMAL Traffic |
| BUCRIC HARALD MINOMAP EP Days Focus (12" DFC 015) | OZA | House | WEST, DAVID SUFFERING ISLAND Solars (12" S.F |
| ET CONTROL TO SECURE FOR THE LADS ANALOGY (1) ST CALED | ALO | Dance | YES BOSS MORE OR LESS Dance to The Radio (F) |
| DRUCK, PIER FANTLIA RIVAX Crectavin Resek (CZ*CMR 20) OHICKEN LIPS MOTION SICKNESS Adrill (CZ*ADT 038) | 16 | Electro | Digagonate or dispersion and season a |
| CHICKEN LIPS MOTION STCKNESS Admit (12" ADT 008) | IG P | House Dance | OTHER |
| COLOSSUS FROM THE LAB Real Time (12" OH 210510 | anh | Dance | O PET CLOUD MENE Growland (DN DEGRON 33 7" GVG |
| DIAMY BONDS RETURN TO SATURN Hidden Favor (22" REF 12001) DIAME THE DISSIMANCE SEEN THE FUTURE SP Groove (12" SPGROOVE (12") | 400 | Techno | |
| DEEP SKIES FEAT, CASS FOX LITTLE BISD Markton (12" MARLY 048) | ADD | Trance | POP |
| TELENSTRALE, RICHARD PLULING ME UNDER Toolsoon Trax 02" TRT 18) | ADD | House | BLAISE, TARA PAPERBACK CLICHE REMIX Spoke |
| CONSECULI TANCO DO CACA DO CA Obarical DO COM DARI. | 00 | Bedra | BREED TY ALLY E Alberts (** JASUK 030 CD JASCE CERCUIT'S RALIO SILEMEE BY Science (** TRYS O CLARA HILL MEETS KING BRETT 010 I DO WEG |
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| DOOGLAS, MICK IDENTITY OF WORKOP (12" WALL 030) | ADD | House | DUBLERS DON'T GO GAIN; I'T GALLEY HOUS GO G |
| DUBOIS, FRANCOIS ELOCO Urban Torque (LZ* URTR 026) | WITHE | Dance | |
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Brian Protheroe Pinball And Other Stories



Rock/Pop Count Rock/Pop

show that Brian Protheroe's only hit, Pinball, peaked at peaked at number 22 in 1974, so it's no great surprise that it's taken so long for EMI to get its taken so long for LMI to get round to releasing the first compilation of his work – but it's a great shame they didn't do so earlier, since Protheroe is an excellent singer/songwriter, witty and literate with a warm. expressive singing voice. Pinball is a work of minor genius; a a work of minor genius; a reflective piece starting with gentle acoustic guitar, it builds gradually, with honking sax, pretty vocal counter melodies and much more. Follow-up Fly Now is ve more, Follow-up Fly Now is very different, but equally good. Taking its cue from Paul McCartney's Monkberry Moon Delight off Ram, it's much lighter in tone, and a lot of fun. Pleasing little vignettes such as Monkey, the

standouts on a surprisingly good The Collection - Meet Me On The Corner (Sanctuary Midline SMETD 344) One of British

pseudo-classical, shifting tempo melodrama I/You and the cautionary Money Love are other



ė.

Pop

R&3

compilation.

folk's success stories, Lindisfarne managed to remain popular with purists even when enjoying

major commercial success and widespread acclaim. This mid-priced three-CD compilation cherry-picks 39 of their best studio recordings from 1978 onwards and adds 19 live recordings, including versions of their early hits such as the haunting Lady Eleanor and Meet mauning Lady Bleanor and Me Me On The Corner. Their excellent harmonies and tight instrumentation helped them to prosper where others would have failed.

Beginner's Guide To World Music



World Cupthemed compilations scraping the bottom of the barrel, this refreshingly different

selection simply showcases a track from each and every one of the 32 from each and every one or the a nations in the finals, presenting them over three CDs labelled, respectively, World Party, World Café and World Chill. There's some unlikely, challenging and enjoyable bedfellows here, with the surprisingly soulful King Mensah scoring for Togo, hip-hop collective Sens Unik playing a blinder for Switzerland, and Hassein Farjami hitting home for Iran with the haunting Jahromi.

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There You Go

ITS THES THE WAY TO THE WORLD COPY () \$1,00KS 48 ABY T COC NO - TIVE COX . 57

The deleted Gnarls Barkley single is finally dethroned by RCA signing Sandi Thom who shifts up one place this week with a heavily

| ī | 01 | 20 DOWNLOADS | |
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| 3 | 2 | | Agolo |
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| 5 | 0 | KEANE IS IT ANY WONDER? | Hind |
| 6 | 6 | RIHANNA SOS | 04324 |
| 7 | 18 | THE FEELING FILL MY LITTLE WORLD | blare |
| 8 | 12 | PINK WHO KNEW | Life |
| 9 | 3 | CHRISTINA MILLAN/YOUNG JEEZY SAY 1 | Gel Jan |
| 10 | 5 | | WARNER VUSIO |
| n | 22 | | Ebst)Jivi |
| | 30 | | B-Unique Polysia |
| 13 | 14 | PRIMAL SCREAM COUNTRY GIRL | Colombia |
| | 10 | THE KOOKS NAIVE | Wgs |
| 15 | 9 | BEATFREAKZ SOMEDODY'S WATCHING ME | \$ats |
| 16 | 8 | ORSON BRIGHT IDEA | Metory |
| 17 | 11 | | Intercope |
| | 27 | | 14th Floor |
| | | SNOW PATROL YOU'RE ALL I HAVE | Fiction |
| 20 | | THE RACONTEURS STEADY, AS SHE GOES SUBCOMES Company 2006 Constructed from 22 Mon to 27 Mon 2006 | X |

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| 4 | 5 | RIHANNA SOS | Warner-Chappell/92/Reach Dis |
| 5 | 4 | BEATFREAKZ SOMEBODY'S WATCHING ME | |
| 6 | 6 | SHAYNE WARD NO PROMISES | Ryvida |
| 7 | 3 | LL COOL J FEAT JENNIFER LOPEZ CONTROL MYSE | LF EMISony AFW Yearner Chap |
| 8 | 8 | DAZ SAMPSON TEENAGE LIFE | 23rd Precinct/Malang |
| 9 | 0 | BUSTA RHYMES TOUCH IT | Eudro5 |
| 10 | 10 | THE KOOKS NAÏVE | fan |
| 11 | 7 | RED HOT CHILI PEPPERS DANI CALIFORNIA | Warner-Chap |
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| 16 | 14 | | |
| 17 | 16 | FAITHLESS INSOMNIA | Winter-Charpet/Charpon/SMC1 |
| 18 | 18 | DHT FEAT. EMDEE LISTEN TO YOUR HEART | EXCORPTY |
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| The Mil | 3' Official Ringiones Chart Compiled by ICPIRS LLIP Covers period from 22 May to 27 May, 2006 | | es of 20,046 |
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| | SNOW PATROL YOU'RE ALL I HAVE | | ar times on a bounce. |
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The Official UKS



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ONTO FLORERS IN MY
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Singles Chart



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6. Renan Keating and Kate Rusby Roman Keating and Kate Rusby Roman Keating increases his unpressedent opening string of 10 pt 10 hits - sole, in CRUS, and as a member of Beyoma-to 30 the state of 10 pt 10 hits - sole, in CRUS, and as a member of Beyoma-to 30 the state of 10 pt 10 p

22 25 JACK JOHNSON UPSIDE DOWN

26 21 SHAVNE WARD NO PROMISES

27 20 ROBBIE WILLIAMS SIN SIN SIN

CORINNE RATE BY RAF PUT YOUR RECORDS ON

23 23 ORSON BRIGHT IDEA

24 24 ORSON NO TOMORROW

25 22

It Home, which is released today (5th), and sold 18.433 copies last week. It was previously recorded last year by common star

singers. All Over

Keating's fourth

solo album. Brium

single from

Again is the first



The World Cap starts later this work but Florish net to Christian et al. C

The Diffical DK Singles
Chart is predicted by
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and EUSD, based on a sample
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singles sales.

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TOP 30 PHYSICAL SINGLES CHADIC BADKI EV COAT DONAN KEATING & KATERUSRY ALL OVER AGAIN C) KEANE IS IT ANY WONDER? O PINK WHO KNEW 5 INFERNAL FROM PARIS TO BERLIN TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUI IL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF 10 (C) OAKENFOLD FEAT, BRITTANY MURPHY FASTER KILL PUSSYCA 11 10 BUSTA RHYMES TOUCH IT 12 4 PRIMAL SCREAM COUNTRY GIRL 13 6 ORDINARY BOYS VS LADY SOVEREIGN NINEZFIVE 14 (C) LEANN RIMES AND IT FEELS LIKE 15 8 BEATFREAKZ SOMEBODY'S WATCHING MI 16 (3) MICHAEL JACKSON YOU ARE NOT ALONE 19 9 DAZ SAMPSON TEENAGE LIFE 20 3 MAYT WILLIS UP ALL NIGH 21 11 NERINA PALLOT EVERYBODY'S GONE TO WAR 22 16 SHAYNE WARD NO PROMISES 23 O LOLEATTA HOLLOWAY LOVE SENSATION TO 24 14 SUNBLOCK FEAT, ROBIN BECK FIRST TIME 25 PAUL SIMON FATHER AND DAUGHTER 19 FEELING FILL MY LITTLE WORLD 27 CORINNE BAILEY RAE TROUBLE SLEEPING 28: 23 RED HOT CHILL PEPPERS DAMI CALIFORNIA 29 12 ROBBIE WILLIAMS SIN SIN SIN 30 20 CHICANE FEAT, TOM JONES STONED IN LOVI 31 22 WILL YOUNG WHO AM I 32 27 MARY J BLICE & UZ ON

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

Albums

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debut album

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Peppers' Stadio

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46.749 some 14

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Futureheads'

week after

End peaked at comber 24. The

2005 It

off four singles and peaked at

before Skip To November 2005's

alone FP from tracks appear

38

Mercury's first number one since Wet Wet Wet's Popped In. Souled Out nine years ago, Orson's Bright Idea shoots straight in at one, preceded by one hit single and ad campaign.

| Per Cat | ARTISTURE | Lad (Scollular |
|---------|---|----------------------------|
| 1 2 | JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS | Atter/cOuture (ID) |
| 2 7 | THE EAGLES HELL FREEZES OVER | #MC Yideo (ARX |
| 3 5 | ELO 200M - LIVE | BMG Video (AR) |
| 4 4 | WARLOUS HEAVY METAL - LOUDER THAN LIFE | Engraphic Monre Ent. (245) |
| 5 1 | MICHAEL FLATLEY CELTIC TIGER | Universal Victor R |
| 60 | THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE | Warrer Music Vision (TE) |
| 7 8 | CUNS N' ROSES WELCOME TO THE VIDEO | Universal GARA |
| 8 3 | TAKE THAT FOR THE RECORD | Sony BUIG TV (AAS |
| 9 9 | BON JOY! THE CRUSH TOUR | Universal Video C |
| 10 13 | THE DOORS SOUNDSTAGE PERFORMANCES | EV Clasics C |
| 11 14 | TINA TURNER CELEBRATE - THE BEST OF | Di Cittici (|
| 12 18 | JOHNNY CASH THE UNAUTHORISED BIOGRAPHY | Demos Vision (D) |
| 13 17 | THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970 | Waren Music Water (TE |
| 14 20 | THE ARTIST LIVE AT PAISLEY PARK | Lic Wideo (THE |
| 15 16 | MADNESS AT MADSTOCK | El Clasics (|
| 16 11 | JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS | ANE (VD) |
| 17 15 | THE SMITHS THE COMPLETE PICTURE | Warter Music Vision (TE) |
| 18 23 | ROY ORBISON IN DREAMS - THE ROY ORBISON STORY | Visconworld |
| 19 12 | QUEEN LIVE AT WEMBLEY STADIUM | Parkohore |
| 20 10 | ELVIS PRESLEY ELVIS '56 | Wienerworld |

| DE | LSI | ARTISTITUS | - Cabel (debribulo |
|----|-----|--|----------------------------|
| | 1 | VARIOUS BIG CLUB HITS | Universal TV (|
| 2 | 2 | VARIOUS CLASSIC EUPHORIA | Mostry Of Sound 1 |
| 3 | 3 | WARLOUS ULTIMATE NRG | All Around The World (AME) |
| 4 | 0 | WARLOUS ENGLAND - THE ALBUM | EM TVSony TV C |
| 5 | 4 | VARIOUS FUNKY HOUSE SESSIONS 06 | Maistry Of Sound I |
| 6 | 6 | VARIOUS FLOORFILLERS - CLUB CLASSICS | EALFRAM |
| 7 | 5 | VARIOUS NOW THAT'S WHAT I CALL MUSSES 63 | EMI/Virgin/Liversof |
| 8 | 10 | VARIOUS FOOTBALL CRAZY - HEAR THE SONGS | CP/ |
| 9 | 8 | VARIOUS CLASSIC FM AT THE MOVIES | Classic FM (AS |
| 10 | 9 | WARIOUS BOS MOVIE HITS | UNTERMITE |
| 11 | 7 | VARIOUS THE BANDS 06 | EWI Yirgin |
| 12 | 12 | VARIOUS BACK IN THE DAY | EV1 Virgin |
| B | 11 | VARIOUS GU 10 | Chibil Grongound MTI |
| 14 | 14 | | WALLACE |
| 15 | 0 | VARIOUS TOP GUN (OST) | Crimbia (TE |
| 16 | 13 | VARIOUS WESTWOOD - RIDE WITH THE BIG DAWG | Del Jans |
| V | 17 | VARIOUS THE NO 1 EUPHORIC DANCE ALBUM | Decadance (TI |
| | 0 | VARIOUS SUITED & BOOTED | V27VEXEVeryo |
| | 15 | | EM) Virgin |
| 20 | 19 | WARJOUS MASSIVE R&B - SPRING COLLECTION 2005 | Sony BNG TV/UNTV |

| Die. | List. | YEAR SO FAR: TOP 20 ALBUMS | Last (Scatter) |
|------|-------|---|-----------------|
| 1 | 1 | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M NOT | Cornec |
| 2 | 2 | JACK JOHNSON IN BETWEEN DREAMS | BrisMetrilibo |
| 3 | 3 | CORINNE BAILEY RAE CORINNE BAILEY RAE | 81 |
| 4 | 4 | JAMES BLUNT BACK TO BEOLAM | Atlantic |
| 5 | 11 | RED HOT CHILL PEPPERS STADIUM ARCADIUM | Watter Bris |
| 6 | 5 | KT TUNSTALL EYE TO THE TELESCOPE | Relative |
| 7 | 6 | WILL YOUNG KEEP ON | Sony BIAN |
| 8 | 7 | KELLY CLARKSON BREAKAWAY | 80 |
| 9 | | SHAYNE WARD SHAYNE WARD | Spice Mass |
| 10 | | KAISER CHIEFS EMPLOYMENT | B Usique/Polydo |
| | | JOURNEY SOUTH JOURNEY SOUTH | Syco Musi |
| | 13 | KOOKS INSIDE IN/INSIDE OUT | Veg |
| | 12 | | Pariophon |
| | 17 | SNOW PATROL EYES UPEN | Ficto |
| | | HARD-FI STARS OF CCTV | AtlanticNecesar |
| | 16 | MASSIVE ATTACK COLLECTED - THE BEST OF | Yey |
| | | ANDY ABRAHAM THE IMPOSSIBLE DREAM | Suny BU |
| | | COLDPLAY XAY | Parksphon |
| | | MADONNA CONFESSIONS ON A DANCE FLOOR | Warner Bro |
| 20 | 20 | SIMON WEBBE SANCTUARY | Imaces |

The Official UK



DIRTY PRETTY THINGS WATERLOO TO ANYWHERE @

BOY KILL BOY 39 BREAKS COLOP 55 BRUCE SPRINGSTIEM 28 COLOPLAY 46 C

JACK JOHNSON B 15, 52, 56 JAMES BLUMT 45 JAMES FOOX 75 JOHN FOODRITY 44 JOHN FOODRITY 94

Wrigo 985cLH17)

ET TURSUALLO: SARGIAN CAREYTT SARGIAN CAREYTER & BANKA (OU PARRIES 48 SARGIT) BLUES 61 SARGIT ATTURK 13 SARGIT ATTURK 13





Albums Chart

| The state of the s | Pare Pare | 1 | BOY KILL BOY CIVILIAN |
|--|-----------|----|---|
| 39 | 16 | 2 | BOY KILL BOY CIVILIAN |
| 40 | 42 | 53 | THE BLACK EYED PEAS MONKEY BUSINESS @ 1 @ 1 |
| 41 | 4) | 22 | JOSE GONZALEZ VENEER ⊕ |
| 42 | 40 | 54 | CORILLAZ DEMON DAYS ⊕ 5 ⊕ 2 |
| 43 | 61 | 38 | PUSSYCAT DOLLS PCD ⊕ 2 ⊕ 1 |
| 44 | 45 | 4 | JOHN FOGERTY THE LONG ROAD HOME |
| 45 | 44 | 61 | JAMES BLUNT BACK TO BEDLAM 🐵 9 🚳 4 |
| 46 | 43 | 52 | Rehinochtoperth Milantic 7548037551000 COLDPLAY X&Y ⊚ 7 ⊚ 4 |
| 47 | 51 | 85 | Supplicitation Packprise ATRICES (€) Supplicitation Packprises ATRICES (€) KEANE HOPES AND FEARS (● s (● s) Extenditure (Annual Control Con |
| 48 | 39 | 6 | MARK KNOPFLER & EMMYLOU HARRIS ALL THE ROADRUNNING |
| 49 | 53 | 37 | Mercan 907/300 tall CUNS N' ROSES GREATEST HITS |
| 50 | Z. | 7 | THE UPPER ROOM OTHER PEOPLE'S PROBLEMS Scrawdorfillerin Columbia 80279027 (PM) |
| 51 | 36 | 8 | HAYLEY WESTENRA ODYSSEY Natarini Decis 455000 00 |
| 52 | 47 | 18 | JACK JOHNSON ON AND ON Calcina de Responsibilitated AAH00050222 (1) |
| 53 | 29 | 12 | BEE GEES NUMBER ONES Bet Coct/Orlandous/Superactical/Interface Periodo 990/08/10 10 |
| 54 | 46 | 14 | WE ARE SCIENTISTS WITH LOVE AND SQUALOR Nepotation Nepotation |
| 55 | 7 | 7 | BREAKS CO-OP THE SOUND INSIDE Parison Co-CO |
| 56 | 50 | 16 | JACK JOHNSON BRUSHFIRE FAIRYTALES (9) GRISGO & Discount And ACCRESSION ACCOUNTS (20) |
| 57 | 37 | 3 | NEIL YOUNG LIVING WITH WAR |
| 58 | 34 | 2 | HOT CHIP THE WARNING |
| 59 | 59 | 33 | SUGABABES TALLER IN MORE WAYS ⊕ 2 ⊕ 1 |
| 60 | 53 | 9 | MORRISSEY RINGLEADER OF THE TORMENTORS AREA EXPORTE OF |
| 61 | 57 | 25 | MARY J BLIGE THE BREAKTHROUGH Octobe 9000549 (3.0) |
| 62 | 56 | n | KT TUNSTALL EYE TO THE TELESCOPE @ 5 @ 1 |
| 63 | 1 | 7 | BOARDS OF CANADA TRANS CANADA HIGHWAY |
| 64 | 68 | 24 | RONAN KEATING 10 YEARS OF HITS ⊕ 3 ⊕ 1 |
| 65 | 0 | 69 | BON JOVI CROSS ROAD - THE BEST OF @ 5 @ 7 Submary 52/702 20 |
| 66 | 54 | 11 | SIGUR ROS TAKK DUI 3384622 (E) |
| 67 | 63 | 45 | ROBBIE WILLIAMS GREATEST HITS ⊕ 6 ⊕ 5 Changing Proceed Historic Change Changes (Changes Changes Chan |
| 68 | 49 | 22 | TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION 3 804 8783-14852 (1800 |
| 69 | 70 | 84 | SNOW PATROL FINAL STRAW @ 4 @ 1 |
| 70 | 66 | 10 | EMBRACE THIS NEW DAY Your Independents ISSUS/CO.04/THE |
| 71 | 0 | 43 | MARIAH CAREY THE EMANCIPATION OF MIMI © 2 © 1 Let Jan 19822/70/202 |
| 72 | 75 | 39 | |
| 73 | 69 | 6 | TAKING BACK SUNDAY LOUDER NOW Warner Brazilers 1923/1942 (TEN) |
| 74 | G | 13 | JOHNNY CASH WALKING THE LINE - LEGENDARY SUN O |
| 75 | G | 5 | JAMIE FOXX UNPREDICTABLE ⊚ 148000930-000 ORT |
| | | _ | Bilandarmica |

THE ROLLING SERVES 23 THE STREETS TO THE SUPPER ROOM SO THE AUTOMS 20 WE ARE SCIENTISTS SH

Sales ocrasse
Sales ocrasse +50%

NEEL YOUNG SV NEEMA MALIOTI ZI NEEM SULONE ID ORSON 1 PRISID AIT THE GESCO 13 PET SHOP HOW S ZZ

PURSULAT DOLLS 43

Highest New Entry

MED HOT CHILL PEPPERS 2 EXEMAND 24 MESSE WILLIAMS 6' REGION X THO 64 SHEME WARD 24 SHEME WARD 25 SHEME 25 SHEME WARD 25 SHEME WARD 25 SHEME WARD 25 SHEME WARD 25 SHEME 25 SHEME WARD 25 SHEME WARD 25 SHEME WARD 25 SHEME WARD 25 SHEME 25 SHEME WARD 25 SHEW 25 THE THAT 68
TRATING BACK SURGAN 73THE SEASTIFFL SOUTH 57THE BLACK PYED PEAS 40
THE RULLIPS 36
THE RODGES 6
THE RODGES 14

tart compiled from actual les lant Sunday to Saturd. your a sumple of more the OCO UK stores. The Official UK Charts onpany 2006 Produced so



Rolling Stones' hit-laden and ligitally the UK leg of their world four and market, Absent from the Top 75 this week at sales of 9.768 lifting its total to Licks spent its first three weeks in the chart at behind first Elvis Presley's 30 thou (for a fortnight) Wil Young's From Now On.



27. David Gilmour Former Pink Floyd Star David Gilmour's dates at the Royal Albert Hall fast week (Msy 29 and 30) and attendant publicity – including a performance on Later. With Jobs Holland – have laid a galvanizing effect on his album, On An Island. The album, which debuted at number one is March, has moved March, has inoved the manufactor of the March, has inoved the March,

last fortnight. Its sales increased by 129,196 last week to 8,660, taking its total to 219,136. On An Island is also a success in America, where it reached number six.

and has thus far sold 243,496

copies.

TOP 10 INDIE SINGLES

| ī | TOP 10 ROCK ALBUMS | | | |
|----|--------------------|--|-----------------------|--|
| M | US! | ANTIST TITLE | CASH VSGS VANO TORS | |
| 1 | 1 | RED HOT CHILL PEPPERS STADIUM ARCADIUM | Warner Brothers (TEM | |
| 2 | O | AFI DECEMBERUNDERGROUND | (riseracope da) | |
| 3 | 5 | GREEN DAY AMERICAN IDIOT | Asprox (TEX) | |
| 4 | 8 | GUNS N' ROSES GREATEST HITS | Geffee (tr) | |
| 5 | 2 | VARIOUS WINE - WRECKLESS INTENT | Columbia (ARV) | |
| 6 | 7 | TAKING BACK SUNDAY LOUDER NOW | Warner Brothers (TOR) | |
| 7 | 3 | LESS THAN JAKE IN WITH THE OUT CROWD | Siz CEDIO | |
| 8 | 6 | TOOL 10,000 DAYS | Ter/Desections/4ARV) | |
| 9 | 10 | WOLFMOTHER WOLFMOTHER | Noniar (I) | |
| 10 | 9 | PEARL JAM PEARL JAM | . 10400 | |

| DAS | 135 | ARTISTURE | ZARO IS IS PRINCIPOR |
|-----|-----|---|------------------------|
| 1 | 1 | NINA SIMONE THE VERY BEST OF | RCA OVEN |
| 2 | 2 | THE COMMITMENTS THE COMMITMENTS (OST) | MCAUH (skind DAN) |
| 3 | 5 | MADELEINE PEYROUX CARELESS LOVE | Rounter/CS/G |
| 4 | 6 | NORAH JONES COME AWAY WITH ME | Partishore IE |
| 5 | 4 | NORAH JONES FEELS LIKE HOME | Et e hoursE |
| 6 | 3 | NINA SIMONE SONGS TO SING - THE BEST OF | Masse Clab Delate (DX) |
| 7 | 7 | JAMIE CULLUM TWENTYSOMETHING | 00200 |
| 8 | 9 | SADE THE BEST OF | Epic CEDIC |
| 9 | 8 | RAY CHARLES RAY (OST) | Rhins CTEX |
| io | 10 | NINA SEMONE LEGENO - THE ESSENTIAL | Music Collection (BX) |

| W | US | ARTISTITULE | CABEL LOS FESAUTORS |
|----|----|--|---------------------|
| 1 | 1 | HAYLEY WESTENRA ODYSSEY | Decca 69 |
| 2 | 2 | RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION | Decca fill |
| 3 | 3 | NICOLA BENEDETTI MENDELSSOHN, CONCERTO FOR VIOLIN | CC- (E) |
| 4 | 4 | KATHERINE JENKINS LIVING A DREAM | 10)(0) |
| 5 | 5 | KATHERINE JENKINS SECOND NATURE | ECT(C) |
| 6 | 7 | KARL JENKINS THE ARMED MAN - A MASS FOR PEACE | Verbre/IS |
| 7 | 6 | SIXTEEN/CHRISTOPHERS IKON | UCICA |
| 8 | 10 | AMICI FOREVER DEFINED | RICA Victor GARY |
| 9 | 8 | KARL JENKINS REQUIEM | EMS Clarics (E) |
| io | 12 | KARL JENKINS & ADJEMUS THE ESSENTIAL COLLECTION | ON CURRENT |

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