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# MUSICWEEK



United Business Media

Party joins CBI in supporting copyright fight

## Lib Dems back term campaign



by Robert Ashton & Martin Talbot  
Music Week's Extend The Term! campaign has won significant new backing with the Liberal Democrats joining the CBI to support a copyright extension on sound recordings.

The Lib Dems came out to demand their support for a "use it or lose it" policy last week in tandem with an extension of sound recording term from 50 to 95 years. It further adds political weight to the campaign; the Conservatives have already backed an extension to 70 years.

The Lib Dems' Culture Media and Sport spokesman Don Foster told an adjournment debate in Parliament last Wednesday that his "use it or lose it" plan would help ensure that if recordings were given extended copyright life they would not simply lay unused in dusty vaults.

The debate was convened as the first of a series of parliamentary sessions at which the Gowers Review, which is considering extension of copyright in sound recordings as part of its brief, will be discussed.

Foster proposed a three-fold approach: that record companies pay a nominal fee for an extension; that rights holders be required to license the rights to any interested party if they did not make com-

mercial use of them; and that the rights owner holds the work in "good archived condition in accordance with prevailing technological standards".

"The extension of copyright in the US does not appear to have guaranteed the re-releasing of old recordings," he added. "The older material gets, the less likely it is to be re-released...we risk locking Britain's rich cultural music past away so that it is enjoyed by nobody and of value to no one".

It is understood that BPI executive chairman Peter Jamieson has a meeting tabled with Foster for today (Monday), at which he is expected to raise the issue. A BPI spokesman said on Friday that he will welcome the Lib Dems' call for an extension of term, but highlight that "use it or lose it" is more than a slogan, but an issue of great complexity.

The Gowers Review, which has now received more than 500 pieces of evidence from interested groups, including Music Week, PPL and EMI, has received a submission from the CBI which voices concern at the disparity in term compared to other markets, including the US.

In its document, the CBI argues that "over time the disparity will affect UK competitiveness", suggesting that the 18% to 20% of turnover which record labels invest in A&R would be reduced.

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## Razorlight return with Berlin show

Razorlight will kick off the first night of the BPI-organised British Music Week in Berlin tonight (Monday), headlining a showcase of Universal Music artists in the city's 1,000-capacity Postbahnhof venue.

The group, who are currently putting the finishing touches to their second album at London's British Grove Studios, will be

joined by The Feeling, Boy Kill Boy and Kubz at the event, which will be attended by British Music Week delegates and media from across Europe, as well as being open to the public.

Razorlight's new album received its first airing to UK media last week via a series of listening sessions at the London studio where the band continue to work with producer Chris Thomas. Music Week joined other tastemakers for the sessions which featured eight tracks from

the as-yet-untitled album, which will be released by Mercury's Vertigo label on July 17.

The band's manager Roger Morton says the album has met and exceeded all expectations.

"I'm delighted," he says. "But it's always sounded brilliant, right from the first demos; everybody is very confident in this album."

British Music Week is a nice tie-in, because the band didn't make it to Germany on the last album so it's time to make a bit of a splash there."

## Big names join Music & Brands

Music Week's Music & Brands event unveils a schedule of case studies, panels and presentations p3

## Digital drives rock resurgence

Websites and digital download stores are helping rock bands such as Metallica to connect with fans p10

## Tuning in to the radio sector

Music Week's new quarterly Radio Report looks at the stories behind the latest Rajar audience figures inside



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# Music Week names high-profile partnerships under spotlight for Music & Brands conference

## Big names line up for MW event

### Events

IE Music and T-Mobile's Robbie Williams partnership, and Coors and Channel Four's Carling Live 24 collaboration will come under the spotlight as case studies at *Music Week's* Music & Brands conference this July.

The case study sessions are among the first raft of details to be confirmed for the new one-day event, which is being staged in association with headline sponsor Ricall and will take place on July 19 at London's Landmark Hotel.

Robbie Williams co-manager Tim Clark will participate in an overview of the EMI signing's partnership with T-Mobile International, which will be represented by consumer marketing vice president Matthias Finnell.

In turn, Coors Brewers head of sponsorship Martin Coyne and Channel 4 commissioning editor for T4 and music Neil McCallum will provide a synopsis of last month's highly successful collaboration on the latest Carling Live 24 music festival.

Among a raft of speakers who

will talk about their experiences from both sides of the music/brands divide will be Gut Records and Two Seas boss Guy Holmes, Moby manager Eric Harle, Linkin Park manager Rob McDermott, former BBH US president Cindy Gallop, The Orchard chairman and founder Richard Gotterfeld, EMI Records UK music global new media chief Ted Cohen, Sony BMG brand development senior vice president Duncan Bird, Popworld chief executive Martin Lowde, Initial TV head of music/executive producer Phil Mount, Nokia head of UK marketing Simon Lloyd, Cake CEO Mike Mathieson and author Dan Jackson.

MW editor Martin Talbot, who is also overseeing the content for Music & Brands, says, "I am delighted to be able to announce the first details of what promises to be an excellent conference. The interest in Music & Brands is already high - I am sure these first speaker details will further whet delegates' appetites. And there are more exciting details to come."

At least two more case studies are also close to being finalised,



Carling Live 24: one of the brands in focus at Music & Brands event on July 19

while additional top name speakers are due to be confirmed over the coming fortnight.

To provide some background for the day, respected music industry research company Entertainment Media Research has been commissioned to provide an overview of the brand environment, drawing on consumers' attitudes and perceptions of brands and their partnerships in the field of music.

Panel sessions planned for the day include *The Artist Is The*

Brand, which will examine artists' attitudes to brand partnerships, how they view brand opportunities today and how those attitudes have changed. Another session will highlight *The Secret Of A Successful Marriage*, providing a debate around what brands an rights owners need to know to make their partnerships work.

The event will also focus squarely on the increasing trend for brands to embrace music by creating their own properties rather than simply adding their

logo to an established event or act. Two sessions will focus on this topic, one titled *It's All About The Show*, examining the development of specific brand-owned events, while another, titled *Ditching The 30-Second Model*, looking at the creation of brand-owned content, for broadcast via TV, radio, mobile and the web.

Another session will look specifically at the interface between digital companies and music rights owners. Titled *Noughts & Ones: The New Digital God Rush*, it will examine how such partnerships have developed to date and the potential for continued future collaboration.

The details are being announced in advance of the early bird delegate deadline of June 9, before which prospective attendees can secure a cut-price registration for the conference.

For more details of and updates for Music & Brands, or to register, go to [www.musicandbrands2006.com](http://www.musicandbrands2006.com), or call 0870 609 1095. For general enquiries email eventmanager@musicweek.com or call 020 8576 6682.

# Brighton's first Great Escape gets off to flying start

The inaugural Great Escape conference in Brighton got off to a windy, but busy start in Brighton at the end of last week.

Organiser Channelly reported an expected attendance of around 700 delegates and 3,000 wristband-wearing members of the public, for the combination of seminars and gigs.

The three-day event launched last Thursday with a keynote interview with EMI Music chairman and CEO Tony Wadsworth conducted by *Music Week* publisher Ajax Scott, and a

presentation on the state of the UK industry in 2005 and beyond by MW editor Martin Talbot.

Many of the gigs on Thursday night were full, with delegates turned away from shows by the Spinto Band, Martha and Fairwing and The Feeling. The most-talked-about acts included Canadian electronic four-piece Holy Fuck, as well as Seal Cut Clubbing Club.

Delegates travelled to the conference from Norway, Finland, France, Germany and the US, with Canada having a particularly

high profile at the event, hosting an opening afternoon reception at the Queen's Hotel on the seaford.

Great Escape event organiser Jon McIlwaine says he is delighted with the way the first event has come together. "Our delegates and press lists mushroomed in the last few weeks on the lead up to event and the combination of live music, considered talk programme and parties were all extremely popular and well attended," he says.

"Seeing out the festival in advance, we hope, has set a

precedent for years to come, and the feedback from the general public has been very positive. Taking an event format that has proven to work in other territories was never a given either, but we're confident that we can build on our success this year."

Speaking last Friday, UK Trade & Investment's export promoter for British music Phil Patterson noted, "It's great to have a lot of international people coming in, and to have an event like this in the UK, with cutting-edge bands, both international and domestic. And

the feedback I am getting from the international people after last night is that they thought it was very good."

Music Export Finland director Paulina Ahokas, who had three bands performing at the event - Disco Ensemble, Ladner and Sister Fire - said, "This is the inaugural year and how it will work depends on people seeing good bands. And pretty much everyone I have seen saw some good bands last night. The team has done a good job in getting the line-up right."

## THEPLAYLIST Listen to all these tracks at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

Supported by



**SETH LAKEMAN**  
*Lady Of The Sea* (Virgin)  
(Releasless)  
Lakeman has embedded The Kooks at radio and the follow-up will be the first release from Lakeman, through his new deal with Releasless. (single, July 17)



**THE KOOKS**  
*She Moves In Her Own Way* (Virgin)  
Have already embedded The Kooks at radio and the follow-up will be unstoppable. A summer smash is waiting. (single, June 24)



**MARIA LAWSON**  
*Sleepwalking* (Phonogenic)  
Sampling the Chills - like *Have You Seen Her*, Lawson's debut is a timeless pop song which could be a hit for any number of global stars. (single, July 31)



**RAZORLIGHT**  
*Lost In America* (Vertigo)  
One of many highlights - and a likely second single - from Razorlight's awaited sophomore album. Brings stuff (from album, July 17)



**JOSE GONZALEZ**  
*Hand On Your Heart* (Peacefrog)  
We first featured this brilliantly evocative cover in August 2005. This stands to be one of Gonzalez's biggest hits. (single, July 17)



**DEM FRANCHIZE**  
*BOYZ*  
*Leas Wir It*, *Rock With It* (Virgin)  
An incredibly simple track which has first-listen impact. Lazy summer Hip-hop with a big hook. (single, June 5)



**LOSTPROPHETS**  
*Rooftops* (Visible Noise)  
*Losprophets* return with a more radio-friendly sound, without losing their edge. Producer Bob Rock appears to have done it again. (single, June 19)



**JAMIE T**  
*Sheila* (Virgin)  
The first official single from this London talent is gritty, suburban poetry with a dubby, urban underbelly. (single, July 3)



**ROQUE TRADERS**  
*Voodoo Child*  
Debut single from Roque Traders is a bally, uptempo dance track built around a re-recording of the Elvis Costello riff from *Pump It Up*. (single, June 12)



**MERCY ARMS**  
*Half Right* (Unsignep)  
Sister four-piece writing dark, guitar-pop bearing some similarities to London's own Bathie. First UK dates next month. (demo)

► 'All areas of the music industry have been affected by the rapid developments in digital technology, but hard rock and heavy metal have felt its impact more than most' - Rock focus, p10-14

Government calls on industry figures to help shape GCSE/A-Level standard course in music and media

## Key players to shape new Music Diploma

### Education

by Robert Ashton

The music industry is being handed its first major opportunity to shape the education and training of future potential employees with the introduction of a Creative and Media Diploma in schools.

The diploma, one of five new diplomas initially being created as part of the Government's huge reform of the education system, will focus heavily on music and is intended to be part of the national curriculum by 2008.

The new qualification is being aimed at students from 14 to 19 years old as an alternative to both GCSEs and A-levels and is a direct response to employers' demands for more young people to be fit and ready for today's modern workplaces.

The Creative and Media Diploma, which will also have design, advertising, performing and visual arts and crafts content, is expected to be taken by some 50,000 students in its first year and is expected to cover everything from intellectual property to A&R skills.

Anne Dickens, creative and media diploma project manager at Creative and Cultural Skills, the industry-led organisation formed in May 2004 to drive education and skills across the UK, says the qualification is part of the changes



Stringer, among those on advisory panel

to the UK education system outlined in a White Paper in February 2005. "For the first time, the industry is being asked what they want. For the music industry, which is going through a time of change, it is critical it gets it right and makes a difference," she says.

The organisation's music industry skills director Al Ticklell is opening a consultation process for the music industry to help shape the new diploma. This process includes taking advice from her 20-man strong music advisory panel, including EMI Group chairman Eric Nicolli, Radio One controller Andy Parfitt, manager Keith Harris and producer Robin Millar; a series of road shows in London, Manchester and Bristol in June; podcasts from personalities such as

EMI chairman and CEO Tony Wadsworth, Sony BMG chairman and CEO Bob Stringer and Live Music Forum chief Feargal Sharkey; and a website at

[www.creativeandmediadiploma.org](http://www.creativeandmediadiploma.org) through which any interested parties can visit and register their views.

"There is a huge gap between what our music industry wants and what our education system provides," says Ticklell. "Music is a popular option for youngsters, but the trick is we want as much industry input in this as we can get. The music industry has begun to realise the best way to invest is through people and the best way to do that is to invest in qualifications that help them. It is really important that we get this right and don't produce a qualification that is sub-standard. We also need to convince the parents that it is useful."

Keith Harris is also encouraged that the industry has the opportunity to shape a new qualification because the music business will directly benefit from employing the students who have studied it. However, he warns that the diploma is only a "stepping stone" into the industry and will not necessarily deliver the finished product in terms of tomorrow's managers, chief executives and A&Rs.

After the consultation process at the end of this year, the qualification will be confirmed by the Department for Education and Skills, the Diploma Development Partnership and the Qualifications and Curriculum Authority. [robert@musiweek.com](mailto:robert@musiweek.com)

### BOB SINCLAR

### SNAP SHOT

Defected has joined a growing number of labels looking to the World Cup as an opportunity to place one of their key 2006 releases in front of a massive global audience.

The Independent will be letting the British contingent abroad with ringtones promos of Bob Sinclar's World Hold On (Children of the Sky) which will be issued in all of the tournament's football stadiums throughout World Cup games through the track's use on Vodafone. The promotion will add weight to the campaign for Sinclar's new single, which will be commercially released on July 3 and is already off to a flying start in the UK where it

was added to the Radio One C-list eight weeks upfront this month. The track is the follow-up to Sinclar's top 15 UK hit Love Generation, which has sold more than 70,000 in the UK and precedes the release on July 10 of Western Drums. Sinclar's first album in two years and his label for the label.

Defector's director of A&R Simon Dunmore has high hopes. "Bob has always had a solid fanbase in the UK, but I think this time around we're in a position to build considerably on that," he says. "The reaction from radio and TV is that they're not really viewing this as a dance track, they're seeing it as more of a pop record."

CAST LIST: A&R: Simon Dunmore. Defected: Product management: Kieran Mansfield, Neil Terry. Defected: Press: William Rice, Carl Fyke, Purple PR/Tony Bambarino. Defected: National radio: 151 Media. Regional radio: Jo Hart, Hart Media/Tony Garvey. Defected: TV Plugger: Chris Parr

## A&R man launches icons label

Sanctuary's one-time senior A&R vice president John Williams is launching a joint venture label with Universal which aims to nurture the careers of iconic artists.

The label W4 is a natural extension of the work the veteran A&R man performed while at Sanctuary where he signed and A&R'd albums from the likes of Simple Minds, Status Quo and Alison Moyet. Although he is yet to announce his first signings, negotiations with four artists are in the final stages, he says.

"It's a very exciting period," says Williams, who left Sanctuary in February. "Essentially, we'll be working with iconic artists who have a previous musical history, but are still making relevant albums. There are a legion of artists who fit that mould and

could benefit from the set-up at the moment."

Williams' own career is as successful, spanning more than 30 years. After beginning his career as a promotions manager at Polydor in 1974, he went on to enjoy successful stints as both a manager, producer and A&R.

In the Eighties, he successfully guided the career of Blancmange and, joining the Chrisky A&R department in 1985, worked with Jethro Tull and The Proclaimers and produced both albums by The Housemartins. After becoming director of A&R at Polydor in the late Eighties, he discovered Chaka Dennis and went on to work with Level 42, Siouxsie & The Banshees, Lloyd Cole and Andrew Lloyd Webber.

He returned to Chrysalis in 1990, spending five years with its publishing company, before joining Sanctuary as producer, writer and manager. In a joint venture with Adventure Records, he signed the 2003 Christmas number one Mad World by Michael Andrews featuring Gary Jules.

Williams is now based at Universal's Sanctuary offices and the label will be fed through the catalogue division, headed by commercial director Brian Rose.

"The modus operandi, if you like, is to work closely with artists to help them realise the type of albums they want to make," says Williams. "That's the gap in the marketplace - all these artists are parked, without people who understand the records they want to make."

## Lifty gaugets installed to boost HMV sales

HMV is to begin trialling a series of in-store kiosks, allowing customers to directly order from the retailer's entire product range.

Forty-one "store-to-door" kiosks will initially be installed across 20 stores in the chain this August and will utilise chip and pin technology, so enabling customers to use their credit or debit cards to place orders themselves.

The service will promise delivery of the order within 72 hours to the customer's home and come with free postage. The trial will be extended to another 20 stores later this year before a complete roll-out next year.

The trial will run in parallel with a more general "store-to-door" service which has been trialled in 20 stores since January and will be expanded to the entire chain in August, allowing customers to go in Ireland and order through a member of staff any product from the entire range.

"It allows you to walk into the smallest HMV and order anything," says head of internet Gordon Lask.

Other new initiatives include the launch last week of a text ordering service through which customers can buy product on their mobiles. If they are a registered HMV user, they will be able to order specific new product instantly by using a special text code which will be carried on HMV advertising for the product.

Meanwhile, a series of developments is planned for HMV Digital to make it easier and more flexible for customers to buy digitally from the retailer. These will include the launch of a web-based digital store in July that will give customers the chance to buy downloads from HMV without needing the HMV Digital software. The retailer is also looking to pioneer technology that will let customers download music directly onto MP3 players via store kiosks and download terminals.

#### A&M TIMELINE

**1962:** A&M founded by Herb Alpert and Jerry Moss, initially cutting out releases in the UK through Pye International.

**1969:** UK office opened, building up a domestic roster which included down the years The Police, Sade, Chris de Burgh and Del Amitri.

**1989:** A&M sold to PolyGram for a reported \$500m.

**1998:** A&M closed its 12-store operation in the UK with its artists relocating to other

PolyGram companies.

**2006:** Label re-activated as UK repertoire source under Simon Gavin and James Oldham.

## A&M Records back on UK scene as Universal appoints A&R bosses

One of the most iconic label names in music is making a return to the UK.

The famous A&M Records brand founded by Herb Alpert and Jerry Moss, but which closed this side of the Atlantic as a stand-alone label nearly a decade ago, is being reactivated as a UK repertoire source. It will be headed by former Polydor head of A&R Simon Gavin and Loog label boss James Oldham, who takes the role of A&R director.

The pair will report to Universal Music Operations president David Joseph, with A&M positioned to sit alongside sister Polydor labels Fiction and Fascination. Joseph adds, "Simon and James have a very clear vision of the type of long-term artist they wish to attract. I know they will shape a label with the quality and spirit evident throughout the history of A&M."

Gavin says he remembers buying records by The Police on A&M and the label still retains enormous heritage. "I think A&M is a new label with an old name and when competing with other labels it is great to have this history on our side. It gives the A&R person a real identity and



New A&M chiefs: Loog (left), Gavin

the artist a defined home," says Gavin, who in his 12 years at Polydor has signed M5 Dynamite and Daniel Bedingfield. A&M as the classiest label on the planet and that's what we aspire to."

Like A&M of old, home to such as Barbra Streisand to Squeeze, A&M in 2006 will operate a broad spread of genres from bands to pop projects. "We want the best of all genres and will be selective and focused in our signing policy. It's got to be a

spread. We want quality, to break new UK artists and make great albums," he adds. Gavin says that he hopes material signed in the UK will then be picked up by A&M in the US, although A&M's international repertoire is unaffected by the relaunch and will continue to market through Polydor's Associated Labels division.

Making the first A&M UK signing for eight years, Gavin and Oldham will launch the new label's roster with London outfit The Hours. Former *NME* journalist Oldham, whose four-year-old Loog imprint will remain active for one-off projects, says "The Hours are the perfect band to kick off with. It's gritty, ambitious pop music and we're delighted to be working with Geoff Travis and Jeanette Lee on the management side."

Alpert and Moss founded A&M in 1962, attracting a raft of diverse acts down the years including the Flying Burrito Brothers, the Carpenters, Suzanne Vega, Bryan Adams and Sheryl Crow. The US label still operates, although the UK outfit was closed in 1998 following the sale of PolyGram to Seagram.

## Steve Knott highlights focus on multi-channel approach, in bid to push digital sales further HMV chief spells out new strategy

### Retail

by Paul Williams

HMV is learning the lessons from one of the most difficult years in its recent history with a new "joined-up" retailing strategy linking its physical, digital and online offers.

The new multi-channel approach aims to make it easier for customers to effortlessly move between different ways of buying – whether in-store, online or digitally – by getting the different parts of the business working in tandem more effectively.

The initiative, which was unveiled at HMV's annual conference in Aviemore in the Scottish Highlands last week, will look to make better use of its 225 UK and Ireland high street stores to push its hmv.co.uk online business and digital operation HMV Digital, both of which the retailer acknowledges remain below the radar of many of its customer base. It will include a new "store-to-door" strategy, making it easier for customers to order from the



Steve Knott spells out "three ways to buy" initiative at last week's HMV conference

entire HMV range from any branch (see opposite).

"There's nothing rocket science about it," says HMV UK & Ireland managing director Steve Knott. "We're not doing anything outside of what the customer is clearly telling us about the way they want to shop. HMV historically has been a physical retailer selling physical product through physical

stores, but it's a changing world. We're now seeing the customer say they want the flexibility to buy in a multi-channel way."

The strategy – which Knott bills as "three ways to buy" through stores and the online and digital businesses with further buying routes ultimately to be added – comes after a notably difficult period for HMV, with total group

sales down in the last financial year by 1.5% and 5.7% on a like-for-like basis. However, Knott does not see this new strategy in terms of a "fight back" amid "pretty unfair criticisms" the business has received in recent months from the media.

"I'm fed up with reading HMV the 'troubled' entertainment retailer, because we're still a very highly profitable, cash-rich business, more than any of our competitors, but what we will acknowledge is that last year has been a wake-up call for us. It's in the HMV style and tradition that we're responding to that challenge," he says.

Although HMV has developed online (hmv.co.uk) and digital (HMV Digital) businesses, Knott recognises that until now it has been physical expansion that has been driving the business. That expansion will continue with another new 21 stores planned in this new financial year, but there will now be increased emphasis on these two other areas.

Knott notes that – spurred on

by a VAT loophole in the Channel Islands, where hmv.co.uk now has its fulfilment centre, and a "more cash-conscious consumer" – more and more customers are turning online to buy entertainment products. But despite having one of the most famous brand names in retailing, HMV's management acknowledges it has not yet fully capitalised on this shift.

"For me, hmv.co.uk is the internet's best-kept secret," says head of internet Gideon Lask. "When making online purchases, nobody thinks of HMV; they think of our competitors. Fortunately, that's not a very difficult thing at all to change when you have 225 stores across the UK and millions of people walking past your windows. It's quite easy to get the message out there."

At the heart of the multi-channel strategy will be a renewed emphasis on HMV's core specialist credentials, which marketing director Graham Sim has vowed to more strongly communicate in-store and via advertising.

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Radio Two's latest initiative aims to encourage audience feedback

# Listeners to have their say with launch of Music Club

## Radio

by Ben Cardew

Radio Two is aiming to open a two-way dialogue with its audience and give listeners the opportunity to express their musical views with the launch of a music club.

The Radio Two Music Club will start with a weekend of special programming over this coming Bank Holiday weekend, starting on Ken Bruce's show this Friday. The weekend will include the broadcast of concerts from the Pet Shop Boys and David Gilmore, recorded under the station's Live And Exclusive banner, as well as competitions, quizzes and special shows.

In addition, a Music Club area on the Radio Two website will roll out on Friday with lists of favourite songs from presenters and Radio Two staff, message boards for listeners to share their musical knowledge and exclusive content, including an article from Paul Gambaccini on Motown



Bruce club will launch on DJ's show

to accompany a Motown special next Monday.

Radio Two producer Ken Phillips says the initiative is designed to encourage listener engagement and also allow presenters to share their musical expertise beyond their programmes. "People who listen to Radio Two know that our presenters love music. This is a way to open up the one-way process – a way of listeners telling us what they like," he says.

**RAJAR TIMETABLE**  
**January 2001**  
 Rajar announces six-year "plan for change" to overhaul operations by 2007  
**March 2004**  
 Wireless Group launches legal action against Rajar for its failure to implement electronic measurement testing  
**May 2004**  
 Rajar begins preliminary testing of two electronic measurement devices  
**September 2004**  
 Rajar formally announces plans for system upgrade  
**July 2005**  
 Rajar signs terms of a new contract specification and parties are invited to tender for contract to monitor audience  
**July 2007**  
 New contract officially begins.

"The idea is that music is at the heart of everything we do on Radio Two. This is going to be a place on the website where listeners can go and talk about music, share the music they know and find out what the presenters are listening to."

In addition, Phillips emphasises the inclusivity of the club. "If you like music and listen to Radio Two then you are part of the Radio Two Music Club," he says. "If you're a Radio Two listener, it doesn't mean that you necessarily have a large music collection but Radio Two listeners do really like music."

Other bespoke programming over the weekend includes a special Music To Change Your Life feature, starting on Jeremy Vine's show next Monday. It features political commentator Peter Osborne and financial journalist Martin Lewis. Both men insist that music is not important for them and listeners will be asked to suggest records to change their minds. This will then culminate in a list of Top 10 Records To Change Your Life.

In addition, Stuart Maconie will include tracks from Coldplay and Paul McCartney's *Live And Exclusive* concerts on his show this Saturday. On the same day, Jonathan Ross will be playing tracks from his personal MP3 player on his show, *Johnnie Walker* will interview the Eagles and Tony Visconti will talk about his work in *The Record Producers*.

However, Phillips explains that this weekend is just the starting point for the initiative and promises great things for the future. "The Music Club is starting off like this and it is going to evolve," he says. "It will be around for a long time. In the future we are hoping to do things like interactive features through BBCi, red button things."

"In the future, listeners will be able to talk about the Live And Exclusive concerts, there will be competitions based around the Live And Exclusives and they will be able to listen to them again on the radio player."

ben@musicweek.com

## Radio digest

### Empac to review stations' content

● **Empac Radio** has completed an audience approval review of its eight Magic AM stations, which could lead to network restructuring and a range of programming changes. The media giant has enjoyed success with Magic in London, which has become the capital's number one radio station in terms of reach and share. The station's "less talk, more music" strategy could be applied to its northern stations, which could take more content from the London station. This could ultimately result in the amount of locally-produced programming being cut to just four hours a day.

● **Lord Jimmy Gordon** has been appointed chairman of **Radio Clyde**. Lord Gordon was one of the founders of Scottish Radio Holdings, which created Radio Clyde in 1973 and which was sold to Empac last summer for £39.2m. In his new role, Lord Gordon intends to help maintain the station's link with the local community. Lord Gordon was awarded a CBE in 1994 for services to radio and he became a life peer in 1997.

● **Heart and Galaxy** owner **Chrysalis** is to unveil interim financial results today (Monday), while **Empac** will be releasing preliminary results tomorrow (Tuesday). Chrysalis has previously issued a statement saying it expects rapid recoveries for the six months to February 28 to be 4% above that on the previous year, although it believes this is better than the industry average, which is showing a decline of 8% overall. Empac, meanwhile, is expecting a 43% increase in turnover in its radio division thanks to its takeover of Scottish Radio Holdings, with underlying income for the full year to March 30 up 1%.

## Unique man sets up new venture

One of the radio industry's key players is taking advantage of the upsurge in live music to launch a music and entertainment business.

Unique Broadcasting Company's director of programmes Phil Critchlow is quitting the UK's largest independent production company to create music and entertainment content for a range of markets from radio to the internet.

In a variety of roles, Critchlow spent more than a decade working on commercial radio's weekly chart show and has also produced work for BBC Radios Two and Three. But he says that after four years as director of programmes he wants to return to producing and developing programmes and projects.

In addition to pitching programmes and new series, Critchlow's new company, which is as yet unnamed, will also develop partnerships with other companies and individuals to produce events, which can later be established as brands or companies in their own right.

"There is a requirement for music and events because of the huge growth in live music over the past 12 months," he says. "The

thing I like doing is big projects."

As part of his working relationship with other groups, Critchlow will retain links with Unique and one of his first projects will be to work with the production company on the BBC Jazz Awards on July 13.

Critchlow says that "radio-friendly" content will form part of the new company's portfolio, but he also envisages potential markets in telecoms, TV, the internet and live events. He adds, "When I joined the BBC in 1986, it was clear things were going to change, but the revolution has proved to be more profound than we could have imagined, particularly where radio is concerned. One thing that remains constant, though, is the need for content. Every broadcaster needs bold and ambitious ideas."

Unique CEO Simon Cole says he is sorry to see him leave. Cole says, "Phil has made a tremendous difference to this business. As a creative force he has moulded many of the programmes that have become core to our business. Creatively, he's always been capable of thinking very big, particularly in entertainment and music output."

## Rajar to unveil new measurement system

The arrival of electronic testing to measure radio audiences will move a significant step closer today (Monday), when Rajar unveils which technology has been selected for use and who has been chosen to administer it.

Rajar is expected to name which of three technology companies – Arbitron, Esriko and Ipsos – has been selected to supply an electronic measurement system to allow audience listening patterns to be captured electronically, rather than relying on the present diary system.

As part of a £2m upgrade to its audience gathering, Rajar has been testing each of the three company's measurement systems since last June. Each system works through a device worn by the listener, which automatically records which station is being listened to and when.

The electronic switchover will dispense with the current diary system, through which participants are required to write down which stations they are listening to. This method has come under fire from many people in the

radio industry, who believe it is unreliable and responsible for much volatility in official audience figures.

This volatility has been particularly evident in the London market, where the biggest three commercial stations – Capital Radio, Heart 106.2 FM and Magic 105.4 – have all requested action to be taken to address the situation. They have also suggested basing figures on six-month surveys rather than the current quarterly period to flatten out the peaks and troughs.

Rajar managing director Sally de Biedegre has hinted that sample sizes may be increased in order to improve accuracy and to reduce the volatility currently witnessed.

As well as naming the technology provider, Rajar will be unveiling who will administer the data measurement over the period of the contract. Bidders for the contract have been asked to either apply for the whole contract or individual parts, offering anything from full autometers to hybrid solutions.



Laverne hosting Hall Of Fame show

● **Xfm** is to launch a Hall Of Fame this summer into which one band or musician per year will be inducted. Five nominees will be announced today (Monday) on Lauren Laverne's breakfast show and a panel of judges will meet this Saturday. The winner will be announced next Monday and Xfm will commission a piece of artwork to commemorate the winner.

● **Ofcom** has announced a further eight community radio licences, meaning it has now awarded 107 licences since November 2004. The new licences cover Latesow, Totland, Rarocorn, Northwich, Lancaster, Sherrford, Burnham-on-Crocker and Gilesgrove, and have been awarded to 7 Waves Community Radio, Talkin' Taffel TFM, Falm FM, Chesline FM, Diversity FM, Helmsford Calling, Saint FM and BRFM. Bridge Radio operates fully. All licences have been awarded for a five-year period.

# Music:

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

# Brand:

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As Radio One celebrates its recent Sony Awards wins, MW talks to the station's controller Andy Parfitt

# 'Change is very much part of the agenda'

## Radio

by Paul Williams

As someone who had a front-row seat in Matthew Bannister's bloody revolution of the early Nineties, Andy Parfitt hardly needs educating in the trials and tribulations of Radio One.

Parfitt, who joined the network as Johnny Beerling's chief assistant in 1992 before becoming managing editor when Bannister was made controller the following year, witnessed at first hand how the sudden exit of veteran names such as Simon Bates and DJT resulted in a ratings decline from more than 16m to just 11m by 1995. Despite a brief revival when Chris Evans took over the breakfast show in April that year, it was, until recently, largely a story of gradual audience decline.

Given all that, it was hardly surprising the total delight – and look of general shock, too – on the face of Parfitt as he made his way onto the Grosvenor House Hotel stage to pick up Radio One's Sony Radio Academy Awards UK station of the year award in 2004.

To many, it felt like an appropriate moment for the pop station to win this prestigious honour; in Spring 2006, it has emerged from all the challenges, criticisms and audience declines across more than a decade to find itself looking its healthiest in years. Despite a surprise decline in reach within the latest Rajas, its audience share has stabilised at just above 9%, the schedule looks solid, with its most successful breakfast presenter in Chris Moyles since the Britpop-era days of Evans and



Parfitt celebrating Radio One's first Sony UK station of the year award

media coverage of the station is now more likely to concentrate on positive developments at Yalding

## We've worked really hard over the past two or three years and we do feel confident

Andy Parfitt, Radio One

House rather than taking delight in yet another ratings disaster.

Parfitt, who has been controller since March 1999, is particularly delighted the Sony awards judges picked up on what they described

as "an impressive sense of rediscovered self, allied with a confidence that matches the professional performance of its output". The judges also said the station clearly demonstrated it understood its audience.

"We've worked really hard over the past two or three years and we do feel confident. We know our audience now better than we did before," says the controller.

Parfitt openly acknowledges the station was forced to undertake a lot of soul searching over the past few years to get itself back on track. "The story of Radio One over the past two-and-a-half-years is a pretty clear one to everyone. There was a moment in the ebb and flow of Radio One, there was a moment of recognition we needed a new strategy and needed to do something to keep ahead and re-focus. The prizes were always keen to point out Radio One had suffered a decline in ratings and so on."

What followed was the biggest overhaul of the station's schedule since those dark early Nineties days when one-time Radio One essentials such as Gary Davies and Steve Wright left the building for the last time. Parfitt notes that around 95% of the schedule has changed over the past few years, with the daytime weekday line-up seeing the arrivals of the likes of Colin & Edith and Scott Mills and,

## Big Weekend points to multi-platform future

Radio One is hailing its Big Weekend as well as a surprise appearance from Filippou. However, though tickets – and the event – attracted more than 300,000 applications – were able to enjoy coverage via a number of different media. As well as being broadcast on Radio One, audio and video streams of live sets were offered on the station's website and television coverage on BBC's Top Of The Pops and

most significantly in ratings terms, the switchover of drivetime presenter Chris Moyles and breakfast host Sara Cox. Moyles was handed the breakfast show in January 2004, a move which, alongside the recruitment of Zane Lowe from Xfm in June 2003, is highlighted by Parfitt as key to the new strategy.

"The conversations with Zane Lowe, with a number of people here, about what we were trying to do with the music and the moment when Chris Moyles and I agreed he would move to breakfast, they were stand-out points," he recalls. "It is no coincidence that Moyles and Lowe have been selected as the faces for Radio One's daytime and specialist coverage respectively on recent cross-promotional station marketing on BBC TV. Between them, the pair symbolise a 2006 Radio One which can be accessible, entertaining and – cover your ears ILR – populist, but

## We were trying to warm up what had been a slightly too-cool-for-school attitude

Andy Parfitt, Radio One

equally knowledgeable, daring and challenging.

Just as it has been the breakfast show slot that has made or broken Radio One down the years, so has largely rested on the shoulders of the self-styled 'saviour' Moyles to lead the audience revival. His part in that is evident in Rajas figures for the past two years.

When he took over breakfast at the start of 2004, the station had a 7.6% share. By the following quarter it rose to 8.3% and, six months into his stint, Radio One's audience went back up to 10m for the first time in 18 months. The station's reach has largely held around the 10m mark since then – getting as high as 10.3m in the last six months of 2005 – although it slipped back to 9.7m for this first quarter of the year.

Changing the presenters was one issue, but Parfitt and his team also realised it had to change its attitude. "What we were trying to do

Interactive TV via the station's website.

"The red button service on our website is something that Radio One has been building up to, but this is our first festival coverage," says Radio One head of interactive Dan Heat. "This is about visualising radio and the radio audience really engaged with how the red button service works."

Another first for Radio One was the creation of a "virtual Big Weekend" as the online social site was warm up what had been a slightly too-cool-for-school attitude," says Parfitt. "That meant really understanding the audience much better."

On an ongoing basis, regular face-to-face focus groups and other research initiatives are helping the station to understand what its audience wants. Listeners are also able to give feedback through the likes of emails, texts and the website.

The station's specialist shows, which number around two dozen each week, have continued to underpin its public service remit and point of difference. Meanwhile, its live music focus has expanded with increasing numbers of Radio One-branded gigs and events such as last weekend's Big Weekend in Dundee.

Parfitt says he is very happy with the schedule at the moment – "It sounds as if the right people are on the bus in the right seats," he says. However, he carefully notes, "If you look back at the recent history of Radio One, you'll see change is very much part of the ongoing agenda."

Parfitt is also fully aware that, despite the glory of the network's current status as UK station of the year, there will be absolutely no room for complacency as it looks to find its place in an ever-increasing multi-platform, multi-dimensional world. Radio One is already at the forefront of technological developments at the Beeb, with the likes of weekly podcasts and increasing use of audio and video content on its website.

"Our biggest challenge is the visualisation in digital," he says, pointing to Radio One-linked events such as gigs by Coldplay and Franz Ferdinand last year and the Big Weekend in Dundee, which is not just being broadcast in sound by the station, but in vision on BBC too. "Our audience expects to hear and see Radio One," he says.

Radio One will no doubt have its work cut out, but Parfitt and the station are no strangers to rewriting the rule book if it is necessary to succeed.

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Rock is enjoying more exposure than ever thanks to the expansion of digital platforms. *Valer* has played a key role, highlighting the campaigns of Metallica, Trivium, Hundred Reasons, *Re*

# Rock bands reach the Download genre

It is hard to believe that when the first Monsters Of Rock festival was first staged at Castle Donington in 1980, despite the fact that the new wave of British heavy metal was reaching its zenith, outside of Radio One's Friday Rock Show and regular features in the now defunct *Sounds* magazine, opportunities for fans of the genre to learn about and hear their favourite bands were extremely limited.

In contrast, the past few years have seen a veritable explosion in the varying platforms by which rock fans can gain access to music and, while all areas of the music industry have been affected by the rapid developments in digital technology, hard rock and heavy metal have arguably felt its impact more than most.

The widespread availability of music on the internet, coupled with the proliferation of digital radio and TV stations, means that the genre is receiving more mainstream exposure than ever before. One of the results has been a sea change in the nature of its fans.

"The whole way that metal is presented these days has completely changed," says Roadrunner Records managing director Mark Palmer. Roadrunner was one of the first metal labels to set up its own very lively and proactive website. "It's become a much less a male-dominated genre," Palmer suggests. "There's a very high percentage of females at shows and the audience has definitely got a lot younger, driven down even as low as nine and 10 years old. And that has meant it has become more of a fashion and lifestyle thing, and you have to give fans much more value for money and much more choice."

This was taken into account when promoters Live Nation decided to revamp, rebrand and relaunch the Donington rock festival in 2003 as Download. Whereas Monsters Of Rock (taking place this year at Milton Keynes Bowl on June 3) has been largely a one-day, one-stage event, the 2006 Download event takes place over three days from June 9 to 11, with three stages and a variety of non-musical attractions, including two cinemas, five-a-side football, street theatre and a variety of games and activities based around its 24-hour campsite focal point, The Village.

The Download website has always played an important part in the festival's success. When the festival name was first announced in 2003, Live Nation's Stuart Gallarath recalls, "I got several phone calls from chairmen and managing directors of record companies, saying, 'What on earth do you think you're doing?', because in that day and age, record companies were squaring up



**Within a minute, the news is up on the website for millions of people to see**

Vickie Strate, Metallica fan club president

to Napster and downloading was perceived as jeopardising the future of the record business. Obviously, the world has moved on but, because of the name Download, we always wanted to have a technological base.

"The whole of the Download community revolves around our website and, more specifically, its message boards and community pages. Our interactive department frequently quotes that it is the busiest festival website in Europe - any evening you can find, on average, about 600 people on the message boards at any one time - and it's actually going to act as a role model for us on other websites that we're building."

One of this year's Download headliners, Metallica, had their own, very public run-in with Napster's original incarnation, which caused a

substantial backlash from their fan base when the band sought to close it down. Despite, or perhaps because of, that experience, the band have a very active presence online, with no less than four official websites: the main [www.metallica.com](http://www.metallica.com), the password-protected [www.metallica.com](http://www.metallica.com) for fan club members only, the live website [www.livemetallica.com](http://www.livemetallica.com), where shows can be downloaded a few days after they have taken place, and the touring website [www.metontour.com](http://www.metontour.com), which features reports and footage from the latest tour.

Based at Metallica's headquarters in northern California, the president of Metallica's fan club, Vickie Strate, who oversees the websites, reports that the band are very involved in their online presence. "Lars [Ulrich, drummer] might hang

...Potter examines how the internet  
Eubien and the Download Festival

# out to eration

up the phone from management when a tour date is confirmed, walk upstairs and say, 'OK, let's put this on www.metallica.com' and within a minute, it's up on the website for millions of people to see, she says. "A lot of times, news stories are really his brainchild; he's that involved."

Meanwhile, www.metallica.com has received an average of 700,000 unique visitors per month so far this year while the band has more actively been recording, but when they are more active, that figure can rise to more than 1M. Strate believes that one of the most important functions of the websites is to keep fans engaged with the band at times when they are less visible, so that, last year, when Metallica were taking some time off, the website was regularly updated with a series of wallpapers, buddy icons and logos, as well as a massive timeline history of the band, complete with setlists and archive photographs.

Similarly, in the three years since the release of the band's last album, *Sing The Sorrow*, and leading up to the release of the follow-up, *Decemberunderground*, in June, US god rockers AFI have kept their fans intrigued with a complex and enigmatic online treasure hunt. The initiative has been causing much debate on the message board of their website, not least whether there will be a reward at the end of it.

Aside from their own websites, MySpace, which is sponsoring the third stage at Download this year, gives metal bands an important internet presence. UK underground band Johnny Truant had more than 100,000 downloads of their lead single *The Bleeding* from their MySpace page prior to the release of last year's *In The Library Of Horrific Events* album.

Roadrunner act Trivium, meanwhile, who have enjoyed a phenomenal rise to success in the UK, boast more than 120,000 friends on their MySpace page and try to interact with them whenever they can. "We get thousands of messages a day, so you try to answer as many as you can," says bassist Paolo Gregoletto. "When kids get answers back, it really surprises them and it's cool to get information direct from the band and not from someone paid by them. We might come through a big-sized tour maybe once or twice a year, but this way they can keep up with us the whole time if they want to be a part of it."

Stuart Knight, who heads X-Faster, a street marketing company made up of a community of between 30,000 and 40,000 tastemaker members across the UK, believes the music industry in general has been too slow to adapt to the immediacy and direct contact that fans

## Magazines thrive despite online boom

With so much information available on bands' websites, giving fans immediate access to tour announcements and release dates with no need to wait for rock magazines to hit the stands, it would not be surprising if the metal titles' sales were suffering as a result. In fact, the reverse is true. *Kerrang!* added 15,000 readers last year, bringing its current ABC up to 76,000, while *Metal Hammer* saw an increase of 15% on its year-on-year circulation, equating to a 50% circulation rise in the past two years.

With *Kerrang!* celebrating its 25th anniversary this year and *Metal Hammer* turning 20th, while many competitors have fallen by the wayside, both titles have ensured their survival by being sensitive to changes in readers' tastes and evolving accordingly.

According to editor Paul Brannigan, *Kerrang!*'s editorial policy remains broadly the same as it ever was. "*Kerrang!* has always embraced the full spectrum of rock music and attitudes, for want of a better way to put it, but it's not just anyone with a guitar. We've got very clear ideas of what a *Kerrang!* band is, which boils down as much to where we think they're coming from as the sounds they're putting down on the record."

However, in recent years, Emap has rolled out a variety of platforms under the *Kerrang!* brand name. "The metal community is a very active one," says Brannigan, "and we're looking for the *Kerrang!* brand in general to supply all their music needs, which is why we've got the website, the TV station, the radio station, the MySpace page. We're trying to engage with the kids from the moment they wake up until the moment they go to bed in all different media."

Aware that a magazine will always lose out to a new media in terms of topical news and rumours, publisher Chris Ingham explains *Metal Hammer*'s philosophy as "event publishing", in terms of its front covers. "We make it the ultimate collectible for fans of the band, so there's no way they can live with themselves unless they

ATX, BULLET, AIDEN AND FALL OUT BOY FOR FREE BY CD



Circulation rise: magazines have evolved

actually have that copy.

"The latest issue, featuring Cobalt & Cambria, has artwork from a comic book, an exclusive set of trading cards, and the design of the feature was worked on hand-in-hand with the band, so it looks as official as possible, so you almost think the magazine is an extension of the band. Now, that doesn't rule out editorial comment - we make that point very clear - but I think people appreciate the fact that we take time to understand what the band is about and what fans want from that band."

Both titles seek to use new media to encourage interactivity with their readership. "At any given time, there will be two or three people from the magazine on our MySpace page, corresponding with readers and finding out what they want in the magazine, as well as the editorial assistant, answering people's e-mails,"

says Brannigan. "We have a level of interactivity with the kids that's pretty enviable and is a big part of our success at this moment."

Readers of *Metal Hammer* are currently being encouraged to vote, via e-mail, SMS or snail mail, in the magazine's fourth annual Golden Gods awards. "Technology has pretty much defined the Golden Gods," says Ingham. "This music is about people power, so the voting mechanism needs to be about that too. In the first two weeks, there were something like 17,500 votes polled. It's instant affirmation for a fan who's going, 'That's my band and I'm going to do something about it - now.'"

*Metal Hammer* also recently concluded a deal with MTV2 as its official broadcast partner for its awards, giving the ceremony a massive pan-European audience as it will be broadcast in 18 countries a total of five times.

Ingham points out that digital technology can help young fans to discover underground bands. "If Mum and Dad are reading *[Metal Hammer's sister magazine] Classic Rock* and Dad's saying Led Zeppelin is what rock's about, the kids can discover Zeppelin in the same point as Killswitch Engage quite easily with their iPods. They discover a song and they network it round peer to peer."

All of which makes the rock magazines' task of discriminating views and information just as essential as it ever was, even if these days it has a slightly different slant. "I think magazines are more important than ever, to act as a filter for what's out there," says Brannigan. "You might have the entire world of music at your fingertips via the internet, but that's really a tyranny of choice. So we try to be a lot more useful as a magazine, acting as a bit of a filter. People may use the internet more for news now, but I think they use magazines to narrow down the range of music that's out there and point them in the right direction - a kind of helpful big brother thing."



Metallica's bands' website can receive up to 1m unique visitors per month

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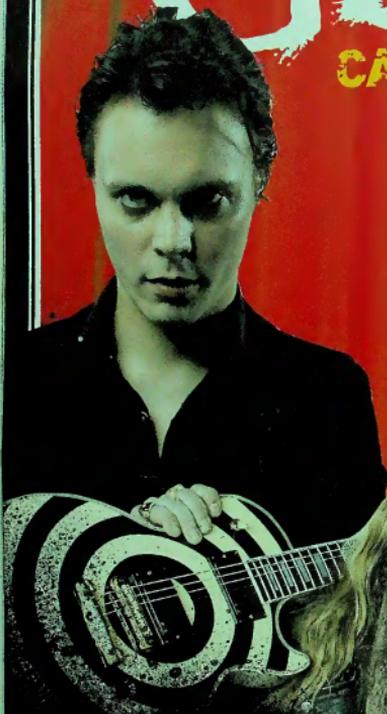
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are now coming to expect.

"My belief is that where the music industry has suffered over the past 10 years is that it didn't proactively pursue people in their lifestyle space - it still waited for them to come to the industry," he says. "When I went to see Panic! At The Disco and The Academy Is? at the Astoria recently, the records weren't out, but the place was packed and everyone was singing all the words. In the old days, that would take six months from the release of the record, but all of a sudden, it's at frenzy point six weeks before the album comes out. That dynamic is at work, and record companies ignore it at their peril."

It was with this in mind that an online campaign was swiftly implemented when Atlantic Records signed Funeral For A Friend, who became one of their first bands to release a stand-alone download single. One of the reasons for this, Atlantic's head of digital Jack Melhuish, explains, was to combat piracy. "These fans are impatient," he says. "They won't wait six weeks from hearing the single on the radio to buying it. They will simply download it illegally, so we are almost trying to reclaim that piracy space."

Atlantic does this by offering special content incentives, such as making alternative versions of videos available with purchases of download singles, and making sure the band's website is kept up to date, to both attract new fans and retain old ones.

"If you're impassioned about a band, online is the first place you go for information," says Melhuish, "and there's nothing worse than going to a band's website and finding the news was last updated four months ago. To a young music fan, that's the kiss of death."

Increasingly, online marketing is having an important part to play in any campaign. After signing Hundred Reasons, V2 set up a Singles Club, through which fans received exclusive tracks, originally as CDs but now as downloads, which are bundled with tracks from unsigned bands that Hundred Reasons want to support. This helped the label to build up a mailing list of around 25,000 in the UK. The band write a blog, which is constantly being updated, to maintain contact with their fans, offer free downloadable videos and organise secret gigs, selling tickets direct through the site.

"I would rather Hundred Reasons fans find out about a new single or exclusive B-sides or a tour first direct from the band, rather than read-

ing about it in any magazine or hearing about it on any TV show," says V2 head of marketing Jason Rackham. "I think that's totally crucial."

Albert Productions head of international A&R, James Cassidy, reports that as far back as March 2004, their UK signing Breed 77 had an applet pop-up, created by Third Space Media, on its website, offering a mobile menu of downloads including artwork packshots, logos, true tones, polyphonic ring tones and 30-second video clips.

"Through proactive marketing initiatives, we built up a Breed 77 SMS database and, prior to all releases, we offered them free mobile download information the week before and week of release of product," says Cassidy. "We believe that this coupled with the X-Taster street marketing were the two online key drivers which supported live touring and resulted in Breed 77 having a Top 40 single and going on to sell 25,000 albums."

But it is not only signed British bands that benefit from digital technology; it can also be a lifeline to bands who find themselves between deals.

With their deal with Xtra Mile having recently expired, Reuben nevertheless sold out a headline show at London's Mean Fiddler without press or advertising and are playing on Download's Gibson/MySpace stage before headliner Killing Joke on June 10.

"At the time we played the Mean Fiddler, we were technically unsigned and we didn't have a release, so it was a completely stand-alone gig," says manager Barney Jeavons, "but it was sold out and an awful lot of that was due to the internet. It's a very exciting time for us and I think the whole new media thing is quite a big part of that."

Nor is it just the young bands who are benefiting. Thunder, who play at the Monsters Of Rock in June, actually split up in 2000. Vocalist Danny Bowes went into production management for Channel Fly and was then involved in setting up Dave Stewart's short-lived label Artist Network. When Thunder were persuaded to reform in 2002 to take part in a Monsters Of Rock tour, he used the experience he'd gained in e-commerce and label management to market a new EP from the band online. Demand was so strong that the band got back together on a more permanent basis and now sell their own product through a combination of website and retail.

"I don't see there being any limits as to how far

we can go with this," Bowes comments. "At the moment, we've got download partners, but I'm looking at a way to keep that in-house eventually, so that by the time we launch the next album, we'll be in complete control over every aspect of the whole shebang."

While there is no doubt the internet is playing a vital role in promoting the careers of many British bands within the rock scene, some warn there has to be some kind of filter.

"Just because you could release everything that you did doesn't mean that you should, because at the end of the day, if you want to play record company, you should behave responsibly," cautions Bowes. "I'm very, very aware that if you keep going back to the well, maybe one day the water isn't going to be there."

V2's Jason Rackham also warns against taking the fans for granted. "You have to be very careful when you're talking direct to fans that you're not being manipulative; you have to treat them with a little respect. Kids aren't stupid."

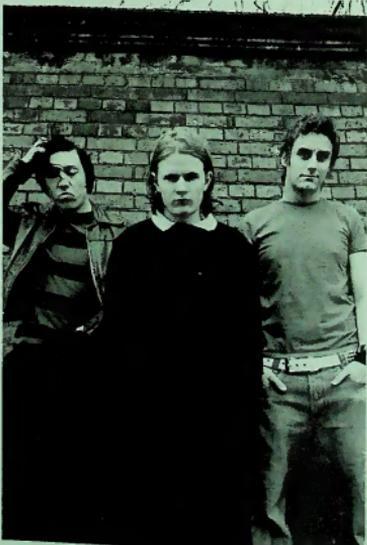
And despite the fact that X-Taster offers opportunities to meet bands as an incentive to its members, Stuart Knight feels it is very important that these are handled correctly. "I think there is a danger that if you give people too much access, you break the mystique," says Knight. "So that's why we do things like soundcheck parties as something that members have either won or because they've done something they're proud of. It's special, not everyone can go."

Handled properly though, digital technology is proving to be an enormously helpful tool in both breaking and maintaining the success of today's heavy metal acts.

In the early days of the Monsters Of Rock festival at Donington, when few media outlets for heavy metal existed, word of mouth was crucially important in creating a buzz about a band. With the advent of the internet, that buzz can now assume global proportions within a matter of hours.

**Hundred Reasons:** offer valuable online presence with regularly updated blog and singles download club

**Reuben:** internet-fuelled interest led to sold-out gig



# FOR THOSE ABOUT TO ROCK



AC/DC METALLICA  
SLIPKNOT GUNS N ROSES GARBAGE  
TOOL DOWNLOAD FESTIVAL KASABIAN  
FOO FIGHTERS IN FLAMES DEPTONES STEREOPHONICS  
RED HOT CHILI PEPPERS FEEDER SLAYER ARCH ENEMY  
KORN MASTADON IRON MAIDEN  
BLACK SABBATH STONE SOUR ALTERBRIDGE  
ALICE COOPER WHITESNAKE SOULFLY ATREYU  
FUNERAL FOR A FRIEND LACUNA COIL CRADLE OF FILTH  
VELVET REVOLVER DEEP PURPLE TRIVIUM  
BULLETFORMYVALENTINE AVENGED SEVENFOLD  
WOLFMOTHER MONSTERS OF ROCK A PERFECT CIRCLE  
LOUIE SYSTEM OF A DOWN ALICE IN CHAINS  
HUNDRED REASONS CORROSION OF CONFORMITY  
MOTORHEAD

# WE SALUTE YOU

LIVE NATION

# Lib Dem support for Extend The Term! should spark the beginning of next stage in campaign 'Use or lose' should spark debate

EDITORIAL  
MARTIN TALBOT



"Use it or lose it." We have heard a lot of this phrase in recent months.

And, if the Lib Dems' statements last week are any guide, it is not going to go away any time soon.

The Lib Dems' support for Extend The Term! is great news. With the Tories already confirmed supporters and the CBI coming on board too, the main argument appears to be being won. But it does not mean that the debate is over.

The caveat which accompanies the Lib Dems' support is dismissed by some as "sloganeering" – grabbing a catchy phrase without truly thinking through the issues. That is as maybe – politics is an opportunistic business, after all – but this should not obscure the validity of some of the arguments which the Lib Dems make. It certainly should not hide the need for a debate.

Once term of copyright ownership is clarified, a further root-and-branch examination of how that ownership is managed in a new digital environment is unavoidable. The industry has asked the Government to take a view on copyright term; it cannot expect it to turn a blind eye to any anomalies of the structure within which it sits.

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## Music's value is diminished if it is simply a commodity

VIEWPOINT  
SCOTT COHEN



As the Ivors enters into its second half-century, it continues to recognise what it did in its very first event in 1955, that is across a broad range of genres of music, honour and reward songwriters – the people who were, are and always will be the lifeblood of this business. Creators and their creativity. The world turns.

So has not much changed in the intervening years? Well, of course everything has. Technology to make music, technology to deliver music, media, formats, people and music consumption, record labels

**Digital delivery opens up genres to audiences previously denied them**

and publishing companies...

Of course, it's good that more music gets consumed than ever before. But, as that process happens, companies (and even trade associations) get involved in the music-dispersing paradigm, inevitably more – and often conflicting – agendas come into play. Diminution of music's value sets in if music just becomes commodified.

Writers and their works must be nurtured and the plethora of

organisations and players need to understand that this process is a unique skill-set from this front-end creative point-of-view as well as a back-end legal, rights administration, marketing and technical one. Companies such as The Orchard are a home to labels and artists and a conduit for their/our music to the growing platforms of delivery. The medium is the message and we are changing music consumption in ways that would have been inconceivable in 1955. The "most streamed song", the "most successful ringtone", the "most used song in a game", these are all categories that will come within the remit of the Ivors well before 2055.

Much has been written of the "long tail" effect, but digital delivery opens up genres to audiences previously denied them. It seems quaint now to look back at some of the categories in that first Ivors – "outstanding concert ballad" and "outstanding swing composition" – being just two. Not only are these songs available again, but that new-found availability will influence new, young writers. Any betting for an "outstanding swing composition" category in the 2007 Ivors? The world has turned.

Scott Cohen is vice president and founder of The Orchard

Across the business, there is not a whole lot of consensus. The BPI, Aim, the Musicians Union and the Music Managers Forum have all reached a position, some in favour of a form of "use it or lose it", some against.

But, just as their internal debates have helped them make their minds up on the issue, so the wider industry needs to engage in a wider discussion.

Ownership of music rights is, after all, not as cut and dried as ownership of any other commodity. Every piece of music is made up of many rights, with many creators, who have an emotional attachment, and an ongoing commercial interest, in what they create.

In reality, "use it or lose it" may not be such a big deal. Clauses to such effect lie in many artist contracts already – all that is being advocated is a structured approach to such an issue, which gives the same right to any artist, big and powerful, small and weak.

But, whatever your view, the time is certainly approaching for the music business to tackle the issue head on and bring the arguments out into the open.

No-one should have anything to fear of a further examination of copyright. It might just resolve some of its inequities once and for all.

## What does MTV need to do to challenge Apple's iTunes?

The big question

**What does MTV need to do with its newly-launched Urge download store if it is to challenge the might of Apple's iTunes?**

**Dan Hearl, Radio One**

"If MTV really wants to compete in this market, it needs to produce the majority of users can. Urge only runs on XP. It offers no support of Mac OS or Windows 2000. Assuming they can cross this boundary, they're still up against the iPod – the dominant music player in the market is not supported. Finally, I can't see how this product differentiates itself from the competition. However, don't write it off. In the mid- to long-term a powerful youth brand like MTV may be able to build on a platform like this to become a digital media hub for young people."

**Mark Findlay, Capital Radio**

"MTV's Urge store faces a massive challenge to overcome the might of iTunes. Its task will be to motivate its massive, loyal, young audience of music fans from across its network of TV stations and encourage them to check out what Urge has to offer. This group of music lovers will then demand value for money, convenience and maximum choice. If it is to succeed, then MTV needs to use its strong relationships with the music industry and be able to offer its users

lots of exclusive and creative content and programming."

**Russell Coulart, Digital Stores**

"They need to twist Steve Jobs' arm until he agrees to open up his DRM system. Other than that, they need to get into bed with a hardware manufacturer to develop something that destroys the iPod."

**Ronnie Taylor, TuneFibre.com**

"MTV are going to have a tough job on their hands. They're just another new brand entering the digital music industry with nothing new to offer, and they're going to have the same inter-operability issues and DRM issues. They're going to have to rely on much more than just their brand name. Unless they come up with some incredibly sexy new digital player, it's going to be incredibly hard for them."

**Rupert Leigh, Channelfly**

"I would make it interactive with MTV TV shows, so users can press their red button on the TV remote, which would facilitate a download straight to their PC and, ideally, to their mobile. And it would also instantly qualify for a chart position. MTV should also run exclusives so that their live shows instantly become available for download."

**Carl Stroud, The Star**

"Price their downloads competitively and try and undercut Apple. They should need a good recognition engine and a tie in with exclusives with live events and make them a focus by offering a well-produced package."

## The Upfront Club Top 40

Pos	Artist	Track	Label
1	<b>Flanders by My Side</b>		
1	<b>Flanders by My Side</b>	<b>Flanders by My Side</b>	Capitol
2	<b>Till West &amp; DJ Delectos</b>	<b>Same Man</b>	BMG
3	<b>A-Studio feat. Paulina Siss</b>	<b>Same Man</b>	BMG
4	<b>Armano Van Hedden</b>	<b>My My My</b>	Capitol
5	<b>Mariah Carey feat. Snoop Dogg</b>	<b>Somebody's Love</b>	Capitol
6	<b>Soul Music feat. Kimberlee Fode</b>	<b>Somebody's Love</b>	Capitol
7	<b>Sigababes</b>	<b>Follow Me Home</b>	Red Dress
8	<b>Lot Erita</b>	<b>Holloway (We Sensation)</b>	Red Dress
9	<b>Dannit Minigoe</b>	<b>30 Inner Pressure</b>	Red Dress
10	<b>StarGazers</b>	<b>Feel Good</b>	Red Dress
11	<b>Kid Op-Me feat. Bashyira</b>	<b>The Game</b>	Red Dress
12	<b>The Joker</b>	<b>Bring It Back</b>	Red Dress
13	<b>Moose T vs. Danny Warhol</b>	<b>Horny As A Danny</b>	Red Dress
14	<b>Brimbo Jones</b>	<b>Harlem One Stop</b>	Red Dress
15	<b>Bodyrox</b>	<b>Yeah Yeah</b>	Red Dress
16	<b>Supermode</b>	<b>Feel Me Why</b>	Red Dress
17	<b>Ferry Consten</b>	<b>Watch Out/Free</b>	Red Dress
18	<b>Rouge Trafers</b>	<b>Woodoo Child</b>	Red Dress
19	<b>TinaM Vegas &amp; Barbara Tucker</b>	<b>Dutty Flank (We Can Do)</b>	Red Dress
20	<b>DHt feat. Eddie Somerville</b>	<b>Go Crazy</b>	Red Dress
21	<b>Gabriel &amp; Dresden</b>	<b>Molly Bandcroft Tracking</b>	Red Dress
22	<b>Light of the World</b>	<b>Feat. Alexander of Meek Walk</b>	Red Dress
23	<b>Outside</b>	<b>Must Be Right Before My Eyes</b>	Red Dress
24	<b>Danielle Bollinger</b>	<b>When the Broken Hearted Love Again</b>	Red Dress
25	<b>TeaKesters</b>	<b>Feels Like Love</b>	Red Dress
26	<b>Eddie Thonick &amp; Koro</b>	<b>Maverick Love Sensation</b>	Red Dress
27	<b>Shawn Emanuel</b>	<b>Slown 11 Down</b>	Red Dress
28	<b>FreeLoaders</b>	<b>Now I'm Free (Freefalling)</b>	Red Dress
29	<b>Cheloni's R.</b>	<b>James I Don't Know</b>	Red Dress
30	<b>India Arie</b>	<b>Am Not Am Hair</b>	Red Dress
31	<b>Janava Dan</b>	<b>Hold Your Head Up High</b>	Red Dress
32	<b>Dt Stele</b>	<b>Repeat Us the King (I Can't Stop)</b>	Red Dress
33	<b>Playback</b>	<b>Hit the Beats</b>	Red Dress
34	<b>Christina Millan</b>	<b>Feat. Young Jezy</b>	Red Dress
35	<b>Rihanna</b>	<b>S.O.S.</b>	Red Dress
36	<b>Allister Whitehead</b>	<b>Feat. Beverley Skeete</b>	Red Dress
37	<b>Christa Santolalla</b>	<b>The Wings (Rockback Kidnapped)</b>	Red Dress
38	<b>Prinice</b>	<b>Flirt/Love</b>	Red Dress
39	<b>Schodols</b>	<b>Sty/Peper</b>	Red Dress
40	<b>My Digital Enemy</b>	<b>Feat. George Dennis</b>	Red Dress

## Flanders fields top tune

By Alan Jones

Funky house finishes first again on the Upfront Club Chart this week, with **Flanders** coming out top in a rare three-way tie for supremacy with **Till West & DJ Delectos**. Same Man and **A-Studio's** **Siss**. The **Flanders** track is the latest hit from Gut Records' Gusto imprint, which has already scored this year with **Say Say Say** by **Hi Talk**, **Grace of God** by **One Hit Wonders**, **SOS** (Message in a Bottle) by **Fitefunk**, **Summer Sun** by **Aurora** feat. **Lizzy Patterson**, **New Horizons** by **John Parr vs. Tommy Patterson**, **A Deeper Love** by **Governal** feat. **Ann Bailey** and **Love Sensation** by **Loleita Holloway**. All of the above have made the Upfront Club Chart, top 10 this year, although **Flanders** is the first to go all the way to number one. Incidentally, although it would be reasonable to think that **Flanders** are from the Dutch-speaking region of Belgium of the same name, they are actually a collaboration between Italian houseers **Calla & Rispoli** and **DeFret**.

However, **DHt** are from Belgium, and they jump 17-1 on the Commercial Pop Chart with **Someone/Go Crazy**. They reached number two on the chart with a cover version of **Roxette's** **Listen to Your Heart** last November, which later became a major sales success reaching number seven on the OCC chart at Christmas. It was Madonna who kept **DHt** off the summit last year with **Hung Up**, but they were not to be denied this week, although they havey outpaced **Supablades'** **Follow Me Home** and **Shardra's** **Hips Don't Lie**, which make very similar 16-2 and 18-3 jumps.

Megan Poole's **Black Butterfly**, **Cher**, **Dennis**, **Nexxo**, **Yummy**, **Bighman**, **Rihanna**, **Ole Tree**, **The Notorious B.I.G.**, **Presgait**, **Dolls** and **Beebe** have all come close to charting new songs on the Urban Chart this week - but none of them quite made it and the final chart is simply a reshuffle of the same 30 tunes that were in it a week ago. There is a change at the top, however, with **Christina Millan** feat. **Young Jezy's** **Say I Suffering** (only slight) slipping but taking its perch at the top of the chart to **Chris Brown**, **Wizcase** vs. **Excuse Me Miss** experiences a third coming, having previously topped the chart for two weeks in April and a week in May.



Chris Brown returns to the top as Urban



### TOP 10 UPFRONT CLUB BREAKERS

Pos	Artist	Track	Label
1	<b>Wendell Pashing</b>	<b>Feat. Paula Bussing</b>	Red Dress
2	<b>Shamara feat. Wyclef Jean</b>	<b>Hits Don't Lie</b>	Red Dress
3	<b>Amo</b>	<b>Can't Get It</b>	Red Dress
4	<b>Wendell Pashing</b>	<b>Feat. Wyclef Jean</b>	Red Dress

The best industry directory has just got even better

### COMMERCIAL POP TOP 30

Pos	Artist	Track	Label
1	<b>Someone/Go Crazy</b>	<b>Someone/Go Crazy</b>	Capitol
2	<b>Someone/Go Crazy</b>	<b>Someone/Go Crazy</b>	Capitol
3	<b>Someone/Go Crazy</b>	<b>Someone/Go Crazy</b>	Capitol
4	<b>Someone/Go Crazy</b>	<b>Someone/Go Crazy</b>	Capitol



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

# MUSICWEEK

## The Official UK Charts 27.05.06

### SINGLES

		Weeks on Chart
1	GNARLS BARKLEY CRAZY	Arabic
2	INFERNAL FROM PARIS TO BERLIN	Del. Jan
3	LL COOL J FT JENNIFER LOPEZ CONTROL MYSELF	Del. Jan
4	CHRISTINA MILLAN/YOUNG JEEZY SAY I	Del. Jan
5	BEATREKAZ SOMEBODY'S WATCHING ME	Dada
6	BUSTA RHYMES TOUCH IT	Interscope
7	RIHANNA SOS	Del. Jan
8	RED HOT CHILI PEPPERS DAN! CALIFORNIA	Warner Brothers
9	SUNBLOCK FIRST TIME	Musicalite
10	SHAYNE WARD NO PROMISES	Sony Music
11	ORSON BRIGHT IDEA	Minsky
12	DAZ SAMPSON TEENAGE LIFE	Eastlow
13	THE KOOKS NAÏVE	Virgin
14	CHICANE FEAT. TOM JONES STONED IN LOVE	Universal TV
15	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...)	RCA
16	SNOW PATROL YOU'RE ALL I HAVE	Fiction
17	MARY J BLICE & U2 ONE	Giffen
18	THE RACONTEURS STEADY AS SHE GOES	XL
19	WILL YOUNG WHO AM I	Sony BMG
20	ANGELS & AIRWAVES THE ADVENTURE	Giffen
21	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD	Vertigo

### ALBUMS

1	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Bros.
2	THE RACONTEURS BROKEN BOY SOLDIERS	XL
3	FEEDER THE SINGLES	Epic
4	SNOW PATROL EYES OPEN	Edelstar/Dor
5	GNARLS BARKLEY ST ELSEWHERE	Warner Bros.
6	THE BEAUTIFUL SOUTH SUPERB!	Sony BMG
7	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
8	JACK JOHNSON IN BETWEEN DREAMS	Brandsford
9	DIRTY PRETTY THINGS WATERLOO TO ANYWHERE	Vertigo
10	SHAYNE WARD SHAYNE WARD	Sony Music
11	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
12	CORINNE BAILEY RAE CORINNE BAILEY RAE	Dove/Universal
13	WILL YOUNG KEEP ON	Sony BMG
14	NEIL YOUNG LIVING WITH WAR	Reprise
15	BRUCE SPRINGSTEEN WE SHALL OVERCOME...	Columbia
16	BEVERLY KNIGHT VOICE - THE BEST OF	Real Gone
17	NINA SIMONE THE VERY BEST OF	RCA
18	PINK I'M NOT DEAD	Ukone
19	THE ZUTONS Tired Of Hanging Around	Dulcane
20	RIHANNA A GIRL LIKE ME	Del. Jan
21	PANIC! AT THE DISCO A FEVER YOU...	Decca/Universal



20	ANGELS & AIRWAVES THE ADVENTURE	Cold
21	DIRTY PRETTY THINGS BANG BANG YOURS DEAD	Vertigo
22	MICHAEL JACKSON JAM	Epic
23	PRIMAL SCREAM COUNTRY GIRL	Columbia
24	FALL OUT BOY DANCE DANCE	Mercury
25	PET SHOP BOYS I'M WITH STUPID	Parade
26	CHRIS BROWN YOU EXCUSE ME (MISS)	Jive
27	ORSON NO TOMORROW	Mercury
28	THE FEELING FILL MY LITTLE WORLD	Island
29	THE BLACK EYED PEAS PUMP IT	ASAP
30	NE-YO SO SICK	Def Jam
31	BOY KILL BOY SUZIE	Virgin
32	TOWERS OF LONDON AIR GUITAR	TVT
33	T-PAIN I'M SPRUNG	Jive
34	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Good Company
35	THE UPPER ROOM BLACK AND WHITE	Columbia
36	SIGUR ROS HOPPOLLA	EMI
37	NERINA PALLOT EVERYBODY'S GONE TO WAR	Int'l Force
38	THE ORDINARY BOYS/LADY SOVEREIGN NINEZTIVE	Polyd
39	E THONEICK/K MAVERICK LOVE SENSATION 2006	ASAP
40	PINK STUPID GIRLS	RCR



CHRISTINA MILIAN: TOP FIVE PLACING FOR THE DEF JAM ACT



## COMPILATIONS

1	BIG CLUB HITS	Universal U
2	FUNKY HOUSE SESSIONS 06	Mercury U/Star
3	NOW THAT'S WHAT I CALL MUSIC! 63	EMI/Warner/Universal
4	FLOORFILLERS - CLUB CLASSICS	UNIVERSITY
5	80S MOVIE HITS	UNIVERSITY
6	WESTWOOD - RIDE WITH THE BIG DAWG	Def Jam
7	BACK IN THE DAY	EMI/Virgin
8	FOOTBALL CRAZY - HEAR THE SONGS	QTY
9	MAGIC SUMMER	WARY
10	GU JU	Catal/Int'l Force
11	HOUSEWORK SONGS II	EMI/Virgin
12	THE NO 1 EUPHORIC DANCE ALBUM	Debutone
13	THE NO 1 DANCE HITS ALBUM	Debutone
14	MASSIVE R&B - SPRING COLLECTION 2006	Sony Big TV/UMTY
15	THE VERY BEST OF POWER BALLADS	EMI/Virgin
16	THE OPERA ALBUM 2006	UCL
17	HARDCORE HEAVEN 3	Reed
18	IT'S POP TIME	Sony Big TV/UMTY
19	DANCE NATION	Mercury U/Star
20	CLUBLAND XTREME HARDCORE 2	UNIVERSITY

## FORTHCOMING

<b>KEY SINGLES RELEASES</b>	
THE DARKNESS GIRLFRIEND ATLANTIC	MAY 22
PET SHOP BOYS FUNDAMENTAL	MAY 29
THE FEELING FILL MY LITTLE WORLD ISLAND	MAY 22
FUTUREHEADS NEWS AND TRIBUTES	MAY 29
THE ORDINARY BOYS 9 TO 5 - HI/LO	MAY 22
HORROR WILLIAMS SIN SIN SIN EMI	MAY 22
THE MIGHTY MIGHTY BOYS MIGHTY MIGHTY	MAY 22
MARTY WILLIAMS UP ALL NIGHT MERCURY	MAY 22
CORINNE BAILEY RAE TROUBLE SLEEPING	MAY 29
EMI	MAY 29
TONY CHRISTIE (IS THIS THE WAY 'T)	MAY 29
THE WORLD CUP TUG	MAY 29
KEANE IS IT ANY WONDER ISLAND	MAY 29
ROMAN HEATING ALL OVER AGAIN	MAY 29
PINK WIND NEW RCA	MAY 29
PRINCE & NEW POWER GENERATION	MAY 29
<b>KEY ALBUMS RELEASES</b>	
PAUL SIMON SURPRISE WEA	JUNE 5
NELLY FURTADO LOOSE POLYORB	JUNE 5
KEANE UNDER THE IRON SEA ISLAND	JUNE 12
FRIDAY SLEAZE THE GREAT HITS SOUT	JUNE 12
ROMAN HEATING ALL OVER AGAIN	JUNE 26
WALKER BOOTHIES AND RELATIONS	JULY 3
ROSHTEB! CIRCLES AND SATELLITES	JULY 3
RCA	JULY 3

20	RITHANWA A GIRL LIKE ME	Def Jam
21	PANIC! AT THE DISCO A FEVER YOU...	Discos/Reprise/Big Screen
22	ARCTIC MONKEYS WHAT EVER PEOPLE SAY I AM...	Domino
23	KELLY CLARKSON BREAKAWAY	RCA
24	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
25	M KNOPFLER/E HARRIS ALL THE ROADRUNNING	Mercury
26	THE STREETS THE HARDEST WAY TO MAKE AN...	United Distro
27	NERINA PALLOT FIRES	Labels
28	HAYLEY WESTENRA ODYSSEY	Decca
29	JACK JOHNSON CURIOUS GEORGE (OST)	Brushfire/Int'l
30	JOSE GONZALEZ VENEER	Parade
31	THE BLACK EYED PEAS MONKEY BUSINESS	AMJ
32	GREEN DAY AMERICAN IDIOT	Reprise
33	PEARL JAM PEARL JAM	J
34	JOHN FOGERTY THE LONG ROAD HOME	Universal TV
35	GORILLAZ DEMON DAYS	Polydore
36	DON WILLIAMS THE DEFINITIVE - HIS...	Universal TV
37	DON WILLIAMS BACK TO BEDLAM	Atlantic
38	COLDPLAY X&Y	Parade
39	RICHARD ASHCROFT KEYS TO THE WORLD	Parade
40	SIGUR ROS TAKI	EMI



THE RACONTEURS: NUMBER TWO FOR BROKEN BOY SOLDIERS



## As he prepares to pick up an Ivor Novello this Thursday, with Philadelphia International partner Leon Huff, songwriter **Kenneth Gamble** reflects on his career

### Quickfire

**Congratulations on the Ivor Novello – what does the award mean to you?**

It means a lot for us to be nominated and come over and participate. We've had recognition from many places. And that our music is being appreciated and recognised in Europe, it sort of puts the cap on our career. Looking back over your five decades in the business, what has been your fondest memory?

I think getting our first gold record with The Intruders. We were so happy. **EMI** that created such a challenge for us because once you get one, you're hooked. You say, 'wow, I've got to get another one'. But I think that was the greatest moment. The Intruders were such an unusual group. How do you divide the songwriting process between yourself and Leon Huff?

The way we always wrote was, we'd have a piano and a tape recorder. We'd run the tape and Huff would play the piano and I wrote the lyrics. It wasn't just come up, there's no way to explain it. He would start playing and I'd start singing, and we'd listen back to what we had on tape so we could really learn the songs ourselves. It was just a beautiful experience. We have hundreds of tapes like that.

**Do you think the art of songwriting changes as musical trends come and go?**  
I think the basic song doesn't change. I think each generation has its own interpretation of music. This generation today is more into hip-hop, which is good. Hip-hop is a fusion, they've taken a lot of our music from Philly International and sampled it, and fused it into this new technology and created something that never was



before. It's beautiful. But the writing of a great song doesn't change. It's got to have a great melody and great lyrics, you can't do it any other way. How has the changing technology affected the feel of songs?

I think the way people produce the sound of records has changed because they're using a lot of machines now. I like analogue myself, because I don't think they're really perfected digital yet. The new music doesn't have the edge on it, the separation and the spill. When you play real drums it spills into other mics and you get all of these overtones that you can't get with produce or create with a computer. You might start off at one tempo and end at another, and it helps with the mood of the record. With a drum machine that's not going to feel like happen.

**How does it feel when you hear one of your songs being sampled on a new record?**  
All man, it feels great. When I hear the young guys sample our music, it's like we're getting through to a new generation and that they appreciate our music too. Kanye West, he's done quite a bit of our music, as have Jay-Z and Outkast. It's a pleasure for them to be a part of this new movement. **Of all the artists that have performed your songs over the years, which ones really stand out?**

Well the criteria that we used for the artists we worked with was how unusual their voices were. There is nobody else that sounds like Lou Rawls, Patti LaBelle or Archie Bell. The O'Jays and Teddy Pendergrass were phenomenal to work with. How did you come to set up your own label, Philadelphia International?

We wanted to be like Motown, to be honest, which was the greatest company ever. Berry Gordy, Smokey Robinson, Holland-Dozier-Holland, these were the people that inspired Gamble and Huff. When we set up our Philadelphia International we wanted our own label and our own identity, and it really did pay off because then you have your own quality control. When you're dealing with a label, there's always somebody who's judging your music. But that's not really the best thing for a creative person.

**Is there one artist who you would have loved to work with but never got the chance to?**

Miles Davis called us because of our band **MF38**, which he loved, and I had the idea to do an album with them. But our schedules never met, so we never got together. That would've been a wonderful session.

**Do you find songwriting still comes naturally to you?**

Oh yeah. Me and Huff, we haven't sat down to write a song in quite a while now. I don't think we'll do it like we did when we were in our twenties and thirties, but I've got a million melodies in my head and a million bits of paper lying round with titles on them. Kenneth Gamble is one half of iconic songwriting partnership Gamble and Huff. The duo have written and produced more than 175 gold and platinum records, and this week he recognised with the PRS Ivor Novello award for their Outstanding Contribution To British Music.

### DOOLEY'S DIARY



### Keeping it all rather clean

Remember where you heard it: It's true the level of bad language wasn't a patch on previous years, but Steve Knott appears to be effortlessly slipping into Brian McLaughlin's celebrated role at HMV conferences, by blishing out the insults to all the retailer's supplier and media friends.

With McLaughlin – who retired from his group CEO role last year – absent from HMV's get-together at Aviemore in the Scottish Highlands last week, it was left to Knott to step the platform of the conference stage to take on all and sundry. As ever, the record companies did not escape the HMV wrath, especially EMI, Sony BMG and Warner, who all surprisingly failed to send a single representative to the conference this year (nothing to do with it being held in rainy Scotland, rather than the usual venue of sunny Spain, of course). Still, Knott noted there was an upside to EMI's big man Mike McMahon not making it along.

"We know we've already saved 500 gold on the bar bill," he joked. "While the Mooks (Universal's Brian Rose) accepted) failed to show, Pinnacle legend Steve Mason is obviously such a fan of the annual HMV bash that not even retirement kept him away. With all that spare time he obviously has now to practice, it may explain how he managed to win the conference's golf tournament this year... However, HMV Group CEO Alan Giles was unfortunately a no-show for the cycling activity on the Tuesday of the conference as he found himself otherwise occupied with a renewed bid for the Ottakar's book.

chain. Down to Brighton for the first Great Escape event at the end of last week, early reports were highly positive. The blustery wind and rain of the first night couldn't dampen the excitement of delegates who reported a high quality of speakers. Some new delegates – such as Channellly's own Stephen Budd – were in fine form, despite only grabbing a handful of hours' sleep after flying back from Paris from Arsenal's defeat to Barcelona. Channellly partner in crime, Supervision boss Paul Craig, was less fortunate, having to cancel his own planned trip to Paris because of a video shoot for one of his acts. Dooley particularly enjoyed the media interest in Finnish Eurovision hopefuls Lordi last week – more than a month after highlighting the band within his weblog. Which seemed music retailer could be heading shortly to Warner Home DVD? Unsigned bands are you tired of this world? Reckon you'd be a bit more handsome pilated? Well Radio One has just the thing: the station is to feature unsigned acts on the Radio One island on virtual 3D World of Second Life. Acts will play live at BBC studios and this footage will then be broadcast onto virtual video screens on the island itself. And the chance to party laughed at. Tron. A lucky few were given a chance to hear new **Rawhead** material last week when the band played two nights at the Hammersmith Apollo. Dooley was there and can report there is a distinctly "baggy" direction afoot and Thom Yorke was even prone to throwing what can only be described as "a brick" at the band.

Sony/ATV has concluded a deal with **Bobby Krav** and Parlophone has succeeded in the battle for Sa:Sw favourite Louise Lail. All. Paul Craig at Supervision has secured management for **hotly tipped North London** outfit **Chips Danza**. Finally, in a piece about **The Kooks** we suggested that members of the band were graduates of the Brit School. This is incorrect. Only one member went to the Brit School, and subsequently left to join the Brighton Institute of Modern Music (BIMM) where he met the rest of the band.

### Obituaries

**Publisher Robin Phillips died last week at the age of 67.**

Phillips, who created the KPM music library, Bruton Music and Music House International, died on May 13 in Brighton. He is survived by his wife Jennifer, two children, James and Christopher, one brother, Peter, and several nieces and nephews, including Warner chairman Nick Phillips.

Composer Alan Parker, who worked with Robin Phillips at KPM, paid tribute to the man who first encouraged him to compose. "Over the years, Robin was always a massive influence and encouragement, not just to me but to so many composers, who owe their present day success to this man, who will be very sadly missed. The library music business will find it difficult indeed to find a man of his stature and honour to replace him."

Fellow composer Alan Hawkshaw adds, "Robin Phillips provided me with not just a feeling of security in a risky profession, but gave me many

opportunities to experiment and indulge myself musically. This led to many successes and without doubt provided me with a higher standard of living to this day which without Robin's production would never have happened."

Production manager Aaron Hary, who worked with Phillips for 40 years, calls him "an inspiration to all who met him and a great advocate of 'ban some ideology'." He was younger, "than some of the people he worked with, but we always looked to him for leadership," he adds. "Everyone he worked with wanted to pay tribute and we could have filled a book with our memories."

**John Cokell died at the start of May after a short illness.**

Cokell, 62, was the eldest of four Cokell brothers who have all worked in the business over the last four decades. During a long career John worked for Decca, CBS, DJM, A&M, MCA and Chrysler. "He was my love for his family, John's other passion in life was music."

Savoy Records CEO and John's brother Joe Cokell says, "John started working in

the industry in 1962 and always said how lucky he was to be working in the Sixties and Seventies when it was fun to work in the UK record industry as, creatively, British music was influencing the world.

"John passed on his love of music to Phil, Laurie and myself and, without him, we would never have joined the industry. We know how much he enjoyed the 30-plus years he spent in the business as he was a great story teller with many wonderful and mostly hilarious tales to tell as a producer, manager, songwriter, publisher and record executive. As a member of the family I would like to thank everyone who sent messages of sympathy and it was nice to hear John helped so many people develop their careers and that he did this without taking pleasure in anyone's failure or praise for someone else's success."

"I will miss my brother more than words can say and a great industry god that sums up John's life is 'Tuppy to be part of the industry of human happiness.'"



Who needs sunny Spain, when the delights of the beautiful Scottish Highlands are on offer? HMV abandoned its usual annual continental joint last week for the delights of Aviemore where, among the array of outdoor business falls and team building activities, the retailer handed out a clutch of trophies to its big achievers. Those on the receiving end included the Gateshead branch's Nick Boll, who was named

store manager of the year. He is pictured (second right) with new HMV operations director Neil Taylor, Universal commercial director Brian Rose and HMV UK & Ireland managing director Steve Knott. Other winners included head of store development and procurement, Steve Spencer winning the Dave Wadd Award for outstanding contribution and the 'You've stolen the top of the shops prize'.

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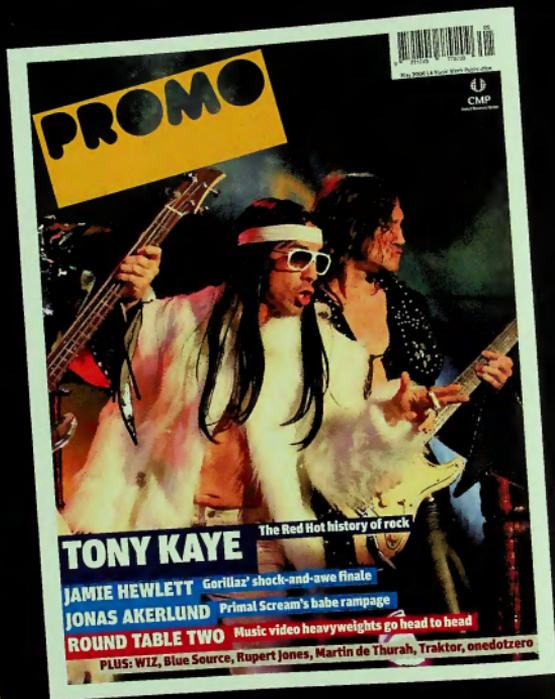
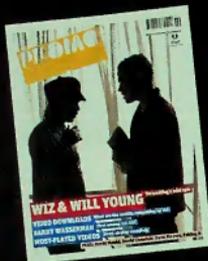
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# Datafile

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Week 20

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## FAST CHART

### SINGLES

**NUMBER ONE**  
GNARLS BARKLEY CRAZY Warner Bros.  
Onwards and upwards for Gnarls Barkley, whose Crazy spends its eighth week at number one, the longest reign by an American act since 1992, when Whitney Houston's I Will Always Love You endured for 10 weeks.

### ALBUMS

**NUMBER ONE**  
RED HOT CHILI PEPPERS STADIUM ARCADIUM Warner Bros.  
Fighting off the debut album by The Raconteurs and a Feeder greatest hits set, Red Hot Chili Peppers' Stadium Arcadium continues at the summit, despite its sales dipping 60.5% week-on-week to 80,087.

### COMPILATION ALBUMS

**NUMBER ONE**  
BIG CLUB HITS UMTV  
Packed with recent and current dancefloor favourites from the likes of Mya, Chicane, Bodyrox and Bodyfickers, Big Club Hits sold 26,440 copies last week and brings about the premature demise of Now 63 which loses its throne after five weeks - a comparatively short reign for a Now! album.

### RADIO AIRPLAY

**NUMBER ONE**  
GNARLS BARKLEY CRAZY Warner Bros.  
Proving as tenacious a radio hit as it is at retail, Crazy remains at the airplay apex for the eighth week in a row, its audience of 69.48m giving it a 31.2% lead over new runner-up Fill My Little World by the Feeling.

## The Market

### Leaders stay out in front once again

by Alan Jones  
No change at the top of either of the main charts this week, with Warner Music acts Red Hot Chili Peppers and Gnarls Barkley remaining number one albums and singles attractions, respectively.

On the album chart, The Red Hot Chili Peppers' Stadium Arcadium extends its opening run at the summit to a fortnight, even though its sales slipped by more than three-fifths to 80,087. The album does, however, lose its download album chart crown to Snow Patrol's Eyes Open, which sold 2,389 copies in digital form last week, 14 more than Stadium Arcadium. Incidentally, the deluxe edition of Stadium Arcadium, which includes a bonus DVD, a 28 page booklet, marbles, spinning tops and other items and retails for around £50, is ineligible for inclusion in the chart, but sold 1,777 copies a fortnight ago, and a further 183 copies last week.

No such gimmicks for Gnarls Barkley, whose Crazy continues to lead on merit alone. Its sales barely diminished last week, falling just 6.7% week-on-week to 40,095, as it enjoyed an easy eighth week at number one, during which time it has sold 623,646 copies. The 1,033rd number one single, it was



Gnarls Barkley: Still selling strong at number one despite lack of gimmicks

the 39th to spend seven weeks at number one, and now becomes only the 20th to do so for eight weeks. It remains number one again next week its reign will be inferior to only six records in the whole of singles chart history.

Its nearest challenger this week is pop/dance hit From Paris To Berlin by Danish duo Infernal. The single has moved 31-4-3-4-3-2 but far did not pose much of a threat to Gnarls Barkley this week, as its sales slipped by 11.5% to 24,792.

Despite a dismal result in Athens, where he finished in 19th position in the Eurovision Song Contest, Dag Sævi's entry Teenage Life builds on its debut, improving 13-12 with sales up

21.4% to 10,912. Sampson's single is the highest charting UK Eurovision entry since Precious' Say It Again reached number six in 1999.

Rock band Lordi, who won this year's competition with Hard Rock Hallelujah, scored the highest total of points in the competition's history (292) and provide Finland with their first win, after finishing last on eight occasions in the competition's 61 year history. Finland is the 22nd country to win the contest.

Lordi's last album, The Monster Show, was released here on Sanctuary's Mayan label in February 2005, and has since sold 5,580 copies, including 281 last week.

## KEY INDICATORS

### SINGLES

Sales versus last week -39.2%  
Year to date versus last year -109.9%

### MARKET SHARES

Universal	47.9%
Sony BMG	17.9%
Warner	17.5%
EMI	7.6%
Others	9.1%

### ALBUMS

Sales versus last week -5.4%  
Year to date versus last year -7.0%

### MARKET SHARES

Universal	26.5%
Warner	23.5%
EMI	20.4%
Sony BMG	16.6%
Others	13.0%

### COMPILATIONS

Sales versus last week +15.7%  
Year to date versus last year -13.5%

### MARKET SHARES

Universal	44.8%
EMI	16.5%
Warner	8.0%
Sony BMG	1.9%
MoS	12.9%

## RADIO AIRPLAY

Universal Music	49.4%
EMI	14.6%
Warner Music	13.2%
Sony Music	12.5%
Indies	10.3%

## CHART SHARE

Origin of singles sales (Top 75): UK: 53.1% US: 40.0% Other: 6.6%  
Origin of albums sales (Top 75): UK: 56.0% US: 44.0% Other: %

For fuller listings, see musicweek.com

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Pet Shop Boys Fundamental (Parlophone); Hot Chip The Warning (EMI); Zero 7 The Garden (Ultimate Gimmick); Tunng Comments Of The Inner Chorus (Full Time Hobby); We Are Scientists With Love... (Virgin); Psapp The Only Thing... (Domino); Less Than Jake In With The Out Crowd (Island)

**MAY 29**  
Orson Bright Idea (Mercury); The Futureheads News And Tributes (WEA); Herbert Sand (KID); Boards Of Canada Trans Canada Highway EP (Warp); The Spinto Band Nice And Nicely Done (Virgin); System Of A Down Victory Of Obscurity (Columbia)

**JUNE 5**  
Paul Simon Surprise (WEA); Gomez How We Operate (Independent); Ronan Keating Bring You Home (Polydor);

Primal Scream Riot City Blues (Columbia); Sonic Youth Rather Ripped (Polydor); The Feeling Twelve Steps And Home (Island); Ed Harcourt The Beautiful Lie (Heavenly); Jewel Goodbye Alice In Wonderland (Atlantic); Leona Rimes Whatever We Want (Capri)

### JUNE 12

Men Women And Children Me: Women And Children (WEA); Nelly Furtado Loose (Polydor); Keane Under The Iron Sea (Island); Paul Weller Catch-Flame (V2); The Longcut A Call And Response (Delastino)

### JUNE 19

Def Lppard Yeah (Mercury); The Divine Comedy Victory... (Parlophone)

### JUNE 26

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

## NEW ADDITION



The Sleepy Studio Album, titled Personality, on July 24, Wm managed by Wintermark & Goldstein - home to Jet, The Vines and Youth Group - the band wrote and recorded the album with producer Scott Horscroft in Sydney and its release will be preceded by lead single, God Lead Your Soul on July 10.

## SINGLES

### THIS WEEK

The Feeling Fill My Little World (Island); Futureheads Skip To The End (WEA); Primal Scream Country Girl (Columbia); Jack Johnson Upside Down (Virgin); Placebo Song To Say Goodbye (Virgin); Matt Willis Up All Night (Mercury); Robbie Williams Sin Sin Sin (EMI); The Darkness Giftfriend (Atlantic); The Ordinary Boys 9 To 5 (B-Unique)

### MAY 29

Prince Fury (Island); Koane Is It Any Wonder (Island); Corinne Bailey Rae Trouble Shooting (EMI); Tony Christie (5 This The Way To) The World Cup (Tig); Ronan Keating All Over Again (Polydor); Pink Who Knows (RCA)

### JUNE 5

Claire Sproule Flame (Parlophone); Mariah Carey Say Somethin' (Mercury);

Embrace World At All Feet (Independent); Sugababes Follow Me Home (Island); Nelly Furtado Masterplan (Polydor); Crazy Frog You Are The Champions (Gut); Fightstar Hazy Eyes (Island); Duncan James Sooner Or Later (Innocent); The Streets Never Went To Church (679)

### JUNE 12

Bon Jovi Who Says You Can't Go Home (Mercury); Shakira Hips Don't Lie (RCA); TI Why You Wanna (Atlantic); Korn Crazing Untone (Virgin)

### JUNE 19

Muse Supersubmarine Black Hole (A&E); Beth Orton Shopping Trolley (Heavenly); Journey South The Circle (RCA); Jamie Foxx Extras Turn Into (Polydor); Jamie Foxx Extras Turn Into (Polydor); The Zutons Valour (Delastino); The Editors Blood (Kitchenware); Placebo Infra Red (Virgin)





**ALSO OUT THIS WEEK**  
**SINGLES**  
5 Mc Cluster  
Crystal Mc EP  
(Outcast); One Lucky Like That (Upstart); Rabbit Trax; What We Are Gone (DMJ)

Michael Jackson: Earth Song (Epic)  
**EDM**  
Al Hazzard; Beautiful Lies (Inavely); Jewel; Goodbye Alice In Wonderland (Atlantic); Lina

Loews (Stage Inevader (Reverend); Towers Of London; Blood Sweat And Towers (VTV); Velvet: To Find Me Gone (PatCat)

Records released 05.06.06



**SINGLE OF THE WEEK**

**The Automatic  
Monster**

**B-Uncle BUN106**  
Of the slew of UK bands signed in 2005, The Automatic manage to stand out as something truly fresh while oozing an unshakable commercial appeal. Not wishing to detract from their credibility in any way – because these boys really are the business – but Monster possess the kind of novelty appeal that took Kaiser Chiefs' I Predict A Riot to the top of the charts and, strangely enough, both bands call the same label home. It is A-listed at Radio One.

**Singles**

**Boards Of Canada**

Trans Canada Highway (Warp WARP200CD)  
The reclusive electronic mavericks resurface with this six-track affair, which happens to be Warp's 200th release. Opening with former album track Dayvan Cowboy, the Scottish duo then head off with a batch of new material. More spectral and detached than their previous releases, Trans Canada Highway is nevertheless a beautiful, utterly individual collection of music.

**Mariah Carey feat. Snoop Dogg**  
Say Somethin' (Def Jam 9855446)  
This Neptunes-produced effort is somewhat less than the sum of the formidable talents involved. Carey's vocal role is stripped right back and Snoop lends his customary drawl, but however stylishly it is packaged together it never truly ignites. Nevertheless, it is A-listed at Capital and B-listed at Radio One and the video is currently on heavy rotation.

**Crazy Frog**

We Are The Champions (Ding A Dong Fong) (Casio CDG34)  
The latest aural assault from the Crazy Frog naturally has a World Cup theme. Whether there is any novelty left in the Crazy Frog franchise remains to be seen, and it may well also suffer from being swamped in a deluge of other World Cup songs.

**Depeche Mode**

Johns The Revelator/Lilian (Mute CB0N038)  
Lilian is a fairly standard Depeche Mode offering. Jon The Revelator, though, despite some truly awful lyrics, is a lot better, with gospel choirs, fierce guitar riffs and a great vocal performance that drips with anger. Not a song for daytime radio, but perfect for those East European stadiums.

**Dixie Chicks**

Not Ready To Make Nice (Sony BMG 8287661242)  
Hurrah for the Dixie Chicks and their refusal to apologise for voicing their opinions and hurrah for this new single. Producer Rick Rubin brings a clarity and focus

to their sound and, with a video directed by Sophie Muller, the whole package is class. A-listed at Radio Two, its big, strong chorus could make it a winner.

**Engles**

No More Cloudy Days (Warner Brothers download)  
This track from the excellent Live From Melbourne DVD is a Glenn Frey classic, all introspective verse and chorus play with an irresistible hook. All the band's albums have recently been remastered and this single comes ahead of a new 3-track compilation, released on June 12.

**Enbrace**

World As You Feet (Independent ISOM107SMS)  
It may be the official England World Cup single, but sadly Enbrace have ignored the golden rule of any football record, which is that it must combine mindless optimism with a great catchy chorus that can be belted out by the drunk. Rather, this sounds like the sort of reflective record to listen to after England have lost heroically on penalties, and as such is unlikely to capture the public mood in the way of its predecessors.

**Fightstar**

Hayz Eyes (Island CIDX929)  
Kudos must be given to Charlie Simpson for splitting up one of the most successful boy bands of the decade in order to follow his own musical instincts, but on listening to this one really must ask whether it was worth it. In trying to convey emotional strain in this way, Fightstar sound a little too close to Nickelback for comfort.

**Nelly Furtado**

Maneater (Geffen 9859585)  
This is a storming return from Furtado and could turn out to be one of the summer's big pop smashes. Producer Timbaland scores one of his best productions since his work with Aaliyah, building a dirty bass hook and pounding drum beat around Furtado's distinctive voice. The result is a fresh, driving cross-genre classic which has been A-listed by both Radio One and Capital.

**Duncan James**  
Sooner Or Later (Innocent SINC078)  
Save for his 2004-released duet with Keedie, James has been slow in launching into the solo market post-Bee, and needs to make up for lost time. Sooner Or Later has a vaguely catchy chorus and is playlisted at Capital, just the kind of support James will need if he is to make an impact in an overcrowded market.

**The Streets**  
Never Wait To Church (679 679L32CD)  
If Dry Your Eyes Mate was Mike Skinner laying his soul bare, this is him in full open-heart surgery, offering a lesson in affecting filiation on the death of his father. It is a genuinely powerful record, although its emotional content may be a little too much to rule the charts in the way its sister piece from Skinner's previous album did.

**Sugababes**  
Follow Me Home (Island CIDX936)  
The unstoppable, interchangeable trio return with the slower-paced Follow Me Home. Co-written by Karen Poole (one half of Nineties chart-toppers Alisha's Attic), the song is an emotionally-charged affair that should keep the girls near the top of the charts as we enter the warmer summer months. It is A-listed at Capital and B-listed at Radio One.

**Blitzen Trapper**  
Field Rex (Good Time Folk GTF00CD)  
Blitzen Trapper come bursting out of their garage in Oregon clutching this debut UK release. Field Rex is a sun-fried concoction of folk, country and psychedelic rock thrown together with rampant glee. While operating in the same field as Glasnostly or Wilco, Blitzen Trapper maintain a homespun charm that sets them apart.

**Albums**

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**Camera Obscura**  
Lets Get Out Of This Country (Elastik ER123)  
Glasgow's Camera Obscura play the kind of lovelorn, jangly indie

that hasn't been fashionable for about 20 years, but always finds an audience among sensitive types. On this album, the band have really honed their act, with some brilliantly melancholic songs that bring to mind the splendour of early Belle And Sebastian.

**Gomez**

How We Operate (ATO AT07215472)  
Gomez's fifth studio album delivers a pleasing set of mainstream guitar-led rock-pop, some of which would not sound out of place on US TV shows such as Alias or Dawson's Creek. The songs here have a certain charm, but music lovers who like a bit more edge may find this album rather safe.

**Eberg**

Voff Voff (Instant Karma DHARMAC07)  
Voff Voff is a glorious treasure trove of off-kilter pop and hummable songs from the Icelandic troubadour, who has found his musical feet with this, his second album. Highlights include the quirky Love Your Bum, and the antics of potential future sitcom Inside Your Head.

**Primal Scream**

Riot City Blues (Columbia 82876631652)  
Two recent live dates have unveiled the Scream's new material and, as most know by now, this sees them return to Give Us Our Two Cents, their 20-year-old, straight-ahead sound. In doing so, it has the potential to be the band's most commercially popular album for years. While it is nowhere near as adventurous or exciting as their previous three studio projects, it will have good-time rock lovers swaying at festivals throughout the summer.

**Sandi Thom**

Smile... It Confuses People (Viking Legacy 82876843432)  
After a series of webcasts had the 70,000 people worldwide, the hype surrounding Thom's signing is sure to overshadow the quality of her music. As it happens, her debut album features a solid collection of well-written tunes aimed squarely at K-T Tunstall-

**ALBUM OF THE WEEK**

**The Feeling  
Twelve Stops And Home**

Island FELC005  
Currently enjoying blanket radio play with current single Fill My Little World, The Feeling's brand of easy-on-the-ear guitar pop is a tough one to fault. Custom made for the airwaves, Twelve Stops And Home contains an individual sound that has been favoured by radio since the band's limited-edition debut single, Never Be Lonely, late last year. Enough hits to see them through to Christmas, this should be one of the year's strongest sellers.

occupied territory. The high profile of current single I Wish I Was A Punk Rocker likely to get a bull's eye rating nicely.

**Ronan Keating**

Bring You Home (Polydor 9858272)  
This surprisingly grown-up album from Keating – his fourth – could earn him a new fan demographic. Half covers, half co-writes, the standout cuts are forthcoming single All Over Again (a duet with Kate Rusby), Neil Diamond's Hello Again and This I Promise You, co-written with Paul Barry.

**LoAnn Rimes**

Whatever We Wanna (Curb 254634142)  
The US singer returns with her first studio album since 2004's 400,000-selling Best Of. Her accessible take on commercial country has been beefed up by a raft of all-star collaborators, including producers Dann Huff (Shania Twain) and Jeremy Wheatley (James Blunt, Sugababes), and songwriter Darrel Brown (Keith Urban).

**Paul Simon**

Father And Daughter (Warner Bros 956499822)  
Producer Brian Eno lends some unusual soundscapes and structures to this album, while Simon's songwriting is typically thoughtful and lyrically evocative on a range of subjects from family to war. Opening track How Can You Live In The North-East? is a particular highlight, and the emotional title track closes the show on a heart-string tugging, but beautifully written, note.

**Sonic Youth**

Riot City Blues (Columbia 82876631652)  
Fans of Sonic Youth will love this album, as they return with a well-structured and melodic set that is studded with deftly applied, visceral sound effects. They are still bending, twisting and battering their de-tuned guitars into metallic sound effects, but without overwhelming Thurston Moore and Kim Gordon's cool vocals, which sound as fresh and effortless as ever.

This week's reviewers: Duglas Bell, Adam Bentine, Phil Brack, Ben Coker, Stuart Clarke, Owen Lawrence, Nicola Sisk, Nick Toles and Simon Ward.

# TV Airplay Chart

Rank	Artist/Title	Label	Wk
1	<b>GNARLS BARKLEY CRAZY</b>	WARRNER BROS	455
2	<b>RIHANNA SOS</b>	DEF JAM	440
3	<b>CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I</b>	DEF JAM	381
4	<b>MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN</b>	DEF JAM	354
5	<b>PINK WHO KNEW</b>	SOBY INC	334
6	<b>SUGABABES FOLLOW ME HOME</b>	ISLAND	307
7	<b>NELLY FURTADO MANEATER</b>	POLYGRAM	302
8	<b>BEATFREAKZ SOMEBODY'S WATCHING ME</b>	DATA	299
9	<b>LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF</b>	DEF JAM	298
10	<b>RED HOT CHILI PEPPERS DANU CALIFORNIA</b>	WARRNER BROS	295
11	<b>BUSTA RHYMES TOUCH IT</b>	AFTERMATH/HITSCOPE	274
12	<b>ROBBIE WILLIAMS SIN SIN SIN</b>	CHRISLIS	273
13	<b>MATT WILLIS UP ALL NIGHT</b>	MERCURY	270
14	<b>THE STREETS NEVER WENT TO CHURCH</b>	BMG	249
15	<b>KEANE IS IT ANY WONDER?</b>	ISLAND	242
16	<b>SHAYNE WARD NO PROMISES</b>	SOBY INC	219
17	<b>ORSON BRIGHT IDEA</b>	MERCURY	213
18	<b>INFERNAL FROM PARIS TO BERLIN</b>	EMERALD	209
19	<b>SHAKIRA FEAT. WYCLEFF JEAN HIPS DON'T LIE</b>	SOBY INC	194
20	<b>CORINNE BAILEY RAE TROUBLE SLEEPING</b>	GOOD GIRL/VERBENA	192
21	<b>THE ORDINARY BOYS VS LADY SOVEREIGN NINE2FIVE</b>	POLYGRAM	187
22	<b>CHRIS BROWN YO (EXCUSE ME MISS)</b>	JIVE	186
23	<b>WILL YOUNG WHO AM I</b>	SOBY INC	183
24	<b>PUSSYCAT DOLLS FEAT. WILL.I.A.M. BEEP</b>	ASIM	180
25	<b>NERINA PALLOT EVERYBODY'S GONE TO WAR</b>	HYPERION	177
26	<b>SOLU MUSIC FEAT. KIMBLEE FADE</b>	VERBENA	177
27	<b>CHICANE FEAT. TOM JONES STONED IN LOVE</b>	GLORIA GAYNE	176
28	<b>MOBB DEEP HAVE A PARTY</b>	INTERSCOPE	174
29	<b>DANNII MINOUGE SO UNDER PRESSURE</b>	A&R	173
30	<b>THE ZUTONS VALERIE</b>	DEF JUSCO	165
31	<b>DUNCAN JAMES SOONER OR LATER</b>	INACZAT	162
32	<b>THE KOOKS NAIVE</b>	YOUNG	159
33	<b>RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN</b>	POLYGRAM	154
34	<b>SUNBLOCK FIRST TIME</b>	STUDIOCAST	152
35	<b>SANDI THOM I WISH I WAS A PUNK ROCKER</b>	ISLA	144
36	<b>BOB SINCLAIR/S EDWARDS WORLD HOLD ON (CHILDREN...)</b>	CONCEPTS	144
37	<b>FALL OUT BOY DANCE, DANCE</b>	MERCURY	143
38	<b>MARY J. BLIGE &amp; U2 ONE</b>	GETTY	139
39	<b>SNOW PATROL YOU'RE ALL I HAVE</b>	FRYDOLM	137
39	<b>TEAMSTERS FEELS LIKE LOVE</b>	POSTAL	137

■ Highest Top 40 New Entry  
■ Highest Top 40 Contender

Source: Music Control. Copyright by data supplied from 02:00 on Sun-11 May 2006 to 24:00 on Sat 20 May 2006. The Airplay chart is compiled based on the play on the following stations: The Arns, B4, Quid Show, TV Point, Kazz FM, TV, Kiss, The Magic, MTV, MTV Base, MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100, MTV101, MTV102, MTV103, MTV104, MTV105, MTV106, MTV107, MTV108, MTV109, MTV110, MTV111, MTV112, MTV113, MTV114, MTV115, MTV116, MTV117, MTV118, MTV119, 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MTV1217, MTV1218, MTV1219, MTV1220, MTV1221, MTV1222, MTV1223, MTV1224, MTV1225, MTV1226, MTV1227, MTV1228, MTV1229, MTV1230, MTV1231, MTV1232, MTV1233, MTV1234, MTV1235, MTV1236, MTV1237, MTV1238, MTV1239, MTV1240, MTV1241, MTV1242, MTV1243, MTV1244, MTV1245, MTV1246, MTV1247, MTV1248, MTV1249, MTV1250, MTV1251, MTV1252, MTV1253, MTV1254, MTV1255, MTV1256, MTV1257, MTV1258, MTV1259, MTV1260, MTV1261, MTV1262, MTV1263, MTV1264, MTV1265, MTV1266, MTV1267, MTV1268, MTV1269, MTV1270, MTV1271, MTV1272, MTV1273, MTV1274, MTV1275, MTV1276, MTV1277, MTV1278, MTV1279, MTV1280, MTV1281, MTV1282, MTV1283, MTV1284, MTV1285, MTV1286, MTV1287, MTV1288, MTV1289, MTV1290, MTV1291, MTV1292, MTV1293, MTV1294, MTV1295, MTV1296, MTV1297, MTV1298, MTV1299, MTV1300, MTV1301, MTV1302, MTV1303, MTV1304, MTV1305, MTV1306, MTV1307, MTV1308, MTV1309, MTV1310, MTV1311, MTV1312, MTV1313, MTV1314, MTV1315, MTV1316, MTV1317, MTV1318, MTV1319, MTV1320, MTV1321, MTV1322, MTV1323, MTV1324, MTV1325, MTV1326, MTV1327, MTV1328, MTV1329, MTV1330, MTV1331, MTV1332, MTV1333, MTV1334, MTV1335, MTV1336, MTV1337, MTV1338, MTV1339, MTV1340, MTV1341, MTV1342, MTV1343, MTV1344, MTV1345, MTV1346, MTV1347, MTV1348, MTV1349, MTV1350, MTV1351, MTV1352, MTV1353, MTV1354, MTV1355, MTV1356, MTV1357, MTV1358, MTV1359, MTV1360, MTV1361, MTV1362, MTV1363, MTV1364, MTV1365, MTV1366, MTV1367, MTV1368, MTV1369, MTV1370, MTV1371, MTV1372, MTV1373, MTV1374, MTV1375, MTV1376, MTV1377, MTV1378, MTV1379, MTV1380, MTV1381, MTV1382, MTV1383, MTV1384, MTV1385, MTV1386, MTV1387, MTV1388, MTV1389, MTV1390, MTV1391, MTV1392, MTV1393, MTV1394, MTV1395, MTV1396, MTV1397, MTV1398, MTV1399, MTV1400, MTV1401, MTV1402, MTV1403, MTV1404, MTV1405, MTV1406, MTV1407, MTV1408, MTV1409, MTV1410, MTV1411, MTV1412, MTV1413, MTV1414, MTV1415, MTV1416, MTV1417, MTV1418, MTV1419, MTV1420, MTV1421, MTV1422, MTV1423, MTV1424, MTV1425, MTV1426, MTV1427, MTV1428, MTV1429, MTV1430, MTV1431, MTV1432, MTV1433, MTV1434, MTV1435, MTV1436, MTV1437, MTV1438, MTV1439, MTV1440, MTV1441, MTV1442, MTV1443, MTV1444, MTV1445, MTV1446, MTV1447, MTV1448, MTV1449, MTV1450, MTV1451, MTV1452, MTV1453, MTV1454, MTV1455, MTV1456, MTV1457, MTV1458, MTV1459, MTV1460, MTV1461, MTV1462, MTV1463, MTV1464, MTV1465, MTV1466, MTV1467, MTV1468, MTV1469, MTV1470, MTV1471, MTV1472, MTV1473, MTV1474, MTV1475, MTV1476, MTV1477, MTV1478, MTV1479, MTV1480, MTV1481, MTV1482, MTV1483, MTV1484, MTV1485, MTV1486, MTV1487, MTV1488, MTV1489, MTV1490, MTV1491, MTV1492, MTV1493, MTV1494, MTV1495, MTV1496, MTV1497, MTV1498, MTV1499, MTV1500, MTV1501, MTV1502, MTV1503, MTV1504, MTV1505, MTV1506, MTV1507, MTV1508, MTV1509, MTV1510, MTV1511, MTV1512, MTV1513, MTV1514, MTV1515, MTV1516, MTV1517, MTV1518, MTV1519, MTV1520, MTV1521, MTV1522, MTV1523, MTV1524, MTV1525, MTV1526, MTV1527, MTV1528, MTV1529, MTV1530, MTV1531, MTV1532, MTV1533, MTV1534, MTV1535, MTV1536, MTV1537, MTV1538, MTV1539, MTV1540, MTV1541, MTV1542, MTV1543, MTV1544, MTV1545, MTV1546, MTV1547, MTV1548, MTV1549, MTV1550, MTV1551, MTV1552, MTV1553, MTV1554, MTV1555, MTV1556, MTV1557, MTV1558, MTV1559, MTV1560, MTV1561, MTV1562, MTV1563, MTV1564, MTV1565, MTV1566, MTV1567, MTV1568, MTV1569, MTV1570, MTV1571, MTV1572, MTV1573, MTV1574, MTV1575, MTV1576, MTV1577, MTV1578, MTV1579, MTV1580, MTV1581, MTV1582, MTV1583, MTV1584, MTV1585, MTV1586, MTV1587, MTV1588, MTV1589, MTV1590, MTV1591, MTV1592, MTV1593, MTV1594, MTV1595, MTV1596, MTV1597, MTV1598, MTV1599, MTV1600, MTV1601, MTV1602, MTV1603, MTV1604, MTV1605, MTV1606, MTV1607, MTV1608, MTV1609, MTV1610, MTV1611, MTV1612, MTV1613, MTV1614, MTV1615, MTV1616, MTV1617, MTV1618, MTV1619, MTV1620, MTV1621, MTV1622, MTV1623, MTV1624, MTV1625, MTV1626, MTV1627, MTV1628, MTV1629, MTV1630, MTV1631, MTV1632, MTV1633, MTV1634, MTV1635, MTV1636, MTV1637, MTV1638, MTV1639, MTV1640, MTV1641, MTV1642, MTV1643, MTV1644, MTV1645, MTV1646, MTV1647, MTV1648, MTV1649, MTV1650, MTV1651, MTV1652, MTV1653, MTV1654, MTV1655, MTV1656, MTV1657, MTV1658, MTV1659, MTV1660, MTV1661, MTV1662, MTV1663, MTV1664, MTV1665, MTV1666, MTV1667, MTV1668, MTV1669, MTV1670, MTV1671, MTV1672, MTV1673, MTV1674, MTV1675, MTV1676, MTV1677, MTV1678, MTV1679, MTV1680, MTV1681, MTV1682, MTV1683, MTV1684, MTV1685, MTV1686, MTV1687, MTV1688, MTV1689, MTV1690, MTV1691, MTV1692, MTV1693, MTV1694, MTV1695, MTV1696, MTV1697, MTV1698, MTV1699, MTV1700, MTV1701, MTV1702, MTV1703, MTV1704, MTV1705, MTV1706, MTV1707, MTV1708, MTV1709, MTV1710, MTV1711, MTV1712, MTV1713, MTV1714, MTV1715, MTV1716, MTV1717, MTV1718, MTV1719, MTV1720, MTV1721, MTV1722, MTV1723, MTV1724, MTV1725, MTV1726, MTV1727, MTV1728, MTV1729, MTV1730, MTV1731, MTV1732, MTV1733, MTV1734, MTV1735, MTV1736, MTV1737, MTV1738, MTV1739, MTV1740, MTV1741, MTV1742, MTV1743, MTV1744, MTV1745, MTV1746, MTV1747, MTV1748, MTV1749, MTV1750, MTV1751, MTV1752, MTV1753, MTV1754, MTV1755, MTV1756, MTV1757, MTV1758, MTV1759, MTV1760, MTV1761, MTV1762, MTV1763, MTV1764, MTV1765, MTV1766, MTV1767, MTV1768, MTV1769, MTV1770, MTV1771, MTV1772, MTV1773, MTV1774, MTV1775, MTV1776, MTV1777, MTV1778, MTV1779, MTV1780, MTV1781, MTV1782, MTV1783, MTV1784, MTV1785, MTV1786, MTV1787, MTV1788, MTV1789, MTV1790, MTV1791, MTV1792, MTV1793, MTV1794, MTV1795, MTV1796, MTV1797, MTV1798, MTV1799, MTV1800, MTV1801, MTV1802, MTV1803, MTV1804, MTV1805, MTV1806, MTV1807, MTV1808, MTV1809, MTV1810, MTV1811, MTV1812, MTV1813, MTV1814, MTV1815, MTV1816, MTV1817, MTV1818, MTV1819, MTV1820, MTV1821, MTV1822, MTV1823, MTV1824, MTV1825, MTV1826, MTV1827, MTV1828, MTV1829, MTV1830, MTV1831, MTV1832, MTV1833, MTV1834, MTV1835, MTV1836, MTV1837, MTV1838, MTV1839, MTV1840, MTV1841, MTV1842, MTV1843, MTV1844, MTV1845, MTV1846, MTV1847, MTV1848, MTV1849, MTV1850, MTV1851, MTV1852, MTV1853, MTV1854, MTV1855, MTV1856, MTV1857, MTV1858, MTV1859, MTV1860, MTV1

Gnarls Barkley dominate on radio as they do in sales, as support swells for The Feeling and Jack Johnson also sees a healthy surge for new single Upside Down.

# The UK Radio Airplay

## RADIO ONE

Rank	Artist	Title	Weeks on Chart	Peak	Last	Weeks on Chart	Peak	Weeks on Chart	Peak
1	GNARLS BARKLEY	CRAZY	27	27	28	27	28	27	28
2	LL COOL J FEAT. JENNIFER LOPEZ	CONTROL MYSELF	25	25	26	25	26	25	26
3	BEATREAZK	SOMEBODY'S WATCHING ME	24	24	25	24	25	24	25
4	CHRISTINA MILLAN FEAT. YOUNG JEEZY	SAV I	24	24	25	24	25	24	25
5	ORSON	BRIGHT IDEA	24	24	25	24	25	24	25
6	JACK JOHNSON	UPSIDE DOWN	17	20	19	17	20	19	17
7	RED HOT CHILI PEPPERS	DANI CALIFORNIA	22	20	21	22	20	21	22
8	DAKNOTHOLDS	MURPHY	17	20	19	17	20	19	17
9	GNARLS BARKLEY	CRAZY	27	27	28	27	28	27	28
10	THE ORDINARY BOYS	LADY SOVEREIGN	16	18	17	16	18	17	16
11	PRIMAL SCREAM	COUNTRY GIRL	17	18	17	17	18	17	18
12	THE FEELING	FILL MY LITTLE WORLD	22	17	18	22	17	18	22
13	SNOW PATROL	YOU'RE ALL I HAVE	11	11	12	11	12	11	12
14	KEANE	IS IT ANY WONDER?	17	17	18	17	18	17	18
15	ARCTIC MONKEYS	THE VIEW FROM THE AFTERNOON	21	16	17	21	16	17	21
16	DIRTY PRETTY THINGS	BANG BANG YOU'RE DEAD	15	16	15	16	15	16	15
17	PINK	WHO KNEW	15	13	14	17	13	14	17
18	THE AUTOMATIC	MONSTER	4	13	13	18	13	13	18
19	FEEDER	LOST AND FOUND	12	12	13	19	12	13	19
20	HARD-F	BETTER OR BETTER	12	12	13	20	12	13	20
21	BOB SINCLAIR	FEAT. STEVE EDWARDS	12	12	13	21	12	13	21
22	BREAKS CO-OP	THE OTHERSIDE	11	11	12	22	11	12	22
23	TI WHY YOU WANNA	ATLANTIC	10	11	10	23	11	10	23
24	MUSE	SUPERMASSIVE BLACK HOLE	10	10	11	24	10	11	24
25	CORINE BAILEY RAE	TROUBLE SLEEPING	11	10	10	25	10	10	25
26	MARIAH CAREY	FEAT. SNOOP DOGG	5	10	10	26	10	10	26
27	MATT WILLIS	LUP ALL NIGHT	7	9	10	27	9	10	27
28	INFERNAL	FROM PARIS TO BERLIN	21	9	10	28	9	10	28
29	WE ARE SCIENTISTS	NOBODY MOVE, NOBODY GET HEAT	7	9	10	29	9	10	29

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## INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Weeks on Chart	Peak	Last	Weeks on Chart	Peak	Weeks on Chart	Peak
1	GNARLS BARKLEY	CRAZY	27	27	28	27	28	27	28
2	WILL YOUNG	WHO AM I	12	12	13	2	12	13	2
3	CORINE BAILEY RAE	PUT YOUR RECORDS ON	12	12	13	3	12	13	3
4	RIHANNA	SOS	10	10	11	4	10	11	4
5	JAMES BLUNT	WISEMEN	12	12	13	5	12	13	5
6	BEVERLY KNIGHT	PIECE OF MY HEART	12	12	13	6	12	13	6
7	SNOW PATROL	YOU'RE ALL I HAVE	11	11	12	7	11	12	7
8	BEATREAZK	SOMEBODY'S WATCHING ME	12	12	13	8	12	13	8
9	KEANE	IS IT ANY WONDER?	17	17	18	9	17	18	9
10	NERINA PALLOT	EVERYBODY'S GONE TO WAR	16	16	17	10	16	17	10
11	THE FEELING	FILL MY LITTLE WORLD	22	17	18	11	17	18	11
12	INFERNAL	FROM PARIS TO BERLIN	21	16	17	12	16	17	12
13	JACK JOHNSON	UPSIDE DOWN	17	17	18	13	17	18	13
14	ORSON	NO TOMORROW	17	17	18	14	17	18	14
15	MECKLED SAVER	THUNDER IN MY HEART	17	17	18	15	17	18	15
16	ROBBIE WILLIAMS	SIN SIN SIN	15	15	16	16	15	16	16
17	JACK JOHNSON	UPSIDE DOWN	17	17	18	17	17	18	17
18	KELLY CLARKSON	BECAUSE OF YOU	17	17	18	18	17	18	18
19	PINK	WHO KNEW	15	15	16	19	15	16	19
20	RED HOT CHILI PEPPERS	DANI CALIFORNIA	22	20	21	20	20	21	20
21	RONAN KEATING	FEAT. KATE RUSSBY	11	11	12	21	11	12	21
22	SHAYNE WARD	NO PROMISES	11	11	12	22	11	12	22
23	COLDPLAY	THE HARDEST PART	11	11	12	23	11	12	23
24	ORSON	BRIGHT IDEA	17	17	18	24	17	18	24
25	CHRISTINA MILLAN	FEAT. YOUNG JEEZY	24	24	25	25	24	25	25
26	THE KOOKS	NAIVE	7	7	8	26	7	8	26
27	SUGARBEARS	RED DRESS	12	12	13	27	12	13	27
28	CORINE BAILEY RAE	TROUBLE SLEEPING	11	10	10	28	10	10	28
29	THE FEELING	SEVEN	22	17	18	29	17	18	29
30	RED HOT CHILI PEPPERS	SAV SAY (WAITING 4 YOU)	15	14	15	30	14	15	30

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Rank	Artist	Title	Weeks on Chart	Peak	Last	Weeks on Chart	Peak	Weeks on Chart	Peak
1	GNARLS BARKLEY	CRAZY	27	27	28	27	28	27	28
2	THE FEELING	FILL MY LITTLE WORLD	22	17	18	2	17	18	2
3	RIHANNA	SOS	10	10	11	3	10	11	3
4	NERINA PALLOT	EVERYBODY'S GONE TO WAR	16	16	17	4	16	17	4
5	KEANE	IS IT ANY WONDER?	17	17	18	5	17	18	5
6	BEATREAZK	SOMEBODY'S WATCHING ME	12	12	13	6	12	13	6
7	JACK JOHNSON	UPSIDE DOWN	17	17	18	7	17	18	7
8	WILL YOUNG	WHO AM I	12	12	13	8	12	13	8
9	BREAKS CO-OP	THE OTHERSIDE	11	11	12	9	11	12	9
10	CORINE BAILEY RAE	TROUBLE SLEEPING	11	10	10	10	10	10	10
11	SNOW PATROL	YOU'RE ALL I HAVE	11	11	12	11	11	12	11
12	RONAN KEATING	FEAT. KATE RUSSBY	11	11	12	12	11	12	12
13	CHRISTINA MILLAN	FEAT. YOUNG JEEZY	24	24	25	13	24	25	13
14	ORSON	BRIGHT IDEA	17	17	18	14	17	18	14
15	ROBBIE WILLIAMS	SIN SIN SIN	15	15	16	15	15	16	15
16	RED HOT CHILI PEPPERS	DANI CALIFORNIA	22	20	21	16	20	21	16
17	LL COOL J	FEAT. JENNIFER LOPEZ	CONTROL MYSELF	25	25	17	25	25	17
18	PINK	WHO KNEW	15	13	14	18	13	14	18
19	CORINE BAILEY RAE	PUT YOUR RECORDS ON	12	12	13	19	12	13	19
20	PUT SHOP BOYS	I'M WITH STUPID	12	12	13	20	12	13	20
21	BEVERLY KNIGHT	PIECE OF MY HEART	12	12	13	21	12	13	21
22	JAMES BLUNT	WISEMEN	12	12	13	22	12	13	22
23	DIXIE CREEK	NOT READY TO MAKE NICE	12	12	13	23	12	13	23
24	PRIMAL SCREAM	COUNTRY GIRL	17	17	18	24	17	18	24
25	SHERYL CROW	AND STING ALWAYS ON YOUR SIDE	12	12	13	25	12	13	25

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**2. The Feeling**  
Seven, the debut single from melodic rockers The Feeling, now gives sterling support by radio, peaking at three on the airplay chart, while reaching a seven slot on the sales chart. Follow-up *Fill My Little World* - already 28 on the sales

chart from downloads - resolves it's full commercial release today (22nd) and is an even bigger hit jumping B-2 on the airplay chart with an audience of 520,000 last week from 1,058 plays. Radio One likes it - 17 plays last week place it 12th on their most played list - but Radio Two are keen, and aired it 20 times last week, more than any other record.

**CD MASTERING DVD AND ECD AUTHORIZING VINYL MASTERING**  
SECURE DIGITAL DELIVERY (W/AMINET & FIP) **ADDITIONAL**  
VIDEO CONVERSIONS (ALL FORMATS) **ON/OFFLINE** **VIDEO**  
AUDIO CONVERSIONS VIDEO DUPLICATION



**23. Dickie**  
Once best known as a hip-hop producer, Rick Rubin's much-brazened artist

rather means he not only released the current number one album from Red Hot Chili Peppers but also

the upcoming Dickie's album *Taking The Long Way*, from which the first single, *Hot Roddy*

the upcoming Dickie's album *Taking The Long Way*, from which the first single, *Hot Roddy*

## CAPITAL

Rank	Artist	Title	Weeks on Chart	Peak	Last	Weeks on Chart	Peak	Weeks on Chart	Peak
1	CRAZY	GNARLS BARKLEY	27	27	28	1	27	28	1
2	WHO AM I	WILL YOUNG	12	12	13	2	12	13	2
3	WISEMEN	JAMES BLUNT	12	12	13	3	12	13	3
4	NO TOMORROW	ORSON	17	17	18	4	17	18	4
5	PUT YOUR RECORDS ON	CORINE BAILEY RAE	12	12	13	5	12	13	5
6	YOU'RE ALL I HAVE	SNOW PATROL	11	11	12	6	11	12	6
7	BETTER TOGETHER	JACK JOHNSON	17	17	18	7	17	18	7
8	IS IT ANY WONDER?	KEANE	17	17	18	8	17	18	8
9	PIECE OF MY HEART	BEVERLY KNIGHT	12	12	13	9	12	13	9
10	DANI CALIFORNIA	RED HOT CHILI PEPPERS	22	20	21	10	20	21	10

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## CHRYSLIS

Rank	Artist	Title	Weeks on Chart	Peak	Last	Weeks on Chart	Peak	Weeks on Chart	Peak
1	GNARLS BARKLEY	CRAZY	27	27	28	1	27	28	1
2	KELLY CLARKSON	BECAUSE OF YOU	17	17	18	2	17	18	2
3	RIHANNA	SOS	10	10	11	3	10	11	3
4	BEATREAZK	SOMEBODY'S WATCHING ME	12	12	13	4	12	13	4
5	INFERNAL	FROM PARIS TO BERLIN	21	16	17	5	16	17	5
6	JAY NEGRO	MAKE A MOVE ON ME	12	12	13	6	12	13	6
7	EMINEM	SHAKE THAT	12	12	13	7	12	13	7
8	SUPERMODE	TELL ME WHY	12	12	13	8	12	13	8
9	PUSSYCAT DOLLS	BUTTONZ	12	12	13	9	12	13	9
10	NOTORIOUS B.I.G.	NASTY GIRL	12	12	13	10	12	13	10

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Gnarls Barkley make it eight weeks at the top, while Christina Milian, Busta Rhymes and Sunblock see strong upsurges following the physical availability of their singles.

# The Official UK

## TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	Gnarls Barkley	Infernal From Paris To Berlin	Warner Music
2	Infernal	From Paris To Berlin	ARJAD
3	LL Cool J feat. Jennifer Lopez	Control Myself	DEF JAM
4	The Roots	Room Allstars Ring Of Fire	Universal
5	Red Hot Chili Peppers	Dani California	UMG
6	Rihanna	SOS	JIVE
7	BeatzReaz	Somebody's Watching Me	DEF JAM
8	The Roots	Naive	VEVO
9	Snow Patrol	You're All I Have	303
10	Christina Milian	Say I	DEF JAM
11	The Roots	Steady As She Goes	VEVO
12	Dirty Pretty Things	Bang Bang You're Dead	XL
13	Busta Rhymes	Touch It	Universal
14	Chicane feat. Tom Jones	Stoned In Love	Universal TV
15	Shayne Ward	No Promises	SICD Music
16	Primal Scream	Country Girl	Columbia
17	Fall Out Boy	Dance, Dance	Motown
18	Orson	Bright Idea	Motown
19	Mary J Blige	U2 One	Capitol
20	The Black Eyed Peas	Pump It	A&A

## TOP 20 RINGTONES

Pos	Artist	Title	Label
1	Gnarls Barkley	Infernal From Paris To Berlin	Warner Music
2	Rihanna	SOS	JIVE
3	Three Lions	Football Is Coming Home	Orion
4	BeatzReaz	Somebody's Watching Me	DEF JAM
5	Infernal	From Paris To Berlin	ARJAD
6	Shayne Ward	No Promises	SICD Music
7	LL Cool J feat. Jennifer Lopez	Control Myself	DEF JAM
8	The Black Eyed Peas	Pump It	A&A
9	Pussycat Dolls	Feat. Will.i.am Keep	Capitol
10	MC90s Shx	Sex	Capitol
11	The Roots	Naive	VEVO
12	Sean Paul	Temperature	Island
13	Mary J Blige	U2 One	Capitol
14	Chris Brown	You Excuse Me (Miss)	Universal
15	Eminem	Shake That	Aftermath
16	Embrace	World At Your Feet	EMI
17	Fall Out Boy	Dance, Dance	Motown
18	Dirty Pretty Things	Bang Bang You're Dead	XL
19	Will Young	Who Am I	Universal
20	Laid Scream	Mission Impossible Theme	Warner

## TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Label
1	Gnarls Barkley	Infernal - Single Version	Warner
2	Red Hot Chili Peppers	Dani California (Album Version)	UMG
3	The Roots	Room Allstars Ring Of Fire	Island
4	Shakira	Hips Don't Lie (Featuring Wycle Jean)	Sony BMG
5	Rihanna	SOS	UMG
6	LL Cool J	Control Myself	UMG
7	Infernal	From Paris To Berlin - Radio Mix	UMG
8	Christina Milian	Say I	UMG
9	Mary J Blige	U2 One	UMG
10	The Roots	Steady As She Goes	UMG
11	Snow Patrol	You're All I Have	UMG
12	Dirty Pretty Things	Bang Bang You're Dead	UMG
13	The Roots	Naive	UMG
14	Primal Scream	Country Girl	UMG
15	Orson	Bright Idea	UMG
16	BeatzReaz	Somebody's Watching Me (In Track Mix)	UMG
17	The Black Eyed Peas	Pump It	UMG
18	MC90s Shx	Sex	UMG
19	Pussycat Dolls	Feat. Will.i.am Keep	UMG
20	Fall Out Boy	Dance, Dance	UMG

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	UMG
2	Infernal	From Paris To Berlin	ARJAD
3	LL Cool J ft Jennifer Lopez	Control Myself	DEF JAM
4	Christina Milian	Young Jeezy Say I	DEF JAM
5	BeatzReaz	Somebody's Watching Me	DEF JAM
6	Busta Rhymes	Touch It	Universal
7	Rihanna	SOS	JIVE
8	Red Hot Chili Peppers	Dani California	UMG
9	Sunblock	First Time	Mercury
10	Shayne Ward	No Promises	SICD Music
11	Orson	Bright Idea	Motown
12	DaZ Sampson	Teenage Life	Real Gone Music
13	The Roots	Naive	VEVO
14	Chicane feat. Tom Jones	Stoned In Love	Universal
15	Sandi Thom	I Wish I Was A Punk Rocker (With Flowers...)	Mercury
16	Snow Patrol	You're All I Have	303
17	Mary J Blige	U2 One	Capitol
18	The Roots	Steady As She Goes	VEVO
19	Will Young	Who Am I	Universal
20	Angels & Airwaves	The Adventure	Capitol
21	Dirty Pretty Things	Bang Bang You're Dead	XL
22	Michael Jackson	Jump	A&M
23	Primal Scream	Country Girl	Columbia
24	Fall Out Boy	Dance, Dance	Motown
25	Pet Shop Boys	I'm With Stupid	Mercury
26	Chris Brown	You Excuse Me (Miss)	Universal
27	Orson	No Tomorrow	Mercury
28	The Feeling	Fill My Little World	EMI
29	The Black Eyed Peas	Pump It	A&A
30	Ne-Yo	Sick	DEF JAM
31	Boy Kill Boy	Suzie	Mercury
32	Towers of London	Air Guitar	TVT
33	T-Pain	I'm Sprung	Universal
34	Corinne Bailey Rae	Put Your Records On	Capitol
35	The Upper Room	Black and White	Columbia
36	Sigur Ros	Hoppipolla	EMI
37	Nerina Pallot	Everybody's Gone to War	Island
38	The Ordinary Boys	Fate. Lady Sovereign. Nine2Five	Mercury

**1** Gnarls Barkley **CRAZY** (Warner Music)  
**2** Infernal **FROM PARIS TO BERLIN** (ARJAD)  
**3** LL Cool J ft Jennifer Lopez **CONTROL MYSELF** (DEF JAM)  
**4** Christina Milian **YOUNG JEEZY SAY I** (DEF JAM)  
**5** BeatzReaz **SOMEBODY'S WATCHING ME** (DEF JAM)  
**6** Busta Rhymes **TOUCH IT** (Universal)  
**7** Rihanna **SOS** (JIVE)  
**8** Red Hot Chili Peppers **DANI CALIFORNIA** (UMG)  
**9** Sunblock **FIRST TIME** (Mercury)  
**10** Shayne Ward **NO PROMISES** (SICD Music)  
**11** Orson **BRIGHT IDEA** (Motown)  
**12** DaZ Sampson **TEENAGE LIFE** (Real Gone Music)  
**13** The Roots **NAIVE** (VEVO)  
**14** Chicane feat. Tom Jones **STONED IN LOVE** (Universal)  
**15** Sandi Thom **I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)** (Mercury)  
**16** Snow Patrol **YOU'RE ALL I HAVE** (303)  
**17** Mary J Blige **U2 ONE** (Capitol)  
**18** The Roots **STEADY AS SHE GOES** (VEVO)  
**19** Will Young **WHO AM I** (Universal)  
**20** Angels & Airwaves **THE ADVENTURE** (Capitol)  
**21** Dirty Pretty Things **BANG BANG YOU'RE DEAD** (XL)  
**22** Michael Jackson **JUMP** (A&M)  
**23** Primal Scream **COUNTRY GIRL** (Columbia)  
**24** Fall Out Boy **DANCE, DANCE** (Motown)  
**25** Pet Shop Boys **I'M WITH STUPID** (Mercury)  
**26** Chris Brown **YOU EXCUSE ME (MISS)** (Universal)  
**27** Orson **NO TOMORROW** (Mercury)  
**28** The Feeling **FILL MY LITTLE WORLD** (EMI)  
**29** The Black Eyed Peas **PUMP IT** (A&A)  
**30** Ne-Yo **SICK** (DEF JAM)  
**31** Boy Kill Boy **SUZIE** (Mercury)  
**32** Towers of London **AIR GUITAR** (TVT)  
**33** T-Pain **I'M SPRUNG** (Universal)  
**34** Corinne Bailey Rae **PUT YOUR RECORDS ON** (Capitol)  
**35** The Upper Room **BLACK AND WHITE** (Columbia)  
**36** Sigur Ros **HOPPIPOLLA** (EMI)  
**37** Nerina Pallot **EVERYBODY'S GONE TO WAR** (Island)  
**38** The Ordinary Boys **FATE. LADY SOVEREIGN. NINE2FIVE** (Mercury)



270506  
Top 75

Red Hot Chili Peppers hang on for a second week at number one, while The Raconteurs and Feeder debut inside the Top Three and push them close.

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	Michael Flatley	Celtic Tiger	Universal UMG
2	Take That	That For the Record	Sony BMG TV Audio
3	James Blunt	Chasing Time - The Bedlam Sessions	Atlantic/Casual/CDD
4	Eld Zoid	Zoom - Live	RHG Video Audio
5	Elvis Presley	Elvis '56	Universal UMG
6	CoriZZa	Demon Days - Live	Parlophone UK
7	Various	How That's What I Call Music! 2006	EMI/Virgin/Universal
8	Queen	Live at Wembley Stadium	Parlophone UK
9	Six Pockets	The Great Rock n Roll Swindle	SMJ/Columbia/CDD
10	Pete Dinkohy	Who the Hell Is	Impact Audio
11	Johnny Cash	The Man in Black - His Early Years	Capitol UK
12	Anastacia	Live at Last	Capitol UK
13	The Ramones	Raw	Image DVD
14	Red Hot Chili Peppers	Live at Slane Castle	Warner Video UK/CDD
15	Pearl Jam	Live at the Garden	Capitol UK
16	Various	How That's What I Call Music! Quiz	EMI/Virgin UK
17	Elvis Presley	Legends in Concert	Image Audio
18	Johnny Mathis	Live in Chicago	Star Entertainment UK



**2. Raconteurs**  
On a sabbatical from The White Stripes, Jack White is joined by Brendan Benson, Patrick Keeler and Jack Lawrence in The Raconteurs, whose album, Broken Boy Soldiers achieves highest debut and honours this week, entering at number two on sales of 52,731. The album includes the band's hit Steady, As She Goes, which reached number four earlier this month. Surprisingly, it beats the number three peak of The White Stripes' last album, Get Behind Me Satan, which opened and peaked at number three last June, though with higher first week sales of 70,631.

## TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	Various	Big Club Hits	Capitol UK
2	Various	Funky Music Sessions 06	Mercury UK/Sound UK
3	Various	How That's What I Call Music! 83	EMI/Virgin/Universal
4	Various	Floorfillers - Club Classics	Mercury UK/UK
5	Various	80s Movie Hits	UMV/UK/UK
6	Various	Westwood - Ride With the Big Dawg	Capitol UK
7	Various	Snack in the Day	EMI/Virgin UK
8	Various	Football Crazy - Hear the Songs	Capitol UK
9	Various	Magic Summer	Mercury UK
10	Various	Go 10	Global Entertainment UK
11	Various	Housework Songs 11	EMI/Virgin UK
12	Various	The Not Elphoric Dance Album	Mercury UK
13	Various	The No 1 Dance Hits Album	Decca/UK/UK
14	Various	Massive R&B - Spring Collection 2006	Sony BMG TV Audio UK
15	Various	The Very Best of Power Ballads	EMI/Virgin UK
16	Various	The Opeza Album 2006	Capitol UK
17	Various	Hardcore Heaven 3	Capitol UK
18	Various	It's Pop Time	Sony BMG TV Audio UK
19	Various	Dance Nation	Mercury UK/Sound UK
20	Various	Clubland Xtreme Hardcore 2	Capitol UK



**3. Feeder**  
Feeder are currently working on their sixth studio album, which is slated for release in January 2007 and recorded three new songs for their new compilation The Singles, which debuts this week at number three on sales of 50,003. The band's fifth Top 10 album includes the single Lost & Found, which reached number 12 in four nights ago, and 17 of their 19 previous hit singles, with some tracks from The Bridges and Save. Its opening track singles Day In Day Out, and Find the Colour at the band's request.

## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	Various	How That's What I Call Music! 83	EMI/Virgin/UK
2	Various	Floorfillers - Club Classics	Mercury UK/UK
3	Various	R&B LoveSongs	Sony BMG TV Audio UK
4	Various	Clubbers Guide 2006	Mercury UK
5	Various	Housework Songs	EMI/Virgin/UK
6	Various	The No 1 Essential Bands	Decca/UK/UK
7	Various	How That's What I Call Music! 82	Sony BMG TV Audio UK
8	Various	R&B Classics	Capitol UK
9	Various	Clubmix 2006	Capitol UK
10	Various	Massive R&B - Spring Collection 2006	Sony BMG TV Audio UK
11	Various	Beautiful LoveSongs	Sony UK
12	Various	The Very Best of Power Ballads	EMI/Virgin/UK
13	Various	Clubland Xtreme Hardcore 2	Capitol UK
14	Various	The Mash-Up Mix 2006	Mercury UK/Sound UK
15	Various	The Very Best of Elphoric Dance	Mercury UK
16	Various	The Best Club Anthems Classics	EMI/Virgin/UK
17	Various	Magic - The Album	Capitol UK
18	Various	Hotter Than Hell - The Hardcore Classics	Mercury UK
19	Various	New Woodman - Hits from the Chick Flicks	Warner Music
20	Various	Twice as Nice - Weekend	Warner Music

Pos	Artist	Title	Label
1	Red Hot Chili Peppers	Stadium Arcadium	Warner Bros/UK/UK/UK
2	The Raconteurs	Broken Boy Soldiers	Capitol UK/UK/UK/UK
3	Feeder	The Singles	Capitol UK/UK/UK/UK
4	Snow Patrol	Eyes Open	Capitol UK/UK/UK/UK
5	Garth Brooks	Not Just a Girl	Capitol UK/UK/UK/UK
6	The Beautiful South	Superbl	Sony BMG UK/UK/UK/UK
7	The Kooks	Inside In/Inside Out	Virgin UK/UK/UK/UK
8	Jack Johnson	In Between Dreams	Capitol UK/UK/UK/UK
9	Dirty Pretty Things	Waterloo to Anywhere	Capitol UK/UK/UK/UK
10	Shayne Ward	Shayne Ward	Sony BMG UK/UK/UK/UK
11	Massive Attack	Collected - The Best of	Virgin UK/UK/UK/UK
12	Corinne Bailey Rae	Corinne Bailey Rae	Capitol UK/UK/UK/UK
13	Will Young	Keep On	Sony BMG UK/UK/UK/UK
14	Neil Young	Living with War	Capitol UK/UK/UK/UK
15	Bruce Springsteen	We Shall Overcome - The Seeger Sessions	Columbia UK/UK/UK/UK
16	Beverly Knight	Voice - The Best of	Capitol UK/UK/UK/UK
17	Nina Simone	The Very Best of	Capitol UK/UK/UK/UK
18	Pink	I'm Not Dead	Capitol UK/UK/UK/UK
19	The Zutons	Tired of Hanging Around	Capitol UK/UK/UK/UK
20	Rihanna	A Girl Like Me	Capitol UK/UK/UK/UK
21	Panic!	At the Disco	Capitol UK/UK/UK/UK
22	Arctic Monkeys	Whatever People Say I Am, That's What I Am	Capitol UK/UK/UK/UK
23	Kelly Clarkson	Breakaway	Capitol UK/UK/UK/UK
24	Fall Out	Boy from Out the Cork Tree	Capitol UK/UK/UK/UK
25	Mark Knopfler & Emmylou Harris	All the Roadrunners	Capitol UK/UK/UK/UK
26	The Streets	The Hardest Way to Make an Easy Living	Capitol UK/UK/UK/UK
27	Nerina Pallot	Fires	Capitol UK/UK/UK/UK
28	Hayley Westenra	Odyssey	Capitol UK/UK/UK/UK
29	Jack Johnson	Curious George (OST)	Capitol UK/UK/UK/UK
30	Jose Gonzalez	Veneer	Capitol UK/UK/UK/UK
31	The Black Eyed Peas	Monkey Business	Capitol UK/UK/UK/UK
32	Green Day	American Idiot	Capitol UK/UK/UK/UK
33	Pearl Jam	Pearl Jam	Capitol UK/UK/UK/UK
34	John Fogerty	The Long Road Home	Capitol UK/UK/UK/UK
35	CoriZZa	Demon Days	Capitol UK/UK/UK/UK
36	Don Williams	The Definitive - His Greatest Hits	Capitol UK/UK/UK/UK
37	James Blunt	Back to Bedlam	Capitol UK/UK/UK/UK
38	Coldplay	X&Y	Capitol UK/UK/UK/UK



Fig 1

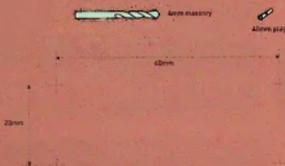


Fig 2

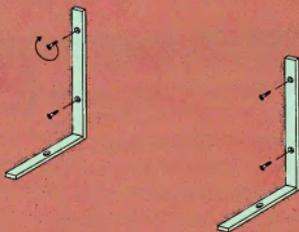


Fig 3

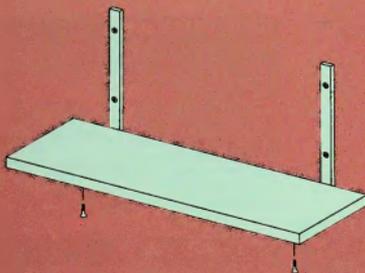
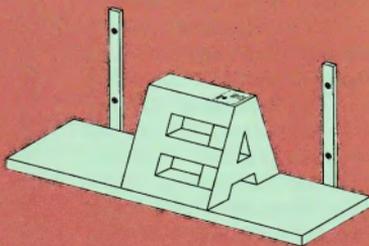


Fig 4



## The 2006 Edge Employer Awards.

Rewarding practical learning at work.



Theory is all very well. But there is no substitute for hands-on, real world experience. That's the principle behind the Edge Employer Awards. We believe in rewarding organisations that put practical learning – from apprenticeships and volunteering to work placements and traineeships – at the heart of everything they do. And that means you. Practice makes perfect (and £300,000). The winners will

not only set a shining example to their peers, they'll also walk away with a share of over £300,000 to reinvest in on-the-job development. Just imagine how far that could take your employees and your business. You'll also need to find a home for your Edge Employer Award – but that shouldn't be a problem for a place with practical skills like yours, should it?

