

MUSICWEEK



Rob Stringer to fill Sony US hotseat

Brit vet wins key US role

Records

By Martin Talbot

Sony BMG will begin the search for a UK chairman and CEO this month, after the elevation of Rob Stringer to one of the most senior roles in the US record industry.

Stringer, 43, who returns from a week's holiday this week, was appointed last Thursday as the New York-based president of Sony Music Labels Group by global CEO Rolf Schmidt-Holtz.

Stringer will take over the label group after chairman and CEO Don Ienner and president and COO Michele Anthony "resigned".

Staff at Sony BMG's UK offices were informed of the move at 5.30pm last Thursday afternoon via an internal memo, which confirmed that Stringer will move across the Atlantic in September.

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

In his new role, Stringer will take control of all of the Sony labels

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

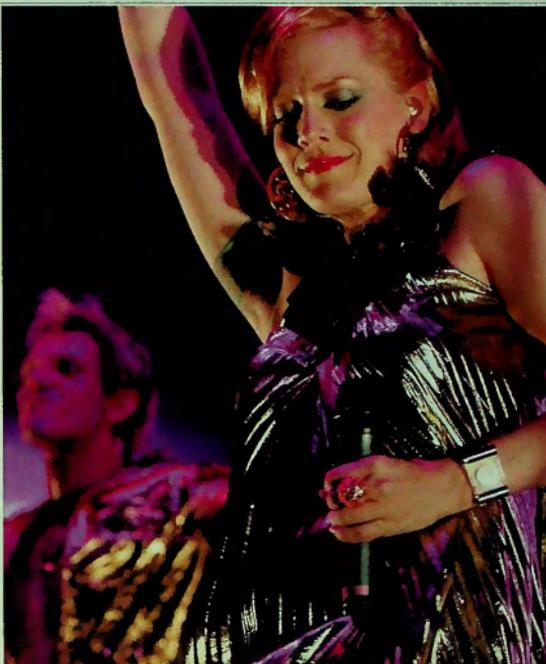
George Michael's manager Andy Stephens says, "I'm delighted for Rob. I think it's great for George Michael [who Stringer re-signed to Sony two years ago] and any other British or internationally-based artist looking to get a foothold in America. His knowledge of what American music works in the world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

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

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

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

● **Stringer profile, p7**
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Sisters cut it for second album

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

The album, which is titled *Ta-dah*, will be previewed by the single *I Don't Feel Like Dancin'*, which will be released commercially on September 4. Having achieved 2.4m UK sales of their self-titled debut, the group

are part of an unprecedented wave of UK-signed acts this decade shifting 2m or more copies of their debut albums domestically.

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

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

The double millionaires roll-call also includes Island's Keane, who next (Monday) follow-up their 2.4m-selling debut *Hopes and Fears* with *Under the Iron Sea*. Cheeky/Sony BMG's Dido (*No Angel*, 2.99m), Warner Bros' James Blunt (*Back To Bedlam*, 2.8m) and Parlophone-signed Coldplay (*Parachutes*, 2.3m).

Pre-2000, the only UK-signed acts whose debuts reached 2m sales plus were Mike Oldfield, the Spice Girls and Robbie Williams.

● "Second album syndrome", p8-9

Retail braced for World Cup effect

Challenging times lie ahead for music retail, as the World Cup begins to lure shoppers from High Street to pub p3

RI poaches Xfm programmer

Nigel Harding is to be handed control of Radio One's specialist playlists after defecting from Xfm p4



Beating second album syndrome

Music Week research lifts the lid on how UK acts' second albums have struggled to match their debuts p8-9

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Digest

➤ 'Why do many acts find it hard to follow up a first album's success with their second' - The big question, p15

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Bottom line

Video directors to clash at Cads

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

EMMI and **AVG** are set to merge. The increase in concentration would unfairly raise the costs of market access to independent music companies.

EC is examining the impact of extending the term on sound recordings. **Spotify** has chosen **Ottakars** as agreed to a 285p-a-share bid from **HMV**. The Ottakars board said it had unanimously agreed to the bid, which values the company at around £62.8m.

Parrr Street has been revived. **UDF** has sent a letter to the Prime Minister Dominique de Villepin asking for a second reading of the country's controversial new copyright bill.

The **AIJ** Parliamentary Internet Group will unveil today (Monday) the full findings of its report into Digital Rights Management and its recommendations. The report will contain testimonials from the likes of **Ain**, the **BPI**, the **Music Publishers Association**, **eMusic**, **Sonopac** and **Audible Music** and **British Music**.

IFPI has welcomed a crackdown by Swedish police on **BitTorrent** search index **The Pirate Bay**. Around 50 officers raided 10 separate locations across Sweden, with three individuals detained for questioning, as part of an ongoing investigation into the site, which claims to be the world's largest **BitTorrent** search index.

The Local Radio Company has outperformed the UK's radio market by reporting an increase in revenues in its latest pre-close trading update. For the six months ended March 31, the company reported a 13% growth in revenues.

The Orchard has agreed to license its entire catalogue to **Yanga**, the first legitimate music download service in Russia.

Dramatico has launched a US operation. **Industry staff** are enrolling for a new business qualification **pp**.

People

EMI man sets up consultancy

EMI US digital chief **Ted Cohen** has exited the company to launch a digital consultancy named **TAG Strategic** based in Los Angeles. The consultancy has been founded by Cohen, his business partner **Gary Tizabi** and a third person who is yet to be named.

Capital Radio's marketing director **Carl Lyons** has resigned, making him the latest high-profile executive to part company with the station.

Costa Pila has been appointed as **EMI Classics** president, succeeding **Richard Lytton** who retires at the end of July. Most recently, **Pilavski**, who will take up the role later this year, worked as president for **Decca Music Group** for seven years.

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



Maximo Park to play Vinyl Factory

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

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

A ballot is underway for one writer-director vacancy and four publisher roles at the **MCP5-PRS** board, with **Lynsey de Marco**, **Mick Lession** and **Steve Levine** standing for the first post and seven candidates standing for the four publisher roles. They are **George Barker** (**Q&M**), **Catherine Bell** (**Chrystall**), **Andrew Heath** (**Heathwave**), **Stuart Hornall** (**Hornall Brothers**), **Andrew King** (**Mute Song**), **Paulette Long** (**Westbury**); and **John**

Minch (**Boosey & Hawkes**). Voting closes on June 16, with the results unveiled at the **AGM** on July 30 at **Causton Hall** in **SW1**.

Sony BMG director of regional promoters **Nick Brya** has moved to **Polydor**, where he will become head of national radio.

Xfm's Nigel Harding is joining **Radio One**. **pp**

Sign here

HMV in link-up with Digital Rum

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

Warner Music has completed its acquisition of independent entertainment company **River**. Under the newly-completed agreement, details of which were first announced in March, the company has acquired **River's** catalogue, distribution division and label and artist roster from an investment group led by **JP Morgan** for **\$675m** (£362.8m).

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

Universal Music UK and V2 have joined forces to distribute all of V2's repertoire including its distributed labels **Wichita**, **Moshi Moshi**, **City Slang** and **Arts and Crafts**. From July 1, all UK releases from V2 will go through **Universal**.

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

Universal has launched a sync label with **Independent Digital**. **Tracks** released digitally using the **U-Myx** tool will be chart eligible from today (Monday) after the **OCC** gave clearance to the format. **U-Myx** is a

music format that enables music fans to make personalised mixes of tracks without the need for specialist knowledge or equipment.

Exposure

RCA boss gives Thom response

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

Channel 4 is to air a new music show, featuring live performances, interviews and gigs. **Transmission** with **T-Mobile** will debut on Friday, June 16 and will run for 12 weeks in a late evening slot. **Insider p20**

London venue the Roundhouse is to re-open this week following a £30m redevelopment. **Borders** is considering selling CDs at gigs, as a renewed commitment to live music. The books and music retailer has recently increased the number of live appearances from musicians within its stores, the coming month will see shows in-store from **Sandt**, **Thorn**, **Nerina Pallot** and **Martyj** **Joseph**.



Primal Scream: dedicated day on Xfm

Xfm gave its backing to the promotion of the new **Primal Scream** album **Riot City Blues** by hosting a day dedicated to the band last Friday, ahead of its release today (Monday).

The first artist to be released on **Channely** last Thursday named the new London venue, opened the **Fly**.

Radio One's website has attracted more than 2m users in a single week, according to figures issued by the **BBC**. The figures for the April period revealed that **1.1m** users visited the website over the four-day Easter weekend.

Alex Proud, owner of the **Proud Galleries**, and **Vince Power** are to open a new music bar in **Camden**. **At Proud** opens this Friday at the **Stables Market** on **Chalk Farm Road**. **Quickfire p15**

The Clash are the first band to be inducted into **Xfm's** Hall of Fame. **Kernowz** is celebrating its 25th anniversary with a commemorative issue featuring a free CD.

GC&P-owned **Essex FM** has banned **James Blunt** tracks **You're Beautiful** and **Goodbye My Lover** in what it says is a response to audience research which revealed many listeners believe the tracks to be overplayed on radio.

MUSICWEEK online poll

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

This week we ask: With the World Cup due to kick off this Friday, we ask: Will the tournament help or hinder music sales? A. Help B. Hinder

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

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

Retailers braced for World Cup impact

Retail

by Ben Cartlew

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

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

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

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

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

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

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

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

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



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

Eyes Open and The Raconteurs' Broken Boy Soldiers.

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

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

Meanwhile, HMV has played its part in the World Cup build-up by providing entertainment products for the official goody bag of the England World Cup squad. The bags, prepared by HMV head of press and PR Gennaro Castaldo, contain CDs, DVDs, games and books to a value of around £10,000 and will be presented to the 23 members of the England squad on their arrival in Germany. "The majority are new or current releases," says Castaldo. "We went with that in the hope that there was a cross section of different genres."

Finally, Tesco.com is to sell the download of Tomelback's *The Sun-backed World Cup song: Who Do You Think You Are* Kidding Jürgen Klinsmann for 20p, which the retailer says will make it the cheapest download track available to date in the UK.

Tesco.com commercial director John Paul O'Reilly says their aim is to take the track to the top in the singles chart and the OCC has confirmed that these rules will count, despite the low price. www.tesco.com

Financial watchdogs put Sanctuary under spotlight

Sanctuary's financial woes may not have ended with the removal of group chief executive Andy Taylor, as the company confirms it is still answerable to the Financial Reporting Review Panel.

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

Although Sanctuary revealed last week that it had responded to questions by the FRP, a Sanctuary spokesman now says,

"As previously stated, we have been discussing our accounts with the financial reporting review panel and this discussion continues. As a listed company, we are frequently in contact with the FSA, however we are not aware of any formal investigation into Sanctuary."

Neither the FRP nor FSA would comment specifically on Sanctuary, but a spokesman for the former says that it has a job to ensure accounts published comply with accounting standards. Earlier this year, Sanctuary clashed with its own

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

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

things that are significant to the share price."

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

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

the "power of the City".

One former senior executive voices concern at the way the business was run in the last year, with what he terms an "inner sanctum" comprising Taylor, Rod Smallwood, Ajay Najeib and Merck Mercuriadis.

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

THE PLAYLIST

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

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SCISSOR SISTERS
I Don't Feel Like Dancin' (Polydor)
With its disco-era Bee Gees feel, the Sisters' new single delivers, and then some. This 'event' song could go straight to the top. (Single, Sept 4)



NATASHA BEDINGFIELD
I Want To Have Your Babies (Phonogenic)
The first single from Bedingfield's new album is radio-friendly, intelligent, pop. (Single, Sept 4)



LILY ALLEN
Shame For You (Regal)
While Smile picks up more support at radio, Allen's debut album has been enjoying recent spins at *MW*, with this tune standing out. (Album, July 17)



KASABIAN
Empire (Columbia)
Contributing the best-driven sound of their debut, the first single from Kasabian's new album is a punchy rock song with dancefloor appeal. (Single, August 2)



EMMA ROOHAN
What You Do (Unisigned)
The winner of O2 Uncovered has a knack for good pop melody. As is, this song would sound at home on radio, which can only be a good thing. (demo)



EAGLES OF DEATH METAL
I Want You So Hard (Boy's Bad News)
The second album from this of this Josh Homme side project is a rockably delight with nods to Iggy. (Album, June 26)



WOLF MOTHER
Woman (Modular)
A former indie hit set to reach new commercial heights thanks to a video by the same folks who shot *The White Stripes 7*. Nation Army. (Single, July 10)



NO BIZZIS
Come Home (Unisigned)
Signed by Mercury-curated Ben Hudson, No Bizzis creates simple, guitar-based pop songs with a commercial edge. (demo)



SLEEPY JACKSON
God Lead Your Soul (Virgin)
Dreamy pop from one-man band, Sleepy Jackson. Frontman Luke Steele launched the album in London last week. (Single, July 10)



SUPERMODE
Tell Me Why (Data)
Singing Braxton's Beat's 1984 hit, Supermode Boy, this is upbeat dance-pop, driven by a simple 4/4 beat and laced with synth riff. (Single, July 17)

R1 poaches Xfm man to steer specialist strategy

by Paul Williams

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

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

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

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



Harding to join Radio One team

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

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

Prior to joining the London sta-

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

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

Parlophone's head of radio promotions Kevin McCabe says from the outside it looks like Radio One has gone for a like-for-like replacement in bringing in Harding.

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

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NATASHA BEDINGFIELD
CAST LIST
 Management:
 Greg & Bob Weiler,
 RCA International
 Jacqui Qualls, RCA
 Radio 1 Brighton
 Woods, RCA

Regional: Lynn
 Swinford, RCA
 Product manager:
 Julie Gray, RCA
 Oliver & Bob Weiler,
 RCA International
 Juliette Joseph,
 RCA



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

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

Staggered plan for Bedingfield return

by Stuart Clarke

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

As regarding the follow-up to her 2.3m-selling debut *Unwritten* reaches the midway point, her label Phonogenic is plotting a release strategy which will see her new album appearing in the UK on September 25, but not until 2007 internationally.

For the US, where the title track of her first album is five-times platinum after peaking at one million, and for download last month, it follows a similar pattern to her debut, which came out in the UK in September 2004, but was only made available in the States the following August. The tactic clearly worked, with only James Blunt at this year overshooting Bedingfield as the UK success story in the US this year.

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

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

RCA was last week unveiling a selection of tracks from the new Bedingfield album to long-lead

publications, including first single I Want to Have Your Babies, which will go to radio in early August and receive a full commercial release on September 4. "You can really see Natasha's growth on this record," says Lisberg. "She was always, potentially, a special artist, but she's almost unrecognisable in the sense of how far she's come as both a performer and writer."

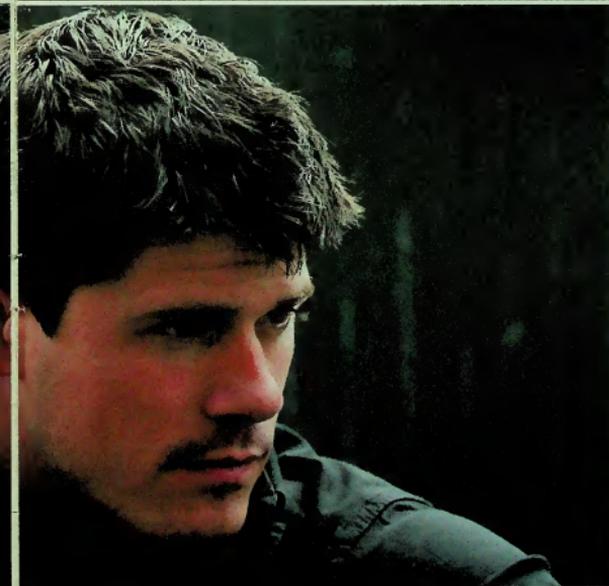
Bedingfield has collaborated on a number of tracks with the songwriting trio of Steve Kipner, Andrew Frampton and Wayne Wilkins, who, together, wrote more than half of her debut. Additional credits go to Greg Kurstin, musical director for Beck, Owen Stefani and co-writer on new songs for both Lily Allen and All Saints; Rich Harrison, the name behind Beyoncé's *Crazy In Love* and Amélie's *1 Thing*; David Arnold; and the songwriting duo of Danielle Brisebois and Wayne Rodrigues, who wrote the title track of her debut.

In Lawson, Phonogenic believes it has an artist which can transcend the borders of the talent show. "The one thing that we're trying to achieve with Maria is to actually give her a platform for a career, not just to cash in on the potentially guaranteed sales just because people want a souvenir of the show," says Lisberg.

Her debut single *Sleepwalker* is an Andy McCloskey, Lucy Styles and Anna Morris Ord co-write, which samples the Chi-lites' *Have You Seen Her* and is due for release on July 31, with the album to follow on August 14.

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

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PIECE BY PIECE SALES AWARDS AROUND THE WORLD
 UK - four times platinum
 Ireland - three times platinum
 Denmark - two times platinum
 Germany - two times platinum
 South Africa - platinum

Switzerland - platinum
 Norway - three times platinum
 Sweden - two times platinum
 Austria - gold
 Belgium - gold
 France - gold
 New Zealand - gold

Iceland - gold
 Hungary - gold

Dramatico gears up to open office in New York Batt picks team to break Melia in US



by Paul Williams

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

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

He has also recruited 15's former marketing vice president (USA) Emma Quigley to fill a newly-created New York-based role of vice president of general responsibility, as one element of what Batt says is the transformation of Dramatico Entertainment into "Dramatico Entertainment Inc."

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

With the new set-up, the over-



Melua aiming to crack US market

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

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

Dramatico is mirroring its approach in the US with its strategy in other markets to break Melua, namely having a core permanent staff while recruiting others on a freelance/consultancy basis. Its previous US deal with Universal, which included marketing, has been re-written as a sales and distribution-only tie-up, ensuring Dramatico's hand-picked people continue to make Melua an absolute priority.

"If, for some reason, which is highly possible, it doesn't hit straight away, we want to be pushing with the same energy in six or nine months' time," he says.

Dramatico has recruited a team of radio pluggers for the project, with promotions operation CDS brought in to cover Triple A alongside Jeff Appleton, while Claire Parr of Navigator will cover AC and Max Horowitz public radio/specialist programming. Rogers & Cowan has been appointed to handle print and television publicity.

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

Melua will begin a tour supporting Sony BMG's *11 Diva* on June 12, before undertaking an east-coast tour through Boston, Philadelphia, Washington and New York. During the *11 Diva* tour, street teams will give away 50,000 DVDs featuring footage of Melua, while Dramatico will launch initial national advertising for the album on direct response television, with regionalised spots kicking in as the tour moves from city to city. The singer is due to play the Montreal Jazz Festival on July 5.

Prior to being released in the US, *Piece By Piece* has already sold around "six million" worldwide, including *RM* inside the UK.

pwill@musicweek.com

Staff get chance to earn diploma

Record industry staffers are being given the opportunity to sit the first national qualification aimed specifically at the music business.

In tandem with the BPI, the Open College for the Music Industry is launching the Record Industry BTEC Certificate on June 14. It will enable students to improve their skills in areas such as digital downloading, marketing, promotion, legal and finance.

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

"There are courses in learning

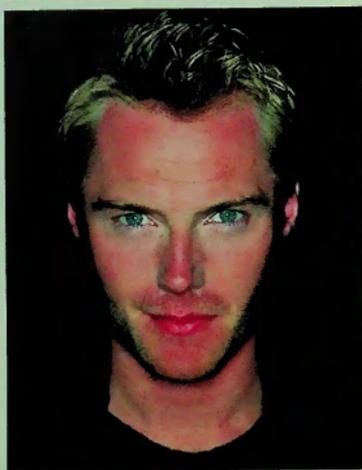
the violin or how to become a studio engineer, but this is the only one that deals with the industry," he says. "Most of people's experience in the industry is learned on the job so this gives people coming into the record business an immediate grounding. When I was at BMG, we had a lot of guys with MBAs, but what they had learned about marketing FMCG is different to marketing records."

The initiative follows the recent announcement that a new Creative Media Diploma, which features music industry subjects such as copyright and A&R, will become part of the school curriculum in 2008. Maloney adds that the Government has pushed education in this area for some time and now "the industry

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

The new course is designed for people already working in the industry and 13 students, including five working at Universal Music, and a few interns, are lined up to start the new course, which will initially hold tutorials at the BPI offices. The course centres around four modules, which can be studied for one or two years. They will be written and examined by experts working in the business at groups such as BPI, PMS and PPL.

BPI director of public affairs Richard Mollet says, "It will be the first time an individual can develop his or her skills and receive an accredited qualification produced by the industry."



Westlife, Ronan Keating (pictured) and Van Morrison are taking their music to English Heritage sites for a series of outdoor summer concerts, promoted by IMG. The three acts will appear alongside the likes of Simple Minds, Jools Holland and Art Garfunkel, as part of a programme of 21 separate performances marking the 55th anniversary of the Music On A Summer Evening season of outdoor music events, kicking off on June 24 with Art Garfunkel at Kenwood House in Hampstead. Battle Abbey in East Sussex will figure for the

first time as a venue for the season, which began when the London City Council organised a performance by the LSO at Kenwood House in Hampstead on July 14 1951. Concerts will also be staged at Audley End House in Suffolk, Walden, Essex, and at Morble Hill House in Twickenham, while each venue's season will close with a Last Night Of The Proms concert. Organisers have teamed up with Marks & Spencer to enable visitors to pre-order picnic hampers online, while the retailer will have a temporary shop at the sites.

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* A hatter?
That'll be the
nickname of the
"mighty" Lon
Town FC, then.

THE STRINGER CV
Rob Stringer (b.
August 13, 1962)
1984: subeditorial
year as social sec at
Goldsmiths College,
London
1985: joins CBS as
marketing graduate
trainee.

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

1993: promoted to
managing director,
Epic
1994: promoted to
senior VP, Sony
Music
1995: Entertainment UK,
in parallel with his
Epic role.

October 2000:
promoted to
chairman and CEO,
Sony Music
Entertainment UK
October 2004:
Lakes on role of
chairman & ceo, Sony
BMG Music.

Entertainment UK,
September 2006:
will take on role
of president, Sony
Music Labels UK
Group, US.

Top hatter* Rob Stringer takes on presidential role for Sony Music Labels Group in US From Aylesbury to the Big Apple, music man is Sony's new US chief

Records

by Martin Talbot

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

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

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

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

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

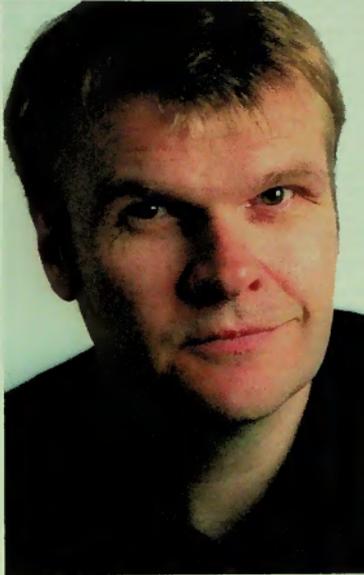
The tenacity which has pulled Stringer to the top table of the global music industry has been evident for some time, maybe right back to his first role in the business, a holiday job at the legendary Aylesbury venue The Friars.

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

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

"Rob was always the first to volunteer for the front-of-stage task," says Stoppa, the managing director of Friars Management and M&M copyright/contracts sub-committee chairman. "This was in the punk era, so it was a tough job. I remember that at one Adam & The Ants gig he got punched quite badly by someone in the audience and we had to pull him out."

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



Stringer set to take competitive US market in his stride

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

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

record business at Epic, aged 30. In August 1989, he took on the role of senior VP Sony Music Entertainment UK – in parallel with his MD role – before becoming chairman and CEO of Sony Music UK in November 2000.

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

Manic Street Preachers – who later crossed over from Columbia to Epic in 1997, when he took on the managing director role – sealing the Delatone deal which brought The Coral and The Zutons into the company, and brokering the agreement to sign George Michael nearly three years ago.

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

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

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

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

SJM Concerts Simon Moran, who has been a friend since promoting the Manic Street Preachers gigs before Stringer signed them in the late Eighties, and who also manages The Coral, adds, "He is a very smart bloke, very intelligent, he works very hard and is obviously good commercially. But he is also very, very strong as a people person, both people he works with and artists."

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

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

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

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

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

tant part of his life, partner Julia and their two young girls.

Richard Griffiths believes Stringer is the epitome of the modern record industry executive. "He is a people person and he is a music man – all the clichés, I know, but it is true," says Griffiths. "He has an instinct which he is not afraid to follow and he knows that he has to run a business."

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

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

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

One factor which should help Stringer to settle in, says Moran, is his presence at Sony HQ of Brits such as Steve Barnett – one of Stringer's closest friends in the US, who was appointed chairman of Columbia Records Group last year – as well as David Massey (executive VP, A&R, Sony Music Labels Group) and Steve Lillywhite (senior VP, A&R, Columbia Records Group).

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

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

"Rob is very likeable; he gets on very well with Americans. I saw that when I was running Epic in America. Personally, I think he is going to be a tremendous success."

Another senior executive, from the US, says, "Rob knows the States very well. He is extremely popular over here, because he is a good guy and he is very experienced. If you measure Rob alongside anybody in the States, a similar level, he matches up extremely well."

"He will bring a breath of fresh air. He has never upset anyone. He has sold tons and tons of records for American artists in the UK."

"Basically, he knows the people he needs to know, within Sony, the community, as well as anyone else could, certainly better than anyone else coming in from outside."

martin@musicweek.com

HOW SALES

COMPARE

Richard

Ashcroft

Alive With

Everybody 04:1st

Human Conditions:

02:1st (580%)

Atomic Kitten

Right Now 04:1st

Feels So Good:

02:1st (437%)

Buddy Dwyer Boy

The Hour Of The

Bowdlercast:

04:1st About A Boy:

02:1st (325%)

The Coral

The Coral 03:1st

Majic And Merikine:

02:1st (340%)

Darius

Dive In 03:1st Live

Twice 02:4th

(409%)

G4

G4 02:5th (after 26

weeks - total sales

05:1st (41%)

G4 &

Friends 03:1st

(293%)

Careth Gates

What My Heart...:

05:1st Do Your Own

Way 02:1st

(-62.2%)

Girls Aloud

What Will The

Neighbors Say:

04:1st (after 25

weeks - total sales

05:1st Chemistry:

03:1st (-336%)

Gomez

Group 11 0m 04:6th

Liquid Skin 03:2nd

(-30.1%)

Geri Halliwell

Schizronic:

04:1st (Scream II

You... 01:5th (4

698%)

Lemar

Dedicated 03:5th

Time To Grow:

02:1st (+236%)

Taking on that 'diff'

UK record companies can collectively boast that 65 of their domestic signings since 2000 have reached at least platinum status with their first album.

Some, such as James Blunt, Coldplay, Dido and Keane, have even surpassed 2m sales on their first outing, already making this decade by far the most successful for debut releases. But, having reached so high with their first albums, artists are now facing a battle to match or even better those sales with their second albums.

Backed with exclusive *Music Week* research, Paul Williams examines how and why this has become one of the industry's most difficult artistic challenges

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

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

For every Coldplay, a band able to achieve massive sales with each album release, plenty of other acts fight in vain to come anywhere near matching the runaway sales of their first album.

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

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

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

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

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

It is a point which is taken up by EMI Music chairman and CEO Tony Wadsworth: he believes the industry has become much better at turning "initial success into substantial sales". "The whole marketing machinery between music companies and retail has become much more efficient and the arrival of the supermar-

kets in the picture has tended to mean the winners will be pushed even further than they were before because the supermarkets are really backing the hits," he says.

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

But, the flip side of this success is that the same company has suffered particularly from "second album syndrome".

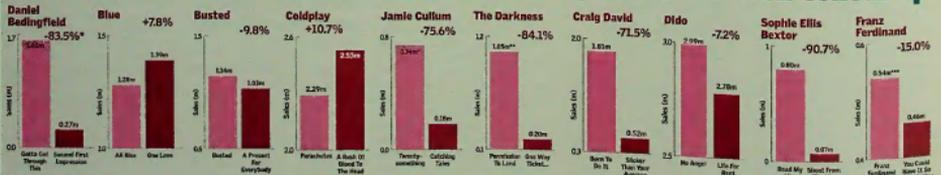
Polydor co-president Colin Barlow says one of the hardest things to achieve as a business is to establish an act. "As an industry, we've got to realise there's a major difference between breaking an act and breaking a record," he says. "That's the fundamental problem: with some of the second records, we thought we'd broken an act but instead had broken a record."

He suggests that second

Keane: expectations are high as second album nears release date



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



SOURCE: MUSIC WEEK RESEARCH. *PERCENTAGE CHANGE REFERENCE TO PREVIOUS YEAR'S SALES. **AFTER AVERAGE 2000-2004 RELEASE PERIOD IS USED TO CALCULATE AVERAGE YEARLY SALES. ***PERCENTAGE CHANGE IN COMPARISON TO ACT'S PREVIOUS ALBUM'S TOTAL SALES. ****PERCENTAGE CHANGE IN SALES COMPARED TO PREVIOUS YEAR'S SALES.

Liberty X
Thinking It Over:
0.07m (Belg)
Somebody (0.22m)
(-82.3%)
Me!Ty
Room On The 3rd
Floor (0.61m)

(after 29 weeks -
total sales
0.70m)
Wanderlust:
0.31m (-49.6%)
Ms Dynamite
A Little Deeper:
0.35m (after 34

weeks - total sales
0.49m)
Judgement
Days (0.02m)
(-62.5%)
Starsfaller
Love Is Here (0.55m)
Silence Is Easy:
0.27m (-51.4%)

Alex Parks
Introduction (0.42m)
Honesty (0.02m)
(-92.2%)
The Streets
Original Pirate
Material (0.05m)
Gravel... (0.09m)

(-91.6%)
The information
shows the other UK-
signed acts not listed
below who reached
platinum status with
their first album

since 2000 and have
released a second
album. The
percentage sales
difference is in
brackets.
Source: GCM/Music
Week research

Liberty X's second album

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

Indeed, despite the proliferation of second-album set-backs, there is plenty of evidence that it is possible to get it right second time round. Polydor/Fiction's second major-injected Snow Patrol album *Eyes Open* debuted at number one last month and was yesterday (Sunday) expected to spend a fifth consecutive week in the top five. Meanwhile, album two by UK-signed Polydor/Fiction labelmates Yeah Yeah Yeahs was a Top 10 hit in April.

And hopes are exceedingly high for September's follow-up to Scissor Sisters' self-titled 2.4m-selling debut. "All three of these albums will definitely do more than their debuts for us," predicts Barlow.

On a percentage basis, Alex Parks suffered one of the biggest declines from album one to album two, according to *Music Week* research. While first album *Introduction* sold more than 420,000 copies, her second album *Honesty* managed around 30,000 sales, representing a 92.6% drop. Parks is one of five acts to have suffered a 90% or more fall in sales - the others are Toploader (who suffered a 92.3% decline), Darius (90.9%), Ms Dynamite (94.5%) and Sophie Ellis-Bextor (90.7%).

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

Trying to compete with the pent-up demand created by week after week of exposure in front of millions of TV viewers is some challenge. But it is not impossible.

Both first Pop Idol winner Will Young and Fame Academy finalist Lemar not only avoided a huge sales decline, but managed to lift sales with their second albums. Having shifted a sturdy 837,000 copies of Young's first album *From Now On*, BMG saw the follow-up *Friday's Child* add another 94.3% sales to take it beyond 1.6m. To further underline his credentials as an act with longevity, Young's third album *Keep On* is still only three singles in but has to date managed more than 840,000 retail sales.

"The explanation with Will Young is he's had to do his growing up in public, which is difficult for him," says Sony BMG music division president God Doherty. "The task for us was to move him from celebrity to a credible artist, which I believe, through great A&R, the songs written for him and great values, has resulted in the public accepting him with open arms."

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

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

"We had a big argument with Sony, as they wanted to go with the fourth single [from the first album] with Lemar and we basically refused to do that because we felt we'd achieved another single to sell another 50,000 to 100,000 units wasn't going to do him any good," he says. "Despite the fact that Lemar's career has apparently not been hampered by his roots in

Sometimes if an album's not good enough, people are reluctant to say - because there's pressure, because an act might be booked for a tour and the record has to be ready for that tour. It takes a brave man to halt that.
God Doherty, Sony BMG

That's the fundamental problem: with some of the second records we thought we'd broken an act but instead had broken a record.
Colin Barlow, Polydor

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

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

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

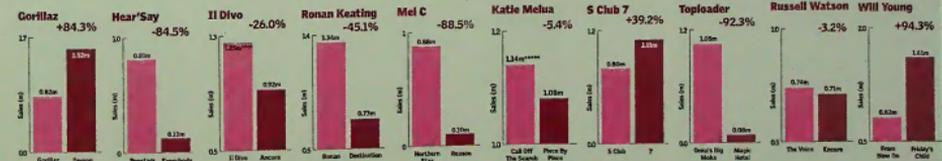
Even after reaching platinum or better first time out, eight UK-signed acts who have arrived since 2000 have outsold their debuts with their second albums, while others only just fell short - among them Sony BMG's Dido, whose second album *Life For Rent* was only 7.2% off the staggering near 2.99m UK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

Behind only Will Young on the list of growth achievers are EM1's Gorillaz, whose second album *Demon Days* has sold more than 1.5m in its first year, 84.3% more than its predecessor *Mezzanine*. "The Gorillaz was so pleasing because we did pretty well with the first album in the UK and very well worldwide," says EM1's Wadsworth. "Going into the second album, we were able to take whatever momentum we had on the first album and build on it."

Wadsworth, whose company has, in Coldplay and Robbie Williams, the only acts to sell more than 2m copies each of their first three albums in the UK, believes looking for longevity is the key when signing acts.

"I've always felt it's best to invest in an artist you feel you're going to be selling albums by in several years and be selling around the world as well," he says. "That's a good use of your scarce resources, rather than invest in an artist you maybe have one album with and then can't follow up."

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



PERCENTAGE SECOND ALBUM TOTAL SALES (M) - % CHANGE BASED ON COMPARABLE UK ACTS WHO DEBUTED TO SECOND ALBUM TOTAL SALES (M) - % CHANGE BASED ON COMPARABLE (FIRST) TO SECOND ALBUM TOTAL SALES (M)

Promotion

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RICALL'S
REGISTERED
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Absolute Award
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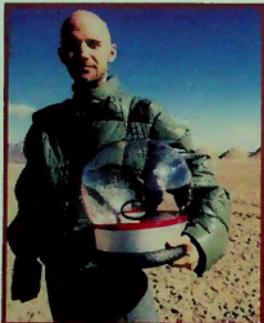
B&W: Cheetham
Bel/JWT: COT, DDB
London: DUKW,
Euro RSCG, FCB;
Grey: HMC, Red
Cell, J Walter
Thomson; J Walter

Thomson
Manclinton;
Kornblith; Leo
Burnett; Lowe
London:
M&C Saatchi;
Mc-Cann Erikson;

Mother: Madsen;
Ogilvy & Mather;
Publicis; Rubiny
Roof/Campbell
Rouff/Y&R; VCCP
WCRS; WWAA
Rapp Collins

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

Brands tap into total



Nokia calls on Moby via Ricall

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

"You don't really know when a small inquiry can turn into an immense campaign," says Corbett. "Jack Morton Worldwide, for example, a corporate communications company came to us for some music to accompany a promotional video for a client's conference. The client turned out to be Nokia," he says. Using Ricall's system to find and license a track, Jack Morton settled on Moby's gospel-tinged *In My Heart* for a suitably uplifting feel. It turned out someone important at Nokia was listening.

"The right people at Nokia listened to the music and wondered how else to use this track," Corbett continues. "In the end it was used for a 90-second TV campaign worldwide."

There was, however, one small hitch. "The corporate communications company didn't have the right experience," says Esler. "They didn't have the right people who could deal with the overall advertising campaign. We were able to liaise with Nokia's advertising agency."

Linton adds, "Brands are waking up to the cohesive power of music across multiple platforms. And Ricall can help them to co-ordinate that." Adam Norris, head of film and video at agency Jack Morton, says, "We went to Ricall for the clearance, which is normally an arduous process. They are a lot quicker – they know the right person to go to right away – they have existing relationships and they have trust."

Gala chose Britney Spears' ever-green *Oops! I Did It Again* to advertise its bingo services, while the Cancer Council opted for Eva Cassidy's aching *Songbird* for an appeal. Orange wanted Joanna Newsom's harp folk to advertise its network, while Wild Bean Café just had to have *The Um Bengo Song* for its campaign.

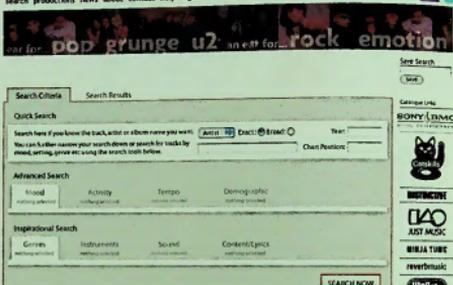
From the sublime to the ridiculous via the highly unlikely, the business of picking music for brands is a difficult job. Yet with the commercial music market growing at around 20% every year, it is certainly an important, not to mention lucrative, one. And while some of these choices may seem unlikely, they all sprang from the innovative system of one London-based company: Ricall.

"In 2006, finally brands are really understanding the power of music to help them to communicate on a one-to-one level with customers in just 10 or 20 seconds," says Ricall founder and managing director Richard Corbett. "The music industry has been pretty tough over the last few years, with CD sales falling. The business model now is all about licensing your music across multiple platforms. That has got to be the way forward."

Ricall – pronounced "re-call" – operates what it calls "the world's leading online music research and licensing marketplace." If that sounds complicated, it isn't: the company acts as a conduit between professional buyers and sellers of music, facilitating the licensing of music for business use across multiple

ricall music. we get it.

search productions news about contact help toggle



Ricall website: you can search by mood, genre, instruments, lyrics etc, so finding optimistic Top Five songs about sugar, for example, is quick and easy

Whenever we tell people what we do, they say we are like the Getty Images of music

Paul Linton, Ricall

platforms, from brand sponsorship to adverts, conferences, promotions, TV, film and games. Companies register on Ricall's website for free and can search and listen to music from the Ricall archive. When customers find a track they want to use, it takes a simple click to ask the question whether the track is available and if so at what price, with Ricall taking a modest, success-based fee for their services.

"Everyone wants to find the right track and the licensing process can be a minefield," explains Corbett. "A lot of people get annoyed about music copyright because they think it is going to be difficult, but it can be very easy."

"They come to us to listen to the music. Having heard it, having decided they want a track, they can then request it through the system," adds Paul Linton,

who directs business affairs and copyright. "What this does for copyright owners is give them the chance to have their catalogue heard by people who are going to use it."

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

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

FIVE RICALL SPECIAL PROJECTS

Not all can be done at the click of a button – that is why Ricall created a special project division, staffed by licensing experts who can lend a helping hand.



I'm A Celebrity Get Me Out Of Here!
Client: ITV
Brief: To

research and access music for editing and playback in the daily broadcast from the Australian jungle
Stephen Whiting, ITV
Music: "Many thanks for all your help with

the music for *I'm A Celebrity* – it was a real help to the production team. We have never had a series where getting and clearing music was so easy and this was in a very large part due

to the Ricall system."
Willie Nelson;
Bring Me Sunshine (Label: Sony BMG)
Client: Coca-Cola
Agency: Mother London
Publisher: Music Sales and

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



by Morecambe And Wise but they used us to find alternative versions and then ended up using Willie Nelson, which fitted very well. Everyone knows the song, but no-one knows this version."

Brands
SAB Miller, British Telecom, Samsung, Dolphin Electronics, Kellogg, Capital One, Westlife, Capital Radio, Apollo

Clients: Olympics, Nokia, Birds Eye, BHS, Shell, Renault, Gaisano, Ikea, McDonald's, Homebase, Carrys, Harrods, KPMG

Partners: Carter, D'Orsi, Coca Cola, Orange, Books, Ocean Spray, Ford, Robert Wilson, Licozade, Aldi, George, MFI, McCoy's, Muller

Minority: M&S, Lloyds, TSB, O2, Frick, ING Bank, Rabot, Debenhams, Kiehl, B&W, Holidis, Nokia, Reuters, Vauxhall

Reveal: F1, Budweiser, Redbox Homes, TeleVision, Channel 5, Blast Films (Raggs At The Royal), Diverse

TV (Musically): Freshone, Productions Llamé, Oliver's School, Dierks, TV (D'n A Celebrity Get Me Out of Here), Shine

TV (Music): So TV, The Graham Norton Effect, Horowitz, Target Entertainment, MTV (D'n A Celebrity Get Me Out of Here), Shine

Client (Event): Hobbit, Jack Morton, Nokia, Reuters, Waukhall, Sport Relief, F1, The Pat Productions (Budweiser)

Workoff: Redrow Homes, Radio 2, Heart FM, Five, Gold Circle Films, Universal Pictures

The Long Weekend: Computer Games, Sony Computer Entertainment, Europe (Buzzi), Electronic Arts, Codemasters, Edios

Recall's "digital market place" is a sound move into the growing sync market

Recall



Britney: Recall can facilitate licensing enquiries for every top five hit

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

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

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

"Commercial users think about music in a different way.

They are concerned with how it syncs to the image. The key drivers are things like mood, tempo and instrumentation," he says. What's more, in the unlikely event that a customer draws a blank, Recall has its own research team to complement their efforts. And if all else fails, Recall can also help to commission music tailored to specific requirements.

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

In addition, Recall's unique mix of music industry and commercial experience means that

they can help to bridge the gap between two often incompatible camps, as Corbett explains. "We carried out a lot of research with both copyright owners and commercial music users to determine what problems needed to be solved going forward. Ultimately, we constructed a digital market place that links copyright owners and commercial music users directly to each other via a user-friendly platform," he explains.

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

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

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

Stew Arledge, brand manager at Miller Brands UK says, "Recall have helped us in terms of understanding how to go about targeting the music community."

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

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

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

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

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

Corbett says that although the system has so far proved a big hit with the industry, with more than £1m worth of sync licences transacted through the website since its commercial launch, there is still much to develop. "Our job is to make the system so simple that customers are instantly connected," he says. "We are trying to remove ourselves from the equation and let people deal directly."

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

Five signs up to Recall



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

So it was no surprise recently when Five became the first UK broadcaster to sign up to Recall.

The deal will see Five creative services department researching and sourcing commercial music through the company's music search engine for use in its creative promotional spots, with the station becoming the country's first broadcaster to adopt a fully-managed digital system for in-house staff.

Five music manager Martin Price says that the move represents an important step into the professional digital music landscape.

"Working with Recall gives us immediate access to one of the world's largest music catalogues," he says.

"We trialed the system and our producers were delighted with the way it works - it makes the whole process of researching and sourcing music extremely simple which saves time and money."

Price explains that the deal will allow Five to save both money and time, by giving them one of the world's biggest music catalogues at their fingertips.

"We are thrilled to be working with Five," he says. "I think this deal represents a paradigm shift in the way in which the media industry accesses and uses music."

"What Recall offers is a tremendous advantage to the television business, particularly given the small amount of time producers often have to find particular tracks. It's a great chance for us to demonstrate this with a significant network such as Five."



Evenscence: Bring Me To Life (Label: Sony BMG)
Client: Renault F1
Brief: To clear

a track for the launch of the Renault F1 team in Monaco
Agency: Sprout
Publisher: EMI
Joan Eades: "Sprout love using great tracks for their productions and we were very

pleased to be involved in such a challenging project.
Evenscence were traditionally reluctant to license their music but we kept on and cleared the track in the end."

Buzz! The Big Quiz
Client: Sleepydog
Brief: To



license up to 5,000 songs for inclusion in a music trivia computer game
Publisher: Sony Computer Entertainment Europe
Paul Lynton: "Without a significant catalogue of music there

would have been no game so we had to approach the rights holders for special blanket licenses to cover the amount of repertoire required."
Jackson And His Computer

Band: Utopia (Label: Warp Records)
Client: O2
Composer: Fourpeace
Publisher: EMI Music
Agency: VCCP
Luise Rogallo: "The Chemical Brothers were originally going to compose



something especially for O2, but they decided to take a different

route. We pointed them in the way of various electronic music. With Utopia, they have the whole track to work with; they can edit from any time in the track's five

minutes. O2 need to cover a lot of different parts in their campaign. They wanted the flexibility of being able to take parts from the track. Music is very strong on the O2 brand."

Music:

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

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- Panel sessions featuring experts from across the music and brands worlds
- Case studies exploring high profile partnerships from the inside
- Exclusive consumer research commissioned for the event

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CONFERENCE PROGRAMME

CASE STUDIES

**THE POP STAR AND THE MOBILE FIRM:
ROBBIE WILLIAMS' T-MOBILE
PARTNERSHIP**

- **Matthias Immel**, T-Mobile (vp consumer marketing T-Mobile International)
- **Tim Clark**, IE Music (founder - Robbie Williams manager)

The two sides of this highly beneficial partnership between artist and brand will take part in a moderated discussion about the connection, how it came together, how it has benefited both sides, why the two sides fitted together, and, of course, what lessons can be learned.

**24 HOURS OF BEER AND MUSIC:
CHANNEL 4 AND CARLING**

- **Nell McCallum**, Channel 4 (commissioning editor for T4 and music)
- **Martin Coyle**, Coors Brewers (head of sponsorship)

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

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

- **Ivan Wicksteed**, Coca-Cola (Global Director of Creative Development)
 - **Tom Dunlap**, Wieden+Kennedy/Amsterdam (Executive Producer and Head of Broadcast)
- Representatives from Coca-Cola and its global advertising agency Wieden+Kennedy/

Amsterdam outline the strategy behind its new Living On The Coke Side Of Life campaign, which launches globally in July. For the campaign, a string of cutting edge British acts have created new music to accompany short ad slings, which engage the environments of viral marketing, digital downloads, music and animation to create a unique approach to global marketing. The brand which virtually invented music in ads is breaking new ground again.

PANEL SESSIONS

THE SECRET OF A SUCCESSFUL MARRIAGE

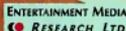
- **Rob McDermott**, Mediacore Entertainment (Linkin Park's manager)
- **Duncan Bird**, Sony BMG (svp brand development)
- **Adam Bradley**, ACBradley (founder)
- **Dan Jackson**, author

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

THE ARTIST IS THE BRAND

- **Guy Holmes**, Guit Records, T10 Seas (chairman c/o - Michael Jackson's business manager)
 - **Eric Harle**, DEF (Moby's manager)
 - **Peter Hook**, New Order (founder/bassist)
 - **Martin Talbot**, Music Week (editor/producer)
- Behind a few years, to the days when artists would run a mile from the possibility of performing for a brand - now they play at brand-sponsored venues and festivals, and endorse a range of products from beer and ice cream, to cosmetics or the latest mobile gadget. What has happened to change their views? And are any

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Brand:

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

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

DITCHING THE 30-SECOND MODEL

- **Martin Lowde**, *Papward* (chief executive)
- **Phil Mount**, *Initial TV* (head of music/executive producer)

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

NOUGHTS AND ONES: THE NEW DIGITAL GOLD RUSH

- **Cindy Gallop**, *ex-68H* (US president)
- **Richard Gotteltrier**, *The Orchard* (chairman and founder)
- **Ted Cohen**, *EMI Recorded Music* (ip new media)
- **Niamh Byrne**, *The Engine Room* (founder)

As well as emerging as a key medium for distributing music, the kings of the digital music sector are engaging with musicians, labels and five promoters in host of new ways, as they seek to use music to excite their future customers. This session will address how both sides can help each other, and benefit mutually from a new generation of brand partnerships.

IT'S ALL ABOUT THE SHOW

- **Simon Lloyd**, *Nokia* (head of UK marketing)
- **Dominic Chambers**, *Vodafone* (head of brand and marketing communications)
- **Mike Mathieson**, *Coke* (ceo)

The business has come a long way since brands were happy to simply slap a trademark onto an existing piece of music, or hire an artists' credibility – at a premium price. Brands are increasingly looking to create their own bespoke events and properties to maximise the value of their connection with music. In this session, representatives from both sides of the divide will talk about new bespoke properties in the live sector which have been created for brands to build a connection with music.

PRESENTATIONS

BRANDS AND MUSIC: THE VIEW FROM THE STREET

Entertainment Media Research provides an overview of the brand environment, drawing on an overview of the brand environment, drawing on an broad survey of the research organisation's recent panel of music consumers in the UK. This new piece of research will throw light on the benefits and drawbacks of artist/brand partnerships, revealing how research can determine which relationships will work best and how they can be optimised.

VICTORY AND DEFEAT: HOW TO FIND YOUR DREAM PARTNER

- **Dan Jackson**, *author* (*An Introduction To Sonic Branding*)
- Jackson talks through some historic examples of music associations which have succeeded – and some which have failed. He will highlight the best and the worst of brand partnerships.

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

Sony move could be a masterstroke

EDITORIAL MARTIN TALBOT



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

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

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

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

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

Anyone who has dealt with Rob over the years – and

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

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

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

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

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

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

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

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London SE1 9UY

DOOLEY'S DIARY



Nice bit of jazz for England team

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

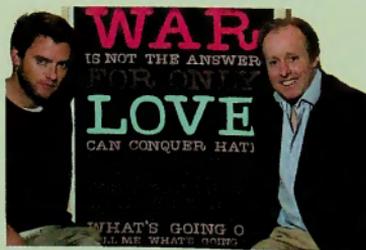
starring role at a British at Midem reception – was overlooked in a BPI chart of the UK's top 2005 sellers in Germany for supposedly not being British, despite having sold enough records to qualify. On that basis it may well mean that **Cliff Richard** – born in Lucklow, India – is not Britain's most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

meeting. Stars from both music and fashion were out in force last week when **David Furnish** hosted a launch party for the **Fashion Rocks** spectacular. Organisers from **Big Time Productions** announced the show will be returning to the **Royal Albert Hall** next October and, spotted listening to them at the event, at London's **The Ivy**, were **Simon Le Bon**, **Jane Searpung** and **Patrick Cox**. Dooley was terribly excited at

the prospect of a new **Barfly** venue opening up in the middle of old London town last week and couldn't wait to head down to check out some skinny young indie kids making an unholy racket. Sadly, this may take a while as organisers didn't sort out an entertainment licence in time, so for a couple of months there now exists a **Barfly** venue without bands.

Ooops... There was plenty of outrage when it was revealed the **American Idol** winner accumulated more votes than **George Bush**, but the show's outlandish pose is not all bad news, especially if you're **KT Tunstall**, who is now at 20 in the **Hot Billboard 100** and 12 in the US download chart thanks to contestants choosing to perform versions of her

songs. **Mercury** celebrates its first domestically-signed number one album since 2000 this week, with Orson's debut, **Bright Idea**. **Texis**' **Greatest Hits** was the last British album to do this and Mercury's last British band to score a number one with their debut was **Wet Wet Wet** in January 1988. **Modular Records**, home to **Wolfmother** and **The Avanchions**, has signed its first UK act in the shape of **New Young Punk Club**. The London group were tipped by **Music Week** early this year. As hinted last week, **Polydor** has signed the **Klaxons**. **Echo** has signed current **NME** darlings **Bat For Lashes**. The voting has begun in the **Official Charts Company's** poll to find the public's favourite number one album of all time, as part of the own chart's 50th anniversary celebrations. To vote visit www.theofficialcharts.com.



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

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

Correcting the myths which surround RCA's Sandi Thom

VIEWPOINT
CRAIG LOGAN

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

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



Proud signing: Logan and Thom

Street teams were not used to increase her MySpace figures

simple, honest facts.

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

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

The big question

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

Paul Jackson, Virgin Radio

"Consumer choice is so great these days that there's less loyalty to a particular artist. In many cases, people will hear a record and like it, but not know who it's by. So unless the second album is utterly exceptional, then I don't think fans of the first album will necessarily buy it – a great song doesn't make a great artist. Also, I think there's a bigger gap between albums being released these days, so often the world has moved on between the first and second albums."

Neil McCallum, Channel Four

"It's often the case that expectations can be too huge and there are numerous times when an album can feel rushed to get it into shops. Sometimes an artist hasn't had time

to experiment or try new things – there needs to be a breathing space. But there's also a flimsy idea that people have waited three years to do a follow-up and haven't moved on."

Gareth Capon, Bandwagon
"In a world unshackled by the digital distribution of limitless creative thought, hype is power. If you are the next big thing, you are 'big' – if you are the next thing after the next big thing, you are history. Second albums thus die. The third album is often the most creative and reflective, because the second one bombed and reputations need to be re-established."

Rosie Bryant, Protest Recordings
"Whereas, in the past, fans would buy the second album on recommendation of the first, these days they can access music online, listen and then decide if they want it. Perhaps they then choose select tracks, or rip the album altogether. Without the hype of the first album, audiences are hungry for something new and there's lots of great competition out there, all much more widely accessible. The ability to

maintain loyal audiences and achieve consistent record sales is something only afforded to a few artists in this modern marketplace."

Gary Rolfe, HMV
"Aside from the blatantly obvious that the album just isn't any good, the main one is generally the huge weight of expectation that will have built around the first release – not just from fans but, crucially, the media, which can sometimes prove to be less receptive second-time around. We also know that singles strategy – not always picking the right track to lead with – can play a key role."

Ed Davies, Disque
"The problem is that acts get so much hype and so much reaction on the back of their first album – 20 or 30 years ago they would have more time. You could make an album that doesn't do that well and you wouldn't be dropped. It's like with The White Stripes for instance. They weren't totally brilliant until their third album. If they had been signed here, maybe they wouldn't have had time to develop."

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

the media. They have a job to do in a changing world, just as I do. Fact: Sandi Thom is a fantastic singer, a community and it didn't quite work for her. The new way has. Fact: there's a lesson there for all of us, including the media.

Craig Logan is managing director of RCA Records

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

Quickfire

What drew you to the idea of launching a supper club?

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

You're going to be having Van Morrison, who you know personally, playing at the Pigalle Club in June. Was it just a question of ringing him up?

No, as a matter of fact he rang me. He was somewhere over in California and he had something called me and said 'I want to open it for you'. Initially, the idea was that he would launch the venue, but because it wasn't ready yet just couldn't coordinate the dates.

You've bought a few bars and been successful since selling Mean Fiddler. Are you slowly moving away from live music?

Well, no. Live music is my passion. It's just that I'm restricted in having any big involvement in festivals and live music venues over the size of 1,500 people. I'm not as passionate about having a bar as I am about having a festival, but it's still a place that people come to and enjoy themselves. But all my places are music-led.

Did you not want to take some time off after selling Mean Fiddler?

Everybody said I should take six months off, but I had this fear of disappearing into the wilderness. There's always been a drive for me to try and prove things. It drives you on, and I've got to prove I can do it.

How did you end up getting involved with the Benicassim festival?

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

Is the festival market here saturated?

Well, you might look at it and think that if they're all selling out quickly then there is room for another one. Live music has never been so high a level, ever. Reading, Leeds, V, Isle of Wight... I've never known a situation like this.

You've said before that you're not



a fan of big PLCs. Do you prefer working on your own?

Well, I was never very good at board meetings, but having said that it was a great discipline with the Mean Fiddler and it did get us to realise a value for the company. That is one plus about having a PLC: it gives you a value, which is whatever people are prepared to pay you to buy the shares. On the other hand, I'm not very good at being told what to do.

Do you feel with smaller venues you have a greater control over what's going on?

You think you do, but you don't. With the amount of venues I've got now, you really need good people around you, especially when you're your own boss. You can cover up your mistakes and then all of a sudden you're also exaggerate your successes.

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

I guess different on different days. For a while I was really glad and it was really great, but every now and then you read something in the paper which mentions Mean Fiddler and a little bit of you thinks 'Oh, that's my place', and then you think 'Oh no, it's not'. It's a bit like when you've been in love with a woman and then all of a sudden you're broken up with her, and you still think you've got some sort of connection there, which you haven't. But hey, that's the way it is. I'm not sad any more – I think I've found a new woman.

Vince Power opened his first venue, the Mean Fiddler in London's Harlesden, in 1982. He went on to build the Mean Fiddler Group into a live music empire, taking a 50% stake in the major Reading Festival, before selling his own shareholding last year in a deal worth a reported £39m. He has since set up a music group, the Vince Power Music Group.

Classified

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JOBS

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Head of Advertising, Film and TV

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

If you wish to apply please send your CV with a cover letter explaining why and how you would make the role a success to ian_budhu@eu.sonymusic.com or post to Ian Budhu, International Human Resources Manager Sony/ATV Music Publishing (UK) Ltd, 13 Great Marlborough Street London, W1F 7LP.

Closing date for applications is Thursday 22nd June 2006.



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Sanctuary Records Group, based in West London is currently recruiting for an experienced Product Manager with a proven ability to creatively market and promote a variety of artist products. Working on our extensive back catalogue, energy, enthusiasm and tenacity is essential, as our heavy release schedule will demand meticulous planning and attention to detail.

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Sanctuary House, 45-63 Sinclair Road,
London, W14 0NS.



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Having spent at least seven years in the music industry, with three of those in senior management, you'll have an impressive list of music industry contacts. You'll also be an experienced leader, with a thorough understanding of music rights and issues, and a keen interest in emerging methods of music exploitation. Applications to be received by 12 June.

You can apply for this role by visiting bbcworldwide.com/jobs where you can also find full details of this vacancy. If you do not have Internet access, please call 020 8433 2898.



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Ref: SU2108

Hours: Variable

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Club Charts 10.06.06

The Upfront Club Top 40

Rank	Artist	Label
1	ARMAND VAN HELDEN FEAT. TARA MCDONALD MY MY MY	Mercury
2	SUPERROD TELL ME WHY	Mercury
3	RODGE TRADERS (MUSIC VIDEO)	Mercury
4	DANKENHOLD FEAT. BRITTANY MURPHY HASTER KILL PLEASANT	Mercury
5	SHAPEESH PFEIFER & CHIC SENSITIVITY	Mercury
6	DANIEL E. DOLINGER WHEN THE BROCKED HEARTED LOVE AGAIN	Mercury
7	AVONION SUPERSTARS FEAT. RITA CAMPBELL ALL MY LOVE	Mercury
8	DU STEVE FOREST VS. THE KING J'CAV'T STOP	Mercury
9	DANNI MINOQUE SO UNDER PRESSURE	Mercury
10	TILL WESI & DJ DELICIOUS SHEET PAN	Mercury
11	HALI & EMANUEL FEAT. SONIQUE TONIGHT	Mercury
12	GUSTAVO SAMPOLATA THE WINGS (BROCKBACK)	Mercury
13	A-STUDIO FEAT. POLINA SOS	Mercury
14	FLANDERS BY ANY SIDE	Mercury
15	JENNA DREY KILLIN' ME (HARRY SHOULD) BELIEVE YOU	Mercury
16	JINDA ARIE I AM NOT MY HAIR	Mercury
17	MARY PROJEKT FEAT. ORIGINAL BALLEE SOMETHING ON...	Mercury
18	FERRY CONSENT WACH! OUT/TIRE	Mercury
19	SOUL MUSIC FEAT. KIMBLEE PADE	Mercury
20	SONDOLITS TRIPPER	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	PINK (MUSIC VIDEO)	Mercury
2	INDIANA DANCE '06	Mercury
3	SIMPSON TELL ME WHY	Mercury
4	THE YOUNG PUNKS INTERCONTINENTAL	Mercury

Rank	Artist	Label
21	LOLEATA HOLLOWAY LOVE SENSATION	Mercury
22	CASCADA EVERYTIME WE TOGETH	Mercury
23	MARLAH GALEY FEAT. SNOOP DOGG SAY SOMETHIN'	Mercury
24	STARBUZZER FEEL GOOD	Mercury
25	MUSSE - VS. DANNY WAHROES HARRY AS A DANNY	Mercury
26	FABRIZIO SLIM CREATES REMIXES PART ONE: RIGHT HERE...	Mercury
27	BIAMBO JONES SHARLENE'S STOP	Mercury
28	KID CHAMEL FEAT. BASHIYRA THE GAME	Mercury
29	THE SIMILIO ALL THIS LOVE	Mercury
30	LOBBARINE TRANSANTIC FLIGHT	Mercury
31	JONATHAN DUVESSE WHAT YOU GONNA DO?	Mercury
32	BOONDOO YEAR YEAR	Mercury
33	SUGARBEES FOLLOW ME (MOMENT) DRESS	Mercury
34	LIGHT OF THE WORLD FEAT. ALEXANDER ONEAL WALK DOWN TOWN	Mercury
35	TIMMY VEGAS & BARBARA TUCKER DUTTY DUNK (WE CAN DO)	Mercury
36	CAMMERE FEAT. DAJAE SAY U WILL	Mercury
37	THE JOKER BRING IT BACK (TOUR'S SQUID)	Mercury
38	FREELADERS NOW I'M FREE (FREEFALLING)	Mercury
39	TEENSTERS FEELS LIKE LOVE	Mercury
40	LIAMHOONAI SPACE CONVOY	Mercury

The Best Industry Directory

Dynamic duo get to one

The subject of only a very limited mail-out ahead of its original September 2004 release, *My My My* by **Armand Van Helden** climbed no higher than number 25 in the Upfront Club Chart. Remixed for 2006 by **Stonebridge and Funkyruq**, and gaining a new vocal from Tara McDonald along the way, it will be reissued next Monday (June 12), and was given a full DJ servicing this time around and jumps 31 on the Upfront Chart, finishing up 7% ahead of runners-up **Superrod's** *Tell Me Why*.

My My's celebrity DJ supporters include Pete Tong, Judge Jules, James Hyman, Graeme Park, the Freemasons, The Sharp Boys, Alister Whitehead, Paul Masterson, Justin Wilson, James Merritt and Tai Paul. It's also getting much better support from mainstream radio than it did in 2004, and enters the Top 50 of the airplay chart this week.

The same two records that dominate the Upfront Chart also take the top two places on the Commercial Pop Chart, although the other way around. The winner, therefore, is *Tell Me Why* by **Superrod**, a joint project between Maxwell and Steve Angello which is based around a recreation of Borzki Beatz's introductory 1984 smash *Small Town Boy*. Support for *Tell Me Why* comes from Pete Tong, Judge Jules, Dave Pearce, Roger Sanchez and Erick Morillo.

It's the third Commercial Club Chart number one for Data Records already this year, following the Beatbreaker *Somebody's Watching Me* (number one on April 8). **Jody Negro's** *Make A Move On Me* (February 4). The label has had similar success on the Upfront Chart, reading number one with the aforementioned *Jody Negro* and Beatbreaker *Number One* with the aforementioned *Jody Negro* and Beatbreaker *Number One* (dates as above), plus *Speechless* by **Mish Mosh** (March 11).

In the absence of any genuine new contender for the Urban Chart crown, **Cive Brown** and **Christina Milian** continue their skamish, separate runs over the last eight weeks, but cedes superiority this week to **Miliana's** *Say I, which* also replicated a 1st number one for a fortnight last month. Both records are slightly ahead of **Busta Rhymes'** *Touch It* and **Jinda Arie's** *I Am Not My Hair*, which trade places at three and four.



Van Helden cover of his My My My this top

Miliana, top of Urban Chart

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	ARMAND VAN HELDEN FEAT. TARA MCDONALD MY MY MY	Mercury
2	RODGE TRADERS (MUSIC VIDEO)	Mercury
3	RODGE TRADERS (MUSIC VIDEO)	Mercury
4	ARMAND VAN HELDEN FEAT. TARA MCDONALD MY MY MY	Mercury

Mercury



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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 10.06.06

SINGLES

1	2	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...)	Pop/Rock
2	1	GNARLS BARKLEY CRAZY	Warmen Brothers
3	15	KEANE IS IT ANY WONDER?	Island
4	3	INFERNAL FROM PARIS TO BERLIN	Apple
5	39	PINK WHO KNEW	LifeSize
6	6	RONAN KEATING & KATE RUSBY ALL OVER AGAIN	Polygram
7	37	OAKENFOLD/B MURPHY FASTER KILL PUSSYCAT	Pinkie
8	6	NELLY FURTADO MANEATER	Enigma/Warner
9	4	LL COOL J FEAT. JENNIFFER LOPEZ CONTROL MYSELF	Def Jam
10	5	PRIMAL SCREAM COUNTRY GIRL	Columbia
11	6	TONY CHRISTIE (IS THIS...) THE WORLD CUP?	Cap
12	9	RIHANNA SOS	Def Jam
13	13	BUSTA RHYMES TOUCH IT	Interscope
14	6	THE ORDINARY BOYS/LADY SOVEREIGN NINEZ FIVE	Pop/Rock
15	14	NERINA PALLOT EVERYBODY'S GONE TO WAR	10th Floor
16	10	THE FEELING FILL MY LITTLE WORLD	Island
17	11	BEATFREAKZ SOMEBODY'S WATCHING ME	Island
18	12	CHRISTINA MILLAN/YOUNG JEEZY SAY I	Island
19	6	STAN BOARDMAN STAN'S WORLD CUP SONG	Def Jam
20	16	RED HOT CHILI PEPPERS DAN I CALIFORNIA	Warner Brothers

ALBUMS

1	6	ORSON BRIGHT IDEA	Virgin
2	1	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
3	2	FEEDER THE SINGLES	Epic
4	3	SNOW PATROL EYES OPEN	Elektrify/Def
5	12	PINK I'M NOT DEAD	LifeSize
6	9	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
7	4	ZERO 7 THE GARDEN	Atlantic
8	10	JACK JOHNSON IN BETWEEN DREAMS	Real Gone/Def
9	8	GNARLS BARKLEY ST ELSEWHERE	Warner Brothers
10	15	NINA SIMONE THE VERY BEST OF	RAK
11	13	CORINNE BAILEY RAE CORINNE BAILEY RAE	Real Gone/Def
12	6	THE FUTUREHEADS NEWS AND TRIBUTES	609
13	13	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
14	7	THE RACONTEURS BROKEN BOY SOLDIERS	XL
15	23	JACK JOHNSON CURIOUS GEORGE (OST)	Real Gone/Def
16	6	AFT DECEMBER UNDERGROUND	Interscope
17	6	ANGELS & AIRWAVES WE DON'T NEED TO WHISPER	Capitol
18	21	KELLY CLARKISON BREAKAWAY	RAK
19	20	KATISER CHIEFS EMPLOYMENT	8 Days of Labor
20	21	THE ZUTONS TIRED OF HANGING AROUND	DeMolasse
21	26	NERINA PALLOT FIRES	10th Floor

SINGLES

PLAYLIST

NEWS

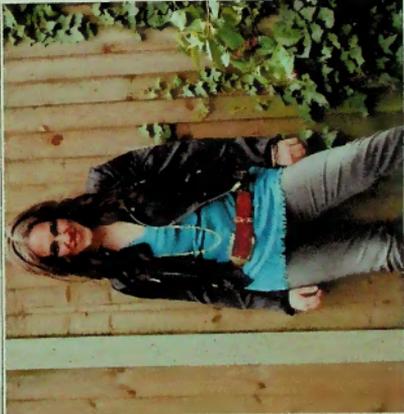
NEW RELEASES

ALBUMS

CHARTS

FIND WHAT YOU'RE LOOKING FOR

19	★ STARBUCKIN' SHAK'S WORLDED COP SONG	Rock
20	16 RED HOT CHILI PEPPERS DAN I CALIFORNIA	Warner Bros.
21	7 MATT WILLIS UP ALL NIGHT	Mercury
22	6 LEANN RIMES AND IT FEELS LIKE	Duck/Dance
23	4 THE AUTOMATIC MONSTER	Bizarre/epic
24	8 DAZ SAMPSON TEENAGE LIFE	Badline
25	21 ORSON BRIGHT IDEA	Mercury
26	THE KOONS NA'VE	Vegan
27	17 SHAYNE WARD NO PROMISES	Spa Music
28	18 SUNBLOCK FIRST TIME	Multipla
29	23 CHICANE FEAT. TOM JONES STONED IN LOVE	Universal TV
30	4 MICHAEL JACKSON YOU ARE NOT ALONE	Epic
31	71 PAUL SIMON FATHER & DAUGHTER	Warner Bros.
32	25 SNOW PATROL YOU'RE ALL I HAVE	Fable
33	14 JACK JOHNSON UPSIDE DOWN	Brushland
34	MARY J BLIGE & U2 ONE	Celine
35	28 WILL YOUING WHO AM I	Sony BMG
36	32 JACKSON TOMORROW	Mercury
37	4 LOLEATA HOLLOWAY LOVE SENSATION '06	GrassRoots
38	16 EMBRACE WORLD AT YOUR FEET	Independent
39	28 THE RACONTEURS STEADY AS SHE GOES	XL
40	6 CORTINE BATTLE RAE TROUBLE SLEEPING	Good Power/AM



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

FIND WHAT YOU'RE LOOKING FOR MUSICWEEK.com

COMPILATIONS

1	BIG CLUB HITS	Universal TV
2	CLASSIC EUPHORIA	Mercury/Sol Wind
3	ULTIMATE NRG	All Around The World
4	ENGLAND - THE ALBUM	EMI VEGAS TV
5	FUNKY FLOOR SESSIONS '06	Mercury/Sol Wind
6	FLOORFILLERS - CLUB CLASSICS	Universal
7	NOW THAT'S WHAT I CALL MUSIC! '63	EMI/Virgin/Universal
8	FOOTBALL CRAZY - HEAR THE SONGS	BY
9	CLASSIC FM AT THE MOVIES	Classic FM
10	805 MOVIE HITS	Universal
11	THE BANDS '06	EMI/Virgin
12	BACK IN THE DAY	EMI/Virgin
13	GU 10	Global Underground
14	MAGIC SUMMER	WAVY
15	TOP GUN (OST)	Chance
16	WESTWIND - RIDE WITH THE BIG DAWG	DMJM
17	THE NO 1 EUPHORIC DANCE ALBUM	Discobase
18	SUITED & BOOTED	VTV/EMI/Virgin
19	HOUSEWORK SONGS II	EMI/Virgin
20	MASSIVE R&B - SPRING COLLECTION 2006	Sony BMG/Tribute

FORTHCOMING

KEY SINGLES RELEASES	JULY 24	KASABIAN EMPIRE COLUMBIA
	JULY 24	MURPHY BROWN PEARCE ISLAND
	JULY 24	REDFERNS THE MOUNTAIN MOUNTAIN
	JULY 24	REDFERNS CHILI PEPPERS TELL ME BABY
	JULY 24	WARNER BROS.
	JULY 24	RIHANNA UNATHETICAL MERCURY
	JULY 24	SHARPNIFTERS SENSITIVITY POSITIVE
	JULY 24	DIRTY PRETTY THINGS DEANWOOD
	JULY 24	MERCURY
	JULY 24	DIRTY PRETTY THINGS NO HERO
	JULY 24	TELL ME COLUMBIA
	JULY 24	ROOSTER HOME BRIGHTSIDE
	JULY 24	SHAYNE WARD STAGD BY ME RICA
	JULY 24	JIM NOIR FANE MEANIE MY DAD
	JULY 24	LIZ ALLEN SALLE REGAL
	JULY 24	ROCKLIGHT IN THE MORNING MERCURY
	JULY 24	SNOW PATROL CAROLING CHRIS POLKOR
KEY ALBUMS RELEASES	JULY 24	ROOSTER CIRCLES AND SATELLITES RICA
	JULY 24	DIRTY PRETTY THINGS DEANWOOD
	JULY 24	REDFERNS CHILI PEPPERS TELL ME BABY
	JULY 24	WARNER BROS.
	JULY 24	THOM YORKE THE ERASER XL
	JULY 24	MUSE BLACK HOLE AND REVELATIONS
	JULY 24	WASNER BROS.
	JULY 24	INDIA AIE TESTIMONY VOL. 1 ISLAND
	JULY 24	PEACEBOY
	JULY 24	FATBOY SLIM GREATEST HITS II SKIRT
	JULY 24	DIANE CHICKS TAKING THE LONG WAY
	JULY 24	COLUMBIA
	JULY 24	KEANE UNDER THE IRONSEA ISLAND
	JULY 24	ALTY PORTLAND LOOSE FOOTOR

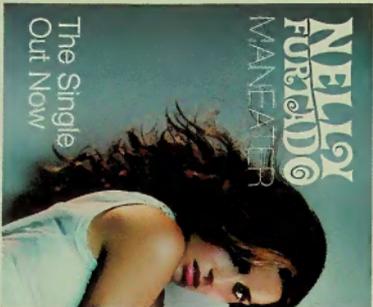
20	24 THE ZUTONS TIRED OF HANGING AROUND	Discobase
21	76 NERINA PALLOY FIRES	Yan How
22	5 PET SHOP BOYS FUNDAMENTAL	Parlophone
23	6 THE ROLLING STONES FORTY LUCKS	Virgin/Dance
24	17 SHAYNE WARD SHAYNE WARD	Spa Music
25	18 BEVERLEY KNIGHT VOICE - THE BEST OF	Parlophone
26	19 WILL YOUING KEEP ON	Sony BMG
27	60 DAVID GILMOUR ON AN ISLAND	EMI
28	14 BRUCE SPRINGSTEEN WE SHALL OVERCOME...	Columbia
29	30 JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia/Parlo
30	30 FALL OUT BOY FROM UNDER THE COOK TREE	Mercury
31	35 THE STREETS THE HARDEST WAY TO MAKE AN...	London/Dance
32	27 RIHANNA A GIRL LIKE ME	DMJM
33	32 PANIC! AT THE DISCO A FEVER YOU...	Dance, Distributed By: Bann
34	31 GREEN DAY AMERICAN IDIOT	Reprise
35	28 ARCTIC MONKEYS WHAT EVER PEOPLE SAY I AM...	Dance
36	38 THE KILLERS HOT FLUSH	Word King
37	20 THE BEAUTIFUL SOUTH SUPERB! XL	Sony BMG
38	22 DIRTY PRETTY THINGS WATERLOO TO ANYWHERE	Verano
39	16 BOY KILL BOY CIVILIAN	Verano
40	42 THE BLACK EYED PEAS MONKEY BUSINESS	AMM



ORSON: BRIGHT IDEA A NEW NUMBER ONE FOR MERCURY

PRE-RELEASE AIRPLAY TOP 20

LAST WEEK	THIS WEEK	ARTIST	ALBUM
1	1	TIFF WAIN	VOYANNA
2	2	BOB SIMPSON	FEAR STRIVE EDWARDS WORLD HOLD ON
3	1	SOUL MUSIC	FEAR KIMBERLEY FINE
4	1	LUKE EDWARDS	FOUR FOUR
5	1	PHYSICAL DOGS	FEAR THE SHOCK DOGS DOGS BROTHERS
6	1	SEBASTIEN MENEZES	FEAR THE BLACK EPISODES WAS THE WALK
7	1	JUSTINE	FEAR SWEETMAN THE AGE FOUR FRIENDS
8	1	LUKE ALLEN	SUNITE
9	1	SEPTEMBER	TELL ME WHY
10	1	SCORING	MICHAEL ANGELO ELEGIA ANTHEM
11	1	WOMAN	AMIEE ANN MY WORLD
12	1	TIFF WAIN	FEAR 10 DUBS BROTHERS SAGE MAN
13	1	ROCK	TERRORS VOYONNA CHILD
14	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
15	1	MISERY	FEAT. THE BLACK TRUCKERS
16	1	JANINE	FEAT. TOMMYPODDERS WITH HORIZON
17	1	THE SHOCKERS	FEAT. SUECITYWAY
18	1	THE SHOCKERS	FEAT. SUECITYWAY
19	1	THE SHOCKERS	FEAT. SUECITYWAY
20	1	THE SHOCKERS	FEAT. SUECITYWAY



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COOL CUTS CHART

LAST WEEK	THIS WEEK	ARTIST	ALBUM
1	1	MADONNA	LET IT GO (feat. Justin Timberlake)
2	1	TILL WAIN	FEAR 10 DUBS BROTHERS SAGE MAN
3	1	WOMAN	AMIEE ANN MY WORLD
4	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
5	1	PHYSICAL DOGS	FEAR THE SHOCK DOGS DOGS BROTHERS
6	1	MARTIN TEN	FEAR WINSIT WINDU
7	1	JOHN	DOOMED WAS THE ROCK
8	1	ROCK	TERRORS VOYONNA CHILD
9	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
10	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
11	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
12	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
13	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
14	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
15	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
16	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
17	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
18	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
19	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE
20	1	DOOM	WAS FEAT. TWINS & KEMISHIA OGLE IMPRESSIONE

URBAN TOP 30

LAST WEEK	THIS WEEK	ARTIST	ALBUM
1	1	CHRISTINA	WILLOW FEAT. YOUNG JEEZY SUN I
2	1	CHRIS	BROWN TO ENJOY ME MISS
3	1	INDIA	ABIE ANN MY WORLD
4	1	INDIA	ABIE ANN MY WORLD
5	1	TIFF	WAIN VOYANNA
6	1	LL	COOL FEAT. DJ CONTROL MESSI
7	1	MADONNA	LET IT GO (feat. Justin Timberlake)
8	1	FRANK	THE SPONGEBOB BUNNY A SIBBER
9	1	JAMIE	FOX FEAT. KEMISHIA OGLE WEST EXTREMADADA
10	1	JAMIE	FOX FEAT. KEMISHIA OGLE WEST EXTREMADADA
11	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
12	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
13	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
14	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
15	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
16	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
17	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
18	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
19	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT
20	1	DOOM	FRANCISSE BOPTLEAN WITH THE BOLL WIT

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LAST WEEK	THIS WEEK	ARTIST	ALBUM
1	1	HELEN	PEYTON A WYOMING (feat. The Roots)
2	1	HELEN	PEYTON A WYOMING (feat. The Roots)
3	1	HELEN	PEYTON A WYOMING (feat. The Roots)
4	1	HELEN	PEYTON A WYOMING (feat. The Roots)
5	1	HELEN	PEYTON A WYOMING (feat. The Roots)
6	1	HELEN	PEYTON A WYOMING (feat. The Roots)
7	1	HELEN	PEYTON A WYOMING (feat. The Roots)
8	1	HELEN	PEYTON A WYOMING (feat. The Roots)
9	1	HELEN	PEYTON A WYOMING (feat. The Roots)
10	1	HELEN	PEYTON A WYOMING (feat. The Roots)
11	1	HELEN	PEYTON A WYOMING (feat. The Roots)
12	1	HELEN	PEYTON A WYOMING (feat. The Roots)
13	1	HELEN	PEYTON A WYOMING (feat. The Roots)
14	1	HELEN	PEYTON A WYOMING (feat. The Roots)
15	1	HELEN	PEYTON A WYOMING (feat. The Roots)
16	1	HELEN	PEYTON A WYOMING (feat. The Roots)
17	1	HELEN	PEYTON A WYOMING (feat. The Roots)
18	1	HELEN	PEYTON A WYOMING (feat. The Roots)
19	1	HELEN	PEYTON A WYOMING (feat. The Roots)
20	1	HELEN	PEYTON A WYOMING (feat. The Roots)

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Week 22

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

FAST CHART

SINGLES

NUMBER ONE
SANDI THOM I WISH I WAS A PUNK
ROCKER RCA

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

ARTIST ALBUMS

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

COMPILATION ALBUMS

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

RADIO AIRPLAY

NUMBER ONE
THE FEELING FILL MY LITTLE WORLD Island
After just one week on top of the chart, Keane's Is It Any Wonder surrenders pole position to labelmates The Feeling's Fill My Little World. Garis Barkley dips to three on an audience but is still the most-played song for the 10th week in a row.

THE SCHEDULE

ALBUMS

THIS WEEK
Paul Simon *Surrender* (WEA), Ronan Keating *Bring You Home* (Polydor), Primal Scream *Rot City Blues* (Columbia), Sonic Youth *Rather Ripped* (Polydor), The Feeling *Twelve Steps And Home* (Island), Ed Harcourt *The Beautiful Lie* (NewLine), Lianne Rimes *Whatever We Want* (Carat)

JUNE 12
Men Women And Children *Men Women And Children* (WEA), Nelly Furtado *Loose* (Polydor), Keane *Under The Iron Sea* (Island), Paul Weller *Catch-22* (V2), The Longoat *A Can And A Response* (Dellasonne), Duncan James *Future Past* (Innocent), Dixie Chicks *Talking The Long Way Home* (Columbia)

JUNE 19
Fatboy Slim *Greatest Hits* (Skint), Def

The Market

World Cup songs strike singles chart

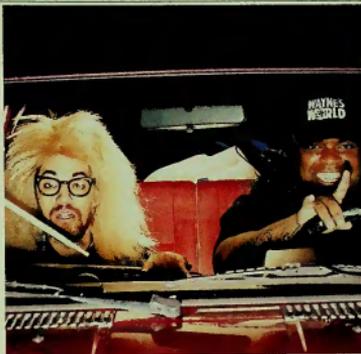
by Alan Jones
After nine weeks at number one, Garis Barkley's debut single Crazy finally signs off, allowing Sandi Thom's I Wish I Was A Punk Rocker to complete its own trip to the top.

Although now deleted, Crazy's sales slip by a small 11.3% to 33,427, as it dips to number two. They still seem to be plenty of copies in the shops; its physical sales were off only 8.8% last week at 19,827, while its downloads fell by 14.8% to 13,600. Crazy's overall sales are now 624,755.

Simultaneous with Crazy's modest decline, I Wish I Was A Punk Rocker enjoyed a 21.6% increase in sales to 39,797, to reach number one.

Thom, based in Booting but originally from the fishing village of Barrie, is only the second female solo artist from Scotland to reach number one in the last quarter of a century, emulating Pop Idol 2003 winner Michelle McManus, who topped with All This Time in January 2004. Before that, no Scottish female solo artist had been to number one since Anka reached the apex with Japanese Boy in 1981.

With World Cup fever mounting, ahead of Friday's launch, no fewer than six songs relating to the tournament top



GARIS BARKLEY: After nine weeks at the top Crazy is deleted and dips to two

into the chart this week, and all strengthened considerably during the week. Leading the charge, Tony Christie's (Is This The Way To) The World Cup was number 20 on the first midweek sales flash, but improved to 18, then 15 and finally number 11.

Veteran comedian Stan Boardman debuts at number 19 (9,370 sales) with Stan's World Cup Song, official England song World At Your Feet by Embrace debuts at number 38 (4,039). Three Lions by Baddiel & Skinner (the official England tune for the 1996 European Championships) returns at number 48 (2,404), Crazy Frog's We Are The Champions arrives at number 50 (2,311, and Sing It For England by

Young Stanley debuts at number 68 (1,611).

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

Furtado registers her first Top 10 hit in five years with Maneater, which debuts at number eight, more or less on downloads alone, with sales of 15,545 including just 11 CDs sold early, ahead of its official physical release today. Meanwhile, Finnish shock rockers Lordi's Eurovision winner Hard Rock Hallelujah debuts at number 59 with 1,495 downloads, ahead of its physical release, which is delayed until tomorrow to give it a suitably satanic 6.6.6 release date.

KEY INDICATORS

SINGLES

Sales versus last week: +2.9%
Year to date versus last year: +89.1%

MARKET SHARES

Sony BMG	22.9%
Universal	44.9%
Warner	15.5%
EMI	3.8%
Others	12.9%

ALBUMS

Sales versus last week: -4.1%
Year to date versus last year: 5.4%

MARKET SHARES

Universal	38.1%
MoS	19.7%
EMI	14.1%
Sony BMG	21.7%
Warner	6.4%

COMPILATIONS

Sales versus last week: -3.7%
Year to date versus last year: -12.6%

MARKET SHARES

Universal	36.4%
MoS	19.3%
EMI	16.9%
Sony BMG	12.1%
Warner	4.7%
Others	10.6%

RADIO AIRPLAY

MARKET SHARES

Universal	46.8%
Warner	16.8%
Sony	15.1%
EMI	12.0%
Indies	9.2%

CHART SHARE

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

For fuller listings, see musicweek.com

NEW ADDITION



Kasabian will release their second studio album on September 4 titled *Empire*. The Jim Abbiss-produced set will be preceded by the album title track on August 21. Much of the album received its first airing at a one-off show in Mexico last month, as part of a US deal with mobile operator Nokia. In the UK, the band will headline the V Festival on August 19.

SINGLES

THIS WEEK
Claire Sproule Flame (Parlophone); Mariah Carey Say Somethin' (Mercury); Embrace World At Your Feet (Independiente); Sugababes Follow Me Home (Island); Nelly Furtado Maneater (Polydor); Crazy Frog We Are... (Gusto); Fightstar Hazy Eyes (Island); Duncan James Sooner Or Later (Innocent); The Streets Never To Church (679); Morrissey The Youngest... (Attack)

JUNE 12
Bon Jovi Who Says You Cant Go Home (Mercury); Shakira Hips Don't Lie (RCA); T Why You Wanna (Atlantic); Kom Coming Undone (Virgin); Sham 69 & The Pogues Assembly Harry Uo England (Parlophone); Jota Parr Vs TommyKnockers New Horizon (Dot)

JUNE 15
Mariah Carey Say Somethin' (Def Jam);

JUNE 19

Muse Supermassive Black Hole (A&E); Beth Orton Shopping Trolley (Heavenly); Journey South The Circle (RCA); Yeah Yeahs Turn Into (Polydor); The Zutons Valerie (Delazation); Editors Blood (Klickwerk); Placebo Infra Red (Virgin); George Michael An Exotic Animal (A&E)

JUNE 26

Kelly Clarkson Breakaway (RCA); Fatboy Slim That Old Far Of Guess (Skint); Mary J Blige Enough Cryin' (Island); The Pussycat Dolls Bottom Of The Tunnel: The Koolhaas She Moves In Her (Virgin)

JULY 3

Justice Vs Similar We Are Your Friends (Virgin); Razorlight In The Morning (Mercury); Jose Gonzalez Hand On Your Heart (Paseo); Jim Noir Earie Macraie (May Day); Lily Allen Smile (RCA)

BT AWARDS
ALBUMS
 Arctic Monkeys - No One Is Ever Alone (Mercury)
 Jack Johnson - Caught In The Act (Capitol)
 Pink - I'm Not Dead (Capitol)
 Ziya - The Garden (Capitol)
 Whiggy - Keep On (Capitol)
 Justin Timberlake - FutureSex/LoveSounds (A&M)

The Dualers Don't Go (Galley Music)

SIMON ROTHSTEIN, THE SUN

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

Supermode Tell Me Why (Data)

SIMON DALE, KISS 100

"This is one of those tunes that instantly screams hit. A massive house cover of the Eighties anthem Small Town Boy by Bronski Beat, it teases an early Ibiza and when the Bronski hook kicks in you just can't help losing

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

Space Cowboy Digital (Roger Trax)

EDDY TEMPLE-MORRIS, XFM

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

My Top 10

HAYDN INSLY, Head of Music, WFM 97.2

1. MANSOUR YOUTH (GOV) (BMG)
2. MO'NASHI SMALL TALK (EAR CANDY)
3. THE FLETCHERS TROOP OF HANGING AROUND (DEFFUS)
4. FOUR BAY BOMBME (DUNK) GO ZENTLY (ARCADE FIRE)
5. PRIMAL SCREAM COUNTRY GIRL (SONY)
6. SNOW PATROL YOU'RE ALL I HAVE (FLOID)
7. ELIAN FROST THE MOURNERS OF ST PAUL (VIRGIN)
8. THE UPPER ROOM BLACK AND WHITE (SONY)
9. DESIGN NO TOMORROW (MERCURY)
10. JELLYS LAST JAM ALL THE GLORY (ENIGMA)

"At WFM we play a mix of music. We rotate through four playlists which are then biased through each hours programming. The primary two lists, A, B are made up of chart music with an emphasis on the more indie and less commercial tracks from that genre. We also seed those lists with chosen new release tracks which would not necessarily get into the charts. The other lists are made up from a rotation of about 500 classic tracks and also one devoted to local bands."

none. They're both different presenters but they have a real spark working together."

McCallum says the show will target the 10- to 34-year-old "post-pub" generation and expects it will benefit from its position in the programming schedule. "We're very lucky in that the 12 weeks that we're on coincide with Channel 4's viewing figures being at an all-time high," adds McCallum. "If you look across our whole spectrum of programmes at the moment, we're doing more music than ever before."

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Forthcoming PAs

- The Archie Bronson Outfit (Domino)
- The Kooks (Virgin)
- Dirty Pretty Things (Mercury)
- Lily Allen (Regal)
- Kisses (Polydor)
- Lips Fiasco (Atlantic)
- The Automatic (B-Intrigue)
- Reverend (Ech)
- The Long Blondes (Rough Trade)

"We're going to be taking advantage of the different locations," says McCallum. "So we might have two different artists taking us on a tour of where they grew up in the same city, for example."

As part of the tie-in, some of the show's content will be exclusively available on mobile phones to T-Mobile customers.

It was quite a big deal for us to have a show that would run in the Friday night late slot

There will also be exclusive green room footage available on the show's website, and the series will receive a boost from being repeated the same week on digital sister channel E4.

"We've worked with Steve for coming up to three years and he's someone who we're really grown over our events portfolio," says McCallum. "With Lattin, we had got fantastic credentials and her music knowledge is second to

Meeting feat Kate Rusby At Our Again; The Feeling In My Little Way; The Kooks See Me In Her Own Way; The Zutons Welcome; Ben Jovi Who Says You Can't Go Home; Breaks Go On The Outsiders; Duncan James Sorcer Of The Storm; Embrace World At War Fest; Kelly Clarkson Breakaway; Adam Rivers And B; First Love; Merrygo Round; You're My Only One; The Roots Pullout First Festival; Pink Who Now; Rebekah Williams Sit On Get; The Eagles No More Classic Day;

CLIST
 One For My Army Of Dr. David Gilmour Smith; George Michael An Ever After; India Arie I Am Not My Hair; Jack Johnson Under The Pear Tree; Jays Fundamental (Lambert); Primal Scream Country Girl; Richard Hawley Clubs; Conrad; Sandi Thom I Wish I Was A Punk Rocker; Supergrass Follow Me Home; The Connexions On The Radio; The Divine Comedy Don't Look The Streets Have Been To Church; The Weenies Gettin' Heavy;

CAPITAL

A LIST
 Breaks Go On The Other Side; Christina Millan Say I Can't Believe You're Not Single; Dancin' Duncan James Sorcer Of The Storm; George Michael An Ever After; Go Go Go! The Streets; India Arie I Am Not My Hair; Jack Johnson Under The Pear Tree; Jays Fundamental; Kelly Clarkson Breakaway; Adam Rivers And B; First Love; Merrygo Round; You're My Only One; The Roots Pullout First Festival; Pink Who Now; Rebekah Williams Sit On Get; The Eagles No More Classic Day;

GALAXY

BestiKnox Somebody's Watching Me; Chicanos Real; Tom Jones Stayed In Love; Christine Millan Say I; David Morales How Would You Feel; Eminem Shake That; Infernal From Paris To Berlin; Jay The God Father Of Jams; Franz Ferdinand The Fallen; Nard+1 Better Off Dead; You're My Only One; The Roots Pullout First Festival; Pink Who Now; Rebekah Williams Sit On Get; The Eagles No More Classic Day;

IN-STORE NEXT WEEK



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

BORDERS

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



Albums of the month - Joan As Policewoman, Giles Peterson, Blackbox, Boards of Canada, Piagg, Towers Of London, Turm, Vettner, De Rosa



Windows - FIFA World Cup 2006, Keane, Dixie Chicks, **Instore** - David Gray, Fatboy Slim, Go Go Dogs, RoxySoul, Bullet For My Valentine, India Arie, The Dualers, Korn, Dixie Chicks, Triple Burner, London Electric, Nelly Furtado, The Game, Keane, Tangerine Dream,



Recommended - Duncan James, Embrace, Clubber's Guide, Paul Weller, **Instore** - Keane, The Strangers, Nelly Furtado, Duncan James, Paul Weller, Dusty Springfield, Clubber's Guide DVD - T-Rex



Windows - Hot Summer Offers/World Cup 2006; **CD of the Week** - Keane; **Instore** - 36 CrazyFists, The Lightning Seeds, The Longcut, Nelly Furtado, The Futureheads, Orson, The Raconteurs, Boy Kill Boy, Forward, Russia!, The Apartment, Dirty Pretty Things



Mojo - Faun Fables, The Fover, Howlin' Rain, Six Organs Of Admittance, Moby, Lumpy Grains, **Selecta** - Moby, Eber, Marky Ramone, Midlake, Trojan Soundsystem Vol 1.

Sainsbury's

Instore - Keane, Duncan James, Dusty Springfield, The Lightning Seeds, Nelly Furtado, The Strangers, Paul Weller, Busta Rhymes, Dixie Chicks, Level 42, No 1 France Classic Anthems; **Album of the Week** - Duncan James

TESCO

Instore - Ronan Keating, The Feeling, The Eagles, Embrace, Paul Simon, Primal Scream, LeAnn Rimes, Sandi Thom, The Byrds, Manfred Man, Paul Weller, Essential R&B, DJ Yongs, Soccer AM, Jumpers 4 Goats, Daddy Cool, New Wave Heroes, Best Pub Album



Windows - Keane, Nelly Furtado, Father's Day, **Instore** - Keane, Nelly Furtado, Busta Rhymes, Dixie Chicks, Paul Weller, SHN 69 & The Special Assembly, Shakira, Danni Minogue, AFI, Ben Jovi, Fratellis

WHSmith

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

WOOLWORTHS

Album of the week - Ronan Keating; **Single of the week** - Tine Dey All Stars; **Instore** - Paul Oakenfold, LeAnn Rimes, England the Album, Jumpers 4 Goats, Embrace, Voices, Sandi Thom, The Feeling, Suited and Booted, Nelly Furtado

As She Cries, The Streets Have Been To Church, The Feeling, The Zutans Welcome, Youth Youth Youth

Evening List
 AFI Vino Meats; Battle Children; Belle & Sebastian White Collar Boy; Cord Venter; Dead Disco City; Five Gallonims; Made Up Loving; My Key; Gravelly Inside Out; Infabids; One Love; Sweeney; Klaxons Atlanta To Interzone; Liam Neff; & The Slowdown; Family The Mourners Of St Paul; Mox, Warren & Children; Dan In My Head; Radar; Radio 4; Evans Line This; Rubiks; Mox; Sunday Day; Set Fire; Withers; The Divine Comedy Day Lady; The Long Blondes; Weekend Without Making; The Matesweats; You Getta Look; The Hobbes; Scottish New Home; The Young Koves; Shes Attracted To; Trick And The Heartstrings; Who The Hardest; Vortrox; Nether; Sisters; Daughters; Wives;

ALSO OUT
THIS WEEK
SINGLES
The Young Knives -
She's Attracted To
(Transgressive)

Records released 19.06.06



SINGLE OF THE WEEK

Muse
Supermassive Black Hole
A&E HES3001CD
One of the most innovative pop moments of 2006 comes from a most unexpected quarter. This first track of their debut album without the help of a single, but three months down the line this non-chart eligible release will undoubtedly give it a boost. Desperado is a dead cert to snare H.R. interest, while the extra tracks, a cover of Ocean Colour Scene's 'The Circle' and two versions of Candle In The Wind and 'The First Time Ever I Saw Your Face' will resound at retail.

Singles

Blood On The Wall
Returns On Ice (FatCat 78AT25)
Blood On The Wall hall from Brooklyn and wear their NYC roots on their sleeves. Reunited On Ice, their first major release outside the US, dreams up a world of TV On The Radio and Yeah Yeah Yeahs, if a touch more aggressively raw.

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

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

Jamie Foxx feat. Kanye West
Extravaganza (J 8287686942Z)
The latest release from Foxx, feat. Kanye West, includes a more stripped-down sound, a nagging hook and fewer salacious lyrics than some of the other tracks on his debut album *Unpredictable*. Radio One backs the Oscar winner by C-listing the track.

Bimbo Jones
Harlem One Stop (Columbia 8287686942Z)
UK production trio Bimbo Jones have conjured up a potential crossover hit in Harlem One Stop, a fruity, Lionel Richie-sampling disco romp that has already won airplay support from Kiss100. Only in *MTV's* *Urban Club Top 20*, this has the potential to do similar business in the mainstream pop arena.

Journey South
Desperado (The Circle (Synco Music))
The X-Factor (Synco) have sold 350,000 copies of their debut album without the help of a single, but three months down the line this non-chart eligible release will undoubtedly give it a boost. Desperado is a dead cert to snare H.R. interest, while the extra tracks, a cover of Ocean Colour Scene's 'The Circle' and two versions of Candle In The Wind and 'The First Time Ever I Saw Your Face' will resound at retail.

The Long Blondes
Weekend Without Makeup (Rough Trade TRRAD0215CD)
After a string of attention-grabbing singles, this Sheffield boy-girl band release their first single on Rough Trade. Packed with dark, yet witty, social commentary worthy of Pulp it is, appropriately enough, produced by Steve Mackey. Strong support from the *NME* including a Philip Hall Radar Award and a packed touring schedule last month will help assist their rise.

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

George Michael
An Easier Affair (AE/Aegon 8287686946Z)
George Michael rush-releases this new single in the wake of his now sold-out UK tour featuring the clearly autobiographical lyric - "I told myself I was straight/But I shouldn't have worried/Cos my maker had better plans for me/And I'm dancin' with the freaks now" - this is a midtempo pop tune fuelled by a funky bass groove and swirling synth. Radio One is falling for the song, which bodes well for a return to the Top 10.

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

Semifinalists
CD (V2 VRR040929)
This is the third single culled from Semifinalists' impressive sophomore debut album and it sounds as if The Sundays never split up. It is warm yet strangely disorientating, built around melodies that are by turn robotic and then soaringly anthemic. It is hardly likely to smash up in the charts but will find a place in the hearts of many a sensitive indie kid.

Yeah Yeah Yeahs
Turn Into (Dress Up/Fiction 1700277)
The progress of Yeah Yeah Yeahs' excellent Top 10 album *You Are So Beautiful* shows no sign of abating with this second single, one of its strongest tracks. Opening with country-ish acoustic guitar, it builds into a moving ballad with a twist - in this case a Thermanin solo. C-listed at Radio One, this will set the band up nicely for their appearances at Reading/Leeds.

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

Albums

The Automatic
We Are Not Alone Where (B-Uncle/Toybox MUJ0107)
'B-Uncle', having broken one of the UK's best bands in Kaiser Chiefs, look like repeating the formula with *The Automatic* and their brand of big-hook rock. Tracks such as first single *Raoul* and forthcoming hit *Monster ozone* and *Monsters* are full of class and appeal. With at least two more hits on the album, the only

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

Blackbud
From The Sky (Independent ISOM62CD)
With their impeccable indie credentials - Jeff Buckley comparisons, a bit of 'preyious' on Pierce Panda, a string of excellent supports - Wilshire trio Blackbud must be halfway towards success already. Musically, there's nothing particularly new on display here, but their music, like a rooster Travis, will undoubtedly connect with an audience throughout the festival season.

The Divine Comedy
Victory For The Conic Music (Parlophone 365372Z)
The songs just keep coming for workaholic orchestral pop master Neil Hannon, as he follows up 2004's *Absent Friends* with a triumphant ninth *Divine Comedy* album. Recorded in only a fortnight with a cast of 28 musicians, the album sees Hannon taking a pop at today's celebrity-obsessed climate, with his cover of The Associates' *Party Fears Two* being a particular highlight.

Jagged Edge
Jagged Edge (Sony BMG 8287675983Z)
The fifth album from the US R&B four-piece is something of a mixed bag. While the voices sound great and there are obvious highlights such as *Good Luck Charm* and *Ghetto Guitar*, the problem is that it is obviously intended as some sort of great seductive soundtrack, but too much of the songwriting seems like will-this-do filler for it to work as a coherent body.

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

ALBUM OF THE WEEK
Fatboy Slim

The Greatest Hits - Why Try Harder?
Skirt BRASSIC40
After the unprecedented success *The Prodigy*, *Fathead* and *Massive Attack* have had launching best of collections, it seems the gate is open for any Nineties-era dance artist to release a retrospective, despite the fact that dance music rarely ages well. That said, much of *Fatboy Slim's* material still sounds remarkably fresh - throw on *Praise You* or *Brimful Of Asha* and you'll be struggling to suppress a gleeful smile.

Radio 4
Energie Like This (EMI/Astralwerks ASK59682Z)
Before *Bob Parly* it came along, *Radio 4* were almost alone in keeping the angular art school rock flame alive and here they return from an experimental electronic direction to reclaim their territory. It has an urgency and edge to it which is likeable, but there is also a distinct lack of tunes, which is not helped by the fact it sounds as though it was recorded in a dublin. The new pretenders will not be rolling aside on this evidence.

Roxykoopp
Roxykoopp's Night Out (PIAS/Wall Of Sound 352933Z)
With *Roxykoopp's Night Out*, Norway's most relaxed duo join the very select band of dance acts who have released successful live albums. Drawing on their two albums to date, as well as an electrifying cover of *Queens Of The Stone Age's Go With The Flow*, the album sparkles with energy and finesse.

Frank Black
Fastman/Raideman (Cooking Vinyl 000K029)
Any album that features *Levon Helm* (the Band), *Tom Peterson* (Cheap Trick) and *Al Kooper* is not going to be run of the mill, and this new album from the iconic *Black* is certainly not that. That said, anyone expecting him to revisit *The Flock's* *big* heights may be disappointed, but this is a class album featuring a host of warm and heart-felt performances.

Various
FabricLive 28: Evil Nine (Fabric FABRIC 56)
Since James Lawless' fantastic first chapter five years ago, the *FabricLive* series has produced a consistently innovative collection of mix CDs. It is a relief, then, to see that production duo *Evil Nine* don't drop the baton, delivering a stylish set of energized indie breakbeat, smashing their way through the likes of *Franz Ferdinand* and *Fast Times* with reckless aplomb.

This week's reviewers: Nicola Baird, Adam Bellow, Phil Jones, Lewis Gurr, Stuart Clarke, Jim Larkin, Nicola Shind, Nicky McCormick and Simon Ward

100606

TV Airplay Chart

Rank	Week	Artist	Title	Genre	Score
1	1	SERGIO MENDES/THE BLACK EYED PEAS	MAS QUE NADA	POPCORN	443
2	2	RIHANNA	S.O.S.	REP. JAZZ	377
3	14	PUSSYCAT DOLLS FEAT. SNOOP DOGG	BUTTONS	ALB.	364
4	1	GNARLS BARKLEY	CRAZY	VARIOUS BROS.	359
5	3	MARIAH CAREY FEAT. SNOOP DOGG	SAY SOMETHIN'	REP. JAZZ	337
6	4	NELLY FURTADO	MANEATER	DREAMWORKS	310
7	4	CHRISTINA MILIAN FEAT. YOUNG JEEZY	SAY I	REP. JAZZ	287
8	5	PINK	WHO KNEW	SONY BMG	285
9	6	SUCABABES	FOLLOW ME HOME	ISLAND	280
10	30	RED HOT CHILI PEPPERS	DANI CALIFORNIA	VARIOUS BROS.	273
11	7	BEATFREAKZ	SOMEBODY'S WATCHING ME	DATA	268
12	15	KELLY CLARKSON	BREAKAWAY	RECA	257
13	15	BUSTA RHYMES	TOUCH IT	AFRIMUSIC/ARTISTDIRECT	254
14	18	SHAKIRA FEAT. WYCLEFF JEAN	HIPS DON'T LIE	SONY BMG	248
15	17	THE STREETS	NEVER WENT TO CHURCH	ATV	240
16	20	SOLU MUSIC FEAT. KIMBLEE	FADE	RED KATZ	229
17	13	KEANE	IS IT ANY WONDER?	ISLAND	227
18	19	MATT WILLIS	UP ALL NIGHT	MERCURY	223
19	10	THE ZUTONS	VALERIE	DELANE/SONS	207
20	11	LL COOL J FEAT. JENNIFER LOPEZ	CONTROL MYSELF	REP. JAZZ	204
20	18	OAKENFOLD/BRITTANY MURPHY	FASTER KILL PUSSYCAT	PERFECTO	204
22	12	INFERNAL	FROM PARIS TO BERLIN	ESIONA	203
22	10	THE AUTOMATIC MONSTER		BARCLAY/REPOSOR	203
24	10	MUSE	SUPERMASSIVE BLACK HOLE	ALB.	193
25	3	B SINCLAR/S EDWARDS	WORLD, HOLD ON (CHILDREN.)	DEFLECTED	191
26	22	ORSON BRIGHT	IDEA	MERCURY	188
27	36	SANDI THOM	I WISH I WAS A PUNK ROCKER (WITH FLOWERS.)	JAZZ	180
28	7	ROBBIE WILLIAMS	SIN SIN SIN	ORION/ALB.	179
29	29	THE KOOKS	SHE MOVES IN HER OWN WAY	VERIGN	174
30	15	THE FEELING	FILL MY LITTLE WORLD	ISLAND	172
31	31	THE RACONTEURS	STEADY AS SHE GOES	AL	171
32	76	DUNCAN JAMES	SOONER OR LATER	UNDISCANT	170
32	50	EMBRACE	YOUR FEET	INDEPENDENT	170
32	29	CHRIS BROWN	GIMME THAT	JAZZ	170
35	28	CHRIS BROWN	YO! (EXCUSE ME MISS)	JAZZ	169
36	38	MOBB DEEP	HAVE A PARTY	INTERSCOPE	159
37	42	NERINA PALLOT	EVERYBODY'S GONE TO WAR	ITH/SONS	157
38	34	MARY J BLIGE	ENOUGH CRYIN'	ISLAND	150
39	40	JOHN PARR	VRS TOMMYKNOCKERS NEW HORIZON	GLAZO	145
40	56	AFI	MISS MURDER	POPCORN	144



1. Sergio Mendes and The Black Eyed Peas' S.O.S. is two for the eighth week in a row, there is a new number one on the TV airplay chart in the form of MOR/Latin legend Sergio Mendes' new recording of the classic Mas Que Nada, which he first cut more than 40 years ago. As mentioned last week, the new version of the song also features Black Eyed Peas. It was aired 443 times by stations monitored by Music Control last week, up from 270 the previous week, with top tallies of 161 plays from B4 — that is more than one an hour every hour — and 110 from Planet.



3. Pussycat Dolls Displaying their obvious charms again, Pussycat Dolls are chasing their fourth straight number one TV airplay hit with Buttons, and it is off to a good start, exploding 94-3 on its first full week of exposure. B4 was the biggest of 13 supporters of the video last week, airing it 76 times, followed by The Box (55).

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

MTV MOST PLAYED

Rank	Artist	Title	Label
1	2	KEANE IS IT ANY WONDER?	ISLAND
2	3	RIHANNA S.O.S.	REP. JAZZ
3	9	ORSON BRIGHT IDEA	MERCURY
3	3	OAKENFOLD/BU MURPHY FASTER KILL PUSSYCAT	PERFECTO
5	3	THE FEELING FILL MY LITTLE WORLD	ISLAND
5	3	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	REP. JAZZ
5	3	THE STREETS NEVER WENT TO CHURCH	ATV
8	17	PINK WHO KNEW	SONY BMG
8	17	BUSTA RHYMES TOUCH IT	AFRIMUSIC/ARTISTDIRECT
10	64	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ALB.

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	49	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ALB.
2	5	INFERNAL FROM PARIS TO BERLIN	ESIONA
3	3	MATT WILLIS UP ALL NIGHT	MERCURY
4	21	KEANE IS IT ANY WONDER?	ISLAND
4	1	SHAKIRA FEAT. WYCLEFF JEAN HIPS DON'T LIE	SONY BMG
4	1	NELLY FURTADO MANEATER	DREAMWORKS
7	9	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	REP. JAZZ
7	9	BUSTIN' THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS.)	JAZZ
7	6	RIHANNA KEATING FEAT. KATE RUSBY ALL OVER AGAIN	POPCORN
10	17	RIHANNA S.O.S.	REP. JAZZ

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	36	LORDE HAD HAD HALLLELUJAH	SONY BMG
2	1	THE ALL-AMERICAN SUBJECTS DIRTY LITTLE SECRET	INTERSCOPE
3	50	MUSE SUPERMASSIVE BLACK HOLE	ALB.
3	10	LOST PROPHETS HOOTERS	WIGGLE BIRD
5	2	THE RACONTEURS STEADY AS SHE GOES	AL
5	6	ANGELS AND AIRWAYS THE ADVENTURE	ISLAND
5	6	AFI MISS MURDER	POPCORN
8	4	RED HOT CHILI PEPPERS DANI CALIFORNIA	VARIOUS BROS.
9	2	FALL OUT BOY 16 CANDLES	MERCURY
10	12	KORN COMING UNKOWN	VEGAS

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	4	MUSE SUPERMASSIVE BLACK HOLE	ALB.
2	22	AFI MISS MURDER	POPCORN
3	1	THE AUTOMATIC MONSTER	BARCLAY/REPOSOR
4	3	THE RACONTEURS STEADY AS SHE GOES	AL
4	6	PLACER INFRA RED	VERIGN
6	2	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON	DUROGEM
7	11	WE ARE SCIENTISTS NOBODY MOVE, NOBODY GET HURT	VEGAS
8	1	PRIMAL SCREAM COUNTRY GIRL	COLUMBIA
9	16	HOPE OF THE STATES SING IT OUT	COLUMBIA
10	16	YEAR YEAH YEARS TURN INTO	CRESS DISTRIBUTION

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	1	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I	REP. JAZZ
2	9	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	REP. JAZZ
3	9	T.I. WHY YOU WANNA	ATLANTIC
4	4	CHRIS BROWN GIMME THAT	JAZZ
5	3	CHRIS BROWN YO! (EXCUSE ME MISS)	JAZZ
6	5	BUSTA RHYMES TOUCH IT	AFRIMUSIC/ARTISTDIRECT
7	29	MARY J BLIGE ENOUGH CRYIN'	ISLAND
8	2	RIHANNA S.O.S.	REP. JAZZ
9	13	T-PAIN I'M SPRUNG	JAZZ
10	12	DAMIAN MARLEY BEAUTIFUL	ISLAND

ON THE BOX THIS WEEK

MTVUK
Editors: Blood Lily, Allen Smith, Pussycat Dolls feat. Snoop Dogg, The Kooks, She Moves In Her Own Way

THE BOX
Fall Out Boy A Little Less Seven Cities, Kinship White Out, Mikal Gilmore Lily Allen Smile, The Kooks, She Moves In Her Own Way, The Streets

THE MIX
Bob Seger World, Hot Out of My Hands, The Kooks, She Moves In Her Own Way, The Streets

TOP OF THE POPS
The Kooks, She Moves In Her Own Way, The Streets, The Kooks, She Moves In Her Own Way, The Streets

BBC1
Friday Night With Jonathan Ross - The Kooks

LATER...WITH Jools
Primal Scream, Ray Davies, Rosanne Cash, And Gonzalez

GMTV
Diana Monroe (West), Embrace (FG)

CHANEL 4
B4 (Mon-Fri) Hanks Idea Of Wight Festival 2006 (Fri-Sat) 4Play Hot Chip (Fri) The Album Chart Show (Sat) Michael Jackson's Moments (Sat) 4Play: The Fratillos (Sun)

POPWORLD
Editors: Blood Lily, Allen Smith, Pussycat Dolls feat. Snoop Dogg, The Kooks, She Moves In Her Own Way, The Streets

TE
The Zutons, Valerie, Keane, A Bad Dream

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

The UK Radio Airplay

RADIO ONE

THE CHART	ARTIST/TITLE	WEEKS ON CHART	PEAK	LAST	WEEKS ON AIR
1	PRIMAL SCREAM COUNTRY GIRL	25	26	2002	
2	GARNOFOLD/B MURPHY FASTER KILL PUSSYCAT PERFECTO	25	24	1997	
1	THE AUTOMATIC MONSTER IN MY MOUTH	20	24	2025	
2	THE FEELING FILL MY LITTLE WORLD	24	23	1970	
20	TL WHY YOU WANNA	21	22	1992	
6	RED HOT CHILI PEPPERS DAN CALIFORNIA	21	22	1992	
5	HELLY FURTAO MANEATER	21	22	1992	
7	KEANE IS IT ANY WONDER?	21	21	1677	
4	JACK JOHNSON UPSIDE DOWN	21	21	1548	
7	ORSON BRIGHT IDEA	21	21	1578	
11	PINK WHO KNEW	21	19	1977	
6	BEATREAZK SOMEBODY'S WATCHING ME	21	19	2002	
12	CHRISTINA MILLIAN FEAT. YOUNG JEEZY SAY I	21	18	1934	
13	THE ORDINARY VALERIE SUPERHERO NINEVEVE	18	18	1996	
12	THE ZUTONS VALERIE	18	18	2000	
22	MUSE SUPERMASSIVE BLACK HOLE AGE	17	17	1995	
26	SINCLAIR'S EDWARDS WORLD HOLD ON CHILDREN	15	15	1256	
6	COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	15	15	1925	
26	CORINNE BAILEY RAE TROUBLE SLEEPING	15	15	1955	
6	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHING	9	15	1916	
22	LUPE FIASCO KIDZ PUSH	12	15	1984	
22	SUGABABES FOLLOW ME HOME	12	14	1902	
22	ARMAND VAN HELDEN MY MY MY SOUTHERN BREEZ	12	14	1924	
24	THE STREETS NEVER WENT TO CHURCH	12	13	1983	
20	THE KOOKS SHE MOVES IN HER OWN WAY	12	13	1628	
26	EMBRACE WORLD AT YOUR FEET	11	11	1627	
26	LOLEATA HOLLOWAY LOVE SENSATION 70	10	11	1736	
6	RAZORLIGHT IN THE MORNING	8	11	1638	
6	SOLI MUSIC FEAT. KIMBLE FADE RED KAVAR	8	11	1638	
26	JUSTICE VS SIMIAN WE ARE YOUR FRIENDS	10	10	1797	

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INDEPENDENT LOCAL RADIO

THE CHART	ARTIST/TITLE	WEEKS ON CHART	PEAK	LAST	WEEKS ON AIR
1	CNARLS BARKLEY CRAZY	1507	1411	1536	
2	WILL YOUNG WHO AM I	1487	1510	1537	
3	BEATREAZK SOMEBODY'S WATCHING ME	1460	1483	1520	
4	KEANE IS IT ANY WONDER?	1450	1516	1525	
5	NERINA PALLOT EVERYBODY'S GONE TO WAR	1440	1450	1510	
6	RIHANNA SOS	1445	1511	1522	
7	PINK WHO KNEW	1384	1394	1479	
8	SNOW PATROL YOU'RE ALL I HAVE	1367	1433	1517	
9	BEVERLY KNIGHT PIECE OF MY HEART	1357	1428	1514	
10	THE FEELING FILL MY LITTLE WORLD	1286	1353	1518	
13	ROBBIE WILLIAMS SIN SIN SIN	1266	1335	1518	
12	CORINNE BAILEY RAE PUT YOUR RECORDS ON	1266	1341	1519	
13	JAMES BLUNT WISSAM ALIBABA	1266	1341	1519	
15	JACK JOHNSON UPSIDE DOWN	1266	1341	1519	
15	CORINNE BAILEY RAE TROUBLE SLEEPING	1266	1341	1519	
13	INFERNAL FROM PARIS TO BERLIN	1266	1341	1519	
25	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS)	1161	1402	1519	
16	JACK JOHNSON BETTER TOGETHER	1161	1402	1519	
19	CHRISTINA MILLIAN FEAT. YOUNG JEEZY SAY I	1161	1402	1519	
17	RED HOT CHILI PEPPERS DAN CALIFORNIA	1161	1402	1519	
18	ORSON BRIGHT IDEA	1161	1402	1519	
22	RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	1161	1402	1519	
23	ORSON BRIGHT IDEA	1161	1402	1519	
24	SHAYNE WARD NO PROMISES TO KEEP	1161	1402	1519	
25	MECKLED SAVER THUNDER IN MY HEART AGAIN	1161	1402	1519	
26	NELLY FURTADO MANEATER	1161	1402	1519	
27	DANIEL POWERS BAD DAY	1161	1402	1519	
28	KELLY CLARKSON BECAUSE OF YOU	1161	1402	1519	
29	SUGABABES PUSH THE BUTTIN FORWARD	1161	1402	1519	
30	KY TURNSTALL SUCCEEDINGLY I FEEL	1161	1402	1519	

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THE CHART	ARTIST/TITLE	WEEKS ON CHART	PEAK	LAST	WEEKS ON AIR
1	THE FEELING FILL MY LITTLE WORLD	24	23	1970	
2	KEANE IS IT ANY WONDER?	21	21	1677	
3	CNARLS BARKLEY CRAZY	1507	1411	1536	
4	NERINA PALLOT EVERYBODY'S GONE TO WAR	1440	1450	1510	
5	JACK JOHNSON UPSIDE DOWN	1266	1341	1519	
6	PINK WHO KNEW	1384	1394	1479	
7	BEATREAZK SOMEBODY'S WATCHING ME	1460	1483	1520	
8	CORINNE BAILEY RAE TROUBLE SLEEPING	1266	1341	1519	
9	RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	1161	1402	1519	
10	RED HOT CHILI PEPPERS DAN CALIFORNIA	1161	1402	1519	
11	WILL YOUNG WHO AM I	1487	1510	1537	
12	CHRISTINA MILLIAN FEAT. YOUNG JEEZY SAY I	1357	1428	1514	
13	SNOW PATROL YOU'RE ALL I HAVE	1367	1433	1517	
14	PRIMAL SCREAM COUNTRY GIRL	25	26	2002	
15	RIHANNA SOS	1445	1511	1522	
16	THE ZUTONS VALERIE	18	18	1996	
17	NELLY FURTADO MANEATER	21	22	1992	
18	ROBBIE WILLIAMS SIN SIN SIN	1266	1335	1518	
19	ORSON BRIGHT IDEA	1161	1402	1519	
20	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...)	1161	1402	1519	
21	DIXIE CHICKS NOT READY TO MAKE NICE	1161	1402	1519	
22	THE KOOKS SHE MOVES IN HER OWN WAY	12	13	1628	
23	OAKENFOLD/B MURPHY FASTER KILL PUSSYCAT	25	26	2002	
24	PAUL SIMON FATHER AND DAUGHTER	1161	1402	1519	
25	BEVERLY KNIGHT PIECE OF MY HEART	1161	1402	1519	

▲ Highest Top 10 Drop ▲ Biggest increase in airplay ▲ Airplay increase ▲ Highest Top 50 Climb ▲ Biggest increase in sales ▲ Airplay increase of 50% or more



1. The Feeling
The retro rock sound of The Feeling is going down very well with the radio's programmers, who elected the band's debut single *Seam* to the dizzy heights of number three on the airplay chart in March, and are even more

fond of follow-up *Fill My Little World*, which tops the chart this week. *Heart on Ice* of the 11.3 stations on the Music Control panel last week, it was aired 3,374 times, and earned an audience of 60.4m.



9. Ronan Keating
Although a major



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sales hit for Ronan Keating, proving at two, his best single - a duet of *Father & Son* with Yusuf -

was a rare airplay dud for the Irishman, falling short of the Top 100. He is back on track with *All*

Over Again, the duet with fellow *Kate Rusby* that serves on the first single from his new album, *It*

jumps 18-9 on airplay this week. Radio Two provide a huge 73.95% of its audience.

KISS

THE CHART	ARTIST/TITLE	WEEKS ON CHART	PEAK	LAST	WEEKS ON AIR
1	CHRISTINA MILLIAN FEAT. YOUNG JEEZY SAY I	21	18	1934	
1	COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	15	15	1925	
2	CNARLS BARKLEY CRAZY	1507	1411	1536	
4	RIHANNA SOS	1445	1511	1522	
5	NE-YO SEXY LOVE	1161	1402	1519	
4	BEATREAZK SOMEBODY'S WATCHING ME	1460	1483	1520	
9	NE-YO SEXY LOVE	1161	1402	1519	
15	TRINA FEAT. KELLY ROWLAND HERE WE GO	1161	1402	1519	
15	HE TACK SAY SAY (WAITING 4 YOU)	1161	1402	1519	
7	SOONDBOY EXT. NEVER WANNA SAY	1161	1402	1519	

XFM

THE CHART	ARTIST/TITLE	WEEKS ON CHART	PEAK	LAST	WEEKS ON AIR
1	KEANE IS IT ANY WONDER?	21	21	1677	
15	ARCTIC MONKEYS MADON BURN	1161	1402	1519	
3	THE RACQUETS STEADY AS SHE GOES	1161	1402	1519	
4	SNOW PATROL YOU'RE ALL I HAVE	1367	1433	1517	
1	THE AUTOMATIC MONSTER	20	24	2025	
5	EDITORS RHOODES	1161	1402	1519	
7	KATIE CHIFFS NA NA NA NA NA	1161	1402	1519	
7	MUSE SUPERMASSIVE BLACK HOLE	1161	1402	1519	
11	HOPE OF THE STATES SING IT OUT	1161	1402	1519	
6	RAZORLIGHT IN THE MORNING	1161	1402	1519	

Albums listed this week: 240
Days to date: 5,547
Singles listed this week: 116
Years to date: 2,796

New releases information can be found on Amazon Lawrence on 0700 7921 8327 or e-mailed to enews@musicweek.com

Records released 12.06.06

3	STREBE (Back to the Future) (Remix) (CD) (12.06.06)	AN/P	Rock	✓
4	STYVE ROCKY THE BEAT (Remix) (CD) (12.06.06)	AN/P	Rock	✓
5	STYVE ROCKY THE BEAT (Remix) (Remix) (CD) (12.06.06)	AN/P	Rock	✓
6	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
7	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
8	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
9	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
10	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
11	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
12	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
13	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
14	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
15	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
16	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
17	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
18	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
19	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓
20	THE BLUE JEANS (CD) (12.06.06)	AN/P	Rock	✓

21	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
22	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
23	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
24	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
25	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
26	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
27	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
28	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
29	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
30	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
31	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
32	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
33	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
34	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
35	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
36	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
37	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
38	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
39	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
40	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓

41	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
42	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
43	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
44	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
45	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
46	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
47	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
48	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
49	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
50	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
51	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
52	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
53	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
54	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
55	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
56	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
57	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
58	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
59	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
60	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓

Brian Protheroe
Pinball And Other Stories
(Zonophone 3607182)



Chart books show that Brian Protheroe's only hit, Pinball, peaked at number 22 in

1974, so it's no great surprise that it's taken so long for EMI to get round to releasing the first compilation of his work. But it's a great shame they didn't do so earlier, since Protheroe is an excellent singer/songwriter, witty and literate with a warm, expressive minor voice. Pinball is a work of minor genius; a reflective piece starting with gentle acoustic guitar, it builds gradually, with honking sax, prety vocal counter-melodies and much more. Follow-up Fly Now is very good, but equally good. Taking its cue from Paul McCartney's Monkey Moon Delight off Ram, it's much lighter in tone, and a lot of fun. Pleasing little vignettes such as Monkey, the pseudo-classical, shifting tempo melodrama I/You and the cautionary Money Love are other standouts on a surprisingly good compilation.

Lindsayfer
The Collection - Meet Me On The Corner (Sanctuary Midline SMETD 344)



One of British folk's success stories, Lindsayfer managed to remain popular

with purists even when enjoying major commercial success and widespread acclaim. This mid-price three-CD compilation cherry-picks 33 of their best studio recordings from 1978 onwards and adds 19 live recordings, including versions of their early hits such as the haunting Lady Eleanor and Meet Me On The Corner. Their excellent harmonies and tight instrumentation helped them to prosper where other would have failed.

Various
Beginner's Guide To World Music (Nascente NSC06 026)



With many World Cup-themed compilations occupying the bottom of the

barrel, this refreshingly different selection simply showcases a track from each and every one of the 32 nations in the final, presenting them over three CDs labelled, respectively, for World Parts, World Cafés and World Chill. There's some unlikely, challenging and enjoyable bedfellows here, with the surprisingly soulful King Mensah scoring for Togo, hip-hop collective Sista playing a blunder for Switzerland, and Haseem Farhan hitting home for Iran with the haunting Jahromi.

Singles

1	DANCE				
2	1	ADP	Rock	✓	
3	2	ADP	Rock	✓	
4	3	ADP	Rock	✓	
5	4	ADP	Rock	✓	
6	5	ADP	Rock	✓	
7	6	ADP	Rock	✓	
8	7	ADP	Rock	✓	
9	8	ADP	Rock	✓	
10	9	ADP	Rock	✓	
11	10	ADP	Rock	✓	
12	11	ADP	Rock	✓	
13	12	ADP	Rock	✓	
14	13	ADP	Rock	✓	
15	14	ADP	Rock	✓	
16	15	ADP	Rock	✓	
17	16	ADP	Rock	✓	
18	17	ADP	Rock	✓	
19	18	ADP	Rock	✓	
20	19	ADP	Rock	✓	
21	20	ADP	Rock	✓	
22	21	ADP	Rock	✓	
23	22	ADP	Rock	✓	
24	23	ADP	Rock	✓	
25	24	ADP	Rock	✓	
26	25	ADP	Rock	✓	
27	26	ADP	Rock	✓	
28	27	ADP	Rock	✓	
29	28	ADP	Rock	✓	
30	29	ADP	Rock	✓	
31	30	ADP	Rock	✓	
32	31	ADP	Rock	✓	
33	32	ADP	Rock	✓	
34	33	ADP	Rock	✓	
35	34	ADP	Rock	✓	
36	35	ADP	Rock	✓	
37	36	ADP	Rock	✓	
38	37	ADP	Rock	✓	
39	38	ADP	Rock	✓	
40	39	ADP	Rock	✓	
41	40	ADP	Rock	✓	
42	41	ADP	Rock	✓	
43	42	ADP	Rock	✓	
44	43	ADP	Rock	✓	
45	44	ADP	Rock	✓	
46	45	ADP	Rock	✓	
47	46	ADP	Rock	✓	
48	47	ADP	Rock	✓	
49	48	ADP	Rock	✓	
50	49	ADP	Rock	✓	
51	50	ADP	Rock	✓	
52	51	ADP	Rock	✓	
53	52	ADP	Rock	✓	
54	53	ADP	Rock	✓	
55	54	ADP	Rock	✓	
56	55	ADP	Rock	✓	
57	56	ADP	Rock	✓	
58	57	ADP	Rock	✓	
59	58	ADP	Rock	✓	
60	59	ADP	Rock	✓	

61	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
62	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
63	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
64	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
65	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
66	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
67	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
68	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
69	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
70	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
71	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
72	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
73	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
74	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
75	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
76	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
77	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
78	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
79	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
80	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓

81	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
82	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
83	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
84	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
85	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
86	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
87	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
88	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
89	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
90	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
91	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
92	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
93	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
94	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
95	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
96	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
97	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
98	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
99	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
100	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓

MUSIC DVD

1	POP/ROCK				
2	1	AN/P	Rock	✓	
3	2	AN/P	Rock	✓	
4	3	AN/P	Rock	✓	
5	4	AN/P	Rock	✓	
6	5	AN/P	Rock	✓	
7	6	AN/P	Rock	✓	
8	7	AN/P	Rock	✓	
9	8	AN/P	Rock	✓	
10	9	AN/P	Rock	✓	
11	10	AN/P	Rock	✓	
12	11	AN/P	Rock	✓	
13	12	AN/P	Rock	✓	
14	13	AN/P	Rock	✓	
15	14	AN/P	Rock	✓	
16	15	AN/P	Rock	✓	
17	16	AN/P	Rock	✓	
18	17	AN/P	Rock	✓	
19	18	AN/P	Rock	✓	
20	19	AN/P	Rock	✓	
21	20	AN/P	Rock	✓	
22	21	AN/P	Rock	✓	
23	22	AN/P	Rock	✓	
24	23	AN/P	Rock	✓	
25	24	AN/P	Rock	✓	
26	25	AN/P	Rock	✓	
27	26	AN/P	Rock	✓	
28	27	AN/P	Rock	✓	
29	28	AN/P	Rock	✓	
30	29	AN/P	Rock	✓	
31	30	AN/P	Rock	✓	
32	31	AN/P	Rock	✓	
33	32	AN/P	Rock	✓	
34	33	AN/P	Rock	✓	
35	34	AN/P	Rock	✓	
36	35	AN/P	Rock	✓	
37	36	AN/P	Rock	✓	
38	37	AN/P	Rock	✓	
39	38	AN/P	Rock	✓	
40	39	AN/P	Rock	✓	
41	40	AN/P	Rock	✓	
42	41	AN/P	Rock	✓	
43	42	AN/P	Rock	✓	
44	43	AN/P	Rock	✓	
45	44	AN/P	Rock	✓	
46	45	AN/P	Rock	✓	
47	46	AN/P	Rock	✓	
48	47	AN/P	Rock	✓	
49	48	AN/P	Rock	✓	
50	49	AN/P	Rock	✓	

51	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
52	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
53	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
54	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
55	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
56	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
57	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
58	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
59	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
60	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
61	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
62	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
63	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
64	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓
65	VARIOUS MUSIC FROM CUBA (CD) (12.06.06)	AN/P	Rock	✓

Singles

The deleted Gnarl Barkley single is finally dethroned by RCA signing Sandi Thom who shifts up one place this week with a heavily marketed I Wish I Was a Punk Rocker.

100606
Top 75

The Official UK S

TOP 20 DOWNLOADS

Pos	Last	ARTIST TITLE	Label
1	1	GNARLS BARKLEY CRAZY	Warner Music
2	7	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	RCA
3	2	INFERNAL FROM PARIS TO BERLIN	Arts & Crafts
4	10	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	Def Jam
5	0	KEANE IS IT ANY WONDER?	Island
6	4	RIHANNA SOS	Def Jam
7	18	THE FEELING FILL MY LITTLE WORLD	Nonesuch
8	12	PINK WHO KNEW	Def Jam
9	3	CHRISTINA MILLIAN/YOUNG JEEZY SAY I	Def Jam
10	5	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	WARNER MUSIC
11	22	DAZ SAMPSON TEENAGE LIFE	Island
12	30	THE ORDINARY BOYS VS LADY SOVEREIGN NINE2FIVE	Edimond Records
13	14	PRIMAL SCREAM COUNTRY GIRL	Capitol
14	10	THE KOOKS NAVE	Virgin
15	9	BEATFREAZK SOMEBODY'S WATCHING ME	Elek
16	8	ORSON BRIGHT IDEA	Elek
17	21	BUSTA RHYMES TOUCH IT	Interscope
18	27	NERINA PALLOT EVERYBODY'S GONE TO WAR	Island
19	13	SNOW PATROL YOU'RE ALL I HAVE	Foxon
20	15	THE RACONTEURS STEADY AS SHE GOES	XL

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TOP 20 RINGTONES

Pos	Last	ARTIST TITLE	Label
1	1	GNARLS BARKLEY CRAZY	Orion/Interscope Records/BMG/Virgin/Capitol
2	2	INFERNAL FROM PARIS TO BERLIN	Capitol/Def Jam
3	12	CHRISTINA MILLIAN/YOUNG JEEZY SAY I	Warner-Chappell/Def Jam/Capitol
4	5	RIHANNA SOS	Warner-Chappell/Def Jam/Capitol
5	4	BEATFREAZK SOMEBODY'S WATCHING ME	Def Jam
6	3	SHAYNE WARD NO PROMISES	Interscope
7	13	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	Def Jam/Atlantic/Interscope
8	6	DAZ SAMPSON TEENAGE LIFE	Z100/Phonogenic/Interscope
9	8	BUSTA RHYMES TOUCH IT	Z100/Phonogenic
10	10	THE KOOKS NAVE	Elek
11	7	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	Warner-Chappell
12	9	BADOLFI & SKINNER & LIGHTNING SEEDS 3 LIONS	Orion/Def Jam
13	5	SUNCOCK FEAT. ROBIN BECK FIRST TIME	Capitol
14	0	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	RCA/Def Jam
15	11	THE BLACK EYES PEA PUMP IT	Cherry Lane/Def Jam/RCA/Def Jam/Capitol
16	14	SEAN PAUL TEMPERATURE	Elek
17	16	FAITHLESS INCOGNITA	Warner-Chappell/Orion/BMG/Def Jam
18	18	OUT FEAT. EMERGE LIFT UP YOUR HEART	Def Jam/Phonogenic
19	0	NOTORIOUS B.I.G. JUSTY GIRL	Def Jam/Phonogenic/Def Jam/Capitol
20	7	THE BLACK EYES PEA MY HUMPS	Cherry Lane/Def Jam/Capitol

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TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	GNARLS BARKLEY CRAZY - SINGLE VERSION	Warner
2	0	KEANE IS IT ANY WONDER?	Island
3	1	SHAKIRA HIPS DON'T LIE	Sony BMG
4	10	LORDI HARD ROCK MALLELUM	Sony BMG
5	2	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	Warner
6	5	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	Sony BMG
7	4	RIHANNA SOS	Island
8	10	PINK WHO KNEW	Sony BMG
9	11	THE FEELING FILL MY LITTLE WORLD	Island
10	6	MARY J BLIGE & U2 ONE	Island
11	19	THE ORDINARY BOYS VS LADY SOVEREIGN NINE2FIVE	Island
12	25	TEXAS LIGHTNING NO HO NEVER	Sony BMG
13	1	INFERNAL FROM PARIS TO BERLIN	Island
14	12	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	Island
15	16	DAZ SAMPSON TEENAGE LIFE	Sony BMG
16	23	JACK JOHNSON UPSIDE DOWN	Island
17	30	NERINA PALLOT EVERYBODY'S GONE TO WAR	Warner
18	15	SNOW PATROL YOU'RE ALL I HAVE	Island
19	13	THE RACONTEURS STEADY AS SHE GOES	Isola
20	17	THE BLACK EYES PEA PUMP IT	Island

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3 **KEANE** register their third top five hit this week, jumping 15-3 with *Is It Any Wonder*, on sales of 23,677. The introductory single from the band's awaited second album, *Under The Iron Sky*, which is released next Monday (31st), it beats the peak sales of their previous top five hits, *Somebody You'll Know*, which sold 21,033 when debuting at number three, and *Everybody's Changing* number four with even higher sales of last single, *This Is The Last Time*, reached number 18 in December 2004.



5 **Pink** six weeks to the year's slice making her chart debut with *There You Go*, Pink's 15th hit, *Who Knows*. *Who Knows* is the second straight top five smash from Pink's current album, *I'm Not Dead*, arriving just 10 weeks after first single *Who Knows*. Stripped Girls' *Beast*, 49-4 to reach its peak. *Who Knows*'s elevation to the Top 10 coincides with *I'm Not Dead*'s return to the top tier - the album dipped for a row, following the release but has since climbed four times on the bounce, reaching 1-5 on 3-16-16-24-32-24-18-12-5.

Pos	Last	ARTIST TITLE	Label
1	7	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	RCA
2	10	GNARLS BARKLEY CRAZY	Warner Music
3	15	KEANE IS IT ANY WONDER?	Island
4	3	INFERNAL FROM PARIS TO BERLIN	Arts & Crafts
5	2	PINK WHO KNEW	Warner Music
6	18	NERINA PALLOT EVERYBODY'S GONE TO WAR	Island
7	37	PAUL OAKENFOLD/BRITANNY MURPHY FASTER KILL PUSYCAT	Capitol
8	10	NELLY FURTADO MANEATER	Capitol
9	4	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	Def Jam
10	5	PRIMAL SCREAM COUNTRY GIRL	Columbia
11	3	TOBY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP?	Capitol
12	9	RIHANNA SOS	Def Jam
13	4	BUSTA RHYMES TOUCH IT	Interscope
14	6	THE ORDINARY BOYS FEAT. LADY SOVEREIGN NINE2FIVE	Edimond Records
15	14	NERINA PALLOT EVERYBODY'S GONE TO WAR	Island
16	3	THE FEELING FILL MY LITTLE WORLD	Nonesuch
17	11	BEATFREAZK SOMEBODY'S WATCHING ME	Elek
18	12	CHRISTINA MILLIAN/YOUNG JEEZY SAY I	Def Jam
19	5	STAN BOARDMAN STAN'S WORLD CUP SONG	Warner
20	16	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	Warner
21	3	MATT WILLIS UP ALL NIGHT	Mercury
22	10	LEANN RIMES AND IT FEELS LIKE	Capitol
23	10	THE AUTOMATIC MONSTER	Elek
24	8	DAZ SAMPSON TEENAGE LIFE	Island
25	4	ORSON BRIGHT IDEA	Elek
26	11	THE KOOKS NAVE	Virgin
27	17	SHAYNE WARD NO PROMISES	Interscope
28	4	SUNCOCK FIRST TIME	Capitol
29	23	CHICANE FEAT. TOM JONES STONED IN LOVE	Capitol
30	10	MICHAEL JACKSON YOU ARE NOT ALONE	Capitol
31	71	PAUL SIMON FATHER & DAUGHTER	Warner
32	7	SNOW PATROL YOU'RE ALL I HAVE	Island
33	30	JACK JOHNSON UPSIDE DOWN	Island
34	29	MARY J BLIGE & U2 ONE	Capitol
35	26	WILL YOUNG WHO AM I	Capitol
36	32	ORSON NO TOMORROW	Elek
37	10	OLETTA HOLLOWAY LOVE SENSATION '06	Mercury
38	10	EMBRACE WORLDS AT YOU FEET	Capitol

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