

In this week's issue: Government offers training cash; Special focus on Welsh music Plus: the charts in full

MUSICWEEK

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24.06.06 Paolo Nutini Dangerdoom Sergio Mendes Razorlight Muse

MUSICWEEK

Plan raises hopes of further funds

Ministry finds cash for music



by Robert Ashton

The Government is to plough money into the heart of the music industry for the first time, as part of a £12m programme aimed at nurturing tomorrow's leaders.

Culture Secretary Tessa Jowell will tonight (Monday) press the button at EMI Group's offices in London on a new Cultural Leadership Programme, which will look to hone the leadership skills of high lyers within the music business and the wider culture sector.

It marks a radical shift in the Coordinate Minking as significant amount of the multi-million-pound budget with the diverted tail areas of the business from record labels to publishing. Historically, the Government has viewed the music industry as a sector capable of staking care of itself and funds have usually only been made waitable to less commercially viable secure such as struggling orders. The amount of the control of the control

tras or jazz ensembles.

The announcement also coincides with the unveiling of new research from Creative and Cultural Skills, which reveals the music industry contributes around £6bn annually to the UK economy, significantly more than previous research has suggested (see p.6).

The £12m on offer from the

The £12m on offer from the Treasury will be delivered in a twoyear programme by the Arts Council, Creative & Cultural Skills (the skills sector council for music, advertising, design and other creative industries) and the Museums, Libraries & Archives Council. It will focus on developing dynamic and world-class leadership. Insideers anticipate this collaboration will open the floodgates to more

Al Tickell, Creative & Cultural Skills music industry skills director, says the trick is to use the public purse to grow the creative conomy, although she is unable to say how much of the £12m provided by Chancellor Gordon Brown will filter into the music sector.

At the CLP launch, Jowell will tell artists and music executives, "This £12m initiative aims to provide a strategic approach to embed a strong leadership culture that will make Britain's creative sectors more successful than ever."

It is envisaged that future leaders will be selected or recommended to benefit from the programme and that some 2,000 future label bosses, potential publishing chiefs and other budding entrepreneurs will benefit over the next two years.

will benefit over the next two years.

The move comes as the public/private partnership was further strengthened with the appointment of the first music executive to one of the Creative Economy Programme's working groups (see p.5).

robot/d/musiwsky.com.









Music & Brands goes Automatic

B-Unique/Polydor act The Automatic have been confirmed for Music Week's Music & Brands evening showcase next month. The event, which acts as a climax to the Inaugural Music & Brands conference at London's Landman Hotel on July 19, will see the band performing an exclusive semiacoustic set to conference delegates at the hotel.

delegates at the hotel. The Automatic are currently enjoying their strongest chart success to date with Monster, which was yesterday (Sunday) expected to spend its second successive week in the Top 10 and is followed today (Monday) by the release of their debut album Not Accepted Anywhere. The Welsh rockers' debut follows in the footsteps of B-Unique's The Ordinary Boys and Kaiser Chiefs, whose debut album Employment was 2005's highest-selling debut with 1.312m sales.

• More details of Music & Brands are available from

selling debut with L312m sales.

More details of Music & Brand are available from www.musicandbrands2006.com, where delegates can also register for the event, or by calling 0870 609 1095.

Clouds ahead for summer festivals

Despite the heatwave and strong sales for established events, smaller festivals are being hit by strong competition p3

Toasting the best of Welsh talent

To accompany this week's Fresh Welsh Talent CD, Music Week looks at Wales's healthy music scene p8



London event calls the shots

The second London Calling conference is aiming to put the capital firmly on the international music trade fair map p13

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Your guide to the latest news from the music industry

People

EMI chief wins CRF honour

 EMI Group chairman Eric Nicoli received a CBE in the Queen's Rirthday Honours for services to music last Saturday Nicoli who has been chairman since July 1999, first joined the EMI Group Board as a executive director in July 1993. anwhile EMI artist Beverle Knight has received an MBE.



 Xlantic founder David Fischer has been appointed managing director of MySpace Europe and executive vice president of Fox Interactive Media. Elscher remains non-executive director at Xlantic

 Monstermob chief executive Martin Higginson was ousted from the company last week, as it repeated warnings over earnings. Monstermob, which specialises in mobile rinotones. has appointed former group managing director Niccolo de Masi as the new

The Local Radio Company chief executive Richard Wheatly says there are no plans to appoint a group programme director after the departure last week of

Gordon Davidson. HMV has appointed Andy Hearn. who previously worked in the catalogue department, as rock/pop buyer for digital. Steve Mathison. previously Basildon store manager becomes soul/dance buyer for digital Meanwhile Ren Grunhaum has been made marketing planner response for DVD and related products

 Andy Hart last Friday left Atlantic. where he has served for the past two years as head of press. He will independently retain press responsibilities for The Darkness. PPL's Dominic McGonigal has won a DCMS role, p5

Bottom line

PPL merger plan moves ahead

One of the final hurdles to unite the performing societies PPL, Aura and Pamra was reached last Thursday at a PPL EGM. The emergency meeting approved a resolution to amend PPL's Articles of Association, enabling it to incorporate Aura and Pamra, which itself backed the merger at its own EGM the following day.

@ PPL has appointed Laurence Oxenbury to the new position of head of international. He joins from Equity's collecting society BECS which he helped set up in 1999.

 Annie's iTunes is coming under increased pressure to either open up its DRM or consider withdrawing from key European markets, after three Nordic countries launched actions against it. Acting together, governments from Norway, Sweden and Denmark have written to Apple with deadlines for their demands that music bought through iTunes should

he nlavable on other MP3 devices besides the iPod. ● EMI has become the fourth and al major label to settle with New York attorney general Eliot Spitzer

over alleged "pay for play" practices. Under the terms of the agreement EMI will make a \$3.75m (£2m) payment to charity and has also agreed to company-wide reforms. The White Stripes have won a case brought by a former producer who wanted a share of the Detroit duo's royalties. Former producer Jim Diamond's claims that he was a key player in creating the pair's style on their first two albums were rejected by the US District Court in Detroit. A strong overall performance helped Tesco to grow like-for-like

sales by 4.5%, excluding petrol, in the first quarter of 2006. The retailer said in a trading statement that group sales increased by 10.4% for the 13 weeks to May 27 2006, with total UK sales up 9.0% Sales at Woolworths have fallen

dramatically, with entertainment performing particularly badly. The neralist retailer last week revealed like-for-like sales were down by 6.7% for the 19 weeks to June 10 in difficult high street trading conditions. Despite this, third-party sales at the company's distribution arm EUK were up 21.2%. A Competition Commission enquiry into the power of the supermarkets will not look at CD pricing, the watchdog has revealed. In a statement, it says it defines 'oroceries" as excluding CDs DVDs and various other products. Creative Technology has revealed that the US International Trade Commission is to investigate a alleged infringement of one of its

patents by Apple after a complaint by Creative, which makes the Zen and Touch portable MP3 players. EMI Music is creating a division to provide label services including

promotion and digital distribution to independently-signed urban artists in

Sony BMG's Kelly Clarkson and Universal's Black Eved Peas have gone double platinum across Europe with their latest albums reaching 2m sales Meanwhile, Warner act The Red Hot Chili Peppers have passed the Irm mark with Stadium Arcadium.

 Popworld is moving into retail, p4 The Orchard has launched a Berlin office to expand its roster of bands on independent labels. Meanwhile, it has signed a global distribution and marketing deal with Turkish

performing rights agency Mu-Yap. The MPA's 125th anniversary celebrations are taking shape. p4 Alex's seventh annual general meeting is taking place on Thursday, June 29 at London's Earls Court during the London Calling conference Swedish music video download company Musicbrigade is to launch a UK operation this month. It will be the company's first fully-staffed operation outside Sweden

Exposure

BBC TV to cover Reading/Leeds

 The BBC is to broadcast direct. from the 2006 Carling Weekend Reading/Leeds festival, with live programming on BBC3 and highlights

T Digital is to launch a download store for Japanese musi Donburitunes.com will promote top acts and make some Japanese music

widely available in the English speaking world for the first time.

 Christina Aguillera's new single Ain't No Other Man has been made available to Orange customers ahead of its official release on July 31

 MSN is offering unsigned artists the chance to win £10,000 cash and a £300,000 advertising campaign to launch their careers. The contest coincides with the launch of the MSN Spaces Live Sessions website, where artists can upload music and videos in a bid to reach a worldwide audience Eurovision stars Lordi were among the winners at the Metal Homor Golden Gods awards at London's Koko Other winners included US rockers Avenged Sevenfold and Florida band

The Foo Fighters were among the biggest winners at last Friday's Nordoff-Robbins Silver Clef lunch at London's Park Lane Hilton Hotel. The Foos turned up, between preparations for their show across the road in Hyde Park, to collect the International Award. The rest of the winners included Ozzy Osbourne (Hard Rock Café Silver Clef Award), Girls Aloud (Heart 'Most Requested' award, for See The Day), Bryn Terfel

(PPL classical award), Kaiser Chiefs

award). Editors (HMV best new artist

award) and The Fanles (O2 lifetime

(Live Nation best British group



Foo Fighters: Silver Clef award

 Kerrana! is planning to make its ards show extra special this year with a "twisted" carnival theme to coincide with the manazine's 25th anniversary. The event takes place at The Brewery in Chiswell Street, London, on August 24.

 Virgin Radio is to become available on Freeview after the station inked a deal with digital marketing specialist

 The July/August issue of Songlines magazine is set to hit the shops on June 23 with a new look. Sanglines publisher Paul Geohegan says it is aiming for a look that is "more fresh and contemporary".

Camden Dingwalls is to host a new monthly showcase for songwriters, in collaboration with igleurs comedy club and Blujay Management, starting on July 6.

Sign here

Investors boost indie's creativity

 Independiente has struck a multimillion-pound deal with venture capital firm Ingenious to back a new Danger Mouse-produced Martina Topley-Bird album and a handful of its

BMG Music Publishing has completed two new signings and is insisting that it is "business as usual".

despite being put up for sale by owner Bertelsmann. It has signed Australian trio The Grates, who recently agreed a deal with Cherry Tree/Interscope Records, and Northern Ireland band Khanna 45, who were signed to Warner Bros.

 EMI Music Publishing has signed a deal with Nelly Furtado to represent the singer on a worldwide basis. V2 has signed The Black Keys and plans to release the band's new album The Magic Potion on September 4.

MUSICWEK online poll

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

In light of some of the smaller events being forced to cancel this year, has the summer festival circuit reached a peak?

a. Yes b. No

Last week, we asked: With digital now making up around 50% of the Top 40 singles, should restrictions be lifted and all download sales count towards the main singles chart? a. Yes 88%

Festival promoters remain confident despite organisers pulling plug on the Lost Weekend

Going gets tough for new festivals

Live

by Jim Larkin

The big summer music festivals are selling out yet again in record time, but there are warnings from some quarters that cracks are beginning to emerge in what has hitherto been a booming market.

Although traditional favourites such as the Reading/Leeds Festival sold out in just an hour this year, erns that the festival calendar has hit capacity with more than 1.5m tickets for sale, despite the lack of a Glastonbury this year

Some smaller festivals have been forced to cancel and reports indicate that ticket sales for others are lagging behind

The hubble has burst, to be honest," says Neil Greenway, founder of online ticket agency eFestivals. "In a non-Glastonbury year, there are some festivals that always sell out pretty quickly and that hasn't happened this year." One casualty already has been

the Lost Weekend festival, due to have taken place this coming weekend in Devon, Organisers pulled the plug after financial backer AEG UK withdrew its support due to what it saw as poor ticket sales,



tickets being bought before June.

The bill featured The Zutons, New

York Dolls, Julian Cope and Dread-

zone and organiser Leila Jones says

this was at the heart of the fall-out

with AEG. "We've never been

about attracting the most obvious

we should have been full of bigger

But finding those bigger names

is the key problem festivals face. According to Greenway, big groups

such as Live Nation and MCD Pro-

motions - which either own or

have a direct interest in most of the

big UK festivals - are skilled in pro-

tecting their dominant position

ercial acts, but AEG thought

Summer of factionle

	or or rest	11403	
Date	Festival	Promoter	*0
June 9-11	Download	Live Nation	1
June 9-11	Isle Of Wight	Solo	3
June 21-25	Wireless	Live Nation	2
July 1-2	Hyde Park Calling	Live Nation	
July 8-9	T In The Park	DF Concerts	- 1
July 14-16		Mean Fiddler	
July 28-30		Womad	
Aug 4-6	The Big Chill	Chill Fest	
Aug 11-13	Summer Sundae	DMH/Coda	

through the use of exclusivity capacity. "The smaller ones are going to struggle," he warns. agreements on acts that they book

John Giddings, managing director of Live Nation-affiliated Solo Promotions, whose events included the previous weekend's Isle of Wight Festival, says this is a commercial tactic

"Of course you're going to use those agreements," he says. "You're trying to sell tickets to the whole of the UK, so why let some band play down the road? At the end of the day, though, it's the bands that decide where to play and they're the ones dictating the market."

Giddings believes that with fes

als taking place every weekend of the summer, the calendar is, at

the very least, dangerously close to

They've come into the market thinking it's easy money, but there aren't the bands to go round, and they need to find particular niches

to go into One of the biggest festival

launches this year is Mean Fid-dler's Latitude, taking place in Southwold, Suffolk from July 14 to 16. The brainchild of the company's managing director of festivals Melvin Benn, Latitude combines music with theatre and book readings and is a prime example of a festival aimed at a niche. Sales have been steady, with around half of

the 10,000 camping tickets now sold and most of the 5,000 day tickets up for grab

Live Nation and MCD, Mean Fiddler is in a stronger position than most to launch a festival, but Benn says lessons can be taken from its

There's a lot of festivals out there and it's a big market, but unless you're bringing something new to the table, you'll be compet-ing in the existing market, which is

very crowded," he says. But Benn believes the return of Glastonbury - which he jointly organises - next year could provide a lift for the market. "Glastonbury not happening has a negative effect. When it's on, it gets huge TV cove age and maintains a platform for all festivals. It not being on doesn't mean there are 150,000 extra people that will be looking to buy tickets for other festivals, because a lot

of them go to other ones anyway Whether rival festivals will be in a position to capitalise remains to be seen. As Greenway warns, "Several organisers have said they can't book headliners for next year as they've already been tied up by the

big boys.

Gnarls Barkley suffer biggest slump in UK chart history

Gnarls Barkley's Crazy was yesterday (Sunday) poised to win another place in the record books suffering the biggest drop-out in UK chart history.

The Warner Bros single which ushered in a new chart era in April by becoming the first hit to make number one exclusively on download sales, has now set another chart first by becoming the first Top 10 victim of a recently-introduced rule excluding tracks once they

A week ago Crazy stood at number five on the combined chart and was last week selling enough units digitally and

physically to secure a place in or around the Top 10, but because of the new regulation it has been removed from the chart. It now Simon & Garfunkel's Mrs Robinson EP - which disappea from the chart in 1969 followi a new rule to exclude EPs - of

being the only hit to drop pletely out of the chart from the Top 10.

azy's early chart exit - which is expected to figure in a debate tomorrow (Tuesday), when the Chart Supervisory Committee again discusses chart rules surrounding downloads - has b triggered by Warner Bros as it acts to move its Gnarls Barkley project onto the next single.

'Nine weeks at number one is a great achievement, but it's a

we want to focus on the depth of it, especially here in the UK which is where it all started," says Warner Bros managing director Korda Marchall

The chart rule affecting Crazy was introduced in March at the same time it was agreed that download sales could be added to the chart a week before an equivalent physical release goes on sale. Under this exclusion rule, labels must give deletion plans and then two weeks later the deleted track will be removed from the chart.

Crazy's rapid exit may add fuel to the ongoing debate about when download sales should count towards the chart. With digital sales now making up around 50% of the Top 40, the BPI is pressing for all downloads to be included, although some retailers want restrictions to continue to protect

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



Ridin feat.

Krayzie Bone (Island) This former US number one will make an impact in the UK. Catchy



album, this track listen qualities of a big crossover



Don't Hold Back (ACM/Dipset) A brilliant debut from this 20-year old British talent. 1Xtra and picking up plays

(Single, July 17)



(LaFace) This is the first duo's forthcoming studio altrum Idlewid. A track



MORRISON You Give Me Something (Polydor) Already tipped in MW, this is record of the week on Radio Two and has monitored unforcet



Old School (Lex) single from the Dangerdoom elevate the project at retail. This is commery his hon



Just About Me (Label Fandango) Label Fandango merely scratches the surface of the talents (single



BLUE

nsigned) lefsh singer Miss Daisy Blue, 14, has a voice that belies her age. Managed by singer-somwriter Mal





All This Love

(Direction) R1 DJs Jo Whiley

have been leading

the renewed pust on this disco-pop track, which will

their businesses



MUSIC

her hit It Feels So Good six years ago, Sonique returns with a piano-led house topping DJ pol:

Big names to perform own hits at MPA birthday party

Songwriting vets to make stage debuts

Publishing

by Paul Williams

Some of the UK's most celebrated songwriters are uniting on stage in public for the first time as part of wish celebrations to mark the MPA's landmark 125th birthday

Don Black, Tim Rice, Roger Greenaway, Tony Hatch and David Arnold will be among around a dozen members of the Society of Distinguished Composers (other-wise known as "Sods") who will ach perform one of their biggest hits during a celebratory party for the organisation, taking place on Thursday, July 6 at the Old Billingsgate venue in London.

Several contemporary artists, still to be announced, are also being lined up to play at the evening for what will represent the main focal point of a series of anniversary activities for the music industry's oldest trade organisation. A commemorative ook celebrating 125 years of British songwriting is being published, while the anniversary will also be marked by the launch of an annual bursary for an up-andcoming publisher.

MPA chief executive Stephen Navin believes the anniversary is something worth making a fuss about. "One hundred and twentyfive years is very impressive, par-ticularly in an industry you assume is very modern," he says. "You might imagine the music industry only began with the creation of the 78, but the business of music and the relationship



Navin: spotlight on publishing sector

between composers and publishers have been going on since

Navin adde that the calabrations will give an opportunity to highlight the partnership between the publisher and writer as well as put the spotlight on the publishing "We can provide a focus on nusic publishing and it's a great opportunity to explain what music publishing is all about," he says.

The MPA itself traces its origins back to July 1881, when it was launched in a bid to prevent the misuse of copyrights; one of its founding members, Thomas Patey Chappell, became its first chair-Navin observes the organis tion's original members would be staggered by how things have

changed 125 years on.
"They couldn't have considered sic would have become such a fundamental part of the British

To underline that huge contribution to the Exchequer, the Chancellor Gordon Brown is adding his own weight to the cele-brations by contributing a fore-word to the July 6 event's official Alongside the line-up of per-

forming songwriters - which w include Justin Hayward, Les Reed, Barry Mason and She writer Herbert Kretzmer - the night's other highlights will include the first blic performance of a speciallywritten fanfare to mark the anniversary. Meanwhile, members of the Academy of Contemporary Music will be making their own special contribution, becoming human jukeboxes for the night by visiting tables and asking guests to ay money for them to play song Proceeds will go to No hins Music Therapy.

The first winner of a new MPAfinanced bursary, the Richard Toeman Scholarship Scheme, will be presented on the night to someone up and coming within the music publishing industry. The scholarship is named in honour of the late publisher who spent 40 years with publishing company Josef Wein berger and passed away, aged 71,

in March 2005.

Each guest attending the vening will receive a limited-edition version of The Great British Songbook, a new book being pub lished by Music Sales to tie in with the anniversary and marking 125 years of British songwriting. It will include the manuscripts to a num ber of songs, the stories behind them and interviews with some of publishers and writers

After establishing a mane for himself on the Scottish live circuit. Paolo Nathal is alming to take his star power to UK-wide audiences this year and, as its top priority for 2006, Atlantic is leaving no stone unterned in maiding a firm for Immersion.

in making a firm first impression. Tipped by Music Week in March after his South By Southwest performances, Nutini - first

signed by Warner/Chappe in 2004 - has toured the UK over recent months in advance of the lease of his but album These reets on July 17.

Atlantic has een backing the ve dates with extensive streetlevel and online activity. An iTunes

James Blunt where we developed the project slowely over a period," says marketing director Stuart Camp. "Obviously there's an element of that to any campaign, but with Paolo we're going to be going very strong from day one. The editing to be going very strong from day one. The editing to sho in your strong from the solid project of the project of th

Atlantic National press: Emme Elwood, Atlantic Regional press: Maureen McCann, Momentum, Agent, Angus Baskerville, 13 Artists Digital manager, Jack Melhuish, Atlantic

promotion for the album title track took place on May 30, with Atlantic

30, with Atlantic issuing the song as a free download via Tiunes and releasing a live EP online via all digital retailers. The free track was downloaded almost 25,000 hims.

going to be like James Blunt

much as we can abead of the first

SNAP

SHOT

targeting an ambitious press spend and big there are high hopes from wit the Atlantic car At the personal request of Atlantic co-founder Ahmet performed alongside Kid Rock alongside Kid Rock and Liza Minnelli for the New York Pops Birthday Gala at Carnegie Half last month. His

album is schedul for a US release late this year. In the UK, lead single Last

into the TV Airpla chart last week ahead of its July 3 CAST LIST: Management: Benedian Moon, Morsecode Menagement, MD. Mark Lossada, Atlantic, Label AAR: Thomas Harmonic, Atlantic, Atlantic, Label AAR: Thomas Harmonic, Sharri Camp, Atlantic, Director of promotions: Damian Crimitian, Atlantic, Authoral radix, Lapes Benthum, Atlantic, Regional radio Carrie Curtis, Maree Douglas, Atlantic, TV, Sarah Hawkes, Jeni Saint,



PPL goes green with new online service

PPL is demonstrating its environmentally-friendly credentials by scrapping its quarterly paper statements for performers and making them accessible online instead.

Starting with the main annual payments which go at the end of this month, the collecting society is launching online service myPPL which will initially target PPL's 40,000 performers but will ultimately allow record companies and all other members to see electronically how their payments

break down PPL's director of operations ve Bishop says the new service will remove the need for PPL to use "reams of paper" for the statements, while allowing its members to have full access to the make-up of their payments. "If you

are a performer and you've got your secure log-on, you come through the site and see all the payments for the quarter," he says. Meanwhile, PPL's director of

legal and business affairs Peter Leatham believes the organisation is making solid progress in its arguments for new tariffs as it awaits the outcome of a copyright tribunal probe into the proposed rises. The society was referred last autumn to the tribunal after it faced a series of complaints from businesses about planned increases for pubs, shops and workplaces playing pre-recorded music. While there are concerns that

e businesses could face rises of up to 500%, Leathern suggests opinion has now started to shift and that "people are now agree the structures are right and we should get more money". The debate, he says, is now

about how big the increases should be. He adds, "Even though we've radically changed some of the tariffs, 90% of pubs and shops are looking to pay less than £1 a day for the use of sound record

A new tariff has already been introduced for hairdresser following an agreement with the National Hairdressers' Federation, while PPL is now awaiting a tribunal outcome on proposed tariffs for three areas: p houses, bars, restaurants and cafes; shops and stores; and factories and offices. It expects to learn of a decision before the end of the year.

Popworld moves into retail

Popworld is expanding into music retail with a move to sell music and DVDs from its website

From the start of July the com my, known for its Channel 4 TV show, will sell CDs, DVDs and games directly from its website, www.popworld.com, in partner-ship with online retailer CD Wow. "We are aiming to create this

multi-media format for Popworld," says Popworld chief executive Mar-tin Lowde. "Everyone who watches the show will be able to buy what they have been hearing."

Presenters on the show, which attracts audiences of around 500,000, will regularly flag up the website, which also features extended interviews and editorial content, and links on the site will

invite visitors to buy products from featured artists.

Initially, product will be limited to CDs, DVDs and games. However, Lowde says that there are plans to sell other related merchandise.

What we are doing is close to the original dream of what Pop-world was about," Lowde adds. They wanted to create an interactive portal for music."

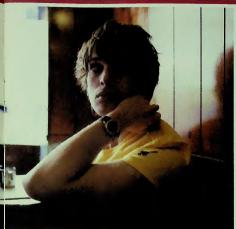
In addition, the company has signed a deal with digital distribution company The Orchard to dis-tribute music from bands participating in its Popworld Promotes initiative, which encourages new

"We are taking it to the next stage for them by getting them onto iTunes, Napster, and other sites," says Lowde. "We can also start putting together packages as well, best ofs and compilations." Artists who sign up to Popworld Promotes can already sell down-

loads from the site, www.pop-worldpromotes.com, and from the end of July this will be extended to ringtones and phone wallpapers with all revenue split 70/30 in favour of the artist. Eventually bands will also be able to sell CDs and other merchandise from the site, which generated more than 8m hits in May.

Finally, Lowde is looking at ways of taking Popworld Promotes to the US market and flew out to the New York Licensing show yesterday (Sunday) in pursuit of





First music executive joins Government's task force

The Government's door to the industry has been flung open fol-lowing the appointment of the first music executive to a key role on one of the seven committees charged with leading the DCMS' flagship creative economy programme (CEP).

PPL director of government lations Dominic McGonigal is being brought in to the Infrastructure working group, headed by design guru John Sorrell, as new minister for creative industries and tourism Shaun Woodward declares he will operate an "open door" policy to the music busin

Woodward also offered himself up as a "champion" for the indusments made at last week's DCMS-organised Music Summit - his first opportunity to meet the industry en masse and the industry's first chance to feed into the CEP. The new minister also indicated at the British Library-held event that there could be other opportunities for music executives to join one or more of the other working groups, which are steering the UK to come the world's creative hub These are the competition and IP



group; education and skills; technology; business support; diversi-ty; and evidence and analysis.

When the groups were first established by former music minister James Purnell in February, he created a furore because no re sentatives from the music industry were appointed to chair them or even be part of the working par-ties. Purnell explained this by say-ing they would serve the public sector and could not include music because it did not have a nor departmental public body (NDPB) like the Film Council. Following criticisms, Purnell moved quickly to appoint EMI Group chairman Eric Nicoli and Live Music Forum chief Feargal Sharkey onto a CEP steering committee.

Now McGonigal's appoint-ment is the music industry's first step into the heart of the CEP and could herald more of a partnership between the public spending and the commercial music sector. McGonigal says, "One of the things we will be looking at is the industry in a global context. What does the industry need? Where does London fit with other cities."

A DCMS spokeswoman adds it is good news for the music business. "Shaun wants all the creative industries to be involved," she says "His message at the summit was 'I'm here to help you." Creative Skills Council music

industry skills director Al Tickell also applauds Woodward's performance at the Music Sumi "he was very candid and open, but also extremely supportive".

Another executive who has en critical of the commitment the Government has given the music industry in the past declares, "It's about time. The CEP has been going six months now and this is the first time the music industry has had input. The CEP will only be successful if the music industry is involved and likes it."

'Super-indie' chief lays foundation for growth

Records

by Stuart Clarke

As managing director of a new "super" indie in Plas/Wall of "Super Indie in Prasy Wall of Sound, Mark Jones readily acknowledges the dynamics of his working life have been turned completely upside down. "I find myself wrapped in a lot

more meetings than I used to," says the WoS founder, whose time says the Wos founder, whose since the merger was announ four months ago has been dominated by "getting the workspace, the staff and the environment really right". But, while he admits his role

has become less hands-on, he is quick to stress his remit rem exactly the same. "It's my job to bring new music to people's I want to sell records," says Jones, who now has Pias group vastly-experienced CEO Nick Hartley and its co-president Kenny Gates close at hand.

"Running your own independent label for that amount of time, it can be quite a lonely place. I'd never really had partn or a network of people I could call on. Having both Nick Hartley and Kenny Gates, who have got fantastic experience in various fields, as well as that frontline support within an international network, is going to solidify a lot of stuff that previously all fell onto

shoulders," he says. Jones now has in place the key members of his team, who are largely drawn from the ranks of Wall of Sound and Pias with the exception of head of business affairs/A&R co-ordination Carri Miller, who joins from Hed Kandi, allowing his focus to turn to what will be a busy schedule of releases

for the remainder of 2006. Current MTV Base favourite ho Skeef, Manchester production duo Elektrons and Michael Andrews, who scored the Donnie Darko soundtrack.

while Iain Archer, former n new album, titled Magnetic North, globally in October. 'We've got one of the most

in the UK, Jones is enthusiastic about the increased opportunity the operation is providing on a global level. The Infadels recently

returned from appearances at the

Coachella festival and Musexpo

became the first signings beneath the new Pias/Wall of Sound umbrella which formed in February, creating a 50/50 joint ture within the Pias Grou

Perhaps best known for her role as the voice behind Bugz In The Attic's Booty La La, Mpho Skeef joins the repertoire of artists on the Genuine Imprint, also home to Amp Fiddler, Little Barrie and DJ Format, Andrews, meanwhile, who played a key part in orchestrating the Gary Jules Orthittans number one Mad Work, has signed to the We Love You imprirt, which will release his forthcoming solo album later this year. Elektrows, who are currently touring regularly as DJ duo The Unabombers, refesced their first. EP in May and are werefring on their characteristics of the Company DJ Format, Andrews, r

has set up shop in the same Ladbroke Grove block as the Pias group, in close vicinity to Vital/THE, through which all product is distributed. Keen to aintain the company's sense of identity within the group, J recently called on an artist friend to decorate the place. He recalls, "Afterwards, a guy outside grabbed me and said: 'Did you know your building has been vandalised overnight?' I said: While building the label's profile

of The Reindeer Section and Snow Patrol sideman, will release his solid units and companies that are out there in the indie market," he says. "It's exciting times."

Official report puts £6bn value on the UK industry. alongside surprising findings about its workforce

More than just a nice little earner

Industry

by Robert Ashton

The music industry is worth significantly more to the UK economy than previously thought, according to a new survey that puts its contri-

In what represents the first nprehensive survey of the musi business for four years, the report Economic Impact Of The Creative Industries from Creative & Cultural Skills suggests the industry now contributes almost 1% of the total ss value added (GVA) of Great

This is significantly higher than previous estimates. Back in 2002, the National Music Conneil's Counting The Notes report estimated value added at just £3.6bn in 2000 (£3.2bn in 1998), although re recent DCMS estimates put it

ously thought. The music industry is a real success because we have grown a lot," says Creative & Cultural Skills' music industry skills director Al Tickwhose industry-led organisation was formed May 2004 to drive education and skills across the UK.

The report, which answers the industry's prolonged call for accu-rate, relevant and regular statistics, has been together as part of the Government and industry's ector skills agreement (SSA) to address the skills gaps within the

Among statistics headline within it is that the music sector is driven largely by live performance. This area employs 42,482 people, equating to some 45% of the employ-ment total, mostly in London and the South East (see map at right). Typically ther depressingly,

and like many other industries, the music business is also dominated by males, who make up 69% of the workforce. The figures also indicate that it is

Creative & Cultural Skills: key statistics

- Gross value added £6bn
- GVA per employee £40,775 ■ Total industry employment 95,010
- Live performance sector employment 42,482
- 96% of workforce is white 54% of workforce aged 39 or under
- 11.4% of businesses have turnover £1m or above 3.5% of businesses employ 20 people or more

even more dominated by white individuals, Only 4% of the industo compare them to. "The figure is a little in isolation," he adds.

try's workforce is from ethnic For an industry that relies on youth, it is no surprise to find that just over half (54%) of the workminorities, less than the national age of 6.7% of the working age population in the UK in 2003 rce is 39 or under, with one in four music industry employees Just 1% of the workforce is black

or black British, with the remainder aged under 30 years. The most made up of people whose backrepresented age band is between 35 and 39, with grounds are Asian, Asian British or another ethnic group. around 15% or 14,400 of the sector's employees in

Many within the

SSC research manager James Evans concedes the figure "does

Where the jobs are in music

music industry have 50-54 0 200 welcomed the nev research. PPL director Scotland 8% of government relations Dominic McGonigal says, "I think it is great the Creative & Cultural Skills has produced this because it shows the industry is more valuable than we thought and is a real North East 2% hoost for us He adds that such industry sta-tistics could be As Yorkshire & Humberside 6% produced by the Treasury, and on an annual basis, and also suggests North West 8% that future surveys from the Government could cap ture the value added from different activities "The statistics should there a knowledge economy, We London 27% want to measure South East 14% IP, to find how

Source: Creative & Cultural Skills, Economic Impact Of The Creative Industries surprise me a little", but he is unable to offer much more com-mentary because, like all the statistics produced, there is nothing yet

South West 9%

cconomic activity."
Creative & Cultural Skills which acts as the sector skills coun cil for the creative and cultural industries, has taken six months to

recording triggers

Getting the figures right

promit steelet in the

authoritative an accurate so far. Crucially, as Andrew Graves, head of consultancy at

produce the report, which also

in the industry is 95,010 - less than

the 130,000 estimated by the

DCMS - putting GVA per employ-ce at £40,775, much higher than

Age group

16-17 2.0%

18-19 21%

20-24 9.8%

shows that total employment with-

Priture, which divided with the divided

(SIC) system us predominantly by government departments, Graves says his company has been able to create much new data and also fill in and also fill in many gaps. He adds, "The problem with the DCMS figures are that they don't reflect the whole music business, they only reflect the parts of the music industry that are easily

the overnment ov

en a key tool ercoming the

music industry now has a tempitate to work from Graves adds that now the methodology has been produced it should be possible to create historical data. "Or, more importantly northern." importantly, next year the research can be done again

and for the first time like-for-like figures can be

islands. Although it comprises around 17.725 music businesses only a small amount of those (11.4%) boast a turnover of £1m or above. Similarly, only a fraction (3.5%) of those businesses employ 20 people or more, which is in line with DCMS estimates that 90% of the music industry is com-

prised of SMEs. Tickell explains that the new statistics were critical for her body to feed into the creative and cultural SSA, which includes the music industry alongside five other sectors such as design and advertising. The SSA will map out exactly what skills music business employers need their workforce to have and how these skills will be supplied - both now and in the futur

Providing the new figures is the first part of a five-stage process in delivering the SSA, which will run from this month until March 2007. SSAs are brokered by skills

sector councils in partnership with agencies such as the Department for further Education and Skills, Department of Trade and Industry, Confederation of British Industry and Federation of Small

Tickell adds, "We are doing this use we want to be able to iden tify skills gaps as accurately as we can. That requires a gathering of evidence to support that. This is the first piece of research to look at the size and shape of the music industry and in order to do that we need primary and brand new research," says Tickell. "No one has done this before. The knowledge economy has become increasin recognised as being a driver of the UK economy only over the past five

years or so."





Source: Creative & Cultural Skills, Ł romic Impact Of The Creative Indust

the national average wage £22,248 (in 2005) and also higher than the average wage for males at £26,123. "That is very significant. It really shows the music industry is a big wealth carner, adds Tickell,

Also, contrary to the impres sion often given of an industry dominated by four majors, the new report shows that the music indus-try is actually a sector of many tiny



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HERESS (CIL B PRODUCTION), BADICAL PRO (ASSOLUTE AND ASSOLUTE AS

Welsh body builds on firm Foundation

The Welsh Music Foundation (WMF) was set up to support businesses and start-ups, initially by providing access to its knowledge base, information service and library.

Businesses will get even greater benefits in the next few months with the relaunch of the WMFs website and the publication of a new edition of its directory, an invaluable resource for industry contacts across Wales. With WMF now having more than 1,700 entries, anyone wishing to contact music-related businesses in Wales need only go to one place. There is also an online version on the website.

As well as enabling easy contact between businesses, WMF is continuing its training and seminar schedule. Ullising the expertise of the Music Managers Forum, WMF has prepared a management and feedership training course. "It's designed to give industry practitioners the skills to survive and expand in the music Industry environment," says WMF project and stakeholder manager Andy Williams.

Another spect of the WMS swork is to Another spect of the WMS swork is to the work of music conference. Welsh happung of free work of probability of pr

This level of support was given a boost in late 2005, when the Welsh Music Foundation became integrated with the Welsh Assembly Government's new Creative Hub structure.

The Hub sits within the Weish Assembly's Department For Economics, Innovation And Networks and has the primary aim of coordinating public sector support under a single creative industries strategy. The strategy priorities retention and exploitation of intellectual property in TV, film and music sectors.

film and music sectors.

Atasha Hale, chair of Weish Music
Foundation says, "WMF have always worked
closely with the Weish Assembly Government
and we have played an important role in
advising them on the policies that have led to
the Creative Hub. It is as a result of the work
accomplished by WMF over the past five years
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"The new Hub will enable WMF to build on its relationship with all the departments within the Welsh Assembly as well as the TV and film sectors.

"WMF's position within the Hub will allow us to draw upon greater areas of support for the music sector while at the same time allowing us to remain independent, autonomous and representative of industry needs."

representative of industry needs."
WMF has forged strong relationships with
UK industry organisations. It sits on the MBF
and Live Music Forum and has collaborated on
projects with the BPI and Aim, including cohosting the British Stand at Midem and

Williams adds, "WMF ensures that the requirements of our businesses are represented to other industry bodies, Welsh Assembly Government and Westminster.

"It's a very exciting time for music businesses in Wales and for us at WMF. It's an excellent opportunity for the Welsh music industry to develop now that its full economic potential is being taken seriously, both within and outside Wales." James McLaren looks at the music scene in Wales, where a flurry

Into the

Since Music Week's last dip into the Welsh music scene in 2004, much development has taken place: new artists have come to the fore, established acts have solidified their positions, the live scene continues improving apace and the industry itself has undergone significant changes.

try itself has undergone significant changes. Jem and Bulle For My Valentine are the biggest recent success stories to come from the region. Akira The Don has signed to Interscope and Skindred's 250,000 sales in America have come courtesy of WEA. The Automatic, signed to B-Unique/Polydor, are crashing the Top 10 with their live favourthe Monster while, with their third album imminent, Lostprophets are building on the 2m sales of their second release.

Then there are the stars of Wield Music Foundation 2003 Welsh Talent issue, Funeral For A Friend, who are yet again Kerzung! readers' favourite British band. Those featured on the 2004 CD have made their mark too: People In Planes are currently camped in America and signed to Wind Up; The Crimea have been wowing industry and audiences; and Jakokoyak has been collecting fins in Japan, with Radio One's Bethan And Huw programme following his exploits.

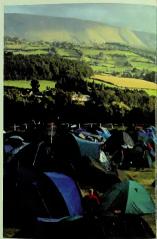
Ed Richmond, producer of Radio One's Behan And Huw Show, say, 'Th constantly impressed by the passion and creativity of a lot of the labels and managers that I meet, especially some of the people who are only just establishing themselves. It's rare for hip-hop label SPDB to put out a celesse without getting some impressive reviews in the national press, but new labels like Sipping, are already causing a lot of evidenment too. It's encouraging, too, to see acts like The Automatic crack the top five while signed to a local management firm."

From the classical world, Katherine Jenkins has embedded herself in the national consciousness since 2006. Mearwhile, Welsh talent from the sector continues to make its presence felt: Bpm Terfel, Catrin Finch, Aled Jones and Karl Jenkins have all had successes recently. And let us not forget the successful crossover of Charlotte Church from Voice Of An Angel to Crazy Chick.

But it is not all about the mainstream: the underground drum & bass sounds of light Comprast continue to make him one of the UKs top DJ and producer names (Gamching his own label in the process), and the [Weish] hip hop of Humurak DGritty is making him a talent to watch. Mean-while, the likes of metal and punk outfits Shaped By Rate, The Balcout and Adequate 7 are making waves while indie is represented by melodic outfits including the Heights and The Poppies.

Martin Bowen, managing director of Probation Management – currently behind the success of new indie stars The Automatic – believes there has been a shift in the Welsh music industry in the past few years.

"The Welsh music industry has been for many years a very small club of music enthusiasts work-



The Green Man Festival, Brecon: the new-folk event, which sold out in one day, is putting Wales firmly on the festival man

ing to promote the music they love. However, in the last three to five years, I think there has been a small sea change in attitudes as we have escaped our parochial focus and looked beyond, at national and international possibilities.

support for up-and-coming bands. Indeed, the live scene in Wales has been one of the unseen success stories of recent years. It has been five years since Channelfly came to Wales, establishing a Bartly in Cardiff and, as a severi nights-a-week music venue, it has been effective. Cardiff's Cubb fifor Bach, Weecham's Central Station and Newport's Legendary TJ's are firmly on the touring circuit. The Point, with its 500-again.



y of activity and a new professionalism has worked its magic

Valleys



ity, bridges the gap between these and the larger Cardiff Coal Exchange and the CIA, and not forgetting the Capital's landmark Millennium Stadium. Many new promoters, including the likes of Lesson Number One, Forecast, Freak!, GRAB and Sellout Promotions, have sprung forth in recent years and the positive result of this is a diversification in genres available to audiences.

Richmond adds, "It's not just bands and labels that are approaching things in a more businesslike manner, it really seems like Welsh promoters have stepped up their game this year with the emergence of new festivals like The Full Ponty and Gwyl MACS alongside more established one like Wakestock and Escape Into The Park, And while the Welsh industry has clearly grown and matured over the past seven years, and there's a far more professional attitude towards promotion and plugging, it's still really exciting to get indi-vidual artists sending through absolute gems as demos. It's clear that internet sites have had a lot to do with this, but it still only works if the music is really good and the people pushing it are passionate and creative in how they go about it Meanwhile, the Welsh festival season is florish-

constantly

impressed

passion and

creativity of

a lot of the

labels and

managers

that I meet

Ed Richmond, BB Radio One

[Welsh]

by the

g. There is the internationally renowned Green Man Festival in Brecon (now in its fourth year and boasting a line-up including Calexico, Martha Wainwright, Donovan and Gruff Rhys), which sold out on the first day tickets were released. Building on its Clapham Common base for the first time, The Metro Weekender is coming to the 25,000-capacity Coopers Field in Cardiff The city's dance mainstays Time Flies are working with London's Lockandload Events on the twoday event which features Snow Patrol and Badly Drawn Boy alongside DJs Carl Cox, Paul Oakenfold and Pete Tong. Meanwhile, Escape Into The Park - now co-run by one of the biggest names in dance music, Godskitchen - boasts a 20,000strong crowd and a line-up of DJs and acts including Deep Dish, Dave Pearce, Mylo and local

heroes Goldie Lookin' Chain. Escape... has established itself as the country's leading dance event, and the only one broadcast live on Radio One.

On the Gwynedd coast in North Wales, Wakestock is an annual coming-together of extreme sport and live music. This year's line-up is another step up for the event, finding Feeder, Carl Cox and The Zutons headlining, and Welsh boys The Automatic and The Crimea snapping at their feet on the bill. Just up the road, you will find Bryn Terfel's brainchild: The Faenol Festival, set in Snowdonia countryside. Not simply about classical and opera, this four-day event features Westlife, legendary Welsh vocalist Shirley Bassey, plus Terfel himself as part of an opera gala. Seven years since its inception, Terfel's idea has blossomed into one of the country's most highly-rated musical experier Meanwhile, Swansea hosts this year's National

Eisteddfod and its annual pop and rock festival arm, Maes B. Now supported by the Welsh Music Foundation, it continues to be the central point for the thriving indigenous Welsh language scene. This May saw a new addition to the festival season, with the two-day, 11,000-capacity Full Ponty proving an audience for well-constructed bills

exists in the Valleys of South Wales.

Welsh music companies have spent the past two decades developing talent from the Manics to The Automatic and creating the infrastructure to continue developing that talent. At the forefront are labels such as Split (dealing with CD openers Crosbi), My Kung Fu (Camera and Soft Hearted Scientists) and Boobytrap (The Boyfriends and ex-Gorky's man Richard James). While the label with the largest catalogue, Sain, is currently ensuring its entire back catalogue is available on iTunes, Swansea's Mighty Atom, the original home of Funeral For A Friend, is preparing for more good things with Brigade and The SmashUp.

On the press and plugging side, Plug Two continues to build on its impressive roster both localand nationally, as well as The Welsh Office, which ran an impressive operation looking after Bryn Terfel, Aled Jones, Katherine Jenkins and Karl Jenkins. All have scored huge successes over the last few years, working with the ex-EMI, Sony and American Recordings man Joe O'Neil. The Culture Group is a youth-orientated creative communications company, while Rhys Mwyn juggles a successful PR company with his live agency and management arms.

John Rostron, managing director of Plug Two says, "There are always interesting things going on in any area, and Wales is no exception. We were actually far too popular in our first year of trading, so obviously the demand was there in the Welsh music industry for good plugging and PR; now we've got to the stage where we can cherrypick the best people to work with.

"I always think there's strong talent around, but it's just not often their time. You just have to sense that and work accordingly and we've been lucky to be able to work with some great acts early on: Goldie Lookin' Chain, The Hot Puppies, The Organ, Soft Hearted Scientists and Kid Carpet are all successes that we've been involved with

Wales has a history of highly-rated recording studios (Rockfield, Monnow Valley, Famous, Attic, Strongbox, Frontline, Le Mons and Mighty Atom will be known to many), but it is rehearsal rooms that are vital to the development of talent in Wales. In the new Welsh Music Foundationcoordinated venue in Wrexham (launched in conjunction with Live Music Forum and Music Industries Association and with support from the Welsh Assembly Government), north-east Wales has a rehearsal facility on a par with anything other areas can offe

There is also evidence of convergence happening within the industry: music TV company The

24 OA OA MUSICWEEK 9

vanti Media Group (whose series have, included The Pop Factory) has made a step closer to the music business by creating a new events company, publishing company and record label. Welsh-based promoter Pablo Janczur (the promoter behind Tsunami Relief Cardiff and ex-Emap Performance man) has been brought in to head vents while Huw Williams (Townhill Music/ Sony ATV) will run the publishing and recording fTPF Records

Wales has long been an afterthought for the UK music industry, but with the talent in such sharp focus in recent years, the industry is developing apace. The artists captured on this year's CD are a snapshot of the sheer health, vitality and variety of a national music scene from which the next Manies may well come

MW calls on We 1. CROSBI - Sonny (Split)

The debut single from this Wrexham band has won support from Radio One tastemaker Steve Lamacq. Sonny sees swirling guitar and an infectious vocal melody driving the heart of the track, which packs a commercial punch.

www.grosbi.com 2. FROMMARS - 1st May (unsigned) Recording, mixing and mastering their solf-released debut LP 23 in just 23 hours marked this Newport bunch out as mayericks from the off, 1st May is a driving, uplifting rock song with a

thumping backbone. www.from-mars.co.uk 3. THE VICTORIAN ENGLISH

GENTLEMENS CLUB - The Tales Of Hermit Mark (Fantastic Plastic) This Cardiff-based three-piece first turned A&R heads with their sparse lo-fi at Manchester's Roadhouse at In The City 2005. Taken from their debut album out this year through Fantastic Plastic, this track was single of the



MW and the Welsh Music Foundation join forces for this we

www.thevictorianenglishgentlemens

4. WEAPONS - The Last Place She Went To Was The Ocean (Wicked Old Lady)

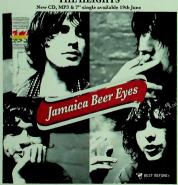
Signed by American Blood Recordings, Weapons Of Mass Belief released two singles during 2004/5. Now with a shortened monitor, they are selfreleasing under the Wicked Old Lady label. MME declared their nearest sonic equivalent to be Eminem and Supergrass playing at the same time was half and the second and the second

5. THE HOT PUPPIES - Love In Theory, Not In Practice (Fierce Panda)

The Cardiff-based Hot Puppies signed to Fierce Panda in 2005. Their natural gift for a sweet'n'sour vocal and keyboard melody has not them rock press support. www.thehotpuppies.com

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Week's Fresh Welsh Talent 2006 CD

elsh talent



6. THE BLACKOUT - You And Your Friends Vs Me And The Revolution (Demo) (Fiscre Panda) Destial vocals and hardcore punk metal with tames towe inspired Fiscre Panda to sign this band, who do not have manager yet. They will to support Lostprophes on their US tour, before releasing an EP in the late summer. www.thebalcout.ox.b. 7.ACID CASUALIS - Bow Me Over (Placid Casual)

Refeased on the Super Furry Animals' labet, this single has a delicious piano melody and a sweet, summery vocal hook. The group have recently completed remixes for both Snow Patrol and Monwai.

www.acidcasuals.com 8. RICHARD JAMES - Space

Instrumental (Boobytrap)
Space Instrumental is some of the
first solo work from former Gorsy's
Zygotic Mynci member Richard
James. This track comes from the
forthoroning The Seven Sleepers Den
album and showcases James' fresh
take on folic. The album has recently
been released on Cardiff's Boobytrap

Records. www.richardjames.uk.net 9, DAN DUNNE - Myra (unsigned) Dan Dunne is a graduate of the Welsh College Of Music And Drama. He is managed by M4 Management, the team behind People In Planes, and is working with producer Bob Marlette. www.myspace.com/dandunne 10. LOWSPARKS – Dawn Flight (unsigned)

Lowsparks are a mysterious Cardiffbased collective dealing in shuffling dance beats and chill out with funky breaks. Their music has been featured on Big Chill and Solid Earth compilations, and has picked up airplay on BBC 6Music.

www.lowsparksmusic.com

II. MISS DALLY BLUE.
Summertime (unsigned)
At just 14, Mirs Daisy Blue is being
talked of as the "next Charlotte
Church". Summertime presents a
faultless vocal defivery that prossesses
a distinct originality, Co-managed by
her father, single-songwriter Mal
Pope, and Use O'Neil, she could have
triphic curper aloned if street have
having consonations.

right way. www.myspace.com/missdaisyblue 12. THE STORYS – Cinnamon

(Korova)
Steve Balsamos' Swansea-based band have hooked up with Warner imprint Korova for their radio-friendly debut album. They have been offered a support slot on Sir Elton John's forthcoming tour.

vvvw.thestorys.co.uk

13. CRAZY TALK – Education
(unsigned)

Whipping up increasing listener

interest thanks to recent repeat plays on Radio One IXtra and Zane Lowes mightly Radio One show, this fast-tongued Cardiff duo have an ability to pen big-hocks and the recent airplay proves its germ-hopping abilities. CT and Ryan Davies are currently working on their second album.

on their second album.
www.myspace.com/ryandavies

14. THE POPPIES – Streetlight (unsigned) Managed by ex-Catatonia guitarist Owen Powell, Cardiff's Poppies are a melodic indie band whose 2005 release, Sex Sells, caused a stir in Wales. Streetlight is a delightful tunn

which has been recorded with REM engineer Charlie Francis. www.thepoppies.co.uk 15. RADIO LUXEMBOURG - Pwer Y

Filwer (Cividod)
This Euros Childs-produced single has remained high in the Welsh-language charts for months since its release on Cardiff's Cividod imprint. This is a high-energy punk/indie hybrid with a strong hook.

www.myspace.com/radiolux 16. THE HEIGHTS – Jamaica Beer Eyes (Best Before)

Eyes (Best Before)
Influenced by Led Zeppelin and
Husker Du, The Heights have become
regulars on the UK live circuit over the
past six months. Their knack with
power pop led them to be signed by

Channelfly's label Best Before. This, their second single, is out this week www.theheightsmusic.co.uk 17. SKINDRED - Pressure (Lava)

17. SKINDRED - Pressure (Lava) A quarter of a million sales in the US for their debut album Babylon has set a strong foundation for Skindred's UK assault. The nock press has already given them massive support, with their incendiary reggae/du/metal clash being very much of the moment, www.skindred.com

18. SUNS OF THUNDER – Last Of The High Rollers (What The Deuce) It is good-time stoner rock from these Swansea hedonists. They are supporting former Kyuss man Brant Bjork this summer. www.sunsofthunder.com



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London Calling - The Future of Music Business 29th - 30th June 2006, Earls Court, London, UK

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London Calling is the meeting place for artists, managers, labels, service providers and the new companies building The Future of Music Business.

- · Meet future-thinking people who could be your partners, allies or competitors.
- · Network with the biggest names and the brightest brains.
- · Generate new business through International licensing and distribution
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most exciting music cities in the world. A major new exhibition meets a cuttingedge, world-class speaker line-up... plus live music stages, the best parties and showcases, networking, one-toones and more

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LONDON CALLING LIVE! LINE-UP Wednesday June

Davtime Event -

Evening: Koko, NW1 – Mando Diao, Metro Riots, Red Organ Serpent Sound, Pull Tiger Tariz and Drowned in Sound DJs

Friday June 30 Doytime: Earls Court Industry Daytime Event – The Diamond Girls and Socio Bids

aturday July 1 he Mean Fideler

Features are edited by Joanna Jones

One of the immediate strengths of London Calling, the music industry exhibition which descends on London's Earls Court for its second run on June 29 and 30, is its rabble-rousing, Clash-quoting title. Where homegrown business-to-business events are concerned, the British music industry is a rabble which needs a certain amount of rousing, and a hungry young trade fair needs to recognise that fact.

The name also gets straight to the point. As the event enters its second year with hugely enhanced ambitions, it is its location, which represents both its chief asset and its toughest hurdle. A trade fair which throws open the door of the diffident British music business is a trade fair worth attending, and London Calling believes it may

have found the way to do just that.

The aims of London Calling are certainly ambitious: to put London on the international music trade fair circuit; to bring in majors and indies and newcomers; to unite the music industry with the big names of advertising, marketing and technology; to challenge and stimulate with its seminars and keynotes, rather than shuffling through the same old theories and perspectives.

If its backers, advocates and guest stars are anything to go by, it has a solid chance of achieving all those aims. The speaker line-up which features names such as MySpace, Heineken, Diesel, Brazilian download store iMusica and hip strategic consultancy Naked Communications alongside big majors, interesting indies and other music specialists - provokes

genuine interest.

The establishment credentials are strong too the BPI, Aim and MCPS-PRS are on board, as is UK Trade & Investment, Aim, in fact, will stage its AGM at London Calling on the Thursday afternoon, followed by its beer and chips party; the British Council will name its International Young Music Entrepreneur of the Year at a ceremony on the Friday.

The majors, those frequent no-shows, are reported to be booking onto London Calling's Frukt-curated seminars en masse and, down on the exhibition floor, close to 300 companies will be represented on more than 100 stands. If the London-based music industry isn't very careful, it might find itself with a highly worthwhile international event on its hands.

"We know that it is a little bit of a holy grail - a music exhibition and conference in London," says David Conway, DJ and owner of Silver Planet Records, who founded London Calling last year, initially as an event specialising in dance and electronica.

"We know that a couple of people have tried it and failed dismally and lost their shirts," he continues. "We recognise that, if we are going to do this, we have got to do it properly and chuck the kitchen sink at it."

The recruitment this year of event specialist Ithaca Business Media proves that the founding team of Conway and Silver Planet's Henriette Amiel mean business, while a cash injection from Ithaca of just less than £500,000 demonstrates that their new backers share their vision

The significant minority who attended last year's inaugural London Calling can expect to recognise the same frontier spirit underpinning this year's event. "If you scratched under the sur-face, everybody was doing business and networking," says Conway. "There was a real heartbeat to

While last year's London Calling attracted a significant number of semi-professional music enthusiasts, the event's base is choosier yet broader, effectively calling on anyone who inhabits the cutting edge of music, technology, branding or marketing.
"We have put the focus of the event onto the







As it returns for its second year, London Calling is aiming to put the capital firmly on the international trade fair circuit with its strong line-up of speakers and showcases. By Adam Woods

Calling the right tune for London



paradigm shift that is going on in the digital age," says Conway. "The world of brands and the digital companies all want to get to meet the music industry, and vice versa, because they all want to generate new revenue streams."

For those in search of insight, London Calling aims to provide it with its conference programme, which covers 15 hours over two days and incorporates everything from the growth of online community sites to the international prospects of

developing nations (see p16).

Anthony Ackenhoff, managing director of
Frukt, believes part of London Calling's responsibility is to serve up speakers who are influential and relevant but who have not been given this kind of platform before.

We have been involved in various conferences

in the past, and a lot of the time in those forums you see people failing to ask the questions you would like to hear asked," he says. "Especially in some of the conferences in the past year or so, eople have been really going over old ground. We have specifically chosen a line-up of people and companies who haven't been on every other panel, because it is about getting new, interesting perspectives on things.

Among the key features of the fair for younger companies is the Music Business Accelerator area, which allows delegates to book one-on-one sessions with professionals in the fields of licensing, legal and business affairs, manufacturing and distribution.

"I think it is going to be a much bigger, brasher and more focused event than the inaugural one."

24.06.06 MUSICWEEK 13



Conference programme

Top of the DSPs Room 1 - 11.00 am-12.00 pm Countdown of the top 10 international digital music convices Tim Grimsditch, director, music business group, Frukt

The Communication Breakdown Room 2 - 11.15 am-12.00 pm Advertising professionals on the best and worst examples of music nymketina Geoff Gray, managing partner,

Ant Cauchi, managing director, Outside Line Jack Homer, creative director,

Room 1 - 12.15 pm-1.00 pm Collection societies and publishers lift the lid on untapped revenue Alexander Ross, partner, Wiggin & Co (moderator) Anthony Ackenhoff, managing director, Frukt Lauren Berkowitz, VP, glot digital business, Sony/ATV Publishing
William Booth, executive
vice president/general
manager, EMI Music
Publishing UK
Jez Bell, online director,

MCPS/PRS Alliance

Masterclass: Being a dealer: How do rights holders exploit the opportunities, how should deals be conducted and what's the best suit to wear? Room 2 - 12:30 pm-1:15 pm How can rights holders get the most out of digital deals? Jon Enser, partner, Olswa Antony Bebawi, director of business affairs, EMI Music Publishing UK Michael Pohl, general manager, Kontor New Media Cornellius Kreusch, CEO.

says Dean Marsh of law firm Dean Marsh & Co, whose Independent Label Scheme (ILS) will offer workshops in the Music Business Accelera-

In its own business model and, more importantly, in the experience it plans to offer its delegates, London Calling is unashamedly forwardlooking - its tagline is The Future of Music Business. But its organisers do not

intend to forget the



m I = 2.45 pm-3.30 pr World-leading experts define the techniques that can help you get under the skin of your market Ian Waymark, service director, TNS Sean Keller, director customer insight, GCap Media Simon Walker, SVP, consumer strategy, EMI Music



TEPE Mark Mulligan, senior analyst, Jupiter Research Derek Sivers, president, CD Baby

ERTDAY JUNE 30 Social Engineering: Case studies on how the pros have successfully marketed to online communities Room 1 - 10.30 am-11.15 am How powerful are online communities and how are they best Peter Berg Steffensen, COO, Playahead.com Jamie Kantrowitz, SVP marketing MySpace Europe Reggie Styles, street team director. Sony BMG UK director/co-founder, Playlouder

Brands, Bands & Fans: What do the brands want? Poom 2 - 10.45 am-11 30 am Brands who invest in music explo what they get out of it Mal Fogarty, brands and marketing

sponsorship manager, Heineken Matthew Kershaw, head of interactive, MTV Networks UK & Troland John Constantinou, sponsorship 8 partnerships manager, Orange UK

The Aeroplanes: set to take off at London Calling



IIC7 Pacarrie Ben Drury, managing director/founder, 7Digital Wayne Rosso, CEO, MashBoxx

Rob Lewis, CEO, Omnifone 2000% And Rising Room 2 - 12.00 pm-12.45 pm An examination of the future of nortable music and communications devices, which are

Andy Griffiths, head of

manager Vans

contentions Diose

Room 1 - 11.45 am-12.30 pm

on the new music econ

Digital independents give their take

Horst Weidenmueller, founder/CEO,

in Arnold, founder/CEO, IODA

Nicholas Street, marketing



howing incredible revenue growth Matt Cockett, head of music content, 02 UK Jonas Geust, VP, music business programme, Nokia Seth Jackson, managing director, Indie Mobile Jonathan Kim, SVP, products & services, WiderThan/SK Telecom

Room 1 - 2.00 pm-2.45 pm

Business insight from companies operating in the developing

markets of China, India, South

America and Eastern Europe

Fellipe Llerena, iMusica Brazil

John McLellan, partner, Haldanes





bar," says Conway

Pankai Mirchandani, RCA, India Room 2 - 2.15 pm-3.00 pm Radio pioneers discuss the future of podcasts, DAB, time-shift. mobile and online streaming Paul Bennun, director of nteraction, Somethin' Else Martin Stiksel, co-founder, Last.fm Albert Treacey, head of production. Yahoo! Music Europe Matthew Hone managing director, Unique

Broadcasting fact that the new music economy is built firmly on the foundations of the old one.

Obviously, underpinning everything is thirdparty licensing, distribution deals and networking getting together and having a few drinks at the

Throw in the World Cup on giant screens and live music on two stages inside Earls Court sponsored by Blue Hippo Media and Pioneer, bars hosted by MTV and Glenfiddich, a programme of showcases at venues including Koko, Neighbourhood, Cargo and the Mean Fiddler and what should be apparent is the investment and dedication which have gone into turning a credible, deliberately niche fixture into one with far

"We did well last year," says Conway. "We had more than 3,000 delegates over two days. That is really good for a launch, but we knew we would have to step it up next time if it was going to work on an annual basis."

In this case, stepping it up does not necessarily mean drawing greater numbers, but rather attracting more of the right kind of delegates - the big, powerful ones, the small, creative ones, the domestic, the international. "We want this to be a cutting-edge event for the digital age," says Ithaca Business Media managing director Andy Center.

A former marketing director of Reed Exhibitions, Center brings to the enterprise not just the investment necessary to do it justice, but the kind of unsentimental business thinking in which the professional event industry specialises. There might be gut instinct of a kind the music industry would recognise, but there is commercial

logic too. For a new event to exist in a market that has already got very good events - as the music industry has - there has to be a reason for it," says Center. "Where I felt there was a tipping point was in the dramatic shifts that have been created by the digital wave. And the reason we would do this in London is because it really is a cutting-edge city in terms of both technology and music

"If we are right about this - that the digital age is going to continue to transform the industry that we can retain a focus on the future and a grasp of the cutting edge, that we can work with the industry to give it what it wants to see - there is no reason why we can't become a major international event that fills the whole of Earls Court in

London's lack of an international music industry event is a conundrum many have tried to solve. The UK's tightly-knit music industry has always migrated to Cannes, Austin, Miami, Cologne and Tokyo in search of foreign contacts who can take British music and make it work in unfamiliar markets. The difference today is that those unfamiliar markets are all around us, both at home and abroad, and the interested parties are no longer just foreign licensees but also brands, ad agencies, games publishers and technology companies.

"A lot of people say, "You can't do it in London. It only works in Midem because it's on the seafront and there's a strip people can hang out on," says Conway. "There is that whole conundrum about how people in London will nip in, but they will nip off again."

The west London location is a specific and deliberate attempt to make the event as handy for the majors as possible, given that theirs are usually the hardest arms to twist. The approach appears to be working, with all four expected to send delegations of their own. "Sony BMG have booked 25 tickets, for example, so for every disadvantage of being close to the market you serve, there are probably more advantages," says Center. The functions of the conference schedule and

the music business accelerator programme are partly to make the event as sticky as possible, though the scale is such that anyone can do almost everything in a single day. The intention here, sensibly enough, is not to

come out of the blocks with a plan to seize the crown of Midem - "a 40-year-old giant gorilla of an event", in the words of Conway - but to offer a counterpoint around the year's halfway mark.

The key to success where others have failed is in two factors, according to Center. "When I look at some of the other events that have tried to make a mark in this marketplace, they all have the same things in common," he says. "Number one, they all promise far too much. We are desperately trying not to do that. The second thing is that they have all been under-resourced, and if you are serious about building an event, you have to play a long game, which means you need to be prepared to invest."

But even a long game needs to start well, which is why this year's event has to score a home run, if only on its own terms. After all, as Andy Center puts it, "You only get one chance to take your new girlfriend home to meet your mum for the first time."

When London calls. the world listens

LONDON CALLING

On the 29th and 30th June the planet's cultural capital is luring the international music business to London's Earls Court for the most future-focused cutting-edge event in the music calendar.

London Calling is a major new exhibition with a world-class line-up of speakers, plus live music stages, the best parties and showcases, networking, and one-to-ones. And all at the grand central station of vibrant music scenes - London.

London Calling is a change to out names to faces, cut deals and spot talent. Expect:

- · New business models for the digital age
- · The latest mobile, music and web technology
- · New artists at London Calling Live!
- · To meet new partners, distributors and suppliers
- · A world-class line-up of speakers including some of the biggest wigs in the business

London Calling - the exhibition

Take in the exhibition show floor at London Calling with over 150 exhibitors and sponsors covering everything from digital services to finance, from mobile platforms to international licensing. These include: EMI, eMusic.com, Ministry Of Sound, Nokia, MySpace, The Orchard, Pinnacle, Positiva, Ricall, IODA, Swinglehurst, MCPS-PRS, Pioneer, VidZone Digital Media, Muze, CD Baby, Music From Ireland. Vital:PIAS and many more. Plus you can check out the Music Business Accelerator, special feature areas, on-site showcases and much more.

The Music Business Accelerator

Book free one-to-one sessions with specialists in licensing, legal, manufacturing, exporting, A&R. Share your knowledge, discuss your problems, get invaluable free advice.

World class speaker line-up

Attend sessions led by the industry's brightest thinkers

leading business brains from the likes of Sony, EMI, MTV, Nokia, Diesel, Heineken and Orange, Plus the London Calling Big Interviews – the opportunity to listen to some of the UK's most influential music

more than 15 hours of panels and presentations.

Special features at London Calling

The A&R Pit - A&R gurus will be on hand to hear and feedback or tracks and demos as well as give advice on what to do next. The International Trading Floor - the opportunity to generate business with distributors, publishers, labels and tech heads from across the globe.

London Calling Live!

Featuring a full-on programme of performances both at the event and across a network of partner venues in London, From the sound systems at Turnmills through to raw indie at KOKO, the hottest labels will be encouraging their coolest acts to perform live, as well as on the specially-constructed stages at London Calling itself, Highlights include !!!, Mohair, Vincent Vincent & The Villains and The Holloways: Full line-up at www.londoncalling2006.com.



UK Trade & Investment International Reception (in assoc. with Music Week) - the UK T&I helping establish international business connections

AIM Beer & Chips Party - AIM's traditional party with special quest DJs

British Council International Young Music Entrepreneur Award - this new award winner will be announced at London Calling

The World Cup - grab a cold beer and watch the first round of quarter final action on the big screens. Courtesy of our friends at Music Week.





London calling to the far away towns, war is declared, battle come down... About time we had something to shout about and get involved with on our doorstep in London Town. Digital and online sessions look like they need attending. I've gotta learn that shit one day and now seems as good a time as any. I'll be loitering with intent at the live music events and generally annoying people.

Mark Jones, PIAS (formerly of Wall of Sound) (Rövksopp, Les Rhythms Digitales, Propellerheads)

Be part of London Calling - 29th-30th June, Earls Court, London, UK - for as little as £45. For full information and to register, visit www.londoncalling2006.com

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Let's hope the Government's frugal financial support is merely an opening gesture

A step in the right direction



On the face of it, a windfall of £12m from the Treasury - as will be outlined today (Monday) by Tessa Jowell is not to be sniffed at. Unless, that is, you look at the

It is to be shared right across the creative industries, which will not leave the music industry with much cash for itself. And, when you also consider that our sector contributes some £6bn to the UK economy every year, it appears to be even more paltry.

The wealth of our business - for all the talk of an industry on the cusp of crisis - is one of the main reasons why such funding has always been hard to come by in the past.

But such figures do not reflect the increasingly difficult job it is for many in the business to continue making a living from music. Income is one thing, but margin is something entirely different.

Let me suggest an easy scam to quickly build a £1m turnover business; set up a stall, at Waterloo Station. selling £2m in fifty pound notes - for £40 a time. Turnover would be pretty good - but it would not be a

profitable business. The business model behind music isn't quite as crazy as that, of course, But, while £6bn in turnover

might indicate a buoyant business, the margins are becoming slimmer as every day and week passes.

Jowell's announcement has wider significance than the top-line figure though. It essentially represents the beginning of a new, opening door for support. In that sense it is a landmark gesture and one which we should all applaud.

Let us hope it is just the beginning.

Of course, that £6bn figure comes from another survev of the UK music industry - a survey which claims to be the most all-encompassing and accurate snanshot yet created.

If that is the case, its results should be taken very seriously. And one particular statistic should appal

According to the survey, employees within the UK music industry are 96% white - leaving a pathetic 4% drawn from ethnic groups.

It is a pitiful proportion, all the more shocking given the extent that our industry draws on talent from - and targets consumers in - such ethnic com-

munities. It is a statistic which should shame our industry.



Silver set gather for luncheon

Remember where you heard it: It glitzy and glam at Friday's Silver Clef lunch at the Park Lane Hilton in London, and there was no avoiding the big stars of the day, who overshadowed everyone - a certain Mr and Mrs Sharon, er. ... Ozzv Osborne and daughter Kelly (below). Besides turning up for Ozzy to win the coveted Hard Rock Café-sponsored Silver Clef Award, the Osbournes were also high-profile bidders during the auction - which was, along with the rest of the afternoon's festivities, in aid of Nordoff Robbins Music Therapy. Sharon snapped up a John Lennon sculpture for £9,500, while daughter Kelly used her pocket money to buy a

Peter Blake Beatles' pic for £9,000. Cash aplenty was splashed throughout the afternoon, with other auction items including a Pink Floyd signed Fender guitar which was bought for £33,000. Heart's Jamie Theakston got to the stage to present one of the awards, plugging Chrysalis Radio boss Phil Riley's Radio Riders charity bike ride from Lands End to John O'Groats - offering Riley an extra £1,000 in sponsorship if he turns up at next year's event in his cycling shorts... Dooley was particularly taken with one ad from re, which heralded the Keep Brian McLaughlin Retired aign, in honour of the former HMV grandee and now Nordoff Robbins fundralser extraordinaire It made the clear appeal - "you have a responsibility, if you don't use your voice, don't blame us if you have to go



formontnesssake com a URI which Dooley was disappointed to find does not work... Just as the music industry starts to get to know its second music minister in the space of a year, James Purnell's successor has warned it may have to get to know yet another new face pretty soon. Addressing last week's Government-organised Music Summit at the British Library, Shaun Woodward introduced himself to the industry, only then to quickly speculate it might not be him in the role in a year's time. Woodward brings to the role extensive political experience he was in the Northern Ireland office before moving to the DCMS - but he acknowledged he did not know all the answers and had a lot to learn about the music biz, EMI's Eric Nicoli helpfully interjected, "Your experience in the Northern Ireland office might be more relevant than you think there are some people in this room who make Gerry Adams look like a pussycat on sectarianism"... Get in quick if you want a ticket for the MPA's 125th anniversary bash at the Old Billingsgate venue on July 6, as only a few remain. To reserve a ticket e-mail rchandler@mpaonline.org.uk... Veteran radio presenter and exec Roger Day, whose extensive CV includes the Sixties pirates, Piocadilly, Invicta and currently Radio Kent and Birmingham's Saga 107.5 FM, will be

marking 40 years of broadcasting this

to another leaving party". It

the website, www.niveusahreak



year with two "An Evening With events next month. They are at the Lichfield Garrick (July 28) and Margate Winter Gardens (July 29). Talk about hitting the ground running. Just 72 days after signing to Sony BMG's new RCA label, Sandi Thon popped into the company offices last week to pick up a gold disc for her debut album. She was presented with the disc by RCA managing director Craig Logan (above), for whom Thom was his first signing as boss of the new division... At Robbie Williams recent Dublin gig, rumours abounded about a forthcoming dance music album from the solo star. Tellingly, in the very lavish tour programme. Robbie claims to have "just got into dance music". "Electro-House is nice, its [sic] got a good beat," he writes. Steady on there, Rob.

ts 24.06.0







SOLU MUSIC FEAT. KIMBLEE FADE DANIELLE BOLLINGER WHEN THE BROKEN HEARTED LOVE AGAIN

LOLA NO STRINGS (LET'S HAVE SEX MARY J BLIGE ENOUGH CRYIN FERRY CORSTEN WATCH OUT/FIRE FLANDERS BY MY SIDE

11 ... CAJMERE FEAT DAJAE SAY U WIL

ROGUE TRADERS VOODOO CHILD

RIHANNA UNFAITHFUL SHAPESHIFTERS & CHIC SENSITIVITY

JENNA DREY KILLIN' ME/WHY SHOULD I BELIEVE YOU

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STARGAZER FEEL GOOD CUSTAVO SANTAOLALLA THE WINGS (BROKEBACK MOUNTAIN SHAROOZ HELL YEAH BELLE EPOQUE MISS BROADWAY LOLEATTA HOLLOWAY LOVE SENSATION

≈ 5 SOHODOLLS STRIPPER * 9 BIMBO JONES HARLEM ONE STOP DT8 PROJECT FEAT, MORY KANTE NARAM JAMIROQUAI SPACE COMBOY





Sonique soars to the top

Remixes package from Fathoy Slim. with Tonight, her debut Azuli single, which narrowly defeats a Greatest absence to claim pole position on the Upfront Club Chart thus week sales chart exactly six years ago – Sonique returns after a prolonged Best known for her classic hit It Feels So Good – number one on the

poorly on the sales chart, peaking at 70, selling fewer than 2,000 copies Sonique's second straight number one club hit - but it is nearly three years since her last, Alive, primarily because it subsequently performed Tonight is a potent piece of piano-based house music, and is actually

actually went one better in the US, rising to the very top of the and former M People vocalist **Heather Small**'s Radio Un, which is Bollinger's When The Broken Hearted Love Again (up 13-7 this week) New York-based mixer Josh Harris, who also worked on Danielle Billboard list. Both the Lola and Jenna Drey promos include a mix by Jenna Drey's double A-sided Killin' Me/Why Should I Believe, which 7% lead at the top of the Commercial Pop Chart over new runner-up recently number two in Billboard's US Hot Dance Tracks chart, has a the Commercial Pop Chart with No Strings (Let's Have Sex). The track and effectively ending her recording career with Serious/Universal. Meanwhile, 24-year-old French newcomer Lola rockets to the top of

consistently high rankings from DJs which made it not only the most a margin of less than 1% over T.L's Why You Wanna by dint of of a hare than a tortoise, and won its position at the top of the chart by single from the Las Vegas buriesque troop's debut album PCD – is more by DJs and used for its compilation. Buttons – the upcoming fourth even though it wasn't number one on any of the individual charts sent in **Dolls**' Buttons manages to reach the top of the Urban Chart this week number one on numerous individual DJ chart returns but Pussycat bubbling just outside the chart this week Records which are number one on our club charts are, typically

the Urban Club Chart, but StickWitU wasn't serviced to clubs biggest accumulator of points and, therefore, number one. Of the Pussycat Dolls' previous singles, both Don't Cha and Beep also topped frequently reported title from the urban chart panel but also the

TOP 10 UPFRONT CLUB BREAKERS

20 U 7 TILL WEST & DJ DELICIOUS SAME MAN

19 | DJ STEVE FOREST VS. THE KING U CAN'T STOF

12 4 CASCADA EVERYTIME WE TOUCH

SUPERMODE TELL ME WHY

CHOCOLATE PUMA ALWAYS AND FOREVER

2 AVOLON SUPERSTARS FEAT, RITA CAMPBELL ALL MY LOVE ARMAND VAN HELDEN FEAT TARA MCDONALD MY MY MY

3 EYE'S OF LOVE MY LOVE IS YOU DAAGARD & MORANE KEEP ON DOONG IT DIANCING BUS FEAT VICTORIA O'CONNOR RIGHT BESIDE YOU ARRAND THE WAR

COMMERCIAL POP TOP 30

3 D 2 UBBERTY X X ON ANATHRE DIRECTOR MANAGEMENT OF STREET

8 2 LOLA NO STRINGS OFTS HAVE SEO

The Official UK Charts 24:06:06

SINGLES

13 12 PAUL OAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSYCAT PARAS 10 C SHAM 69/SPECIAL ASSEMBLY HURRY UP ENGLAND. BEACH 9 10 BADDIEL/SKINNER/THE LIGHTNING SEEDS 3 LIONS 11 8 TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP? 2 | 2 SANDI THOM I WISH I WAS A PUNK ROCKER. 3 Se SHAKIRA FT WYCLEF JEAN HIPS DON'T LIE 17 15 STAN BOARDMAN STAN'S WORLD CUP SONG 12 52 ARMAND VAN HELDEN FT TARA MYMYMY 5 O BON JOVI WHO SAYS YOU CAN'T GO HOME 15 11 CRAZY FROG WE ARE THE CHAMPIONS 16 16 THE FEELING FILL MY LITTLE WORLD 6 . INFERNAL FROM PARIS TO BERLIN 8 3 EMBRACE WORLD AT YOUR FEET **NELLY FURTADO MANEATER** 4 THE AUTOMATIC MONSTER 14 9 KEANE IS IT ANY WONDER? 7 PINK WHO KNEW

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SHAKIRA: SINGLE POWERS INTO THE TOP THREE

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Def Jam Columbia/UMTV

JOHNNY CASH RING OF FIRE - THE LEGEND OF

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LIGHTNING SEEDS THE VERY BEST OF **GNARLS BARKLEY** ST ELSEWHERE

KELLY CLARKSON BREAKAWAY KAISER CHIEFS EMPLOYMENT SHAYNE WARD SHAYNE WARD

MASSIVE ATTACK COLLECTED - THE BEST OF

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BRUCE SPRINGSTEEN WE SHALL OVERCOME

SEVERLEY KNIGHT VOICE - THE BEST OF

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PRE-RELEASE AIRPLAY TOP 20

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online at musicweek.com These charts are also available

Pet Shop Boys "Fundamentalism" Cascada "Everytime We Touch" Mariah Carey "Say Somethic Paris Hilton "Stars Are Blind" Maria Lawson "Sleepwalking Rihanna "S.O.S / Unfaithful" **Nelly Furtado "Maneater** Madonna "Get Together Shakira "Hips Don't Lie"

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COOL CUTS CHART

- * SUPERMODE TELL ME WHY AXWELL FEAT. STEVE EDWARDS WATCH THE SUNRISE DAVID QUETTA Y THE EGG LOVE DON'T LET ME GO (VM/LKING M/MY
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- **URBAN TOP 30**
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DJ Steve Forest vs The King - U Can't Stop Nicola Fasano Feat. Paula B - Missing The Joker - Bring It Back (Your Soul) Robbie Rivera - Float Away

Belle Epoque - Miss Broadway

Beware MySpace small print: it threatens our copyrights

VIEWPOINT BILLY BRAGG

Sue Ellen Stroum manages an artist with a presence on MySpace.com and, like all good managers, she reads the small print. Last month, she sent me an e-mail drawing my attention to the wording of the terms of use agree-

I was not prepared to give MySpace the right to exploit my material

hafora

ment of the world's most popularand populous - community site. She was wondering out loud just exactly what was meant by the wording of the MySpace Proprietary Rights In Content clause. Take a look at it yourself: "By displaying or publishing any Content, messages, text, files, images, photos, video, sounds, profiles, worls of authorship, or any other materrials on or through the Services, which was not the content of the contrained on the complete the services. MySpace.com, a non-exclusive, fullbe-cauld and rowlet-free, worldwide licence (with the right to sublicense through unlimited levels of sublicensees) to use, copy, modify, adapt, translate, publicly perform, publicly display, store, reproduce, transmit, and distribute such Con-

tent on and through the Services. As someone who has gone to great lengths to retain ownerchoice but to remove my ship of my own recordings, this clause set my alarm bells ringing. Now, I'm no legal eagle, but it seems that, while your material is on MySpace, they have the right to use it, free of charge. But, you might say, that distribute my work and, in exchange for that, only applies to "the Ser-vices". That is true, but they expected to own MySpace are already rights forming a record company. How

Broom removed material from MVScace after becoming aware of alarming terms

begin online radio programming?
As the terms of agreement state,
the Services' covers anything
MySpace do in connection with

MySpace do in connection with the website. Now that the popularity of downloading has made physical them the right to exploit my material in such a way, I felt I had no no longer necessary, the next gen-

no longer necessary, the next gen eration of artists will not need to surrender all of their rights in music from the site until this issue is clarified. order to get their music into the marketplace. It is therefore crucial What is at stake here is the ownership that they understand, from the of rights. In the past, moment that they first post musiwhen I wrote a song on the internet, the importance I needed a record retaining their right to exploit the company to manufacture, market and

mpany to manuture, market and ribute my work exchange for that, expected to own the rights to exploit my time attempt to avoid the legal pitfalls of the internet by trying to

It is crucial new artists retain their right to exploit their material

make their services a rights-free zone, allowing everyone to post and exchange material without constraint.

If that is the case, then they need to make explicit in their terms of agreement that the material posted on the site belongs to the artists and that they, not MySpace, have the sole right to exploit their work in any way they see fit.

Billy Bragp is one of the UK's most

acclaimed singer-songwriters and has been releasing albums since 1984.

Will 1-second ads catch on in the UK?

The big question

Clear Channel has started trialing radio adverts in the US called "bilinks" which last just one second, normally featuring a very short burst of music associated with a particular company or ad campaign. Do you think they would work in the UK?

Mark Barber, Radio Advertising

"Advertisers will have to be a little bit smarter in terms of developing a sonic identity; most brands dort have one, only 17%. But we did some research into ad avoidance last year and found that most commercial messages are consumed inattentively, so messages consumed inattentively can

consumed inattentively, so act messages consumed inattentively can still have an effect. Think about it like songs; you only need to hear the opening bars of a song to know what it is and I think music can work the same way for brands."

same way for brands."

Phil Riley, Chrysalis Radio
"I don't believe that Clear Channel

could succeed with their proposed format in the UK, partly because sonic indents between songs break Ofcom rules over spacation of alwertising from editorial. At Chrysalis, we have recently introduced 'bipwerts', which are three to five second mini-dos nu in high impact editorial slots, clearly separated from surrounding editorial. We are confident this format will stand out and advertiser interest in

this new approach is high." Nick Hewat, Virgin Radio "If a brand has a distinctive

"If a brand has a distinctive sortic logo, then a one-second advertising burst can work. It can provoke instant brand recognition. These biriks' can work for programmers as well, as they'll be more willing to drop them in between records rather than longer ad breaks. We'll be interested to see how

Simon Dalgleish, Classic FM

'Generally with radio advertising the more simple the ad, the more impact file its, so they're taking that to another level. But in the UK, it's going to take a bit of convincing clients that would be the right way forward and they'd have to have a very strong

Ricky Durkin, Real Radio Wales
They wouldn't ask your fistener to do
anything, but they would keep that
particular advertiser front of mind. It
would only work once something had
been established over a long period of
time. It's interesting, but I think it
world only keep in every other message.

the listener hears." Nick Davidson, Century FM

"If a dient comes to us and is pretty daring then we might consider it. It's probably used to refresh brands rather than to build brands. That's what ratio has to do, in terms of our future aims to be exciting and pioneering. But it's not very long: the only danger is blink and you might just miss it!.

One year since taking over as managing director of EMI Publishing, Guy Moot talks about that year and his plans for the months ahead

Quickfire

First up, congratulations on the anniversary Thanks – it's the equivalent to 10

years in any other job.

How has the year been?

Fantastic, and very interesting. I come from a creative background, and it's a very exciting time to be learning about the other areas of

Despite becoming managing director, you haven't moved your desk upstairs, as it were, and you've maintained a keen A&R focus. Why's that?

Intended to pull things together. Our job is to take the great music we sign and put it into other areas of licensing and to our customers. The closer the two sides of the business come, the better the understanding is and the better each side can help each other.

When we sign a band, their first question should be "How is your sync department?" and our A&R guys should know that. Do you still go and check out

new bands? I've been at the company a long time

and I've got a large roster of people to do that, but still the real attraction in this job is getting involved in something early on and making it a success, for example James Blut or Seth Lakeman I think what makes us special as a company is that well always do that little bit extra

You've been experimenting with some novel ways of exploiting your catalogue, such as selling framed prints of lyrics. How important do you think that area of the business could become?

It's extra income. Songwriters write poetry when they write lyrics and we should be proud to put good lyrics out there. Some of them can stand on their own and they can set the mood of a nation. When it comes to new ways of developing income, we'll look at anything.

ways of developing income, we'll look at anything. You announced at Midem you're setting up a single source system for licensing across Europe, rather than doing things on a

system for licensing across Europe, rather than doing things on a territory-by-territory basis. How's that going? We're looking at starting it later in the year. We have an outline, but now we've got to fill in the blanks in

we've got to rill in the blanks in between which, luckly, haar't been my job. It's one of those things that's important to do because it makes things easier for our customers. How different is the publishing business compared to when you first started off?

first started off?
Well, 50% is still very traditional –
A&R is where it all starts. Digital
technology has made it easier to hear
new music and you don't have to lock

so hard to find it, but it's still about recognising potential. Where it has changed is that there are so many new areas of revenue and we have to make sure we find the right routes to

What are the challenges for your second year? Breaking groups and improving our

strike rate in doing it. I always emphasise the importance of the strike rate - you can look great in th charts, but you could have signed 100 acts to break 10. There are exciting new signings such as The Feeling, The Erstellis and Mark Rosson while we really think the time is right for Seth Lakeman and there are big second albums from Natasha Bedingfield and Scissor Sisters, whose album is like a breath of fresh air - it's so refreshing. uy Moot is managing director of EMI Music Publishing, whose signing Seth Lakeman performs at EMI's Group Summer Party tonight (Monday).

Classified

Contact: Maria Edwards, Music Week Classified Sales, CMP Inform 3rd Floor, Ludgate House, 245 Blackfriars Road, London SEI 9UR T: 020 7921 8315 E-0207 021 8130 F: maria@musicweek.com

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EVERY WEEK 93% OF PEOPLE IN THE UKTUNE INTO THE BBC WHAT DID YOU EXPECT?



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Radio I connects with listeners through live music, delivering the best new music to the widest possible young audience. We broadcast from the leading UK and International live music events like Glastonbury, Reading & Leeds and SXSW as well as our own events such as Radio 1's Big Weekend and Radio 1's 6 weeks of Summer

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industry players

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Week 24

Upfront p22 > TV & radio airplay p25 > New releases p28 > Singles & albums p30

FAST CHART

SINGLES

NHMRER ONE

NELLY FURTADO MANEATER (Geffen)
Maneater is Nelly Furtado's most
successful single and enjoys its second
straight week at number one. Sales to
date of 107,128 make it the year's 26th
bionest seller.

ARTIST ALBUMS

NUMBER O

KEANE UNDER THE IRON SEA (Island)
Keane's debut album hippes And Fears
spent four weeks at number one and
went eight times platman, so it is no
surprise to find their follow up, Under The
Iron Sea, dashing to first week sales of
222.279 — the second inightest sales for a
number of a flour this year.

COMPILATIONS

NAMESEA UNE WARTOUS DAD ROCKS (EMI/Virgin) I Love Dad leaps 42-13, World's Best Dad surges 23-2, but the most popular Father's Day album is Dad Rocks. Climbing 14-1, it solid 47986 opties last week, and is full of classic rock tracks from the files of Pink Floyd, Queen, Hawkewind, Qasis and The Kieles.

ATRPLAY

NUMBER ONE
KEANE IS IT ANY WONDER (Island)
Four songs were played more often last
week, but more could match the 56.12m audience that allows the first single from
Keane's second albom, Under The Iron
So, to remain atop the airplay chart. The album's Orystal Ball also makes an
appearance in the Top 200, debuting at
number 166 after 26 plays earned it an
audience of 458.00.

The Market

Keane and Father's day boost albums

by Alan Jones
A week after falling to their
lowest level for nearly four years,
album sales improved by 45.8%
last week, buoyed by the release of
Keane's second album, the
approach of Father's Day and
slightly less stifling temperatures.

Overall, album sales reached 2,964,634, their second highest level of the year. The only time they were higher – at 3,550,059 - was 12 weeks ago in the seven days trading immediately before Mother's Day. Father's Day fell in the same week last year generating sales of 3,284,629 - 10.5% higher than they were

The new number one artist album, Keane's Under The Iron Sea, sold more copies last week ~ 222,297 copies - than any album in any week this year, except for the Arteic Monkeys' Whatever People Say I Am, That's What I'm Not, which debuted in pole position 19 weeks ago on sales of

Artist albums sold 2,234,976 copies last week, increasing 4+2% week-on-week while the compilation sector improved 50,9% to 729,658 units. Its 24.6% share of the market was its highest for 45 weeks, although the number one compilation Dad Rocks sold a fairly modest 47,986



Keane: rack up second biggest first-week sales tally of the year

copies compared to the 99,031 copies it sold when it first topped the chart ahead of Father's Day 2005.

Only six of the Top. 40 artist albums sold fewer copies last week than the week before. One of the best performers, The Eagles' 2003 compilation Complete Greatest Hits – helped by the band's UK tour as well as Father's Day gift buying – soared 2018/to 20.6/22 sales and makes the Top 10 for the first time, jumping 28–99.

Meanwhile, former Blue star Duncan James' debut solo album Future Past is off to a poor start, debuting at number 55 on sales of 5,338. It follows the weak showing of introductory single Sooner Or Later, which peaked at

KEY INDICATORS

SINGLES

Sales versus last week: -4.0%
Year to date versus last year: 79.1%

MARKET SHARES
Universal 41.0%
Sony BMG 25.7%
Warner 54%
Hand 41%

Others ALBUMS

Sales versus last week: 44.2% Year to date versus last year: 2.6% MARKET SHARES Universal 42.8% Sony BMG 18.9%

23.8%

Warner 8.8 Others 126

COMPILATIONS

Sales versus last week: 50,9% Year to date versus last year: -11,4%

 MARKET SHARES

 EMI
 31.6%

 Sony BMG
 22.2%

 Universal
 18.9%

 Vamer
 2.7%

 Others
 24.6%

 RADIO AIRPLAY

 MARKET SHARES
 Universal
 42.2%

 Universal
 422%

 Sony BMG
 21.6%

 Warner
 11.2%

 EMI
 12.6

 Others
 12.4

CHART SHARE

Origin of singles sales (Top 75): UK: 541% US: 270% Other: 18.9% Origin of albums sales (Top 75): UK: 56.0% US: 41.3% Other: 2.7%

THE SCHEDULE

ALBUMS THIS WEEK

HIIV 3

Jagged Edge Jagged Edge (Sony BMG); Fathoy Slim Greatest Hits (Slont); Def Leppard Yeah (Mercury); The Divine Consedy Victory For... (Parhophone); Hope Of The States Left (Columbia)

India Arie Testimony Vol. 1. (Island); Plan B Who Needs Action... (WEA); Lostprophets Liberation Transmission (Visible Noise); Crazy Frog More Crazy Hits (Gut); Laid A Room For You (Skint)

Nouvelle Vague A Bande A Part (Peacefrog), Sean Paul The Trinity (Atlantic), Johnny Cash American V (Oost Highway), Muse Black Holes And Revelations (Warner Brothers), TV On The Radio Return To Cookie... (XL)

Regina Spektor Begin To Hope (Warner

Bros); Fields 4 From The Village (Atlantic); Thom Yorke The Eraser (XL); Guillemots Through The... (Polydor); Bob Sillemots Western Dream (Defected); Peaches Impeach My Bush (XL) JULY 17

Lily Allen Alright Still (Regal): Razorlight Razorlight (Mercury): The Pipettes We Are... (Memphis Industries): Melcon Something Came Up (Wall Of Sound): Paolo Nutini These Streets (Atlantic)

Rooster Circles And Satellites (RCA): James Dean Bradfield The Great Western (Columbia): Sleepy Jackson Personalty (Virgin): Jurassic 5 Feedback (Polydor): She Wants Revenge She Wants Revenge (Polydor):

DMX Year Of The Dog Again (RCA): ESG Keep On Moving (Soul Jazz): Paris Hilton Paris Hilton (Warner Brothers)

NEW ADDITION



Madeleine Peyroux will return with a new studio album this November on Rounder Records, through Universal Classics & Jazz. Produced by Larry Klein, the album features a number of covers including heart of Saturday Night and Everybody's Talkin' alongside collection of new material. Peyroux achieved platinum sales In the UK.

SINGLES

with sales of 225,476

THIS WEEK
Muse Supermassive Black Hole (A&E);
Journey South The Circle (RCA); Yeah
Yeah Yeahs Turn Into (Polydor); Jamie
Foox Extravaganza (RCA); The Zutons
Valerie (Deltasonio); Editors Blood
(Kitchenware); Placebo Infra Red (Virgin)

number 35 last week. James'

former colleagues in Blue, Sim

Webbe and Lee Ryan, reached

number seven and number six,

respectively, with their 2005

debut albums, while fourth

member Antony Costa reles

Soul, next month.

his first album, Heart Full Of

Finally, singles sales were down

week-on-week at 1,151,666,

with the week's seventh biggest

seller (Crazy by Gnarls Barkley)

under the latest chart regulations.

being excluded from the chart

having been deleted for two

weeks. Danish duo Infernal's

From Paris To Berlin, which has moved 34-4-3-4-3-2-3-4-6-6,

climbs into second place behind

Crazy in the year-to-date chart.

JUNE 26 Beth Orton Shopping Trolley (Heavenly); Kelly Clarkson Breakaway (RCA); Fatboy

Shim That Old Pair Of Jeans (Skinlt), Mary J Bitge Enough Cryin (Island); The Pussycat Dolls Buttonz (Polydor); The Kooks She Moves In Her (Virgin); George Milchael An Easier Affair (Aegean) JULY 3

Justice Vs Simian We Are Your Friends (Virgin): Razorlight In The Morning (Mercury): Jose Gonzalez Hand On Your Heart (Peacefrog): Bob Sinclar World Hold On (Children Of The Sky) (Defected);

For fuller fistings, see musicweek.com

Snow Patrol Chasing Cars (Polydor); Lily Allen Smile (Regal); Paolo Nutini Last Request (Atlantic)

Request (Atlantic) JULY 10 Jim Noir Earlie Meanie (My Dad); Shayne

Ward Stand By Me (RCA), James Dean Bradfield Trats No Way... (Columbra); Dirty Pretty Things Deadwood (Mercury); Richard Ashroft Words Just Get In The Way (Parlophone); Rooster Home (Brightside); The Strokes You Only

Get In The Way (Parlophone): Rooster Home (Brightside); The Strokes You Only Live Once (Rough Trade); Busta Rhymes I Love My Chick (Polydor) JULY 17

Zero 7 You're My Flame (Atlantic), Red Hot Chii Peppers Tell Me Buby (Warner Bros), Feeder Save Us (Echo): Riflanna Unfalthful (Meroury): Shapeshifters Sensitivity (Positiva): Franz Ferdinand Elearor., (Dorrino): Gnaris Barkley Smiley Faces (Warner Brothers): Sean Paul News Gonna. (Atlantic)

24.05.06 MUSICWEEK 21

Upfront



Mendes on menu at Starbucks

The Plot

Universal lines up Brazilian star's album with slow-burn campaign launched from Starbucks chain

SERGIO MENDES TIMELESS RINIVERSALI Through a tie-up with Starbucks, foundations for top-sellin Brazilian artist Sergio Mendes' which will receive a full UK release this week.

For the past two months, Timeless - which features guest appearances from Justin Timberlake, Stevie Wonder Erykah Badu and and The Black Eved Peas' Will.I.Am, who has also produced the album - has been available almost exclusively through the Starbucks coffee chain in the ITK in addition to specialist jazz retailers, in a move designed to encourage a process of discovery shead of its full

Universal Classics & Jazz marketing director Mark

Richardson says the concept has echoed the album's release pattern in the US. "Starbucks have been very involved in the album's inception in the US, from the concept to the promotion and marketing through its stores so the chain is very much a creative partner, Partnering with them here was also a way to reach a key part of the target audience early on," he says.

At radio and TV, the album is eing spearheaded by lead single Mas Que Nada which features The Black Eyed Peas' Will.LAm and is released commercially today (Monday). The track, which hit the number one spot on the TV Airplay chart this month, is a reworking of Mendes' original

and ties in with the World Cup. Adding further weight to the campaign is a global sync that is urrently seeing an edit of Mas Que Nada being used to soundtrack the Nike World Cup ad, which will continue to air throughout the tournament. "The life of the tournament will promote the life of the album." says Richardson, who, despite having the benefits of the association, is wary of letting the record slip into the novelty genre.

An ambitious TV campaign

Dangerdoom re-enters market in

Gnarls Barkley slipstream



has already begun, with Universal targeting key football games roughout the tournament Additional advertising will hit the younger demographic throughout programmes such as Big Brother and across T4 and E4.

Meanwhile, Mendes completed his first run of UK press and promotion last week and will turn on July 23 for his first gig in the market in more than 25 years. His last took place in 1980 when he supported Frank Sinatra at the Royal Albert Hall. The gig will give the opportunity for more TV and radio promotion and provide the lead-in to our second single." The single, titled That Heat featuring Erykah Badu and Will.LAm, will be

released in August. CAMPATON SUMMARY MARKETING Mark Wilkimson, UC&J

PRODUCT MANAGER: Lindsay McHale, UC&J TV: Rebecca Ram. UC&J PRESS: Tony Woods, UC&J RADIO: Chris Young, Nurture PR Jude Mellor, UCJ RETAIL: Richard Gay, James Torriainen, UC&J ONLINE Clare Nash LIC& I

TASTEMAKERS TIPS James Dean Bradfield That's No

Way To Tell A Lie (Sony) DAVE SIMPSON, JOURNALIST, THE CHARDIAN



"The problem with the Manie Street Preachers taking a year sabbatical is shot two thirds

of them are bored of it already. Thus, as bassist Nicky Wire readies his solo album, singer James Dean Bradfield previews his, The Great Western, with this glorious single. Bradfield has finally picked up the baton laid down by early benchmark Motorcycle Emptiness and conjured up a similarly emotional melody to send tingles down any spine. Encouragingly, it's not even the album's best track.

Madonna

Get Together (Warner) ZOE HANSON, BREAKFAST SHOW, CAPITAL PARIO



Madonna perform this track at the Confessions album launch;

it really stuck inside my head. With Eighties synthesiser sounds, it feels really familiar. A fab tune for the summer gonna be huge on the beach and in the bars, with the sirls trying to "get together" with the guys. It also coincides with the UK leg of the tour; surely it's in the top three.

TV On The Radio Return To Cookie

Mountain (4AD) ANNETTE RUSSELL, MANAGER, HOT CHIP/PAUL FPWORTH

THE INSIDER **Tune Tribe**



download cite Time Tribe is taking its brand global with the roll-out of sites in Belgium, Luxembourg and the

The launches last week are the first step of an international expansion that will see the

retailer live in nine foreigr markets by the end of 2006. What we're aiming to do is become the ultimate indie destination in Europe," says COO Ronnie Traynor, who joined the company two years ago. "We struck a deal with Doc Data at Midem earlier this year and are basically working with them in

all territories to get the sites up

and running."
Tune Tribe UK is presently attracting some 500,000 unique users each week, a figure Traynor anticipates will grow notab the next six months as it take the brand forward, building associations with an increasing number of third-party partnerships.

Last week, the site began a new relationship with DailyMirror.co.uk, in which Tune Tribe provides the content for the tabloid's new music download service. In addition, the retailer is linking with a number of summer music festivals to take its brand into the public domain. For the Lowlands festival, Tune Tribe will be recording a majority of the acts

Campaign focus

is looking to capitalise on the buzz currently surrounding Danger Mouse by reworking the Gorillaz producer and Gnarls Barkley member's Dangerdoom collaboration with rapper MF Doom.
Originally released on October

17 last year, Dangerdoom's The use And The Mask LP has sold 20,000 units in the UK so far and an additional 150,000 in the US. where it is licensed from Lex exclusively to Epitaph. While the record has enjoyed critical success from day one, its sales have increased significantly over recent weeks largely on the back of Gnaris Barkley's commercial cess and Lex is now looking to raise broader public awareness about the album through targeted about the about through targeted retail campaigns and the release of the first commercial single Old School. The single will be issued on July 10 and features two

the initial focus is on drawing a 22 MUSICWEEK 24 D6 O



es. "We've been putting retail campaigns in place in stores where we're encouraging people to rack the Dangerdoom album alongside Gnarls Barkley releases," he says. "Additionally, we're backing that up with specialist press marketing. I think generally the connection and awareness about Danger Mouse and what he's

done is pretty strong in the UK as

opposed to the US where Cee-Lo is bigger star. It's about re-

Lex, formerly part of the Warp Records infrastructure, signed Danger Mouse as an artist in 2003 and has released several Dange Mouse projects. The label is a completely freestanding independent, although it has a joint venture with EMI, called Lex-EMI. into which Lex releases can be

unstreamed where appropriate

RADIO PLAYLISTS

RADIO 1

25/14000 100 A LIST
Armand Ware Holden My My My, Bob Sinctar
float, Steve Edwards Works Hold on Children
float, Steve Edwards Works Hold on Children
float, Steve Holden Works Hold on Children
float, Steve Works A Court Feet, Jack
Worden, Lilly Aften Smit, Lostroppets
Monder, Lilly Aften Smit, Lostroppets
Monder, Lilly Aften Smit, Lostroppets
Monder, Lilly Aften Smit, Lostroppets
Murphy Folder GO, Dobberfold Hold Bett Entity
Murphy Folder GO, Stevenson Bette Steve
Murphy Folder GO, Stevenson Bette Steve
Murphy Folder GO, Stevenson Bette Steve
ReaserSpile In The Maternity, Repose Traders
ReaserSpile In The Maternity Repose Traders
Monde In Hold ReaserSpile
Monde In The Traders Monder The
Feeling GE, My Linds
Monde In The Zadows Molder TI
My You Weess.

Why You Warna; B LIST

B LIST
All American Rejects Dury Little Scoret.
Christina Aguillera Ann No Other Marc Durty
Pretty Things Doubscook Beltars Blood, Fall
Out Bey Jo Carder, Condrs Barkley, Smiley
Faces, James T Stelle, Justice Vs Strillen
Are Your Freedy, Kelly Clarkson Bedskinney.

Lipe Flasco Kick Push: Ne-Yo Seey Love Red Hot Chill Peppers Tell Me Baby: "Ribarna Urfaithful; Scrolo Mendes & The Black Byed Peas Mes Que Node: "Snow Patrol Chesing Cars: The Fratellis Henritta;

CLIST
"But a Rhymes I Love My Chick Jamle Faxo
fielt. Karne West Schreusgauz, Jese Gorealtee.
Karne West Schreusgauz, Jese Gorealtee.
Kard On Yore Hotz Keane User's The Ione Soa (album), "McTly Pieces Pieces; Pools Notfal Last Respect, Supermode I eld Me Villy; The Guillemotts Mactly Low Song; You'd Yeals Yeals Tim Jeftz.

1-UPFRONT

Akata Stake

ALIST

Dixle Chicks Taking The Lo Deorge Michael An Easier A on Sex, Keisha, White Don't Mistake Mit. Illen Smile, Paolo Natini Last Request, Ti



conhomore Par e effort takes their panoramic. soulful sound and makes it more so. Doing their own thing in a way that is totally timeless, this record demands to see them cross over from indie credibility to mainstage stardom."

TV On The

Radio's

Lostprophets Rooftons (A Liberation

Broadcast) (Visible Noise) DAIN REANNICAN FRITOR KERPANCI



"Lostprophets have long been one of the UK's underrated rock bands, and their

pcoming Liberation Transmission album will make them global superstars. This is a spectacular return, a big summer anthem, with fizzing guitars tumbling into a joyous widescreen chorus and Ian Watkins demanding listeners 'Scream your heart out'. You will

too, Irresistible." Fortune Drive My Girlfriend's an

Arsonist (Shv) CHRIS DEMPSEY, EDITOR, SPILE



sounds like an just lives dollar bill, but after witnessing LA district that

Bristolians tear up Sunset Strip at this year's Musexpo, the words 'fake' and 'plastic' are not on their agenda. Debut single My Girlfriend's An Arsonist from the Chris Potter-produced album out later this year only touches the sides of what this off-kilter, anti-Hoxton, warped soul record five-piece are capable of."

My Top 10

NET! MCCORMICK Daily Telegraph musi

JAMES MORRISON CALL THE POLICE POLYDOR) LIELY ALLEN SWILE (REGAL) CUILLEMOTS TRAINS TO BRAZIL (POLYDOR)
THE FELLING KETTLES ON (ISLAND)
REPUBLIC OF LIDDSE CONFERCE CORT

THE STREETS NEVER WENT TO CHIRCH (APRI THE STREETS NEVER WENT TO CHURCH (KING CREOSOTE SO FORLOWN (579) JAMES DEAN BRADFIELD ENIGRE (SONY

HIMANTI CET WYD CUIT TO CTUED 10 HAWKSLEY WORKMAN (CE AGE (UNIVERSAL)

The 10 sonos that are rocking my summer are a mixture of current and forthcoming album tracks and singles, but all have miraculously found their way from the massive stacks of incoming CDs that tower peritously around my office and onto my stereo. I couldn't really choose just one song from the entirely brilliant Paul Simon, Bruce Springsteen and Morrissey albums. So much music, so little time.

IN-STORE NEXT WEEK



Instore - The Lostprophets, Crazy Frog, Beyond The Sea, immer Hits, Playschool Pop, Feelgood Songs, Clubland 9. Gatecrash Forever: album of the week - Lostomohets

BORDERS

Instore - Fatboy Slim, Madonna DVD, Divine Comedy ums of the month - Four Tet, Jehst, Nouvelle Vaque,

The Morning After Girls, Blackbud, TV On The Radio, Cortney Tidwell, Metric.

Have Eyes, CSI

Windows - July Sale; Instore - India Arie, Canned Heat, Kelis, Lady Sovereign, Plan B, Tipper, BMX Bandits, Catch 22, Ian Dury, Dabrye, Mary J Blige, Broken Social Scene, Cord, Depeche Mode, Fatboy Slim, Four Day Hombre, Guillemots, Nelly Furtado, Mogwai. Press ads - Sale, Hills



OHMV

Recommended - Madonna, Helter Skelter, Fatboy Slim. Dannii Minoque: Instore - Madonna Automatic Sernio Mendes, Dannii Minogue, Renaissance, R&B Classics, Helter Skelter, Andrewa Bocelli, Russel Watson, Journey South, Andy Abraham: DVD - T-Rex

music zone

Windows - Hot Summer Offers/World Cup 2006; CD Of The Week - Hope Of The States; Instore - The Automatic, 36 Crazyfists, Lightning Seeds, The Longcut, Nelly Furtado, The Futureheads, Upper Room, Boy Kill Boy, Fonyard Russia



Mojo listening posts - Faun Fables, The Fever, Howlin Rain, Six Organs Of Admittance, Mocky, Lansing-Dreiden, Selecta listening posts - Jane Taylor, Lostprophets, Frank Black, One-Two, Andy Smith

Sainsbury's

Instore - Lostprophets, Crazy Frog. Summer Hits, Feel Good Songs, Clubland 9, Beyond The Sea, Gatecrasher Forever, Playschool Pop; Album Of The Week -

TESCO

Instore - Automatic, Costa Del Disco, Dannii Minogue, Divine Comedey, Fatboy Slim, George Benson, Helter Skelter: High School Rocks, Hope Of The States, Madonna. R&B Classics. Ray Lamontagne, Renaissance II. Sergio Mendes, Shakira, TJ, Triniti, Wedding Disco



Windows - Fatboy Slim, The Automatic, Shakira. Madonna, Clubbers Guide, United In Hardcore, Renaissance II, R&B Classics; Instore - Fatboy Slim, The Automatic, Shakira, Ray La Montagne, Madonna DVD, Placebo, Sergio Mendes Black Eved Peas, Jamie Foor, Lune Fiason, All.

WHSmith

American Rejects, Muse, Lostprophets, Zutons Instore - Madonna, Fatboy Slim, Sergio Mendes, George Benson, Clubbers Guide, Best Of British

WOOLWORTHS

Album of the week - Pussycat Dolls: Single of the week - Keisha White: Instore - Summer Hits. Grazy Frog. Clubland 9, Lostprophets, Feelgood Songs

Tune Tribe Top 10

L Gomez Girlshapediovedrug (Independiente) 2. Embrace World At Your Feet (Independiente) 3. Paul Oakenfold Faster Kill Pussycat

4. Gnarls Barkley Crazy (Warner Bros.) 5. Justice Vs Simlan We Are Your 6. The Streets Nover Went To Church

(Locked On/679)

7. Depeche Mode John The Revelator

(Good Groove/EMI)

9. Cars I Ward More (Mule)

10. M Craft You Are The Music (679)

performing which will then be

available for purchase exclusively from the retailer. The initiative follows the success of a recent Spandau Ballet exclusive which

What we're aiming to do is become the ultimate indie

destination in Europe

saw a live album, complete with interviews and visual content. quickly rising to the top of its est-sellers list. Downloading music is still

very much in its infancy," says Traynor. "The average iPod owner has downloaded 30 tracks each people are still ripping their CD collections that they have spent a lifetime accumulating and at this point people aren't about to go out and purchase all their music again, in an MP3 format Associations with the Daily

Mirror, which give us coverage inside the paper as well as online, and the festivals are oper downloads and the Tune Trib

brand up to a lot more people." Meanwhile, Tune Tribe will put out its first release through a link-up with Warner-owned ADA UK. The first release will be a single by Sugardaddy, the new project of Groove Armada's Tom Findlay, and more will follow throughout the year. "The idea really stemmed from us seeing an opportunity to get involved with a lot of the unsigned stuff we were picking up on through the site," says Traynor. We want the label to work as an incubator for developing talent.

Address: 50-52 Paul St, London. EC2A 4LB, Tel: 020 7613 8260. in annu handrika e

Feeling 12 Stops And Horse (albern): The Kooks Size Moves In Her Own Way, "The Webb Sisters I Still Hear It; The Zutons Valerie:

B LIST
Bon Jon Wilso Says You Carlt Co Home, Duncan
James Sooner Or Little, Emilence World At.
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Them Smith (Confused People abbrant).
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South The Ose of My Colorge: The Concretes
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Various Choice Of World Cup 2006 Strays.

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GALAXY (Calaxy Bob Sinclar World, Hold
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David Morales How Would You Feel Emissen
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Man Eater, Pink Who Kowy, Rihanna SOS,

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Armand Van Heiden My My My 70¢, Christina
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C LIST

A Studio SOS; Busta Rhymes I Love My Chick Lupe Flasco Kick Push; Madorna Get Together; No-Yo Serv Love:

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ANY TIME LLS?
Arctic Members Mondy Burn Dirty Pretty
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A Ure Jose Centraler Mond On Your Heart
Kalzer Child's No. 36, 41, 41, 41

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SINGLE OF THE WEEK Razorlight In The Morning

Vertigo 1701088 This first taster from Razorlight's July-released, eponymous seco album should see the band ensconce themselves deeper into ne mainstream after last Summer's Live 8/Glastonbury appearances. Produced by Chris Thomas, it sounds a vital as anything the renowned produce has helmed. Already A-listed at Radio One, this is a solid piece of rock that should appeal to a much wider audience than their itial output.



Albums

Amusement Parks on Fire Out Of The Angeles (V2

WR1036372) This second album from Michael Feerick offers more of the kind of expansive cinematic soundscapes usually associated with Sigur Rós and other Scandinavian act Sometimes it gets lost gazing at constellations, but, when songs such as In Flight and Blackout underpin the stargazing with crunching guitars, the album

Johnny Cash American V: A Hundred Highways (Lost Highway 862696) By today's standards, Cash's posthumous work rate has been a little slow, but this is more than worth waiting for. It is the last album he recorded with Rick Rubin before his death and offers covers of songs by the likes of Hank Williams and Bruce

Springsteen, as well as two original Cash compositions. What strikes one the most is his voice which, even by his standards, sounds almost unbearably affecting in its powerful blend of fragility and wisdom.

Progress Reform (Fierce Panda

This debut mini-album fron iLikeTRAiNS suggests a band

merely scratching the surface of what they're capable of creatively. Led by the current single Terra Nova, Progress Reform is without a dud moment, driven by an undercurrent of melancholy, it wears its influences on its sleeve

(Parlophone tbc) Hotly tipped since their SXSW show, this Swedish band make their UK debut via Parlophone Their blend of raw punk guitar, sax and vocals has the energy of garage rock and X Ray Spex-ers punk. Set to follow the Yeah Yeah

Sinales

Lily Allen

Smile (Regal REGS135) It may be only June, but Smile, the debut single from the much tipped Lily Allen, is already promising to be one of the hits of the summer. It is easy to see why: combining a reggae lilt with a feelgood message and chorus of effortless pop cool, it screams "hit" from the word go. Naturally. Radios One and Two (both A-list) and Xfm are already all over it.

Animal Collective Grass (FatCat CD7FAT19) Reissued to accompany a European tour, Grass showcases the Baltimore band's more

screwball pop sensibilities, with a rousing, potentially singalong chorus emerging from a swirling musical mass that is very much in thrall to its own internal logic. A brilliant song that could pr unlikely festival hit.

Dem Franchize Boyz Lean Wit It. Rock Wit It (Virgin

Another slice of that fine Atlanta snap sound that includes acts as D4L and Da Brat, Lean Wit It... is a stripped, lewd and mesmerising track that harks back to the days of Afrika Rambastas The charms is insistent and if it picks up airplay support it will surpass previous single I Think They Like Me's Top

Fall Out Boy

Radio One.

A Little Less Sixteen Candles, A Little More 'Touch Me' (Mercury 1701059) Firmly established with teenage rock audiences in the UK, Fall Out Boy have graced the covers of both NME and Kerrang! in recent months and have played sold-out tours. This third single from their album is more of the same - highenergy, irony-rich pop with a strong melody. It is B-listed at

José González Hand On Your Heart (Peacefrog

Any singer who can take a Stock/Aitken/Waterman song and turn it into a thing of fracile 24 MISSISSIFE 24 OLOS

beauty has to be admired. González already has a platinum album in Veneer, and a place in everyone's heart following the huge single Heartbeats: this single will continue his rise to international recognition. In the present glut of earnest young people with acoustic guitars, González stands out as the true

bain to Mick Drake and his ilk Put 'Em In Their Place (Interscope 1006406)

Mobb Deep's recent brush with chart fame, courtesy of a 50 Cent collaboration, certainly doesn't seem to have blunted their edge which is lucky, as the Queens duo are at their best when most menacing. Put 'Em In Their Place probably won't be on breakfast radio any time soon, but their considerable fanbase will not be

19-20-20 (Dew Process GRATES4) Interscope were quick to pick up on The Grates' international accent earlier this year, when a savvy US A&R man signed the Australian group for the world. Rapidly winning over UK fans and press alike, theirs is a jangly, summer indie-pop hybrid dominated by a female vocalist who just might be a fan of Yeah Yeah Yeahs' Karen O. Lovely stuff.

Last Request (Atlantic ATUK034CD) Unfortunately for Nutini, he is releasing a record the same week as José González, and there seems to be a sudden glut of earnest young men with guitars. Also Clisted at Radio One it will be interesting to see if a burgeoning marketing budget wins against word-of-mouth build-up. Or perhaps there is room for both

The Pipettes Pull Shanes (Memphis Industries MIO71CDS)

Lifted from the forthcoming album We Are The Pipettes (released on July 17), this so like previous singles Dirty Mind and Your Kisses Are Wasted On Me, draws heavily on a Sixties Phil Spector sound. With a UK tour kicking off at London's Cargo on July 3, this could be when the public start to sit up and take notice. It has been C-listed by Radio Two.

She's Got Standards (Red Ink 828768561721 Music Week has long supported this band after previewing them in 2005 after signing a Universal publishing deal. With their debut, Ian Broudie-produced album complete, this single is here to whisk us toward its release. Broudie's touch has ensured the band's edge is retained, and the track possesses all the energy of their live performances.

Sigur Rós

Sæolopúr (EMI CDEM687) This is the third single from the Icelandic band's gold-awarded fourth album Takk... released last September. Starting out quietly with delicate piano, glockenspiel and Jonsi's fragile falsetto, it soon builds to something darker thanks to a broody drumbeat and a beautiful string section. After Hoppipolla's success, this should enjoy commercial success, however uncompromising.

Bob Sinclar feat. Steve Edwards World, Hold On (Children Of The Sky) (Defected DFTD132) The man behind the emach hit Love Generation returns with a

similarly addictive floor-filler that looks almost certain to become at least as big a hit. Not only is it built around an equally danceable and optimistic musical backdrop with an insanely nagging whistle hook, but a cracking vocal from Steve Edwards makes it as listenable in the car as it is in the club.

Jenny Wilson Let My Shoes Lead Me Forward (Rabid VVR037953)

Taken from Wilson's debut colo album Love And Youth, this is a single that heralds the arrival a ent to get very excited about Written, produced, engineered by Wilson, who also played all the instruments, this is slick and stylish disco for the 21st century with a vocal that gives the whole thing an endearingly human feel to it. A fantastic remix is offered by The Knife, to whose label Wilson is signed.

comes into its own

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NONG43CO)

without overplaying them.

Nine Times That Same Song

Yeahs into the charts.

Universally Dirty (Big Dada BDCD093) Over a career that is impressively

ALBUM OF THE WEEK

Black Holes And Revelations Marner Bros 2564635092 Their talent has always been there for all to see, but Muse have suffered, perhaps, from a perception they are simply Radiohead understudies with vaguely goth leanings. No more though, as this surpasses anything the Oxford five-piece have yet produced. It begins with a potent post 9/11 aural assault and then goes on to take on themes of love and ambition, all with a musical touch that is both powerful and playful. A mesmerising work

protracted for a UK hip-hop act. New Flesh have forged a considerable reputation, Perhans it is a result of this that this album generally disappoints: the production remains well-crafted and the dual MCs have the odd good line but, on the whole, it struggles to rise above average.

Nouvelle Vague Rande a Part (Peacefron

PEGO79CD) While the debut album from Nouvelle Vague prompted devotion and derision in equal measures, there was no doubting its popularity, with more than 200,000 copies now sold. Bande a Part sees them continuing the good work with another beautifully realised set of Eighties and new wave covers reinterpreted as gentle bossa nove gems. Highlights include a stately version of Killing Moon and a slightly spooky Fade To Grey

TV On The Radio Return To Cooke Mountain (4AD) CAD2607CD)

It is rare to currently find bands in so-called alternative circles willing to be genuinely experimental in their musical approach, but not to completely lose their grip on "the tunes". This record manages that difficult balancing act with some success mashing up loops and rhythms with occasionally bizarre vocals and always remaining accessible, making it the band's creative high-water mark thus far.

Rough Trade Shops: Singer

Songwriter 01 (Mute CDSTUMM273) This is the latest in the series of compilations that stretches back to February 2001. With 38 songs from 38 artists over two CDs, it straddles a wider range of styles. Highlights include Bright Eyes's nervy staccato on The Calendar Hung Itself, the rattling delivery of Robert Wyatt on organ-based Blues In Bob Minor and the haunting Cripple And The Starfish by Mercury Prize-winning Antony and the Johnsons.

This week's reviewers: Dugaid Baird, Ben Cardew, Stuart Clarke, Richard Heap, Jim Larkin, Owen Lawrence, Nick Tesco and



TV Airplay Chart

No.	· A		
	N.	CHRIS BROWN GIMME THAT	645
2	1	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	430
3	2	RIHANNA UNFAITHFUL SEFJAM	388
4	26	NE-YO SEXY LOVE	297
5	4	NELLY FURTADO MANEATER GEPTS	285
6	10	SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA POUTOR	283
7	5	GNARLS BARKLEY CRAZY	209
8	9	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I DELINA	
9	11	BEATFREAKZ SOMEBODY'S WATCHING MF	246
10	12	THE ZUTONS VALERIE DELTACONE	236
11	20	THE KOOKS SHE MOVES IN HER OWN WAY	235
12	7	PINK WHO KNEW UNICE	230
13	6	KELLY CLARKSON BREAKAWAY RCA	229
14	17	BOB SINCLAR/STEVE EDWARDS WORLD, HOLD ON GETELTED	227
15	33	OAKENFOLD FEAT. BRITTANY MURPHY FASTER KILL PUSSYCAT PORTLOD	226
16	28	MUSE SUPERMASSIVE BLACK HOLE	219
17	В	RED HOT CHILI PEPPERS DANI CALIFORNIA MARKER SIGNS	211
18	2	SHAKIRA FEAT. WYCLEFF JEAN HIPS DON'T LIE SON'EUR	203
19	22	EMBRACE WORLD AT YOUR FEET INCEPTIONETE	201
20	48	JAMIE FOXX FEAT KAYNE WEST EXTRAVAGANZA SOMY BAG	190
21	25	INFERNAL FROM PARIS TO BERLIN EUROPA	188
22	12	RIHANNA S.O.S. DET JIM	187
23	34	THE AUTOMATIC MONSTER BEMILDE POLYTOR	186
24	46	THE ALL-AMERICAN REJECTS DIRTY LITTLE SECRET INTERSCOPE	185
24	21	KEANE IS IT ANY WONDER?	185
26	15	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN' 105 JAN	178
27	3	THE WEBB SISTERS I STILL HEAR IT	177
28	203	BUSTA RHYMES I LOVE MY CHICK POLYDOR	173
29	m	NICK LACHEY WHAT'S LEFT OF ME SOUTHWE	167
30	8	SANDI THOM I WISH I WAS A PUNK ROCKER KDA	165
30	41	AFI MISS MURDER POLYBOR	165
30	Я	T.I. WHY YOU WANNA ATLASTIC	165
30	59	LTLY ALLEN SMILE REGAL	165
34	33	SOLU MUSIC FEAT. KIMBLEE FADE HEDIXANDE	164
35	43	PAOLO NUTINI LAST REQUEST ATLANTE	156
36	77	ROOSTER HOME BROKESINE	151
36	527	PARIS HILTON STARS ARE BLIND WARRENDS	151
36	39		151
39	23	SUGABABES FOLLOW ME HOME 19JANO	147
40	36	ORSON BRIGHT IDEA NERCURY	140
		More Entry © Minison Marie Control Completed from data gathered from 0.000 on San 11 Are 2000 in chart is currently based on play on the following stations. The Area Sat Court San VIII & Districts and the Court of the Area Sat Court San VIII & Districts and the Court of the Court San VIII & Districts and the Court of the Court San VIII & Districts and the Court of the Court San VIII & Districts and the Court of the Court San VIII & Districts and the C	2000 on St

searching for his third straight Top 20 UK hit with Gimme That. TV programmers are on his side, with those monitored by Music Control airing the vide for Gimme That a massive 645 times last week, as it streaks 14-1 Featuring plenty of lingering shots of the star, and lots of deft dance aired 172 times or B4, 111 times or Flaunt and 104 times on Chart



ound on the beach is the kind would grab the programmers whether or not it were accompanied by an OK song. The fact that the latter is true for her first single

Stars Are Blind, to a number 36 debut on the TV airplay chart, with 151 airings. The video's top supporters are The Box and B4 (47 plays each)



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Chris Brown rockets to the top, Ne-Yo enters the top 10 and Paris Hilton's musical debut Stars Are Blind, arrives at 36

MTV MOST PLAYED

Tes	LEI	ARTISTITULE	Util
1	4	NELLY FURTADO MANEATER	CUTFER
2	4	KEANE IS IT ANY WONDER?	ELAND
2	4	OAKENFOLD/BRETTANY MURPHY FASTER KE	LL PUSSYCAT PERFECTO
4	n	THE AUTOMATIC MONSTER	BUNDUE/POLYDOR
5	10	T.I. WHY YOU WANNA	ATLANTIC
5	2	MUSE SUPERMASSIVE BLACK HOLE	ALE
7	37	ARMAND VAN HELDEN MY MY MY	SOUTHERVIRLED
7	4	THE FEELING FILL MY LITTLE WORLD	(SLAV)
7	2	PINK WHO KNEW	UVACE
10	1	ORSON BRIGHT IDEA	MERCURY

ľ	Н	E BOX MOST PLAYED	
7N	List	ARTIST TITLE	Libel
1	18	CHRIS BROWN GIMME THAT	JML
2	88	PARIS HILTON STARS ARE BLIND	WARKER BROS
3	1	PUSSYCAY DOLLS FEAT. SNOOP DOGG BUTTONS	ASM
4	2	INFERNAL FROM PARIS TO BERLIN	EUROPU
5	74	BUSTA RHYMES I LOVE MY CHICK	800/003
5	3	SHAKIRA FEAT. WYCLEFF JEAN HIPS DON'T LIE	SOWY BING
7	6	NELLY FURTADO MANEATER	CEFFE
7	18	THE PEOPLE'S ANTHEM HURRY UP ENGLAND	PRINCIPHON
9	7	EMBRACE WORLD AT YOUR FEET	PARTOCOLOGICAL
10	13	THE AUTOMATIC MONSTER	BUNDLE/FOOTOTE
-07	Select.	Marie Control	

KERRANG! MOST PLAYED

Dis	List		L
1	6	AFI MISS MURDER	9000
2	3	THE ALL-AMERICAN REJECTS DIRTY LITTLE SECR	ET INTERSCO
2	10	PANIC: AT THE DISCO BUT IT'S BETTER IF YOU DO	ATLANT
2	2	LORDE HARD ROOK HALLELUJAH	SONY BE
5	6	RED HOT CHILI PEPPERS DANI CALIFORNIA	WAINER BR
6	12	THE AUTOMATIC MONSTER 84	SECUE/POLYD
7	1	MUSE SUPERMASSIVE BLACK HOLE	i.
8	v	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMI	SE) RD91
9	39	FALL OUT BOY DANCE, DANCE	MERCU
9	4	LOSTPROPHETS ROOFTOPS	VISCELE NO
OK	esse.	Music Control	

BATUS MOST DI AVED

	41	VZ MUSI FLATED	
De	Lat	ARTISTURE	Lib
1	2	THE AUTOMATIC MONSTER	8493316700100
2	1	MUSE SUPERMASSIVE BLACK HOLE	AS
3	2	AFI MISS MURDER	FOOTOO
4	17	JUSTICE VS SIMIAN WE ARE YOUR FRIENDS	SOURC
4	7	THE YOUNG KNIVES SHE'S ATTRACTED TO	WASHERERS
6	6	THE KOOKS SHE MOVES IN HER OWN WAY	V9957
7	8	PLACEBO INFRA-RED	VIREL
8	5	YEAH YEAH YEAHS TURN INTO	DRESS UNFICTED
9	9	THE ZUTONS VALERIE	003,535,060
70	10	CONTRACTO LIACO LIQUIDA CON CONC. MAS	

MITY BASE MOST PLAYED

Di		ARTISTURE	Libel
1	2	T.E. WHY YOU WANNA	MANTIC
2	9	CHRIS BROWN GIMME THAT	Tel
3	1	CHRISTINA MILIAN FEAT, YOUNG JEEZY SAY!	DEF-JAM
4	8	NE-YO SEXY LOVE	DEF-JAM
5	5	BUSTA RHYMES TOUCH IT AFTERMATHS	ATTERSCOPE
6	6	T-PAIN I'M SPRUNG	N/E
7	3	CHRIS BROWN YO! (EXCUSE ME MISS)	177E
7	6	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	AAN
9	4	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM
9	12	MOSS DEEP PUT 'EM IN THEIR PLACE GUNTER	NTERSCOPE



Pink's Max Martin-penned smash, Who Knew, continues to gain momentum and climbs to number two, while Lilv Allen enters the Top 10 with Smile, which sits at eight

R	Al	DIO ONE			
10	Lez	AF78FTITGEAM Rijs	Lat	Dis	Attime
1	3	THE AUTOMATIC MONSTER BUNDERFOLITOR	23	29	20425
2	1	NELLY FURTADO MANEATER GEFTEN	25	27	20902
3	11	PINK WHO KNEW LADRE	20	24	17904
3	7	THE FEELING FILL MY LITTLE WORLD IS UND	21	24	35516
5	2	OAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSYCAT PLAFECTO	24	23	15075
5	21	BOB SINCLAR FEAT. STEVE EDWARDS WORLD, HOLD ON DEFECTED	B	23	16390
7	17	MUSE SUPERMASSIVE BLACK HOLE ASS	17	22	16099
7	6	THE ZUTONS VALERIE BELUSONIC	22	22	155/97
9	В	THE KOOKS SHE MOVES IN HER OWN WAY YORKN	19	21	15034
9	3	ARMAND VAN HELDEN MY MY MY SOUTHERN FRED	23	21	15609
n	3	JACK JOHNSON UPSIDE DOWN BRUSH IRE/ISLAND	23	20	15144
12	13	T.L. WHY YOU WANNA ARABIT	B	19	13013
В	13	KEANE IS IT ANY WONDER? ISLAND	B	18	13206
13	7	THE STREETS NEVER WENT TO CHURCH 679	22	18	11406
15	24	EMBRACE WORLD AT YOUR FEET INCOMINE	12	17	16025
15	0	LOSTPROPHETS ROOFTOPS VISIRET WORK	8	17	12886
15	7	ORDINARY BOYS VS LADY SOVEREIGN NINE2FIVE BUYESPECTOR	21	17	17665
15	26	SOLU MUSIC FEAT. KIMBLEE FACE HED KANDO	n	17	983
19	26	LILY ALLEN SMILE RELAL	B	16	11636
19	18	RAZORLIGHT IN THE MORNING VERTICO	16	16	10354
19	24	SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA POLYDOR	12	16	9856
22	7	ORSON BRIGHT IDEA MERCURY	21	15	9(7)
23	0	GNARLS BARKLEY SMILEY FACES HARRER BROS	8	14	957
23	o	ROGUE TRADERS VOODOO CHILD ARDLA	0	14	8293
25	Ö	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUFFORS AGM	6	13	8777
25	Ö	CHRISTINA AGUILERA AIN'T NO OTHER MAN RCA	4	13	800
27	11	SUGABABES FOLLOW ME HOME ISLAND	20	12	10054
27	26	JUSTICE VS SIMIAN WE ARE YOUR FRIENDS SOURCE	22	12	805
29	0	KELLY CLARKSON BREAKAWAY MA	8	11	880
29	16	LUPE FLASCO KICK PUSH AIDANTIC	13	11	5322
8 kg	(ker	Muser Control Compiled from data pathered from 0000 on Sun III Aire 2006 to 2400 on Sat 17 Av	ne 2006	1	

		tract Control Compared from BBD (Extends from ECCO) on Six III. Aire 2006 to 240.0 to Six Iz June	2000		
I	ND	EPENDENT LOCAL RADIO			
700	las	ARTER Trade Land	Cast	libs	Asience
1	3		1666	1847	33458
2	1	CNARLS BARKLEY CRAZY WASHINGTONS	2251	1824	33553
3	4	RIHANNA SOS DEF JANI	1578	1583	23459
4	2	WILL YOUNG WHO AM I SONY BING	1305	1548	27556
5	5	KEANE IS ET ANY WONDER? ISJAND	1505	нж	22575
6	6	NERINA PALLOT EVERYBODY'S GONE TO WAR INTO ROOR	1435	1408	20)49
7	11	SANDETHOM I WISH I WAS A PUNK ROCKER_RCA	1226	1375	26458
8	9	THE FEELING FILL MY LITTLE WORLD ISLAND	1281	1368	22670
9	8	SNOW PATROL YOU'RE ALL I HAVE FICTION	1265	1233	22418
10	16	NELLY FURTADO MANEATER CEFFER	111	1505	29604
n	10	ROBBIE WILLIAMS SIN SIN SIN CHRISALIS	1265	1157	79300
12	13	CORINNE BAILEY RAE TROUBLE SLEEPING 0000 0700 VE/EM	1087	1146	36338
13	14	JACK JOHNSON UPSIDE DOWN BRUSHFIRE/ISLAND	1005	D37	3815
14	19	ORSON NO TOMORROW MERCURY	913	1001	36629
15	17	INFERNAL FROM PARIS TO BERLIN (URDER	925	937	14869
1	18	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD GROOVE/UNI	566	911	16641
17	12	BEVERLEY KNIGHT PRECE OF MY HEART PLACEPHONE	1128	908	15945
15	7	BEATFREAKZ SOMEBODY'S WATCHING ME DATA	1372	850	1436
15	23	JACK JOHNSON BETTER TOGETHER BRUSHFIRE/ISLAND	300	821	14642
20	15	JAMES BLUNT WISEMEN ATLANTIC	3328	748	12586
21	20	RED HOT CHILI PEPPERS DANI CALIFORNIA WARNER BROS	EU	m	1316
2	21	CHRISTINA MILIAN FEAT, YOUNG JEEZY SAY LOTT JAM	830	683	12598
2	22	RONAN KEATING FEAT, KATE RUSBY ALL OVER AGAIN PONTOR	704	675	8990
2	27	SUGARABES FOLLOW ME HOWE ISLAND	594	675	7395
	24	KELLY CLARKSON BECAUSE OF YOU RCA	627	606	1220
2	0	KELLY CLARKSON BREAKAWAY ROA	309	582	10643
2	28	MECK FEAT, LED SAYER THUNDER IN MY HEART AGAIN APOLISITYEEAN	x 900	549	7216
2	29	SUCABABES PUSH THE BUTTON ISLAND	534	543	8355
2	30	THE ZUTONS VALERIE BETASONIC	509	538	8615
		SHAYNE WARD NO PROMISES SONY BAG	48	522	7001
		Many Control Yallor conduct to test of combast of element Alemantins on independent local statements	a 0000	O to Ser	Marce.

The UK Radio Air

No.	N. A. S.	No.	d S	1 / E	A. S.	A. S.	1	10
	¥	1	#3	KEANE IS IT ANY WONDER?	1582	4	55.11	1
1 2	À.	2	-	PINK WHO KNEW	1976	10	52.35	16
3	2	8	7	THE FEELING FILL MY LITTLE WORLD	1544	7	50.63	-6
4	2	4	41	THE ZUTONS VALERIE 100 MORE 100 MORE	732	5	49.46	11
5	6		0	THE KOOKS SHE MOVES IN HER OWN WAY	628	54	47.74	23
6	10	6	1	NELLY FURTADO MANEATER GUTEN	1301	24	40.74	21
7	3	36	0	GNARLS BARKLEY CRAZY WARREN BACS	1882	-21	38.21	-23
8	73	2	0	LTLY ALLEN SMILE SECAL	520	40	36.67	46
9	9	8	q	JACK JOHNSON UPSIDE DOWN BRUSHPEUTSLAND	1250	9	34.90	1
10	19	6	8	EMBRACE WORLD AT YOUR FEET DECEMBER	432	62	34.65	35
11	8	4	2	SANDI THOM I WISH I WAS A PUNK ROCKER RCA	1450	12	29.30	-21
12	12	п	70	WILL YOUNG WHO AM I SOMEONE	1603	-11	28.37	-7
13]4	В	21	RIHANNA S.O.S. DEF JIM	1668	-1	27.57	-8
14	26	5	4	THE AUTOMATIC MONSTER BUILDING BUILDINGS	594	30	27.23	19
15	16	6	34	RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN POWOR	710	-5	26.53	-8
16	В	13	56	SNOW PATROL YOU'RE ALL I HAVE HEIST	1359	-5	26.46	10
17	12	5	0	BOB SINCLAR FEAT. STEVE EDWARDS WORLD, HOLD ON OFFICIED	514	24	25.46	34
18	20	n	12	ARMAND VAN HELDEN MY MY MY SOUTHERN TREED	435	15	24.98	-1
19	38	2	0	KELLY CLARKSON BREAKAWAY	645	46	24.53	41
20	39	3	0	KEISHA WHITE DON'T MISTAKE ME XXXXXX	409	12	23.5	37
21	54	1	0	GEORGE MICHAEL AN EASIER AFFAIR MEGUM	466	61	22.07	82
22	υ	6	12	ROBBIE WILLIAMS SIN SIN SIN	1170	-10	21.62	-40
23	24	5	IJ	OAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSYCAT FEREICOD	401	6	21.60	-7
24	25	4	42	SUGABABES FOLLOW ME HOME 19,2440	732	13	21.39	-7
25	n	9	n	NERINA PALLOT EVERYBODY'S GONE TO WAR MINIOUS	1510	-2	21.05	-55



Velsh band The Automatic got the airplay chart with their first

of its oweall two singles 27,23m, although it was aired 565 Raoui, but third more times on a further 65 single Monster stations, with top tallies of 62 plays their retail and radio breakthrough Holding and 45 on Core

at number four on 14 on airplay. On Radio One, it replaces Nelly Furtado's Maneater as the most-played airings last week These account for



CD MASTERING DVD AND ECD AUTHORING VINYL MASTERING SECURE DIGITAL DELIVERY (WAMNET & FIP)
VIDEO CONVERSIONS (ALL FORMATS) ON/OFFLINE VIE
AUDIO CONVERSIONS VIDEO DUPLICATION



21. George Michael An Easier Affair will be George Michael's first

2004's Round Here when it is released next Monday, After a number 21 after getting 466 plays

SOUDERLESSEE

830 80

C	Al	PITAL	1
That	LE	ARTIST TITLE	Life
1	2	SNOW PATROL YOU'RE ALL I HAVE	FICTION
2	6	JACK JOHNSON LIPSIDE DOWN	BRUSHFIRE/ISLAND
3	1	WILL YOUNG WHO AM I	SCIET BWG
4	4	KEANE IS IT ANY WONDER?	ISLAM
5	5	PINK WHO KNEW	UBO
6 7 8	8	THE FEELING FILL MY LITTLE WORLD	ELEN
7	3	GNARLS BARKLEY CRAZY	WARSERBROOM
8	15	JACK JOHNSON BETTER TOGETHER	BRUSHERE/BLAM
9	9	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARSER BROZ
10	15	SANDI THOM I WISH I WAS A PUNK ROCKER.	80

	since	finally goes up a	of 22,07m. Its
Н	RYSAL	IS	
List	APTIST TITLE		· List
10	NELLY FUR	TADO MANEATER	EETTEN
18	PINK WHO		LIMACE
3	JOEY NECE	IO MAKE A MOVE ON ME	Afaq
1	RIHANNA:	203	961 199
10	SOLU MUS	IC FEAT, KIMBLEE FADE	HOWAGI

IS ARMAND VAN HELDEN MY MY MY MICHAEL CRAY BORDERLINE 12 BIG ANG FEAT, STOBHAN IT'S OVER NOW NOTORIOUS BIG/DIDDY/NELLY... NASTY GIRL 10 23 EMINEM SHAKE THAT

rplay Chart

1 1 1 1 1 1 1

Nielsen

12	Ĵ	- 3		#/\$	i il	d ⁴	5 3	18.0
26	32	22	49	ORSON NO TOMORROW MERCLIEV	1050		20.76	16
27	42	3	46	MUSE SUPERMASSIVE BLACK HOLE	258	9	20.37	24
28	22	7	23	PRIMAL SCREAM COUNTRY GIRL COLLINEIR	487	-7	20.35	-22
29	47	2	29	SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA POLYGOR	420	46	20.07	30
30	53	1	0	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS AMA	492	35	19.34	. 47
31	100	1	0	PAOLO NUTINI LAST REQUEST ATLANTIC	265	109	18.85	216
32	28	3	0	RAZORLIGHT IN THE MORNING VERTED	394	25	18.80	-8
33	15	n	×	RED HOT CHILI PEPPERS DANI CALIFORNIA WARNES BROSS	861	-16	17.94	-62
34	339	1	0	THE WEBB SISTERS I STILL HEAR IT WEBDJRY	142	-20	17.82	379
35	27	22	Ø.	CORINNE BAILEY RAE PUT YOUR RECORDS ON COCORDOVERNO	919	7	17.78	-20
36	46	4	22	T.I. WHY YOU WANNA ATLANTIC	369	9	17.69	15
37	7	7	88	CORINNE BAILEY RAE TROUBLE SLEEPING CONCONCINE	1232	4	17.64	-110
38	v	12	24	BEATFREAKZ SOMEBODY'S WATCHING ME	926	-59	17.60	-58
39	18	9	33	ORSON BRIGHT IDEA NERGURY	540	-19	17.32	-50
40	50	79	0	JACK JOHNSON BETTER TOGETHER SOLDHEREISLAND	854	14	17.21	26
41	45	2	33	SOLU MUSIC FEAT. KIMBLEE FADE HED KANSI	335	4	17.14	10
42	29	17	0	BEVERLEY KNIGHT PIECE OF MY HEART FARLSPHONE	936	-29	16.01	-23
43	30	5	83	DIXIE CHICKS NOT READY TO MAKE NICE COLUMNA	99	48	15.99	-20
44	35	11	6	INFERNAL FROM PARIS TO BERLIN CLARGE	942	4	15.83	-15
45	SI	3	5	BON JOVI WHO SAYS YOU CAN'T GO HOME HEROLRY	417	4	15.A7	14
46	31	9	35	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I 007 5441	764	-22	15.42	-23
47	77	1	. 39	LOSTPROPHETS ROOFTOPS VISUAL VISIAL VI	195	33	15.05	99
48	36	6	33	ORDINARY BOYS VS LADY SOVEREIGN NINE2FIVE BUT 1006 POLYGON	277	-23	14.85	-21
49	44]4	9	BADDIEL & SKINNER & LIGHTNING SEEDS 3 LIONS 990	253	-6	14.35	-12
50	155	1	0	CHRISTINA AGUILERA AIN'T NO OTHER MAN NO.	381	256	13.44	205
	-	****	_					

Notice Nick: Critical Compiled from data gothered from 0000 on 0000 on Sun 10 June 2006 to 24,000 on Sul 17 June 2006 Stations varied by professor lights had how Rajar data a total of 13

RNG (INC. 7") VIDEO STREAMING - WEB AND MOBILE PHONE AUDIO RESTORATION DVD-R/CD-R DUPLICATION VID + FCP AUDIO EDITING IN-HOUSE DESIGN TEAM ON DIGITAL ARCHIVING (AUDIO AND VIDEO)

(29 plays) was 1024 Wist FM 31. Paolo Nutini 19-year-old Scots

EMAP BIG CITY

4 2 GNARLS BARKLEY CRAZY

5 6 KEANE IS IT ANY WONDER?

7 8 RIHANNA SOS SANOT THOM I WISH I WAS A PUNK ROCKER

6) ROBBIE WILLIAMS SIN SIN SIN

10 4 SHAYNE WARD NO PROMISES

NERINA PALLOT EVERYBODY'S GONE TO WAR

2 7 INFERNAL FROM PARIS TO BERLIN 3 I WILL YOUNG WHO AM I

PREFE



single Last Request is due

iumos 100-31 on

19 440

this week, having the likes of Terry

10 10 SOLU MUSIC FEAT. KIMBLEE FADE

Aguilera Aguilera reles hor now albran from it, first single Ain't No Othe Man imms 155 chart this week. Aquilera's first

Two last week

on the Music

Some 50 stations

Request, with a total of 265 plays.

50. Christina

December 2003's Voice Within, it

plays from Core and 32 from 107.6 Juice FM. Radio One was quick to and aired the soon provide 59.54% of its 13.44m

VIBE 101

exposure of the

NELLY FURTADO MANEATER ADMAND MAN HEI DEN HAV HAV HA MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN' DEF JULY CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I PINK WHO KNEW SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA POUTOR PUSSYCAT BOLLS FEAT. SNOOP DOCC BUTTONS BOB SINCLAR/STEVE EDWARDS WORLD, HOLD ON

PRE-RELEASE

1 THE KOOKS SHE MOVES IN HER OWN WAY WARD 2 THY ATTEN CHOIC MEL 3 BOB SINCLAR/STEVE FOWARDS WORLD HOLD ON DET 4 KELLY CLARKSON REFAKAWAY Bra.

5 KEISHA WHITE DON'T MISTAKE ME ATRON 6 CEORGE MICHAEL AN EASIER AFFAIR ALLEAN 7 PUSSYCAT DOLLS FEAT, SNOOP DOGG PLITTONS AND 8 PAOLO NUTINI LAST RECUEST ATLANTO

O DAZODI ICUT IN THE MODRING ATTOR 10 THE WERR SISTERS I STILL HEAR IT MEN'IP 11 CHRISTINA ACHILERA AIN'T NO OTHER MAN IN 12 CNARLS BARKLEY SMILEY FACES WEREST BOYS

13 NE-YO SEXY LOVE BEF JAM RIHANNA UNFAITHFULDER 3

15 ENGLAND NEW ORDER WORLD IN MOTION LONGON 16 THE EAGLES NO MORE CLOUDY DAYS WARKER BROS 17 LUPE FLASCO KOCK PUSH ATLANTO

18 ROGUE TRADERS VOODOO CHILD ARDLA 19 JUSTICE VS SIMIAN WE ARE YOUR FRIENDS VINCIN 20 FALL OUT BOY 16 CANDLES MERCURY

RADIO GROWERS 1 CHRISTINA AGUILERA AIN'T NO OTHER MAN 2 NELLY FURTADO MANEATER 3 JAMES MORRISON YOU GIVE ME SOMETHING 302 | 246 4 MADONNA GET TOGETHER 5 THE KOOKS SHE MOVES IN HER OWN WAY 645 204

6 KELLY CLARKSON BREAKAWAY 1976 184 7 PINK WHO KNEW 8 GEORGE MICHAEL AN FASIFR AFFAIR 466 177 9 GNARLS BARKLEY SMILEY FACES TO EMBRACE WORLD AT YOUR FEET 432 166

RADIO TWO

THE THYONG WALED IN THE KOOKS SHE MOVES IN HER OWN WAY

LIDY ALLEN SMILE DEXIE CHICKS NOT READY TO MAKE NICE VETEUR MINITE DON'T MICTAVE ME

RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN CEORGE MICHAEL AN EASIER AFFAIR KEANE IS IT ANY WOMDERS

THE WEBB SISTERS [STILL HEAR [] PAOLO NUTINI LAST REQUEST

8 5 EMBRACE WORLD AT YOUR FEET 70 THE EAGLES NO MORE CLOUDY DAYS

THE DIVINE COMEDY DIVA LADY 13 24 PRIMAL SCREAM COUNTRY GIRL

15 II MORRISSEY THE YOUNGEST WAS THE MOST LOVED 15 17 BON JOVI WHO SAYS YOU CAN'T GO HOME

15 24 RICHARD HAWLEY COLES CORNER

18 9 THE FEELING FILL MY LITTLE WORLD
18 5 PRINCE FURY 18 14 DUNCAN JAMES SOONER OR LATER

BADIO ONE

with Marc Land Bitty McLean posts (Wed) Tighten Up - The Story Of Trojan

RADIO 3

(Mon) Tom Robinson – Tain Archer guests (Mon); The Charlatens & Mojave 3 in session

CAPITAL Featured albums Red Hot Chili

VCBA Lauren Laverne' Record of the Week - Jim Noin Earney Meany

overdue overhaul, the released Tom Dowd mix of the album being joined on this double disc set by the previously unreleased, original (and better) plethora of rarities, previously unreleased outtakes and alternate versions. Clapton was 25 when this album came out and, although his trademark guitar style and vocals are instantly recognisable, they are less idiosyncratic than they later became, and the album is remarkably free of extended solos. In fact, it is a very focused and appetising set, with After Midnight, Let It Rain and Don't Know Why among the tracks that marked Clapton out for solo greatness after his previous engagements with The Yardbirds, Cream, John Mayall, Blind Faith and Delaney &

Chi-Lites Give More Power To The People -The Very Best Of (Music Club Deluxe MCDI X 024)



Chicago soul, racked up nine TIV hite etween 1971 and 1976 but

deserved a great many more. At their sweetest, they were more than a match for the Stylistics, with honey-voiced classics such as Have You Seen Her, Oh Girl and the superb Homely Girl, an inspired retelling of the "ugly duckling" story, with classic lines including "boys used to say you look better in the dark". As slick as their soul chops were, these boys could funk it up too, as demonstrated by (For God's Sake) Give More Power To Th People, I Found Sunshine and You Don't Have To Go, and there are few summer grooves better than Stoned Out Of My Mind and It's Time For Love. All of the above were singles written by the band's lead vocalist Eugene Record and this excellent double disc set also includes some of Record's less well known songs and well-chosen covers of Marvin Gaye and Cornelius Brothers material, all of which are worthy of inclusion.

Alhums

FRONTLINE RELEASES

PROVIDE STATE STAT

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WARTOUS PURGEEACH VOL. 2 Seamins (CD SEAMICD CO)		AMOU	Gance	
Singles				TOMMY BOY LOVE AND HAPPI
Jiligies				TYRELL, ALDEN LA VOIX Class
DANCE				UNANTRAMP THE GLASSEN FOR CARRIEDS HEAR NO EVIL VOL.
ABBOTT, LINE SESSESSESSESSESS Output (12" OFR 95)		WTHE	Europ	TOWARD HE GOLER HIS
MANUFACTO COSTO CROSSES Powerdook (12) PTS (13)		ADO	Techno Techno	TWARTOUS PLEVERISING 4 COC
AMBITS FIVE TALES PER (12" NAT (233) AND PALLOCKED GOODES Powerfool (12" PTS (33)) ARLANKY & TL HORNET CIPLS AND BOYS Projetty of (10" PTS (13")) ARLANKY & TL HORNET CIPLS AND BOYS Projetty of (10" PTS (13"))	PASAX DOD)	SRP	Dram & Bass	WARROUS THE ROOTS OF DUES
NUMBER A BETTER PLACE Shalls (12" TPG 002)		UM	None	WARROUS THE BEG PICTURE EF
BENNSON CLOSE TO PARADOSE Equatorial (12" ER 007)	w.	KDS/P KDS/P	House Fink	WARLOUS STREET TECHNIQUE WARLOUS HARCODE EP 8 NA WAZ, AMDY LOST AND RECOVE
TRIVERSTMEN A BLABIA Francisco (2° 1297 V 1	9	F	Dance	WAZ, ANDY LOST AND RECOVE
BIT SACKESS, THE BLA BLA BLA From pitch (27 12FEV 1) BROWN & DA SUNLONGE SCUNIS FROM BELOW Myss ()	2" MYNA 0280	16	House	VOLK, JOHANNES MYSTERIES
BRINNY LANE DURN'Y LANE Kiron (12° NL 079) BRISNY PERFLE THE CITY Sanchine (12° SR 0611) CAN COSTA PARTY PEOPLE Mathématic (12° MSH 003)		SHK/P	Electro	OTHER
SISSY PERFORMENT CITY Sanchine (12" SR OS11)		KDS/P ADD	House House	FOR ENDARROR MOST ME SHAPE
TI CARRINGTON, JAMES CHLY FOR YOU Champion ICO CHA	MPC0 802)	P	Dance	LOW BUDGET SCUL WHEN I C HEXTA GUESS WHO Infocom! HICKNOOGMUS FLINCY IN THE
CARRINGTON, JAMES CHLY FOR YOU CHAMPON ICD CHA CIS FUNK ALF BALKINIAN Briton (22' BALKIN COS)		16	House	MEXTA GUESS Will Inforced I
CENTRAL AVENUE WE'VE GOT JOY Duffrom (12" DUFF OF	2)	CMI	House	THE REPORT OF THE RELIEF
CHOILEAN AFFAIR WE'VE COT LOT CARRON OF CUTT OF CHOILEAN CARRON C	(02° BAM 08)	WTHE	Prog House	NICKNOOLINUS COVE THE ORLD PTH PROJECTS PRETEND PILE STARK NARITA Inform (F A
COUCH, ROSS ACROSS THE VICRED EP Bargrony: (12" B	NRSIN (DIA)	UO UO	House	STARK NARITA Infracon (7" A
CRANE AK THE SPUTKIK DEARIES Force Tracks (12" FTS (167)	16	Tech-House	STELAR, MARON MIRON STELL SUMM, ERICK JUST A WOMAN TEST ICICLES CIRCLE SOLARI
DARK SOCIETY SHOW ME THE WAY Tidy True (12" TIDY)	(2361)	ADD WTHE	Mard House House	TEST ICICLES CIRCLE SOURS
TIFEAD SEALTHE ROSED OF FITTING Smooth Hit (12" SHAF	1001)	KDS/P	House	WARDOUS THE MEXT CHAPTER
DEPALAS, CHRISTIN ALBUM SAMPLER Equatorial (12" E	R 0090	RDS/P	Dance	POP
DJ ACUCRACK LOUDHOUTH Secure (12" SCR (00)		SRD WTHE	Drum & Bass Dance	MARGREELIN HYPNOTISED Ross
DI HELL HON BOY 3 International DJ Ggrins (22' GLZCO)	N0	SRD	Dram & Bass	ABERFELDY HYPKOTISED Room BELLE & SEBASTIAN WHITE (BEZ ONE DREAM Droam On (CC)
TIGU SCIENTIST JOURNEY COODEYE KLASS (32" EQX ODS)		P	Bance	BEZ ONE DREAM Droam On (CC
DJ ZINC E3 Bligh Beds (12" BINGO 045)		SED	Drum & Bass	CLARKSON KELLARSTOWN
CHARLES CRISTAN ALBAN SAMPLER Spanning (E.C. 2007 CO) ADMINISTRATION OF SHORT SAMPLER	,	EG ADD	Brezkheat Bacce	O DEPICHE MODE LILLANGER
TETHOS AND STREATBOOKS PLAYED IN MADE Francis	nco 02° ED 0140	ADD ADD	Garce	FATBOY SLIM THAT OLD PAIR
ENEXETT, PENEN EVERYDAY CORL ASS (12" ASSS SOLS)		C	Bance	FIELDS 4 PROOM THE VILLAGE
FANCE HERO VS CHESHIRE CATZ WIDE MANNE Fast 02"	FAXT OOD	ADD	House Broakbeat	GRANDADDY ELEWITE MYSEL GUILLEMOTS HADE UP LOVES
FRANK SU PLANSER UP EP CH (12" CHI (11)) FRANKLIN, BENJAMIN (INE DAY, WE LOVE White (12" PI FROST SLEEPWILKER Freeboard (12" FWR (105))	W P.	DG UNI	Hase	LONG BLONDES, THE WEEKEN GRYON, BETH SHOPPING TRO PUSSYCAT DOLLS, THE BUTT
FROST SLEEPWAY SER Footboard (32" FWR 005)	21.7	SHQP	Electro	ORTON, BETH SHOPPING TRO
		ADD	Bouse House	STUDIO A SOS Absolution (CO
GALEA, NICK GOOD FOR YOU Segment DZ* SEGMONT OD GORDON, SAMMY MAKING LOVE Griggerigs CZ*G 200 GRALL, KON THE WAY YOU LOVE ME Delected GZ* DETO LO	D .	ACO C	Disco	
TRALL ROW DIE WIRK YOU LOVE DI GARLES CO. DETD. IS	239	WITHE	House	ROCK
☐ RAPOSCOL NAY LIFE Hardwall (1.2" HSP 001) ☐ HANNYLINS, LUCY COTTA CEY OUT OF HERE Key Day (1.2" I ☐ INDENOCIOEL, JO JO THE POINT OF VIEW Coroli (1.0 C.) (1.3")		UM	House	CASAL, NEAL YOU DON'T SEE
HAWKINS, LUCY COTTA CET OUT OF HERE Key Day (12")	© 1207)	C TG	Fork Flora	COCOSSIMA SAMI TULLUI SI
TRUCKES & SOURCE MAY EVYLLOCK Consider (12/11/00)	0090	ADD	None	
BRICHES & SPIER MAKE YOU BOOK Elementary (12" LAND BRYTHOPPOND: SOUNDSYSTEM UPTOWN SHAREDOWN E BLISDE, JONNE DEEP RILES ON OF OHN (12" ORB ON)	P 1 Bastard Juzz (02" BJ 009)	X05/P	Braddent	FORTUNE DRIVE MY CIPLERS COSSIP LISTEN UP Back Yord HIGH PRIESTS HISERKATION
TILSOE, JOHNE DEEP RILES ON OF O'N FIZE ORB COST		ADO 26	Tech House Conce	THICH PRIESTS HIBERNATION
LIMPACT & RESIST SOMEDAY Rature Dance (12" INFX (0))	9	A00	Dance	
DIMPACT & RESIST SOMEDAY Fature Dates (0.2" INFX 0.0 DISCUMPRISON PRESIDENCE FACURE View on (0.2" V 0.00) O JABRE, JOLIEN SWITMING PLACES Delected (0.2" DFTD DATE J UNE IS UNIT (1.2" UL 13856)	12202)	₩TH€	Notice	LACONA COIL ENLOY THE SE.
[] JANY J LOVE IS U1va (12" U. 13866)		WITHE	Curco	THE REAL PLANT DOING NO
 JAZZANINA BROADCASTING Sonar Kollectiv (12" SK 032 	SP 03 SK 092000	SRD	Drum & Sass	DISCHART TRAVEL IS DANCER SONODOLLS STREPPER ALG IS
O JAZZANENA BRODASTINO Sonar Kofectiv (12° SK 032 JOHN B I'VE BEEN STALKSING YOU (N MYSPACE Bels (CD MAI PARTICLE Suf Electronic (12° SLD 007)	DC IM I/303	SHK/P	Techno	SONCOOLLS STREPPER ALC I
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THE SAN PARENT HANDON WORLD FP PURPOS (12" PM (22))		Ċ	Tecture	BLAQ POET WATCH YOUR BAC
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COUNCE ANESTERNA Debia 02" GSRSP D		C	Tachno	DWELF DANCE MITHWE HOLE
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SMITHMENGER THE GLASK 10 K/o (12" 10KE 047)		IC son	Reddon8	
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	12" (08 087) KDSP	Ho Ho Sou
		-

The Very Best Of (Music Club MCCD 601) Not to



everyone's tastes, but the Stars On 45 phenomenon created by Jaap

Eggermont was the first and best of the Eighties trend for danced-up medleys. Where Stars On 45 scored was in having superb almost uncanny vocal and instrumental recreations of the original artists - The Beatles, The Rolling Stones, Abba, Stevie Wonder et al - which were wrapped in catchy, saccharine jingles sung in a convincing rasp by an unnamed woman. The Beatles medley (based on a bootleg) and The Star Wars And Other Hits medley are particularly well executed.

Paint It Black (EMI 3672502)

Rounding up 19 versions of songs written by The Rolling Stones' Mick Jagger and Keith Richards, Paint It Black starts out strongly

with David Bowie, Rod Stewart, Aretha Franklin and Otis Redding covers, but then becomes patchy, with some fine choices – The Flying Pickets' tongue-in-check a cappella take on Get Off My Cloud is surprisingly good, Tony Merrick's Lady Jane is sweet and Leon Russell's Wild Horses is sublime but live cuts by The Quireboys and Thunder don't really cut it, and Gilby Clarke's take on Dead Flowers wilts. The lack of liner notes is also a disappointment. Good but not great.

Otis Redding Stax Profiles (Stax/Universal 1886232); Booker T & The MGs Stax Profiles (1886152); **Staple Singers** Stax Profiles (1886242)



remastered, packaged in black and white sleeves and

priced to sell for less than £10 as Stax's 50th anniversary Stax's 50th anniversary approaches, there are 10 albums in the Stax Profiles series – those mentioned above and similar sets by Carla Thomas, Eddie Floyd, Johnnie Taylor, Rance Allen, Rufus Thomas, Albert King and Little Milton. Guest compilers such as Elvis Costello, Huey Lewis and Dan Akroyd add kwdos to a project which is impressive enough on the strength of the music alone, although the running times vary wildly from only 40 minutes of Otis Redding to nearly 77 minutes of soul/gospel singer

Rance Allen. The Redding and Booker T sets should do best but all have their moments. Alan Jones

Singles



on sales of

album Oral

2 from today

Like This, as

World Con

next month

5. Bon Jovi

he latter insition being

Shakira shoots up to number three, an impressive feat given the track's lack of airplay. Bon Jovi, meanwhile, make a commendable debut at number five

		ARTIST LITLE	Libe
1		NELLY FURTADO MANEATER	CEFFE
2	1	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS)	80
3	4	INFERNAL FROM PARIS TO BERLIN	EMINERSAL BUSSE
4	30	THE AUTOMATIC MONSTER	BUNGUE/FOLYBOR
5	35	BADDIEL/SKINNER/THE LIGHTNING SEEDS 3 LIONS	EPSI
6	6	PENK WHO KNEW	UHA
7	5	REANE IS IT ANY WONDER?	ISLAN
8	3	CNARLS BARKLEY CRAZY	WARNER MUSH
9	23	EMBRACE WORLD AT YOUR FEET	INDEPENDIENT
10	7	QAKENFOLD FEAT, BRITTANY MURPHY FASTER KILL PUSSYCAT	PERFECTO
n	3	THE FEELING FILL MY LITTLE WORLD	ISLAN
12	14	PRIMAL SCREAM COUNTRY GIRL	CO.11 V&M
13	12	NERINA PALLOT EVERYBODY'S CONE TO WAR	HTHFLOOR
14	79	BUSTA RHYMES TOUCH IT	BTERSCOPI
15	0	RIHANNA UNFAITHFUL	DEF JUL
16	27	PUSSYCAT DOLLS BUTTONS	ASS
17	R	ORSON BRIGHT IDEA	MERCUR
18	B	RED HOT CHILI PEPPERS DANI CALIFORNIA	WIRNER MISS
19	11	RIHANNA SOS	DEF SM
20	15	THE KOOKS NAIVE	112927
		SI DE DUES CONDON 2006 Como period from June 5 de June 10, 2006	

LIGHTNING SEEDS 3 LIONS SANDI THOM TWISH I WAS A PUNK BOOKER (WITH FLOWE INFERNAL FROM PARIS TO BERLIN CHARLES BARKLEY CRAZY Chysialthi TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CLAP?	Orysit/EM
INFERNAL FROM PARIS TO BERLIN CHARLS BARKLEY CRAZY Chryslatted	Orysit/EM
CNARLS BARKLEY CRAZY Chryslatted	
	erground animals/SNC/Warrer-Ouppel
	Sony-4/16 Waster Otoppel, Kirshne
BEATFREAKZ SOMEBODY'S WATCHING ME	DA
PINK WHO KNEW	EUCMrator
RIHANNA SOS	Water-Outpool/12 Reach Globs
NELLY FURTADO MANEATER	Warrer Chappe UV rgins Beach Welch
BUSTA RHYMES TOUCH IT	Zonb48M
DAKENFOLD FEAT, BRITTANY MURPHY FASTER KILL PUSS	CAT PeriodyPelinates/CO
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LL COOL J FEAT, JENNIFER LOPEZ CONTROL MYSELF	EMISSony Afferthance Chappel
DAZ SAMPSON TERMIGE LIFE	23rd Procouds Nothing Hi
SHAYNE WARD NO PROMISES	Reverb/CI
EMBRACE WORLD AT YOUR FEET	EVL®-thios
PRIMAL SCREAM COUNTRY GIRL	DV.
THE KOOKS NAIVE	Fanou
CENTRESPOT THE GREAT ESCAPE	EM
THEME FIFA MELDOY	Rejection International Dela Yokal
	EMMANA SC MELTY PREADO MONE PITE BOSTA REPRIATA SILCOST RED BUT CHILL PROPER DIANI CALL PLESS RED BUT CHILL PROPER DIANI CALL PLESS BUT DUT CHILL PROPER DIANI CALL PLESS DAN SAMPRE DIANI CHILL PROPER DIANI CALL PLESS DAN SAMPRE DIANI CHILL PROPER DIANI CALL PLESS DANIELE RED BUT CHILL PROPER DIANI CHILL PLESS DEBBUCK VANDA DEI VIOLE PLESS DEBBUCK VANDA DEI VIOLE PLESS PRIMALI SCEAM DOUTE GILL THE MODES NATURE

ī	nı	20 EUROPEAN DOWNLOADS	-
		America	Company
1	1	NELLY FURTADO MANEATER	Uwers
2)	SHAKIRA FEAT, WYCLEF JEAN HIPS DON'T LIE	Sary BMC
3	2	GNARLS BARKLEY CRAZY	Wiczy
4	5	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS)	Sony TIVA
5	8	THE AUTOMATIC MONSTER	Uniona
6	4	KEANE IS IT ANY WONDER?	Universa
7	7	PTNK WHO KNEW	Sony BOX
8	6	RED HOT CHILL PEPPERS DAVI CALIFORNIA	Ware
	0	RIHANNA UNFAITHFUL	Srivers2
10		MARY J BLIGE ONE	(Invest
n		SERGIO MENDES FEAT. THE BLACK EYED PEAS MAS QUE NADA	Uniters
12		OAKENFOLD FEAT, BRITTANY MURPHY FASTER KILL PUSSYCAT	£u
	45	BADDIEL/SKINNER/THE LIGHTNING SEEDS 3 LIGHS	Sony Bhill
14	9	RIHANNA SOS	Diversi
	18	EMBRACE WORLD AT YOUR FEET	Indi
	26	PUSSYCAT DOLLS FEAT, SNOOP BUTTONS	Bró
	12	THE FEELING FILL MY LITTLE WORLD	Univers.
18		SPORTFREUNDE STILLER '54, 74, '90, 2006	Doyers:
		PRIMAL SCREAM COUNTRY GIRL	Sony BAA
20	14	INFERNAL FROM PARIS TO BERLIN	Diversa

The Official UK





Singles Chart

/			This a	
13	3		'/W	
39	0	17	LOSTPROPHETS ROOFTOPS	1
40	30	2	TRINIDAD & TOBAGO TARTAN ARMY SCOTLAND SCOTLAND	1
41	1	y	THE ZUTONS VALERIE	1
42	32	_	SUGABABES FOLLOW ME HOME	
43	7	7	JOHN PARR VS TOMMYKNOCKERS NEW HORIZON	l
44	Ľ	Y	Paul Devidu Distriction Free Region Colour Part Feature Octo CDC COSTS (FF)	1
45	T.	10	University for Northern Macross (1977) SHAYNE WARD NO PROMISES	1
46	~		Datifater & JackStrader Recent College	ı
47	Æ	4	MARIAH CAREY SAY SOMETHIN' Warrantee GEO	l
47	27	3	(The Neptures) Livversal (FMC) BMC (Euroy/Millioms/Rigos/Eroades) (Fe Neptures) Livversal (FMC) BMC (Euroy/Millioms/Rigos/Eroades)	
	41	9	CHICANE FEAT. TOM JONES STONED IN LOVE 25 care Moyer Debrut Budd/Burne Chappel/PilSconts Dut Broomfelde Holger Budg/Burne (Supple) PilSconts Dut Broomfelde Holger Budg/Budg/Budg/Budg/Budg/Budg/Budg/Budg/	١
49	40	16	ORSON NO TOMORROW Strike Overal Deliveral Efficient (Procesy 95-6639 (L)	l
50	43	4	PAUL SIMON FATHER & DAUGHTER (Siner) (Sineral (Sines) Water Betters WF/CDIBB)	l
51	45	5	JACK JOHNSON UPSIDE DOWN (Commontations on Universal Delivered Universal Delivered (MSSB27) (ID) Backling from MSSB27) (ID)	l
52	4		THE DIVINE COMEDY DIVA LADY #Lanced BMS (Former) Parliphone CORSA-FR (E)	l
53	55	23	JOSE GONZALEZ HEARTBEATS *Founded NO Defined* *Proceing Proceing And Defined*	l
54	42	6	SUNBLOCK FIRST TIME Sunboat DAI (Arthros@saySpecord Manifesta 9678335 0.)	l
55	Į.	7	CLEA LUCKY LIKE THAT Condit Formed VC Canditosphire (Franching) Update (PSIDECOLA EL)	ı
56	44	9	SNOW PATROL YOU'RE ALL I HAVE Used for the 1 for United the Control Stream Parrow Water Fit for 9853367 4.0	١
57	14	2	MORRISSEY THE YOUNGEST WAS THE MOST LOVED ABLICATIONS(OR 19)	l
58	18	2	DEPECHE MODE JOHN THE REVELATOR/LILIAN Met LEDBOWGS NO. Met LEDBOWGS NO.	l
59	56	15	THE BLACK EYED PEAS PUMP IT Into and Bid Stack Circle (Corm Lare Material Proposition Material Residence) ALM 9950064 10.	l
60	1	7	BATTLE CHILDREN Over ON Supervice State Student State	ı
61	7	7	THE DUALERS DON'T GO Configuration of the property of the pro	ı
62	50	8	THE RACONTEURS STEADY AS SHE GOES	l
63	7	7	KORN COMING UNDONE Han / The Marriel Standard Mild (More/The (Marrie) Weger McCOD223 (E)	
64	50	12	MARY J BLIGE & U2 ONE	1
65	78	7	TIMDIA.ARIE I AM NOT MY HAIR Hans REPUR Son IN Vision Series Series Series Motor REPUR Son IN Vision Series Series Series	
66	7	7	BILLY TALENT DEVIL IN A MIDNIGHT MASS	
67	37	2	THE TALKSPORT ALLSTARS WE'RE ENGLAND (TOM HARK)	
68	58	9	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD Verigo 985436 UR	
69	1	y	THE ALL AMERICAN REJECTS DIRTY LITTLE SECRET	-
70	53	9	(Berson) Smile Life Phys (GSMS (Mindes Pitchel) WILL YOUNG WHO AM I Sone BMA 8 (SSMS (MINDES LAN)	
71	62	16	disposed blowned/Deputial (Political State) THE FEELING SEWN The General Control of the Control	I
72	35	2	Citle Reconstituted EMI (The Feetral) related Control EMI (The Feetral) DUNCAN JAMES SOONER OR LATER	I
73	48	6	DAZ SAMPSON TEENAGE LIFE DAZ SAMPSON TEENAGE LIFE Endline \$239600222 (Jahr)	-
74	60	10	Consent Support 2nd Proceed Methods the Consent Support Cons	

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200	As used by Top Of The Pops and Radio One Our Lampled from actual soles for Southy to Scharley across a tambe for the 4.000 Mr. sharing to the officed Mr. Charle Company 2006 Installand Arthur 871 and EARD corporation.	
	Se Inches	ı
	10. Sham 69 Adopted by	ı
	Virgin Radio as its official World	ı
2	Cup Anthem, Hurry Up England	۱
2	by Sham 69 & The Special	۱
2	Assembly roars onto the chart at	ı
1	number 10 on sales of 10,189. Featuring original	ı
2	Sham 69 leader Jimmy Pursey	ı
2	and former Blur man Graham	l
2	Coxon, the track is an adaptation	ı
2	of Sham 69's 1978 hit Hurry Up	ı
2	Harry, which also reached number	ı
2	10, and benefits the Teenage	ı
	Cancer trust.	ı
2	Pursey, now 51, with his first	ı
	chart appearance since 1980.	
9	when Sham 69's Tell The	

	П	40 UK	hit 40 ulv
		ARTIST TILL	Label \$50,57000
		NELLY FURTADO MAXEATER	Dream We
		SANDI THOM I WISH I WAS A PUNK ROCKER.	
		SHAKIRA FEAT, WYCLEFF JEAN HIPS DON'T LIE	Spey 8
4		THE AUTOMATIC MONSTER	8-inque?el
		BON JOVÍ WHO SAYS YOU CAN'T GO HOME	Uer
6		INFERNAL FROM PARIS TO BERLIN	(se
7		PINK WHO KNEW	L
8		EMBRACE WORLD AT YOUR FEET	Sidepend
		BADDIEL & SKINNER & THE LICHTNING SEEDS 3 LIONS	
		THE PEOPLE'S ANTHEM HURRY UP ENGLAND	Pariopi
		KEANE IS IT ANY WONDER?	20
12	12	THE FEELING FILL MY LITTLE WORLD	1
13	11	RIHANNA SOS.	Set
14	0	ARMAND VAN HELDEN MY MY MY	Southers
15	5	GNARLS BARKLEY CRAZY	Haver
16	15	WILL YOUNG WHO AM I	Stry
17	16	OAKENFOLD FEAT, BRITTANY MURPHY FASTER KILL PUSSYCAT	Per
18	13	NERINA PALLOT EVERYBODY'S GONE TO WAR	346
19	14	BEATFREAKZ SOMEBODY'S WATCHING ME	
20	17	SNOW PATROL YOU'RE ALL I HAVE	F
21	8	TONY CHRISTIE IIS THIS THE WAY TO THE WORLD CUP?	
22	O	SOLU MUSIC FEAT. KIMBLEE FADE	. But l
23	25	JACK JOHNSON LIPSTOF DOWN	Brightfre/1
24	18	RED HOT CHILL PEPPERS DANI CALLFORNIA	Variet
		ORSON NO YOMORROW	Me
26	20	PRIMAL SCREAM COUNTRY GIRL	Date
		CHRISTINA MILIAN/YOUNG JEEZY SAY I	De
		LL COOL J FEAT, JENNIFER LOPEZ CONTROL MYSELF	Del
		ROBBIE WILLIAMS SIN SIN SIN	Or Or
		T.L. WHY YOU WANNA	A
		CRAZY FROG WE ARE THE CHAMPIONS (DONG A DANG DONG)	-
		DANNIT MINOGUE SO UNDER PRESSURE	
		SERGIO MENDES FEAT. THE BLACK EYED PEAS MAS QUE NADA	
		RONAN KEATING FEAT, KATE RUSBY ALL OVER AGAIN	R
		CORINNE BALLEY RAE PUT YOUR RECORDS ON	Good Groove
		STAN BOARDMAN STANS WORLD CUP SONG	Landonne
		CORINNE BAILEY RAE TROUBLE SLEEPING	Good Groom
		FRATELLIS HENRIETTA	GOOG LESCHO
		THE ZUTONS VALERIE	
			Detail



29, Sergio Mendes Used in the Nike Soca Bonito TV ad featuring Brazif's World Cup team, Sergio Mendes' new recording of Mas One Nada with The Black Eyed Peas debuts at 29 on sales of 4,659. Fellow Brazilian Jorge Ben wrote Mas Que Nada, which Mendos first recorded in 1966. The song charted in 1998 for Echobeatz, Tamba Trio and Ronaldo's Ronaldo's Revenge (as Mas Que Mancada) and in 2001 for Colour Girl.

ľ	01	P 30 PHYSICAL SINGLES	
De	Lat	ARTIST TITLE	Label Scholand
1	1	SANDL THOM I WISH I WAS A PUNK ROCKER	RCA
2	0	SHAKIRA FT WYCLEF JEAN HIPS DON'T LIE	SHC
3	2	NELLY FURTADO MANEATER	GESTIN
4	0	BON JOVI WHO SAYS YOU CAN'T GO HOME	MERCURY
5	4	GNARLS BARKLEY CRAZY	WARRES BROSS
6	3	EMBRACE WORLD AT YOUR FEET	DICEPENCIENTE
7	5	AUTOMATIC MONSTER	BUNDEROUGOR
8	U	SHAM 69 & THE SPECIAL ASSEMBLY HURRY UP ENGLAND	BUNICERONE
9	00	INFERNAL FROM PARIS TO BERLIN	APOLIT/ELECAA
10	11	PINK WHO KNEW	LAFACE
n	6	TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP	100
12	9	STAN BOARDMAN STAN'S WORLD CUP SONG	10,001
13	7	CRAZY FROG WE ARE THE CHAMPIONS (DING A DANG DONG)	GUS33
14	O	DANNII MINOGUE SO UNDER PRESSURE	CLICAN HT CASCAL LIA
15	O	MICHAEL JACKSON THEY DON'T CARE ABOUT US	EAS.
16	0	SOLU MUSIC FT KIMBLEE FACE	WED KANNO
17	0	ARMAND VAN HELDEN MYNOYMY	SOUTHERN FRIED
18	0	TI WHY YOU WANNA	ATEARTIC
19	0	FRATELLIS HENRIETTA	1421000
20	12	TONEDEF ALLSTARS WHO DO YOU THINK YOU ARE KIDDONG JURGEN	
21	U	RONAN KEATING & KATE RUSBY ALL OVER AGAIN	POLYDOR
22	16	LORDI HARD ROCK HALLELUJAH	RCA
23	18	TRINIDAD & TOBAGO TARTAN ARMY SCOTLAND SCOTLAND JASON SCO	
24	25	OAKENFOLD FEAT, BRITTANY MURPHY FASTER KILL PUSSYCAT	PERFECTS
25		BEATFREAKZ SOMEBODY'S WATCHING ME	MAD
26	O	CLEA LUCKY LIKE THAT	DPS/B(
27	19	THE STREETS NEVER WENT TO CHURCH	PARTOCKED ON
28	O	THE DIVINE COMEDY DIVA LADY	PLATCOSCHE
29	8	MORRISSEY THE YOUNGEST WAS THE MOST LOVED	ATTACK

MONOSER 4 MONTHUR 12 NAME 12 NEW RESEARCH 51 NEW RESEARCH 51

ONE BA POUNT IT 19 POUNT IT 19 SOF 1 35 SOF SOULT HAV 47 SOUT LAST SOUT LAND. 40 SEWN 77 SOULDER PRESSURE 20

69 9 NINA SIMONE AIN'T GOT NO - I'VE GOT LIFE

SOME NOTIFIED HILLIE N. THE YOUNGST WAS THE ST SOME NAME OF THE YOUNG TORK ARON US N. TOO, TO ST. THE YOUNG TORK ARON US N. TOO, TO ST. THEN YES SO EAST SO. TOO, TO ST. THEN YES SO EAST SO. TOO, TO ST. THEN YES SO EAST SO. THE YOUNG THE

WHO DO YOU THINK YOU ARE KIDDING LIRGER 27 WHO SING YOU CAN'T CO HOME 5

Sury BMG TV 87876/108212 (JAPA)

30 14 MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN All the sales and airplay charts published in Music Week are a available online every Sunday evening at www.musicweek.co.

Albums



their debut

one on sales of

enjoys a 43% better first

in pole position after selling

2.441,600, It

for 40 weeks

umber of

on sales of 42.859 - 12%

week - Nelly

with Maneater

but now dips to

It is album number two for Keane and the trio comfortably take the top spot this week. while at number five, Nelly Furtado debuts with her third album, Loose

100	Last	ARTIST TULE	Libel (detributor)
1	1	THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warrer Mass Vision (TEX
2	2	THE EAGLES HELL FREEZES OVER	BIAG Vision (ARX)
3	8	ROY ORBISON IN DREAMS - THE ROY ORBISON STORY	Wiceonsord (7)
ø	34	QUEEN LEVE AT WEMBLEY STADUM	Padophore (F
5	13	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WHETADO
6	3	TREX ON TV	Demon Wiston (
7	16	JOHNNY CASH THE UNAUTHORISED BIOGRAPHY	Demon Vision (
	0	PUNK FLOYD THE WALL	SWV Coumbia 1285
9	7	MICHAEL FLATLEY CELTIC TIGER	Umersal Video fü
10	18	ELVIS PRESLEY ELVIS '56	Witnerworld (P.
u	9	VARIOUS HEAVY METAL - LOUDER THAN LIFE	Francisco Home Est (FAX)
12	0	NIGHTWISH END OF AN ERA	Michigan Blass (Dec
B	4	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Admiris Dust on (TEA
14	6	BON JOV! THE CRUSH TOUR	Unwest Vico (L
15	23	MADNESS AT MADSTOCK	EV Ctraics @
16	11	ELO 200M - LIVE	BNG Video (ARN
17	0	FRANK SINATRA HIS LIFE & TIMES	Demon Vision
18	25	NEIL DIAMOND GREATEST HITS	SVH Columbia
19	0	MEAT LOAF HITS OUT OF HELL	SMV Columbia (TEX
20	8	RAT PACK RAT PACK SPECIAL COLLECTORS EDITION	WHE CITY

ds L		Label (destroyers
1 [2		EVI Vegin
10	VARIOUS WORLD'S BEST DAD	Sony Blug TV (All
3 1	VARIOUS ENGLAND - THE ALBUM	Eldi TV/Sory TV
	VARIOUS DIY SONGS	Elvi Virga I
5 2		Minktry Of Sound 6
6 4	WARIOUS ESSENTIAL R&B - SUMMER 2006	Sony BMG TetMTV
7 0	VARIOUS CLUBBERS GUIDE SUMMER 2006	Ministry QI Sound I
8 1		YZTVWYTSY
9		Users/ TV
0 1		V2TVEVEVEW(Wiph
11		WIARWIAN
2 !	VARIOUS FOOTBALL CRAZY - HEAR THE SONGS	(2)
3 (WARIOUS I LOVE DAD	EV! Yirgin
4 3	3 VARIOUS SOCCER AM PTS THE MUSIC	Universal TV
5(WARTOUS NEW WAVE HERDES	Sery BNG (Al
16 1	I WARIOUS CLASSIC FM AT THE MOVIES	Classic PM (A)
17	9 VARIOUS NOW THAT'S WHAT I CALL MUSIC! 63	EMOV/sylv/Universit
18	7 VARIOUS FUNKY HOUSE SESSIONS 06	Ministry Of Sound
19	8 VARIOUS ULTIMATE NRG	All Around The World (AND
20	NARIOUS THE NO 1 TRANCE CLASSICS ALBUM	Decidano

OPEU	our or constituted town		Furtado debu at number fiv
TH	E YEAR SO FAR: TOP 20 SINGLES	7	on the album
Ibc L	er ARTIST LITE	Libel (600/9/401	of 33.262 for
11	CNARLS BARKLEY CRAZY	Womer Bros	Loose. Her th
2 3	INFERNAL FROM PARIS TO BERLIN	Igoloffures.	album, it
3 2	NOTORIOUS BIC/DIDDY/NELLY NASTY GIRL	End Boy	instantly ecli
4 4	RIHANNA SOS	Def Jam	predecessor Folklore, with
5	SHAYNE WARD THAT'S MY GOAL	Spec Marie	debuted at
6 6	ORSON NO TOMORROW	Mercury	number 62 in
7 7	SHAYNE WARD NO PROMISES	Syco Masic	2003 and
8 8	MECK FEAT LEO SAYER THUNDER IN MY HEART AGAIN	ApoliuTine 2 Air	eventually
9 1	SANDI THOM I WISH I WAS A PUNK ROCKER.	FCA	peaked at number 11. T
10 9	CORINNE BAILEY RAE PUT YOUR RECORDS ON	0.6	27-year-old
n b	PUSSYCAT DOLLS FEAT WILL I AM BEEP	ALM	Conadian's fi
12 1	CHICO IT'S CHICO TIME	Story 8400	album, Whos
13 1	1 NIZLOPI JCB SONG	FCod	Nelly, release
14 1	3 NE-YO SO STOX	Def Jan	in 2001, debuted at
15 1	6 KOOKS NAIVE	Vegit.	regulier nine
16 1	5 MARY J BLIGE & U2 ONE	Cetten	and eventual
17 1	MADONNA SORRY	Warner Bros	reached num
18 1	B BLACK EYED PEAS PUMP IT	ASM	two, selling
	9 ORDINARY BOYS BOYS WILL BE BOYS	\$lingue	618,687 cop
20 2	0 BEYONCE FEAT SLIM THUC CHECK ON ST	Danisia	Folklore has sold 230,240
Det	Michiel IX Charls Company 2004		50t0 230,240

The Official UK



FALL OUT FOR 10 FEBRE 11 GWALLS BARROLEY 32 GORDLAZ 42 GREET DAY 36 GARS IF ROSES 46 INVEST WESTERNA 6 JACK JORNSON 21

JACK JOHNSON 25 59,65 JAMES BLINT 61 JOHN FOSCRETY 50 JOHNMY CASH 30 JOSE GONZALEZ 37

FEWANGERS 41
FEMANGERS 43
FEMAN HARRY J RUISE 74

Parliphore 35/5662/E





Albums Chart

1 5/2

N. HOW	j.	1	PUCCHANT DALLA DOLLA	di di
39	36	40		ı.
40	35	8	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS Springbers Columbia SERVICIONAL COLUMBIA COLUMB	ŀ
41	15	2	LEANN RIMES WHATEVER WE WANNA	ı
42	22	4	ZERO 7 THE GARDEN ©	ı
43	29	5	THE RACONTEURS BROKEN BOY SOLDIERS-	ľ
44	30	10	WILL YOUNG KEEP ON ® 1	ľ
45	34	10	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING	ŀ
46	43	19	GUNS N' ROSES GREATEST HITS @ 1 @ 2	ľ
47	41	87	KEANE HOPES AND FFARS @ 2 @ 1	ŀ
48	18	91	THE KILLERS HOT FUSS @4	l
49	27	8	Satura/The Mes Figures NERINA PALLOT FIRES O	1
50	Ĺ.	6	JOHN FOGERTY THE LONG ROAD HOME	1
51	52	77	BON JOVI CROSS ROAD - THE BEST OF ® 4 ® 2	
52	51	-	BON JOVI HAVE A NICE DAY BON JOVI HAVE A NICE DAY	1
53	53	9	ShariurBox Jav/Santora Mirrory 988/1500 (to	ľ
	39	21	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT ⊕ 3 3.00bc/3.00pc/db. ACC STATES 3.00bc/3	
54	50	55	THE BLACK EYED PEAS MONKEY BUSINESS ◎ 3 ◎ 1 AAM 9887184 (1) AAM 9887184 (2)	
55	14	Z	DUNCAN JAMES FUTURE PAST Lipow/Video/Power Innocent 0093/25 (5)	1
56	42	88	GREEN DAY AMERICAN IDIOT ⊚ 3 ⊙ 3 Consideration Bay Page 1994,1986/12/12/199	
57	45	12	EMBRACE THIS NEW DAY texts	
58	46	5	THE BEAUTIFUL SOUTH SUPERBI Sony BULL SECRESIONS WARN	
59	56	18	JACK JOHNSON BRUSHFIRE FAIRYTALES (a) Littleward AAA2280.09942 (b)	
60	66	54	COLDPLAY X&Y ⊕ 7 ⊕ 4 Seption Confidence (Seption of Application o	
61	58	63	JAMES BLUNT BACK TO BEDLAM ⊚ 9 ⊕ 4 Adurtic 1567837325 (TBQ)	
62	59	56	GORTLLAZ DEMON DAYS ⊕ 5 ⊕ 2 Falophore CORCULID Falophore CORCULID	
63	60	8	MARK KNOPFLER & EMMYLOU HARRIS ALL THE ROADRUNNING @ Revery \$47785.00	
64	67	n	NE-YO IN MY OWN WORDS (9) Majorary 9552656 (U)	ı
65	63	20	JACK JOHNSON ON AND ON Beatherstand AAAGONDOS ON	I
66	55	6	DIRTY PRETTY THINGS WATERLOO TO ANYWHERE (9)	ľ
67	45	18	PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT @ Description of the Disco A FEVER YOU CAN'T SWEAT OUT @ Description of t	
68	63	10	HAYLEY WESTENRA ODYSSEY	1
69	0	В	THE BEACH BOYS THE VERY BEST OF CONTROL OF THE VERY BEST	
70	48	22	FALL OUT BOY FROM UNDER THE CORK TREE (9)	1
71	1	37	36 CRAZYFISTS REST INSIDE THE FLAMES	l
72	49	3	AFI DECEMBERUNDERGROUND	ľ
73	47	4	PET SHOP BOYS FUNDAMENTAL Religion MANAGE D	
74	75	27	MARY J BLIGE THE BREAKTHROUGH Grant 969197 43	1
75	6	8	BRYAN ADAMS ANTHOLOGY @	
Sites i	laruse.	<u> </u>	M Rejust New Entry Publisher (XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX	
IIII Sales I	ONSe			
MENT SH MUYER MERCEN				
			PRESSORT DOLLS 37 DE RECUERT CHELT PRESSOR THE RECUERT STATE OF THE PROCESS TO A SECURITY OF THE PROCESS OF TH	I
ORSON IS PANEL AT PUR STIN	THE CUS	00 62	POSTAN LOSS PROPERS 6 THE ELECTRICAL SOUTH 58 THE EXCLUSION STORY ST. SERVING COLD PERSON ST. DE SULVEY ST. THE ELECTRICAL ST. DE SULVEY ST. THE ELECTRICAL ST. DE SULVEY ST. THE ELECTRICAL ST. DE SULVEY ST. DE	I

THE FEELING 3 THE FULLESS 48 THE FORCEST 7 THE EXCEMPLESS 43 THE SECRETS 43 THE SELECTS 45 THE SELECTS 45 THE SELECTS 45 WILL YOUNG 44 (2007 42)

SWINE WARD IS SHOW MARKE, TO STEMACHES 28 THE REACHESTS 69 THE REACHEST SHOW IN SO THE REACHEST PERS 59 THE CLINE CHIDS 12 THE CLINE CHIDS 12 THE CLINE CHIDS 12

PET SICE BOYS 73 FOW III PER SIAN SCREAM III PER SIAN DOLLS 39 FED HAT CHELL PEPFURS 6 FEMANA 29 EDMAN EATING III SANCE THOM 2

MEND 64 MESSA HALOT 69 MESSA HALOT 69 MESSA SANCHE 8 DESON 13 HAMED AND THE DESON 67 HALE SHADEN 4 HALE WELLER 17



First single Not Ready To Make Nice peaked at number 70 last week, but The Dixie Chicks' Taking The Long Way fares much better, debuting at number 12 on Their third number one atbum in America, it's the

America, it's the Dixle Chicks' first Top 20 album here. Their last, Home, reached number 33 in 2003 and has sold 124,463 Open Spaces is charting and biggest selling album, reaching selling 145,880

copies. Fly, number 38 in 1999 cold

1999, som 80,010 copies. 17. Paul Weller

Paul Weller registers the 39th chart album of his career – counting albums with The Januard Style Council – debuting at number 17 with Catch: Flame, on sales of 20,189. A

double-disc i set with some from through Weller's care including A T Called Malico following 199 Live Wood, w reached num 10. Weller's l 10. Weller's last studio album. As Is Now, reached number four last October, and has so far sold

P 10	INDI	SIN	GLES

ſtά	un	ARTIST LINE	Libritishnowby
1	0	ARMAND VAN HELDEN FEAT TARA MYMYMY	Southern Fred (I/THE)
2	1	EMBRACE WORLD AT YOUR FEET	Independents (WTHE)
3	3	TRINIDAD & TOBAGO TARTAN ARMY SCOTLAND SCOTLAND	1745 Fusing (F)
4	4	STAN BOARDMAN STAN'S WORLD CUP SONG	Halit (F)
5	0	THE DUALERS DON'T GO	Galley Maric (P)
6	2	MORRISSEY THE YOUNGEST WAS THE MOST LOVED	Acuck (P)
7	0	JOHN PARR VS TOMMYKHOCKERS NEW HORIZON	Garto 69
8	6	PAUL OAKENFOLD FEAT. BRITTANY MURPHY FASTER KILL PUSSYCAT	Perfects (F)
9	5	TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP?	Tog 65
10	7	CRAZY FROG WE ARE THE CHAMPIONS	Cut (P

ľ	ro1	P 10 INDIE ALBUMS	
TAX:	SLASI	ARTIST LINE	LABOL ESCURENCE
1	0	PAUL WELLER CATCH-FLANE	727
2	2	JOSE CONZALEZ VENEER	Practing OF THE
3	1	THE RACONTEURS BROKEN BOY SOLDIERS	XL For THE
4	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NO	Commo (ATRE
5	12	THE PRODICY THEIR LAW - THE SINGLES 1990-2005	XL/VIDE
6	9	MORRISSEY RINGLEADER OF THE TORMENTORS	Altrick IP
7	6	EMBRACE THIS NEW DAY	Independents (VTM)
8	4	PAUL OAKENFOLD A LIVELY MIND	Perfects/P
9	3	GOMEZ HOW WE OPERATE	Independents (VTM)
10	16	KINKS THE ULTIMATE COLLECTION	Sandsany (P
ØT.	N 00	Sal UK Charts Company 2006	

WIS.	LAS	AKTIST TILLE	LASE ISISTERATOR
	1	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warter Brothers (TEX
	0	36 CRAZYFISTS REST INSIDE THE FLAMES	Prodramer (U
3	2	AFI DECEMBERUNDERGROUND	Intercope (U
4	5	GUNS N' ROSES GREATEST HITS	Gelfen 0.0
5	4	GREEN DAY AMERICAN IDIOT	Reprise (TEX)
6	10	WOLFMOTHER WOLFMOTHER	Monta (II
7	8	NICKELBACK ALL THE RIGHT REASONS	Readnancer (1.0
8	6	LORDI THE AROCKALYPSE	SCA (ARC
9	9	TOOL 10,000 DAYS	Total Distanctional (AUN)
10	63	TAKING BACK SUNDAY LOUDER NOW	Warner Brothers (TEN

TOP 10 JAZZ ALBUMS

793	LAS	ARTIST VIVE	LARCE KINSTRESOTOR
1	1	NINA SIMONE THE VERY BEST OF	PCA(ARY)
	0	VARIOUS ARTISTS THE JAZZ ALBUM 2006	90,10
3	3	NINA SIMONE SONGS TO SING - THE BEST OF	Masic Cub Online (200
4	2	MICHAEL BUBLE CAUGHT IN THE ACT	Reprise (TEX)
5	5	NORAH JONES FEELS LIKE HOME	Blue Note ID
6	4	THE COMMITMENTS THE COMMITMENTS (DST)	MCA United 6000
7	9	VARIOUS ARTISTS JAZZ	Rod
8	6	MADELEINE PEYROUX CARELESS LOVE	Rounder/UCJ (1)
9	7	NORAH JONES COME AWAY WITH ME	Parisphore (E)
10	10	JAMIE CULLUM TWENTYSOMETHING	90,400
OF	× 0:1	cul SK Oherts Company 2006	

n	1	HAYLEY WESTENRA ODYSSEY	
2	3	KATHERINE JENKINS SECOND NATURE	
3	4	THE CHOIRBOYS THE CHOIRBOYS	
4	2	BRYN TERFEL SIMPLE GIFTS	Deutsche Grau
5	6	KATHERINE JENKINS LIVING A DREAM	
6	5	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	
7	7	NICOLA BENEDETTI MENDELSSOHN: CONCERTO FOR VIOLIN	
8	8	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	
9	0	PAWAROTTI/DOMINGO/CARRERAS NESSUN DORMA	- 0
10	9	KARL JENKINS REQUIEM	Đ

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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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Time	Session	Title	Speakers
09.10	Introductory/remarks		Ajax Scott, Publisher, Music Week
09.20	Keynote address	Announced soon	
09.50	Presentation	Brands and music: the view from the street	Entertainment Media Research
10.15	Presentation	Victory and defeat - how to find your dream partner	Dan Jackson, Author
10.25	Panel session	The secret of a successful marriage	Rob McDermott, Madmac Entertainment, Duncan Bird, Sorly BMG, Adam Bradley, AdBradley
10.55	COFFEE BREAK		and the second second
11.25	Panel session	The artist is the brand	Guy Holmes, Gut records, Two Seas, Eric Harle, DEF, Péter Hook, New Order
12.00	Panel session	Noughts and ones: the new digital gold rush	Cindy Gailop, Former BBH, Richard Gottehrer, The Orchard, Ted Cohen, EMI Recorded Music, Niahm Byrne, The Engine
12.35	Case study	The pop star and the mobile firm: Robbie Williams' T-Mobile partnership	Matthias Immel, T-Mobile, Tim Clark, IE Music
13.00	LUNCH BREAK		
14.30	Case study	Living on the Coke side of life: Coca Cola and Wieden & Kennedy	Ivan Wicksteed, Coca Cola,Tom Dunlap, Wieden & Kennedy
14.50	Panel session	It's all about the show	Simon Lloyd, Nokia, Dominic Chambers, Vodafone, Mike Mathieson, Cake
15.20	Case study	24 hours of beer and music: Channel 4 and Carling	Neil McCalium, Channel 4, Martin Coyle, Coors Brewers
15.45	Panel session	Ditching the 30 second model	Martin Lowde, Popworld, Phil Mount, Initial TV
16.15	Case study	and the second and th	
16.40	Keynote address	The same of the sa	Lou Pearlman, Trans Continental Records, Inc.
17.10	Closing Remarks		Martin Talbot, Editor, Music Week
1730	EVENING RECEPTION	LIVE MUSIC	

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