

29.04.06 MW campaign hits key phase as petition goes to Whitehall

MUSICWEEK



CMP
Creative Music Publishers

A united voice



**HOW TO
EXTEND
THE TERM**

Bono, Sir Elton John and Sir Tom Jones added their names to a growing list of supporters, as *Music Week's* Extend The Term! campaign reached a key landmark last week.

As support for the cause built towards the end of last week, copyright inquiry chief Andrew Gowers made a statement which suggested that he was listening to the campaign for an extension to the term of copyright in sound recordings from its current level of 50 years.

Last Friday the Treasury confirmed that his team were preparing to commission a cost-benefit analysis of the economic impact of any move to extend the term of copyright.
The statement came the day

after *Music Week* and rights society PPL delivered petitions adding up to 6,200 signatures urging him to advise the UK Government to lobby Europe for an extension to the term of copyright in sound recordings.

To emphasise the range of artists affected by the 50-year rule, *MW* and PPL's petitions – comprising 1,900 and almost 4,300 signatures respectively – were delivered by Joe Brown from the Fifties and Sixties, Jethro Tull frontman Ian Anderson from the Sixties and Seventies, Kajaagoogo frontman Linahli from the Eighties – accompanied by *Music Week* editor Martin Talbot, reporter Robert Ashton, PPL director of government relations Dominic McConigal and director of public relations Jill Drew (top left).

As Sir Cliff Richard's support of the cause drew increased media

attention through the week, artists including Sir Elton John, Bono and Tom Jones added their support for the *MW* petition. The Music Managers' Forum underlined the fast-developing show of industry unity, putting *MW's* petition on every seat at last Wednesday's Roll Of Honour Awards dinner. At the awards, U2 frontman Bono lined up alongside U2 manager Paul McGuinness (above right) to commit his support, describing it as "a very important campaign".

The following day, Tom Jones added his signature (bottom left), noting, "When you make music, you want to be able to leave it for your family. I don't understand why you don't own your music forever. When I first started out making music, I wasn't thinking about what was going to happen in 50 years' time."

One source suggested that Gowers' Friday statement was partly a reaction to pressure from the music industry on the issue, which has been led by *Music Week's* Extend The Term! campaign, together with PPL, the IFPI and EMI.

IFPI chairman and CEO John Kennedy adds, "I am a cautious person, so I wouldn't read too much into Mr Gowers' statement. He is a very professional man, making sure he has as much information at his fingertips as the possibly can."

"In terms of the temperature of this campaign, it is fascinating that what has been perceived by some as a record company campaign has been taken over by the artists."

As the deadline for evidence approached last Friday, individuals and organisations were refining

their position papers on the review. Organisations offering submissions included Aim, British Music Rights, BPI, EMI, IFPI, MCPS/PRS, Music Business Forum, Musicians' Union, MMF and PPL, as well as musicians and managers such as Ian Anderson, Tom Jones's manager Mark Woodward and Katie Melua's mentor Miles East.

© Gowers submissions, p8-9

For the latest news as it happens, log on to **MUSICWEEK.com**



9 776669 776105
29.04.06/£4.25

New programmer charged with crucial task of reviving Capital Radio's fortunes in London

GCap lines up new Capital chief

Radio

by Ben Cardew

GCap Media is this week expected to unveil a new senior programme director who will be given the huge task of re-establishing Capital Radio as London's number one commercial station.

The move follows the departures last week of managing director Keith Pringle and programme director Nik Goodman from the flagship station, which has been the subject of a far-reaching overhaul over the past few months in a bid to turn around ongoing audience declines.

GCap operations director Steve Orchard says the company will not seek a direct replacement for Pringle, as his and Goodman's roles have overlapped significantly since the latter joined in June 2005. Instead the station will recruit "a very senior programmer" who will cover both roles.

Former GWR executive Scott Muller, who currently works for Australian music radio station Nova, has been linked to the job.

Orchard says that, although Pringle and Goodman performed well during the first stage of Capital's relaunch, the station needs new talent to take it forward.

"The previous phase was getting the station going right, making sure that Capital was facing the right direction. Now what we need is the fine detail of the day-to-day activity," he says. "We believe that Capital should live up to its potential and drive audience growth to regain market leadership."

In the third quarter of 2005, Capital fell to third place in London for the first time in its history, behind Chrysalis's Heart 106.2 and Emap's Magic. Although the station boosted audience share in the quarter four figures announced in February, Capital continued to trail Heart. The station has made a series of changes since the end of



Orchard: not directly replacing Pringle...

last year, including cutting in half the number of ads aired during day-time in a bid to bring back listeners.

GCap group programme director Dirk Anthony says he is excited by the opportunity. "It is always tough when there is change but we are quite confident. It is about the long game. Radio One and Two didn't turn their fortunes around overnight," he says. "Capital is London's natural radio leader. That is

UK Music Week boosted by exclusive sessions

Will Young, KT Tunstall, Sugababes, Richard Ashcroft and Beverley Knight have all recorded exclusive sessions for UK Music Week, the initiative to promote British music across commercial radio, which launches today (Monday).

The five acts have recorded two-song "mini sessions" which will be available to broadcast to all 272 participating stations during the event, the biggest non-charity joint initiative mounted to date by UK.

GCap group programme director Dirk Anthony says these artists were chosen for their popularity among UK commercial music radio audiences.

what people remember it as being and that is what the intention is."

The departures of Pringle and Goodman leave GCap with a senior management team dominated by former GWR executives, including chief executive Ralph Bernard, a year after the merger of GWR and Capital to form GCap.

However, Orchard insists that there is no split between the two camps. "To be frank, anybody sen-

"Commercial radio does an enormous amount of consumer research. These are the sorts of artists that are very popular and they were available to us," he says. "The most effective thing is to get each programme controller in each station to get passionate about the idea so they put content on air that is relevant to its listeners."

In addition, organisers have revealed that Ricky Gervais, Christian Slater, Sean Bean and Denise Van Outen will be among the celebrity presenters taking part in the countdown of the UK's 40 favourite artists which will close UK Music Week next Monday.

sible inside this has stopped counting who it is GWR and who is Capital," he says. "We are all GCap now."

One senior radio source disagrees. "It won't have escaped people's notice that most of the Capital people have gone. It has turned into a complete GWR takeover. They [Pringle and Goodman] were the last people that stuck out as Capital people," he says.

ben@musicweek.com

Universal rejig continues as joint Polydor head expands role

Lucian Grainge has expanded Polydor co-president David Joseph's brief by handing him responsibility for Universal Classics & Jazz and UMTV.

Nine months after Grainge's own role was extended from UK chairman and CEO to running Universal Music Group International (UMGI) as well, he is entrusting Joseph with the weight of some of his UK responsibilities in a new position of Universal Music Operations president.

While Joseph will continue to run Polydor with co-president Colin Barlow, the change means UCAJ managing director Bill Holland and his opposite number at UMTV Brian Berg will now report to Joseph. They previously

reported directly to Grainge, who will continue to have Polydor, Island and Mercury reporting into him. Joseph will also oversee a soon-to-be-unveiled television production division.

Grainge says that since Joseph joined Polydor in 1998 he has continued to grow into "an exceptional record man". "He has great judgement, people skills, believability, shared values, a great track record and has a great sense of the market and what consumers want to buy," Grainge says.

Joseph's promotion is the latest move by Grainge to reshape Universal UK, as he looks to balance his own tasks of continuing to run the UK business while also overseeing UMGI. Last



Joseph taking on UCAJ and UMTV

July, he promoted director of legal and business affairs Clive Fisher to executive vice president, while commercial director Brian Rose's responsibilities have also been extended.

Within UCAJ and UMTV, Joseph sees his main role as helping to sign and break new artists. With UCAJ, he notes, "There's a big similarity between what Bill and Dickon [Stalner] do and what we do at Polydor in terms of acts and the market is moving in that area too."

Grainge adds, "Universal Classics & Jazz in the past five years has continued to help redefine the UK market, with Jamie Cullum, Russell Watson and Catherine Jenkins, and Dionne Warwick, and I have identified this area as an opportunity globally and we want to give it more resources."

UMTV remains number one compilation company, although

the sector generally has suffered huge declines in recent years with sales falling by more than 15% last year alone. However, Joseph is "totally confident" it can be reignited. "It needs a fresh perspective. We need to be three steps ahead of the consumer," he says.

Full details of Universal's new television production arm have yet to be unveiled, but Joseph reveals he has been working on it with Grainge and Fisher for the past six to nine months.

"It's very exciting and a big announcement," he says. "It's a completely different approach to our competition. We've approached this entire business from an artist perspective."

THE MUSIC WEEK PLAYLIST



THE FRATELLIS
Henrietta
(Island)
This is the song to pick up the ball for The Fratellis' all-star album. A strong introduction for the uninitiated (single, June 19)



MEN, WOMEN & CHILDREN
Dance In My Blood (Warner)
Set to be one of the breakthrough acts of 2006, Zane Lowe started spinning the demo version of this song last year (single, June 5)



LILY ALLEN
Smile (Rogal)
A bright new talent, Allen's first commercial single will be out most month, but this third single will cement his status as a solo star. (single, Nov 6)



MATT WILLIS
Don't Let It Go To Waste (Mercury)
Willis' debut single will be out most month, but this third single will cement his status as a solo star. (single, Nov 6)



PANIC! AT THE DISCO
But It's Better If You Do (Atlantic)
The band have delivered their best video yet and it promises to further broaden their already strong UK fanbase. (single, May 1)



ALESHA
Superficial (Polydor)
The former Mis-Teeq vocalist has dropped the last name and is stepping out as a solo artist. This is a strong introduction (single, July 31)



CATHERINE FEENEY
Mr Blue (Tallgrass)
Featuring in a forthcoming movie starring Gwyneth Paltrow, Mr Blue is kitting up in the win of Alesha. (single, May 29)



DAZ SAMPSON
Teenage Love (Sonny BGM)
Scheduled for release ahead of Eurovision on May 20, Daz has a strong chance of topping the charts. Already number two on The Box (single, May 8)



THE SATIN PEACHES
Let's Talk About It (demo)
The Detroit band have been making waves in their hometown and rising UK interest suggests a deal could be imminent (unissued)



ORSON
Bright Side (Mercury)
Second single from the UK chart toppers will cement the foundations for an album-still set act (single, May 15)

Coldplay most-tipped for publishing awards, but new acts set challenge on Ivors shortlist

Awards

by Paul Williams

Coldplay are following their success in achieving 2005's biggest-selling album worldwide with their strongest nominations showing yet at the Ivor Novello Awards.

The BMG Music Publishing-signed band earn an unmatched three appearances in the newly-announced shortlist, as a handful of new names including Arctic Monkeys, James Blunt and Kaiser Chiefs figure for the first time.

Fix You is in the running for a best song musically & lyrically, a category the band were previously nominated for in 2001 with Trouble, but in which they ultimately lost out to David Gray's Babylon. And two years after Clocks was nominated for PRS most performed work, they are back in the same category with Speed Of Sound ahead of the ceremony itself at London's Grosvenor House Hotel on May 25.

The same track from third son X&Y is also shortlisted as international hit of the year, having last spring given them their biggest hit single to date in the US when it debuted and peaked at number eight on the *Billboard* Hot 100 chart.

BMG Music Publishing group managing director Paul Curran says, "It's a difficult challenge to improve on what have been two extraordinary first and second albums. Many successful artists fail to step up to the plate and meet that challenge but, with huge anticipation around the world for the third album, Coldplay succeeded."

In two of their three nominated categories, Coldplay find themselves up against the James Blunt hit You're Beautiful, which was nominated by EMI Music Publishing-signed Blunt with Bucksized Amanda Ghost and Sasha

Skarbak. A recent Hot 100 chart-topper, it is nominated as international hit of the year as well as PRS most performed work.

EMI Music Publishing managing director Guy Moot notes You're Beautiful has "travelled pretty much everywhere." "It's an absolute standard and it's one of those songs that will be around for years to come," he says.

His company is also represented in the best song musically & lyrically category, as the Arctic Monkeys make their maiden Ivors bow with I Bet You Look Good On The Dancefloor. Moot believes it is an appropriate category for a band who are "musically the most exciting group for a good long time but also strong lyrically." Alex (Turner) is like a modern-day poet, because he's so articulate with words and so clever. "He paints beautiful pictures of life and what goes on around him."

EMI jointly claims the highest number of nominations with BMG, with Blunt and the Arctic Monkeys joined in EMIs showing by Corina.

BMG adds to its three Coldplay appearances with Robbie Williams' first Ivors nomination in conjunction with Stephen Duffy as the pair look to win international hit of the year with Tripping.

Universal's three-strong tally includes the Kaiser Chiefs hit I Predict A Riot, which is shortlisted as best contemporary song, a category housing Chrysalis' two nominations through the Gorillaz hit Dare and Athlete's Wires.

Sony/ATV and Warner/Chappell have one nomination apiece with Sony/ATV's KT Tunstall in the offing for best song musically and lyrically for Suddenly I See and Warner/Chappell appearing in the best original film score category with Harry Gregson-Williams' *Chronicles Of Narnia: The Lion, The Witch & The Wardrobe*.
paw@musicweek.com

The 51st Ivor Novello nominations shortlist

BEST SONG MUSICALLY & LYRICALLY:

Fix You by **Berryman, Buckland, Champion, Martin (BMG)**
I Bet You Look Good On The Dancefloor by **Arctic Monkeys (EMI)**
Suddenly I See by **Tunstall (Sony-ATV)**
Best Contemporary Song: **Dare** by **Blunt, Bono, Hewitt (Chrysalis/EMI)**
I Predict A Riot by **Baines, Hodgson, Rice, Wilson, Wilson (Universal)**
Arts/TV: **Wires** by **Pett, Roberts, Wanstall, Williams (Chrysalis)**

BEST TELEVISION SOUNDTRACK:

A Waste by **Shane (The Mercury Of Shakespeare and His Sonnets** by **Sargent (CIS) Colditz** by **Harvey (EMI Granada/Fireworks); Elizabeth I** by **Lane (Merks)**
BEST ORIGINAL FILM SCORE: **Chronicles Of Narnia: The Lion, The Witch & The Wardrobe** by **Gregson-Williams (Warner-Chappell)**
Arts/TV: **Wires** by **Pett, Roberts, Wanstall, Williams (Chrysalis)**

PRS MOST PERFORMED WORK:

Shiver by **Intero (Merks)**
White (BMG/Universal)
V2: Speed Of Sound by **Berryman, Buckland, Champion, Martin (BMG); You're Beautiful** by **Blunt, Ghost, Skarbak (EMI/Buck)**
INTERNATIONAL HIT OF THE YEAR: **Speed Of Sound** by **Berryman, Buckland, Champion, Martin, Bono, Tripping** by **Duffy, Williams (BMG); You're Beautiful** by **Blunt, Ghost, Skarbak (EMI/Buck)**

THE EXTEND THE TERM 1900

The music industry professionals who signed Music Week's Extend The Term! petition are drawn from across the sector, from artists,

managers, labels, lawyers, publishing companies, media, retail, industry associations and much much more. It is possible to publish the names of everyone who

supported the campaign, but here are a selection of people if your name isn't published here, then you're not every single person who put your name to the cause.

Adam Howarth,
Crazy Dancer
Producers/
Hazzler,
Adrian Pope,
Viva Plus Digital,
Al Tiddell, Creative
& Cultural Skills,
Alice Harter.

Normal
Management,
Alison Wenham,
Airt,
Allan Jacobs,
Jacobs Jacobs,
Metric,
Amanda Conroy,
EMI.

MATT WILLIS

Matt Willis will attempt to make the transition from pop group member to solo artist this year, so becoming the third and final member of (Busted) to pursue a career beyond the band.

After a period out of the limelight (and a brief stint in rehab) Willis signed with Mercury in 2005, returning to the studio with songwriters Jason Perry and Julian Emery, aka The Collective. The resulting album is a pop-charged affair that treads the boards between Robbie Williams and Delf Sparado. "I don't think anyone's doing what he's doing," says Mercury's AAR Paul Adam. "Matt's got an

edge and believability about him that is genuine."

Mercury launched the campaign with a showcase at The Scala in London last month and has staged a release schedule that stretches into early 2006. Lead single *Up All Night*, which is released at retail on May 26, is its radio now and will be followed by *Hey Kid* in August ahead of the album release in September. A third single, a ballad titled *Don't Let It Go To Waste*, will follow in November. Adam is confident Willis has delivered an album which will connect. Willis makes his live debut at the V Festival on August 20.

CAST LIST: Product Manager: Hannah Neaves, Mercury; Press Officer: Louise Mearns; Mercury Radio: Mark Rankin; Mercury TV: Holly Davis; Mercury Sales: Brian Regan; Mercury Online: Luke Evans; Mercury AAR: Paul Adam; Mercury Management: Prestige.

SNAP SHOT



Managers' Forum honours those behind U2 glory

by Paul Williams

Two of the key forces behind the rise of U2 led the winners at last week's MMF Roll of Honour dinner, which saw manager Paul McGuinness and Island Records founder Chris Blackwell honoured. McGuinness, founder of the group's management company Principle Management, won the Robertson Taylor Peter Grant Award for outstanding achievement and a trailblazing career, while Blackwell was inducted into the organisation's roll of honour.

Island Records founder Blackwell was personally on hand to present the award to McGuinness at last Wednesday's event, as he paid a warm tribute to the man who has looked after U2's affairs since 1978.

"Success has many fathers and, let's face it, U2's success has been quite unbelievable - it's never existed at any level before in the music business and there's only one father, or brother, and that is Paul McGuinness," he told the event at the Hilton Hotel on London's Park Lane.

Clayton Puj Harvey, who is also managed by Principle Management, were all in attendance, while video tributes were paid to Universal Music Group International chairman and CEO Lucian Grainger, Rolling Stone founding editor Jann Wenner and Universal Music Group chairman and CEO Doug Morris. Morris told him, "I find it incredible that 25 years later the commitment you and the band made to each other has stood."

Blackwell's own honour was a late addition to the night, as former MMF chairman John Glover revealed he had been chasing the Island founder for years to be at the event, but only found out a few days earlier he would be at the 2006 ceremony. Glover, whose career started with Blackwell 42 years ago as a road manager for the

Spencer Davis Group, described Blackwell as "a hero to me." "He made British music important in the Seventies," he said.

Among the night's other winners, KT Tunstall's manager Simon Banks was named Vodafone manager of the year and Stephen Street was named BDO Star Hayward producer of the year, while the Uncut Diamond Award supported by Music Mix and the Arts Council went to Sharnon Francis, who presently manages all-girl band The Woves, and the Music Export Award sponsored by UK Trade & Investment to Crisis Management.

Glastonbury Festival founder Michael Eavis and AIM chairman and CEO Alison Wenham were inducted into the roll of honour, while there were two awards presented which would have been given last year had the ceremony not been postponed from its original date last autumn. The 2005 manager of the year prize went to Supervision Management and the producer of the year for 2005 was Garrett "Jackknife" Lee.
paw@musicweek.com

Andrew Ellis
Eye To Eye
Andrew Laidler
Empire Records
Andrew Phillips,
UBC
Andy Saunders,
Velocity
Annie Arha

AM Group
Barbara Bonney,
opera singer
Billy MacLeod, JPR
Bono, artist
Brian Bennett,
Brian Bennett
Music
Bruno Berg, UMTV

Bruce Welch, The
Shadows
Cathy Dennis, EMI
Chris Briggs, EMI
Chris Morrison,
CMO Management
Sir Cliff Richard,
artist
Colin Lester

Wallife
Management
Daniel Lyofft
Darren Hayes
Office charts
Company
Dave London
Netting Hill Music
Dawn Sharpe

Now 105
David Gilmore,
artist
David Glick, Edge
David Karonov,
President Records
David Morris, Red
Management
David Radwin

MMD
David Stark,
Sungisk
International
David Squires, FMI
management
Dennis Martin,
White Rabbit
Records/vis

Dennis Marhead,
Marhead
Management
Dominic McConigal,
PI
Dougie Scanes,
No Hit Measures
Edo Levy
Hestia Music

Publishing
Eddie Ruffett,
Universal
Eric Nicoli, EMI
Frank Shanks
Fran Novikva, PFI
Gerrit
Carrington, JPR
Francine Lee

producer
Gary Osborne,
Soyuzgost
George Lendons,
Sony
Gordon Charlton,
Gordon Charlton,
Beautiful Noise
Graham Goult,
manager

Grant Black,
Guy Holmes, Gut
Records
Guy Mose, EMI
Guy Mose, EMI
Sonia
Sonia Williams,
Harry Lovell
Prestis &
Confidential Music
Continued on p6

Guy Holmes, head of UK indie Gut Records, is appointed to run Michael Jackson's Bahrain-based record label

Gut instinct leads Jacko to right Guy

Management

by Martin Talbot

Michael Jackson's new business manager Guy Holmes began putting in place the details of his new Two Seas operation last week.

Holmes, head of Gut Records for more than a decade, was last Wednesday confirmed as CEO of Two Seas Records, the joint venture established by Jackson with Abdullah Hamad Al-Khalifa.

Holmes, who will retain his involvement in Gut in parallel, will oversee the making of Jackson's new album and other business activities, splitting his time between London and Bahrain, where Two Seas is headquartered.

But the UK office will be run by general manager Nina Frykberg, who has formerly worked in senior roles for Independent, London and Mushroom Records in the UK. Holmes told *Music Week* that Frykberg will be his "right hand person".

"Nina knows and understands the independent world and the major world, and she has international marketing experience, too. I am really pleased to get her," Holmes says.

The UK company will oversee deal-making, marketing and promotion, he says, while recording of Jackson's new material will be managed from Bahrain.

There, New Zealander Matt Tait, who has worked with Jackson over many years, will take on the role of studio manager. The operations in Bahrain include a



New venture: Al-Khalifa, Jackson, Holmes

state-of-the-art studio complex which has been built from scratch and includes "every single microphone Jackson has ever used", according to Holmes.

Holmes says, besides establishing "Two Seas" infrastructure, his first task will be planning a strategy for Jackson's music. Jackson has already started working on his new album, ready for a rough release date of late 2007.

"We need to decide how and precisely when we put the album out," Holmes says. "We will be talking to major mobile companies and music companies around the world."

"We are going to look at all the different opportunities open to us. The world is a very different place today. This is going to be a totally multi-media project, perhaps bigger than any multi-media cam-

paign that has been put together." Holmes says he is open to all possibilities in relation to a deal for Jackson. "It is about what is best for Michael's career," he says. It is understood that, despite Jackson's high-profile falling out with Tommy Mottola at the beginning of the decade, the changing personnel and status of Sony BMG would not rule the major out of any possible negotiations.

Holmes declines to discuss any details of his new working relationship with Jackson, but it is understood that the pair have been talking about working together since they were introduced by mutual friends in July last year.

Holmes is an established figure in the UK music industry, since first joining United Artists/EMI Records in 1979, later working for Artists and Labels Records. His famously founded Gut Records in the early Nineties after discovering Right Said Fred and being turned down by a string of major labels. The act went on to sell 6m singles and 5m albums.

Over the intervening decade and more, Holmes has revived the careers of Aswad and Tom Jones, selling 2m and 5m albums respectively. And, in February, Gut was honoured as *Music Week's* independent singles company of 2005 after a year in which it sold 700,000 copies of the Crazy Frog single. Holmes was also one of the founders of independent labels association Aim in the late Nineties.

martin@musicweek.com

Diesel-U-Awards raises profile with global pitch

The Diesel-U-Music awards will go global this year, as Diesel looks to strengthen the awards brand it launched in the UK five years ago.

For the first time the competition, which rewards developing talent across three musical genres - rock, urban and electronic - will open its doors to any artist from around the world, culminating in a London ceremony this October.

Diesel's head of communications Andy Griffiths suggests the move will build further value into the event which has in the past taken place individually in territories outside of the UK such as Italy, the US and Japan. "We're entering our sixth year with Diesel-U-Music and we wanted to take it to the next level, to change gears," he says. "By doing this we're bringing together the activity which has been taking place around the world and building one strong, global competition."

In another first, the awards will feature a first public voted award with anyone from across the globe eligible to vote for their favourite artist



at the official website, www.diesel-u-music.com.

The submission period runs for eight weeks from May 1 to June 25 and artists will be able to enter via the official website.

Entries will be broken down into six territories: UK, US, Italy, Japan, Belgium and the rest of the world. Judging panels in each territory featuring representatives from music media and record labels will select three finalists across each of the three musical genres. These finalists will then hit the road in their respective territory before an overall winner is chosen in each category, making a total of 18 global finalists. A judging panel will then select the overall winner in each genre from this list of 18.

The Channel 4 television awards will be held in London in October.

Extra support for Yahoo! site

Yahoo! is teaming up with confectionery brand Wrigley's Extra to launch a music website featuring a significant range of original material from UK acts.

To begin with, 34 pieces of music content will be filmed for broadcast online in what is initially a year-long deal. These will include specially-commissioned songs, including The Zutons who have already been filmed performing an exclusive set, which will be available to watch when the site goes live on May 2.

The site will also incorporate a feature called All Back To Mine, in which artists will talk about their influences, beginning with Corinne Bailey Rae. There is also a Rere-

corded slot, in which bands perform cover versions, for which The Feeling have already been filmed.

Other features include Queue Jumper, in which fans outside gigs can win access to artists, as well as Second Cut in which university students are given the chance to rerecord classic videos. There will also be text-only elements, such as Yahoo!'s Buzz Chart of the most searched for songs on Yahoo, as well as reviews.

All content is made available free and Yahoo! pays no fee to record labels or publishers for use of material. Instead the site is being pushed as a marketing tool for acts to gain extra exposure as both the site and the bands that feature on it

will appear on advertising in both the online and traditional media.

"Labels are excited about this because it connects fans with bands," says Yahoo! Music Europe director Shannon Ferguson.

The Zutons' performance for the site comprised a six-song set. Answer Music's digital product manager of the band's label Columbia Records, says, "Getting this kind of coverage for my acts is an essential part of my online campaigns."

The value of the deal to Yahoo!, which already has 2m users accessing its various music services each month, is being disclosed, but Ferguson describes it as "significant".

THE EXTEND THE TERM 1500: CONTINUED
Henry Sternstein, Absolute
Heronette Ross, Black & Blue, Howard Norman, Streetside

Management, Hugh Goldsmith, Brightside, Hugh Hudson, Barbara Music, Ian Anderson, artist, Ian Gillan, Deep Purple,

Jaron Soble, MMF, Jeff Christie, Christabel Music, Jason Ellis, Postiva Records, Jeremy Marsh, U-Mage, Jill Drew, PPL, Jo Hart, Hart

Media, John Ambon, Tony Artists, John Fogarty, Melder Music, John Kennedy, TPPE, John Rice, Sanctuary Records, Keith Smith,

Musicians Union, Jon Webster, RPI, Jonathan Morley, Northern Music, Karen Semmens, Polydor, Kathryn Nash, TKI management, Keith Ames,

Musicians Union, Keith Joplin, JFPE, Keith Norman, Management, Lam Testing, Leaf Song, Lucian Grainge, Universal Music

Group International, Music Numbers, Mark Galt, BMG Music Publishing, Martin Barter, Freedom Management, Martin Salob,

Music Week, Martin Webb, A Mile Pla, MS Productions, MJ Hollis, Record Collectors, Rick Gatliff, Wand Universal Records, continued on pg

Analysis

Major edges ahead of Sony BMG on physical-only singles sales, as it retains lead on albums

Universal regains lead on singles

Market shares

by Paul Williams

Even in the ever-shrinking physical singles market, 2.641 sales are a drop in the ocean. But that figure was enough to determine which company reigned supreme in quarter one.

In the sector's equivalent of a photo finish Universal and Sony BMG found themselves neck and neck on singles sales by period's end with that handful of units ultimately enough for Universal to seize the crown from its rival.

The pair both registered a 23.4% share of the singles market over the three months, although Universal's slightly superior 775,520 unit sales ensured it wrestled back the market share title which had been won by an X-Factor-boosted Sony BMG for the first time at the end of 2005.

But, despite the apparent closeness of the two on singles, the official market share figures only gave a hint of the true picture as they continue to be based solely on physical product. With business there shrinking and digital sales now making up around 78% of all digital singles sales compared to 44% just a year ago, it is likely that an entirely different story would have resulted if downloads had been included in the calculations. The Official Charts Company expects this anomaly to be rectified by the end of quarter two.

Q1's Top 10 singles

1. SHAYNE WARD *That's My Goal* (Epic)
2. NOTORIOUS B.I.G./DIDDY/NELLY *Nasty Girl* (Bad Boy)
3. CHICO *It's Chico Time* (Sony BMG)
4. MICK FLEA *Lead Sayer* (Transfer In My Heart Again (Apple/Free 2 All))
5. NILEPOLL *Can Song* (FDM)
6. CHRIS BROWN *Run It* (Jive)
7. BEYONCÉ *Check On It* (Columbia)
8. MADONNA *Sorry* (Warner Bros)
9. BRIAN KENNEY & PETER CORRY *George Best - A Tribute* (Curb)
10. ARCTIC MONKEYS *When The Sun Goes Down* (Gongstar)

SOURCE: OFFICIAL CHARTS COMPANY

Q1's Top 10 albums

1. ARCTIC MONKEYS *Whatever People Say I Am, That's What I'm Not* (Domino)
2. JACK JOHNSON *In Between Dreams* (Brookville/Island)
3. JAMES BLUNT *Back To Bedlam* (Atlantic)
4. CORINNE BAILEY RAE *Corinne Bailey Rae* (EMI)
5. KT TUNSTALL *Eye To The Telescope* (RebelRock)
6. KAISER CHIEFS *Employment* (B-Unique/Polydor)
7. JOURNEY SOUTH *Journey South* (Syco)
8. KELLY CLARKISON *Breakaway* (RCA)
9. HARD-FI *Stars of CCTV* (Atlantic)
10. GORTLAZ *Demam Days* (Purification)

SOURCE: OFFICIAL CHARTS COMPANY

Among the period's biggest singles sellers it was Sony BMG rather than Universal which shone the brightest. Shayne Ward's *That's My Goal* unusually finished as the top seller for a second consecutive quarter, while the same major was represented in third spot by fellow X-Factor contestant Chico with *It's Chico Time* and elsewhere in the Top 10 by Chris Brown and Beyoncé. In turn, RCA Label Group, in its first quarter of operation since Sony BMG decided to divide its wares into two companies, finished as top singles company with 15.2% of the market.

Conversely, Universal's only presence among the upper echelon came courtesy of Meck's reworking of the Leo Sayer hit *Thunder In My Heart*, which finished fourth of the quarter.

Compared to the closeness of the singles race, the victory for Universal on albums almost seemed comprehensive as it claimed 25.0% of the market and slightly widened its lead to 4.6 percentage points, despite its share slipping to its lowest level in nearly three years. There were quarterly declines, too, for Sony BMG and Warner as Domino and the Arctic Monkeys led an indie rival on the market with only EMI among the majors improving its showing from quarter four 2005 as it moved up to second place ahead of Sony BMG.

As is now typical for a year's opening quarter, many of the period's biggest sellers were overspills from the Christmas market, with the likes of James Blunt's *Back To Bedlam*, KT Tunstall's *Eye To The*



Arctic Monkeys: record sales in January

Telescope and Kelly Clarkson's *Breakaway* added hundreds of thousands more sales to their already impressive targets. Other long-released titles had new leases of life, not least Jack Johnson's *In Between Dreams* which finished as Universal's most successful release of the quarter and two overall after reaching number one for the first time in February following a win at the Brits.

But, against that trend, four newly-issued debut albums in the quarter all managed to rack up more than 200,000 sales with one rewriting the record books on several counts. Not only did the Domino-issued *Whatever People Say I Am, That's What I'm Not* by Arctic Monkeys achieve the best first-week sales for a debut to date in January, but it also produced the

highest sales for any album during the opening month of a year. Its 875,959 sales achieved across the quarter helped the artist albums market to achieve record total sales of 27.9m units during the period. That partially compensated an ever-weakening compilations market, where sales fell 20.0% year-on-year and which failed to place a single title among the quarter's 30 biggest album sellers.

The strong artist albums figure was also helped by a double hit of the Brits and Valentine's Day in chart week seven in February followed in March by a record-breaking *Mother's Day* week, as Sony BMG cashed in on the CD present buying by simultaneously issuing the first albums from X-Factor finalists *Journey South* and Andy Abraham, which achieved sales of 333,533 combined.

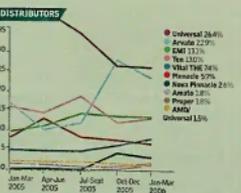
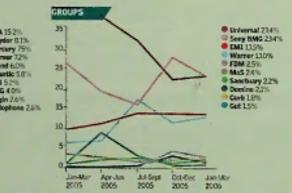
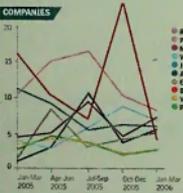
Alongside Arctic Monkeys, *Journey South* and Ashley Abraham, the period's other debut generating sales north of 200,000 was Corinne Bailey Rae's album, whose 343,920 tally placed it fourth for the period and moved EMI into runners-up spot behind Universal.

Much of James Blunt's attention during the quarter was focused on the US, but in the UK the story of his phenomenal success continued to roll on. His album finished as Warner's top seller for the fourth successive quarter to rank third overall in quarter one, adding a further 362,000 sales to a UK tally now standing at 2.76m. Warner, which remained in fourth place with 13.2%, was also the biggest beneficiary of a growing trend of reductions in the price of frontline albums, as its marked-down *Stars of CCTV* by Hard-Fi climbed to number one for the first time in January in its 28th week on the chart.

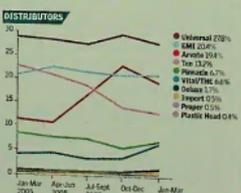
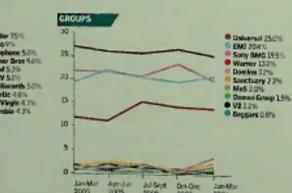
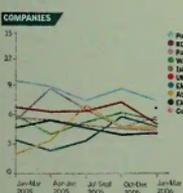
Among the independents, Domino finished as top indie albums group for the first time as its record-breaking Arctic Monkeys sales helped it to 3.2% of the market overall, while Sanctuary (2.2%) finished second and Ministry of Sound (2.0%) third. On singles, FDM emerged as the leading independent after seeing Niala's Christmas hit *CBJ* sell a further 82,485 copies to finish as quarter one third top seller.

Outside of the Arctic Monkeys and a few others it was a largely uneventful quarter in terms of significant new releases but, only weeks into this current quarter, the situation is already improving. With new studio sets already out by the likes of Morrissey and The Streets, the market will only be further strengthened in the weeks ahead as acts including Red Hot Chili Peppers and Snow Patrol unleash new offerings.

Singles



Albums



IL DIVO



CONGRATULATIONS

From MCD, Aiken Promotions, SJM & Solo
on your first ever UK & Ireland Tour.
Here's to many more!

24-Mar	Dublin	Point Depot
26-Mar	Dublin	Point Depot
27-Mar	Belfast	Odyssey
29-Mar	Cardiff	International Arena
30-Mar	Brighton	Brighton Centre
01-Apr	Nottingham	Nottingham Arena
02-Apr	Birmingham	NEC
04-Apr	Newcastle	Newcastle Arena
06-Apr	Glasgow	Clyde Auditorium
07-Apr	Glasgow	Clyde Auditorium
08-Apr	Manchester	MEN Arena
10-Apr	London	Wembley Arena
11-Apr	London	Wembley Arena
14-Apr	Birmingham	NEC
15-Apr	Manchester	MEN Arena
17-Apr	Sheffield	Sheffield Hallam FM Arena
18-Apr	Birmingham	NEC

SOLO OUT

THE EXTEND THE TERM 1900 CONTINUED
Nick Phillips,
Warner Music
Nick Raphael, Sony
BMG
Paul Birch, Revolver
Paul Burger, Scho

Artists
Paul Lapsley
Phillegic
Paul McGuinness,
Francisco
Management
Pete Dodge,
Upkader Ltd.
Pete Parbutt, Music
Week reader and

lower of golden
albums
Peter Button,
Carbons Solicitors
Peter Cox, KPM
Music
Peter Fildes
Peter Howard,
ASKOD Music;

Peter Jamerson,
BPI;
Peter Knight
J. Calyghat
Music
Phil Stoker, Acc.
Polly Harvey, artist;
Precisly Menah,
Menah PR;

Richard Story, Sony
BMG
Raj Sanyal, R²'S
Disco South;
Wile Robertson,
Robertson Taylor;
Roy Saunders,
Deuce
Management;

Stephen Payne,
Olympic Studios,
Rob Strainor,
Sony BMG,
Robert Ashton,
Music Week;
Robin Gair, En
Messe Music;
Roger Greenaway;

Assoc.
Roland Rogers,
Princesse Library,
Rena Merchant,
Music Mania,
Salma Schlag,
Panna,
Sara John, EMI;
Selina Webb;

Final countdown for

An open letter to Andrew Gowers

Dear Mr Gowers,
Almost two months ago, we at *Music Week* launched a campaign calling for you to urge the Government to lobby in Europe for an extension to the term of copyright on sound recordings. A fortnight later, we launched an industry-wide petition, in a bid to demonstrate the weight and breadth of support within the music business on this issue.

Now, six weeks on, we have received pledges from more than 1,900 individuals within the music business. These have come from one-man-band record labels, management companies, artists, lawyers, major record labels, publishing companies, managers, music retailers and many more.

It is easy to characterise this issue as one of interest only to large music companies with shareholders to protect. This is far from the truth – it is of relevance to anyone who earns a living from the creation and ownership of music rights, from the smallest label or unsigned act, right up to the biggest corporation or global superstar.

If further emphasis were needed, this is provided by the 4,000-plus artists who have signed the parallel artists' petition compiled by Public Performance Ltd (PPL), the rights agency which collects royalties from the broadcast of sound recordings both in the UK and overseas.

We – and the music industry – believe this is a thoroughly common sense issue. We hope you agree too.

The music industry calls upon you to do the right thing – join the lobby to Extend The Term!

Yours sincerely,
Martin Talbot
Editor, *Music Week*

The music industry took every last second to deliberate over its submissions to the Gowers Review last week, with many going right up to the wire on the deadline at the end of Friday. By the end of the day, Andrew Gowers was weighed under by a sack of facts, figures, files, documents, pamphlets, notes and letters from all quarters of the UK. And, over the coming weeks, the former *Financial Times* editor will read through evidence from stakeholders as diverse as the film and pharmaceutical industries, with the music industry alone contributing a mass of evidence from a raft of organisations. Here *Music Week* outlines some details of the music sector's submissions.

● **The Music Business Forum** met last Tuesday at PRS to thrash out the only industry-wide submission to Gowers. The statement is fairly short and not "too specific" because of the many diverse views it needed to accommodate. But, British Music Rights chief executive and MBF co-chair Emma Pike says it covers the "big picture issues", including a call for an IP or copyright office and a more efficient copyright tribunal.

● **PPL's Gowers submission** runs to more than 30 pages, including an appendix naming every musician who has signed up to its extension of copyright term petition. Director of government relations Dominic McGonigal says the headline message his society wants to convey in its Gowers submission is that "IP is an essential part of the UK economy".

McGonigal adds that PPL's submission has pointed out the differences between patents and copyrights. "A lot of the issues are different and the Government needs to understand them, as there are fundamental changes in the UK towards a knowledge economy," he says.

● **IFPI chairman and CEO John Kennedy** was still working on his organisation's 30- to 40-page submission at the end of last week and planned to email it to Gowers just in time for the deadline at "one minute to midnight". As well as asking for an extension of the term of protection, Kennedy says, "What we are probably going to say is the UK has the most developed IP environment, but there are things that need to be improved. There are problems in the environment with online piracy and we will ask for help from ISPs and more effective enforcement." On length of term, Kennedy says, "We were shooting for 95 years [the US term], but as the argument has unfolded, parity with UK composers [life plus 70 years] seems to be the more logical".

Kennedy is also an enthusiastic supporter of making IP part of the core curriculum in schools. "Copyright is so much part of kids' leisure time now and the film and music industries could make material available for schools to turn classes into an exciting Thursday afternoon," he adds.

● **The Music Managers Forum** was targeting the

Friday deadline as *Music Week* went to press, with copyright and contracts subcommittee chairman David Stoppis working right up to the last minute on its submission.

MMF evidence will predominantly concentrate on two issues: extension of term of sound recordings and home copying levies. "Obviously, we support the extension of term and are proposing 70 years after death coupled with a limitation of assignment of 25 years," says Stoppis.

The MMF will urge Gowers to adopt a home copying levy, which he believes works well in countries such as France and Canada. "It's a complex area, but at the moment in the UK it is against the law to copy anything, which doesn't make sense," he adds. Although he concedes this is a "complex area", the MMF has proposed to Gowers that any recording device, from blank CDs to computers, should have a small charge with the money raised fed back to record companies, publishers and musicians.

● **Ian Anderson** has already met with Chancellor Gordon Brown to press home his belief that copyright extension is essential. After that, the Jethro Tull flautist and singer wrote to Brown (see breakout) and has built on that correspondence to also enter his own submission to the Gowers Review.

In his submission, Anderson has also argued that some evidence indicates that certain Europe-based public domain labels are already taking advantage of the discrepancy between the UK's current 50-year protection and the US 95-year term; essentially they are exporting cheap product to the US, which not only takes money from the record label, but also the artist or his surviving family with many also failing to honour mechanical copyrights.

Once bands of the stature of The Beatles and Pink Floyd pass out of copyright, Anderson argues, the industry – and the Exchequer – will lose huge amounts of revenue, having a major impact on A&R investment and the careers of new artists. Therefore, he has urged Gowers to look at a starting point for extension that at least puts the UK on "an even keel" with the US at 95 years.

Universal:
Sharon Davies, The
Publicity
Connection;
Stephen Bass,
Moist Music
Records;
Stephen Budd,
Cherryhill;

Stephan Lee, Lea &
Company;
Stephen Nash,
Music Publishers
Association;
Mark Moshé,
Steve Parker,
Audiance;
Steve Pritchard;

EMI:
Sylvia Montello,
Universal;
Terry Myrtle, EMI;
Tim Bowen, Sony
EMI;
Tom Byrne, Domy
Blond;
Tom Delaney, Sony

BMG:
Tony Levin, Red
Kite Music;
Tom Doherty,
Plastic Head
Records;
Tom Jones, artist;
Tony Beard, Big Life
Management;

Tony Morris,
Marriott
Harrison;
Tony Peters,
Primo Music;
Tony Powell,
Pinnacle Records;
Tony Washworth,
EMI;

Tony Henderson,
Phonogenic;
Trevi Torrey,
TKI Management;
Willie Robertson,
Robertson Taylor;
William Booth,
EMI Music
Publishing;



Gowers submissions



● **BPI** executive chairman Peter Jamieson was preparing a 50-page submission, including appendices with economic research conducted by PriceWaterhouseCoopers, to support extension of copyright term. Extension of term is central to the BPI's submission and Jamieson agrees with Kennedy that "the arguments are becoming stronger for proposing life plus 70 years".

Although he declared himself still in "change mode", the BPI was also planning to argue for a copyright office and also to end the problem of parallel imports.

● **Mike Batt**, is by his own admission, a "hawk" when it comes to copyright and says in his submission that he would be forced to relocate to the US if the term is not extended. Batt says, "For a copyright that a person creates to run out during their lifetime is inappropriate to say the very least. I don't think it should ever run out. If I build a house I don't expect to have to hand it over to the National Trust in a few years' time. Copyright is property and it should be protected with the same energy and vigilance and sense of value that is afforded property".

● **The Musicians' Union** has worked closely with the Creators' Rights Alliance on the broad areas of IP, but has also submitted to the Review a pretty comprehensive document of its own. General secretary John Smith says the MU Gowers submission focuses on three specific issues starting with a call to extend the term of copyright. Smith is also advocating the introduction of a private copying levy. "Only three European countries - Luxembourg, Ireland and the UK - do not operate this at present," says Smith. "But it is ludicrous at the moment that it is technically illegal to copy a CD onto an iPod and the public don't appear to mind. We know that in France, where there is a levy, the performers get a lot out of this".

Further, the MU has asked that the review team investigate the World Intellectual Property Organisation's Phonogram and Performance Treaty 1996, which makes no provision to cover performers in audio visual products. "It is a nonsense for it to cover audio and live performance only and not have full rights in things like DVDs or pop videos," adds Smith.

● **Jan Gillan** argues that copyright protection should be extended to help out musicians less fortunate than himself who rely on a "dwindling flow" of income in their twilight years (see breakout at right).

● **Alm**, which met culture minister James Purnell last week to explain its vision, is keeping its

Growing pressure: how MW's campaign has developed since July 2004

Gowers submission to a brief two- or three-page letter containing several "core big ideas". According to Alm consultant Terri Anderson, the body is calling for "copyright reform" rather than merely copyright extension, because of the way the digital age and consumer empowerment is changing the landscape. "We need to be open to new business models and open to how copyright should be dealt with," she adds. "It is a question of how to

make copyright work in a future that will be different."

● **British Music Rights'** submission to Gowers, which runs to up to 20 pages long, is far more detailed. Pike says "the big one for us" is having an improved copyright tribunal, but copyright education, digital rights management and private home copying also figure among the BMR evidence.

Artists support Extend The Term!



I have been fortunate enough to spend over 40 years doing something that I love - making music...

However, I am horrified that, along with countless other great artists and bands of the Sixties and Seventies, Jethro Tull's earliest recordings will begin to fall out of copyright in the near future. Under UK and European legislation, the band's first album, *This Was* (1968), is due to fall out of copyright in just 12 years' time. From this date onwards, every year will see more and more of Tull's records slipping into the public domain along with all the other great works of British pop and rock music.

Our recordings are protected for 95 years in the US and for 70 years in Australia, Singapore and Brazil. Back home in the UK and across Europe, our recordings are protected for just 50 years. You would have to be *Thick As A Brick*, to quote the title of our 1972 album, not to realise that this situation puts European performers and producers at a competitive disadvantage...

The UK has, arguably, produced close to half of the world's output of the most artistically and financially valuable recordings since the earliest days of 78 rpm and vinyl records. The loss of this huge cultural and financial asset to the UK revenue and the copyright owners is surely to be lamented. Time to fly the flag for our great British recorded music heritage...

The Gowers Review has brought this issue to the centre stage in the UK. As just one of thousands of UK performers, I would hope that the UK Government will use its influence to push for term of protection in Europe to be put on a par with the highest international standards. After all, equal talent deserves equal terms.

And equal opportunities for tomorrow's young musicians.
Jan Anderson
Jan Anderson is the flautist and singer of

the folk-rock band, *Jethro Tull*. This is taken from a full letter written by Anderson to Chancellor Gordon Brown.



Together with my fellow musicians and writers in Deep Purple and other groups, I have generated at least a billion pounds worth of gross income for the music industry and the Government. Needless to say I/we receive a piffling amount of this. My first recording contract - awarded to a group of six musicians, and let's not forget the manager - was three quarters of 1%. Was that's right - 0.75% total royalty for the whole band (Episode Six on Pye Records 1965).

Our publishing royalties were mean, too. Many copyrights were usurped and our master tapes were owned by the people who signed the cheques, even though they pointed the money from the artist.

I'm not complaining, merely pointing out some facts; music has been a good friend to me. After all I am lucky to be working and still productive; many are not and have to rely upon a dwindling flow from perhaps just one moderate success in the Sixties - there are many who receive nothing more than a few hundred pounds a year. I believe copyright protection should continue for longer than the existing period.

Bearing in mind that almost every writer and musician I know has been shafted at some time or another - I know that's not the Government's fault but it does give them an opportunity to make a special case - it would be cool to think that whatever trickle of income there was would continue a lot longer for those who give so much enjoyment to the world and received so little in return.

Jan Gillan
Jan Gillan is the lead singer of the rock band Deep Purple

A few short years ago, the chances of a band from the north of Scotland winning national exposure were bleak. The Go North showcase has helped change all that. *By Gordon Masson*

Go North: 'it's like SXSW but colder'

To say that that Scotland's Highlands and Islands were a backwater for music prior to the arrival of Go North is, perhaps, a little cruel. But since the event made its debut five years ago, a credible music industry has started to blossom in the region and, year-on-year, bigger and better gigs and festivals have started appearing on the calendar.

"Go North hasn't just helped the North of Scotland: it's been good for whole of Scotland as well," says Beyond Promotions' Robert Hicks, the biggest music promoter in the Highlands. "The music industry is very London-, or in Scotland's case, Glasgow-centric, but it's a long hard trek for bands to get to those cities just to waste their time and money, so Go North has created a one-stop shop for the industry to come up and see what the north of Scotland has to offer."

Politically, Aberdeen is not actually part of the Highlands, but when the seedling of an idea for Go North first came about, organisers Go Events, backed by the Performing Rights Society, Highlands and Islands Enterprise and youth organisation Aberdeen Foyer, sensibly brushed such border issues aside to ensure the event would be a success.

"We recognised a long time ago that music was important for the economy and the culture in the North of Scotland, so we looked at how we could get our acts showcased in other places," says Highland and Islands Enterprise creative industries development manager Iain Hamilton. "That proved to be very difficult, because a lot of the bands and musicians were totally unknown, so we decided the best way to solve that was to create our own showcase event."

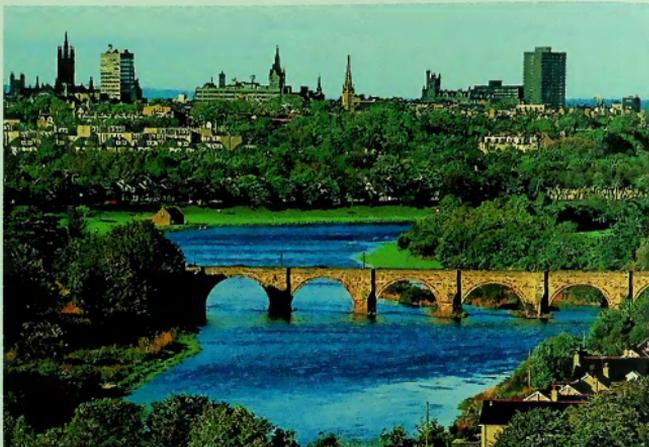
"We decided that because it had the proper infrastructure, Aberdeen would be the best place to start up Go North."

Although Go North has proved to be a huge success, it has not all been plain sailing. Project manager Shaun Arnold recalls how difficult it was in the early days to entice A&R people to travel to Aberdeen.

"It's been hard to attract industry people to come to Go North," he says, "but as the festival has developed, people have tended to come back and word has spread that this is an event that is worthwhile to attend, where you get to see great acts from a part of the world that you might otherwise not come to."

That is certainly true for new-found Go North fan Alan Galbraith, who is vice president of promotion/rock formats at New York-based indie Wind-up Records.

"I've known Shaun for a long time and he has



been telling me about Go North for a while, so I finally relented last year and I'm glad I did," says Galbraith. "It will definitely be on my calendar every year from now on and, because I was so impressed by it, I'm making the journey with two colleagues this year – one from Warner and one from Reprise."

Galbraith, as with all Go North fans, hits on the festival's size and location as two of its biggest plus points. "It's not just the proximity of the venues, which is fantastic, it's the fact that there's enough music and events so that you have plenty to do, but there is not too much that you can get lost."

The two-day festival takes place, for the most part, in just one location – Belmont Street.

"The one thing that really swung Aberdeen as a location for me was Belmont Street," says Arnold. "Anywhere I've been around the world can't rival Belmont Street for that proximity and gathering of live music venues."

Another unique selling point is the event's ethos of encouraging the public to see new acts.

"Unlike any other showcase festival, the public can do exactly the same as A&R can do: they don't have to buy a laminate or a wristband, they can just

Aberdeen set to host Go North for a second successful year

pick up a programme and follow the acts," says Arnold. "The whole thing is completely free of charge. Go North is there as much to promote new music to a new audience, as it is for the opportunity for industry to come and see new talent."

In saying that, Arnold adds, "Because it is free, we don't have delegates as such, but this year we're trying to create more information, especially on acts, for industry people. So industry folk can register if they want to get access to some of the events that are not part of the showcases."

Such events include workshops and seminars held in Captain Tom's rehearsal rooms and recording studio. Aly Gray of the Fat Hippy label, which owns the Captain Tom's complex, says, "Go North gives local bands a fantastic opportunity to perform before industry people, so we help out where we can and, in addition to the workshops, we're also using Captain Tom's for some showcases."

Other venues being used during the festival include Triple Kirks, Wild Boar, One Up, Ket/Siberia, Cafe Drummonds, Moshulu, The Tunnels and Aberdeen Foyer – all of which are within a five-minute walk of each other.

That proximity sees Go North variously

described as "a mini South By South West", "an indie Broadway", or "like SXSW but colder". But Go North is above all about the music and, although the event has grown in size and stature, one criterion does not change.

"A minimum of one-third of the acts will come from the north of Scotland, the second third from the rest of Scotland and the remainder from outside of Scotland," says Arnold.

That programming reflects Go North's original concept of giving a platform for acts from the Highlands and Islands. And that idea has paid dividends for those living and working in the north.

"A number of artists and bands have gone on to success after showcasing at Go North and, while we would never be arrogant enough to claim that was purely down to the event, it certainly didn't do any harm," says Hamilton.

Arnold adds, "If you look back just five years ago we only really had the Hebridean Celt Festival, but now we have Bellarum Festival, Loopala, the Skye Music Festival and this year we've also got Fatboy Slim at Loch Ness. This is all coming through from local promoters and local organisations – not from major promoters.

"That's helping create an enormous sense of optimism within the Highlands and Islands: we are getting more acts signed from the area, we are getting bigger and better festivals, we're getting more showcasing opportunities and through all that we're bringing through people who want to have a career in the music industry as well."

One major beneficiary is promoter Robert Hicks, whose Beyond Promotions business started around the same time as Go North. As part of the panel which chooses acts for the festival, Hicks

50 acts, two days, eight venues, one street

It is not just the festival that provides exposure for Go North participants: one of last year's biggest success stories was Jyrosjets (formerly Splindrift), who got their break courtesy of the Go North/Music Week CD.

The track, I Just Wrote To Tell You, by the Inverness-based five-piece immediately aroused the curiosity of Surrey-based Songphonics Records vice president Helen Wild.

"I was listening to the Go North CD purely for something to do – we certainly weren't looking to sign any new acts," she says. "One track stuck out in particular, so I got in touch with Shaun Arnold at Go North who put me in touch with the band.

"They sent us a demo and that just blew us away. We went up to see them play in Inverness and then brought them down to record a demo in our studio. After hearing that, we offered them a deal the same night."

"Before Go North we were just struggling along, but the Music Week CD helped us become the first band from Inverness to sign a major record deal," says

Jyrosjets lead Colin Fraser. "Hopefully that'll pave the way for other local bands.

"Also though Go North, we've played at a festival in Spain and a gig in Moscow, which was unbelievable, and we've just finished a six-date tour of the Highlands and Islands."

Among the other Go North favourites that have signed deals are Our Small Capital, King Creosote and The Heights.

Artist manager Glen Gibbons has similar success stories with his charges – The Cinematics and My Latest Novel – both of which showcased last year. "The Cinematics and My Latest Novel definitely benefited from playing there," says Gibbons.

"I don't have any acts playing Go North this year, but I'll be heading up to Aberdeen to see new acts, as I also head A&R for Soma Records."

Hoping his act, The Hedrons, can gain some further exposure, Dougie Souness of Glasgow-based No No Measures Management, comments, "I'm all too aware that it's foolish to overlook the talent that is in the north of Scotland, so



Jyrosjets won a record deal after appearing on last year's Go North CD.

Jyrosjets won a record deal after appearing on last year's Go North CD.

One such person is Hannah Overton, who attended last year's event as A&R for London company Hero Music Publishing, but returns this year as A&R manager at XL Recordings. "More people should definitely go," she says. "It's a good opportunity to get to know the Scottish infrastructure better and to meet loads of managers and promoters, as well as seeing some good bands."



City College Manchester

MANCHESTER @ NORTH 2006

Join Phil Ellis & Chris Williams at 1Up Records, Belmont St. Thursday 11th May for a RF/BabyBoom Records showcase featuring some of Scotland's finest new talent,

Our Small Capital, Geoff Martyn and Vivien Scotson

for further information please visit www.myspace.com/rfrecords and www.myspace.com/babyboomrecords

Projects 2006 / 2007

RF Records and it's new label Imprints D6, Coarse Recordings & Bass Foundation have a range of album projects. for information visit www.rfrecords.com

WMCW (Women in Music – Creative Women) is a network for creative women supported by live events, website, newsletter, DVD etc. for further details go to www.wmcw.co.uk

EMAS (Event Management and Seminars) is a 30 hour training programme for those wishing to become event managers and promoters. We are recruiting now, call us on 0161 279 7302.

New Manchester label **Heart and Soul recordings** www.heartandsoulrecordings.com

CCM providing first class music provision since 1992
Official Supplier to the MOBO awards 2005
Supported by European Social Funds

ABERDEEN CITY COUNCIL

SUPPORTING TALENT IN ABERDEEN

THE GENICS

RIGHT HAND LEFT

THE BOY LACKS PATIENCE

HOOKERS GREEN NO. 1

HOT MANGU

GENEVIEVE

AMBER

STANLEY



PROUD SUPPORTERS OF





Magdalen Green: Dundee band inked Plan C management deal through Go North

then books the acts for the showcases. He is also behind Fatboy Slim's 20,000-capacity sell-out Rock Ness gig in June, the Loopala Festival in Ullapool and he also books bands for the Beladrum Festival in August.

"My business has grown phenomenally in the last few years and Go North has definitely played a part in that," says Hicks. "Promoting is all about constantly networking, doing a good job and delivering great shows. Go North is a huge help."

Another enthusiastic fan is artist manager Christian Ulf-Hansen of Plan C Management, who says, "Go North is a great place to showcase acts and it's been incredibly lucky for us.

"At bigger showcase events it can be impossible to find out what is going on, but it's easy at Go

North and the fact that everything happens in the one street is a real bonus.

Ulf-Hansen adds no fewer than three of Plan C's acts have reaped the benefit of Go North's exposure. "Teltur played Go North at the start and his career has just gone from strength to strength," he says. "Tobias Froberg played last year and he is about to put his new album out on his own Fire Egg Recordings label and, of course, we've licensed his next single on the current Fanasonic advert, so that is generating a lot of interest.

"Tobias might perform again this year, schedule permitting, but if he doesn't, I'll use the event to see some new acts, as it was through Go North that I found Magdalen Green and I've got high hopes for them."

Plan C's Nordic acts are not the only connection Go North has with that region. With fledgling bonds with organisations in Spain and Russia, Go North's longest alliance is with Music Export Norway through the joint venture annual showcase and Go Brunch events the two bodies run at Manchester's In The City.

"I've been to Go North a couple of times and I find it really useful in terms of getting to meet people," says Music Export Norway's Inger Dirdal. "It's also interesting for Norwegian acts to play, because the music can work well at Scottish festivals."

She adds, "It's not the biggest event, but that means that you can find more time to talk to people and in that respect it provides you with far better networking opportunities than you get at the likes of Popkomm, Midem or SXSW. Also, because it is in the one street, you can get to see and hear a lot of artists in one day without having to run about

across the city to see them."

Wind-Up's Galbraith adds, "I love the scale of Go North. The other similar events that I attend, such as SXSW, are great, but they can be a bit too much. With Go North, it feels like everyone is working on the same agenda and it's good to meet people and travel from gig to gig with each other - it creates real camaraderie.

"It also should be pointed out that there is some great music at Go North. I was particularly impressed by some of the bands and I felt there is definite potential there, so that's why I'm going back."

Ulf-Hansen adds, "The fact that the festival is free generates good local support and it seems like everyone in Aberdeen comes down to see the shows. It's a nice and different mixed bag, but there's not so many things happening that you have to miss anything."

But with the struggle to entice people to the north of Scotland now overcome, plans are afoot to relocate Go North to the Highland capital next year.

"As the years have passed, our music community has strengthened and the infrastructure in the Highlands and Islands has really improved," says Hamilton. "Now we're looking to bring Go North to Inverness in 2007 - the year of Highland culture."

"As part of the lead-up to the bigger Go North in 2007, we're going to be doing joint events and showcasing all around the world. In the past year we've been taking acts over to Moscow, so well be looking to do a Go Moscow event, as well as a Go Basque event, which will be staged just outside of Bilbao."

GO NORTH 2006 IS A
 & 
 PRODUCTION



GO NORTH '06

10 - 11 MAY

ABERDEEN - SCOTLAND

A SCOTTISH FESTIVAL OF NEW SOUNDS
 50 ACTS. 6 VENUES. 2 DAYS. 1 STREET.

FOR MORE INFORMATION GO TO

WWW.GOEVENTS.INFO

FREE ADMISSION TO ALL SHOWCASE EVENTS

SUPPORTED BY

















**SWS CD 2006
TRACKLISTING**
1. Linus Loves: One
More Chance
2. The Hedrons:
Heatsseeker
3. Viva Melodica:
How to Fall Apart
4. Stereoglo:
Angelism

5. Genaro: Garp
6. St. Jude's:
Infirmiry
Remember Dresden
7. Vivien Scotson:
Face On The Wall
8. The Gussys:
Button Moon

9. Real Ones:
Orlando
10. The Hussys: Tiger
11. Call To Mind:
Breathe
12. Stanley: Leave It
Up To You
13. Grant Campbell:
Restless Blues

Northern uproar

Music Week teams up with Go North to bring you the best in music from the north of Scotland. Ranging from Linus Loves' catchy dance sounds to The Hedrons' rousing rock tunes to The Hussys' infectious guitar pop, it gives a glimpse of the new talent to be found at the Aberdeen event



Northern exposure: (clockwise from above) The Hedrons, Call To Mind and Genaro are just three of the acts featured on MW's Go North CD

1. LINUS LOVES: One More Chance
Go North has provided a fruitful experience for the folks at the Breastfeed label. In 2004 *MW* featured a track by the then little-known artist Mylo ahead of his appearance at the event, and his performance served as an important part of the media launch for his now platinum debut album, *Destroy Rock N Roll*, which continues to make waves internationally. This year, Breastfeed is back at the event with Linus Loves and *One More Chance* is the new single from his forthcoming album *Stage Invader*, set for release on May 20.

2. THE HEDRONS: Heatsseeker
We featured Heatsseeker on the *MW* playlist back in October, having stumbled upon some of the group's music online. Having been privy to their live show on a trip to London last year, we can affirm their talents are not restricted to the studio and, if you are looking for a ramping rock show, be sure to check them out at Go North. Heatsseeker is a catchy pop track with the amps turned up to 11 and owes its commercial appeal to an unshakable hook that hints at the band's talents as songwriters.

3. VIVA MELODICA: How to Fall Apart
How to Fall Apart is the second single from this Stirling-based group and sees producer Mark Freegar - known for his work with The Breeders, Manic Street Preachers and

Ride - at the helm. It is a bouncy, uptempo pop tune with a backdrop of jangly guitars that must be heard outside on a warm summer evening to be truly appreciated. Frontman Kevin Harper has a way with lyrics and grabs the listener's interest with his progressive, storyteller themes.

4. STEREOGLO: Angelism
Hailing from the sunny Isle Of Skye, Stereoglo found their way onto the Scottish live circuit in the summer of 2005 and their solid live show quickly secured them some high-profile support slots; indeed, their third gig was to an audience of 4,000 people alongside KT Tunstall and Idlewild. The band were also victorious in a competition for unsigned bands to perform at last year's Belladrum Festival and joined Editors, Alabama 3 and El Presidente on the main stage at the event near Beaulieu, Invernesshire. Recording their debut self-titled EP last year and releasing it themselves, the songs have to date found support from Radio One's Edith Bowman and Vic Galloway.

5. GENARO: Garp
Some of *MW*'s readers may already be familiar with this Glasgow four-piece as they were one of the many who hit the stages at In The City 2004 in Manchester, kicking off the Bebecruca Records showcase. They are not typical of the artists that make up Bebecruca's roster - the label is usually associated with electronica - but pin indie-leaning

acoustic tunes that provide for a very pleasant listen. Four years on the road has meant they have fine-tuned their live show which, for the uninitiated, is well worth seeing.

6. ST. JUDE'S INFIRMARY: Remember Dresden
St. Jude's Infirmary released their debut single on their own Paris France label way back in 1998. Titled *Homemade Christmas Card*, the song drew rave reviews and was described by one Scottish scribe as a "star-crossed mix of Blondie and Leonard Cohen". After three years on the live circuit, the departure of various band members saw them taking an extended hiatus only for the core members to pull a new band back together in 2005. Remember Dresden is a new song best described as understated dreamy pop. The challenge for this band will be reaching audiences beyond their own backyard.

7. VIVIEN SCOTSON: Face On The Wall
The 24-year-old singer-songwriter only started writing three years ago but has already earned her live stripes, touring the UK with Charley Pride in 2004 and sharing stages with KT Tunstall, Mylo and Stranglers to name a few. Still unsigned, Scotson is currently at the heart of press coverage for next month's Scottish Cup final. Thanks to her role as vocalist in the official cup final song *Living the Dream*, performed with the

Hugh Trousters Band, *Face On The Wall* is a simple acoustic folk song with a strong lyric.

8. THE GUSSYS: Button Moon
This Aberdeen four-piece count Primal Scream, The Who and The Doors among their many reference points and this track wears the latter's influence firmly on its sleeve. The band are still a long way off world domination and, listening to some of their other songs, it is clear this is a band still figuring out who they are, but it shows plenty of promise. Worth catching live at Go North.

9. REAL ONES: Orlando
Despite their tender years (all the band members are in their mid-20s) this Norwegian outfit have played together for more than 11 years. Their indie/folk songs draw on influences



such as Wilco and The Band and, with all five members experienced players, they make for a captivating live act. Orlando is lifted from their new album, *Home With The Girls In The Morning*, currently available in their homeland on the Breaking Records label.

10. THE HUSSYS: Tiger
A must-see band, a must-hear song. The Hussys are one of the most promising unsigned acts performing at this year's Go North and it is not just *MW* that thinks so. Their polished songs have already caught the keen ear of Janice Long at Radio Two and earned them positive praise from Jim Gellatly at Xfm Scotland. Frontwoman Fifi has a defined vocal not dissimilar to Cerys Matthews and pens lyrics with a refreshing honesty about them, which fits snugly with the uptempo, essentially poppy instrumentation. A band not to be missed.

11. CALL TO MIND: Breathe
This track takes a little while to get going, but when it finally kicks in it is worth the wait. Call To Mind formed after relocating to Glasgow from Inverness in April 2005, and create laidback, progressive indie that grabs the listener with its originality. There is a little bit of Doves in there, a bit of Sigur Ros, but ultimately this is a band that have found their own sound. *Breathe* is the lead track from their EP of the same name, which was released independently.

12. STANLEY: Leave It Up To You
Formed in mid-2002, Aberdeen-based Stanley are a five-piece who have had a regular presence on the Scottish live circuit over the past 18 months after winning the Drummonds Battle Of The Bands in 2004. They are accomplished songwriters and, by all accounts, a formidable presence live.

13. GRANT CAMPBELL: Restless Blues
Campbell writes slow, understated country rock songs with an earthy listenability. *Restless Blues* is a midtempo tune lifted from his debut album, *Postcards From Nowhere* - released in 2005 - which was named album of the week by the *Sunday Times*. Campbell is signed to independent label Luna Records.

The momentum of the campaign has captured the imagination of artists – not just big business

Creators are setting term agenda

EDITORIAL MARTIN TALBOT



When we launched our Extend The Term! campaign almost two months ago, some would have had you believe it was an issue of interest only to big corporations with shareholders to please.

If you believed the nay-sayers, you would assume that nobody but big business had an interest in extending the term beyond the current level of 50 years.

Let's lay this to rest, once and for all.

It is undeniable that anyone building a business out of sound recording copyrights has an interest in extending the term. But the IFPI's John Kennedy and PPL's Fran Nevrlka are both absolutely spot on when they point out that the momentum of this campaign has been taken over by artists.

Outside the Treasury to deliver our petition last week, Joe Brown's view was totally clear-cut. "I don't understand what this Extend The Term! thing is all about," he said, to slightly dumb-founded looks from concerned campaign supporters.

"What nobody has told me," he continued, "is why there is any term at all. Who decided that I should have my music taken away from me? I should be able to keep it forever, and pass it on to my family!"

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

Grown up promo business demands fresh approach

VIEWPOINT STEVE DAVIES



Music video production companies are famous for their creative output, but getting themselves recognised as businesses which provide valuable expertise, assume production risks, have overheads, including investment in new talent and a need to make a profit, has proved more difficult.

It is time to change that – not just for the promo companies. Record companies and artists benefit from the creative resource promo companies provide and, in particular, from the directors they discover and nurture.

It is fair that production companies share in the new income from iPods

A vital step towards music video production becoming a proper grown-up business is to have a standard contract for the production of promos.

The lead times on productions are getting shorter and both record and promo companies spend a significant amount of what little time there is on negotiating the contract. The same clauses have to be amended, time after time, which must be as tedious for the

record company legal department/the commissioner as it is for the production company.

We have a draft standard form production contract, which we will use as the basis for discussions with record companies – the aim being to agree a fair and a good framework for the industry.

The other discussion which we are commencing with record companies, is on video downloads. They transform the video from a sales tool to a product.

It is fair that production companies share in the new income from iPods, which they are part of the creation of. It is also consistent with the principles of intellectual property law, by which the creator of creative work shares in the benefits it brings in sales.

Will record companies want to engage with us on this issue? Informally, some have been encouraging and agreed the principle is fair. Asking them, formally, to enter into a dialogue, as we have by writing to record company MDs, is the next step in the process.

Steve Davies is head of legal and business affairs at the Music Video Producers Association, which represents the leading producers of music videos.

Tom Jones takes the same view. So does Mike Batt – an artist as well as a songwriter and businessman, lest we forget – and Ian Anderson, and many other artists, including the 4,200-plus artists who signed PPL's petition.

It is not just featured artists, who have already made their money, who are coming out on this issue either. The PPL petition is packed with passionate pleas of support from non-featured artists and session musicians who are still grafting well into their retirement years to keep their heads above water.

What has happened through the past couple of months of lobbying is that the artists perspective on this issue has emerged in more clarity than ever – and they are clearly more hard-line than any record label would dare be.

Extend the term? That's not enough – why not do away with the term entirely?

It is, of course, a big ask to think we might be able to move from a 50-year term to ownership in perpetuity. But the case put forward by the likes Joe Brown is a strong one.

The arguments against a review of term are fast running out.

Is Guy Holmes the man to put Jacko back on track?

The big question

Is Guy Holmes the right man to help Michael Jackson get his career back on track?

Alan Edwards, Outside Organisation

"This is a really smart move. It's great that Michael has hired someone British, as the UK is one of his strongest territories. Guy is a great all-round music person who understands artists and in particular the media – radio, TV and press, through to digital and mobile. It's about time Michael had a comeback and he needs someone like Guy to sort it out."

Paul Curran, BMG Music Publishing

"It's a huge challenge for anybody to take on Michael Jackson for many different reasons, business-wise and creative-wise. But Guy is incredibly energetic and driven and will certainly see opportunities. The first thing is what Michael Jackson himself wants to do. He seems to have done an awful lot of fire fighting over the past three to four years and there's not been an awful lot of artistic progress."

Jonathan Shalit, Shalit Global Entertainment & Management

"For Michael, I think it's a genius decision. Michael Jackson remains one of the greatest stars in the world and he's got millions of fans worldwide. Whatever you think of him, he was acquitted of the charges against him

and that should be respected. Having someone like Guy Holmes involved is a very wise decision; Guy's a genius maverick!"

John Giacobbi, Wild West Management

"If anyone's going to do it then it'll be someone like Guy. He needs a manager with a maverick vision and a willingness to try unorthodox things, rather than someone more corporate or someone who is perceived merely as a safe pair of hands."

Shaun Ferguson, Yahoo! Music Europe

"Guy Holmes has demonstrated a true understanding of what music fans want with some amazing successes in the past year. Michael Jackson, despite his recent problems, is a rare talent with a peerless track record in writing global hits. He clearly faces an enormous challenge in resurrecting his past glories, but I think working with Guy is a necessary and positive step which may yet see him reinstated as the untouchable star we all surely remember."

Gary Roife, HMV

"There is every possibility. For me it will depend on the quality of the songs: is Michael Jackson going to produce a record that is going to sell millions of copies worldwide? The best person to ask that is Michael Jackson. It needs to be a great record. It is all about the record and not having heard it, it is hard to say. But the guy does have a very loyal fan base."

George Michael's manager Andy Stephens talks about the singer-songwriter's first tour in 15 years plus a new DVD and best of album

Quickfire

What is being planned with this tour?

It's a greatest hits tour, which he's never done before. It comes under the umbrella 25 Years Live which means 25 years of George Michael, including Wham!. The intention here is a tour which is made up of hits from his entire career. The tour starts on September 27 in Madrid and goes through most of mainland Europe and ends up at Wembley on 11.12.14, 15 and will include Birmingham NEC, Manchester MEN Arena, Glasgow SECC and Dublin.

So when was the last time George Michael went out on the road?
He's played events like the Concert of Hope and the Nelson Mandela concert, but he hasn't done a tour [the Covers To Covers tour] since 1991. I'm certain this is the tour everyone has always wanted him to play.

He can't exactly enjoy touring, then.

I don't think he does. He's not enjoyed the process, but times move on and it's a different, more mature fanbase now.

So why the change of heart?

We have an album coming out in the autumn, which is a best of with at least four new tracks. It draws material from 25 years of his career. The new tracks will include a version of Heal The Pain with Paul McCartney, which he agreed to do and it's a cracker. There will also be a live DVD to come following the tour. Given he hasn't toured in years, presumably he has never played a lot of his repertoire live before. Absolutely not. Really nothing from Listen Without Prejudice, Older, the covers album Songs From The Last Century, Patience, nothing would have



playing the States this time round?

He's putting his toe in the water and playing Miami, LA and New York. Doing Oprah opened things up with Patience.

Although details of the tour are only now being announced, some operators have been advertising tickets for George Michael dates for weeks now. What do you make of their activities?

I think they're the scum of the earth. Taking that amount of money and making promises they can't reasonably keep I'm disgusted with. I wish people didn't do that. We've made a point on georgemichael.com that there's a rumour of George live shows, but don't be tempted to pay out any money until an official announcement. People pay ridiculous amounts of money, way over the odds. Any artist wants to give value for money.

There is obviously going to be a lot of demand for tickets to see George Michael in concert, but have you any idea who are his fans these days?

We've done research with Sony before and it's really surprising, it's very much across the board. If you take 32- to 40-year-olds it's more female bias than male, but as far as ABCs it's right across the board. **And how are things with Sony BMG?**

This will be the final album in the Sony BMG deal, plus there is the live DVD. There's nothing wrong with the relationship with Sony BMG, but we'll see what happens until then and all options are open to us. We've renewed our publishing deal with Warner/Chappell.

Andy Stephens is founder of Andy Stephens Management and has been involved with George Michael's career since being an executive at Epic Records.

DOOLEY'S DIARY



Pitching in for charity

Remember where you heard it: The **HMV Football Extravaganza** proved just what a special place it has in the industry's affections last week as, even just a record amount was raised for charity. Brian McLaughlin (the Nordoff-Robbins chairman who, predictably, hasn't exactly disappeared from the limelight since finally retiring from HMV), was at its **wisecracking best**. Urging the audience to be generous and to help beat the £600,000 raised last year when **Sir Alex Ferguson** was guest of honour, he said, "We now have to see if someone can beat him twice in season. I mean, I don't really give a fuck about Chelsea, but... Also, a new form was Sky Sports' Richard Keys, who asked, "What's the difference between Alex Ferguson and Gene Pitney? Fergie played jig(j)g at the weekend." Given the leaks about their huge pay packets in the media last week it seems Radio 2's presenters are rolling in money. Not, apparently though, the station's America's Greatest Hits host **Paul Gambaccini** who used his role as the MMF Roll of Honour's presenter last Wednesday to make some kind of poverty plea. While the network's new drivetime host Chris Evans is reportedly annually earning £450,000 (or £1,038 an hour), Gamba told the event at the Hilton on London's Park Lane, "The first year (Evans) did the Radio One breakfast show he was paid more than my entire 18 years at Radio One." As for **Jonathan Ross**,

supposedly pocketing £530,000 from his three-hour weekly Radio Two show, Gamba suggests he has a deal in place with station controller Lesley Douglas.

"If Jonathan Ross does not win his categories at the **Sony Awards** this year and I do, we both have contracts for a year," he hopefully let on. Still, at least people at the MMF event seemed to know who Gamba was, unlike a certain untalented member of **Blur** who, on stage to present Stephen Street's producer of the year award, was heckled with the damning line, "Who are you?" "I'm Alex James from Blur," he snapped back. "Who are you?..." Meanwhile, **Paul McGuinness** used his MMF acceptance speech to reveal "two major handicaps" he had to overcome to become a successful manager. "The first one was I wasn't Jewish. The other one was I hadn't been to Harrow," he noted. "One way I survived these difficulties was mainly by hanging out with a lot of people who were Jewish or who had been to Harrow and one or two of them had even managed both." Australian dance label **Central Station** celebrates 30 years in the business this week. Not bad for a company which started out importing vinyl back in 1976. Australian dance label **Central Station** celebrates 30 years in the business this week. Not bad for a company which started out importing vinyl back in 1976. Flashbacks to SXSW as Dooley hit **North London for the Camden Crawl** last Thursday night. Not only were many of the bands that had performed in **Texas** at the event, but the quizes which we had to complete with either the ocean scene had to follow us home. Highlights included **Wolfmother**, who performed twice, including a secret opening show. If you didn't catch them, don't miss their headline show at **Koko** this Wednesday. This is a band about to hit the big time. Two correlations in relation to last week's SXSW coverage: JayMay does have worldwide management and is finding UK interest. Also, **Lavender Diamond** was listed as **Secretly Canadian**. This is not the case, his **Cavalry of Light EP** is self-released.



Sade made a rare public appearance to help the RCA team celebrate at its official luncheon party in London last week. The singer (second from right) is pictured with Sony BMG chairman & CEO Bob Stringer, Janine Foxe and RCA managing director Craig Logan. Foxe flew into London especially for the event and provided the only musical contribution to the evening, performing an extensive set of songs from his new album **Unpredictable**. Café de Paris has never been so loved up.



U2 manager Paul McGuinness was in top form last Wednesday night as he received the Robertson Taylor "Peter Grant" award at the MMF Roll of Honour. "My mother Grant had a pretty crazy idea about what I did to be a living," admitted McGuinness on stage - she was for a living! Not impressed to hear that the great Led Zep manager was also a professional wrestler and drug abuser. She then enquired, as you would, if her son was doing the same thing. McGuinness (right) is pictured at Park Lane Hilton event with Robertson Taylor's Willie Robertson (left) and Island Records founder Chris Blackwell.



Despite having his career threatened in a crumpling tackle the previous day, Alan Shearer still managed to hobble down to London to be guest of honour at the 11th HMV Football Extravaganza. It managed to be as spectacular as ever, with guests from the world of football such as Sir Alex Ferguson, Kenny Dalglish, Sam Allardyce, Alan Curbishley and Matt Le Tissier

rubbing shoulders with the great and the good from the music industry. More importantly, the event raised a record £1,000 for **Norfolk Robins Music Therapy**. Pictured (l-r) are: Sky Sports presenter and host for the evening Richard Keys, Shearer, Sky Sports presenter and auctioneer on the night Geoff Shreeves and HMV UK managing director Steve Knott.

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
3rd Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 7560 4010
E: maria@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (inc. 40m x 1cm)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancelled on deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS

**EVERY WEEK 93% OF
PEOPLE IN THE UK
TUNE INTO THE BBC
WHAT DID YOU EXPECT?**

BBC

Music Producer, Radio 1 Ref: 81571 London

You'll be responsible for scheduling music for the mainstream programmes and discovering new music talent.

You'll have a passion for music radio and the skills and knowledge necessary to influence the Radio 1 playlist and music policy. With a deep passion for popular music, you'll understand what excites and entertains the Radio 1 audience, and will have the vision of how to attract listeners in the digital age.

Applications to be received by 8 May.

You can apply for this role and learn about how we do things at the BBC, by visiting bbc.co.uk/jobs if you do not have Internet access, please call 0870 333 1330. Telephone 020 8008 4300. Cefax page 696.

www.handle.co.uk

FINANCE DIVISION

020 7569 9999

finance@handle.co.uk

handle

FINANCIAL CONTROLLER - MUSIC

Location: Middle East

A highly desirable opportunity, which for the correct candidate will offer limitless potential in the Music industry in a finance capacity. This highly challenging and diverse role involves setting up the entire finance function from scratch. It is essential that you have extensive Music industry experience and you must be a qualified accountant with top class academics.

Salary: £28k + superb package tax free

Ref: 13146

FINANCIAL ACCOUNTANT

Location: Central London

Excellent opportunity for an outstanding qualified Financial Accountant with Music industry experience. The successful candidate will be involved in assisting with the preparation of the monthly and quarterly management accounts, manage a team of 5 staff including the Royalties accountant, oversee the preparation of the studio management accounts for the Commercial Director. Assist in the preparation of the statutory accounts and to carry out ad hoc analysis as and when required. Salary: £28k to £30k.

Ref: 13228

ROYALTIES AND LICENSE COORDINATOR

Location: Central London

A Global Entertainment Company are looking for an experienced Royalties and License Coordinator who has experience of working within all party royalties. Coming from a large company background, you will have a detailed knowledge of royalty procedures and systems and previous experience of reading and understanding contracts and legal documentation. Excellent communication skills are key to success in this position.

Salary: £23.5k

Ref: 13032

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

Advertise your position direct to the key music industry players

Call Maria 020 7921 8315
maria@musicweek.com



UNIVERSAL MUSIC UK POLYDOR RECORDS - LONDON

As the UK's leading music company, Universal Music UK's family of record labels including Polydor, Universal Classics & Jazz, Mercury, UMTV and Universal Island - are responsible for some of the most famous artists in the world. Polydor Records currently has the following vacancies available:

TV Promotions Executive

Developing strong relationships in the world of TV, you'll help to maximise the exposure of artists on our Polydor label. As well as sharp communication and negotiating skills, you'll need the ability to think on your feet, you'll adapt to different situations and will realise the potential of each new opportunity.

Mobile Manager (Contract)

Working in partnership with network operators and handset manufacturers, you'll maximise revenues and marketing exposure within the mobile marketplace. Along with outstanding marketing capabilities, you will have had experience in, or exposure to, managing mobile content and services.

To apply for either of these roles, please send your CV and covering letter to Tim Palmer, Resourcing Officer, Universal Music UK Ltd, 364-366 Kensington High Street, London W14 8NS.
Tel: 020 7471 5000 E: tim.palmer@umusic.com
Closing date: Friday 5th May 2006.



Catalogue repackaging record company seeks experienced and knowledgeable person able to initiate CD releases from conception through to finished artwork.

Apply Box number 611, Music Week
Ludgate House, 245 Blackfriars Road
London, SE1 9UY
with CV, covering letter and salary expectations



Key Personnel Sales Person

Required for a successful Independent Manufacturing Broker. Must have multimedia and print manufacturing experience. Industry contacts an advantage. Organised & self motivated individual with a passion to succeed. Competitive salary according to experience. Immediate start.

To apply please forward your CV along with a covering letter to:
jobs@multimediabroker.co.uk



MASTERING ENGINEER

Sanctuary Town House

Town House, one of London's most prestigious studios, is looking for an experienced Mastering Engineer to further their career within a highly reputable, established studio.

The ideal candidate will have a minimum of 3 years mastering experience using either Sonic Solutions or SAE equipment. You will also have a proven clientbase. It would also be an advantage to be able to cut wax.

To apply go to the Recruitment page of www.sanctuarygroup.com or send your CV with a covering letter quoting current salary details to jobs@sanctuarygroup.com or Sanctuary House, 45-53 Sinclair Road, London W14 0NS.

For information on the Sanctuary Group plc and to apply for other Sanctuary vacancies please visit our website www.sanctuarygroup.com

CHALLENGING COPYRIGHT ADMIN POSITION

We require a person with good admin and IT skills able to organise and co-ordinate with a view to taking on the responsibility of Copyright Manager of our small, hardworking, non smoking office. Experienced in copyright licensing and works registrations. Royalty accounting exp an advantage. Please send FULL CV incl. grades to: ukmusiccopyright@yahoo.com

Independent record label seeks an organised, hard working and music loving individual to become our office junior and to learn many aspects of the music industry.

Please send CV and covering letter to: MW 011
Music Week, 3rd Floor, Ludgate House
245 Blackfriars Road, London SE1 9UY

Club Charts 29.04.06

The Upfront Club Top 40

Position	Artist	Track	Label		
1	TEAMSTERS	FEELS LIKE LOVE	Mercury		
2	RIHANNA	S.O.S.	Def Jam		
3	MAAYA DAI	YOUR HEAD UP HIGH	Mercury		
4	1	EDDIE HOENECK & KARD MAWERICK	LOVE SENSATION	Mercury	
5	22	SOUL MUSIC FEAT. KIMBLE FAYE	Mercury		
6	13	GABRIEL & DEPRESSION	BANROCK TRACKING	TREASURE DOWN	
7	2	CORENELL FEAT. ANN BALLELY	A DEEPER LOVE	Mercury	
8	7	LOLETTA HOLLOWAY	LOVE SENSATION	Mercury	
9	24	SOUTHSIDE WJSTERS	NIGHT BEFORE	NY EYES	
10	4	THE TIM REX EXPERIMENT	FEAT. VERONICA RELENTLESS	Mercury	
11	14	CHICAGO FEAT. TOM JONES	STONED IN LOVE	Mercury	
12	3	1	SOUL AVERAGE	SING/MAKE MY BODY ROCKETS	ON DOWN
13	14	NOFERRI	JACK IN THE CITY	C'MON	
14	7	6	BEATREFRANZ	SOMEBODY'S WATCHING ME	
15	8	1	GAN MCCALL	I'M ALRIGHT	
16	28	2	CHRISTIAN MILITAN	FEAT. YOUNG JEEZY	SAVI
17	18	3	WONDERLAND	AND AVENUE	WHITE HORSE
18	12	1	AIRROPA	SUMMERS	SON
19	NEW	1	REESBY	FEAT. LISA LAW	TALKIN' OVER YOU
20	11	1	MARK MORRISON	FEAT. DMX	INNOCENT MAN

Position	Artist	Track	Label			
21	23	1	MISH MASH	SPEECHLESS		
22	12	1	ROB BOSKAMP	IN THE EVENING		
23	15	1	JOHN PAIR	VS TOMMYKNOKKERS	NEW HORIZON	
24	NEW	1	TIMMY VEGAS & BARBARA	TUCKER	DUTTY BUNK (WE CAN DO)	
25	1	1	PAVAN SHIP	SHOT AWAY		
26	26	1	SCAPE	FEAT. OTEPPEERS	BE MY FRIEND	
27	NEW	1	STRIKE U	SURE DO		
28	NEW	1	BLIMBO	JONES	PHANTOM STOP	
29	1	1	COLCULT	FEAT. ROOTS	MANUVA	
30	NEW	1	PLAYBACK	HIT THE BRICKS		
31	1	1	SUNBLOCK	FEAT. ROBIN BECK	FIRST TIME	
32	18	1	DEEP DISH	FEAT. STEVIE NICKS	DREAMS	
33	NEW	1	NINA SIMONE	VS GROOVEFINDER	AIMT GOT NO.1 GOT LIFE	
34	NEW	1	MY DIGITAL ENEMY	VS GIG DENNIS	RIJAWAWY (FEEL THE LOVE)	
35	1	1	INTERNAL	FROM PARIS	TO BERLIN	
36	21	1	LASCO	ALL NIGHT	LONG	
37	1	1	JUSTICE	VS SIMIAN	WE ARE YOUR FRIENDS	
38	NEW	1	MICKEY	MODELE	VS JESSE	DANCING IN THE DARK
39	1	1	DJ EXACTIA	& DALEY	PAIDLEY PRIDE	
40	1	1	DAVID	MORALES	HOW WOULD U FEEL	

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label		
1	1	1	NEW SAIN FEAT. KENNETH LAMWANGSA	INSPIRT	
2	1	1	THE BROTHERS	AND BUSINESS	THE DIRT STOP
3	1	1	VIVANT	LIFE GOOD	LIFE
4	1	1	SHINE	ON MY TRAIL	

The best industry directory has just got even better



Teamsters' altercous known as Morice

Gaels Barkley Urban runner-up for a Kenrick

Teamsters are sizzling hot

By Alan Jones

Uplifting, funky house brings home the bacon on both the Upfront and Commercial Pop Chart this week, with Danish duo Morice misreading as **Teamsters** and jumping to the top of both charts with *Feels Like Love*. With mixes by the Soul Avengers and King Unique, it jumps 4-1 on the Upfront chart and 12-1 on the Commercial Pop list.

Did commercially on 22 May, it is the latest club success for EMIT's Positive imprint, which has had three number one Upfront Club Chart hits already this year. The others – Deep Dish's *Dreams* and The Shapeshifters' *Intercable* – both turned their club chart success into Top 20 singles success. *Intercable* peaked at number 12 while *Dreams* is set to appear in the Top 20 of this week's chart.

Feels Like Love initially appeared on limited pressings on the Montana label, and has been blessed with airplay from all three of Radio One's dance channels (Free, Tong, Judge Jules and Dave Fenech), although it has yet to make the station's *Radio 1* playlist. A plethora of other high-profile DJs are also supporting it, including Seb Fontaine, Syster Bliss, Pete Heller, Herd & Taz, The Beguizer, Michael Gray and Tai Pual, not to mention Seanami Hall, David Clarke, Redanka, The Disciples of Sound, Way Out West and K-Klass.

Teamsters' twin triumph denies *Rihanna* of a unique hat-trick – her S.O.S. jumps 6-1 on the Upfront Chart, where it has a slender majority of less than 1% over *Gaels Barkley*'s *Crazy* – which is number two for the third week in a row – but has to settle for runners-up slot on both of the other charts. With suitable floor-filling mixes from Moto Blanco and Jason Nevins, S.O.S. trails Teamster by 9% on the Upfront chart and 6% on the Commercial Pop list. *Rihanna's* Urban Chart success brings to an end the three-week reign of Yo (Excuse Me Miss) by Chris Brown, which slides 1-4.

Meanwhile, last week's number one Upfront hit – *Eddie Thonick* and *Kurd Maverick's* remake of *Love Sensation* – dips to number four and is joined in the Top 10 by *Loletta Holloway's* remixed original, which sprays 37-8. *Holloway* is also gaining ground on Thonick and Maverick, on the Commercial Pop Chart, where she improves 30-21, while they slide 4-18.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label		
1	1	1	TEAMSTERS	FEELS LIKE LOVE	
2	1	1	RIHANNA	S.O.S.	
3	1	1	GAELS BARKLEY	CRAZY	
4	1	1	EDDIE THONICK & KURD MAWERICK	REMAKE OF LOVE SENSATION	
5	1	1	LOLETTA HOLLOWAY	REMAKE OF LOVE SENSATION	
6	1	1	YOUNG JEEZY	FEAT. TUPAC	THUG MENTOR
7	1	1	THE BEGUIZER	FEAT. MICHAEL GRAY	AND TAI PUAL
8	1	1	THE DISCIPLES OF SOUND	FEAT. SEANAMI HALL	WAY OUT WEST
9	1	1	THE SHAPESHIFTERS	INTERCABLE	
10	1	1	DEEP DISH	DREAMS	



Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets ©The Official UK Charts Company 2006

THE OFFICIAL UK CHARTS

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 29.04.06

SINGLES

		Worship to Obey
1	GNARLS BARKLEY CRAZY	Def Jam
2	RIHANNA SOS	Spyo Music
3	SHAYNE WARD NO PROMISES	Abdo
4	INFERNAL FROM PARIS TO BERLIN	Galles
5	MARY J BLIGE & U2 ONE	Virgin
6	THE KOOKS NAVE	Mercury
7	ORSON NO TOMORROW	Mercury
8	FALL OUT BOY DANCE, DANCE	Def Jam
9	NE-YO SO SICK	AMM
10	THE BLACK EYED PEAS PUMP IT	AMM
11	PUSSYCAT DOLLS FEAT. WILL.I.A.M BEEP	AMM
12	PINK STUPID GIRLS	BCA
13	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Good Music
14	DEEP DISH FEAT. STEVE NICKS DREAMS	Parlophone
15	MICHAEL JACKSON LEAVE ME ALONE	Epic
16	THE FLAMING LIPS THE YEAH YEAH YEAH SONG	White Brothers
17	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	Capitol
18	SOUNDWAVE ENT NEVER WANNA SAY	Sonone
19	TRINA FEAT. KELLY ROWLAND HERE WE GO	Atlantic
20	RICHARD ASHCROFT MUSIC IS POWER	Parlophone
21	EMBRACE NATURE'S LAW	Indefinite

ALBUMS

		Saga Music
1	SHAYNE WARD SHAYNE WARD	Delirious
2	THE ZUTONS TIRED OF HANGING AROUND	Virgin
3	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
4	MASSIVE ATTACK COLLECTED - THE BEST OF	Loaded (UK) SP
5	THE STREETS THE HARDEST WAY TO MAKE AN...	Breakthrough
6	JACK JOHNSON IN BETWEEN DREAMS	Good Good Music
7	CORINNE BAILEY RAE CORINNE BAILEY RAE	Globe
8	PETER GRANT NEW VINTAGE	Parlophone
9	BEVERLY KNIGHT VOICE - THE BEST OF	Parlophone
10	THE CHARLATANS SIMPATICO	Indefinite
11	THE BLACK EYED PEAS MONKEY BUSINESS	AMM
12	EMBRACE THIS NEW DAY	Indefinite
13	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domo
14	WILLIY ASHCROFT KEYS TO THE WORLD	Sony BMG
15	RICHARD ASHCROFT KEYS TO THE WORLD	Parlophone
16	PINK I'M NOT DEAD	LaFace
17	KELLY CLARKSON BREAKAWAY	BCA
18	MORRISSEY RINGLEADER OF THE TORMENTORS	Atlantic
19	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
20	GREEN DAY AMERICAN IDIOT	Reprise
21	SIMON WEBBE SANCTUARY	Intercord

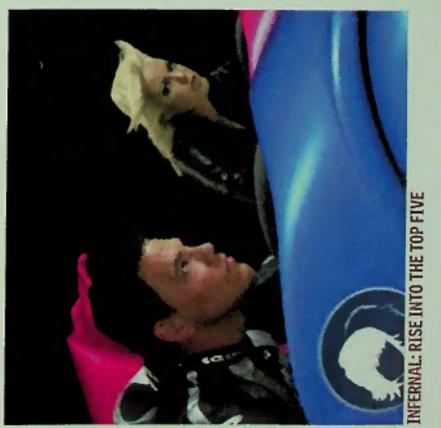
10-11 MAY
ABERDEEN - SCOTLAND
A SCOTTISH FESTIVAL OF NEW SOULS
50 ACTS. 6 VENUES. 2 DAYS. 1 STREET.

CELEBRATING GREEN / AMBER / AND LOU / ...
 ALAN CAMPBELL / DISCHORDS / ...
 GREAT CAMPBELL / TO BE / ...
 DRAGGING THE LEAK / TO BE / ...
 THE BEINGS / GEAR / ...
 HIGH PROFILE / ...
 HOT MANG / ...
 HYDRO / ...
 RIGHT / ...
 SANE / ...
 SUE / ...
 THE / ...

WWW.GOEVENTS.INFO
 TICKETS TO ALL SHOWS AVAILABLE



20	1	KICKBACK ASHROK! I MUSIC IS POWER	Pop/Rock
21	2	EMBRACE NATURE'S LAW	Indie/Alternative
22	3	SEAN PAUL TEMPERATURE	Reggaeton
23	4	MECK/LEO SAYER THUNDER IN MY HEART AGAIN	Avantgarde/Electro
24	5	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE	Dance
25	6	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	R&B
26	7	CHICO IT'S CHICO TIME	Pop
27	8	THE STREETS WHEN YOU WASN'T FAMOUS	Pop
28	9	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	R&B
29	10	MADONNA SORRY	Pop
30	11	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	R&B
31	12	SNOW PATROL YOU'RE ALL I HAVE	Indie
32	13	JUANES LA CAMISA NEGRA	Latin
33	14	HARD-FI BETTER DO BETTER	Pop
34	15	SHAYNE WARD THAT'S MY GOAL	Pop
35	16	JOEY NEGRO MAKE A MOVE ON ME	Latin
36	17	JAMES BLUNT WISEMEN	Pop
37	18	SUGABABES RED DRESS	Pop
38	19	THE FEELING SEWN	Pop
39	20	A-HA COSY PRISONS	Pop
40	21	KELLY CLARKSON BECAUSE OF YOU	Pop



INFERNAL-RISE INTO THE TOP FIVE

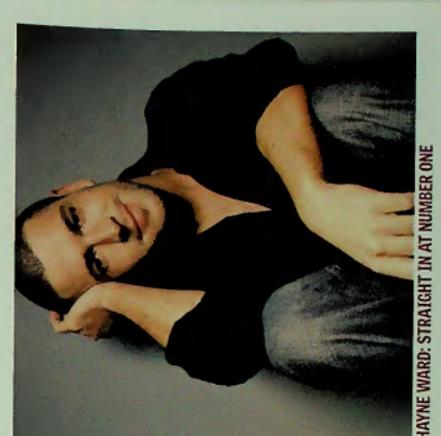
COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 63	EMI/Virgin/Discworld
2	2	FLOORFILLERS - CLUB CLASSICS	UMI/WARNY
3	3	MASSIVE R&B - SPRING COLLECTION 2006	Sony BMG/Integrity
4	4	MAXIMUM BASS 2 - THE NEXT LEVEL	Mystery Of Sound
5	5	THE WEEKEND VOL. 2	UMI/WARNY
6	6	IT'S POP TIME	Sony BMG/Integrity
7	7	HARDCORE HEAVEN 3	Rock
8	8	THE NO.1 EUPHORIC DANCE ALBUM	Dance
9	9	DANCE NATION	Mystery Of Sound
10	10	HIP HOP - THE EVOLUTION	WMTV
11	11	THE HACIENDA CLASSICS	EMI/Virgin/Warny
12	12	CLUBLAND XTREME: HARDCORE 2	UMI/WARNY
13	13	POP PRINCESSES 3	UMI/WARNY
14	14	THE VERY BEST OF POWER BALLADS	Sony BMG/Integrity
15	15	CLUB FEVER 2006	EMI/Virgin
16	16	12 INCH BOSS DANCE	Early
17	17	R&B LOVESONGS	Sony BMG/Integrity
18	18	NME PRESENTS THE ESSENTIAL BANDS	EMI/Virgin/Discworld
19	19	THE NO.1 DANCE HITS ALBUM	Dance
20	20	THE BEST CLUB ANTHEMS CLASSICS	EMI/Virgin

FORTHCOMING

KEY SINGLES RELEASES	ARCTIC MONKEYS WHO THE F*CK ARE THE ARCTIC MONKEYS (DUO)	APR 24
DIRTY PRETTY THINGS	BANG BANG BANG YOU'RE DEAD (MURDER)	APR 24
PEARL JAM	WORLD WIDE SUICIDE (J AMY POE) YOU'RE ALL I HAVE	APR 24
THE BACCHANTEERS	STEARY AS SHE GETS XL	APR 24
BUSTA RHYMES	TOUCH IT (MURDER)	APR 24
COLORADO	FEAR ME (MURDER)	APR 24
KISS	ISN'T MURDER	APR 24
THE BACCHANTEERS	THE BACCHANTEERS (DUO)	APR 24
PET SHOP BOYS	IT'S WITH STUPID	APR 24
PARALIPHONE	KEEP US TOGETHER (M)	APR 24
KEY ALBUMS RELEASES	ADRIAN LOPE AND OTHER PLANETS (DUO)	APR 24
JAMIE FOXX	UNPREDICTABLE (J)	APR 24
CHARLES BARKLEY	ST. ELSA (WHERE WE A)	APR 24
RIHANNA	A GIRL LIKE ME (MURDER)	APR 24
MOBB DEEP	BLOOD MONEY (MURDER)	APR 24
PEARL JAM	FEAR, JAM, JAM (J AMY POE)	APR 24
KANYE WEST	UNPREDICTABLE (MURDER)	APR 24
ROCK-A-FELLA	ROCK-A-FELLA	APR 24
DIRTY PRETTY THINGS	WATERBLOOD TO ANYWHERE (MURDER)	APR 24
RED HOT CHILI PEPPERS	STADIUM ARCHITUM	APR 24
WEA	WHA	APR 24
MISHKA	SHINKS THE BIG BANG (MURDER)	APR 24
WASH STATE	WASH STATE (MURDER)	APR 24
THE BACCHANTEERS	BROKEN TOY (MURDER)	APR 24
SOLDIERS K	SOLDIERS K (MURDER)	APR 24

20	16	GREEN DAY AMERICAN IDIOT	Pop/Rock
21	17	SIMON WEBBE SANCTUARY	Pop/Rock
22	22	MARY J BLIGE THE BREAKTHROUGH	Urban
23	23	JAMES BLUNT BACK TO BEDLAM	Pop/Rock
24	37	QUEEN LIVE AT WEMBLEY STADIUM '86	Pop/Rock
25	34	HAYLEY WESTENRA ODYSSEY	Pop/Rock
26	27	DON WILLIAMS THE DEFINITIVE - GREATEST HITS	Pop/Rock
27	20	THE FLAMING LIPS AT WAR WITH THE MYSTICS	Pop/Rock
28	15	JOURNEY SOUTH JOURNEY SOUTH	Pop/Rock
29	24	KT TUNSTATION TO THE TELESCOPE	Pop/Rock
30	11	RUSSELL WATSON THE VOICE - ULTIMATE COLLECTION	Pop/Rock
31	25	GORILLAZ DEMON DAYS	Pop/Rock
32	34	HARD-FI STARS OF CCTV	Pop/Rock
33	38	JOSE GONZALEZ VENEER	Pop/Rock
34	48	ROBBIE WILLIAMS GREATEST HITS	Pop/Rock
35	29	PUSSYCAT DOLLS PCO	Pop/Rock
36	45	DAVID BOWIE BEST OF BOWIE	Pop/Rock
37	30	COLDPLAY X&Y	Pop/Rock
38	21	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Pop/Rock
39	52	JACK JOHNSON ON AND ON	Pop/Rock
40	33	MADONNA CONFESSIONS ON A DANCE FLOOR	Pop/Rock



SHAYNE WARD: STRAIGHT IN AT NUMBER ONE

2. **WANDERLUST** FEAT. THE WANDERS - *WIND* (LAVA)

3. **608** **SINAIAN** **WORLD** **NO** **1** **0** **1**

4. **WANDERS** **OSCO** **FEAT** **MARTIN** **GAFFNER**

5. **602** **SAMPSON** **VENGE** **LIFE**

6. **9** **PATROCK** **BRUCE** & **JAM** **TUNOBE** **BETTER** **WORLD**

7. **10** **CLEA** **UNO** **THE** **TRIP**

8. **10** **CLEA** **UNO** **THE** **TRIP**

9. **10** **CLEA** **UNO** **THE** **TRIP**

10. **CLEA** **UNO** **THE** **TRIP**

PRE-RELEASE AIRPLAY TOP 20

1. **BEATFUNK** **SUNSHINE**'S **WANDERING** **ME**

2. **CHRIS** **BROWN** **VS** **GEORGE** **MC** **LESS**

3. **LL** **COOL** **J** **FEAT** **JAMIE** **FOXX** **CONTROL** **MYSSELF**

4. **CHRISTINA** **MILLIAN** **FEAT** **YOUNG** **J&B**

5. **DAVID** **NAVARRO** **THE** **TRIP**

6. **EDIE** **THOMAS** & **KOBB** **WARRIOR** **LOVE** **SENSATION**

7. **THE** **BLACK** **ETVO** **PEAS** **ONE** **GOING**

8. **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

9. **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

10. **COLOMBINI** **FEAT** **BILL** **MATTHEW** **MURPHY** **MASTER** **CLASS**

11. **COLOMBINI** **FEAT** **THE** **TRIP**

12. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

13. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

14. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

15. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

16. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

17. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

18. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

19. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

20. **SCOTT** **TRUDGILL** **VS** **SCOTT** **TRUDGILL**

These charts are also available online at musicweek.com



She's back
Nelly Furtado
Nelly Furtado
New single out 5th June

• More listings

• FREE online access

• New promotional opportunities

www.musicweekdirectory.com

COOL CUTS CHART

1. **EXPERIENCE** **IT'S** **YOUR** **LIFE**

2. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

3. **LET** **YOUR** **BOYS** **IN** **THE** **STREET**

4. **ROCKMAN** **AND** **WELLS** **IN** **THE** **WAT**

5. **SWITCH** **BY** **FRANCY**

6. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

7. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

8. **STATION** **WARRIORS** **SPACE** **TIP**

9. **WALKER** **BOY** **MEETS** **GIRL**

10. **ROCK** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

11. **STATION** **WARRIORS** **SPACE** **TIP**

12. **STATION** **WARRIORS** **SPACE** **TIP**

13. **STATION** **WARRIORS** **SPACE** **TIP**

14. **STATION** **WARRIORS** **SPACE** **TIP**

15. **STATION** **WARRIORS** **SPACE** **TIP**

16. **STATION** **WARRIORS** **SPACE** **TIP**

17. **STATION** **WARRIORS** **SPACE** **TIP**

18. **STATION** **WARRIORS** **SPACE** **TIP**

19. **STATION** **WARRIORS** **SPACE** **TIP**

20. **STATION** **WARRIORS** **SPACE** **TIP**

URBAN TOP 30

1. **6.5** **RHIANNA** **GLASS**

2. **2.6** **CHADLER** **BARRETT** **CRACKY**

3. **1.6** **LL** **COOL** **J** **FEAT** **JAMIE** **FOXX** **CONTROL** **MYSSELF**

4. **1.7** **CHRIS** **BROWN** **VS** **GEORGE** **MC** **LESS**

5. **1.7** **CHRIS** **BROWN** **VS** **GEORGE** **MC** **LESS**

6. **7.1** **JAMIE** **FOXX** **FEAT** **LUDAKIS** **IMPERIATRIZ**

7. **5.6** **BRISBY** **SHIMES** **TOUCH**

8. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

9. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

10. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

11. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

12. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

13. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

14. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

15. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

16. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

17. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

18. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

19. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

20. **9.0** **FRANK** **IN** **THE** **DISCO** **91** **IT'S** **BETTER** **IF** **YOU** **DO**

POWER PROMOTIONS

is it any wonder that
POWER PROMOTIONS
are the leading independent
club promoters company
in the UK... with a current label
roster featuring the following:

Positiva, Ministry of Sound, Virgin, ULMN,
Tootroom, Nebula, Maastroom, Guf, DeLlam,
M25, Hedkandi, Gusto, Absolution,
Kosmo, Mercury, Southern Fried, Loaded,
Sanctuary, Skim, Montana, Silly Spidee,
Ninja Tunes, Soundfart, Sony BMG, Adhesive,
FreeAir, illegal Beats, EYE Industries,
Nocturnal Groove ... to name just a few

www.power.co.uk

1. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

2. **LET** **YOUR** **BOYS** **IN** **THE** **STREET**

3. **ROCKMAN** **AND** **WELLS** **IN** **THE** **WAT**

4. **SWITCH** **BY** **FRANCY**

5. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

6. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

7. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

8. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

9. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

10. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

11. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

12. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

13. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

14. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

15. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

16. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

17. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

18. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

19. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

20. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

21. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

22. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

23. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

24. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

25. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

26. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

27. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

28. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

29. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

30. **CONDUCTOR** **EMMA** **ADAMS** **AND** **THE** **ROCKERS**

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
3rd Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 7560 4010
E: maria@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (min. 4cm x 1 col)
Spot colour: add 20%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online
every Monday at www.musicweek.com
Booking deadline: Thursday 10am for
publication the following Monday (space
permitting). Cancellation deadline: 10am
Wednesday prior to publication (for series
bookings: 17 days prior to publication).

BUSINESS TO BUSINESS

RETAIL

red displays first choice in the UK and Ireland

browsers • gondolas • shelves • graphics • storage
counters • island • chest • wall displays



BUY WITH CONFIDENCE DIRECT FROM THE MANUFACTURER

leasing available
against the end with low monthly payments

please call our sales office **01733 236061**

e: info@reddisplays.com www.reddisplays.com

- free 3D wire design
- experienced sales staff
- first class product range
- quality guaranteed
- products to suit all budgets
- fast installation service

REPLICATION

CD / DVD / VINYL REPLICATION
INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE

DISTRIBUTORS, BROKERS, LABELS..... Call us
NOW for the lowest tailored pricing and volume discounts

Thousands of customers agree! Our products have the highest industry accreditation and the best account management in the business. Fastest turnaround times and a guarantee to match any price. Call us or go online now.



mediasourcing.com **0845 686 0001**

STUDIOS

Britannia Row

Music Media Business Centre

Fully soundproofed music/recording studio

Located in Islington, N1.

For further info call: 020 7226 3377
or email: reception@britannia-row.co.uk
www.britannia-row.co.uk

Get The Results You Want
At Unbeatable Prices

020 7272 0358



The Blue Room
recording • production • mixing • mastering

More equipped than most other studios rooms at a fraction of the cost!

www.theblueroom.com

PACKAGING

POSTING RECORDS?
LP Mailing Envelopes • Single Mailing Envelopes
Postal Tubes • CD Mailers • DVD Mailers

CD mailers
12" and 7" mailers
DVD Mailers

WILTON OF LONDON
ESTABLISHED 25 YEARS
TEL: 020 8341 7070 FAX: 020 8341 1176

WANTED

STOCK URGENTLY REQUIRED
We pay CASH for JOBLOTS & OVERSTOCKS new or used
DVD & CD

Tel: 020 8641 8545
Email: colin@stockx.co.uk
StockXchange,
79 Stonecut Hill,
Northcreek, Surrey
(nr Morden & Sutton)
Open 7 days a week

RECORDS WANTED

CASH PAID
7", 12", LPs, 80's, 70's
POP, METAL, PUNK
REGGAE, INDIE.

TOP PRICES PAID FOR
VINYL IN TOP CONDITION
COMPLETE COLLECTIONS
WELCOME

Call Chris: 020 8677 6907
Mobile: 07559 83214
Email: vinylwanted@aol.com

RAT RECORDS

BUY CDs + VINYL

SMALL TO VAST AMOUNTS

We pay cash and collect at your convenience
PRICES GIVEN OVER THE PHONE

Call Tom on
01852 500332
ratrecords@tiscali.net

CASH PAID

for CDs, vinyl LPs, 12" & 7"
music memorabilia, guitar
picks, crew clothing, tour
merchandise, record awards
promo surpluses & complete
collections • will collect
call Mullin or Mark...
office: 01474 815 059
mobile: 07850 406 084
e-mail: mw@till.com

THE DAVIS GROUP

• 7" singles • 12" Masters
• CD Singles • Cassette Tapes
• All types of Master Boxes
• Any Bags • DVD cases

Call Peter on
011 404 2024

WEB STORE

KINETEC RECORDS
LONDON'S NO.1 UNDERGROUND DANCE MUSIC SPECIALISTS
LAUNCHES ITS NEW ONLINE STORE

www.KinTeC.com

ON VINYL & CD
**TECHNO, ACID TECHNO, HARD TECHNO
HARD DANCE, HARD TRANCE, HARDCORE
DRUM & BASS, BREAKBEAT, HARD HOUSE
DEEP HOUSE, ELECTRO, SCRATCH & DJ TOOLS
MERCHANDISE, CLOTHING, RECORD BAGS & BOXES, SLIPMATS
DJ HARDWARE, MUSIC PRODUCTION HARDWARE & SOFTWARE
& MUCH MORE...**

**SUPER FAST SERVER, FULLY SECURE SHOPPING CART
MULTIPLE WORLDWIDE DELIVERY OPTIONS.**

LOCATED:
15A LITTLE PORTLAND STREET, LONDON W1W 8BW

CONTACT:
T: +44 (0) 20 7323 5303 F: +44 (0) 20 7323 5909
E: info@kinetec.com W: www.kinetec.com

OPENING HOURS:
**MONDAY - SATURDAY 12PM - 8PM, SUNDAY 11AM - 4PM
FREE PARKING & NO CONGESTION CHARGE AFTER 6:30PM**

STOCK

THE BEST CASH & CARRY IN TOWN!!!
THOUSANDS OF CDS & DVDS IN STOCK AT
CHEAP CHEAP PRICES!!! DOZENS OF DEALS
AVAILABLE FOR BIG BUYERS

EURO LEISURE CORPORATION LTD
homeentertainment@euroleisure.net
VISIT US AT: www.euroleisure.org.uk
TEL: 020 8638 2020 Fax: 020 8638 1717
WE ARE ALWAYS BUYING SURPLUS PRODUCTS,
SPEAK TO PETER HARTLEY WITH OFFERS

SERVICES

JUKE BOX SERVICES
SALES, REPAIRS AND RENTALS

020 8288 1700

15 LION ROAD,
TWICKENHAM
MIDDLESEX TW1 4JH
Showroom Open, with car park.

Call Maria
020 7921 8315
Email
maria@musicweek.com

Visit www.musicweekdirectory.com for free company listings

listen

watch

play

work

www.sonopress.co.uk



Your memory in a flash.

As one of the world's leading replicators of data and information carriers, Sonopress is now offering a full range of professional services for the replication of memory cards. We can handle all standard types of cards available on the market. Now you can benefit from experiencing and playing the content on mobile phones, digital cameras and navigation systems at the highest quality available – whether it is music, games, movies or software. And thanks to »plug & play« you can enjoy a fuss-free feast for your eyes and ears.

AUTHORING & ENCODING | STUDIO SERVICES | MASTERING | REPLICATION
PACKAGING | FULFILMENT | DISTRIBUTION | ONLINE SERVICES | COPY PROTECTION

Anthony Daly | Sales Director | Audio Business Development
Office: 0121 502 7800 | Mobile: 07881 912 304
Email: anthony.daly@sonopress.co.uk

Toby Mitchell | Sales Manager | Audio Business Development
Office: 0121 502 7800 | Mobile: 07810 551 922
Email: toby.mitchell@sonopress.co.uk

**sonopress**[®]
arvato

Datafile

Britain's most comprehensive charts service

Week 16

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

FAST CHART

SINGLES

NUMBER ONE

GNARLS BARKLEY CRAZY (Warner Bros)
The first single by a US act to spend four weeks at number one since Eamon's debut hit "F---K It (I Don't Want You Back)" did likewise exactly two years ago. Crazy has now sold 420,710 copies - more than twice as many copies as any other single this year.

ALBUMS

NUMBER ONE

SHAYNE WARD SHAYNE WARD (SyCo Music)
Shayne Ward's first album sold 201,266 copies last week, easily beating first X-Factor winner Steve Brookstein's *Heart & Soul* set, which opened with sales of 50,989 last May and has thus far sold 103,603 copies.

COMPILATIONS

NUMBER ONE

VARIOUS NOW! 63 (EMI/Virgin/UMTV)
The compilations market slumped by 39% in the week after Easter, and top title *Now! 63* was hit harder than most, with its sales off 58.1% week-on-week at 80,274. The album's two-week total sales of 271,769 are 158,397 behind the same-stage tally of 430,166 of last year's equivalent (*Now! 60*) and 219,478 behind 2004 equivalent *Now! 57's* 491,247.

RADIO AIRPLAY

NUMBER ONE

GNARLS BARKLEY CRAZY (Warner Bros)
Increasing its sales tally from 2608 to 2,795, *Crazy* nevertheless suffers a dip in nearly 13m in its audience - but it is still enough to secure it a very easy fourth week at number one.

The Market

Warding off the post-Easter blues

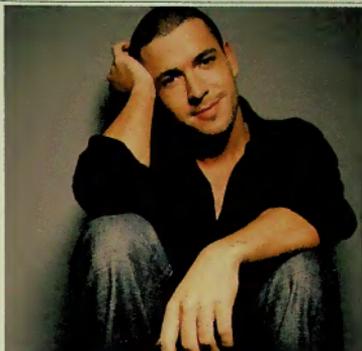
by Alan Jones

X-Factor winner Shayne Ward's eponymous first album sold 201,266 copies last week to debut emphatically at number one, just four months after he won the popular TV talent competition.

Ward's opening-week tally is the highest for an album by a new male solo artist since Craig David's *Born To Do It* dashed to a first-week tally of 225,320 in August 2000 - the highest ever first-week sale for a male solo artist. Ward's album debuts in 20th place on the year-to-date album rankings, where X-Factor runner-up Andy Abraham's *Impossible Dream* set is 12th with 271,908 sales and third-placed Journey South's album of the same name is sixth with 330,918 sales. Both Abraham and Journey South's albums have been available for five weeks.

Ward's album's release provided retail with a useful cushion against a post-Easter dip - although overall album sales were down 19.7% on the previous week at 2,275,458, artist albums declined only 14.3% to 1,859,998 compared to a precipitous 38.7% slide in compilation sales to 396,470. Digital sales, at 40,113, were down 9%.

More cheerily, album sales last week were 198,793 higher



Shayne Ward; all smiles as debut album scores impressive first-week tally

(9.6%) than the same week last year. Stripping out the 131,074 digital sales in the three weeks since downloads became eligible for the chart, physical album sales for 2006 are now back to almost the same level as in 2005, with year-to-date sales of 41,438,272 - just 0.37% behind their same-stage 2005 tally of 41,438,272.

Meanwhile, singles sales last week followed a similar pattern to albums - they were down 12.9% week-on-week at 1,167,327, but up a massive 61.4% on the same week last year. Physical sales last week, at 266,564 were down 26.4% on their level in the same week last year, but digital sales of 900,763 were 120.4% higher than in 2005.

Gnarls Barkley's *Crazy* suffered a 35.9% dip in sales last week, but completes a comfortable fourth week at number one with sales of 76,114, 52.3% more than runner-up Rihanna's *SOS*.

The Rihanna single was one of several to climb thanks to first-week physical sales, after debuting lower on downloads. Deep Dish feat. Stevie Nicks' *Dreams* is the highest new entry at number 14, while Michael Jackson's *Leave Me Alone* debuts at number 15. Originally a number two hit in 1989, when it couldn't find a way past Simple Minds' *Belfast Child*, it is Jackson's ninth Top 20 entry with a *DualDisc* re-release in as many weeks.

KEY INDICATORS

SINGLES

Sales versus last week -12.9%
Year to date versus last year +131.5%

MARKET SHARES

Universal	41.6%
Warner	26.1%
Sony BMG	17.2%
EMI	8.7%
Others	6.4%

ALBUMS

Sales versus last week -14.3%
Year to date versus last year +45.5%

MARKET SHARES

Sony BMG	39.0%
EMI	22.3%
Universal	17.7%
Warner	12.3%
Others	8.7%

COMPILATIONS

Sales versus last week -38.7%
Year to date versus last year -16.7%

MARKET SHARES

Universal	42.2%
EMI	29.8%
MoS	10.6%
Sony BMG	5.6%
Warner	5.3%
Others	2.5%

RADIO AIRPLAY

MARKET SHARES

Universal	35.3%
EMI	19.3%
Sony BMG	18.0%
Warner	17.4%
Others	9.9%

CHART SHARE

Origin of singles sales (Top 75): UK: 50.0% US: 42.7% Other: 5.3%
Origin of albums sales (Top 75): UK: 56.0% US: 40.0% Other: 4.0%

THE SCHEDULE

ALBUMS

THIS WEEK

Rihanna *A Girl Like Me* (Mercury); Adele *Love And Other Planets* (Domino); Gnarls Barkley *St Elsewhere* (WEA); Jamie Foxx *Unpredictable* (J)

MAY 1

Metali *Deep Blood Music* (Polydor); Kanye West *Late October* (Roc-A-Fella); Pearl Jam *Pearl Jam* (J); Snow Patrol *Eyes Open* (Fiction); Field Music *Write Your...* (Memphis Industries)

MAY 8

Red Hot Chili Peppers *Stadium Arcadium* (WEA); Dirty Pretty Things *Waterloo To Anywhere* (Mercury); Hoodlatank *Everyman For Himself* (Mercury); Various *They'll Have To Catch Us First* (Domino)

MAY 15

Nouvelle Vague *Nouvelle Vague 2* (Peacefrog); The Raconteurs *Broken*

Soldiers (UK); Busta Rhymes *The Big Bang* (Polydor); Plan B *Who Needs Action When You Have Words* (WEA); Phoenix *It's Never Been Like That* (Virgin); Feeder *The Singles* (Echo); Ron Sexsmith *Time Being* (J)

MAY 22

Pet Shop Boys *Fundamental* (Parlophone); Hot Chip *The Warning* (EMI); Zero 7 *The Garden* (Ultimate); Tanning Comments *Of The Inner Chorus* (Full Time Hobby); Jewel *Goodbye Alice In Wonderland* (Atlantic); Nelly Furtado *Loose* (Polydor)

MAY 29

The Modern *The Modern* (Mercury); Orson Bright *Tomorrow* (Mercury); The Futureheads *News And Tributes* (WEA); Gomez *How We Operate* (Independent); Live *Songs From The Black Mountain* (Epic); Herbert *Scale* (UK)

NEW ADDITION



New Sony BMG imprint *Uly Truth* will release the debut album by Freeland *Hellraiser* on June 26, featuring collaborations with Snow Patrol's Gary Lightbody, Jain Archer, Jackie Lee and Jan Hammer. The album will be made available as a digital download a full month ahead of its physical release. Lead single, *You Can Cry All You Want*, is released on June 12.

SINGLES

THIS WEEK

Snow Patrol *You're All I Have* (Polydor); Dirty Pretty Things *Bang Bang You're Dead* (Mercury); Arctic Monkeys *You The Fuck*, (Domino); Pearl Jam *World Wide Suicide* (J); Will Young *Who Am I* (RCA); The Raconteurs *Steady As She Goes* (XL); Him *Killing Loneliness* (WEA); Notorious B.I.G. *Spit Your Game* (Atlantic)

MAY 1

Red Hot Chili Peppers *Dani California* (WEA); Feeder *Lost & Found* (Echo); Busta Rhymes *Touch It* (Polydor); Jim Noir *My Patch* (My Dad); Kubb *Remain* (Mercury); Shack *Tie Me Down* (Big Brother); Ralle Band *Women Of Japan* (Sonic); Goldfrapp *Fly Me Away* (Mute)

MAY 8

LL Cool J *Control Myself* (Def Jam); Pet Shop Boys *My Wish*; Supergrass *Parlophone*; Graham Coxon *You And I* (Parlophone);

For fuller listings, visit musicweek.com

Hot Chip *And I Was A Boy From School* (EMI); The Datsuns *Stuck Here For Days* (Epic); The Beautiful South *Manchester* (Sony BMG)

MAY 15

Futureheads *Skip To The End* (WEA); Nelly Furtado *Promiscuous* (Polydor); Orson Bright *Idea* (Mercury); Garbage *Ron Barby Ron* (WEA); Justice Vs. Simian *We Are Your Friends* (Virgin); Lil' Kim *Whoa* (Atlantic); Christina Milian *Say It* (Def Jam); Mystery *Jesus You Can't Fool Me* (Denniz) (WEA); Razorlight *tic* (Mercury)

MAY 22

Primal Scream *Country Girl* (Columbia); Jack Johnson *Good People* (Island); Prince & The New Power Generation *Song To Say Goodbye* (Pavane); Matt Willis *Up All Night* (Mercury); Robbie Williams *Sin Sin Sin* (EMI); Kanye West *tic* (Mercury); The Ordinary Boys *9 To 5* (5-Unique)

29/04/06

Putting their backs into it

The Plot

As part of a quirky campaign, every chiropractor, in the UK will receive a copy of Trinit's first album

TRINIT TRINIT (UNIVERSAL)

Those unfortunate enough to suffer from severe back pain may have the silver lining of being among the first to hear the soothing sound of Universal's latest acquisition.

With Irish signings Trinit the record company has taken the unusual step of sending out a copy of the album to every registered chiropractor in the UK as part of its below-the-line marketing campaign. The move follows on from a similarly quirky campaign by U2&J for Jamie Cullum, which saw copies of his last album sent to every head gear at all-girl schools across the country.

"Trinit are native Dubliners Eve O'Donnell, Laura Cunningham and Sharon Moran. The three-

piece signed to U2&J last month for a reported €5m, a figure which Mark Wilkinson, the label's marketing director, says reflects the commitment the label is putting in the group.

"This is a long-term investment for us," says Wilkinson. "Our level of commitment to them will be huge, and the size of the deal reflects our belief in the girls." The self-titled album, which will be released on May 29, was produced by Ross Cullum, producer of Enya's debut album, who Wilkinson says was a natural choice for the girls. "Our strap line for the project is 'three voices, one spirit' and we really feel that Ross has captured the essence of that on the album. There's a slight mystery to this act and a slight mystery to the music, which we want to convey in the marketing."

As part of the album promotion, four-track samplers will be given out at the White Flately's Celtic Tiger stadium tour. A dedicated Web site has just gone live and three tracks have been recorded exclusively for online distributors. From mid May, Trinit will begin their first major tour supporting G4 across the UK while a first single, Rose To Water,



will be released on May 22.

"This is an album for the mid-market and middle-aged housewife audience," says Wilkinson. "We call them the 'massive passive', because they don't tend to spend a huge amount on a wide variety of music, but when they find something they really like, they tend to really champion it."

The album will be supported by a digital TV campaign playing on channels including UK Style, UK Food, UK Living and ITVs. "We've got to begin TV advertising three weeks before the album release," says Wilkinson.

CAMPAIGN SUMMARY

MANAGEMENT: Adrian Molloy and Lewis Knox, Opium Arts
MARKETING: Donna Cas and Mark Wilkinson
NATIONAL TV: Nikki Sanderson, No Stop
NATIONAL PRESS: Linda Valentine, Linda Valentine PR
REGIONAL PRESS: Tony Woods, U2J
NATIONAL RADIO: Joe Bennett, FLPR
REGIONAL RADIO: Jude Melor, Lisa Macdonald, U2J
WEBSITE: www.trinitmusic.com

TASTEMAKERS TIPS

King Biscuit Time Kwangchow (No Style)

DAVE SIMPSON, JOURNALIST, THE GUARDIAN



"Former Beta Band frontman Steve Mason is picking up that group's baton and running with it. Kwangchow returns to his long-standing concerns, but with stripped-down electronic dub-hop and humorous one-liners. 'If you can't get where you're going, then take the bus.' It's Mason's sound address to a generation as troubled by isolation and alienation as it is, before hitting us with a mantra-like chorus that can only be removed from the brain by surgery. In a less insane world, this would be number one for weeks."

Bluesy Research

True Spirit (Research)

THE INSIDER

Xfm Scotland



When Scottish alternative radio station Beat 106 was sold to London's Capital Radio in 2000, it seemed a logical next step to give the station the support of the ever-expanding Xfm branding. Few were surprised then when Capital Radio's successor GCap Media announced its intention last November to rebrand the station under the Xfm banner.

"The re-branding had been on the cards for a while," says Xfm Scotland's programme director Claire Ratterden. "There had been a lot of research to show that there was the demand for a station like Xfm in Scotland, particularly



JON DUNK, LIVE NATION
"Bluesy Research do a Verve/Charlatans/Pink Floyd type thing, but all with

three-part harmonies and they swap lead singers. They have a pile of great songs that have broad appeal and live they're going to be great. Their first single is a double A-side True Spirit/Ask For The Dawn on their own label that they're developing from the success of their south coast Research night. A classic British band."

Das Wunderlust

Tell Clare (Cherryade)

BILL CUMMINGS, EDITOR, GUILDFORDINFCOM

"Next week on GHTTV ZINE we talk to fast rising merchants of female-fronted 100mph casino-infused Das Wunderlust. From a little blip of the northeast of England this group of two boys and two girls balance between the playful keyboard melodies of

riding on the crest of the success of bands like Snow Patrol and Franz Ferdinand.

"The problem with the station before was that there had become a confusion about what it was supposed to be and what it was coming out of the speakers. It was like the station was trying to be all things to all men. It didn't work; it played really bad dance at some points, and at others it played really mainstream stuff. It was a very mixed message."

The station re-launched as Xfm Scotland on January 4, and within three months has already started to see some of the benefit of operating under its new moniker. The re-naming was followed by the launch in March of Xfm Manchester, giving the brand

Virgin band Kooks up a storm as album surpasses 150,000 mark

Campaign focus

Thirteen weeks since the release of their debut album, The Kooks have sold more than 150,000 records in the UK and are currently enjoying their biggest hit yet with *Naive*, which peaked at five this month.

Signed to Virgin in late 2004, the one-time Brit School students have been on the road consistently since and their live presence, combined with active street team promotion and targeted marketing, has played an important part in Virgin's launch strategy. "Before I arrived at Virgin the band had built themselves a pretty tidy audience and with relatively little media support they had a Top 10 album," says managing director Ferdy Unger-Hamilton. "They were standing on their own two feet as a band."

Unger employed street team operation traffic to manage the band's street team activity with one of the more adventurous stunts seeing a permanent member hit the road with the band



to sign up new members and coordinate events and promotions. "The grassroots stuff we've done has been very important in building the bond between the band and their fans," says senior product manager Kelly Bush.

Current single *Naive* is the band's fourth so far and it continues the upward chart trajectory of previous releases with first single *Follow-U* peaking at 35, followed-up *Sofa Song* at 28 and *You Don't Love Me* at 12. The band are also reaching a

growing international audience with a strong presence in Japan where they have sold 20,000 albums.

The band will be touring extensively over the summer with appearances at Leeds, Reading, T in The Park and the Oxygen Festival in Ireland tying in with their fifth single release, *Six Moves In One* which is released on June 26. Unger-Hamilton believes he is looking at a band with potential to sell 500,000 albums and beyond.

RADIO PLAYLISTS

RADIO 1

A LIST
Arctic Monkeys *The View From The Afternoon*; Breakers *Somebody's Watching Me*; Blaze *Rock*; Barbara Tucker *Meek*; Priscilla Low: Chris Brown *Yo Gyal*; Meek *Christina Milian*; Duff *Wang*; Jay *Say I Dirty Pretty Things*; Jay *Hugo*; Mase *A Move On Me*; LL Cool J *Bank*; Danc *Grain's Barkley*; Envy *Here I Be*; Do Better; Infernal *From Paris To Berlin*; Jay *Hugo*; Mase *A Move On Me*; LL Cool J *Bank*; Jennifer Lopez *Control*; Kevell *Open Up*; Jay *Red Hot Chili Peppers*; Cal *California*; Rihanna *SOS* (Innocent *Me*); Sugar *Ros*; Hottel *Stine*; Pritzel *You're All*; The Kooks *Naive*; The Zetans *Why Won't You Give Me Your Love?*

B LIST

Boy Kill Boy *Satin*; Captain Brice *Danielle*; Marley *Blackfish*; Degré *Dish*; Shelle *Nicks*; O'Jays *Feeder*; Lost *8*; Fandé *Gettapp*; Fly *Me Away*; Jack Johnson *Upside Down*; Keane *It Is*; Amy *Down*; Norina *Pallet*; Everybody's *Good*

To War; Richard Ashcroft *Music Is Power*; Seaweed *Ent Never Wanna Say*; The Feeling *Fill My Little World*; The Flaming Lips *The World*; Walk *Walk*; The Razorbacks *Slenty At Six*; Gork; The Streets *When You Won't*; Fainew; We Are Scientists *Nobody Move*

C LIST
"Breake *Co-Op* The O'Riordan *Chickie*; Tom Jones *Shores In Love*; "Gurine *Buy*; Ray *Trouble Sleeping*; Enigma *Shine*; Thee *Red*; Chlo *Boy From School*; "Meat *Wires* *Up At Night*; "Panic *At The Disco* *But It's Better If You Do*; "Me *Who Know*; Primal *Scorn*; Courtney *Girl*; "The Ordinary *Boys In Lady*; Scorn *Country*

D LIST
"L'Après *Colours*; "Boris *Monica* *Ten*; Sheryl *Really*; "Bully *Man*; "Eater *Oakenfield*; "The Stripped *Murphy*; Foster *Wolfmother*; "Dionysus

RADIO 2

A LIST
"Aha *Copy*; Prings *Daniel*; Powner *Lo*; Mc *Gettapp*; Fly *Me Away*; Robbie *Robbie*

ALBUM OF THE WEEK

Red Hot Chili Peppers
Stadium Arcadium

Warner Bros 936244222
Produced by Rick Rubin, the Chili Peppers' ninth studio album crams in 28 tracks over two discs. The strong single Dani California opens proceedings, while elsewhere it is pretty much business as usual, with the funk-metal rapid-rap of Charlie, the ballad of Stadium Arcadium and Slow Cheek and the fast-paced Tortured. It is likely to satisfy a fanbase looking for a familiar sound, even if the band will have to work hard to beat the 1.8m UK sales tally of *By The Way*.



SINGLE OF THE WEEK

Pet Shop Boys
I'm With Stupid

Parlophone CD86590
This highly anticipated reunion with Trevor Horn is ideal for the Boys' lush and emotional sound. Up there with *Left To My Own Devices* and other such grand moments, *I'm With Stupid* is simply a great electronic pop single, of which few can deliver as well as Pet Shop Boys. The song has been A-listed by Radio Two, and the ubiquitous David Walliams and Matt Lucas's presence in the video will ensure plenty of TV coverage.



Singles

The Beautiful South
Manchester (Sony BMG)
82876831132

The first single from the Hull act's May 15-released album *Stephanie* sees the South return to familiar quirky territory: loveable, jaunty, catchy pop, heavy on the humour. This paeon to the Rainy City is C-listed at Radio Two and comes ahead of a 16-date UK tour.

The Boyfriends
Adult Ace (Bodytrap)
BO08EC0207

Given that they are supporting Morrissey on his forthcoming UK tour, it probably will not come as a surprise to learn that The Boyfriends sound a lot like The Smiths. This is no bad thing, however, and they have at least managed to write a decent, angsty tune while they are at it.

Boy Kill Boy
Suze (Mercury 9856255)

After sparking a buzz as a limited release on Hype Panda last year, this bittersweet indie anthem has earned a major-label outing. Following February's Top 30 hit *Back Again*, it should power the London-based band into the charts. The JME has been a keen supporter, giving the band a cover story and a slot on its New Bands One, where the track is B-listed.

Graham Coxon
You Are It (Parlophone CD86691)
The second single from *Love Travels At Illegal Speeds* hides bleak sentiment under a typically cheery exterior. While not as instantly loveable as *Standing On My Own Again*, this is another well-crafted slice of jangling guitar pop from Coxon, who seems able to write such songs in his sleep.

The Datsuns
Stuck Here For Days EP (V2 936040340)
The return of the wonderful Datsuns is a cause for celebration. This four-track EP, available as white vinyl and download only, was self-produced and, although the drum sound might not be as overworked as processed

product the effect is heartfelt, direct and pure. MTV2 has played the wonderful video.

Hot Chip
Boy From School (EMI CD86690)
Following the Top 30 hit *Over And Over*, this gentle electro track reminiscent of the likes of RoxySop should take Hot Chip's profile yet higher. Backed by shows at SXSW and the WMC in Miami, as well as a UK tour kicking off a week after release, it will throw the spotlight on their excellent album *The Warning*.

Imogen Heap
Goodnight & Go (White Rabbit 8287682284)
This is the first single from Heap since she signed to Sony BMG imprint White Rabbit, and it arrives as its parent album hits 110,000 over-the-counter sales in the US. This live favourite is a soaring pop song dominated by layers of vocals and features a big hook which should get the phones ringing at radio. A name to watch.

LL Cool J feat. Jennifer Lopez
Control Myself (Def Jam 9856569)
This curtain raiser for LL Cool J's 12th album is one of his strongest singles to date. It sees him team up with Jennifer Lopez and the pair benefit enormously from an inventive production job from Jermaine Dupri, who coaxes out a sleek and effortlessly cool track. With support including A-listings at Radio One and Capital, a big hit seems guaranteed.

Phoenix
Long Distance Call (Virgin SORUCD121)
With the rise of bands such as Orson and The Feeling, one really has to hope that the moment has finally arrived for Phoenix, who have been ploughing a lonely furrow so brilliantly for so long. This single is another example why Phoenix deserve universal acclaim and respect.

Daz Sampson
Everyday's Life (Sony BMG 82876834222)
The conventional rules of single releases have to be suspended for Eurovision entries. This "advice record" may sound like Baz Luhrmann's (*Everybody's Free*) '90

Wear Suncscreen, annoyingly revoiced by the cast of *Orange Hill*, but the question to ask here is whether voters in eastern Europe will like it, and the answer has to be a 'yes'. Success is surely a formality.

Santana
Cry Baby Cry (Sony BMG 82876804672)
Santana has a peculiar knack for bringing out the best from an array of star guests, a knack which helped the evergreen rocker shift more than 250,000 copies of 1993's *Supernatural*. This time round it is Jess Stone and Sean Paul duetting over Santana's crazy riffs, and the end result is a smooth, utopian potential radio smash.

Starsailor
Keep Us Together (EMI EM691)
The latest single from the silver-awarded album *On The Outside* sees Starsailor deliver their most euphoric sound to date. Despite the Eighties stadium rock production, the result is convincing enough, and suggests that the band are currently at their strongest and most positive.

Teddy Thompson
I Should Get Up (UCJ 9855190)
Following raw notices for his performance at this year's SXSW and a wealth of favourable press, the son of folk duo Richard and Linda releases another plaintive, melodic pop strummer. B-listed at Radio Two, this second single from the excellent *Separate Ways* album coincides with a UK tour.

The Upper Room
Black And White (Sony BMG 82876836562)
The Brighton-based band follow the Top 40 hit *All Over This Town* with this live favourite. Bringing to mind Mancunian legends James, this should put a glimmer in the eye of those still hankering for a quick Britpop fix. The band play a 14-date tour this month.

Albums

Absentee
Schmotime (Merph's Industries M1059CD)
Absentee has a lot of potential and can pen a neat soulful indie

pop song, but their main appeal – or indeed stumbling block – may lie in the love-then-or-hate-then, deeply grizzled vocals of singer Dan Michaelson, who sounds like he is singing from the depths of a deep, cigarette-fueled depression.

Neal Casal
No Wish To Reminisce (Fargo FA0083)
The seventh album from acclaimed singer-songwriter Casal finds him in introspective mood. The highlights of this at times compelling set, are the sweet acoustic opener *You Don't See Me Crying* and the rocking *Sleeping Pills In Stereo*. Casal visits the UK for the second time later this year for five dates.

Dirty Pretty Things
Waterloo To Anywhere (Vertigo 9853266)
Carl Barât has returned in finer form than his ex-compatriate Pete Doherty. Though to some people he may not have Doherty's romance, to the majority he represents sig rock at its best. With the right amount of radio-friendly tracks coupled with titles such as *You Fucking Love It*, this is sure to be a strong seller.

Howling Bells
Howling Bells (Bella Union BELLAC0114)
One of the buzz bands of the year unleash this blues/country-influenced collection of swoonsome songs. Howling Bells use sound effects galore to create atmospheric soundscapes, which are made irresistible by lead singer/guitarist Juanita Stain's beautiful vocals. The band are currently touring the UK with support slots, including two with Editors at Brixton Academy.

Matsuyahu
Youth (Isis 6809952)
Youth is the second studio album from Matsuyahu, but is the first to get a full commercial release in the UK. He is a Hassidic Jew, but this is not a religious album despite the occasional lyrical themes. Just simply a great reggae album that will cross genres. The album debuted at number two in the US, scanning 118,000 units in its first week, and has gone on to surpass 300,000 copies – not a

bad result for an artist who may had deemed a niche act.

Ein Ruth
Ein Ruth (Korova KODE1004)
This Swedish export's debut UK album is a sun-drenched collection of upbeat folk-pop tunes which, with the right champions at the media and radio, will ensure Ruth a strong career foundation here. Already a star in her homeland, 2006 sees her concentrate on the UK market, where she has already toured extensively throughout March and April. Lead single *When It Comes To You* is out this week.

The Superimposers
Missing (Little League LLD0006)
Building on last year's collection of seven-inch singles, this uplifting, sun-drenched album deserves to win further acclaim. Drawing influences from the likes of Brian Wilson, David Axelrod, John Lennon and John Barry into the melting pot, it has a winning summery charm.

Jane Taylor
Montpelier (Bicycle JT002)
When Johnny Walker played one of Taylor's songs on his show recently the effect was immediate; emails flooded in wanting more information on this bittersweet singer-songwriter. This album proves without a doubt that this determinedly independent artist should elapse her more manufactured competitors. The album was funded by fans who pre-bought her album: it was a wise investment. Beautiful!

Scott Walker
The Drift (4AD CAD2603CD)
Respect must be given to an artist who, in his seventh decade, continues to experiment sonically rather than age past glories, but this is a difficult work in the extreme. Walker's voice remains as powerful as ever, and the man's name will be enough to ensure it sells respectably, but it is highly unlikely to encourage a younger generation towards the man's formidable body of work.

This week's reviews: Dagald Baird, Andy Brunning, Phil Brooke, Jeremy Brown, Ben Cross, Stuart Clark, Neve Kelly, Owen Lintern, Nicola Stone, Nick Ricko and Simon Ward.

29.04.06

TV Airplay Chart

Rank	Artist/Title	Label	Spw
1	GNARLS BARKLEY CRAZY	WARNER BROS	555
2	RIHANNA SOS	DEF JAM	451
3	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARNER BROS	305
4	WILL YOUNG WHO AM I	SONY BMG	333
5	SHAYNE WARD NO PROMISES	SONY BMG	325
6	BEATFREAKZ SOMEBODY'S WATCHING ME	BMG	319
7	CHRIS BROWN YO (EXCUSE ME MISS)	JIVE	311
8	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	DEF JAM	306
9	PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP	ADM	304
10	NE-YO SO SICK	DEF JAM	265
11	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I	DEF JAM	256
12	MARY J BLIGE & U2 ONE	CENTRO	249
13	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROK-A-TILLA	248
14	THE BLACK EYED PEAS PUMP IT	BMG	233
15	DAZ SAMPSON TEENAGE LIFE	EBL	233
16	THE KOOKS NAIVE	VERGN	229
17	FALL OUT BOY DANCE, DANCE	MERCURY	223
18	KELLY CLARKSON WALK AWAY	BMG	212
19	THE DARKNESS GIRLFRIEND	ATLANTIC	209
20	SUGABABES RED DRESS	ISLAND	204
21	BUSTA RHYMES TOUCH IT	INTERSCOPE	204
22	COLDPLAY THE HARDEST PART	PARLOPHONE	203
22	ORSON BRIGHT IDEA	MERCURY	203
24	PINK STUPID GIRLS	LAMARCA	191
25	CHICANE FEAT. TOM JONES STONED IN LOVE	GLOBE	189
26	SOUNDBWOY ENT. NEVER WANNA SAY	MINISTRY OF SOUND	188
27	DANNI MINOGUE SO UNDER PRESSURE	AT&T	183
28	SUNBLOCK FIRST TIME	DISCOBOMB	175
29	INFERNAL FROM PARIS TO BERLIN	ESPORA	169
30	SEAN PAUL TEMPERATURE	WALT DISNEY	169
31	SNOW PATROL YOU'RE ALL I HAVE	PICCOLA	169
32	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD PRODUCTIONS	167
33	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON	BMG	165
34	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	SONY BMG	154
35	MADONNA SORRY	WARNER BROS	151
36	NERINA PALLOT EVERYBODY'S GONE TO WAR	NEW FLOOD	144
37	ORSON NO TOMORROW	MERCURY	142
38	PLACEBO SONG TO SAY GOODBYE	VERGN	139
39	LAURA MICHELLE KELLY THERE WAS A TIME	AVANT	137
40	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE?	DEKANOIS	134

↑ Highest Top 10 Hit Entry
↑ Highest Top 40 Entry

© Nielsen Music Control. Compiled from data supplied from 9500+ on Sun 16 Apr 2006 to 2400 on Sat 22 Apr 2006. The TV Airplay chart is compiled based on plays on the following stations: The Music 36, Chart 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

There's no change in the top four positions, as Gnarls Barkley continue to reign, while Christina Milian leaps into the Top 20



6. Beatfreakz
In a week of rare calls on the TV airplay chart, last week's top four remain in the leading positions in the same order, while Shayne Ward's No Promises edges up 6-5. The first big mover on the list is Beatfreakz' reworking of Rockwell's hit Somebody's Watching Me, the video for which tangos Michael Jackson's Thriller. It leaps 15-6 on the chart this week, with 319 plays, including top tallies of 57 from MTV Dance and B4, and 51 from Flaunt.



15. Daz Sampson
Daz Sampson's Teenage Life will be the UK's representative at the 2006 Eurovision Song Contest in Athens on May 20. The Stockport local's video for the song got 233 airings last week, helping it to leap 93-15 on the TV airplay chart - last only four stations contributed to its total, which he made up of 95 plays on B4, 64 on Flaunt, 53 on Chart Show TV and 21 on The Box.

MTV MOST PLAYED

Rank	Artist/Title	Label
1	RIHANNA SOS	DEF JAM
2	GNARLS BARKLEY CRAZY	WARNER BROS
3	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARNER BROS
4	THE KOOKS NAIVE	VERGN
5	HARD-FI BETTER DO BETTER	NECESSARYDANCE
6	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE (REFACTED)	UNPUBLISHED
7	EMBRACE NATURE'S LAW	INDEPENDENT
9	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE?	DEKANOIS
10	BEATFREAKZ SOMEBODY'S WATCHING ME	BMG

THE BOX MOST PLAYED

Rank	Artist/Title	Label
1	RIHANNA SOS	DEF JAM
2	BEATFREAKZ SOMEBODY'S WATCHING ME	BMG
3	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARNER BROS
4	WILL YOUNG WHO AM I	SONY BMG
5	MARY J BLIGE & U2 ONE	GENIE
6	SHAYNE WARD NO PROMISES	SONY BMG
7	ORSON NO TOMORROW	MERCURY
8	THE STREETS WHEN YOU WASN'T FAMOUS	SPY
9	THE BLACK EYED PEAS PUMP IT	BMG
9	GNARLS BARKLEY CRAZY	WARNER BROS

KERRANG! MOST PLAYED

Rank	Artist/Title	Label
1	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARNER BROS
2	FALL OUT BOY DANCE, DANCE	MERCURY
3	ANGELS AND AIRWAVES THE ADVENTURE	ISLAND
4	THE DARKNESS GIRLFRIEND	ATLANTIC
5	FOO FIGHTERS NO WAY BACK	RCA
6	RED HOT CHILI PEPPERS BY THE WAY	WARNER BROS
6	KHOMA MEDICA	ROCKAWAY
8	THE WHITE STRIPES 7 NATION ARMY	JL
8	FALL OUT BOY SUGAR, WE'RE GOIN DOWN	MERCURY
8	PANIC! AT THE DISCO BUT IT'S BETTER IF YOU DO	ATLANTIC

MTV2 MOST PLAYED

Rank	Artist/Title	Label
1	THE KOOKS NAIVE	VERGN
2	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON	BMG
3	DIRTY PRETTY THINGS GANG BANG YOU'RE DEAD	VERTIGO
3	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARNER BROS
5	GNARLS BARKLEY CRAZY	WARNER BROS
5	THE SCENTISTS STEADY AS SHE GOES	JL
7	WE ARE BACKWARDS NOBODY MOVE, NOBODY GET HURT VIBES	BMG
7	FALL OUT BOY DANCE, DANCE	MERCURY
9	SIGUR ROS HOPPOLLALA	EMI
10	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE?	DEKANOIS

MTV BASE MOST PLAYED

Rank	Artist/Title	Label
1	SEAN PAUL TEMPERATURE	WALT DISNEY
2	NE-YO SO SICK	DEF JAM
3	BUSTA RHYMES TOUCH IT	AFTERMATH/INTERSCOPE
4	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I	DEF JAM
5	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	ROK-A-TILLA
6	CHRIS BROWN YO (EXCUSE ME MISS)	JIVE
7	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	DEF JAM
8	DAMIAN MARLEY BEAUTIFUL	ISLAND
8	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	SONY BMG
10	TRINA FEAT. KELLY ROWLAND HERE WE GO	ATLANTIC

ON THE BOX THIS WEEK

T4
Red Hot Chili Peppers
Dani California

TOP OF THE POPS
The Flaming Lips
The Yeah Yeah Yeah
Sons
Richard
Aiken
Suzanne
Vie
Power
Jamie Foxx
Unpredictable
Pet
Shop Boys
1st
With
Skeet
Goldgraff
Fly Me
Along
Suzanne
Vie
Write
AF I Have
MIM
Killing
Love
Honey

BBC1
Friday Night With Jonathan Ross
Justin Hawkins & Dirty Three
Things
Goes
PVC

BBC2
Top Of The Pops
Reloaded (Sat)

ITV1
GMTV
Brands
Ewan
McGregor
guests
The
Black
Crowns
(Thu)

CHANNEL 4
B4 (Mon-Fri)
Kazuo - Video
Exclusive (Fri)
Carling Live 24
(Fri-Sat)
The Album Chart
Show
Golf
Shows
Gnarls
Barkley,
Waldemar
Gustaf

4PM Goldcut (Sat)
Acacia (Sat), Moco (Sat)
Michael Jackson's Moments (Sat)
TV 4 (Sat) (Sat)
Poppers: Tell Me Baby

POPWORLD
Robbie Williams
on
Sun
Suzanne
Vie
Mott
Watts
Up
All
Night
Pet Shop Boys
1st
With
Suzanne
Vie
The
Ordinary
Boys
Have
To
Fie
The
Frumheads
Ship
To
The
End
Daz
Sampson
Teenage
Life

SITTING ROOM ONLY

>>> ADULT

SNOW PATROL: LIVE IN YOUR LIVING ROOM

INCLUDES PERFORMANCES OF TRACKS FROM THE NEW ALBUM EYES OPEN... OUT LIVING ROOM

ALL THIS WEEK AT 9PM ON VH2

Play Chart

Nielsen
Music Control

	Hot 100	Main	Rock	Pop	Country	R&B	Latin	Blues	World	Classical	Specialty	Other	
26	24	4	17	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE <small>ATLANTIC</small> 414 15 22.64 32									
27	40	3	SHAYNE WARD NO PROMISES <small>SONY BMG</small> 1008 28 21.26 60										
28	38	60	CHRIS BROWN YO (EXCUSE ME MISS) <small>JIVE</small> 400 11 21.25 -2										
29	50	3	INFERNAL FROM PARIS TO BERLIN <small>DISCOJAZZ</small> 541 51 21.27 44										
30	72	1	0	GOLDFRAPP FLY ME AWAY <small>VIRTE</small> 223 81 20.89 94									
31	51	7	DANIEL POWTER LIE TO ME <small>VAMPOR BROS</small> 566 8 20.80 42										
32	74	1	0	ORSON BRIGHT IDEA <small>MERCURY</small> 327 67 20.05 104									
33	49	2	45	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD <small>VERTIGO</small> 238 7 19.57 28									
34	20	5	28	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE? <small>REDLINE</small> 450 -8 19.30 -40									
35	22	33	23	MADONNA SORRY <small>VAMPOR BROS</small> 1186 15 18.31 -45									
36	30	38	51	HI TACK SAY SAY SAY (WAITING 4 YOU) <small>GUSTO</small> 881 -6 18.10 -6									
37	37	22	40	KELLY CLARKSON BECAUSE OF YOU <small>REA</small> 892 -3 18.07 1									
38	38	1	0	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON <small>DEKAY</small> 158 2 17.57 11									
39	87	1	0	SIGUR ROS HOPPILLA <small>EMI</small> 133 22 16.98 118									
40	62	1	0	PET SHOP BOYS I'M WITH STUPID <small>PARLOPHONE</small> 112 16.90 33									
41	42	3	8	FALL OUT BOY DANCE, DANCE <small>MERCURY</small> 356 12 16.78 3									
42	35	37	68	WILL YOUNG ALL TIME LOVE <small>SONY BMG</small> 840 -22 16.43 10									
43	14	3	59	TRINA FEAT. KELLY ROWLAND HERE WE GO <small>ATLANTIC</small> 436 12 16.07 0									
44	10	12	13	PUSYCAT DOLLS FEAT. WILL.I.A.M. BEEP <small>A&M</small> 697 4 15.67 20									
45	47	3	25	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE <small>SONY BMG</small> 521 7 14.78 -3									
46	69	1	0	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I <small>DEF JAM</small> 406 25 14.63 29									
47	66	1	0	KEANE IS IT ANY WONDER? <small>ISLAND</small> 390 11 13.77 15									
48	75	1	40	CHICANE FEAT. TOM JONES STONED IN LOVE <small>CLIVE</small> 301 15 12.85 31									
49	55	7	41	KELLY CLARKSON WALK AWAY <small>REA</small> 992 -6 12.77 -11									
50	59	4	0	KU TUNSTALL ANOTHER PLACE TO FALL <small>REDELUXE</small> 811 -26 12.49 -12									

PRE-RELEASE

ARTIST/TITLE	Label
1 BEATFREAK SOMEBODY'S WATCHING ME <small>DETA</small>	2757
2 KURB REMAIN <small>MERCURY</small>	2704
3 RED HOT CHILI PEPPERS DAVE CALIFORNIA <small>VAMPOR BROS</small>	2426
4 LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF <small>DEF JAM</small>	2270
5 GOLDFRAPP FLY ME AWAY <small>VIRTE</small>	2089
6 ORSON BRIGHT IDEA <small>MERCURY</small>	2006
7 ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON <small>DEKAY</small>	1258
8 SIGUR ROS HOPPILLA <small>EMI</small>	1698
9 PET SHOP BOYS I'M WITH STUPID <small>PARLOPHONE</small>	1694
10 CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I <small>DEF JAM</small>	1463
11 KEANE IS IT ANY WONDER? <small>ISLAND</small>	1377
12 KATIE MELUA SPIDERS WEB <small>ABRACADABRA</small>	1190
13 THE RACONTEURS STEADY AS SHE GOES <small>REA</small>	1168
14 NERINA PALLOUT EVERYBODY'S GONE TO WAR <small>REDELUXE</small>	1040
15 FEEDER LOST AND FOUND <small>ENO</small>	1002
16 SHERYL CROW & STING ALWAYS ON YOUR SIDE <small>REYDOR</small>	963
17 PRIMAL SCREAM COUNTRY GAY <small>COLUMBIA</small>	940
18 EMBRAGE WORLD AT YOUR FEET <small>INDEPENDENT</small>	830
19 EMINEM SHAKA THAT <small>MERCURY</small>	827
20 THE FEELING FILL MY LITTLE WORLD <small>BRAND</small>	799

ON THE RADIO THIS WEEK

ARTIST/TITLE	Label
JAZZ ONE	Jo Wiley
Rock	Goldfrapp
Pop	Blaze
Country	Trina
R&B	Chris Brown
Latin	Orson
Blues	Arctic Monkeys
World	Keane
Classical	Shayne Ward
Specialty	Madonna
Other	Hi Tack

RADIO GROWERS

ARTIST/TITLE	Label	Weeks on Chart
1 WILL YOUNG WHO AM I	SONY BMG	1128
2 SNOW PATROL YOU'RE ALL I HAVE	FISCHION	1090
3 RIHANNA SOS	AVAO	1038
4 KATIE MELUA SPIDERS WEB	ABRACADABRA	298
5 SHAYNE WARD NO PROMISES	SONY BMG	1008
6 NERINA PALLOUT EVERYBODY'S GONE TO WAR	REDELUXE	390
7 KEANE IS IT ANY WONDER?	ISLAND	375
8 CNARLS BARILEY CRAZY	VAMPOR BROS	275
9 INFERNAL FROM PARIS TO BERLIN	DISCOJAZZ	241
10 BEATFREAK SOMEBODY'S WATCHING ME	DETA	178

RADIO TWO

ARTIST/TITLE	Label
1 KURB REMAIN <small>MERCURY</small>	2704
2 WILL YOUNG WHO AM I <small>SONY BMG</small>	1128
3 A-HA COSY PRISONS <small>AVAO</small>	1038
4 COLDPLAY THE HARDEST PART <small>PARLOPHONE</small>	1090
5 PET SHOP BOYS I'M WITH STUPID <small>PARLOPHONE</small>	1694
6 EMBRAGE NATURE'S LAW <small>INDEPENDENT</small>	830
7 GOLDFRAPP FLY ME AWAY <small>VIRTE</small>	2089
8 DANIEL POWTER LIE TO ME <small>VAMPOR BROS</small>	1190
9 MICHAEL ASKROFT MYSELF IS PAMPER <small>REDELUXE</small>	1040
10 RICHARD JONES YOU HAVN' KILLED ME <small>ATTACK</small>	1002
11 CNARLS BARILEY CRAZY <small>VAMPOR BROS</small>	1168
12 SHERYL CROW & STING ALWAYS ON YOUR SIDE <small>REYDOR</small>	963
13 SNOW PATROL YOU'RE ALL I HAVE <small>FISCHION</small>	1090
14 NINA SIMONE Y GROOVEFINDER AIN'T GOT NO <small>SONY BMG</small>	1002
15 THE UPPER ROOM BLACK AND WHITE <small>COLUMBIA</small>	940
16 LOBBE LINE FEEL IT <small>MARLBOROUGH</small>	827
17 KATIE MELUA SPIDERS WEB <small>ABRACADABRA</small>	1190
18 SHAYNE WARD NO PROMISES <small>SONY BMG</small>	1008
19 TRINA FEAT. KELLY ROWLAND HERE WE GO <small>ATLANTIC</small>	436
20 BEVERLY KNIGHT FEEL MY HEART <small>PARLOPHONE</small>	1040
21 PRINCE & NEW POWER GENERATION LOVE & BLESS <small>ISLAND</small>	1002
22 PRINCE & NEW POWER GENERATION <small>UNIVERSAL</small>	1002



PASSING STRANGER

"Exceptionally good...an absolute blinder!" — Mink Radcliffe
 "He's fantastic...an absolute pain!" — Janice Long
 "A lot like Jeff Buckley, very Nick Drake..." — Mink Radcliffe
 "That's quite something..." — Tom Robinson
 "Supah, he's such a big, big talent!" — Chris Hawkins
 "How lovely is that!" — Clare McDonnell
 "How fine it is!" — Vic McLynn

187 (44) 01922 490403 FAX (44) 01922 473235
 www.simonandshuster.com www.naturalradio.com
 www.gdcdirect.com Natural Radio & TV

album, Fly Me Away rises 70-30 this week, with 223 plays from 30 stations coming in an audience of 20.09M. The previous singles from Superstare — *Okak La La*, *Number One and Ride A White Horse* — had airplay peaks of 14, 10 and 23, respectively. Fly Me Away owes much of its impetus to 34 plays on Radio Two and six plays on Radio One.

39. Sigur Ros Ups exclusively on TV games — actually David Attenborough's *Planet Earth* — *Sigur Ros's Hoppilla* rockets to number 39. It attracted an audience of 16.97m last week, from 133 plays on 12 stations, 22 of them from Radio One.

of 42.94m from 1328 plays. It moves # 2 on Radio Two, where 18 spins provide 61.3% of its audience, while Capital Radio 95.6FM's 33 plays were worth another 2.57m listeners.

EMAP BIG CITY

ARTIST/TITLE	Label
1 CNARLS BARILEY CRAZY <small>VAMPOR BROS</small>	1168
2 JAMES BLUNT WISDOM <small>ATLANTIC</small>	1038
3 MICKYLO SAYER THUNDER IN MY HEART AGAIN <small>INDEPENDENT</small>	830
4 CORINNE BAILEY RAE PUT YOUR RECORDS ON <small>GOOD HARBOR</small>	1008
5 MARY J BLIGE & U2 ONE <small>CLIVE</small>	963
6 SUGARBAES RED DRESS <small>ISLAND</small>	1002
7 PINK STUPID GIRLS <small>REDELUXE</small>	1040
8 COLDPLAY THE HARDEST PART <small>PARLOPHONE</small>	1090
9 ORSON NO TEMOROSUM <small>MERCURY</small>	2006
10 RIHANNA SOS <small>AVAO</small>	1038

GWR GROUP

ARTIST/TITLE	Label
1 CORINNE BAILEY RAE PUT YOUR RECORDS ON <small>GOOD HARBOR</small>	1008
2 CNARLS BARILEY CRAZY <small>VAMPOR BROS</small>	1168
3 MICKYLO SAYER THUNDER IN MY HEART AGAIN <small>INDEPENDENT</small>	830
4 JAMES BLUNT WISDOM <small>ATLANTIC</small>	1038
5 JACK JOHNSON BETTER TOGETHER <small>BRUSH BRUSHED</small>	1002
6 MARY J BLIGE & U2 ONE <small>CLIVE</small>	963
7 SUGARBAES RED DRESS <small>ISLAND</small>	1002
8 HI TACK SAY SAY SAY (WAITING 4 YOU) <small>GUSTO</small>	881
9 COLDPLAY THE HARDEST PART <small>PARLOPHONE</small>	1090
10 KELLY CLARKSON WALK AWAY <small>REA</small>	992

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

REVIEWS DVD

Cream Classic Albums - Disraeli Gears (Eagle Vision EREDV 523)



The album that established Cream and catapulted Eric Clapton into international superstardom, Disraeli Gears is given a slick,

informative and thoroughly entertaining examination in this, the latest in the acclaimed Classic Albums series. Boasting new interviews from Clapton and his colleagues Ginger Baker and Jack Bruce, as well as other peripheral figures in the creation of the album, it provides perspective and insight into the making of one of the all-time classics and is punctuated throughout by rare archive footage and, of course, the wonderful music of the band. With their recent reunion concerts helping to generate new interest, it is a timely release, and includes 30 minutes of material not shown in the TV version, including stunning full colour footage of Tales of Brave Ulysses.

Blind Faith

London Hyde Park 1969 (Sanctuary SVEF 0090)



After Cream's demise Messrs Clapton and Baker joined forces with bassist Rick Grech and singer Steve Winwood

to form Blind Faith, a world regarded by many as the world's first supergroup. They burst briefly but very brightly before losing one controversial chart-topping album whose sleeve showed a topless, underage but clearly pubescent girl, and played a number of rapturously received gigs on both sides of the Atlantic. This is a first-time release of the entire first gig, which was in front of a crowd of more than 100,000 at London's Hyde Park. Spanning just nine songs and 40 minutes, it is widely praised and it is fair to say that the band is in mesmerising form in the wonderful Find My Way Back Home and a cover of the Rolling Stones' Under My Thumb, although perfectionist Eric Clapton thought their performance was ragged. Bonus features include promo videos of the bands from whom Blind Faith were recruited: Spencer Davis, Traffic and Cream.

Albums

FRONTLINE RELEASES

CLASSICAL

1. **ANDREA BARRICHI** *Sonata In 4 Actus* (CD 20262 402) P
2. **JOHN NALLING *Requiem Op 114* (CD 20262 404) P**

DANCE

1. **LANTANA** *Four Hours Of Soul* (12" DMG 2568) S/D
2. **DARY FORD** *And I Don't Ever* (12" LIP 30396) S/D
3. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
4. **HEAZI** *Unhatched* (12" Artists United Concept (CD) SABC8 09 LP SABC8 09) S/D
5. **CHRISTY HONOR** *Victory* (12" Supa 02 554) S/D
6. **MILO MIMO** *Medi* (12" MIMO 001) S/D
7. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
8. **PIPER** *Top Of The World* (12" MIMO 001) S/D
9. **PLANT** *CD Split* (12" ALP 01) S/D
10. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
11. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
12. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
13. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
14. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
15. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
16. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
17. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
18. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
19. **THE KINGS** *Stronger* (12" Supa 02 554) S/D
20. **THE KINGS** *Stronger* (12" Supa 02 554) S/D

JAZZ

1. **JOHN LAW** *Chronic* (12" ECM 1001) C/IMP
2. **JOHN LAW** *Chronic* (12" ECM 1001) C/IMP
3. **JOHN LAW** *Chronic* (12" ECM 1001) C/IMP

POP

1. **ABBA** *ABBA* (12" Epic 2000) P
2. **ABBA** *ABBA* (12" Epic 2000) P
3. **ABBA** *ABBA* (12" Epic 2000) P
4. **ABBA** *ABBA* (12" Epic 2000) P
5. **ABBA** *ABBA* (12" Epic 2000) P
6. **ABBA** *ABBA* (12" Epic 2000) P
7. **ABBA** *ABBA* (12" Epic 2000) P
8. **ABBA** *ABBA* (12" Epic 2000) P
9. **ABBA** *ABBA* (12" Epic 2000) P
10. **ABBA** *ABBA* (12" Epic 2000) P
11. **ABBA** *ABBA* (12" Epic 2000) P
12. **ABBA** *ABBA* (12" Epic 2000) P
13. **ABBA** *ABBA* (12" Epic 2000) P
14. **ABBA** *ABBA* (12" Epic 2000) P
15. **ABBA** *ABBA* (12" Epic 2000) P
16. **ABBA** *ABBA* (12" Epic 2000) P
17. **ABBA** *ABBA* (12" Epic 2000) P
18. **ABBA** *ABBA* (12" Epic 2000) P
19. **ABBA** *ABBA* (12" Epic 2000) P
20. **ABBA** *ABBA* (12" Epic 2000) P

ROCK

1. **ACROSS** *Five* (12" Polygram 1000) S/IMP
2. **ADAM** *Keen* (12" Polygram 1000) S/IMP
3. **ADAM** *Keen* (12" Polygram 1000) S/IMP
4. **ADAM** *Keen* (12" Polygram 1000) S/IMP
5. **ADAM** *Keen* (12" Polygram 1000) S/IMP
6. **ADAM** *Keen* (12" Polygram 1000) S/IMP
7. **ADAM** *Keen* (12" Polygram 1000) S/IMP
8. **ADAM** *Keen* (12" Polygram 1000) S/IMP
9. **ADAM** *Keen* (12" Polygram 1000) S/IMP
10. **ADAM** *Keen* (12" Polygram 1000) S/IMP
11. **ADAM** *Keen* (12" Polygram 1000) S/IMP
12. **ADAM** *Keen* (12" Polygram 1000) S/IMP
13. **ADAM** *Keen* (12" Polygram 1000) S/IMP
14. **ADAM** *Keen* (12" Polygram 1000) S/IMP
15. **ADAM** *Keen* (12" Polygram 1000) S/IMP
16. **ADAM** *Keen* (12" Polygram 1000) S/IMP
17. **ADAM** *Keen* (12" Polygram 1000) S/IMP
18. **ADAM** *Keen* (12" Polygram 1000) S/IMP
19. **ADAM** *Keen* (12" Polygram 1000) S/IMP
20. **ADAM** *Keen* (12" Polygram 1000) S/IMP

29.10.06

ROOTS

1. **BEAN** *Bean* (12" Epic 2000) P
2. **BEAN** *Bean* (12" Epic 2000) P
3. **BEAN** *Bean* (12" Epic 2000) P
4. **BEAN** *Bean* (12" Epic 2000) P
5. **BEAN** *Bean* (12" Epic 2000) P
6. **BEAN** *Bean* (12" Epic 2000) P
7. **BEAN** *Bean* (12" Epic 2000) P
8. **BEAN** *Bean* (12" Epic 2000) P
9. **BEAN** *Bean* (12" Epic 2000) P
10. **BEAN** *Bean* (12" Epic 2000) P

SOUNDTRACK

1. **WARRIOR** *Warrior* (12" Epic 2000) P
2. **WARRIOR** *Warrior* (12" Epic 2000) P
3. **WARRIOR** *Warrior* (12" Epic 2000) P
4. **WARRIOR** *Warrior* (12" Epic 2000) P
5. **WARRIOR** *Warrior* (12" Epic 2000) P
6. **WARRIOR** *Warrior* (12" Epic 2000) P
7. **WARRIOR** *Warrior* (12" Epic 2000) P
8. **WARRIOR** *Warrior* (12" Epic 2000) P
9. **WARRIOR** *Warrior* (12" Epic 2000) P
10. **WARRIOR** *Warrior* (12" Epic 2000) P

OTHER

1. **BLANK** *Blank* (12" Epic 2000) P
2. **BLANK** *Blank* (12" Epic 2000) P
3. **BLANK** *Blank* (12" Epic 2000) P
4. **BLANK** *Blank* (12" Epic 2000) P
5. **BLANK** *Blank* (12" Epic 2000) P
6. **BLANK** *Blank* (12" Epic 2000) P
7. **BLANK** *Blank* (12" Epic 2000) P
8. **BLANK** *Blank* (12" Epic 2000) P
9. **BLANK** *Blank* (12" Epic 2000) P
10. **BLANK** *Blank* (12" Epic 2000) P

CATALOGUE & REISSUES

1. **ABBA** *ABBA* (12" Epic 2000) P
2. **ABBA** *ABBA* (12" Epic 2000) P
3. **ABBA** *ABBA* (12" Epic 2000) P
4. **ABBA** *ABBA* (12" Epic 2000) P
5. **ABBA** *ABBA* (12" Epic 2000) P
6. **ABBA** *ABBA* (12" Epic 2000) P
7. **ABBA** *ABBA* (12" Epic 2000) P
8. **ABBA** *ABBA* (12" Epic 2000) P
9. **ABBA** *ABBA* (12" Epic 2000) P
10. **ABBA** *ABBA* (12" Epic 2000) P
11. **ABBA** *ABBA* (12" Epic 2000) P
12. **ABBA** *ABBA* (12" Epic 2000) P
13. **ABBA** *ABBA* (12" Epic 2000) P
14. **ABBA** *ABBA* (12" Epic 2000) P
15. **ABBA** *ABBA* (12" Epic 2000) P
16. **ABBA** *ABBA* (12" Epic 2000) P
17. **ABBA** *ABBA* (12" Epic 2000) P
18. **ABBA** *ABBA* (12" Epic 2000) P
19. **ABBA** *ABBA* (12" Epic 2000) P
20. **ABBA** *ABBA* (12" Epic 2000) P

1. **ABBA** *ABBA* (12" Epic 2000) P
2. **ABBA** *ABBA* (12" Epic 2000) P
3. **ABBA** *ABBA* (12" Epic 2000) P
4. **ABBA** *ABBA* (12" Epic 2000) P
5. **ABBA** *ABBA* (12" Epic 2000) P
6. **ABBA** *ABBA* (12" Epic 2000) P
7. **ABBA** *ABBA* (12" Epic 2000) P
8. **ABBA** *ABBA* (12" Epic 2000) P
9. **ABBA** *ABBA* (12" Epic 2000) P
10. **ABBA** *ABBA* (12" Epic 2000) P
11. **ABBA** *ABBA* (12" Epic 2000) P
12. **ABBA** *ABBA* (12" Epic 2000) P
13. **ABBA** *ABBA* (12" Epic 2000) P
14. **ABBA** *ABBA* (12" Epic 2000) P
15. **ABBA** *ABBA* (12" Epic 2000) P
16. **ABBA** *ABBA* (12" Epic 2000) P
17. **ABBA** *ABBA* (12" Epic 2000) P
18. **ABBA** *ABBA* (12" Epic 2000) P
19. **ABBA** *ABBA* (12" Epic 2000) P
20. **ABBA** *ABBA* (12" Epic 2000) P

Singles

Gnarls Barkley notch up a fourth week at number one, while Rihanna climbs to two, Infernal rise to four and Deep Dish have the highest new entry at 14

TOP 20 DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	GNARLS BARKLEY CRAZY	UNIVERSAL
2	4	RIHANNA SOS	DEF JAM
3	14	RED HOT CHILI PEPPERS DAN CALIFORNIA	WARRNER BROS
4	1	ORSON NO TOMORROW	MUSIKYU
5	2	THE KOOKS NAIVE	UGEN
6	6	SHAYNE WARD NO PROMISES	SOLO BROS
7	4	MARY J BLIGE & U2 ONE	REVEA
8	14	THE BLACK EYED PEAS PUMP IT	ASAP
9	7	NE-YO SO SICK	DEF JAM
10	8	PUSYCAT DOLLS FEAT. WILLIAM BEEF	ASAP
11	5	EMBRACE NATURE'S LAW	INDEPENDENT
12	9	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD ENTERTAINMENT
13	11	FALL OUT BOY DANCE DANCE	RECON
14	13	THE STREETS WHEN YOU WASNT FAMOUS	ATV
15	16	PINK STUPIO GIRLS	REA
16	10	SEAN PAUL TEMPERATURE	HYPERMUSIC
17	12	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	DEF JAM
18	12	THE BLACK EYED PEAS MY HUMPS	ASAP
19	17	SUGABABES RED DRESS	ISLAND
20	13	INFERNAL FROM PARIS TO BERLIN	APOLLO RECORDS

© The Official Charts Company 2006. Covers period from April 10 to April 16, 2006.

TOP 20 RINGTONES

Pos	Last	ARTIST TITLE	Label
1	1	GNARLS BARKLEY CRAZY	Universal Atlantic/Chrysalis/Def Jam/Reprise
2	2	THE BLACK EYED PEAS PUMP IT	Cherry Lane/EVJ/Capitol/Real Gone
3	3	NE-YO SO SICK	Cherry Lane/Def Jam/Reprise
4	14	PUSYCAT DOLLS FEAT. WILLIAM BEEF	Reprise/Cherry Lane/Capitol/Real
5	16	PINK STUPIO GIRLS	Capitol/Cherry Lane/Real Gone
6	7	SEAN PAUL TEMPERATURE	Universal/Cherry Lane/Real Gone
7	5	RED HOT CHILI PEPPERS DAN CALIFORNIA	Warner Bros/Cherry Lane/Real Gone
8	10	MARY J BLIGE & U2 ONE	Reprise/Cherry Lane/Real Gone
9	13	SHAYNE WARD NO PROMISES	Reprise/Cherry Lane/Real Gone
10	8	MADONNA SORRY	Universal/Cherry Lane/Real Gone
11	11	KELLY CLARKSON BECAUSE OF YOU	Universal/Cherry Lane/Real Gone
12	12	DID DIT FEAT. EMKEE LISTEN TO YOUR HEART	EMI/Cherry Lane/Real Gone
13	19	NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL	Cherry Lane/Cherry Lane/Real Gone
14	17	THE BLACK EYED PEAS MY HUMPS	Cherry Lane/Cherry Lane/Real Gone
15	9	CHICO IT'S CHICO TIME	Warner Bros/Cherry Lane/Real Gone
16	15	CATHERINE TATE AM I BOWLED	REPCO
17	18	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Universal/Cherry Lane/Real Gone
18	13	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Universal/Cherry Lane/Real Gone
19	10	ORSON NO TOMORROW	Universal

© The Official Charts Company 2006. Covers period from April 10 to April 16, 2006.

TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	GNARLS BARKLEY CRAZY - SINGLE VERSION	UNIVERSAL
2	1	RIHANNA SOS	UNIVERSAL
3	1	RED HOT CHILI PEPPERS DAN CALIFORNIA (ALBUM VERSION)	WARRNER
4	2	MARY J BLIGE & U2 ONE	UNIVERSAL
5	3	SHAYNE WARD NO PROMISES	SOLO BROS
6	3	ORSON NO TOMORROW	UNIVERSAL
7	4	THE BLACK EYED PEAS PUMP IT	UNIVERSAL
8	16	THE KOOKS NAIVE	EMI
9	7	PINK STUPIO GIRLS	SONY BMG
10	11	PUSYCAT DOLLS FEAT. WILLIAM BEEF	SONY BMG
11	10	KELLY CLARKSON BECAUSE OF YOU	SONY BMG
12	18	SHAKIRA FEAT. WYCKE JEAN HIPS DON'T LIE	SONY BMG
13	9	NE-YO SO SICK	UNIVERSAL
14	11	CORINNE BAILEY RAE PUT YOUR RECORDS ON	EMI
15	8	EMBRACE NATURE'S LAW (ALBUM VERSION)	BMG
16	13	FALL OUT BOY DANCE DANCE	UNIVERSAL
17	14	MADONNA SORRY (ALBUM VERSION)	WARRNER
18	10	INFERNAL FROM PARIS TO BERLIN - RADIO	UNIVERSAL
19	6	SEAN PAUL TEMPERATURE (ALBUM VERSION)	WARRNER
20	12	JUANES LA CAMISA NEGRA	UNIVERSAL

© The Official Charts Company 2006.

29,04,06
Top 75

The Official UK

Pos	Last	ARTIST TITLE	Company
1	1	GNARLS BARKLEY CRAZY	UNIVERSAL
2	5	RIHANNA SOS	DEF JAM
3	2	SHAYNE WARD NO PROMISES	SOLO BROS
4	34	INFERNAL FROM PARIS TO BERLIN	APOLLO RECORDS
5	3	MARY J BLIGE & U2 ONE	REVEA
6	7	THE KOOKS NAIVE	UGEN
7	4	ORSON NO TOMORROW	MUSIKYU
8	26	FALL OUT BOY DANCE DANCE	RECON
9	6	NE-YO SO SICK	DEF JAM
10	7	THE BLACK EYED PEAS PUMP IT	ASAP
11	8	PUSYCAT DOLLS FEAT. WILLIAM BEEF	ASAP
12	11	PINK STUPIO GIRLS	REA
13	9	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOOD ENTERTAINMENT
14	NEW	DEEP DISH FEAT. STEVIE NICKS DREAMS	Capitol/Cherry Lane/Real Gone
15	NEW	MICHAEL JACKSON LEAVE ME ALONE	REVEA
16	54	THE FLAMING LIPS THE YEAR YEAH YEAH SONG	Warner Bros/Cherry Lane/Real Gone
17	NEW	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	Capitol/Cherry Lane/Real Gone
18	NEW	SOUNDWYON ENT NEVER WANNA SAY	Capitol/Cherry Lane/Real Gone
19	15	TRINA FEAT. KELLY ROWLAND HERE WE GO	Atlantic/Cherry Lane/Real Gone
20	NEW	RICHARD ASHCROFT MUSIC IS POWER	Capitol/Cherry Lane/Real Gone
21	12	EMBRACE NATURE'S LAW	INDEPENDENT
22	18	SEAN PAUL TEMPERATURE	HYPERMUSIC
23	22	MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	Universal/Cherry Lane/Real Gone
24	20	THE ZUTONS WHY WON'T YOU GIVE ME YOUR LOVE	Universal/Cherry Lane/Real Gone
25	16	JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE	Capitol/Cherry Lane/Real Gone
26	19	CHICO IT'S CHICO TIME	Warner Bros/Cherry Lane/Real Gone
27	17	THE STREETS WHEN YOU WASNT FAMOUS	Sony BMG/Cherry Lane/Real Gone
28	34	NOTORIOUS B.I.G./DIDDY/NELLY/JAGGED EDGE... NASTY GIRL	Cherry Lane/Cherry Lane/Real Gone
29	34	MADONNA SORRY	Warner Bros/Cherry Lane/Real Gone
30	NEW	SNOW PATROL YOU'RE ALL I HAVE	Capitol/Cherry Lane/Real Gone
31	21	KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY	Capitol/Cherry Lane/Real Gone
32	NEW	JUANES LA CAMISA NEGRA	Universal/Cherry Lane/Real Gone
33	14	HARD-FI BETTER DO BETTER	Universal/Cherry Lane/Real Gone
34	36	SHAYNE WARD THAT'S MY GOAL	Universal/Cherry Lane/Real Gone
35	32	JOEY NEGRO MAKE A MOVE ON ME	Capitol/Cherry Lane/Real Gone
36	7	JAMES BLUNT WISEMAN	Capitol/Cherry Lane/Real Gone
37	25	SUGABABES RED DRESS	Atlantic/Cherry Lane/Real Gone
38	31	THE FEELING SEWN	Capitol/Cherry Lane/Real Gone

TITLES 42
11 AMT 00 10 - THE OFF LIFE 40
12 ALL THE TIME 00
13 BACK HOME YOURS FEAT 40
14 BE WITHOUT YOU 00
15 BEYONCE 00
16 BEYONCE 00
17 BEYONCE 00
18 BEYONCE 00
19 BEYONCE 00
20 BEYONCE 00
21 BEYONCE 00
22 BEYONCE 00
23 BEYONCE 00
24 BEYONCE 00
25 BEYONCE 00
26 BEYONCE 00
27 BEYONCE 00
28 BEYONCE 00
29 BEYONCE 00
30 BEYONCE 00
31 BEYONCE 00
32 BEYONCE 00
33 BEYONCE 00
34 BEYONCE 00
35 BEYONCE 00
36 BEYONCE 00
37 BEYONCE 00
38 BEYONCE 00
39 BEYONCE 00
40 BEYONCE 00
41 BEYONCE 00
42 BEYONCE 00

Albums

It's a good week for Sony BMG as Shayne Ward and The Zutons debut at one and two respectively. Meanwhile, Peter Grant and The Charlatans are also new entries in the Top 10

TOP 20 MUSIC DVD

Rank	Artist/Title	Label/Weeks
1	MICHAEL FLAHEY CELTIC TIGER	Shanley Music
2	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Curb/Interscope
3	CORILLAZ DEMON DAYS - LIVE	Parlophone
4	ORIGINAL CAST RECORDING ACCORN ANTIQUES - THE MUSICAL	Operon 4 DVD/CD
5	IL DIVO ENCORE	Sony Music
6	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 2005	EMI/Virgin/Universal
7	ELVIS PRESLEY ELVIS 56	Universal
8	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	World Circuit
9	OSHER TRUTH TIGER - BEHIND THE TRUTH - LIVE	Capitol
10	ANASTASIA LIVE AT LAST	Capitol
11	JOHNNY MATHIS LIVE IN CHICAGO	Capitol/Entertainment
12	DESTINY'S CHILD LIVE IN ATLANTA	Columbia
13	ELVIS PRESLEY LEGENDS IN CONCERT	EMI
14	BLIND FAITH LONDON HYDE PARK 1969	Sanctuary/Universal
15	BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE	World Circuit
16	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone
17	MADNESS AT MADISOCK	Capitol
18	BOB DYLAN NO DECEPTION HOME	Capitol
19	GENESIS THE GENESIS SONBOOK	Capitol
20	QUEEN THE MAKING OF A NIGHT AT THE OPERA	Capitol

© The Official UK Charts Company 2006

TOP 20 COMPILATIONS

Rank	Artist/Title	Label/Weeks
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 63	EMI/Virgin/Universal
2	VARIOUS FLOORFILLERS - CLUB CLASSICS	SANTELIVE
3	VARIOUS MASSIVE ALB - SPRING COLLECTION 2006	Sony BMG
4	VARIOUS MAXIMUM BASS 2 - THE NEXT LEVEL	Capitol
5	VARIOUS THE WEEKEND VOL 2	Capitol
6	VARIOUS IT'S POP TIME	Sony BMG
7	VARIOUS HARDCORE HEAVEN 3	Real Gone
8	VARIOUS THE NO.1 EUPHORIC DANCE ALBUM	Dancezone
9	VARIOUS DANCE NATION	Mercury
10	VARIOUS HIP HOP - THE EVOLUTION	World Circuit
11	VARIOUS THE HADENAGA CLASSICS	EMI
12	VARIOUS CLUBLAND XI: MEET HARDCORE 2	SANTELIVE
13	VARIOUS POP PROCESSES 3	Sony BMG
14	VARIOUS THE VERY BEST OF POWER BALLADS	EMI
15	VARIOUS CLUB FEVER 2006	EMI
16	VARIOUS 12 INCH BOPS	Family
17	VARIOUS RISE LONGSIDE	Sony BMG
18	VARIOUS NEW PRESENTS THE ESSENTIAL BRANDS	Capitol
19	VARIOUS THE NO.1 DANCE HITS ALBUM	Dancezone
20	VARIOUS THE BEST CLUB ANTHEMS CLASSICS	EMI

© The Official UK Charts Company 2006

THE YEAR SO FAR: TOP 20 ALBUMS

Rank	Artist/Title	Label/Weeks
1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M NOT	Capitol
2	JACK JOHNSON IN BETWEEN DREAMS	Real Gone
3	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Good Music
4	JAMES BLUNT BACK TO BEDLAM	Atlantic
5	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone
6	JOURNEY SOUTH JOURNEY SOUTH	Sony Music
7	Kaiser Chiefs Employment	Capitol
8	KELLY CLARKSON BREAKAWAY	Capitol
9	WILL YOUNG KEEP ON	Sony
10	CORILLAZ DEMON DAYS	Parlophone
11	HARD-FI STARS OF CCTV	Capitol
12	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Sony BMG
13	SIMON WEBBE SANCTUARY	Capitol
14	MADONNA CONFESIONS ON A DANCE FLOOR	Warner Bros
15	COLDPLAY X&Y	Parlophone
16	RICHARD ASHCROFT KEYS TO THE WORLD	Parlophone
17	JOSE GONZALEZ VENEER	Parlophone
18	PUSHCAT DOLLS PCD	EMI
19	EDITORS THE BACK ROOM	Kaplanstone
20	SHAYNE WARD SHAYNE WARD	Sony BMG

© The Official UK Charts Company 2006

29.04.06
Top 75



L. Shayne Ward
X-Factor winner Shayne Ward makes a convincing debut at the top of the album chart with this self-titled collection, which sold 201,266 copies last week. It is the third album so far for this year to sell more than 200,000 copies in a week, and all three are debut albums by new UK acts. Journey South, who finished third in X-Factor, sold 216,843 copies of their eponymous debut album to take pole position four weeks ago, while the Arctic Menleys' Whatever People Say That's What I'm Not topped to a first-week tally of 363,735 in February.



2. The Zutons
Live-pool band The Zutons registered the highest-charting single of their career this month, when Why Won't You Give Me Your Love reached number one. It was the first single from their second album, *Tired of Hanging Around*, which makes an ever better first impression this week, debuting at number two on sales of 41,436. The band's 2004 debut album, *Who Killed The Zutons*, spawned five hit singles and has thus far sold 562,255 copies. It debuted at number 13, with first-week sales of 17,294, and eventually peaked at number six.

The Official UK

Rank	Artist/Title	Label/Weeks
1	SHAYNE WARD SHAYNE WARD	Sony BMG
2	THE ZUTONS TIRED OF HANGING AROUND	Parlophone
3	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
4	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
5	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING	Capitol
6	JACK JOHNSON IN BETWEEN DREAMS	Real Gone
7	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Good Music
8	PETER GRANT NEW VINTAGE	Capitol
9	BEVERLY KNIGHT VOICE - THE BEST OF	Parlophone
10	THE CHARLATANS SIMPATICO	Capitol
11	THE BLACK EYED PEAS MONKEY BUSINESS	AAI
12	EMBRACE THIS NEW DAY	Interscope
13	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT...	Dancezone
14	WILL YOUNG KEEP ON	Sony BMG
15	RICHARD ASHCROFT KEYS TO THE WORLD	Parlophone
16	PINK I'M NOT DEAD	Mercury
17	KELLY CLARKSON BREAKAWAY	Capitol
18	MORRISSEY RINGLEADER OF THE TORMENTORS	Capitol
19	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
20	GREEN DAY AMERICAN IDIOT	Capitol
21	SIMON WEBBE SANCTUARY	Parlophone
22	MARY J BLIGE THE BREAKTHROUGH	Parlophone
23	JAMES BLUNT BACK TO BEDLAM	Atlantic
24	QUEEN LIVE AT WEMBLEY STADIUM '86	Parlophone
25	HAY WESTENRA ODYSSEY	Capitol
26	DON WILLIAMS THE DEFINITIVE - HIS GREATEST HITS	Universal
27	THE FLAMING LIPS AT WAR WITH THE MYSTICS	Capitol
28	JOURNEY SOUTH JOURNEY SOUTH	Warner Bros
29	KT TUNSTALL EYE TO THE TELESCOPE	Capitol
30	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Capitol
31	CORILLAZ DEMON DAYS	Parlophone
32	HARD-FI STARS OF CCTV	Capitol
33	JOSE GONZALEZ VENEER	Parlophone
34	ROBBIE WILLIAMS GREATEST HITS	Parlophone
35	PUSHCAT DOLLS PCD	EMI
36	DAVID BOWIE THE BEST OF BOWIE	Capitol
37	COLDPLAY X&Y	Parlophone
38	ANDY ABRAHAM THE IMPOSSIBLE DREAM	Sony BMG

Artist/Title	Label/Weeks	
39	THE ZUTONS	Parlophone
40	THE ZUTONS	Parlophone
41	THE ZUTONS	Parlophone
42	THE ZUTONS	Parlophone
43	THE ZUTONS	Parlophone
44	THE ZUTONS	Parlophone
45	THE ZUTONS	Parlophone
46	THE ZUTONS	Parlophone
47	THE ZUTONS	Parlophone
48	THE ZUTONS	Parlophone
49	THE ZUTONS	Parlophone
50	THE ZUTONS	Parlophone

Albums Chart

Chart compiled from actual sales last Sunday to Saturday, unless a special feature has 40000 or more copies. © The Official Charts Company. *UK sales only with BPI and BACC cooperation.



Peter Grant
Helped by Radio Two exposure from fellow Yorkshireman Michael Parkinson, an appearance on Radio 2's *John Peel* chat show, *Loose Women*, and the *Wright Stuff* and some well-placed advertising, 18-year-old new-comer Peter Grant from the village of Gaisley storms to a number eight hit with his first album, *New Vintage*, which sold 14,862 copies last week. Possessing a smooth vocal style belying his youth, the album features songs including Scott Walker's *Jeanie*, Barry White's *The Last My Everything* and Classics IV's *Spectacular*.

10. The Charlatans
Northwich beat *Stiffhorn Ringers* on Saturday (April 22) to win the *Nikomatize* North championship but the town's favourite sons The Charlatans have to settle for a less lofty number 10 debut with their ninth studio album *Symposium*, which sold 12,708 copies last week. Their first album for Sanctuary's *Circles* label did pretty well considering their last LMA studio album *Up At The LMA* peaked at number 24 in 2004 and *Sympathy's* first single, *Blackened Blue Eyes*, peaked at number 28 last month.

10. The Charlatans
Northwich beat *Stiffhorn Ringers* on Saturday (April 22) to win the *Nikomatize* North championship but the town's favourite sons The Charlatans have to settle for a less lofty number 10 debut with their ninth studio album *Symposium*, which sold 12,708 copies last week. Their first album for Sanctuary's *Circles* label did pretty well considering their last LMA studio album *Up At The LMA* peaked at number 24 in 2004 and *Sympathy's* first single, *Blackened Blue Eyes*, peaked at number 28 last month.

10. The Charlatans
Northwich beat *Stiffhorn Ringers* on Saturday (April 22) to win the *Nikomatize* North championship but the town's favourite sons The Charlatans have to settle for a less lofty number 10 debut with their ninth studio album *Symposium*, which sold 12,708 copies last week. Their first album for Sanctuary's *Circles* label did pretty well considering their last LMA studio album *Up At The LMA* peaked at number 24 in 2004 and *Sympathy's* first single, *Blackened Blue Eyes*, peaked at number 28 last month.

10. The Charlatans
Northwich beat *Stiffhorn Ringers* on Saturday (April 22) to win the *Nikomatize* North championship but the town's favourite sons The Charlatans have to settle for a less lofty number 10 debut with their ninth studio album *Symposium*, which sold 12,708 copies last week. Their first album for Sanctuary's *Circles* label did pretty well considering their last LMA studio album *Up At The LMA* peaked at number 24 in 2004 and *Sympathy's* first single, *Blackened Blue Eyes*, peaked at number 28 last month.

10. The Charlatans
Northwich beat *Stiffhorn Ringers* on Saturday (April 22) to win the *Nikomatize* North championship but the town's favourite sons The Charlatans have to settle for a less lofty number 10 debut with their ninth studio album *Symposium*, which sold 12,708 copies last week. Their first album for Sanctuary's *Circles* label did pretty well considering their last LMA studio album *Up At The LMA* peaked at number 24 in 2004 and *Sympathy's* first single, *Blackened Blue Eyes*, peaked at number 28 last month.

TOP 10 INDIE SINGLES

Rank	Artist	Title	Label
1	Blaze Feat. Barbara Tucker	Most Precious Love	Indefinite (S) (S)
2	Coldcut Feat. Roots Manuva	True Skool	Virgin (S) (S)
3	Stuudio	B Ch'on Get It On	Easted (S) (S)
4	Brakes	All Night Disco Party	Brake (S) (S)
5	Embrace	Nature's Law	Independent (S) (S)
6	Various	Tribute To Jinky	Lord Of The Wings (S) (S)
7	Katie Melua	Spider's Web	Domino (S) (S)
8	Franz Ferdinand	The Fallen Ill, Wells	Domino (S) (S)
9	Belle & Sebastian	The Blues Are Still Blue	Brake (S) (S)
10	Filterhead SOS	Message In A Bottle	Go! (S) (S)

TOP 10 INDIE ALBUMS

Rank	Artist	Title	Label
1	The Charlatans	Symposium	Circle (S)
2	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Domino (S)
3	Morrissey	Indecision Of The Tomatoes	Attack (S)
4	Embrace	This New Day	Independent (S)
5	José González	Veheer	Reservoir (S)
6	White Rose Movement	Kick	Independent (S)
7	Golan Project	Lunatic	NL (S) (S)
8	Stereophonics	Live From Dakota	KID (S)
9	Mox Woves	In Woves Clothing	Ear (S) (S)
10	Katie Melua	Piece By Piece	Domino (S)

TOP 10 ROCK ALBUMS

Rank	Artist	Title	Label
1	Green Day	American Idiot	Reprise (S) (S)
2	Mox Woves	In Woves Clothing	Ear (S) (S)
3	Dixie Green	Yes Virginia	Blackburn (S)
4	Lacuna Coil	Karmacode	Century Media (S)
5	Tan Gillan	Gillan's Son	Sire (S) (S)
6	Idol	Holy Diver - Live	Cap (S)
7	Satyricon	Now Diabolical	Blackburn (S)
8	Various	International Superhits	Reprise (S) (S)
9	Trivium	Ascendancy	Blackburn (S)
10	My Chemical Romance	Life On The Murder Scene	Reprise (S)

TOP 10 JAZZ ALBUMS

Rank	Artist	Title	Label
1	Curtis Stigers	The Collection	Cosmos (S)
2	Norah Jones	Feels Like Home	Blue Note (S)
3	Norah Jones	Come Away With Me	Parlophone (S)
4	Paul Anka	Rock Swings	Cap (S)
5	Ray Charles	The Very Best Of	Meridian (S)
6	Maddie Popcorn	Chainless Live	Reprise (S) (S)
7	Madeline	The Number One Swing Album 2004	DMV (S) (S) (S)
8	Sade	The Best Of	Cap (S)
9	LL Cool J	Fitzgerald Gold	Meridian (S)
10	Ray Charles	The Definitive	Meridian (S)

TOP 10 CLASSICAL ALBUMS

Rank	Artist	Title	Label
1	Hayley Westenra	Odissey	Decca (S)
2	Russell Watson	The Voice - The Ultimate Collection	Decca (S)
3	Andrea Bocelli	Amore, The Opera Album	Phonogram (S)
4	Karl Jenkins	The Armed Man - A Mass For Peace	Meridian (S)
5	Hayley Westenra	Odissey	Decca (S)
6	The Sixteen	Christophers Ikon	Decca (S)
7	Katherine Jenkins	Living A Dream	Decca (S)
8	Karl Jenkins	Requiem	Decca (S)
9	Karl Jenkins	Adiemus The Essential Collection	Decca (S)
10	Katherine Jenkins	Premiere	Decca (S)

Rank	Artist	Title	Label
39	Jack Johnson	On and On	Capitol
40	Madonna	Confessions On A Dance Floor	Worship
41	Panic!	At The Disco	Capitol
42	Queen	Greatest Hits	Parlophone
43	Jack Johnson	Brushfire Fairytales	Capitol
44	Andrea Bocelli	Amore	Phonogram
45	Neil Sedaka	The Very Best Of - The Show Goes On	Meridian
46	Madonna	The Immaculate Collection	Sire
47	The Verve	Urban Hymns	Meridian
48	Alison Moyet	Singles	Meridian
49	Fleetwood Mac	The Very Best Of	Meridian
50	Curtis Stigers	The Collection	Meridian
51	Neil Diamond	12 Songs	Capitol
52	David Gilmour	On An Island	Meridian
53	Katie Melua	Piece By Piece	Meridian
54	Ne-Yo	In My Own Words	Meridian
55	Kaiser Chiefs	Employment	Meridian
56	Bruce Springsteen	Greatest Hits	Meridian
57	Sigur Ros	Takk	Meridian
58	Stereophonics	Live From Dakota	Meridian
59	Red Hot Chili Peppers	Greatest Hits	Meridian
60	Gorillaz	Gorillaz	Meridian
61	Yeah Yeah Yeahs	Show Your Bones	Meridian
62	Stereophonics	Language, Sex, Violence, Other?	Meridian
63	Frank Sinatra	My Way - The Best Of	Meridian
64	The Beach Boys	The Very Best Of	Meridian
65	Sugababes	Taller In More Ways	Meridian
66	A-Ha	The Definitive Singles Collection	Meridian
67	The Streets	A Grand Don't Come For Free	Meridian
68	Kanye West	Late Registration	Meridian
69	Basement Jaxx	The Singles	Meridian
70	Norah Jones	Feels Like Home	Meridian
71	Johnny Cash	Walking The Line - Legendary Sun	Meridian
72	Damian "JR Gong" Marley	Welcome To Jamrock	Meridian
73	The Smiths	The Very Best Of	Meridian
74	Johnny Cash	Fire - The Legend Of	Meridian
75	Editors	The Back Room	Meridian

■ Sales increase ▲ Sales decrease ■ Highest New Entry ■ Platinum (20000) ■ Silver (10000) ■ Gold (5000) ■ Special Edition (S) ■ Limited Edition (LE) ■ Reissue (R) ■ CD ■ DVD ■ Box Set ■ EP ■ 2 CD ■ 2 DVD ■ 2 CD

ALL THESE GIRLS IN BIKINIS ARE DOING DIY & USING HEAVY MACHINERY

CADS06 MusicVision Awards

Hammersmith Palais June 8 2006

www.musicweek.com/cads

Tickets: jamess@musicweek.com

Sponsors: AFM Lighting, ONE8SIX,
VPL, Music Mall, Promo, Music Week,
VTR, StudioThomson and CMCS



music mall



MUSICWEEK



CMCSGROUPPLC