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Hats off to new Timberlake album

Justin Timberlake's London club show sold out in four minutes on Friday, with all 2,100 tickets disappearing at a rate of nine per second.

The July 13 date at London's Hammersmith Palais will preview

many of the songs from the singer's anticipated second album, *FutureSex/LoveSounds*, the follow up to his 1.8m-selling 2002 debut, which is released through RCA on September 11. The new album sees Timberlake teaming up with a production line-up including Rick Rubin, Timberland and will.i.am.

RCA kicked off the UK campaign for his lead single,

*Spy*Back, last Friday with an exclusive ringtone offer, making the track available here ahead of any other market worldwide and preceding the July 10 radio date.

"It was a way to generate some excitement and create a truly worldwide exclusive," says product manager Julie Gray. "He's a massive priority for the company and this is a way to

kick things off in a big way and provide a nice lead into the gig."

The singer has teamed up with photographer Terry Richardson for a series of shots (see above) which will slowly unveil more of the singer as the campaign progresses. "The idea is to unveil more about the album and his look as we get closer to the album. It's about building it step by step."

Brand link-ups point way ahead

Ahead of this month's Music & Brands event, MW examines how several brand partnerships have succeeded

10

Secret's out for Private operation

Less than a year after its launch, news is spreading about multi-talented outfit Private And Confidential

13

Reggae set for summer sizzla

As the lead-up to this year's Carnival season begins, MW highlights the key reggae tracks that are set to cross over

19

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08.07.06/£4.25

Colleagues and artists welcome appointment of "music man" Doherty to lead UK and Ireland

Sony BMG crowns UK chief

Companies

by Martin Talbot

Ged Doherty has been crowned the new chairman and CEO of Sony BMG Music Entertainment in the UK.

Doherty's appointment was confirmed to staff at the company's Bedford House HQ on Friday lunchtime, precisely four weeks after his predecessor Rob Stringer was installed as president of Sony labels in New York.

Doherty will report directly to Sony BMG Music Entertainment

chief operating officer Tim Bowen, taking on responsibility for the company's entire UK and Ireland operations.

Although Stringer does not take over his new US role until September, it is understood that Doherty will assume overall responsibility immediately.

Bowen says the decision to appoint Doherty was an obvious one. "Ged is a music man," he says. "To bring anyone else other than Ged in would have been superfluous."

Bowen is confident the selection will be embraced by staff

and managers alike. "I have received calls from quite a few managers, saying, 'You have to promote Ged - he should get the job,' he reveals.

Doherty takes on the role following a 14-year spell which has seen him head Sony's international marketing in New York, run Columbia UK as managing director, run Arista UK as managing director, and act as music division president for both BMG and, most recently, Sony BMG.

Doherty says, "I can't exactly claim that my history is that of a typical label chairman, but I hope

it means that I understand artists, managers, lawyers, promoters and the whole creative and commercial process better than most.

"I feel very proud in taking on this job. While there is a huge responsibility at all times to treasure the catalogue, our future lies in our ability to develop as a fully rounded music company working for all our artists in taking their music, videos and creativity to consumers across the widest spectrum of platforms."

A string of artists lined up to welcome the move on Friday. Dielo says, "I'm really pleased for Ged.

He's been there for me from the beginning in the UK and has always believed in what I do. He understands what it takes for musicians to do whatever they have to do and is fearless about facilitating that."

Will Young adds, "Simon Fuller, Ged and I have worked together for four years now and I value our relationship a lot. The combination of Ged's passion for music and talent together with his honesty, enthusiasm and ability to drink until the early hours make him a fantastic man to work with." martin@musicweek.com

08.07.06

Biggest

MUSICWEEK

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CMP Information
United Business Media
40, First Floor
Ludgate House,
255 Ludgate Hill
London SE1 9UY
Tel: 020 7921 2100
Fax: 020 7921 8327

For direct links: Tel: 020 7921 2100
For the extension below: For e-mails, type in name as shown, followed by yourname@cmp.com
Editor: Martin Tabbott (E248)mtabbott@cmp.com
Deputy Editor: Paul Williams (E232)pw@cmp.com
Features editor: JoAnn Jones (E249)jjones@cmp.com
Staff Writer: Scott Clarke (E245)scclarke@cmp.com
Chief sub-editor: David Beard (E246)db@cmp.com
Sub-editor: Phil Brown (E230)pbrown@cmp.com
Senior sub-editor: Dawn Lawrence (E231)dlawrence@cmp.com
Layout manager: Nick Stone (E235)nstone@cmp.com
Production manager: Matthew Tyrrell (E236)mtyrrell@cmp.com
Sales manager: Matt Siskie (E234)msiskie@cmp.com
Senior display sales executive: Ray Green (E265)rgreen@cmp.com
Classified sales executive: [Name]

Music Edwards: (E215)medwards@cmp.com
Circulation manager: David Pegram (E216)dp@cmp.com
For CMP Information Group production manager: David Purdie (E232)dpurdie@cmp.com
Ad production: Nicky Hendra (E233)nhendra@cmp.com
Classified ad production: Jane Lewis (E233)jlewis@cmp.com
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Your guide to the latest news from the music industry

Sign here PRS appoints new directors

● The MCPS-PRS AGM saw five new members appointed to the PRS board last Friday. Lindsey DePaul won the ballot to fill the available space for a writer director, while Catherine Bell, Andrew King, Andrew Heath and Stuart Homal became new publisher directors. Wanda Goldway and Estelle Morris were confirmed as external directors. The organization's Iconic Song Award was presented to Donovan, who performed at the event, which was staged at London's Cadogan Hall, p5.

● Warner Music Group has ramped up its bidding war to acquire EMI, p3

● Television production company 3DD has announced a number of deals with Eastern European broadcasters for its music TV shows, including The Album Chart Show.

● The Cribs have signed to Warner Bros outside of the UK. The deal has been announced by Tom Sawyer and Rachel Howard at Warner's LA office and includes an agreement to remain with Wichita Recordings in the UK/Eire and sign direct to Warner Bros for the rest of the world.

● Impala has launched an online platform to appeal to the younger market between EMI and Warner Music Group. The body's chairman Michel Lambert says an increase in concentration would unfairly raise the costs to independent music companies of accessing the market.

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Bottom line New fight against eBay ticket touts

● DF Concerts and Ticketmaster have stepped up the fight against touting by cancelling any T in The Park tickets being sold for a profit, on eBay. Ticketmaster has notified the original purchasers and refunded their payment, as well as informing the public that tickets are no longer valid. Ticketmaster has also asked eBay to either cancel the ticket lots or, where tickets have already been sold, to advise the new buyer.

● The MCPS-PRS Alliance is looking to 'teef' up its research and development to keep on top of new licensing opportunities. Speaking at London Calling, MCPS-PRS online director Jez Bell said the collection society is looking at potential licenses for user-generated audio and visual content on the internet.

● The GMPF Union has called off a planned strike at Asda distribution centres after reaching an agreement with the supermarket chain. The five-day strike had been due to start on June 30, after thousands of workers voted to strike in a dispute over pay and bargaining rights. However, following negotiation between CMB

and Asda at the TUC, the union says that it has reached a satisfactory agreement.

● CD and film distribution company Handiprom reported a net loss in its fourth fiscal quarter as a result of lower revenues at its US music operation. The company lost \$6.5m (£3.5m) in the quarter to April 29, compared to a net profit of \$4.4m (£2.4m) for the same period last year. Revenue for the fourth quarter was £284.7m (£154m), compared to £273.0m (£148m) in 2005.

● HMV's new text ordering service will make its first press appearance this week, in support of an ad for Muse in NME.

Exposure UK acts show well in US chart

● New albums from Corinne Bailey Rae and Keane have stormed into the US *Billboard* 200. Leading the charge is Keane, whose second album, *Under the Iron Sea*, entered the chart at number four while Bailey Rae debuted at number 17 with her eponymous debut album, achieving first-week sales of more than 40,000.

● Invinible Media is to launch a new download chart soon on Sky TV. The 30-minute Official Download Chart Show will be broadcast live from London's Cargo venue, starting on July 14 at 6pm. It will be syndicated to 32 countries via online TV, radio and satellite TV networks.

● Diesel-10 Music announced the UK finalists for its October awards at a launch event in London last week.

Re-mounting a merger of any kind would be problematic to say the least - Editorial, p22

Manchester and London before finishing up in Birmingham.

● A new independent label has been established by **Nation Records** in order to release a controversial album by A\$ha Nawaz, after the company's silent directors Martin Mills and Andrew Heath threatened to resign. The album, *All Is War* (The Benefits Of G-had), makes references to suicide bombers and Osama Bin Laden and had so upset Beggars Group executives Mills and Heath that they threatened to resign if Nation released the record. In response, a new label called Five Unlicensed Tribes has been established that is independent of Mills and Heath.

● **Creamfields** has been given approval from the authorities to move to a new home in Daresbury, Cheshire, and the event will take place on August 26.

● The BBC is out of touch with the general public in cancelling **Top Of The Pops**, according to a new poll produced by HMV.co.uk. Some 71% of people said it in a poll last week said that TOPP should not have been cancelled.

● A core software application from **YourSpins** gives users access to music that can be removed in real time.

● The Five music industry will come under the microscope at the next **MusicTank** think tank session, which takes place on July 11 at Bertorelli's in Soho. There will be a keynote speech from Glastonbury solicitor Ben Challis.

People Top producer Arif Mardin dies

● Acclaimed producer and arranger **Arif Mardin** has died at the age of 74 following a long battle with cancer. Mardin worked on a number of celebrated recordings from the likes of Aretha Franklin, Dusty Springfield, The Bee Gees and Norah Jones. In his long career, he collected 32 Grammy awards. He joined Atlantic Records in 1963 after studying at the Berles School of Music in Boston and stayed with the company until 2001, by which time he

had become senior vice president. He later became co-vice president of EMI's Manhattan label.

● Film and television producer **Jim Sinclair**, co-founder of the ZTT record label, was admitted to intensive care last week after being accidentally shot in the neck by her 22-year-old son. He had been shooting at targets in the garden of their home near Henley in Oxfordshire. Sinclair, who was immediately rushed to hospital in Reading, is married to producer Trevor Horn, with whom she set up ZTT in the 1980s.

● Koolhaa **The Gang** co-founder **Claudes "Charles" Smith** has died at the age of 57 after a prolonged illness. During his 40 years with the band, he helped to write many of their biggest hits, including Celebration and Jungle Boogie.

● **Michael Jackson** has issued a statement clarifying the personnel structure of his label and management firm and explaining that the singer, despite reports, has not sacked his manager Gail Records head Guy Holmes, who since April has acted as CEO of Jackson's label, Two Seas, will continue to run the label with general manager, Nina Frykberg, but will suspend his temporary role as business manager. Jackson has since employed a management team to permanently fill that role.

● Five new members have been elected to the **Aim board**, p5

● **Digital Stores** has appointed Gary Pitt as head of new business following the online retailer's recent expansion. Pitt has previously worked at NME.com, Peoplesound.com and WorldPop.com.



Host Lauren Laverne (pictured with David E. Siskok) confirmed the nine acts as Glasgow, ILLINOIS, I-Mark, Gishner, Quaid and The Very David E Sugar, Duke Dumont and The English Channel. The finalists will this week start a six-date national tour with shows in Glasgow, Leeds, Nottingham,



Clambers publishers performance

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: Is Colin Murray the right man to fill Radio One's evening slot?
a. Yes
b. No

Last week, we asked: Following what would have been the Glastonbury weekend, have Britain's festivals become too corporate?
a. Yes 90% ●●●●●●●●●●
b. No 10% ●●

● Songwriter **Guy Chambers** is to perform at the Music Publishers Association's 125th birthday party. The event will take place at Old Billingsgate on July 6 and feature performances, including Angels by co-writer Guy Chambers, with Beverly Knight, and members of the Society of Distinguished Songwriters.

● Mark Poston has been appointed to the newly created role of director, **Angel Music Group**. Poston was previously director of global marketing, Capitol Music, at EMI Australia. Former Mercury A&R man Elias Christidis is appointed to the position of A&R director. Innocent, and Elin Falk joins Angel in the newly-created role of head of marketing strategy. Falk is currently global communications strategist for Carat International.

● **Correction:** Popworld is a Channel 4 programme, not ITV, as stated last week.

**THIS YEAR'S
TIMELINE**
May 1 EMI offer
\$2.95 per share for
WMG
May 2 WMG
rejects bid
June 14 WMG
makes 31:50 offer
for EMI
June 23 EMI make
new bid of 32:00
May 2 EMI offers
revised \$3.1 offer for

markets that it has
rejected the WMG
offer
WMG
June 27 WMG
reject latest offer
and submit own
new bid of 32:00
June 28 EMI starts

News is edited by Paul Williams

Merger plans turn hostile, as two chiefs grapple for upper hand to safeguard potential

EMI and Warner declare war

Mergers

by Robert Ashton

Any hopes of an amicable marriage of Warner Music and EMI Music appeared to disappear last week.

Warner Music chairman Edgar Bronfman responded to a new bid from EMI last Tuesday by making its own counter bid. It was a move which set the two companies on a route which is likely to result in an aggressive takeover during the second half of 2006.

The emergence of the negotiations into the public arena have thrown the spotlight on what is being increasingly characterised as a personal battle between EMI Group chairman Eric Nicol and Bronfman. It is clear that there will be no room for the losing bidder in a merged group.

Both companies do agree on one matter however, insisting that their opponent's latest offers – \$31 per share for WMG, made by EMI; \$30p per share for EMI, offered by Warner – undervalue their respective groups.

One analyst says there is some truth in this because EMI shares were trading at over \$10p last week – the highest for several years – while WMG shares, which were as low as \$20 in April and \$26 a month ago, surpassed \$28.

"Normally there is a 15% premium above the share price, which is the bare minimum, so neither side is being particularly generous," says one analyst. "In fact, Warner is being cheeky in terms of price."

Both sides seem united in their opinion that a merger can deliver value to shareholders, in addition to stressing that they are happy as standalone units. One analyst estimates around \$400m of cost savings could be delivered from a merged group. Against this, the big question now is how far

Nicol, who first launched a bid for WMG in 2001, and Bronfman are prepared to push up their respective bids.

Simon Wallis, media analyst Collins Stewart, adds "Both sides want the deal, but EMI are

EMI must be thinking 'enough is enough'

City analyst

now close to the point where they must be thinking 'enough is enough'. If Warner want more than \$31 per share then they should be prepared to accept shares in return, because they would then have to play along when the deal goes ahead."

Another analyst adds, "The venture capitalists in WMG want an exit strategy, but they also want the best possible return. It has been assumed they would be more willing sellers than EMI, but their rationale now might be 'let's buy EMI, integrate it and then get the cost savings.'"

Bronfman's bid has been perceived as lacking substance, simply representing a device to drive up EMI's bid. A source close to the US group denies this, adding that a WMG takeover of EMI makes more sense because "there is more tolerance of debt levels in the US."

However, he accepts that there will be "a number" which is attractive to WMG shareholders, but

stresses that Bronfman is under no pressure to sell, claiming he is in a "win/win situation". He adds, "Bronfman bought for \$2.6bn, he took WMG from \$17 and could sell at \$31. That's no bad strategy. Either he stays or goes, but he's

Warner is being cheeky in terms of price

City analyst

going to feel good about that."

What few analysts seem to be sure of is whose move is next. So far, the pattern has been led by EMI with WMG countering. But, that does not preclude another quick punt by WMG. What many do assume, however, is that after a

seven-year struggle to create the world's second largest record group, an endgame is now in sight.

Any designs EMI may have had on BMG Music Publishing are now expected to be sacrificed in the light of latest developments, however.

With competition for BMG Music hotting up – more than a dozen parties, including BMG Music chairman and CEO Nicholas Firth are understood to be interested in the publishing outfit – many analysts doubt how the world's number one (EMI Publishing), two (Warner/Chappell) and three (BMG Music) publishing groups would stack up in an EMI/WMG deal.

One analyst says, "The Warner deal should be paramount now. I think ideally EMI would want to buy BMG Music first, if they could, then WMG and then sell Warner/Chappell. But, the timing doesn't seem to be going with them," he says.

It is accepted that the regulators would not allow a combination of EMI Music Publishing and Warner/Chappell. According to WMG, this has already been addressed by EMI in its "pre-condition" that the US group should sell its music publishing outfit. However, it is less clear whether the regulatory authorities would allow EMI to acquire all or parts of BMG Music, if the publishing outfit is split up.

Any deal is complicated by WMG's resistance to sell Warner/Chappell before a tie up of the recording businesses because of what it calls an increased "execution risk". Although neither EMI or WMG would comment, a source close to the talks says "think of the risk involved there, selling something before a deal has been done. Plus there would be a massive tax hit in the US whereas there would be not such a big tax hit if EMI Publishing was sold."

rcan@musicweek.com

Who holds the cards in the race to take over?

Eric's aces

● Nicol knows his opposition well, having circled Warner several times before being thwarted by regulatory authorities or Bronfman.

● Around 70% of the WMG stock is owned by private equity groups, who some believe will accept a quick exit, at the right price.

● EMI's financial muscle is nicely toned, with Nicol recently delivering financial results that outstripped the global market with pre-tax profits up nearly 13%.

● EMI is further advanced in its streaming process which began in autumn 2001. Bronfman only began the process after acquiring WMG at the start of 2004.

● EMI's \$4.5bn fund-raising strategy does not involve saddling itself with more debt, instead relying on a new share issue.



Edgar's aces

● Bronfman has a psychological advantage over Nicol, knowing the EMI man's previous attempts to capture WMG have ended in failure.

● Bronfman is close to his private equity stockholders, having already purchased WMG together in 2003, and will be more aware of their attitude to any new bid.

● Bronfman has delivered growth to WMG with the group's worth growing from \$2.6bn three years ago to more than \$4bn today.

● Nicol would need to mobilise thousands of shareholders, many of whom are thought unlikely to support a hostile bid for WMG

● The financing for Bronfman's £2.5bn bid, theoretically, in place, based on debt provided by its existing backers, rather than a drawn-out share issue.



THEPLAYLIST

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

Sponsored by **MUSIC**



SPINTO BAND
On Mandy (Radio1)
At last, a commercial release for this sort of summery pop, which first got the ball rolling for the jangly six-piece (Single, Aug 14)



ARCTIC MONKEYS
Leave Before The Lights Come On (Domino)
The first chart-eligible single from Arctic Monkeys' since 'Dancefloor put them on the map (single, Aug 14)



CHRIS HARDMAN
Checking It Out (RCA)
Little Chris was the star of T4's Rock School and, having signed to RCA last week, has the support to take off (single, tbc)



CASSIE
Me & U (BadBoy)
A brilliantly catchy song which owes much of its appeal to one of this young Swedish singer's simplest, yet spellbinding, productions around (single, Aug 14)



LOVE IS ALL
Turn The Radio Off (Parlophone)
A Sugarbush-like highlight from this young Swedish outfit, who were in the country for some brilliant live shows last week (from album, out now)



FRANK P (Polydor)
My Not Shy
Time will tell whether Frank can soar beyond the 74 series, in the meantime, his Manchester-based pop is good for radio. (Single, Aug 14)



ALICE SMITH
Woodstock (unsigned)
New York singer-songwriter with a fresh sound, currently stirring the interest of London's A&R community (demo, a non-factor. Aug 14)



BEYONCÉ
Déjà Vu (RCA)
In music, global brands don't get much bigger than Beyoncé, and teaming up with Jay Z on this new single only adds to the star factor. A no-brainer (single, Aug 14)



THE BOY LEAST LIKELY
Lucky My Girlfriend (TNT/19)
Quirky, infectious pop which arrives from a tour of the US supporting James Blunt (single, Aug 21)



THE YOUNG KNIVES
Voices Of Animals & Men (Transgressive)
Debut album from the UK trio offers the depth of their talents. Exciting, intelligent and lots of fun (album, Aug 21)

TEN ESSENTIAL SINGLES FIERCE PANDA
 Placebo Bruce Springsteen (1995)
 Gas'n' Wubbin' Shady (1995)
 Kenickie Come Out

21st (1994)
 Embrace At You Good People (1997)
 Idlewild Chordier (1998)
 Coldplay Brothers & Sisters (1999)

Polyphonic Spree Soldier Girl (2002)
 Keane Everybody's Changing (2003)
 Boy Kill Boy Suite (2005)
 Dead Kids Dead Willie Pils (2006)

ALESHA CAST LIST
 Management: Derek Mackinnon, Wallace Productions, A&R: Cotti Barlow, Polydor Marketing, Annabelle Scott

Curry, Polydor; National radio; Noel Hughes, Nick Bragg, Polydor Regional; Grant, Oasis, Pippa Evans, Polydor; TV, Laura Olsson; National

press: Sandraj Sreenivasan, Polydor; regional press: Claren Sleek, Polydor.



Airtraffic: pivotal release for Fierce Panda founder's new Fandango singles label

Fierce Panda enters new albums phase

Fierce Panda will this month call time on its one-off singles operation, as founder Simon Williams looks to take the business to the next level by growing its album catalogue and building the label brand internationally.

Over the past 12 years, the label which the former *MAG* staffer set up in 1994, has been a launching pad for the careers of artists such as Keane, Coldplay, Placebo and Embrace. For bands passing through London, releasing a single on the label has been a natural progression alongside a performance at one of Williams' Fandango club nights across the city. But, as the label nears its 189th release and, with a slew of singles-led labels such as Transgressive, Young & Lost, Dance To The Radio and Marquis Chis Cha in the market, Williams says the time has come to take the label into its next phase, with full-length releases from ilketrains, Winnebago Deal and The Hot Puppies leading the charge.

"It's one of those decisions you take a record company," he says. "You can spend £1,000 to pay for the band to go into the studio and deliver a single or I can spend £1,500 for them to deliver me six tracks which becomes a mini-album. Once you start making that principle, it's quite simple. Everywhere you turn now there is another brilliant new record company doing all these one-off singles and they probably do it a lot better than we do, so it's time to pass on that mantle." Fierce Panda's final one-off singles will come in the shape of Dead Kids/The Dead Wife Pills on July 17, and Dead Discos Automatic on August 14.

Despite the change in strategy, Williams is not ready to turn his back on the singles format altogether and Label Fandango -

his joint venture with Andy McCloud of Pointy Records - will take the format forward, albeit in a stripped back form. Label Fandango, which was launched in November 2005, is a back-to-basics operation which allows artists to get their self-funded music to retail via generic CD sleeves featuring the Label Fandango stamp.

It is, says Williams, a far more sustainable way to go. "If you want to sell 500 singles without losing money, then there are certain luxuries you need to trim off."

Label Fandango has released four singles so far, including releases by The On-Offs and Dirty Little Faces, although perhaps its pivotal release will come in the shape of Airtraffic's debut single, Just About Me, on July 17. The band, who featured on the *M1W* playlist earlier this year, have attracted A&R interest over recent months, recently signing to EMI and currently fielding publishing interest.

A desire to grow Fierce Panda's operation beyond UK borders is the next priority for Williams. And, through a deal with Canadian record company Maple Music, the label's first international office is now up and running, headed by Alfie Williams, formerly of Universal Canada.

It is the first step toward an international presence that Williams says is essential to taking Fierce Panda forward. "In Canada, we have a partner who has the right approach, which is 'let's get a few records out there, gently build the name and then maybe we can get, say, the next Art Brut album out,'" says Williams. "What we need more than anything else is that band to say, 'If you've got the money, then we don't need to go to a major. Maybe we're two, three or five years away from being able to keep hold of a Franz Ferdinand."

"We've got to be in the position where bands trust and say 'Well mate, we don't have to sell our souls to have a career.'"

ALESHA

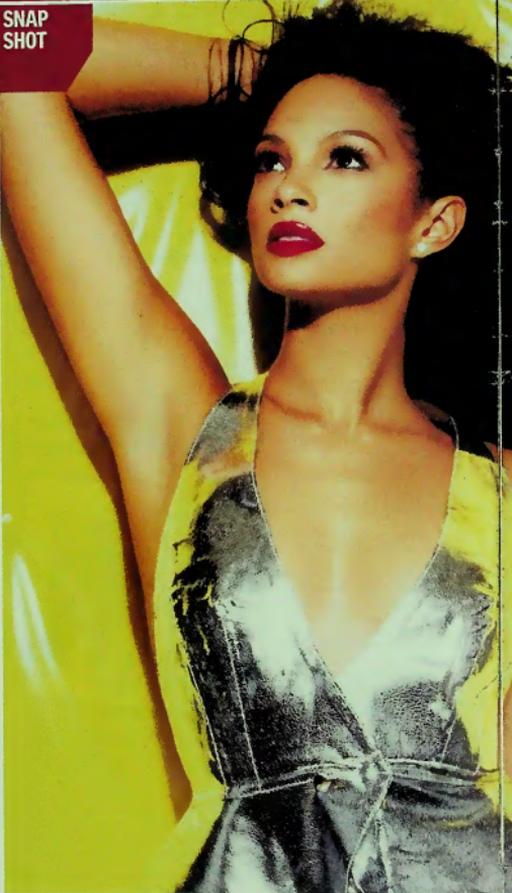
SNAP SHOT

Former *Mis-Teeq* member Alesha Dixon will step out on her own next month with the release on Polydor of her debut solo single, Lipstick, on August 14.

The singer's first solo effort, which is offered to radio this week, is the first taste of her forthcoming solo album, titled *Fired Up*, currently scheduled for an October release.

Polydor marketing manager Annabelle Scott Curry says the track will get the ball rolling on a campaign that will see two singles preceding the album's release. "We're very much targeting everything toward the album, and building Alesha's profile to that point. We don't want her to be perceived as a one-hit wonder."

Polydor has enlisted director Paul Gore, known for his work with DJ Shadow, Massive Attack and Snow Patrol, to shoot the video for Lipstick. Scott Curry said of the choice, "It was important we didn't do a typical R&B video. At this stage of the campaign, it's about positioning, and changing the perception of Alesha as just the rapper from *Mis-Teeq*." *Fired Up* also features contributions by Richard X, Xenomania and Paul Epworth.



MP3/PRS boss calls for more industry

MP3-PRS Alliance CEO Adam Singer chose last week's PRS AGM to call on the industry for closer co-operation and more debate if it is to successfully face up to the challenges of a digital future.

In contrast to recent public appearances, when he has attacked the BPI over online royalty payments, Singer made no comment on the two organisations' ongoing copyright tribunal wrangle, insisting that the industry must work together to

achieve successful dialogue with the UK and European parliaments on issues such as copyright and royalty collection.

"This won't make me popular," said Singer, "but I hope it is seen as a declaration of passion that if we are to make Brussels and the UK Government understand how crucial music is to the creative totality of this country and Europe, then we must stop wailing and engage in the debate in a way that ensures we are heard."

The need to work closer together across territories and sectors will, says Singer, become increasingly important to publishers. This year, he expects all majors and large independents to follow the example of EMI and establish a one-stop shop for publishing across Europe.

He said media convergence in the digital age means the music consumption is now an interactive, two-way process, which means collection societies must radically

MUSIC TV**SHOWS**

Kylie Minogue
Showgirl Tour
 (2005), Channel 4,
 2.1m
Pink Video
 Exclusive (2006),

Channel 4, 2m
Robbie Williams
Live In Berlin
 (2005), Channel 4,
 1.8m
Madonna, Sony
Video Exclusive
 (2006), Channel 4,

1.5m
UK Music Hall Of
Fame (2005,
 2004), Channel 4,
 average 1.5m
David Gray, Video
Exclusive (2006),
 Channel 4, 1.2m

Top Of The Pops,
 BBC2, 1m (2006
 average)
Letter With Jools
Holland, BBC2,
 600,000 (2006
 series)
The Album Chart

Show E4/Channel 4,
 500,000
Popworld,
 Channel 4,
 500,000
Transmission,
 Channel 4,
 400,000

Friday night slot will help build on new music show's initial success

C4 elevates album show in boost for music output

TV

by Ben Cardew

Channel 4 is moving its flagship *Album Chart Show* to a Friday night slot when the programme returns in October, in a move which it says reinforces its commitment to music programming.

The show, which currently premieres on Saturday afternoon on E4 with repeats on Saturday and Sunday on Channel 4, is nearing the end of its initial 20-week run. Following the success of the first series, the channel has commissioned a further 20-week run, ending in spring 2007. The show will go out on Channel 4 around midnight on Fridays as part of the 4Music zone, with repeats on E4 on Saturday afternoons.

Commissioning editor T4 and music Neil McCallum says the decision – which comes just a week after the BBC's decision to axe *Top Of The Pops* – demonstrates Channel 4's dedication to music television.

"We are going in the opposite direction to the BBC in terms of music," he says. "We are committing more hours than before to music, the budget is up 25% and that is not a knee-jerk reaction. On the main channel, we will have the *Album Chart Show* and more festivals, with more hours than ever."

He adds that the new, high profile slot will enable the show to grow audiences from its current

level of around 500,000 viewers by giving it a new consistency.

"It won't have a definite slot, but we won't show it around as much," he says. "And it will be a better slot than the first series. We feel confident. One of its strengths is that the line-up of bands has been really strong and we have also been able to feature new artists."

The show will retain the basic format of live performances, artist interviews and a run down of the UK albums chart Top 20, although McCallum says that he

will talk to production company 3DD about possible improvements at the end of the current run. They will also discuss one-off *Album Chart Show* specials, including a programme to mark the 50th anniversary of the albums chart.

The decision to re-commission *The Album Chart Show* is part of a wider commitment from Channel 4 to music programming. Over the summer, the channel will air 4Music Presents specials with Kasabian, Gnarls Barkley, Muse and Lostprophets, video exclu-

sives from George Michael, Justin Timberlake and Beyonce and coverage of the *Bestival*, Ibiza Rocks and V festivals.

This will be followed in the autumn by a 12-part series examining the history of Abbey Road studios, the third UK Music Hall Of Fame and three T4/Popworld specials with "big US artists releasing records in late summer".

"If people in the music industry are thinking about where to place videos after *TOTP*, we are the obvious choice," McCallum says. ben@musicweek.com



The Flaming Lips performance for Channel 4's *The Album Chart Show* at London's Holo

Copyright reform tops Aim agenda

Aim chief Alison Wenham declared her organisation's determination to help set the agenda on copyright reform in the digital age, as the independents' organisation staged its aim last Thursday.

Wenham outlined for her members the details of a round table meeting to raise issues of copyright on July 12, when the organisation will propose the adoption of a "digital value registration right", in a bid to bring some clarity to the issue of copyright.

Wenham declined to reveal too many details ahead of July 12, but suggested that the stance held by some music producers, that consumers can make one copy of each recording they buy, was not sustainable in the digital era. She promised that the round table event would be

attended by members of the *Govvers Review* team and would be followed by a press conference, at which details of the day's deliberations would be outlined.

Wenham made the promise as part of a wide-ranging speech, witnessed by 200 Aim members and guests at the London Calling exhibition and conference, which was staged at Earl's Court in London on Thursday and Friday last week.

During her speech, Wenham highlighted the success of the *Independent Music* supplement, which was launched as a quarterly, and published by the *Independent* newspaper at the beginning of this year.

Wenham announced that, from September, the newspaper – which is circulated to the *Independent's*

700,000 readers – will become a monthly publication.

Wenham also addressed the issue of impending mergers, insisting that Aim – together with sister association Innapal – would continue to oppose the merger of Sony-BMG – with the EC due to make a judgement in the coming weeks – as well as Warner and EMI's proposed marriage "both here and in Europe." This is a very very critical time for your industry," she told the gathered audience.

Wenham said that one of Aim's responses to concentration and consolidation was "to do a little of our own", she added, referring to the launch of WIN (World Independent Network), the global umbrella association for the independent labels.

Wenham, who takes over as WIN's president this week, says the organisation will be focused on ensuring that all independents' rights are represented and pursued, and to create global standards for the sector.

The AGM also featured a discussion on "The Latest DIY Generation" moderated by *Music Week* editor Martin Tibbot, as well as an onstage interview with legendary producer and the writer of the book *White Bicycles*, Joe Boyd.

The event climaxed with the announcement of the results of the annual election to the Aim Board, which saw Rough Trade's Geoff Travis, Domino's Harry Martin, Cherry Red's Iain McNay, Soma's Mark Brown and Concept's Max Bloom elected to five vacancies.

Industry unity

adapt the way they operate.

However, he opposed the formation of a public service publishing operation with creative commons as its guiding principle, which Ofcom announced it was considering on Thursday. "This sends a shiver down our spine," said Singer.

In presenting his financial update, PRS managing director Steve Porter said 2005 has been a strong year for the society, but said 2006 will be more difficult.

Radio

CRAA AWARD WINNERS
Special award: Simon Bates
Gold award: Real Radio
Presenter of the year: Nick Ferrari (BBC 93.7FM)

Newcomers of the year: Robert Jones and Thomas Bowler (Five FM Oxfordshire)
Station of the year (over 1m listeners): Real Radio Scotland

Station of the year (300,000 to 1m listeners): 97.2 Beacon Radio (West Midlands)
Station of the year (up to 300,000 listeners): 102.5

Radio Pioneer/first digital station of the year: Real Radio Planerock
New award: Real Radio Yorkshire
Programme or feature of the

year award: The Bradford City Five
20 Years After (Real Radio Yorkshire)
Technical innovation award: Chrisyris Radio Engineering for LBC

97.3FM and LBC News 1152 AM
Special award: Peter Gee, Jonathan Young and Liz Brace (talkSPORT)
National sales award of the year: Classic FM

Local sales team: Doulos PFA
Radio marketing award: Sue Green, Graham Smith and Judith Law (107.6 Juice FM)
The Neil Robinson Memorial Award

For Marketing Excellence: Dawn Gibson (96.6 TFM)
Programme of the year: Mark Bowring (Heart 106.2)
Social Action Initiative award:

Radio In Schools (GWR FM Bristol)
Action on Health award: Wexley FM

Murray takes on Peel's former slot

11 switches specialist DJs

Radio

by Jim Larkin

Radio One is revamping its specialist music output with a series of changes which will see Colin Murray take over the slot formerly held by John Peel.

Edith Bowman will be host the pair's afternoon slot, as Murray moves to take over a 10pm show on Monday to Thursday. Dancers DJs Eddie Halliwell and Trophy Twins will join the station, as Chris Coco and Fergie leave.

The moves are designed to rejuvenate the BBC's commitment to new music.

"It's a competitive world and we need to be clear that we are about new music in our evening schedule," says head of specialist music and speech at Radio One Ian Parkinson. "Nobody could replace John [Peel], but we still have a commitment to getting stuff on the air that wouldn't be heard anywhere else."

The changes take effect from September 25 and, in total, will mean an extra four hours of specialist music for the station each week. Other new shows on the way

include four In Music We Trust programmes, running Monday to Thursday for an hour before Murray's show. These will act as guides to particular genres. Other new shows include a Saturday show called The Xtra Show, two new shows from Annie Mac and a DJ mix programme. The three DJs currently occupying the former Peel slot are being found homes elsewhere on the station.

Parkinson says that Murray has a proven pedigree in new music. "Colin came from a specialist background, running a fanzine and presenting the Evening Session in Northern Ireland," he says.

Radio One and Xtra controller Andy Parfitt hopes the appointment of a high-profile DJ to the night-time slot will see more listeners discover the variety of programming on the station.

Parkinson says the role of the DJ in the digital age is greater than ever. "In a world where all kinds of music are available, it's important to get music out there in a way the public understands and trusts. The more choice you have, the more media you get thrown at you, the more you need a guide."

jin@musicweek.com

Radio veteran wins top CRAA honour

Simon Bates' 35-year career in UK radio was recognised with the special award at the annual Commercial Radio Companies Association Awards last Friday.

Bates, who currently hosts the Classic FM breakfast show, picked up the award at the Anqviva-sponsored awards.

The Guardian Media Group's Radio Radio services picked up four awards, including the gold award.

Real Radio Yorkshire won the commercial radio news award and the commercial radio programme of the year for its documentary, Bradford City Five: 20 Years After.

Real Radio Scotland was named station of the year (in the category honouring stations with more than 1m listeners). West Midlands station 97.2 Beacon Radio was named station of the year (300,000 to 1m listeners), alongside 102.5 Radio Planerock (up to 300,000 listeners). Planerock won the award for digital station of the year.

Local radio awards, which were staged at London's Royal Lancaster Hotel, were

hosted by Virgin Radio breakfast show presenter Christian O'Connell, with guest presenters including Jamie Theakston, Tony Blackburn and new music minister Shaun Woodward.

LBC 93.7FM's Nick Ferrari won one of the lifetime event's other big awards, for commercial radio presenter of the year, a title he previously won in 2003.

This year's awards will be the last which CRAA will be organising, with its successor organisation, the RadioCentre, taking over next year. The Radio Advertising Bureau will come under the RadioCentre umbrella, while also including members from the Commercial Radio Companies Association, RACC, HIT40UK and the Joint Industry Committee for Radio IT.

Research and communications manager Alison Winter says, "We could not be handing it over to the RadioCentre in any better shape, with record entries and a list of winners that truly reflects the diversity and creativity of the people and stations that make up today's UK commercial radio industry."



Radio charts must not take TOTP route

THE PARK VIEW RICHARD PARK



I didn't share the general sadness last week at the announcement that Top Of The Pops is to cease broadcasts at the end of July. It was obvious for some time that the show's decline was terminal and that a move to BBC2 was not in any sense going to help. It hadn't been treated well for some time and was best by a problem that currently bedevils all chart shows - a lack of belief from broadcast management that these shows can still work.

When the show began, there was BBC1 and Radio Luxembourg. Pop music in all its developing forms, had no other

outlets. Except, of course, Pick Of The Pops on the Light Programme, an absolute appointment to listen.

That year David Jacobs was handing the show over to Alan "Fluff" Freeman and that move created great excitement at the time. The first TV show was hosted by plain Jimmy Savile and the highlight was a performance of I Want To Hold Your Hand by the chart-topping Beatles.

The evolution of the show through four decades was a joy to behold as a chart music lover.

Remember when John Peel played mandolin on Maggie May or the early performances by Abba, Elton or the lack of passion in some of the presentation? It hit the skills as music TV arrived and saturated the market.

So is there no future for chart countdowns? Definitely not on terrestrial TV, but radio is a different matter.

Audiences have been drifting away in January 1964 from the main chart shows on BBC and I.L.R. over recent years and the

large number of listeners who tuned in for Neil Finn's Pop Chart Show or Mark Goodier's Radio One countdown has not been sustained. There is one main reason for this development. The sort of music that attracts chart show listeners has not been shown out of the record companies. And where such songs have been released, they don't seem to find an outlet on our current daily radio shows.

Teenage girls chasing after young boy bands seem to have disappeared in recent years.

There is plenty of easy candy for teenage boys but, in this post-Britney period, no great songs for this area of the market have been released, although the urban market has some hot moments.

Commercial radio stations still seem obsessed with remembering the Eighties and don't want to play the newer younger pop music. Radio One has never been at the forefront of this area.

Smooth Hits magazine closed down, which gave more ammunition to the view that the

age of the pop was almost over.

Record sales now underline the absence of under-16 record buyers, be they shop purchasers or downloaders. The market has all but collapsed and is the main reason for our chart show troubles. This is hugely disappointing, because the charts have come alive again in recent times thanks to the mix of sales and downloads. There is a flavour again of tracks being able to climb the charts from lowly beginnings and develop into top tenners.

It was this element that made our historic chart shows great, as you could follow your favourite artist or song as the popularity of an act visibly grew.

We need big hits to drive record sales and keep radio stations fresh, bubbling and interesting.

Let's hope the Beeb's decision isn't the beginning of the end for chart shows in all their forms. Richard Park runs The Richard Park Company, his own records and publishing operation, and acts as 105.4 Magic

Radio digest

Real Radio set to launch in Paisley

Real Radio is expanding into Paisley after buying the broadcast licence of 96.6 was launched in September 1992 and was one of the stations that passed into the ownership of UTV when it bought TWG. Real Radio is now in discussions with Ofcom to agree to add to allow it to move the station to its Glasgow studio, but to maintain its local format. The acquisition is due to be completed in October 2, before which a new name for the station will be announced.

CGap Media published its annual report last week, which reveals former chief executive David Mansfield was paid £3.3m after stepping down last year. The figures reveal the pay-offs given to Mansfield, along with other senior figures during the period in which there were a number of high-profile departures. Besides Mansfield, commercial director Linda Smith received a £596,000 pay-off and operations director Paul Davies received £510,000. Both were former Capital staff. One-time Capital finance director Peter Harris received a £358,000 pay-off.

New Swindon station 107.7 Brunel FM has appointed Andy Bealey as programme controller. Bealey joins the company after working in Canadian radio for two years. Before this he was station manager of London's Country 103.5 and has also worked on Classic FM and Choice FM. 107.7 Brunel FM launches in the last summer.

Radio One controller Andy Parfitt has been put in charge of the BBC's project to improve its appeal among the nation's teenagers. Parfitt takes on the role in addition to his duties as station controller and will look at developing content across all platforms for 12- to 16-year-olds. This will cover music, as well as comedy and news.

Members of the Radio Independents Group of independent production companies met last week and agreed to support Channel 4 in its efforts to buy the second national digital commercial radio multiplex. Channel 4 is leading a consortium, which includes Universal Music, and has given assurances that a large proportion of its content will be outsourced to independent companies.

Novich radio station Crown FM relaunched as 99.9 Radio Norwich last week. The Tindle Radio station won its licence as Crown last year. It relaunched playing music including CMC, Pet Shop Boys and Orson.

Yorkshire Radio is preparing to launch on the MXR Yorkshire multiplex on July 30. The station is being operated by Leeds United Football Club and is replacing Jazzfm.com on the multiplex. It will feature music designed to appeal across a broad spectrum of ages.

Lucinda Holman has been appointed programme controller of CGap Media's 2CR FM in Bournemouth. Holman is currently deputy programme controller and marketing controller at GWR Bristol, and before this held roles at GWR stations at Northants and Red Dragon.

The Sunday Times

3 snaps at iTunes' heels

CUSTOMERS of mobile-phone firm 3 bought more than 1m songs and music videos last month, making it the second-biggest source of digital downloads after Apple's iTunes stores, writes *Paul Durman*.

The company believes the 1m-a-month milestone is an indicator of the potential for "third generation" mobile services. It claims that in April it took 17% of the UK market for digital

music, already the biggest and most advanced in Europe.

In another sign of 3's confidence, the company is to strengthen its retail distribution by opening 60 of its own shops and by taking sites in about 300 Superdrug stores.

It already sells its phones from 136 Superdrug stores — both companies are owned by Hutchison Whampoa, the Hong Kong-based group. Superdrug

is to invest £22m to improve the phone counters, making them more appealing to women.

Although Vodafone and Orange also sell song downloads, 3 is responsible for more than three-quarters of the digital music bought over a mobile phone, according to the Official Charts Company. Including iTunes and other online music stores, 4.15m songs were bought digitally in April.

14th May 2006

We like music.
So do our customers.

Which is why we sold over a million downloads last month,
and were awarded Best Digital Music Service by Music Week.



Welcome to our Network



Radio group targets R2 listeners in AM and digital push

GCap gets to work on station merger plans

Radio

by Paul Williams

GCap bosses have Radio Two's massive audience in their sights, as they begin plotting a move to combine Capital Gold and digital radio brand Life into one station.

The radio group announced back in November, as part of a group-wide strategy review, that it planned to merge the two operations to create a digital national network which could try to take on the might of the BBC station.

That work will now get underway this month as GCap executives decide how most effectively to bring the two brands together. "The key point is to create something that challenges Radio Two, rather than the point being to bring together Capital Gold and

Capital Life," says a GCap spokeswoman.

One likely outcome will be the scrapping of the Capital Gold name nearly 18 years after it initially started as a London-only station, when Capital Radio split its FM and AM frequencies into two separate services.

However, the spokeswoman says no decision on any new name has yet been reached. "The rationale behind it is Capital Gold has a huge but declining AM audience. We have Capital Gold on digital, but we don't have it on the national multiplex, unlike Life," she says.

Having been one of London's most popular stations in the Nineties, Capital Gold – which is now networked to six other broadcast areas in the UK – claimed only a 1.7% share and 0.7m reach in quarter one, reflecting a move away from AM listening.

Capital Gold has also changed its musical policy since first coming on the air in November 1988 with a mixture of Sixties, Seventies and early Eighties hits. It now also incorporates contemporary recordings by so-called "heritage" artists.

However, while GCap has moved away from a pure gold format and is re-examining its most famous AM brand, rival Emap is moving in the opposite direction. It has re-tweaked its Magic AM services from one which included contemporary hits to now focusing on Sixties and Seventies music. And this past weekend it added big names such as Dave Lee Travis and Eamon Holmes to the line-up as part of a decision to completely network output – apart from breakfast and local news – across all eight services.

"We're taking AM very serious-



Eamon Holmes: networked show will help Magic reach out to a mature audience on AM

ly. We're investing in it," says Magic AM managing director Sally Aitchison, who points to Emap audience research, which found that 83% of listeners did not find a service being on AM as a barrier to listening. "What came through the research is nobody was delivering a gold format they were happy with, targeted at 44- to 59-year-olds," she adds.

"There will always be a future for AM stations and it's our intention those people will consume these stations on DAB, some will listen online and some via AM."

Aitchison also defends the decision by Emap to network almost all of the output of what were once eight separate local services across the north of England in Yorkshire, the North West and the North East. "We were already networking quite a lot of our output and this next stage reduces local programming by four hours a day. It's just the afternoon show we're going to be networking in addition rather than having eight local programmes," she says.

pa@w@musicweek.com

Fig 1

Fig 1 shows the initial assembly of the award base, including the mounting plate and the base plate.

Fig 2



Fig 3

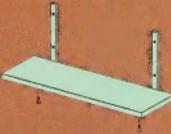
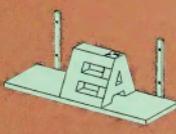


Fig 4



The 2006 Edge Employer Awards.

Rewarding practical learning at work.



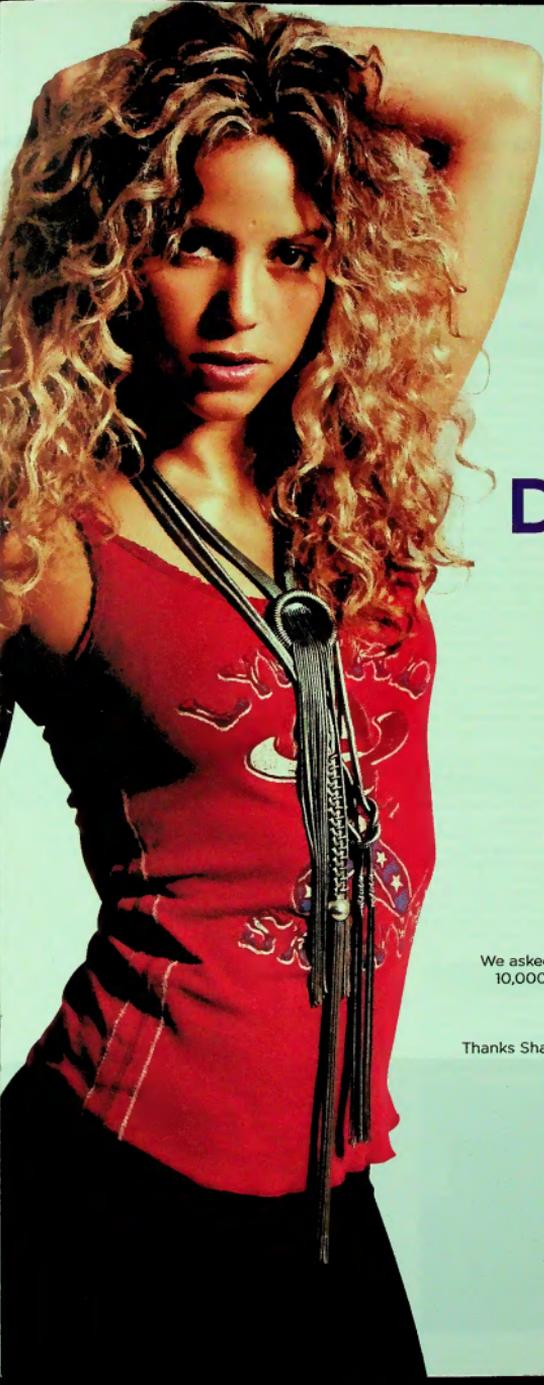
Theory is all very well. But there is no substitute for hands-on, real world experience. That's the principle behind the Edge Employer Awards. We believe in rewarding organisations that put practical learning – from apprenticeships and volunteering to work placements and traineeships – at the heart of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



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

*The awards trophy was designed by student Tim Haynes

Call 0800 980 3343 or visit www.edgeawards.co.uk to find out more.

A photograph of Shakira with her signature voluminous curly hair, wearing a red top with a tassel necklace, posing with one hand behind her head.

uk.yahoo.com/music

THE HITS DON'T LIE.

ONE SONG. TWO VIDEOS.
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We asked the fans to move their hips like Shakira. They did.
10,000 of them. The original "Hips Don't Lie" and the Fans
Only version got over 2 million views in 1 month
across Europe.* And BOTH videos hit #1.

Thanks Shakira, Epic, and all the fans. Those numbers don't lie.



Leading the way

Rights and wrongs of festival deals

VIEWPOINT
HUGH ROBERTSON



It is festival time again and, even without Glastonbury, 2006 looks set to be a vintage year – in more ways than one if The Rolling Stones make it to late August intact. It's also a time when many corporate brands

attempt to muscle in on the festival scene and use it to leverage and promote their products. It is an obvious strategy. After all, tens of thousands of music lovers (aged mostly between 18 and 30) held captive in a limited area is any marketer's dream. The big question, after many decades of festivals, is whether brands have been able to engage and interact with their diverse and desirable audience in a way that encourages product trial, promotes brand loyalty and adds value to a festival's offering? Well, the jury's still out. Some brands do it well, others make a pig's ear out of it. At one of last summer's events, a credit card company pitched up with a trestle table in the middle of a sodden field and used two scantily-clad lasses to try and sign up people to their latest credit card. Wrong brand, wrong occasion. Music festivals are escapist parties on

The jury's still out. Some brands do (festival branding) well, others make a pig's ear out of it

a sizeable communal scale and the last thing anyone does is think about credit. Even the one gift offered was totally unrelated to the event at hand.

Other brands have done it properly. Rather than simply plonk themselves down in the middle of a field, they've taken time to create a good working relationship with the promoter and to research the event in order to subsequently integrate themselves into the consumer lifestyle.

Just as importantly, they've left no detail untouched and gone to considerable lengths to make sure that each step of their involvement is fully relevant and engaging. After all, what's the point of spending hundreds of thousands of pounds on a branded festival beer tent when the actual product is served up warm? In event marketing, small details like this make all the difference.

Time and again we see brands fail because they didn't (a) research the event properly, (b) lacked attention to detail, and (c) failed to add value to those customers attending the festival by integrating themselves into their lifestyle.

Get these right, however, and the rewards will dwarf the original investment.

Hugh Robertson is managing director of RPM.

Ben & Jerry's Sundae

Ben & Jerry's has been running festivals in the US since 1989, when it first hosted its One World, One Heart event. The event is no longer running in the US, but Ben & Jerry's wanted to take its essence – ice cream, entertainment and a social mission – to the UK. The company approached creative entertainment agency Cake in an effort to emulate the US success in London, with the aim of creating a bespoke, branded festival.

The resulting project, Ben & Jerry's Sundae, was an ice cream and music festival on London's Clapham Common which featured artists such as The Thrills, British Sea Power, Alabama 3 and Yeti. Proceeds from ticket sales went towards the renovating Clapham Bandstand, upholding Ben & Jerry's motto that "business has a responsibility to the community in which it operates".

Agency partner Cake created and designed the bulk of the project in-house, using Cake Design for the creative treatment, Cake Live for the production of the event and Cake PR for the festival's marketing and PR.

The event returns this month for its second year on July 29 to 30. Due to its success last year, which saw tickets selling out in three hours, the festival has expanded to two dates and more than doubled capacity. Artists set to appear at this year's shows will include Badly Drawn Boy, Echo & The Bunnymen, José González, Nerina Pallot, and Larrikin Love, alongside quirky Ben & Jerry's activities such as "toe wrestling" and a range of fête and fairground-style attractions.

Time frame: Ben & Jerry's Sundae first took place in August 2005. The event is back this year on July 29-30. The press campaign for Ben & Jerry's Sundae 2006 started on May 19, 2006. **Project champions:** Ben & Jerry's (PR) Philippa Marshall; Ben & Jerry's (marketing) Antonia Kaul; Cake (project managers – production, design, event management, PR) Mike Mathieson.

Malmaison

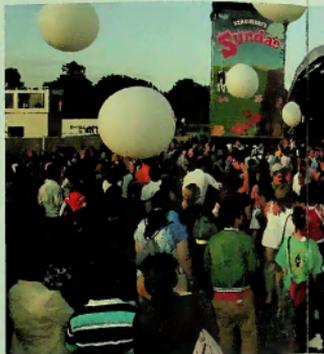
Hotel group Malmaison has become the first UK chain to launch its own branded CD and plans to become the first to sign a recording artist.

The boutique hotel chain – which now boasts nine UK sites, including Oxford, London, Edin-



In the latest of a series of features designed for this month's Music & Brands conference, partnerships, examining how they work, will show they will be developed in the future.

Summer searcher: The Thrills play Ben & Jerry's Sundae 2005 (right). Malmaison Edinburgh, setting for Jazz On The Quay (below)



burgh and Manchester – signposted its first serious move into the music arena with the launch earlier this spring of its first CD, Sound Affects Malmaison Volume 1, an African-inspired collection of chillout tunes, which is sold through the hotel chain, in HMV and digitally through Universal Digital Media.

The move, orchestrated by Steven Howard, founder of music consultancy and marketing services company The TCB Group, will be followed by a further series of CDs over the coming years exploring the music of South America and Asia. In addition to the existing retailers, it is planned that the CDs will also be available in upmarket and quirky fashion stores throughout the UK, including Liberty's in London.

The initiatives reflect the chain's efforts to build on its already strong link with the music business, as the hotel of choice for artists such as Kylie Minogue, Elton John and Lemon Jelly.

While Malmaison-branded and Mulberry-made iPod and iPod speaker cases are sold alongside travel speakers, each hotel is also supplied with a carefully selected iTunes playlist via a master music server based in London.

The hotel chain is a key sponsor of this summer's Tower Music Festival in London featuring the Pet Shop Boys, James Brown and Dionne Warwick and last year saw the chain hosting Jazz On The Quay in Edinburgh, an event which Colthart wants to extend next year into other cities in which Malmaison operates, under the brand name Jazz On The Key. This would be tied in with a jazz-flavoured CD, which would again be sold through the chain and at retail.

In addition, Howard – whose company also

Music & Brands sponsored by Ricall takes place at London's Landmark Hotel on Wednesday July 19. To register, visit musicandbrands2006.com or call 0870 609 1095

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in brand link-ups

igned to whet readers' appetites ahead of *Music Week* looks at a series of brand link-ups, what they have brought to both sides and why. By Adam Benzine and Richard Heap



Pulling power: Joss Stone drinks in the atmosphere at T In The Park (right)

Reebok and Cake met with Mike Skinner's management, Coalition, and thrashed out a deal that would see Skinner feature in a multi-platform campaign including advertising, retail presence, PAs, viral marketing and mobile content. Entering into a genuine partnership, Reebok also helped promote the launch of *The Streets* new album, *The Hardest Way To Make An Easy Living*, through tagging display shoes with the album artwork and release date. Reebok also provided footwear for Skinner and his band throughout their European tour and paved the way for trade initiatives with JD Sports.

The deal was announced in August 2005 by Skinner himself at the V Festival in Stafford, to widespread press coverage. Since the announcement of the deal, the shoe manufacturer reports that sales of Reebok Classics have shot through the roof. Reebok and the singer's management are currently in negotiations with a view to renewing the deal until 2007.

Timeframe: Launched August 2005, on the basis of a 12-month deal.

Project champions: Reebok UK director of marketing Michael Price; Reebok UK development manager Chris Tovell; Cake creative director Mark Whelan; Cake senior account manager Lucy L'Anson; Coalition Management manager Tim Vigan.

T In The Park

DF Concerts and MCD Promotions first teamed up in 1994 to create T in the Park, a brand music vehicle for Tennent's Lager. At that first event, some 17,000 people turned up each day to watch acts including Rage Against The Machine, Manic Street Preachers, Blur, Pulp and Oasis. This year, the event will attract 69,000 people a day, who will watch the likes of Red Hot Chili Peppers, Franz Ferdinand, Kaiser Chiefs and The Strokes.

DF had built a reputation of supporting live music in Scotland during the late Eighties and, with Tennent's also looking to increase its support of live music, the two groups came together in a bid to stage a festival which would offer an annual focal point for the Scottish music scene. The first T In The Park took place at Strathclyde Country Park 12 years ago. DF Concerts also teamed up with Irish firm MCD Promotions to create sister company Big Day Out to promote the event.

When the festival's original site was redeveloped as a supermarket in 1997, the festival moved to the Balado Activity Centre near Kinross. This location was more convenient for an audience drawn from right across Scotland and the north of England, and enabled the 1997 festival headlined by Travis, Texas and Fun Lovin' Criminals to attract 45% of ticket buyers from outside Scotland.

The past decade has seen a dramatic rise in the number of festival-goers who camp on-site for the whole weekend, today, some 65% of ticket-holders opt to stay on-site for the whole weekend, compared to just 3% for the festival's first year.

T In The Park was just the beginning of Tennent's music-related events. This year, T On The Fringe features live music from August 12 to 30,



during the Edinburgh Fringe festival, with performances from the likes of Muse, Snow Patrol and The Raconteurs; the Triptych Festival in April featuring DJs in cities including Glasgow, Edinburgh and Aberdeen; while the T Break initiative is designed to support new Scottish bands.

Time frame: The first T In The Park was staged in 1994 and has established itself as a major feature of the summer festival circuit.

Project champions: DF Concerts CEO Geoff Ellis; Tennent's head of sponsorship George Kyle; Material Marketing & Communications partner Colin Spence.

Music & Brands offers key bonus

Every delegate at this month's Music & Brands conference will walk away with an exclusive Toolkit of goodies, delivered via USB key.

Music & Brands, the conference presented by *Music Week*, will take place at London's Landmark Hotel on July 19, bringing together some of the key players in both sectors to discuss issues surrounding their partnerships and to discuss their experiences.

The USB Toolkit will be given away to every delegate, featuring a bespoke application - designed by XTaster - which will provide access to a wide range of extras, including case studies, presentations, music industry maps, as well as full background resources from the day itself. In addition, the event's headline sponsor Ricall is offering a trial pass to its online database service, which will be available through the USB Toolkit.

Among the highlights of the day are a keynote by pop impresario and entrepreneur Lou Pearlman, case studies looking at the partnerships between Robbie Williams and T-Mobile, Coors and Channel Four on Carling Live 24, as well as Coca Cola's new Looking On The Coke Side Of Life campaign.

But the day will not end when the panel sessions do. An evening showcase at the Landmark will also feature performances from The Automatic, The Young Knives and Richard Hawley, with Radio One's Rob Da Bank DJing.

Knives branding for the conference is being designed by Delicious Digital, the cutting-edge operation which has provided similar services for a range of companies, including BBC stations such as Radio Five Live, as well as Richard Branson's new Virgin Galactic space travel operation.

For details of the day's events are outlined on the event website, musicandbrands2006.com. Prospective delegates can register for the event via the same website, or by calling 0870 609 1095.

helps source the repertoire for Malmaison - is talking to his management clients Roxy Music about collaborating with DJs or producers on an album.

More ambitious are Howard's plans for Malmaison to sign an act. He suggests that an artist whose sound fits the hotel group's laidback image could effectively sign up to the group and create his or her own CD, which can then be sold at the hotels, through its website and also through record stores.

Timeframe: Launched June 2005 and will be rolled out over the next few years.

Project champions: PCB Group, Steven Howard; Malmaison, chief operating officer, Robert Cook; Malmaison, group marketing director, Roz Colthart.

Reebok

Reebok's I Am What I Am advertising campaign last year represented the sportswear firm's biggest media spend to date. Previously, the campaign featured global icons such as US rappers 50 Cent and Jay-Z, along with basketball icon Allen Iverson. The challenge in the UK was to find a lifestyle icon who could identify with both the Reebok product and its target market.

Reebok's UK agency Cake identified The Streets' front man Mike Skinner as a potential endorser - not only did his persona appeal to Reebok consumers, but he was also a genuine fan of Reebok Classic shoes, having name-checked them ("Let's put on our Classics and have a little dance") on his debut album.

Heather Small

Close To A Miracle

The Private and Confidential Group
would like to wish Heather Small
all the best on her
forthcoming releases

Photo courtesy of Cambridge Jones

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It might be based in the sleepy and leafy environs of Kingston-Upon-Thames, but Private And Confidential Music's Fairlight Mews studio is a hive of activity. Last week, Heather Small wrapped up recording of her new album *Close To A Miracle* - currently receiving patronage from no less a figure than Oprah Winfrey. The ex-M People vocalist's second solo collection is due for a July 24 release on the company's in-house record label. Delta Goodrem and former Atomic Kitten vocalist Liz McClarnon are other recent studio clients.

Today, Danish classical crossover duo Mariah & Michael are cutting vocals with producer Ben 'Jammin' Robbins for their forthcoming album *Opposites*, while the mercurial figure of Sir Harry Cowell juggles simultaneous enquiries on several different phones. Tonight, P&C's staff - under the moniker of Goalpoker - will lay down tracks for a proposed dance cover of Kenny Rogers' *The Gambler* to be released in time for the summer holiday season.

"If variety is the spice of life, then this is precisely what Cowell claims he is aiming for. That, says Private and Confidential's co-founder and head of A&R and management, is the whole point of this new venture - to inject a dose of unpredictability and some much-needed fun and excitement back to the industry.

"I want P&C to be based around how it happened in the Sixties and Seventies, where you've got a production team," he explains. "The idea is to go back to basics and always start off with the record and then decide how we're going to sell it and who is going to be involved with it."

Opening for business in September 2005, the company operates as a multi-faceted production house - incorporating the recording facilities of Fairlight Mews studios (see p15), in addition to separate arms for management and publishing, as well as an in-house record label. Amid these different elements, the studio remains the central hub and the company's bread-and-butter business.

However, unlike other examples of that much-vaunted 360° business model, P&C works very much on a project-by-project basis. Its approach is always flexible - utilising its own facilities and staff wherever possible, but outsourcing expertise as and when a particular project requires.

Fleet-footed enough to meet the demands of the modern music industry, this is a strategy built on old-fashioned values, where the song comes first. A marketing campaign will always follow the music, not the other way round.

"Sometimes we'll be involved with projects beyond recording and sometimes we won't," says Cowell. "With Heather Small, we don't manage her and we have nothing to do with her publishing, but we are producing the record and putting it out. With Mariah & Michael, we don't publish the record - it'll probably go out through a major - but I do manage them and we are producing it. So it's all about what's right for each specific release, making a great record, going with it and picking up what you can."

Forming P&C after leaving Rive Droite, where he was managing director from 2001 to 2005, Cowell has enjoyed an eclectic 25-year career in the music industry - progressing from Genesis' drum technician, to studio co-owner and manager at The Stone Room, to artist manager for the likes of Asia, Ultravox and Helen Terry. At Rive Droite he earned a reputation for signing classical crossover artists such as Katherine Jenkins, as well as a string of international successes including Russian boy band Smash!!! (Universal), Belgium's Natalia (BMG) and Australian Pop Idol winner Anthony Callea (Sony BMG).

He also signed producer Ben 'Jammin' Robbins, who is now the co-founder of the PNC Group. Robbins had made his name working for



Open for less than a year, Private and Confidential hopes to bring fun and excitement back into the industry, taking an old-style back-to-basics approach to recording, writes Adam Webb

Private has got an eye for variety

the likes of A-Ha, Cliff Richard, Tina Arena and Errol Brown. At Rive Droite, he would co-produce Katherine Jenkins' chart-topping *Premiere* album, compose France's 2004 Eurovision entry for Jonatan Cerrada (Sony/BMG) and find his songs placed on albums by, among others, Kesha (EMI Classics), Disney TV soundtrack *Flanmanina, Smash!!!* (Universal) and Australian Pop Idol Anthony Callea's number one hit single.

Studio manager Daniel Ott, A&R Stephen Massa and songwriters Lou Mullen and Mark Hanna also joined the operation. The result, according to Robbins, is a tightly-knit team where each individual member will work on particular elements of the business, as well as contributing creative musical input.

Key players: (from left) Daniel Ott, Sir Harry Cowell, Ben 'Jammin' Robbins, Stephen Massha

I want P&C to be based around how it happened in the Sixties and Seventies
Sir Harry Cowell

"Everything's under one roof," he says. "There's the studio, obviously, and the other aspects of the company like management and publishing, but there's also songwriters here and everyone in the building can lend something to a project."

"[For instance] Lou and Mark are involved as writers, now that the publishing company is up and running, so they can use our second studio upstairs to make demos sound good and they can use Dan to help put everything together. Also, by default, if I'm sitting here thinking, 'God, I could really do with some guitar' and I know Mark is upstairs, then it's only natural that I call him and say, 'Mate, could you just pop down and do a middle-eight for me?' And then I've got Lou, who's a great singer for who I've used as a backing singer



Tina: the Georgia-born singer is an example of Private And Confidential Group's global perspective on the business

for the past 10 years. So it's becoming more of a team thing now."

For the artists themselves, this low-key and hands-on approach to creativity, all housed in a converted news building and with little emphasis on clock watching is fantastic, says Heather Small.

"I think because of the set-up at Private And Confidential, there is much more of an emotional attachment to the work they do. Nothing gets signed unless they like it and enjoy working it. It is a very personal way of working and definitely all about the music," she says.

"For me, [the highlight of this album] was recording and working with someone like Ben Robbins, who completely understands where I am coming from musically and vocally. Finishing up with an album I love is definitely a highlight."

"It is a very old school environment, which is really refreshing these days," adds Small's manager Kate Allen, of Bananara Management. "It makes life a lot easier for us working with a small team as you don't have to speak to 10 different people to get the answer you need. They are eccentric, but extremely efficient."

"Where you have the choice of realistically only four majors in the world, if you want real personal attention for your artist then you are better off going to a well-funded independent, like Private And Confidential. Being a priority is everything, and it is far better to be the number one priority at a small company than a small priority at the number one company."

The practical impact of this set up has been evident since day one, says Cowell, with P&C staff able to turn projects around extremely quickly, from conception to release.

"The second week we entered this building we did a record for Keedie and the English cricket team, a version of Jerusalem, and the week after we made that record, it was at radio and it was a hit. It came out at Christmas and got to number 19. That was exciting. If we'd gone through a major it wouldn't have happened, because we only had three weeks to turn it around."

This flexibility and speed are major assets in an increasingly corporate industry, explains Henry Semence, managing director at Absolute Sales & Marketing, who worked with Private and Confidential on Jerusalem and will be distributing the Heather Small and Goalkeeper records.

"Obviously, those releases are at different ends of the spectrum," he says. "One's a proper artist release album deal and the other's a one-off dance

single, but Private & Confidential, with our help, are able to do the same kind of job for both different styles."

"They've got the studio facilities and the A&R abilities to create projects very quickly. This whole Gambler project was only thought up two weeks ago and now between us we've put together a whole team of people as well as a strategy for physical and digital sales, distribution and the video. So these kinds of opportunities can be taken to market very quickly, while in the case of Heather Small, we can forward plan a proper release schedule."

"Private and Confidential is positioning itself in the market place where they can capitalise extremely well on the opportunities that come their way."

The Goalkeeper single exemplified this, says Robbins, which started life as a light-hearted conversation before being transformed into a fully-fledged recording project in a matter of days. "It all happened within a month. It's cheesy as hell, but poker is a big thing at the moment and, if we get it out in time, it could be one of those awful holiday records that goes all round the world. It's a classic example of everything being in-house and us having total control over it."

Given their track record at Rive Droite, it is perhaps little surprise that Cowell and Robbins also retain a global perspective to business ("I think 'the world,'" says Cowell) with current management clients including 20-year-old Japanese violinist Diana Yukawa and Georgia-born singer Tina, both currently unsigned.

Yukawa, who is based in London and already topped the charts in her home country with Elegy

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Fairlight Mews Studios are hi-tech, but in low-key surroundings

Combining the laid back ambience of a converted house with state of the art recording equipment, Private & Confidential Fairlight Mews Studio offers a fairly unique proposition: hi-tech specifications in low key surroundings.

The set-up comprises two separate areas: the high-ceilinged and daylight-strewn Studio A on the ground floor and a smaller Studio B upstairs acting as a pre-production suite for writing and recording demos.

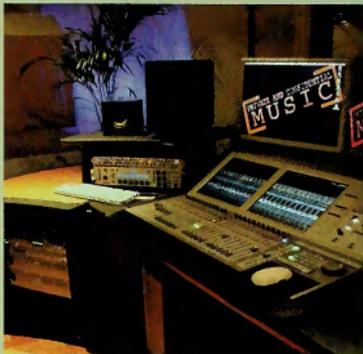
The larger studio is spacious enough to accommodate strings, full bands, drums, brass or piano and is divided simply into a control room and 30m sq live room with moveable vocal booth. From a Mackie Dxb200 72-channel mixing desk and DAW controller with Miller & Kriesel MPS-2510 monitors (plus MPS 5310 subwoofer for mixing), this provides a warm analogue atmosphere with cutting-edge digital sound, suitable for anything from classical projects to pop.

Other features include Pro Tools (Pro Tools HD3 Accel),

Pre-Amp Compressor (Focusrite Liquid Channel, Audient ASP008) and software including Antares Autotune 4, Waves TDM Diamond, Synchro Arts Vocalign, East West QLSO Orchestra Platinum, Sony Oxford and Logic ProX.

Studio B runs from a Mackie Midi controller via two Miller & Kriesel MPS-1611 monitors and a TL Audio Z051 valve Pre-compressor and again offers a full range of digital software, and again offers an identical range of software to Studio A.

But, aside from this impressive spec, it is the studio's physical environment combined with Private and Confidential's multi-tasking staff that lends Fairlight Mews its USP's. "It's just so flexible and laid back here," says in-house writer Lou Mullen, fresh from finishing tracks for Australian singer Erica Baxter with Kevin Hughes and Adam Argyle (Mel C). "It's a great building as well, and that, in itself, gives you a good creative vibe. Also, we can turn things around much quicker than the majors...if someone wants a song for 'X project', then myself and Mark [Hanna, writing partner] can go



and do that or we can adapt something from our back catalogue. Also, aside from Ben in the main room, we've got Daniel [Ditt, studio manager] who can work in Studio B and engineer for us."

Ott also acknowledges the

studio's laidback feel. "That was Sir Harry's aim in the first place," he says. "Everyone who comes down here mentions what a great vibe it has for writing and what a nice place it is to work in - when the sun's out and you're in the courtyard, there's just nowhere

better."

The facility to call on creative staff at the drop of a hat is crucial to Private And Confidential's proactive approach, says Ben Robbins. This is a place that does not stand still and where everyone gets involved. "It's like with writing sessions," he explains. "You can talk about it until the cows come home, but you might as well just go and do it. Having endless meetings doesn't actually take you any further, it just puts up more barriers - and for me, the point of our studio is more about getting on with the artist, interpreting what they want and making them feel comfortable. It's about breaking down those barriers and making the experience seamless.

"We have a real immediacy here that you don't find anywhere else," he adds. "I love being able to walk through that door and the A&R department is there and everything is to hand. We're not quite there yet, but without elevating ourselves too much, the idea is a bit like Motown, where everything is based in the building."

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Heather Small poised to do Proud for Private And Confidential

Heather Small's new album offers a perfect insight into Private And Confidential's project-by-project ethos. Released on Private And Confidential Records on July 24, *Close To A Miracle* was produced at Fairlight Mews Studio by Ben Robbins and features songwriting contributions from the likes of Steve DuBerry, Jim Diamond and Peter Vettesse.

Ironically, considering Small has one of the most recognisable voices in UK music, Sir Harry Cowell says he was not a massive fan of *M People*. "But what changed it for me was when I saw her at Midem three years ago singing a straight R&B song which I absolutely loved," he says. "So, when we got together, I asked her if she would sing the album more straight and I promised her that the world would love the voice that is only Heather Small's. As a result, I think we've made an album that won't lose her audience - you can't take Heather Small, just as you could recognise Mariah Carey - but we've played it down. A lot of people have come back and said that they love it."

"I'm renowned for having a

mouth," he adds. "I've never been frightened of telling an artist that I think they're wrong and I don't see the point of being an independent if you're going to play the game. I honestly believe that artists should be told when they're wrong - and that's why they employ us. Unfortunately, when you're on the payroll you're frightened to say that, because that's when you lose your mortgage. That's why, when I was a manager, I always managed two or three acts at once - if an artist didn't like my opinion and wanted to fire me it didn't matter, because I always had other acts." Playing to its strengths, Private And Confidential has

employed a team of independent specialists to promote the record - including ex-Universal Classics & Jazz staff Nikki Sanderson and Linda Valentine for TV and press and Jeff Chegwain as pluggers for national radio. The idea, says Cowell, was to wield the marketing budget cost-effectively, particularly for an artist where TV appearances would play such a crucial role. The strategy seems to be paying off. Lead single Radio On



has recently been added to the Radio Two playlist. Small has been featured in the likes of *You* magazine and *More*, while high-profile TV appearances have already been secured on BBC Breakfast, GMTV, *Heaven On Earth* and *Songs of Praise*.

"It is a clear advantage, dealing with the top independent promotion people in their fields," says Kate Allen, of Small's Bandana

Management. "For one, I don't have to wait three days for my calls to be returned! But the proof of the pudding is in the promotion programme that is already in place for Heather's album."

The campaign is being rolled out against a wave of publicity for Small's signature tune *Proud*, which has seemingly taken on a life of its own. A co-write with Peter Vettesse, the title track from

her 2002 debut album has already become synonymous with Britain's triumphant bid for the 2012 Olympics, the 60th anniversary of VE Day and England's victory in the 2003 Rugby World Cup. Now, courtesy of Oprah Winfrey, its impact has crossed the Atlantic. The US TV star used the song to celebrate the 25th anniversary of her chat show, while it has also been licensed to the soundtrack of the Angela Bassett movie *Akeela And The Bee*. Small will perform the song at the opening of the Gay Games in Chicago on July 15.

"This is a long-term campaign," adds Cowell of Private and Confidential's biggest release to date. "We've got a second single in September and a tour and then we'll be aiming for Sunday AM, Parkinson, Strictly Come Dancing, Lenny Henry and a new chat show hosted by Sharon Osbourne. The idea was to keep this record in the shops from July right the way through to Christmas, and then to keep hitting it with TV advertising when we need to."

(BMG/RCA), is recording an album of new classical material with the likes of Craig Armstrong, Michael Nyman and Suscha Pattmann.

Tinatin has recorded her debut album with Chris Neil (Mike & The Mechanics, Celine Dion, Cher). Her track, *I Pray*, was recently adopted by the UN for their HIV-awareness campaign and will be used at the unveiling of the Tear Of Grief monument this September 11 - a gift from Russian president Vladimir Putin that will sit at the entrance to New York Harbour in direct view of both the Statue of Liberty and Ground Zero.

Whether these development projects are released through P&C or through a major is immaterial, says Cowell - the strategy again is to make a good record and then strike the appropriate deal.

"I was talking to Brian Rawling about this the other day, but as a production house we've got to find our own artists now. We are the A&R source and, because production costs have come way down now, we've actually got to find things early on and then sell them to the majors with an override and a production. Then we make our money. We're lucky that we'll turn over on production over £300,000 this year, and then if we have any success and one of our acts goes on to bigger things, then the sky's the limit..."

"I'm doing albums that have the potential to sell millions. They are crossover records - that's what

I do. When I see the sales that Katherine Jenkins is doing - because I signed her when I was at Rive Droite - that's the market I want to be in. It's not reliant on radio, it's not even reliant on a hit single and a video; it's reliant on making a great record that you can somehow TV advertise and then get on whatever shows you can and suddenly, half a million sales later, you're in business.

"I'm trying to make records for people who still buy records. Records that are not reliant on radio, but that I can TV-advertise or put out on a tour and that people can buy in Asda and Woolworths. That may change, but I still think I've probably got five or six years."

The short term will be about balance - for Private and Confidential to retain its flexible and spontaneous working practices but to not become overstretched. It is, Cowell says, one of the few production companies with the experience of working on records and with writers from across the genres - whether that's R&B with Steve & Paul Jervier (Take That, Lemar), classical crossover with Morgan Pochin (Katherine Jenkins, Julian Lloyd Webber), pop with Pam Sheyne and Nigel Rush (Genie In A Bottle), or production music with James Radford (Volkswagen, American Airlines).

"We're very diverse in what we can do and, though some people might perceive it as weak, I personally am not known for a sound," adds

Robbins. "I actually see that as a positive. If there's anything I can do then I'll just bring in someone else in who's at the top of their tree. For instance, on the Mariah & Michael record, for the orchestration, I called in Morgan Pochin, who had produced Katherine Jenkins. It's about doing what's best for the record."

Going forward, P&C's objective will be to maintain this flexible approach: to utilise their publishing, management and label arms wherever applicable and to realise which artists might require the additional sales and marketing muscle of a major label or third-party financing.

This latter point is especially important and one on which Cowell remains bullish. Private and Confidential, he argues, offers a welcome antidote to corporate homogeneity. More than that, by taking control of creative functions and hiring the right individuals for a specific job, it offers a potentially attractive option to the majors - essentially an outsourced A&R department.

"I don't want to go to record companies begging for money," he says. "If I've got something that they can sell then they need me more than I need them, that's the way I see it. I still need their money and I do want their expertise, but I'll want for them to come to me - and if they don't come to me, then next year I'll float the company on the stock market and get the money that way."

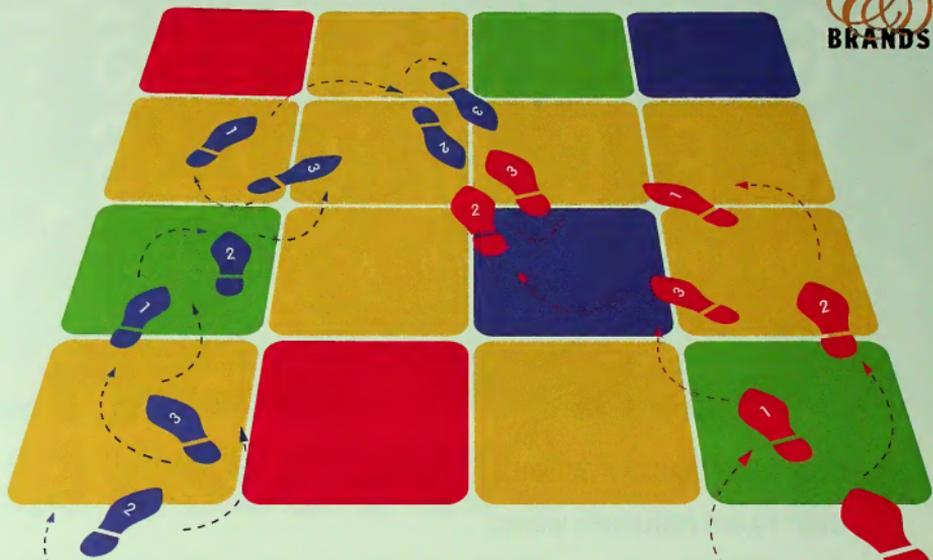
"But ultimately, I would rather be linked to a record company, just so that I could go to the international department and say, 'Do you see this record?', and if they don't then I can go a different route."

The next few months will certainly be intriguing. With Heather Small's marketing campaign already kicked off, Goalpoker set for a September release and worldwide interest in both Tinatin and Diana Yukawa, the future for Cowell and Private and Confidential looks wide open. "I run it very rock'n'roll," laughs Cowell. "I'm always on the ball, but it's not formal - we're flying by the seat of our pants, and you're always going to find me running round like a blue-arsed fly."

And that, you sense, is just the way he likes it.

Singing: Diana Yukawa and Mariah & Michael we signed to management deals





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Sarah Bentley reports on the market trends affecting reggae, and highlights the 10 tracks with the biggest chance of crossover success this summer

Primed for a UK crossover?

If the charts are any guide, the 2004 to 2005 reggae-dancehall frenzy would appear to have peaked and lullied.

With their most recent records, Sean Paul and Damian Marley fell short of achieving a Top 10 hit, while a Diwali or Coolie - Jamaican rhythm productions which crossed genres and sold hundreds of thousands of units in 2004 - has failed to materialise so far in 2006. Scratch the surface deeper, though, and the music is bubbling nicely, with healthy sales, new revenue channels thanks to digital formats and a continually broadening market.

Four years ago, pure dancehall and reggae was confined to back street music venues, pirate radio stations and limited exposure on specialist radio. Today it is no surprise to hear a dancehall record get daytime play on commercial radio.

In August 2005, Chris Goldfinger's Radio One Dancehall And Reggae show moved from Saturday night, 12am to 2am, to a prime time Friday, 11pm to 1am spot. Since then his audience has catapulted from 680,000 to 1.3m listeners.

Goldfinger partly attributes this to dancehall's success in shedding its old image. "Things have changed. Now I'm playing in upmarket venues in

city centres rather than backstreet West Indian joints."

Styles driving the current, big core releases include dancing tunes (tracks that instruct revellers on the latest dance moves), conscious-dancehall (records with righteous vocals - usually from Rastafarian artists), and vocal dancehall (records with R&B-style singing).

Even though dancing tunes, including current winners such as Tony Matterhorn's *Dutty Wine* and Elephant Man's *Gangster Rock*, are most popular in clubs, EMI Music Publishing managing director Guy Moot thinks that vocal dancehall has even more potential to cross over.

"The majority of artists making dancing tunes are so locked into the local Jamaican market, they can't make records with international appeal. There's room for a Jamaican singer, I'd like a young Garnett Silk with an MTV Base-friendly image."

The obvious marketability of the new generation of Jamaican R&B singers currently cropping up on riddim compilations and seven-inch releases will no doubt soon be the focus of bidding wars. From talent including Kris Kelly, Rudy, M'Lonie, Jovi Rockwell, Alaine and Tami Chynn,



Baby Cham: Jamaican artist has broadened overseas appeal via collaborations with Alicia Keys and Akon

only the latter has been signed to a major - with Universal America snapping her up after the 2003 single, *Me Nuh Want That*.

Once an artist has been signed, collaborations and remixes remain an essential part of the profile-building process. Although Sean Paul has slowed down his output and kept his second album *The Trinity* strictly dancehall, he is still reaching a wider audience with collaborations such as *Slow Wine* with R. Kelly and the Universal-released *Cry Baby Cry* with Carlos Santana & Joss Stone.

Atlantic's fresh hope for dancehall crossover success Baby Cham - signed through producer Dave Kelly's imprint Madhouse in 2004 - has his *Ghetto Story* single on the Kelly-produced 85 riddim due for release on August 14. Cham came to mainstream attention in the summer of 2004 with a cut on the *Fiesta* (the same riddim album which featured Beenie Man's 2004 hit *Dude*) called *Vitamin S*. A subsequent *LJ' Mo* collaboration and a remix of Nina Sky's *Turning Me On* provided what Warner club promotions manager Matchstick describes as essential "scene-setting" releases for the *Ghetto Story* campaign.

"Those tracks create awareness at specialist

DJs such as Radio One's Trevor Nelson are more likely to play a Baby Cham record if it's a collaboration or a remix
Matchstick, Warner

THE REGGAEPLAYLIST

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

Presented by



BABY CHAM
Ghetto Story
(Atlantic)
A smash on the underground since last year, the new Alicia Keys remix will add fuel to the fire (single, August 14)



SEAN PAUL
Never Gonna Be The Same
(Atlantic)
A beautiful melody and a touching tribute to slain DJ Doddigan which everyone will love (single, July 17)



DAMIAN MARLEY
All Night (Island)
Junior 'Gory' continues his onslaught of crossover tunes. Daddy would be proud of it (single, July 31)



TONY MATTERHORN
Dutty Wine
(Sunshyne)
With this track, Matterhorn has created the biggest ladies-only dance craze for summer 2006 (single, tbc)



DING DONG
Bad Man
(Forward, Bad Man Pull Up (VP))
The former dancer belts out the instructions to his biggest dance to date (from album *Reggae Gold*, out now)



BEEINIE MAN
Hum Hum
(Virgini)
The most popular track of the moment from his pending album (from album, August 29)



WAYNE WONDER
I Still Believe
(VP)
The veteran vocalist creates his own beautiful version of the Seasons Riddim (album track, out now)



ANTHONY HAMILTON
Everybody
(RCA)
This track is set for a digital release ahead of Hamilton's show at the Hammerstein Apollo on August 19 (single, July 17)



RIHANNA
Break It Off
(featuring Sean Paul)
(Mercury)
Rihanna returns to the reggaeton sound of *Pon De Replay* with this collaboration (single, tbc)



FANTOM MOJAH
Feat Sizzla
(Build Great Man (Downsound))
A rousing anthem from dancehall youth gun Mojah with help from king of the sub-genre, Sizzla... (single, out now)

TOP REGGAE/
DANCEHALL
PRODUCERS
Don Corleone
Dave Kelly
Jawwad
Leftwich & Esco

LeRoy
Delly Rains
Svo Cone
Kali Bust

level outside the core reggae-dancehall audience. Hip hop and R&B DJs such as Radio One's Trevor Nelson are more likely to play a Baby Cham record if it's a collaboration or a remix," he says.

Baby Cham has taken the remix route with versions of Ghetto Story featuring Akon and Alicia Keys respectively. A testament to Cham's rising star, Keys requested the project. Warner club promotions manager Matchstick comments, "It works for both parties. It introduces Cham to new audiences, while giving Alicia a chance to show she's down with the street."

As with Ghetto Story, the majority of reggae and dancehall tunes given mainstream releases have been hits on the underground for six months to a year. Unless handled wisely, this cycle can create problems for any company looking to translate the track's popularity to sales and chart positions.

Smart Move Promotions managing director Lee Francis says, "When a track that's blown up on the underground gets a mainstream release, the majors don't go back to the people that created the buzz. Unless you make them feel part of the crossover process, they will move on. Then, when mainstream DJ's look down to the core and don't hear the track, they won't think its worthy of support."

It is not just about bubbling up, but in some cases bubbling down to create a foundation of support. Maurice Hamilton of SMC Europe has been overseeing the marketing of VP records releases in the UK since 1999 and was responsible for street promotions of Damian Marley's Welcome To Jamrock album campaign for Island. Despite the fact that Beautiful, the third single from the album, was never played in the core



Don Corleone: the producer has collaborated with Kane for his forthcoming album

market before the official release, he thought it essential this market was serviced.

"The core will go back to something they'd previously overlooked. They don't care about release dates. They want to see their music rise and their endorsement gives it authenticity in the mainstream," says Hamilton.

Appealing to core and mainstream markets simultaneously is a marketing challenge Atlantic has risen to for Sean Paul's Never Gonna Be The Same campaign. Planned for distribution at the Notting Hill Carnival, one of the marketing tools takes on the look of an international calling card, a product any regular caller

to Jamaica will be all too familiar with.

Replacing the calling card PIN number under the scratch panel will be a code to receive a free ringtone, wallpaper or preview of a new Sean Paul song. "It works on two levels," says Matchstick, "It speaks directly to the core, as these cards are part of their daily lives. For people that never use them, they're getting something free."

This highlights how the reggae and dancehall sector is finally optimising digital opportunities. It is also licensing tracks for downloads and ringtones and creating content for wallpapers, video ringtones and sites such as MySpace and YouTube. All VP, Greensleaves, Atlantic, Island, Virgin and EMI-signed artists have a website, MySpace page and music licensed for download to most major e-tailers. Soul Jazz Records CEO Stuart Baker says, "After initially feeling threatened by the changes in technology, we now see the benefits and are using it to our advantage."

Despite being the first reggae independent to have a website, and working with iTunes and other major e-tailers since its inception, Greensleaves has only recently started to see losses in sales due to illegal downloading balance out against its new digital revenue channels. Greensleaves A&R Chris Cracknell says, "Illegal downloading was hitting us hard, but now we're looking forward to the market growing."

Downloading is a contributing factor to the broadening market appeal of reggae and dancehall, something Maurice Hamilton sees as having massive long-term benefits. "Thanks to downloading, music that was previously only available in little record shops in Brixton, is now available to everyone online."

"...19 Years as an Independent With 72 hits
and a catalogue of 3,000 released titles..."

RECENT / CURRENT HITS INCLUDE: SEAN PAUL "WE BE BURNING" (+2 ALBUM TRACKS), DAMIAN MARLEY Ft. BOBBY BROWN "BEAUTIFUL" (+2 ALBUM TRACKS), OFFICIAL FIFA WORLD CUP SINGLE "DANCE" BY SKATTA, "SUTTY WINE" BY TONY MATTERHORN, SMUJJI Ft. T.J., T.O.K. Ft T.J., YOUNG JEEZY, BOUNTY KILLER Ft T.J., BUSY SIGNAL Ft SMUJJI "HOLD EM HIGH", MAVADO,

abood
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STANLEY HOUSE MUSIC

CURRENT / UPCOMING RELEASES INCLUDE: WARD 21 "KING OF THE WORLD" (album), M.B.O "MAKE BOYS CRY" (album) AND "SHORT A NUB'N" (single), RICO RODRIGUEZ "Wapeika Vibes" (album) "YO! Jamdown" (compilation), AND DJ SUNSHINE'S "disturbed riddim" (album), VARIOUS TRACKS FROM FURY / NEJE SONGS

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Club Charts 08.07.06

The Upfront Club Top 40

Rank	Artist	Label	Weeks on Chart	Peak
1	MADONNA GET TOGETHER	Interscope	1	1
2	CHOCOLATE PUMAS ALWAYS AND FOREVER	Mercury	1	1
3	TOMMY FEAT. LUMA TAKE IT	Mercury	1	1
4	MARCOUS BOSS RECORDS QUINT SAMPLER (LP SAMPLER)	Mercury	1	1
5	MICHAEL GRAY FEAT. SHELLEY POOLE BRODERLINE	Capitol	1	1
6	SONIQUE TONIGHT	Mercury	1	1
7	BELLE ÉPOQUE MISS BROODWAY	Mercury	1	1
8	FONZERELLI MOONLIGHT PARTY	Mercury	1	1
9	LORNAINE TRANSPARENT FLIGHT	Mercury	1	1
10	EYES OF LOVE MY LOVE IS YOU	Mercury	1	1
11	ROBBIANA UNWANTHFUL	Mercury	1	1
12	ROBBIE BUENA EIGHT AWAY	Mercury	1	1
13	SUPER JUPITER YOU KNOW	Mercury	1	1
14	DIG PROJECT FEAT. MORY KANTE NAARAMA	Mercury	1	1
15	INNER CITY PLAYBOYS JETSETTER	Mercury	1	1
16	PAIDRO SLIM GREATS! REMIXES PART ONE RIGHT HERE	Mercury	1	1
17	SILK KY WASHING MACHINE	Mercury	1	1
18	DAAGROD & MORANE KEEP ON DOUNG II	Mercury	1	1
19	JONATHAN WYSS WHAT YOU GONNA DO?	Mercury	1	1
20	THE SIMULONI ALL THIS LOVE	Mercury	1	1
21	SUPERMODE TELL ME WHY	Mercury	1	1
22	SHAPESHIFTERS & CHIC SENSITIVITY	Mercury	1	1
23	DANCEFLOOR FEAT. BRITLYN MURPHY FASTER KILL PLEASANT	Mercury	1	1
24	ROGUE TRADERS WOODOO CHILD	Mercury	1	1
25	TILL WREST & DJ DELICIOUS SAME MAN	Mercury	1	1
26	HONRY MORRIS WRITTEN ALL OVER YOUR FACE	Mercury	1	1
27	PANAMA VAN HELDEN FEAT. TARA MCDONALD MY MY MY	Mercury	1	1
28	BELLE WHAT THE HELL	Mercury	1	1
29	MANO PROJECT FEAT. A BAILEY SOMETHING ON YOUR MIND	Mercury	1	1
30	MATT DAREY DAREY PRODUCTS (SAMPLER)	Mercury	1	1
31	AVOLON SUPERSTARS FEAT. RITA CAMPBELL ALL MY LOVE	Mercury	1	1
32	THE HIGHES CORPORATION WHAT I FEELING	Mercury	1	1
33	ALEX GANDINO & AERONIA REACTION	Mercury	1	1
34	GROUNDLAND TELL ME	Mercury	1	1
35	CASPADIA EVERYTHING WE TOUCH	Mercury	1	1
36	JENNA DREY KILIN WE'RY SHOULD BELIEVE YOU	Mercury	1	1
37	SOLU MUSIC FEAT. KIMBLE FODE	Mercury	1	1
38	CAJINEE FEAT. DAJAE SAY U WILL	Mercury	1	1
39	MARY J BLIGE ENOUGH OYR	Mercury	1	1
40	DR STEVE FOREST IS THE KING I CAN'T STOP	Mercury	1	1

Madonna is back on top

By Alan Jones

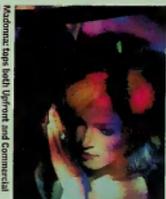
Madonna is in familiar territory this week, topping both the Upfront and Commercial Pop Charts with *Get Together*, the upcoming third single from *Confessions On A Dance Floor*. The track, which is due for release commercially in three weeks (24 July) was served to DJs in mixes by Jacques Lu Cont and Danny Howells & Dick Trevor, and topped to both chart titles this week, finishing up 8.3% ahead of nearest challengers *Chocolate Pumas* Always and Forever on the Upfront Chart and a massive 29.1% in front of *The Hugsies Corporation's* What A Feeling on the Commercial Pop Chart.

Both of the previous singles from the album – *Hung Up* and *Sorry* – also topped both charts, and the success of *Get Together* brings Madonna her 33rd number one dance hit in a run which started over 20 years ago. The album itself, of course, has been in stonch either, selling 115,646 copies to date, and the success of *Get Together* is likely to increase that tally significantly.

—On the US, where *Get Together* has already topped the chart, Madonna fans are even better, scoring a phenomenal and record-breaking 36 number one dance hits, which is 20 more than runner-up Janet Jackson.

Returning to the Upfront Chart, we should note the largeness of *Frade by Soul Music Feat. Kimble*. The track, number one in May, went on to reach number 18 on the ODC Sales Chart, and should perhaps be re-titled *Slow Frade*, as that is what it is doing, leaving spent a phenomenal 22 weeks in the top 40 to date. It continues its genteel decline this week, falling 33.5%, and may finally be about to check out of the top tier.

On the Urban Chart, *Mary J Blige's* Enough Oyr! reloaded 10-1 last week but it is unable to hold onto its title, and immediately retreats to number two, despite increasing its support by a further 4%. That's because the record it replaced at the top last week – *The Pleasant Bolls* Buttons – put on a major spurt and returned to the summit with a narrow 2% majority. Both tracks have increased support every week since they were first serviced, and are joined in the top three this week, either belatedly, by *Nelly Furtado's* Mannequin, which surges 16.3.



Madonna: top both Upfront and Commercial



Project Order return to the Urban summit

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	DAVIDON KAZ FEAT. MARANA WILSON ELECTRIFIC LOVE	Mercury
2	PAIDRO SLIM GREATS! REMIXES PART ONE RIGHT HERE	Mercury
3	PAIDRO SLIM GREATS! REMIXES PART ONE RIGHT HERE	Mercury
4	PAIDRO SLIM GREATS! REMIXES PART ONE RIGHT HERE	Mercury
5	PAIDRO SLIM GREATS! REMIXES PART ONE RIGHT HERE	Mercury

The 2006 Edge

Emmy Award

Edge

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	MADONNA GET TOGETHER	Mercury
2	THE HUGSIES CORPORATION WHAT A FEELING	Mercury
3	DAVIDON KAZ FEAT. MARANA WILSON ELECTRIFIC LOVE	Mercury
4	THE HUGSIES CORPORATION WHAT A FEELING	Mercury
5	THE HUGSIES CORPORATION WHAT A FEELING	Mercury



Produced in co-operation with the BPI
and based on a sample of more
than 4,000 record outlets
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THE OFFICIAL
UK CHARTS

As used by Top Of The Pops and Radio One

MUSICVIEW

The Official UK Charts 08.07.06

SINGLES

1	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Urb
2	NELLY FURTADO MANEATER	Gar/R
3	PUSSYCAT DOLLS FEAT. SNOOP DOG & BUTT DOLLS	Alt
4	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...)	RCA
5	NE-YO SEXY LOVE	Def Jam
6	THE AUTOMATIC MONSTER	Bluup/Spyda
7	THE KOOKS SHE MOVES IN HER OWN WAY	Vega
8	S MENDES/THE BLACK EYED PEAS MAS QUE NADA	Concord/UA
9	INFERNAL FROM PARIS TO BERLIN	Warner
10	MUSE SUPERMASSIVE BLACK HOLE	Delazic
11	THE ZUTONS VALLERIE	LaFace
12	PINK WHO KNEW	Rog/
13	LILLY ALLEN SMILE	Wide Wale
14	LOSTPROPHETS ROOFTOPS (A LIBERATION...)	Veigo
15	RAZORLIGHT IN THE MORNING	Southern Fried
16	ARMAND VAN HELDEN FEAT. TARA WYMYNY	Island
17	THE FEELING FILL MY LITTLE WORLD	Perlo
18	P OAKENFOLD/B MURPHY FASTER KILL PUSSYCAT	Epic
19	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR	Island
20	BADDIE/SKINNER/THE LIGHTNING SEEDS 3 LIONS	Island
21	RIHANNA SOS	Def Jam
22	KELLY CLARKSON BREAKAWAY	Capitol

ALBUMS

1	LOSTPROPHETS LIBERATION TRANSMISSION	Veigo
2	KEANE UNDER THE IRON SEA	Epic
3	THE KOOKS INSIDE IN/INSIDE OUT	Vega
4	FATBOY SLIM WHY TRY HARDER - THE GREATEST...	Start
5	THE ZUTONS Tired Of Hanging Around	Delazic
6	NINA SIMONE THE VERY BEST OF	RCA
7	PUSSYCAT DOLLS POD	AMA
8	THE AUTOMATIC NOT ACCEPTED ANYWHERE	Bluup/Spyda
9	SANDI THOM SMILE IT CONFUSES PEOPLE	RCA
10	RIHANNA A GIRL LIKE ME	Def Jam
11	THE FEELING TWELVE STOPS AND HOME	Island/Island
12	SNOW PATROL EYES OPEN	Flo/Intoyler
13	THE DIXIE CHICKS TAKING THE LONG WAY	Open We
14	NELLY FURTADO LOOSE	Capitol
15	SERGIO MENDES TIMELESS	Domestica
16	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner
17	SHAKIRA ORAL FIXATION VOL. 2	Epic
18	PINK 'TIL NOT DEAD	LaFace
19	FEEDER THE SINGLES	Epic
20	KELLY CLARKSON BREAKAWAY	RCA
21	THE EAGLES THE COMPLETE GREATEST HITS	WEA
22	FORTNITE BATTLE ONE FORTNITE BATTLE ONE	Capitol

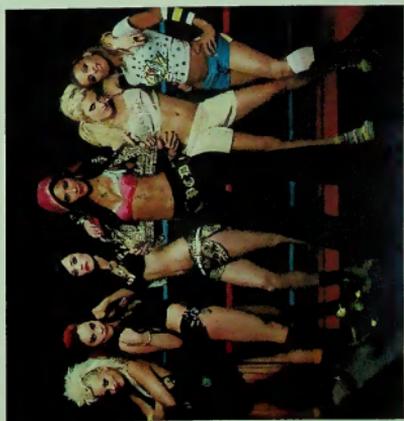
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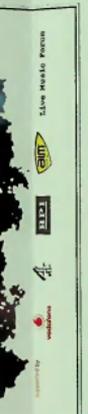
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SPIN
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SLOW MOTION PICTURE

20	15	BADDIEL/SKINNER/ THE LIGHTNING SEEDS 3 LIONS	Pop
21	20	RIHANNA SOS	R&B
22	10	KELLY CLARKSON BREAKAWAY	R&B
23	6	GUILLEMOT'S MADE-UP LOVE SONG #43	Pop/Rock
24	8	EMBRACE WORLD AT YOUR FEET	Indie/Pop
25	4	THE KOOKS NA'VE	Pop
26	16	THE ALL AMERICAN REJECTS DIRTY LITTLE	Drum/Bass
27	23	BEATREAKZ SOMEBODY'S WATCHING ME	Data
28	6	THE LONG BLOWDES WEEKEND WITHOUT MAKEUP	Pop/Rock
29	19	KEANE IS IT ANY WONDER?	Classical
30	24	TONY CHRISTIE (IS THIS THE...) THE WORLD CUP?	Pop
31	33	LUPE FIASCO KICK PUSH	Latin/Pop
32	27	FATBOY SLIM THAT OLD PAIR OF JEANS	Pop
33	27	FATBOY SLIM THAT OLD PAIR OF JEANS	Pop
34	6	CORD WINTER	Classical
35	6	LARRIKIN LOVE DOWNING STREET KINDLING	Indie/Rock
36	56	RED HOT CHILI PEPPERS DANIEL CALIFORNIA	Heavy Metal
37	29	TI WHY YOU WANNA	Latin
38	28	SOLU MUSIC FT KIMBLEE FADE	Latin/Pop
39	6	FATBOY SLIM THAT OLD PAIR OF JEANS	Pop
40	35	PRIMAL SCREAM COUNTRY GIRL	Country



PISSCAT DOLLS: RISE INTO THE TOP THREE



COMPILATIONS

1	6	CLUBLAND 9	UNIVERSITY
2	2	CLASSIC EUPHORIA	Ministry Of Sound
3	3	R&B CLASSICS	Sony BMG TRU2MUSIC
4	1	CLUBBERS GUIDE SUMMER 2006	Ministry Of Sound
5	8	RENAISSANCE - THE CLASSICS PT 2	Renaissance
6	6	GATECRASHER FOREVER	Ministry Of Sound
7	4	ESSENTIAL R&B - SUMMER 2006	Sony BMG TRU2MUSIC
8	6	HELTER SKELTER UNITED IN HARDCORE	Ministry Of Sound
9	6	FEELGOOD SONGS	EMI Virgin
10	10	BEYOND THE SEA	Sony BMG TV
11	7	ENGLAND - THE ALBUM	EMI Music TV
12	8	SUMMER HITS '06	Sony BMG TRU2MUSIC
13	6	PLAY/SCHOOL POP	EMI Virgin
14	9	FLOORFILLERS - CLUB CLASSICS	UNIVERSITY
15	5	BIG CLUB HITS	Universal TV
16	6	CLASSIC FM AT THE MOVIES	Classic FM
17	12	NOW THAT'S WHAT I CALL MUSIC! 63	EMI/Virgin/Universal
18	13	FOOTBALL CRAZY - HEAR THE SONGS	GTV
19	10	BEZ'S MADCHESTER ANTHEMS	VZV/Variety
20	14	THE WEDDING DISCO	Universal TV

FORTHCOMING

KEY SINGLES RELEASES	JULY 3	LILO ALLEN SMILE REGAL	JULY 3	ROSE BACK HOLES AND PETER DINKINSON WARBLERS	JULY 3
	JULY 10	SNOW PATROL CHASING CARS FOLKLORE	JULY 10	NOUVELLE VAGUE A BANDA A PART FEAÇOS	JULY 10
	JULY 17	DIRTY PRETTY THINGS BEAWOOD	JULY 17	RECINA SPEKTOR BEHIND TO HOPE WARNER BROS	JULY 17
	JULY 24	JIM NOIR EAVE MEANIE MY BAD	JULY 24	FROM YORKE THE GRASSER AL	JULY 24
	AUGUST 7	ROOSTER HOME BRIGHTSIDE	AUGUST 7	BOB SIMMON WESTERN DREAM DEFECTED	AUGUST 7
	AUGUST 14	TAPES IN JAMES TISSER AL	AUGUST 14	LILO ALLEN AL RIGHT STILL REGAL	AUGUST 14
	AUGUST 21	FRANK FERNANDO ELEGANT PIT VOLS BOOTS	AUGUST 21	PAOLO NUTINI THESE STREETS ATLANTIC	AUGUST 21
	AUGUST 28	BACK ON DOJANO	AUGUST 28	RAZORLIGHT RAZORLIGHT	AUGUST 28
	SEPTEMBER 4	CHARLES BARKLEY SMILEY FACES WARNER	SEPTEMBER 4	JAMES BEAN BRADPIT THE GREAT WESTERN	SEPTEMBER 4
	SEPTEMBER 11	MONEY PLEASE PLEASE ISLAND	SEPTEMBER 11	COLOMBIA	SEPTEMBER 11
	SEPTEMBER 18	RED HOT CHILI PEPPERS TELL ME BABY	SEPTEMBER 18	PARIS HILTON PARIS HILTON	SEPTEMBER 18
	SEPTEMBER 25	RIHANNA UNFAITHFUL	SEPTEMBER 25	WARNER BROS	SEPTEMBER 25

KEY ALBUMS RELEASES

21	16	KELLY CLARKSON BREAKAWAY	RCA
22	22	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Concert/DMA
23	30	JACK JOHNSON CURIOUS GEORGE (OST)	Warner/Bros
24	17	DANNIT MINOGUE THE HITS AND BEYOND	UNIVERSITY
25	28	JACK JOHNSON IN BETWEEN DREAMS	Brilliant/World
26	33	KAISER CHIEFS EMPLOYMENT	B Wings/Parade
27	24	BUSTA RHYMES THE BIG BANG	Interscope
28	32	TRINITY TRINITY	U2
29	26	THE ROLLING STONES FORTY LICKS	Virgin/Octon
30	6	PLAN B WHO NEEDS ACTIONS WHEN YOU GOT WORDS	Cap
31	21	RONAN KEATING BRING US HOME	Polygram
32	36	GEORGE BENSON THE VERY BEST OF - THE GREATEST	Mercury
33	48	RAY LA MONTAGNE TROUBLE	Epic
34	35	THE KILLERS HOT FUSS	Island/Pop
35	34	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
36	25	ORSON BRIGHT IDEA	Mercury
37	49	NE-YO IN MY OWN WORDS	Warner/Bros
38	39	GNARLS BARKLEY ST ELSEWHERE	Sony Music
39	37	SHAYNE WARD SHAYNE WARD	Columbia
40	29	PRIMAL SCREAM RIOT CITY BLUES	Columbia



LOSTPROPHETS: DEBUT AT NUMBER ONE

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	1	ROBERT GUNN, ILL ROBOT IN WONDER
2	1	1	1	THE BOY RAINBOWS, BUB BUB BUB
3	1	1	1	LUIGI LOU LANGE, RAINBOW DANCE WITH ME (THE WINDY CITYSON)
4	1	1	1	THE KIDZ IN THE HOLE, CRY UNDER HER SKIN
5	1	1	1	CLAYTON KENNY, PINEAPPLE AND NUMBER

THE LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	ROB STONE, FEAT. STATE EXAMINERS, WOULD YOU DO IT
2	1	1	DMARIS, SHAKELT, SILENT FEARS
3	1	1	SPARKNOBLE, TELL ME WHY
4	1	1	RODDE THOMPSON, W/DOUGLAS CHILDS
5	1	1	TILL WEST & APOCALYPTIC SAINT, MAN
6	1	1	MADONNA, LEFT TO YOUR DEVICE
7	1	1	JUSTICE VS SIMIAN, WE ARE YOUR FRIENDS
8	1	1	THE SIMONAI, ALL THIS LOVE
9	1	1	JAMIE T, SHEILA
10	1	1	CHRIS BROWN, GUNNE THER
11	1	1	DARIO GEMELLI VS THE BOB, DON'T LET ME GO
12	1	1	FLAN B, HAWAII
13	1	1	TOM WYNT VS LUNA, TAKE IT
14	1	1	BEYONCÉ, FEAT. JAY-Z, DESTINY
15	1	1	THE SHADSPRINTERS, SEXY BEATDOWN
16	1	1	PRINCE NATION, SINCE WE BUILT
17	1	1	CHOCOLATE PINKA, ALWAYS A FORGIVER
18	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
19	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
20	1	1	BLIZZ IN THE ATLAS, WOLF KISS

These charts are also available online at musicweek.com

DI's interested in joining our mailing lists, please contact:

Mark @ Hyperactive
for the up-front club DI's

Craig @ Eurosolution
for commercial DI's

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COOL CUTS CHART

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
2	1	1	LUIGI LOU LANGE, RAINBOW DANCE WITH ME (THE WINDY CITYSON)
3	1	1	THE BOY RAINBOWS, BUB BUB BUB
4	1	1	RODDE THOMPSON, W/DOUGLAS CHILDS
5	1	1	CLAYTON KENNY, PINEAPPLE AND NUMBER
6	1	1	THE KIDZ IN THE HOLE, CRY UNDER HER SKIN
7	1	1	ROBERT GUNN, ILL ROBOT IN WONDER
8	1	1	DMARIS, SHAKELT, SILENT FEARS
9	1	1	SPARKNOBLE, TELL ME WHY
10	1	1	RODDE THOMPSON, W/DOUGLAS CHILDS
11	1	1	TILL WEST & APOCALYPTIC SAINT, MAN
12	1	1	MADONNA, LEFT TO YOUR DEVICE
13	1	1	JUSTICE VS SIMIAN, WE ARE YOUR FRIENDS
14	1	1	THE SIMONAI, ALL THIS LOVE
15	1	1	JAMIE T, SHEILA
16	1	1	CHRIS BROWN, GUNNE THER
17	1	1	DARIO GEMELLI VS THE BOB, DON'T LET ME GO
18	1	1	FLAN B, HAWAII
19	1	1	TOM WYNT VS LUNA, TAKE IT
20	1	1	BEYONCÉ, FEAT. JAY-Z, DESTINY
21	1	1	THE SHADSPRINTERS, SEXY BEATDOWN
22	1	1	PRINCE NATION, SINCE WE BUILT
23	1	1	CHOCOLATE PINKA, ALWAYS A FORGIVER
24	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
25	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
26	1	1	BLIZZ IN THE ATLAS, WOLF KISS

URBAN TOP 30

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
2	1	1	LUIGI LOU LANGE, RAINBOW DANCE WITH ME (THE WINDY CITYSON)
3	1	1	THE BOY RAINBOWS, BUB BUB BUB
4	1	1	RODDE THOMPSON, W/DOUGLAS CHILDS
5	1	1	CLAYTON KENNY, PINEAPPLE AND NUMBER
6	1	1	THE KIDZ IN THE HOLE, CRY UNDER HER SKIN
7	1	1	ROBERT GUNN, ILL ROBOT IN WONDER
8	1	1	DMARIS, SHAKELT, SILENT FEARS
9	1	1	SPARKNOBLE, TELL ME WHY
10	1	1	RODDE THOMPSON, W/DOUGLAS CHILDS
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25	1	1	FRANCIS, FEAT. THE BISHOP DYNES, IS THE WAYS FROM A GUN
26	1	1	BLIZZ IN THE ATLAS, WOLF KISS

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The digital revolution is not only affecting the way labels market and sell reggae, but the actual music too. As Jamaica has become increasingly tech-savvy, hits no longer come from established studios with long term connections but a plethora of young, computer literate, bedroom producers using Cubase and ProTool packages.

Guy Moot cites this as one of the most exciting developments: "The hot young producers are showing amazing innovation and it's them driving the best sounds. When they scale a track's tempo down so it can be played in R&B and hip hop clubs, something special happens."

Two years ago, Chris Goldfinger remembers being met with a confused "what?" when he asked people in Jamaica to email proper tracks as MP3 files. Now it is standard procedure and the window from a tune's completion to radio play has dramatically narrowed. "Now artists do dubs and I get them a few hours later," says Goldfinger. "Dub studios are going to become the fax machines of dancehall."

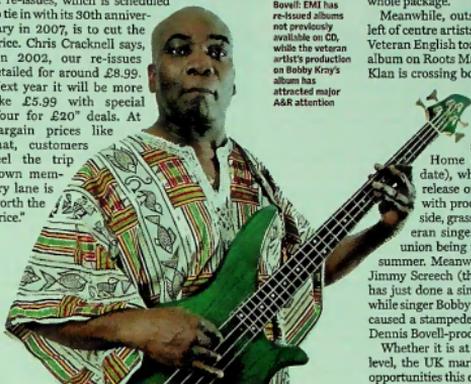
Indeed, Jamaica's new digital adeptness could be jeopardising the future of rhythm albums. Such releases have been a staple release for Greensleaves for the past five years (the label is currently on its 84th), but Chris Cracknell plans to slow things down due to what he is calling "The death of the riddim album."

He says, "It has always been DJs buying riddim albums, but as the filter-down process from Jamaica to the UK has changed from months to weeks, even days, it's impossible to keep up. But it's not so bad. We'll be selective about which ones we put out and hopefully grassroots artists will return to making proper albums as opposed to a

collection of their biggest riddim hits."

On the back catalogue front, things are changing too, with Trojan planning to slow down the pace of its re-issues schedule. Sanctuary's Nick Bourne says, "The markets flooded. The key to a good catalogue release now is having a good story behind it. The 'Best Of...' won't cut the mustard anymore."

Greensleaves' plan of attack for its next round of re-issues, which is scheduled to tie in with its 30th anniversary in 2007, is to cut the price. Chris Cracknell says, "In 2002, our re-issues retailed for around £8.99. Next year it will be more like £5.99 with special 'four for £20' deals. At bargain prices like that, customers feel the trip down memory lane is worth the price."



Bowell: EMI has re-issued albums not previously available on CD, while the veteran artist's production on Bobby Kray's albums has attracted major A&R attention

On June 19, EMI released a re-issues series from UK reggae veteran Dennis Bovell of albums which had not previously been available on CD in the UK. Product manager Tom Wegg-Prosser feels that making tracks available digitally fuels physical sales. "It gives fans an opportunity to test tracks before committing to the album," he says. "This middle-aged, male demographic don't want to merely download music, they want the whole package."

Meanwhile, outside purist reggae-dancehall, left of centre artists are forging strong fan bases. Veteran English toaster Ricky Rankin's Ceasefire album on Roots Manuva's fledgling label Banana Klan is crossing boundaries, while Ninja Tune's future-dub hip hop producer, Lolek Hi-Fi, is building his profile.

On the more commercial side, Kano's Home Sweet Home follow-up (100,000 sold to date), which is slated for an autumn release on 679, features collaborations with producers Don Corleon and Left-side, grassroots DJ Vybz Kartel and veteran singer Barrington Levy, the latter union being the first single release for late summer. Meanwhile, Manuva's young protégé Jimmy Screech (the UK's answer to Sean Paul) has just done a single deal with Buddhist Punk, while singer Bobby Kray's debut single, Main Man caused a stampede of majors angling to sign his Dennis Bovell-produced album.

Whether it is at an underground or crossover level, the UK market will continue to seize the opportunities this ever-changing genre provides.

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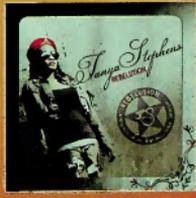
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After excellent financial results, heads of both majors have cases to lead a combined company

Who will win EMI Warner merger?

EDITORIAL MARTIN TALBOT



Anyone with any doubts that Warner would ultimately merge with EMI can now surely dismiss them from their minds.

After the events of last week, it appears absolutely clear that a takeover – EMI of Warner, or Warner of EMI – will come to pass, with the key events due to take place before the end of this year.

But anyone who thought it might be a touching, romantic courtship should also dismiss such notions. The nature and tone of last week's events, at the highest levels of corporate management, remove any chances of that.

There was much talk in the media last week of egos getting in the way of a deal; that the bids and counter-bids are characteristic of two apparently megalomaniac music executives – Eric and Edgar – who insist, stubbornly, that they should be in charge, with no thought to the best interests of their shareholders.

But that is pretty unfair. For a start, neither should be characterised as megalomaniac music execs; both cut their teeth in business well outside of music...

And anyone who has steered Warner and EMI to the kinds of financial results both have achieved in recent months have a right to believe they can

run a combined company.

But, for all the certainty which was established last week, plenty of unknowns remain, not least who will ultimately win out.

Ultimately, that decision will fall to Eric and Edgar's bosses – the shareholders of EMI and the funds who own the majority of Warner Music Group. What is ironic, perhaps, is the fact that the winners and losers will, ultimately, come from the same side.

One inevitable consequence of the Mexican stand-off scenario we find ourselves in is that it will drive the winning bid higher and higher. As a result, if Edgar Bronfman loses control of Warner – for instance – in an EMI takeover, it will be Bain Capital, Thomas H Lee and the rest of his backers who will make hay.

This is an issue which does highlight the most significant glimmer of doubt within this entire scenario – Warner and EMI's nightmare outcome.

Counterbids are all very well, but if they reach the level where an acquisition fails to make sense, the deal would be pulled from under any bid.

At that stage, re-mounting a merger of any kind would be problematic to say the least. The opportunity may well slip from the companies' hands.

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

DOOLEY'S DIARY



AGMs mean lots of loose talk

Remember where you heard it: There was plenty of strong initial feedback on *London Calling* at the end of last week, with football pretty good throughout. Thursday – boosted by attendance at the **AIM AGM** on Thursday afternoon – and into Friday, which culminated in *Music Week's* **boozy World Cup reception**. Dooley, of course, was busy going to press and had to make do with a cup of **herbal tea** and a **Garibaldi**. Ellis Rich chose a novel way to kick start last Friday's **PRS AGM**. In a very darkened room he flashed up ten slogans in 1,000 point letters which he presented as **threats to the future of collecting societies**. Titles included *Organ Works*, *The Uncertainty Of Sharing*, *No Respect*, *Piracy*, *Ducts On Radio* and *Erosion Of Value*. For a minute, Dooley thought he was sitting in a **Fall album**. **MCPS-PRS** supremo **Adam Singer** was on sparkling form and is still clearly reveling in the technospeak he learned from a trip to the

GSM mobile conference earlier this year. "You can't talk about convergence unless you have entwined your etymology with semantic synergy and fused meaning-laden words into 'Telco pilotage'," he explained, helpfully. "It is said that in war, the first casualty is truth; well in convergence the first casualty is English." Hear hear. As the radio industry gathered for the last **CRA Awards** – next year's event will be the **RadioCentre Awards**, apparently – **Christian O'Connell** made a couple of digs at the crowd's fashion sense. "Already I've seen some of the most beautiful combinations of jackets and chinos: this is a big day for commercial radio." And then at radio studio engineers: "I think next year there should be an award for **station engineer with best hairloss**

and **BO**. No, I love engineers; you're not all geeks." While co-hosting the new award at the ceremony **Tony Blackburn** made a shock announcement: "I'm going to retire at the end of the year – the end of the year 2030." Here's to another 24 years. And on Paul Brown's last day as **CRA chairman**, a film montage celebrates with a **mock-up Beed poster** "The Spy Who Loved Radio". But it was his reaction to **Virgin Radio** co-Fru Hazlett – dressed as a scantily clad Bond girl on the same image – which proved most disturbing. "You've fulfilled a thousand fantasies that I'm going to go off and indulge tonight." **HM**. **Hornall Brothers** signed up **Ronan Keating** for a worldwide publishing deal last week. **Stuart Hornall** (pictured left) was with Keating to complete the paperwork, before the star flew off for a promotional jaunt



around Australia. The deal came about through **Hornall Brothers'** representation of **Paul Brady**, with whom Keating co-wrote *The Long Goodbye*, which became a number one country hit in the US. In fact, Keating is far more than a former boy band singer with a pretty face; he has co-written six of the songs on his current album *Bring You Home*. On a new signings tip, **Kid Harpoon** has signed a publishing deal with **Perfect Songs**. **EMI Publishing** has secured hot female singer-songwriter **Duffy** and **Warner Chappell** has completed the deal to sign **Get Cape**. **Wear Cape Fly**. Congratulations all round to **Sony BMG's** independent distribution arm **RED Ink**, currently enjoying chart success with albums from **Fatboy Slim** and **Lost Prophets**. **Congrats too**, to **P&P** songs, who celebrate their first anniversary with **Sandi Thom** – their

first direct signing – high in both singles and albums chart...

...Dooley had his spies out at **Sir Elton's White Tie & Tails** ball last week and, besides disappointment at the absence of **Mr Beckham** – for obvious reasons – he was excited to see a certain **Mr Alain Lery**, taking a break from the continental **mercurians** on a table with **Kylie**, **Rod Stewart**, **Sharon Osbourne** and a bevy of other **glittering stars**. The fabulosity of the London gig crowd at **Dingwalls** last Monday, walking out and decamping back to its hotel room after protesting at the audience's chattering through his support act. A little gentle persuasion brought him back to the venue though, for a **stopping set**... Word reaches Dooley of a very strange anti-DRM campaign hitting the **BPI**. Both executive

chairman **Peter Jamieson** and strategy director **Steve Redmond** have been receiving shadowy calls on their mobile phones at all hours of the day, expressing a desire for a **DRM-free world**. However, when Jamieson had the bright idea of asking them "why?" our wannabe **freedom fighters** were apparently stumped for an answer. It is thought that digital store **Karnadownload** will soon be back on the world wide web, as owners have agreed an investment plan with an as-yet unknown backer. Re-launch for the new service is expected by the end of the summer... Funny how things do change – around the time of **The Rapists'** debut album release, the band were seeking a big deal for their publishing. It failed to materialise. Fast forward two years and the band have completed a **stunning new album** with **Dangerhouse** and **Paul Epworth** and their publishing is again on the market, but the band is in a decidedly stronger position. **Kaiser Chiefs** will enter the studio in August to begin work on the follow-up to **2005's Employment**. The band have written most of the material for the set, which will be released in 2007. Also set for a return is **Amy Winehouse**, who has been writing with **Mark Ronson** in New York. Dooley can confirm that the tracks are rather good... Also busy of late is **Jarvis Cocker**. The **honorary Parloan** has completed work on his solo album, which will be released by **Route One** this September, and in between sessions found time to co-write the new **Charlotte Gainsbourg** album, with **Air** and producer **Nigel Godrich**...

TOTP can still have a future

Open letter

Now we are over the shock news about TOTP. I would like to put forward some suggestions to save the programme.

I think what we've ended up with is a show trying to please the whole family, but which ended up pleasing no one - plus it's on the wrong day and the wrong channel.

So, firstly, I'd say there are two audiences for Top Of The Pops - so there should be two shows: one for the original audience and one for the next generation. Let's deal with the one for the 35- to 55-year-olds first. Top Of The Pops 2, this should be brought back, featuring archive footage plus at least two new performances each week. This would be a 30-minute show using the classic Seventies logo as seen by 19m viewers.

It should be evoked by Johnnie Walker, Chris Evans or Steve Wright. In other words, Radio Two DJs, who could also promote it, as the show will feature new acts core to their playlist. The ideal transmission time for this would be 7.30pm on a Thursday on BBC2.

Having at least two, if not three, new pieces of music on it means that it's just a retro show, it is just selling music to an older audience - the bigger music buying market.

So on to the show for the next generation; quite simply, if CD-UK with Ant & Dec and Cat Deeley worked as a young person's music show, why shouldn't TOTP?

Top Of The Pops: if we all think



back to our coming of age, for the girls it's from perfume to the boys it's from chewing pens to smoking fags, but those are the years when we first become influenced by music, style and fashion. So I would target Top of the Pops at the 11- to 15-year-olds.

The presenters should be Chris Moyles, with Fearne Cotton, Reggie Yates, with Edith Bowman or maybe JK & Joel. Using Radio One DJs means that they can promote on their shows that they are doing TOTP, driving the target audience to the TV.

The content should be the number one plus a 10- to 20-runaround and some records that are out that week, as well as some that are out the following few weeks as exclusive performances. For example, Sugababes, Zutons, Rooster, Madonna, Kaiser Chiefs, Kanye West, Shayne Ward - all current artists who would perform alongside each other to a young, impressionable audience as they have been doing on this show since 1964. You could add in a video clip

section, as this gives more scope to feature artists without having to show a whole three-minute performance and you could also do a pop news feature.

I'd say the best day for Top Of The Pops would be a Monday, this means that Radio One could trail that the new number one or whatever is exclusive will be on the show, presented by their own DJs.

It has to be back on BBC1 to get international superstuds. The exact slot I'd go for is 8.35pm, which would only make it a 25-minute show, but is within the teenage viewing zone following Blue Peter and Newsround.

To follow the main and regional news at 7pm, you can see why this has become difficult, as the BBC wants massive family viewing figures. Top Of The Pops can't compete with that, but all I'm asking for here is that the BBC drops one episode of Neighbours or Animal Park to fit this in. Surely that's not asking too much?

Dylan White, director of promotion, Anglo Plugging

After ill health forced him to step down from his BBC London 94.9FM show, broadcaster **Charlie Gillett** discusses his hopes and fears for the music he loves

Quickfire

What's the latest on your health?

[Gillett was recently diagnosed with Chung Strauss Syndrome]

It's ongoing and a little bit mysterious, because I'm a really knowledgeable about it. I'd taken the decision to step down a week before this hit me, so it's as if part of me knew. The BBC London show is enormously physically demanding, so if you're not at the top of your game it can't be done. I was always really hardy to do it and didn't begrudge the hard work, but I just can't continue.

What are your broadcasting plans now?

The World Service show is almost the opposite in terms of simplicity. I can do it easily and I continue to do it for as long as I can. I had an 11-year run with BBC London and I feel a huge amount of satisfaction at that but dissatisfaction at having to stop. You're known for your love of a hugely diverse range of music.

Then I heard that come about. The radio I heard as a kid had a much broader range, as there weren't all these channels and they were to encompass many more tastes. People would go to France or Italy and come back and request tracks and they would get played - unlike today with that awful thing when a DJ dedicates a song to a listener that they were already going to play. I'm not saying I like all the music they played, but I was exposed to it at a young age. I was into a lot of rock'n'roll and that gets you interested in finding out where it came from, which is what got me into rhythm and blues.

Did you ever lose faith in music? There were enormous jumps between 1945 and 1975 compared to the three decades since and at some point in the early Eighties I thought pop was over. Then I heard King Sunny Ade and it was beautiful. It came out at the same time as the Police were in their heyday and just like them they'd reduced sound to bass and guitar and drums, but with 18 people on stage. It was fantastic and I was hooked.

Do you think enough DJs go out of their way to discover new music? I'm baffled so many don't pursue music that's not in English. I know Phil Jupitus does, but he's about the only one. If you're a film fan, you can't ignore French or Spanish films and still be considered a buff and music is exactly the same.

Why do you think foreign language is so overlooked? I really don't know. People say we're xenophobic but that's not true. Look at the Premiership football teams and you'll see many people from the same countries making the best African



music, or look at the different nationalities of restaurants we eat at. Music seems to be the only exception and I find it hard to understand, but I'm afraid I'd have to blame radio producers, because they control the music we hear.

The music industry has got a lot slicker and more professional since you started in the late Sixties, but is that necessarily a good thing? I don't know how I would start out today. It's frustrating there isn't a way in for so much of the young talent there is. It's disappointing to see Radio London cut out so many of its music shows, because it was a brilliant breeding ground. I'm still half-expecting and half-hoping it will swing back, because there are a lot of young British bands playing interesting stuff with rawness to go with it. The likes of Xfm and 6 Music don't play that wide a range of material and in many ways Later With Jools is the most diverse platform I have.

A lot of world music is very hard to find in the shops because of shelf space restrictions. Do you think the rise of the digital download could be the start of a golden age for it? I was expecting something like that, but it hasn't happened. The range of world music you'll find on iTunes is very poor. And that's because a lot of the best stuff will be coming from an independent label that iTunes won't have a deal with. So it hasn't happened because of iTunes' conservatism and any positive impact the internet might have is going to take longer than expected.

Charlie Gillett started broadcasting on BBC Radio London in 1972, championing R&B, gospel, Cajun, soul and rock'n'roll and, since 1995, presented a Saturday night programme on the renamed BBC London 94.9FM which has won the critical acclaim around the world.

Is the industry too nostalgic bemoaning TOTP's demise or is it a real concern?

The big question

Is the music industry too nostalgic in bemoaning the demise of Top Of The Pops and Smash Hits, or are they cautious for genuine concern?

Martin Lowe, Popworld

"An element of nostalgia is inevitable in a business environment where change is a daily occurrence. I don't see the comments in the past week as bemoaning the loss, but more paying tribute to iconic brands that represented a certain period of time and a set of values that were right for that time. What is a shame is that in an industry where music trends are constantly evolving, two key formats that were designed to track and reflect those trends failed to evolve too."

Gary Roffo, HMV

"Obviously, all things come to an end, and those of us who grew up with the show are bound to be a little nostalgic

view. For many years, TOTP used to be one of the few ways that fans could actually find out about new music releases and see it performed as part of their family entertainment. All that has changed, however, and once the old Radio One was radically changed, the writing was on the wall for TOTP. But that doesn't mean that the BBC couldn't have shown a much greater commitment to the show, particularly with such diverse and vibrant British music scenes to showcase."

Hans Hagman, Crazy Dancer Productions & Management

"Probably too nostalgic, yes. It may not be a problem if a specific show disappears, but it is if it's not replaced by any other prime time music shows. Music is just consumed a bit differently now. And who needs TOTP when you have MTV?"

Frank Ramsay, Totally Radio

"TOTP and Smash Hits formed part of our 20th Century cultural heritage, but the way in which we consume

music and the demographic of the average listener is changing. The important question is 'Are people still consuming music?' The answer is resoundingly yes."

Nick Luscombe, Xfm

"Times have moved on and national record sales charts are not the best indicator of the wealth of creativity and excitement that thrives in UK music. I just hope that the BBC has plans for a new TV music show that's going to be radical, popular and cool. To simply give up would be a missed opportunity when there is so much sonic energy across the nation."

Pete Selby, Borieres

"I think an overriding sense of nostalgia clouds the issue here - all of which means nothing to the next generation of kids getting into music when the mediums which can now deliver are so vast, varied, instant and - unfortunately - disposable. It's a great shame of course, but just a reflection of current cultural debates."

Classified

Contact: Maria Edwards, Music Week Group Sales, CAMP Information, 3rd Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR
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Responsible for implementing the National publicity campaigns across a range of titles. The successful candidate will have proven experience and be able to provide strong examples of well executed, on-message publicity campaigns that have gained presence across traditional and new media outlets/channels. Strong communication skills, enthusiasm/initiative and excellent media contacts required. Entertainment experience preferred. Salary and benefits upon application.

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- ◆ **Regional Plugger** £20K J107349
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BUSINESS TO BUSINESS

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Datafile

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Week 26

Upfront p28 TV & radio airplay p31 New releases p34 Singles & albums p36

FAST CHART

SINGLES

NUMBER ONE

SHAKIRA feat. WYOLEF JEAN

HIPS DON'T LIE Epic

The first Colombian ever to reach number one. Shakira reaches the summit with the assistance of Wyolef Jean, former member of The Fugees, who are, incidentally, the only Italian act to reach number one.

ARTIST ALBUMS

NUMBER ONE

LOSTPROPHETS LIBERATION

TRANSMISSION Visible Noise

The Lostprophets emulate fellow Welsh bands The Manic Street Preachers, Catatonia and The Stereophonics by landing a number one album with Liberation. Transmission, Lostprophets are so proud of their roots, they are taking only Welsh bands on their UK tour, which kicks off today.

COMPILATION ALBUMS

NUMBER ONE

CLUBLAND 9 AATW/UMTV

The Clubland series racks up its ninth number one since its 2002 inception, with Clubland 9 selling a stellar 49,456 copies last week, nearly three times as many as runner-up Classic Eurohita.

RADIO AIRPLAY

NUMBER ONE

LILY ALLEN SMILE Royal

Debuting at number 13 on the singles chart on downloads alone, Lily Allen's first single is clearly a contender for the sales crown next week but is already top of the airplay chart, where it jumps #1 this week, dethroning The Zutons' Valerie.

The Market

Less profit but a number one

by Alan Jones

A week after introductory single, the euphoric anthem Rooftops (A Liberation Broadcast) peaked at number eight, Welsh quint Lostprophets debut at number one with their third album Liberation Transmission.

The album, which sold 55,425 copies last week, is their first number one. Their 2001 debut Fake Sound Of Progress peaked at number 44 selling 159,643 copies, while 2004's Start Something reached number four and sold 329,950 copies.

It was not until May 1998 that Catatonia's International Velvet became the first album by a Welsh band to reach number one - but it has been done by a further seven albums by Welsh groups since, with Catatonia adding another.

The Manic Street Preachers scoring once and The Stereophonics topping the list with four different albums before Lostprophets, whose arrival at the summit coincides with a 3-8 dip in the fortunes of Not Accepted. Anywhere, the debut album from another Welsh band with chart-topping potential, The Automatic.

Despite the release of The Lostprophets album, a Top 40 debut for Plan B and seasonal price reductions helping old favourites like The Fugees' The



Lostprophets: Welsh rockers first number one album starts UK tour with a bang

Scum, What's Going On by Marvin Gaye, The Kinks' Ultimate Collection and Lou Reed's Transformer to stage a return to the chart - the latter album making its 40th appearance since its 1973 release - artist album sales were once again affected by the weather and the World Cup, falling 3.6% week-on-week to 2,002,965.

The release of Clubland 9, the latest in All Around The World's popular dance compilation series in conjunction with Universal TV, helped the sector to a 5.2% improvement at 527,853, keeping the overall decline in album sales to 1.9% at 2,539,215. Compared to the same week in 2005, however, overall album sales were down 13.1%.

First week sales of 49,456 for

Clubland 9 are slightly up on the 47,916 opening of Clubland 7 in the same week last year, and represent the best first week for the series since Clubland 6 opened with sales of 50,548 in 2004.

Overall sales in the Clubland series, which includes two Clubland Xtreme releases and 3,950 regular albums, exceed 32,200,000 since their June 2002 launch - a total beaten among compilation brands only by Now! That's What I Call Music. Clubland 9's success is part of a bigger revival in the fortunes of dance compilations, which hold down six of the top eight places in the compilation chart this week - their best tally this century - with the other two positions being held by R&B compilations.

KEY INDICATORS

SINGLES

Sales versus last week: -7.6%

Year to date versus last year: +74.5%

MARKET SHARES

Universal	42.5%
Sony	25.6%
EMI	8.5%
Warner	7.1%
Others	16.3%

ALBUMS

Sales versus last week: -10.4%

Year to date versus last year: +22.4%

MARKET SHARES

Universal	41.2%
Sony	20.1%
Warner	10.3%
EMI	10.1%
Others	18.4%

COMPILATIONS

Sales versus last week: -27.7%

Year to date versus last year: -10.6%

MARKET SHARES

Universal	35.6%
Sony	23.0%
EMI	11.2%
Warner	2.9%
Others	23.3%

RADIO AIRPLAY

MARKET SHARES

Universal	40.3%
Sony	23.1%
Warner	13.7%
EMI	12.4%
Indies	10.4%

CHART SHARE

Origin of singles sales (Top 75):

UK: 54.7% US: 32.0% Other: 13.3%

Origin of albums sales (Top 75):

UK: 54.7% US: 42.7% Other: 2.7%

For fuller listings, see musicweek.co.uk

THE SCHEDULE

ALBUMS

THIS WEEK

Nouvelle Vague A Bande A Part (Peacefrog); Johnny Cash American V (Epic); Muse Black Holes And Revelations (Warner Brothers); ESG Keep On Moving (Soul Jazz); Laid A Room For You (Skin); The Eagles Of Death Metal Death By Sexy (Columbia); Love Is All Nine Times... (Parlophone)

JULY 10

Regina Spektor Begin To Hope (Warner Bros.); Fields 4 From The Village (Atlantic); Thom Yorke The Eraser (XL); Outlines Through The Windowpanes (Polygram); Bob Sinclair Western Dream (Defected); Peaches Impose My Bush (XL); Counting Crows Live (Polydor)

JULY 17

Lily Allen Alright Still (Royal); Razorlight (Mercury); The Pipettes We Are The Pipettes (Merchis Industries);

Mekon Something Came Up (Wall Of Sound); Paolo Nutini These Streets (Atlantic); Max Sedgley From The Roots To The Streets (Sunday Best); The Basement Lillix Hugs And Playground Things (Columbia)

JULY 24

Rooster Circles And Satellites (RCA); James Dean Bradfield The Great Western (Columbia); Sleepy Jackson Personality (Virgin); Jurassic 5 Feedback (Polydor); She Wants Revenge She Wants Revenge (Polydor); Tapes 'n Tapes The Loon (XL)

JULY 31

DMX Year Of The Dog Again (RCA); Obie Trice Second Rounds (Polydor)

AUGUST 7

Paris Hilton Paris Hilton (Warner Bros.); Nick Lachey Whats Left Of Me (RCA)

AUGUST 14

Christina Aguilera Back To Basics (RCA); Lambchop Damaged (City Slang)

NEW ADDITION



A new Tori Amos boxed-set will bring to surface rare B-sides and unreleased tracks spanning her entire career. The five-disc set, which is released on September 25, is titled The Collection and features an extended version of Amos's 1992 debut, Little Earthquakes and 22 B-sides.

SINGLES

THIS WEEK

Justice vs Simian We Are Your Friends (Virgin); Razorlight In The Morning (Mercury); Jose Gonzalez Hard On Your Heart (Peacefrog); Bob Sinclar World Hold On... (Defected); Snow Patrol Chasing Cars (Polydor); Peter Dinklage An Exotic Affair (Aegion); Lily Allen Smile (RCA); Paolo Nutini Last Request (Atlantic); The Pipettes Pull Shapes (Merchis Industries)

JULY 10

Jen Noir Eanie Meany (My Dar); Shayne Ward Szard By Me (RCA); James Dean Bradfield Thats No Way To Tell A Lie (Columbia); Dirty Pretty Things Deadwood (Mercury); Richard Ashcroft Words Just Get In The Way (Parlophone); Rooster Home (Brightside); The Strakes You Only Live Once (Rough Trade); Busta Rhymes I Love My Chick

(Polydor); Tapes 'n Tapes Instinct (XL)

JULY 17

Zero 7 You're My Flame (Atlantic); Red Hot Chili Peppers Tell Me Baby (Warner Bros.); Feeder Save Us (Ech); Rihanna Unfaithful (Mercury); Shapeshifters Sensitivity (Proxima); My First Phase Please (Island); Franz Ferdinand Eleanor Put Your Boots Back On (Domino); Gnarls Barkley Smiley Faces (Warner Brothers)

JULY 24

Kasabian Empire (Columbia); Madonna Get Together (Warner Brothers); Pat Sharp Boys Minimal (Parlophone); Lorraine Transatlantic Fight (Waterfall)

JULY 31

Paris Hilton Stars Are Blind (Warner Brothers); Christina Aguilera Aint No One Man (RCA); Boy Kill Boy Civil Sin (Mercury); The Futureheads Worry... (Warner Brothers); Ghostface Killah Back Like That (Mercury)

08.07.06

Mercury links up with Tesco

The Plot

The debut single by The Webb Sisters will be available as a free, timed-out download from Tesco's website

THE WEBB SISTERS | STILL HEAR IT

Mercury Records has teamed up with Tesco in a bid to drive early awareness of their new pop duo, The Webb Sisters.

Currently enjoying growing radio support for their debut single I Still Hear It, the sibling duo are the subject of a free offer via the Tesco.com website, where their single is available as a timed-out download until the day of release. It is, says senior product manager Shane Murray, an opportunity to take the duo to the heart of their target audience. "We have really shaped the whole campaign around a 'discovery' theme, in the sense that it's not about cramming as much as we can into the first three weeks. We want people to find the artist and

this was a nice early introduction to our target."

The promotion has coincided with a growing airplay and video presence in the UK, which recently saw the single top the TV Airplay chart and is expected to peak again when it is released on July 10. Murray says the support they are seeing now is the result of introductions and showcases over the past month.

"We have always been confident that once the girls met people and performed in front of people, their music would charm them. So that has been our strategy. We did a focused regional radio tour during which the girls met everybody, got a chance to perform and that appears to have been the catalyst for a lot of early support."

The Webb Sisters were signed by Mercury in 2005 and their debut album, Daylight Crossing, received a soft release on June 26, in a move to ensure that consumers who were hearing the band on air, or at their gigs, on one of several support slots, could buy something when in store. Marketing will be stepped up after the single's release and over the next month. And to coincide with an iTunes single of the week



promotion on July 24, Mercury will offer a deluxe edition of the album featuring six tracks recorded live at various locations across the UK.

The album, which has already been retailing at a discount price, is in the £7.99 to £8.99 bracket, at a majority of retailers.

Looking ahead, Murray says the intention is to continue to build the campaign into Christmas at which point they will target a wider audience. "In quarter three and quarter four we'll have more opportunity to reach a wider selection of people."

CAMPAIGN SUMMARY

MARKETING: Shane Murray, Mercury
NATIONAL RADIO: Mark Rankin, Rob Pascoe, Mercury
NATIONAL PRESS: James Bass, Mercury
TV: Holly Bates, Alex Lee, Mercury
NEW MEDIA: Luke Bearn, Mercury
REGIONAL PRESS: Fleur Gilbert, APB
REGIONAL RADIO: Alex Whitcomb, Alan Smith, Mercury
ONLINE: Don Jenkins, Hyperlaunch
MANAGEMENT: Modest Management

TASTEMAKERS TIPS

Pigion Detectives You Know I Love You (Dance To The Radio)

JIM LAHAT, HEAD OF MUSIC, BBC LONDON 94.9



"Looking for the next big thing? Well, look no further than The Pigion Detectives, who are from Leeds and are putting out their second small label seven-inch only release. Writing great catchy tunes should be easy, so how come not many bands can do this these days? The Pigion surely can and seeing them live recently they have much more to come and can deliver the goods live as well. As Elvis Costello once said, you should be Watching The Detectives."

Tapes In Tapes The Loon (XL)

JAMES JAM, NME RADAR EDITOR

THE INSIDER

BBC Radio 1Xtra



BBC Radio 1Xtra will look to reinforce its international presence through a series of broadcasts from the US this month. Following successful visits to Germany, Japan and Africa over the past 12 months, eight shows will be broadcast from the US, where DJs Ronnie Herel, L Double, Robbo, Ranx and Sentez will hit the road, taking in Atlanta, Los Angeles, New York and Houston.

Each week, the station will broadcast a two-hour club set starting on Saturday midnight running to Sunday 2am.



"If I hear the phrase 'XSXW 06 stars' juxtaposing the name of these much heralded

Minneapolis indie rock wunderkids one more time, then I swear, I won't be responsible for my actions. Still, thrillingly jarring, self-recorded TNT The Loon and it's ensemble of bashfully brilliant pop songs (think Pavement with more heart) should see them scrub away the 'XSXW 06' bit of aforementioned juxtaposition forever. Believe the hype then."

Tom Novy Take It (Data)

NEIL GREENSLADE, PROGRAMME CONTROLLER, GALAXY 102.2



"What can I say? It's Novy. It's a great follow-up to a track which I find easy to playlist on Galaxy. Data

Additional broadcasts from 7pm to 10pm one night each week will take place from each city, kicking off in Atlanta on Monday July 3. "Xtra programme director Wilber Woodhouse says the tours bring exclusive content, back home and are also a way of educating international audiences about the station and, in the process, winning more listeners online. "They're quite naive about how well it goes on stuff we are," he says. "They will look at our playlist and be absolutely astonished we had records on there that they haven't even got on their playlists yet, that are American records."

The international broadcasts kick off what is shaping up to be an active four months for the station. 1Xtra will have a typically strong

After much TalkTalk, Carphone ad soundbed receives full release

Ad focus

A track originally featured in the advertising campaign for Carphone Warehouse's TalkTalk promotion will now see a full commercial single release this month.

Something In The Air recorded by British singer-songwriter Hayley Sanderson, has featured as both a 30- and 60-second soundbed in TV and radio commercials for the TalkTalk campaign over the past three months. While not originally intended to be a commercial single, TalkTalk UK brand manager Lucy Woodhouse says positive feedback from Car Warehouse customers has driven the decision to take the song further.

"We had done a lot of brand tracking last year and the song came out really strongly, everyone recognised it as the TalkTalk song, so we definitely didn't want to get away from it," says Woodhouse. "We were so pleased when we heard Hayley's version of it. She's got the most amazing voice and we were all really excited by it. Releasing it seemed like the natural thing. There was so much



buzz around it."

A full-length version of the song – which was originally performed in the Sixties by Thunderclap Newman – will be released online on July 24, with a physical release scheduled to hit stores one week later. All profits will go to the Freshness Trust, TalkTalk's own charity for children with autism. "We're not making anything out of it. It's been one of those things that was swept along and seemed like a nice

thing to do," says Woodhouse.

The label behind Something In The Air's release is Transistor Project, an organisation set up in 2005 by Queen manager Jim Beach and Blur's Dave Rowntree, who have also signed Sanderson for the release of her debut album. The label is looking to the ad campaign to lead marketing for the single, alongside a strong online marketing drive which is being managed by Outside Line.

RADIO PLAYLISTS

RADIO 1

ALIST
Armani Van Holden My My My, Bob Stronker feat. Steve Edwards World Hold On (Children Of The Sky) Fall Out Boy 16 Candles, Girls On The Borderline From: Lily Allen Smile, Lazerdolphins Roshop, Madonna Get Together, Mike Spangemann Black Hole Nelly Furtado Minor, Pigeon Detectives feat. Gaby Dogg Bottom, Razorlight In The Morning Red Hot Chili Peppers I'm My Baby, Rihanna Unfaithful, Rogue Traders Xosha Child, Selah (The Charming Car), Supermoe 101 Me Why, The Automatic Moments, The Kooks She Moves In Her Own Way, The Zetans Verve

BLISS
Rinôçérôse feat. Jay-Z Deja Vu, Busta Rhymes I Love My Chick, Chris Brown Come Thru, Dirty Pretty Things Deadwood, Frank Morison You Gave Me Something, Jamez Shelz, Justice We Simian We Are Your Friends,

MeFly Please Please, Ne-Yo Sexy Love, "Drown Happiness, Roster Hines, Sean Paul Never Gonna Be The Same, Sergio Mendes & The Black Eyed Peas Min Que Nada, The West & DJ Delicatessen Same Man

U LIST
"Fender Sire Us; Get Cape. Wear Cape Fly I Say, Jose Gonzalez Hand On Your Heart, Paolo Nutini Lost Respect, Paolo Nutini Also Blind, Plan B Monks, Shaphanthers & Chris Serenity, The Gutterheads Kids In Love Song, The Simons All This Time, Wolfmother Woman

14PFRONT
Anika Oakley/Orange "Be My Girl Get Girl Sit", David Guetta We The Eggs Love Don't Let Me Go, "Panic! At The Disco Live

RADIO 2

A LIST
George Michael An Erotic Affair, James Morrison You Got Me Something, Kelly Clarkson Breakaway, Lily Allen Smile, Paolo Nutini Lost Respect, "Pet Shop Boys Heartbreak The Kooks She Moves In Her Own Way, The



SINGLE OF THE WEEK

Gnarls Barkley
Smiley Faces

Warner Bros WEA4100D1
With nine-week chart-topper *Crazy* crashing out of the chart after being deleted by Warner after sales of some 700,000, the path is clear for this follow-up. Its stomping Motown melodies are perfect uplifting listening for the summer season. Radio is putting its weight behind the track, with A-listings at Radio One and Capital, A-C-listing at Radio Two. The only thing that can hold it back is the ongoing popularity of its predecessor.



ALBUM OF THE WEEK

Razorlight
Razorlight

Vertigo 1701092
Consciously or not, Razorlight have gone big with their second album. Gone are the punky Television-isms of the double-album debut *Up All Night*, to be replaced by soulful indie rock and plauditudinous lyrics, the end result sounding not unlike The Police. Thankfully, Johnny Borrell has retained his knack with a nagging melody, and there are a handful of strong singles here that should help it sell in vast quantities.

Singles

Air Traffic

Just Abuse Me/Charlotte (Club Fandango GALAG05005)
The fifth release on Label Fandango and the first from this newly-lit-up London outfit, *Just Abuse Me* is an upbeat, piano-led pop with a singalong factor that is tough to shake. Already championed by Zane Lowe and Steve Lamacq, while Air Traffic's influences can be spotted at 10 paces, their sound is very much their own. Recently signed to EMI, this is a name you will be hearing a lot more about.

Chris Brown

Gianna (Jive 6829532)
The third single from Brown's debut album is another reminder of the potency of his 17-year-old R&B. B-listed at Radio One, it fuses Brown's effortless winks with those of rapper Lil' Wayne over a simple, but addictive, hook and the result is a perfect, good-vibes summer record. Already huge in the US, on this evidence he could achieve the same status here very shortly.

Bugz In The Attic

Move Aside (V2 NURT5038216)
This single from Bugz's new album *Back In The Dog House* is a surprisingly straight-forward, funk-casting aside broken beats in favour of uncomplicated but fearlessly funky rhythms. The result is a pop gem that sounds a little like an underground take on America's *T.I.*

Graham Coxon

I Can't Look At Your Skin (Parlophone CDR6702)
Coxon's strained Cockney vocals spit a bit like punk, while taut guitar work keeps it all very lean. Arguably the 71 can't look at your skin, 'cos it's doing me in' refrain is repeated a few too many times, but it is a pernickety point - Coxon remains one of the most exciting singer-songwriters in the UK.

Feeder

Save Us (Echovibe4614290)
Save Us (Grosch from a janky intro through a throbbing chorus, only slowing it down for a 'mobile

phones in the air' moment before another powerful crescendo. All this makes it a song ideally suited to festivals and encores, so expect to hear it in their upcoming sets at the Carling Weekend, T In The Park and Oxygen.

The Flaming Lips

The Wand (Warner Bros WB157842)
The second single from *At War With The Mystics* is, predictably, an absolute corker. As with the rest of the album, it takes on big political themes with a sense of optimism that is both empowering and uplifting. Along with cracking recent live displays at Wireless and on Later... this should keep interest in the album bubbling along nicely.

Frank Ferdinand

Eleven Put Your Boots On (Domino RUG2340C)
This fourth and final single from the double-platinum *You Could Have It So Much Better...* is a re-recorded version of the album track, Beefer production and a rich arrangement have filled out the track, bringing out the best in the melody. A-B-listing at Radio One will help its profile.

McFly

Please, Please/Don't Stop Me Now (Stand 1703595)
This double A-sided single in aid of Sport Relief features a Queen cover and the first new material since McFly's rather-ambitious mature direction with their second album. This latest direction, it transpires, is skate punk with a keen boy-meets-girl pop edge and, happily, it works very well. Top five is a certainty.

Morning Runner

Oceans (Parlophone CDR6701)
Last seen supporting Embrace on their UK forests tour, Morning Runner return with a strong, piano-led ballad that reveals new depths to the band's songwriting skills. It is hardly made for radio, but will undoubtedly direct the casual consumer to current album *Wilderness Is Paradise Now*.

James Morrison

You Give Me Something (Polydor 9585870)
Thanks to a stint at the top of the

TV airplay chart, you should already know this debut single as a wonderfully sleek and soulful record with a timeless feel that serves as a powerful introduction for one of British music's brightest new hopes. His is a voice that belies Morrison's young years, and should be one we will be hearing for a long time to come.

The Organ

Remember The City (Too Pure PURE200)
This Vancouver-based outfit went down a storm at SXSW earlier this year, and the evidence is here on this single. The song has a familiar feel thanks to echoes of - for example - Blondie, Martha And The Muffins and Electric Blue, but doesn't sound derivative. Almost perfect.

Sean Paul

Never Gonna Be The Same (Atlantic AOT248CD)
The fourth single from Paul's album *The Trinity* is a nod to his more traditional roots reggae heritage, but brought back up-to-date with a tune based on Don Corleone's Seasonal riddim. B-listed at Radio One, this could herald a return to the Top 10 after a couple of recent near misses.

Red Hot Chili Peppers

Tell Me Baby (Warner W726CD1)
There's something about Anthony Kiedis' idiosyncratic semi-rapping and Flea's bass that makes Red Hot Chili Peppers singles impossible to hate, a fact borne out by the fact that the song's been playlisted by Virgin, Added by Radio One and is on XFM's daytime list. The video is also getting airtime on MTV UK.

Rihanna

Unfaithful (Def Jam 1702249)
Rihanna follows one of the year's best albums with a single that will further broaden her audience in the UK. Released 10 days ahead of her performance at G.A.Y. in London, the song comes backed with A-list support from Radio One and Capital, and B-list support from Radio Two.

Roland Shanks

Tarantula (Modern Art ARTCD1)
There is a real bit of magic around

this lot in much the same way there was when Franz Ferdinand arrived, fully formed, on the radio. Tarantula has a tight, fresh and angular sound to it thanks to the guitarists involved arrangements, and the hooks are big enough to hang your coat on.

The Strokes

You Only Live Once (Rough Trade LCU1945)
You Only Live Once is fairly typical of its parent album *First Impressions Of Earth* in that it combines an approach that is vaguely experimental (for them) with a typically Strokes-esque tune. However, as with much of that album, it lacks the sparkle of their best material.

We Are Scientists

The Great Escape (Virgin LC03098)
This is a catchy guitar pop number that sounds good coming out of the radio, and spectacular on teh live stage. Its simple charm should see it do well, building support for a band whose debut album has quietly gone gold.

Albums

All Farka Touré

Swave (World Circuit WCD075)
Touré, the Great Escapist, is a Senegalese, who died earlier this year, is a testament to the man's power and influence. Backed up by his Bamako-based ngoni band, as well players like ex-JB Pee Wee Ellis on tenor sax, this album catches Touré after the success of his *In The Heart of The Moon*. Lyrically, he spans life from agriculture to xenophobia and all points between, but the music is visionary.

Lily Allen

Alright, Still (Regal 3670282)
With A-listings at Radio One and Capital behind the single *Smile*, as well as strong press support, Allen's debut album should get off to a flying start. With producers ranging from Future Cut to Mark Ronson covering all the pop bases from pop dancier to ska to girl pop, it should have a wide appeal. Strong potential singles such as *Knock 'Em Out and Littlest*

Things will only assist the rise of this major new talent.

Paolo Nutini

These Streets (Atlantic 510150172)
With the campaign surrounding the single *Last Request* (out today) gathering momentum, Nutini's debut album arrives at just the right time. The exotically-named Scot delivers a competent enough collection of rooky yarns on *These Streets*, but the watergrip production has erased much of the boy's live character, sadly.

The Pipettes

We Are The Pipettes (Memphis Industries MI0720D)
With single *Pull Shapes* winning support from Radio Two, the stage is set for the release of this Brighton acts debut. *Sloppy Girl* (your harmonies dominate, with echoes of Phil Spector in the production. This riot of off-kilter pop should win many fans with its endearing lyrics and infectious melodies.

Rhymerfest

Blue Collar (J2 82765849722)
Rhymerfest seems to have learned from one-time collaborator Kanye West how to produce a commercial hip-hop album without obviously dumbing down. Blue Collar may never threaten to push the rap envelope, but its mixture of nagging choruses and smart production, courtesy of Mark Ronson and No-ID, make it an addictive listen and perfect for summer.

Rogue Traders

Here Comes The Drums (Ariola 82876569722)
Fronted by ex-Neighbours actress Natalie Bassingthwaite and already a double-platinum act in their native Australia, Rogue Traders' blend of rock and dance may sound like a brave new dawn to some, but those old enough to remember Republica may beg to differ. The single *Voodoo Child* is a surefire hit in the making, but this rather backtracked long-player is unlikely to set these shores alight.

This week's reviews: Digital Bored, Phil Drake, Ben Caplow, Stuart Clarke, Owen Lawrence, Nicola Sault, Nick Tesco and Simon Ward.

After extensive hype on MySpace where users could stream Smile, the single release still proves a hit on radio for Lily Allen and the EMI imprint Regal.

RADIO ONE

Pos	Last	ARTIST TITLE LABEL	Wks	Peak	Wks	Audience
6	1	THE ZUTONS VALERIE DELAGNAC	21	25	2003	
1	1	B SINCLAR/STEVE EDWARDS WORLD, HOLD ON (CHILDREN) UNDISCOVERED	20	25	2078	
3	6	RAZORLIGHT IN THE MORNING VIRGIN	11	24	2864	
4	3	THE KOOKS SHE MOVES IN HER OWN WAY WARP	25	23	2852	
4	1	NELLY FURTADO MANEATER GUTTEN	29	23	2852	
4	4	THE AUTOMATIC MONSTER BENTLEY & PHOENIX	21	23	2817	
2	2	ARMAND VAN HELDEN MY MY MY GUTTEN FROED	21	23	2749	
4	25	CNARLS BARKLEY SMILEY FACES WARNER BROS	17	23	2754	
14	14	LILY ALLEN SMILE REGAL	19	22	2083	
9	5	KEANE IS IT ANY WONDER? ISLAND	18	22	2060	
11	6	MUSE SUPERMASSIVE BLACK HOLE A&M	21	21	2029	
12	11	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS A&M	20	20	1658	
11	11	PINK WHO KNEW LARACE	20	20	1658	
14	14	ROQUE TRADERS WOODCO CHILD RCA	16	19	1862	
16	6	JACK JOHNSON UPSIDE DOWN BRUSH FIRE/ISLAND	21	17	1815	
16	7	RIHANNA UNFAITHFUL DEF JAM	15	17	1844	
12	22	CHRISTINA AGUILERA AIN'T NO OTHER MAN RCA	14	17	1391	
16	6	LOSTPROPHETS ROOFTOPS WERBLE HOSE	21	16	1445	
18	4	FALL OUT BOY 16 CANDLES MERCURY	21	16	1425	
21	9	RED HOT CHILI PEPPERS TELL ME BABY WARNER BROS	19	15	1526	
21	9	SNOW PATROL CHASING CARS POLYDOR	16	14	1899	
19	9	SUPERMARIO TELL ME WHY RCA	18	14	1462	
23	15	SERGIO MENDES/THE BLACK EYED PEAS MAS QUE NADA POLYDOR	15	13	2079	
21	21	JUSTICE VS SIMIAN WE ARE YOUR FRIENDS SOURCE	15	13	2092	
22	10	NE-YO SEXY LOAF DEF JAM	17	13	1624	
21	6	BEYONCE DEJA MU SONY BMG	7	13	1033	
27	27	MCFEY PLEASE ISLAND	5	12	1072	
27	11	TIM WEST & DJ DELICIOUS SAME MAN MEMBER OF 5ORP	10	12	1092	
29	26	KELLY CLARKSON BREAKAWAY RCA	11	10	1035	
29	18	EMBRACE WORLD AT YOUR FEET INDEPENDENT	16	10	811	
26	26	JAMIE T SHEILA VIGOR	6	10	516	

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INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST TITLE LABEL	Wks	Peak	Audience
1	1	PINK WHO KNEW LARACE	1818	785	8276
2	2	SANDI THOM I WISH I WAS A PUNK... (WITH FLOWERS...) RCA	1524	516	2368
4	4	KEANE IS IT ANY WONDER? ISLAND	1479	1512	2318
4	6	THE FEELING FILL MY LITTLE WORLD ISLAND	1177	1482	2286
5	7	NELLY FURTADO MANEATER GUTTEN	1309	1422	2287
6	21	LILY ALLEN SMILE REGAL	174	1766	2070
7	5	WILL YOUNG WHO AM I SONY BMG	1487	1210	2598
8	17	KELLY CLARKSON BREAKAWAY RCA	815	1276	1737
8	8	MERIDA PALLOTT EVERYBODY'S GONE TO WAR WITH FUNK	2277	218	1305
11	3	CNARLS BARKLEY CRAZY WARNER BROS	1486	1064	2262
11	12	JACK JOHNSON UPSIDE DOWN BRUSH FIRE/ISLAND	1579	1087	1878
12	10	SNOW PATROL YOU'RE ALL I HAVE POLYDOR	1388	1046	1680
16	16	MADONNA GET TOGETHER AGAIN WARNER BROS	1093	959	2534
18	14	THE KOOKS SHE MOVES IN HER OWN WAY WARP	425	1065	1752
18	11	ROBBIE WILLIAMS SIN SIN SIN CAPSULES	1162	1064	1803
18	14	ORSON NO TOMORROW MERCURY	1162	1064	1803
17	20	THE ZUTONS VALERIE DELAGNAC	765	1061	1326
18	9	RIHANNA SOS DEF JAM	571	1043	1918
19	18	CORINNE BAILEY RAE PUT YOUR RECORDS ON GOOD PRODUCTIONS	818	813	1912
19	15	BEVERLY KNIGHT PIECE OF MY HEART PARLOPHONE	818	1003	1897
19	19	INFERNAL FROM PARIS TO BERLIN GUTTEN	221	778	1471
22	6	CHRISTINA AGUILERA AIN'T NO OTHER MAN RCA	1478	107	1232
23	13	CORINNE BAILEY RAE TROUBLE SLEEPING GOOD PRODUCTIONS	1944	718	1230
24	6	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS A&M	447	703	1584
25	9	SERGIO MENDES/THE BLACK EYED PEAS MAS QUE NADA POLYDOR	514	497	1925
25	9	B SINCLAR/STEVE EDWARDS WORLD, HOLD ON (CHILDREN) UNDISCOVERED	404	497	1925
27	23	GEORGE MICHAEL AN CASIR FEARS REAL AM	403	499	1847
28	6	SHAKIRA FEAT. WYCLEF JEAN HIPPS DON'T LET YOU GO SONY BMG	516	427	1692
29	6	NE-YO SEXY LOAF DEF JAM	494	427	1392
29	22	JACK JOHNSON BETTER TOGETHER BRUSH FIRE/ISLAND	491	441	1676

© Nielsen Music Control. Compiled from total number of plays in 40 mainstream independent local stations from 01:00 on Sunday 25 June 2006 until 24:00 on Sat 1 July 2006

The UK Radio Airplay

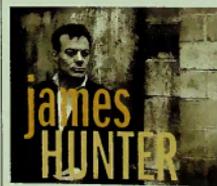
Pos	Last	ARTIST TITLE LABEL	Wks	Peak	Audience	
1	1	LILY ALLEN SMILE REGAL	1616	69	6114	63
2	2	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	1195	46	5632	10
3	3	THE ZUTONS VALERIE DELAGNAC	1073	11	5589	4
4	4	KEANE IS IT ANY WONDER? ISLAND	1627	2	5542	30
5	6	PINK WHO KNEW LARACE	2106	6	4785	5
6	10	KELLY CLARKSON BREAKAWAY RCA	1359	53	4652	49
7	5	NELLY FURTADO MANEATER GUTTEN	1550	7	4206	5
8	22	RAZORLIGHT IN THE MORNING VIRGIN	651	19	3868	50
9	3	THE FEELING FILL MY LITTLE WORLD ISLAND	1647	6	3784	33
10	13	PAOLO NUTINI LAST REQUEST ATLANTIC	512	34	3768	49
11	18	JAMES MORRISON YOU GIVE ME SOMETHING DEF JAM	605	79	3729	83
12	21	RIHANNA UNFAITHFUL DEF JAM	549	58	3725	55
13	9	JACK JOHNSON UPSIDE DOWN BRUSH FIRE/ISLAND	1137	2	3182	6
14	21	BOB SINCLAR/STEVE EDWARDS WORLD, HOLD ON... UNDISCOVERED	756	14	3171	23
15	15	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS A&M	780	13	3103	11
16	20	KEISHA WHITE DON'T MISTAKE ME KODICIA	372	30	3055	17
17	11	ARMAND VAN HELDEN MY MY MY TROUBLE SLEEPING	540	7	2864	8
18	4	CNARLS BARKLEY SMILEY FACES WARNER BROS	509	17	2860	85
19	17	THE AUTOMATIC MONSTER BENTLEY & PHOENIX	601	11	2239	1
20	16	WILL YOUNG WHO AM I SONY BMG	1374	5	2603	7
21	18	SANDI THOM I WISH I WAS A PUNK... (WITH FLOWERS...) RCA	1609	1	2532	49
22	13	THE WEBB SISTERS I STILL HEAR IT MERCURY	268	66	2418	19
23	29	CHRISTINA AGUILERA AIN'T NO OTHER MAN RCA	837	52	2477	23
24	14	CNARLS BARKLEY CRAZY WARNER BROS	1145	33	2369	24
25	18	MUSE SUPERMASSIVE BLACK HOLE A&M	374	36	2318	21

■ Highest Top 50 entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 overall ■ Biggest increase in plays ■ Audience increase of 50% or more



Lily Allen Who Know by Pink was the most-played song on UK radio last week, with 2,106 plays detected by Music Control on its 123 stations. The chart is based on audience presentation, and on that score newcomer Lily Allen is runaway

champion, vaulting 8-1 with first single Smile, which commanded an audience of 6,114 from 1616 plays. Allen was fortunate enough to have massive support from Radio One (22 plays) and Radio Two (19), which provided a combined 63.4% of her audience. Madonna has already had number one airplay hits from



James Hunter - People

James Hunter single "People" peaked at No. 2 on the UK charts. As featured on Radio 2 playlist, in session with Paul Jones, Ned Sherrin, also on Radio 1. 102.2 Smooth FM Smooth selector and Live on GMTV - 19th July. On TOUR in July, dates on www.jameshunter.com. Taken from: People: Conna Talk - the album contact:solver@troussard.com



her current Confessions On A Dance Floor album with Missy and Serry and is aiming for a

third with Got Together, which is the highest of 11 new entries to the Top 50 this week, arriving at

number 28. Got Together was aired by 66 stations last week, earning an audience of

CAPITAL

Pos	Last	ARTIST TITLE LABEL
1	3	PINK WHO KNEW LARACE
2	5	KEANE IS IT ANY WONDER? ISLAND
3	4	JACK JOHNSON UPSIDE DOWN BRUSH FIRE/ISLAND
4	1	SNOW PATROL YOU'RE ALL I HAVE POLYDOR
5	1	WILL YOUNG WHO AM I SONY BMG
6	2	THE FEELING FILL MY LITTLE WORLD ISLAND
7	16	LILY ALLEN SMILE REGAL
8	17	KELLY CLARKSON BREAKAWAY RCA
9	5	SANDI THOM I WISH I WAS A PUNK... (WITH FLOWERS...) RCA
10	9	ORSON NO TOMORROW MERCURY

CHRYSALIS

Pos	Last	ARTIST TITLE LABEL
1	2	PINK WHO KNEW LARACE
2	1	NELLY FURTADO MANEATER GUTTEN
3	5	ARMAND VAN HELDEN MY MY MY TROUBLE SLEEPING
4	27	NE-YO SEXY LOAF DEF JAM
5	17	ULTRAVAST VS SCOTT BROWN ELYSIUM I GO CRAZY! NATION
6	7	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS A&M
7	8	ENIMEM SHINE THAT INTERLUDE NATION
8	10	BIG AND FEAT. SIMIAN IT'S OVER NOW POLYDOR
9	3	JOEY NEGRO MAKE A MOVE ON ME POLYDOR
10	28	TON NOVY FEAT LIMA TAKE IT BACK

Play Chart

	Wk	Wks on Chart	Peak Pos	Album	Label	Wk	Wks on Chart	Peak Pos	Album	Label	Wk	Wks on Chart	Peak Pos	Album	Label
26	39	4	8	S MENDES/THE BLACK EYED PEAS MAS QUE NADA	POCIBOR	761	29	22.93	-36						
27	35	2	5	NE-YO SEXY LOVE	DEF JAM	702	25	22.59	33						
28	56	1	0	MADONNA GET TOGETHER	WARRNER BROS	1042	14	20.82	85						
29	7	3	0	GEORGE MICHAEL AN EASTER AFFAIR	ARSENAL	702	4	20.55	-84						
30	35	3	34	LOST PROPHETS ROOFTOPS	HYPERION	396	39	18.89	12						
31	75	15	53	SNOW PATROL YOU'RE ALL I HAVE	FRICTON	1141	-15	18.82	-22						
32	49	2	0	ROGUE TRADERS VOODOO CHILD	BMG	369	72	17.48	28						
33	39	28	73	CORINNE BAILEY RAE PUT YOUR RECORDS ON	GOODWORLD MUSIC	823	-3	17.46	-3						
34	30	1	0	RED HOT CHILI PEPPERS TELL ME BABY	WARRNER BROS	298	91	17.32	78						
35	32	6	24	EMBRACE WORLD AT YOUR FEET	INDEP/GOODLIFE	367	-7	16.87	-79						
36	39	23	0	ORSON NO TOMORROW	MERCURY	945	-9	16.73	-16						
37	35	12	0	RIHANNA S.O.S.	DEF JAM	865	-49	16.61	-36						
38	78	1	0	SNOW PATROL CHASING CARS	POCIBOR	286	64	16.78	76						
39	34	1	0	FALL OUT BOY 16 CANDLES	MERCURY	171	2	16.10	79						
40	72	8	82	ROBBIE WILLIAMS SIN SIN SIN	CHRISLIP	983	-22	15.10	-27						
41	107	1	0	ROOSTER HOME	BRITANNIA	273	20	15.1	207						
42	48	19	0	BEVERLY KNIGHT PIECE OF MY HEART	PARLOPHONE	807	17	14.96	-4						
43	115	1	0	RAY LAMONTAGNE TROUBLE	WATERBURY	89	20	14.49	216						
44	34	11	51	NERINA PALLOT EVERYBODY'S GONE TO WAR	WATERBURY	1309	-5	14.44	-23						
45	40	1	0	SUPERMODE TELL ME WHY	DATA	250	5	14.35	-33						
46	102	1	0	MCFLY PLEASE, PLEASE	ISLAND	234	60	13.67	216						
47	55	1	1	SHAKIRA FEAT. WYCLEFF JEAN HIPS DONT LIE	SONY BMG	680	31	13.56	19						
48	49	31	90	KELLY CLARKSON BECAUSE OF YOU	BMG	571	-1	13.43	-5						
49	75	1	0	TILL WEST & DJ DELICIOUS SAME MAN	MINISTRY OF SOUND	197	19	13.27	59						
50	81	1	0	BUSTA RHYMES I LOVE MY CHICK	ROOSTER	267	28	13	62						

© Nielsen Music Control. Compiled from data gathered from 910000 in 2000 to 2000 on Sunday 5 June 2009 and 2100 on Sat 1 July 2009. Figures scaled by audience figures on first full hour after 9pm.

Are Gonna be Talking - this Summer!

...please date 24th July
...Mark Lamarr, Andy Kershaw,
...Phil Jupitus, 5 Live with Simon Mayo,
...Gwen Evans on BBC Radio London.



RECORDS
ROOSTER
WARRNER

the track, which will be the band's first 2000 single, with 214 plays earning it a number 46 debut. A dozen plays on Radio One accounted for a whopping 78.6% of the track's audience but it could be heard more frequently on 96.4 FM (The Wawa 626 plays), The Pulse, Signal One (15-rich) and West 1 (FM 94.4).

47. Shakira Hips Don't Lie finally makes the Top 50 this week, impressing 55-47 on the chart, as the result of scoring an audience of 18.50m from 690 plays. Its problem is lack of support from the Beats, with just two plays from Radio One and one from Radio Two.



EMAP BIG CITY

Pos	ARTIST TITLE	Label
1	PINK WHO KNOWS	LALSCA
2	INFERNO FROM PARIS TO BERLIN	ESKIMO
3	ROBBIE WILLIAMS SIN SIN SIN	CHRISLIP
4	SANDI THOM I WISH I WAS A PINK... (WITH FLOWERS)	BMG
5	KEANE IS IT ANY WONDER?	ISLAND
6	NERINA PALLOT EVERYBODY'S GONE TO WAR	WATERBURY
7	KELLY CLARKSON BECAUSE YOU	BMG
8	WELL YOUNG WHO AM I	SONY BMG
9	THE FEELING FILL MY LITTLE WORLD	ISLAND
10	RIHANNA S.O.S.	DEF JAM

GCAP - THE ONE NETWORK

Pos	ARTIST TITLE	Label
1	PINK WHO KNOWS	LALSCA
2	ARMAND VAN HELDEN MY MY MY	SCHNITZERFEED
3	EMINEM SHAKE THAT	GOODLIFE
4	ULTRAVAST vs SCOTT BROWN EYDUM (DJ GOATY)	ACTV
5	BIG ANG FEAT. SIOBHAN THY'S OVER NOW	ACTV
6	JOEY NEAVE MAKE A MOVE ON ME	DATA
7	NE-YO SEXY LOVE	DEF JAM
8	TOM NOY FEAT. LIMA TAKE IT	DATA
9	CHICANE FEAT. TOM JONES STONED IN LOVE	GLOBALRECORDS

PRE-RELEASE

Pos	ARTIST TITLE	Label	Total	Address
1	PAOLO NUTINI LAST REQUEST	ATLANTIC	3169	
2	JAMES MORRISON YOU GIVE ME SOMETHING	POCIBOR	373	
3	RIHANNA UNFAITHFUL	DEF JAM	372	
4	BOB SINCLAIR & EDWARDS WORLD HOLD ON... DEFECTED	3121		
5	KOMAS & BARKLEY SMILEY FACES	WATERBURY	28.6	
6	THE WEB SISTERS I STILL HEAR IT	REGENCY	28.6	
7	CHRISTINA AGUILERA I'M NOT OTHER MAN	BMG	28.77	
8	MADONNA GET TOGETHER	MERCURY	20.93	
9	GEORGE MICHAEL AN EASTER AFFAIR	ARSENAL	20.95	
10	ROGUE TRADERS VOODOO CHILD	BMG	12.49	
11	RED HOT CHILI PEPPERS TELL ME BABY	WARRNER BROS	12.92	
12	SNOW PATROL CHASING CARS	POCIBOR	16.20	
13	FALL OUT BOY IS CANCELING MICHIGAN	3121		
14	ROOSTER HOME	BRITANNIA	15.1	
15	RAY LAMONTAGNE TROUBLE	WATERBURY	14.49	
16	SUPERMODE TELL ME WHY	DATA	14.36	
17	MCFLY PLEASE, PLEASE	ISLAND	13.67	
18	TILL WEST & DJ DELICIOUS SAME MAN	MINISTRY OF SOUND	13.27	
19	BUSTA RHYMES I LOVE MY CHICK	ROOSTER	13.00	
20	JUSTICE vs. SIMIAN WE ARE YOUR FRIENDS	SONIC	12.00	

RADIO GROWERS

Pos	ARTIST TITLE	Label	Wk	Total	Address
1	LILY ALLEN SMILE	RECAL	1036	657	
2	KELLY CLARKSON BREAKAWAY	BMG	1359	462	
3	THE WOKES SHE MOVES IN HER OWN WAY	REGENCY	1195	399	
4	CHRISTINA AGUILERA AIN'T NO OTHER MAN	BMG	827	285	
5	JAMES MORRISON YOU GIVE ME SOMETHING	POCIBOR	605	267	
6	RIHANNA UNFAITHFUL	DEF JAM	549	201	
7	S MENDES/THE BLACK EYED PEAS MAS QUE NADA	BMG	761	171	
8	SHAKIRA FEAT. WYCLEFF JEAN HIPS DONT LIE	SONY BMG	680	159	
9	BADDEE & SKINNER & LIGHTNING SEEDS 3 LIONS	3121	326	157	
10	ROGUE TRADERS VOODOO CHILD	BMG	369	154	

RADIO TWO

Pos	ARTIST TITLE	Label	Wk	Total	Address
1	KEISHA WHITE DIRT MISTAKE ME	RECAL	1036	657	
2	PAOLO NUTINI LAST REQUEST	ATLANTIC	3169	657	
3	THE WOKES SHE MOVES IN HER OWN WAY	REGENCY	1195	399	
4	JAMES MORRISON YOU GIVE ME SOMETHING	POCIBOR	605	267	
5	LILY ALLEN SMILE	RECAL	1036	657	
6	THE ZUTONS VALLERIE	DELFONSO	1036	657	
7	THE WEB SISTERS I STILL HEAR IT	REGENCY	28.6		
8	RIHANNA UNFAITHFUL	DEF JAM	372		
9	KELLY CLARKSON BREAKAWAY	BMG	1359	462	
10	RAZORLIGHT IN THE MORNING	VERTIGO	1036	657	
11	RAY LAMONTAGNE TROUBLE	WATERBURY	14.49		
12	GEORGE MICHAEL AN EASTER AFFAIR	ARSENAL	20.95		
13	THE PIPETTES FULL SHAPES	MEMPHIS INDUSTRIES	1036	657	
14	KEANE IS IT ANY WONDER?	ISLAND	1036	657	
15	RICHARD ASHCROFT WOKES JUST GET IN THE WAY	WATERBURY	1036	657	
16	ROOSTER HOME	BRITANNIA	15.1		
17	THE FEELING FILL MY LITTLE WORLD	ISLAND	1036	657	
18	DIXIE CHICKS NOT READY TO MAKE NIC	COLUMBIA	1036	657	
19	FRANZ FERDINAND ELEKTRIK PUT YOUR BOOTS ON	SONO	1036	657	
20	BON JOVI WHO SAYS YOU CAN'T GO HOME	MERCURY	1036	657	
21	EMBRACE WORLD AT YOUR FEET	INDEPENDENT	1036	657	
22	MORRISSEY THE YOUNGEST WAS THE MOST LOVED	ARTIST	1036	657	

Radio Two's most popular...
Newcomer...
...the chart...

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ON THE RADIO THIS WEEK

RADIO 1
Jo Whitney record of the week - Get Cap'n Jack's Caps! 15p
Zane Lowe record of the week - The Sublime Airplane Gates & Edlin
record of the week - Mousing Ratter
Oxanas
Scott Mills record of the week - The Simons: All This Love

RADIO 2
The Herb Alpert Story (Vinyl) Bob Harris
Country - Sarah Harmer guest (Vinyl)
Mark Radcliffe - The Pipitons guest (Vinyl)
The Friday Night Music Night - Andy Babiak & Siba Gela guest (Vinyl)

RADIO 3
Jonathan Ross - Soroti Paitis guest (Vinyl)
Record of the week - Day Lamontagne
Tonight
Album of the week - The Web Sisters: Daylight Outings

RADIO 5
Composer of the week - Frances Padden (Performance)
Paul LeVain
BestLive (Performance)
BestLive (Performance)
BestLive (Performance)
BestLive (Performance)
BestLive (Performance)

RADIO 4
A People's Music - Sheela-Kech (Live)
6 MUSIC
Gedeen Gee - Gullinches guest (Vinyl)
Phil Jupitus - Royal Soffler guest (Vinyl)
Steve Lamacz - Mick Talbot & The Concrete guest (Vinyl)

CAPITAL
Featured albums - Red Hot Chili Peppers: Stadium Arcadium; Herbie Hancock: The Night Arjuna; The Feeling: Twice And Home; Kanye West: The Grad School

XFM
Laura Loversen's Record of the week - The Critics: 20 20
Lachy's record of the week - The Critics: Minister Hospital

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Singles

Lily Allen scores her first Top 20 placing on a rundown which sees Shakira and Wyclef Jean topple Nelly Furtado's Maneater from pole position.

TOP 20 DOWNLOADS

Rank	Artist	Title	Label
1	Nelly Furtado	Maneater	Capitol
2	Shakira feat. Wyclef Jean	Hips Don't Lie	Epic
3	Sandi Thom	I Wish I Was A Punk... (With Flowers...)	ICM
4	The Automatic	Monster	BMG
5	Rihanna	Unfaithful	Jive
6	Pussycat Dolls feat. Snoop Dogg	Buttons	A&R
7	Infernal	From Paris To Berlin	Capitol
8	The Kooks	She Moves In Her Own Way	Virgin
9	Pink	Who Knew	Capitol
10	Sergio Mendes feat. The Black Eyed Peas	Mas Que Nada	Capitol
11	Muse	Supermassive Black Hole	Capitol
12	Badly Skinneezy	The Lightning Seeds Three Lions	Capitol
13	Lostprophets	Roof-Tops (A Liberation Broadcast)	Virgin
14	Christina Aguilera	Aint No Other Man	RCA
15	Nevo Sexy Love	Nevo Sexy Love	Jive
16	The Zutons	Valerie	Island
17	The Zutons	Valerie	Delicious
18	Oakenfold feat. Britanny Murphy	Faster Kill Pussycat	Perfect
19	Gnarls Barkley	Crazy	Worner
20	Armand Van Helden	Mymymy	SouthPeak

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TOP 20 RINGTONES

Rank	Artist	Title	Label
1	Badly Skinneezy	The Lightning Seeds 3 Lions	Capitol
2	Sandi Thom	I Wish I Was A Punk... (With Flowers...)	ICM
3	Nelly Furtado	Maneater	Capitol
4	Infernal	From Paris To Berlin	Capitol
5	Shakira feat. Wyclef Jean	Hips Don't Lie	Epic
6	Gnarls Barkley	Crazy	Worner
7	Pink	Who Knew	Capitol
8	Tony Christie	Is This The Way To The World Cup?	Capitol
9	Beatrice	Somebody's Watching Me	BMG
10	Rihanna	SOS	Capitol
11	Armand Van Helden	Mymymy	SouthPeak
12	442	Come On England	Capitol
13	Busta Rhymes	Tough IT	Capitol
14	Embrace	World At Your Feet	BMG
15	The Automatic	Monster	Capitol
16	Oakenfold feat. Britanny Murphy	Faster Kill Pussycat	Perfect
17	Red Hot Chili Peppers	Dani California	Capitol
18	Nevo Sexy Love	Nevo Sexy Love	Jive
19	Pussycat Dolls feat. Snoop Dogg	Buttons	A&R
20	Sergio Mendes feat. The Black Eyed Peas	Mas Que Nada	Capitol

© The UK Official Ringtone Chart compiled by UKRIPTUNE. Generated from Jan 18 to Jan 24, 2006.

TOP 20 EUROPEAN DOWNLOADS

Rank	Artist	Title	Label
1	Shakira feat. Wyclef Jean	Hips Don't Lie	Epic
2	Nelly Furtado	Maneater	Capitol
3	Gnarls Barkley	Crazy	Worner
4	The Automatic	Monster	Capitol
5	Rihanna	Unfaithful	Jive
6	Christina Aguilera	Aint No Other Man	RCA
7	Sergio Mendes feat. The Black Eyed Peas	Mas Que Nada	Capitol
8	Pussycat Dolls feat. Snoop Dogg	Buttons	A&R
9	Pink	Who Knew	Capitol
10	Sandi Thom	I Wish I Was A Punk... (With Flowers...)	ICM
11	Muse	Supermassive Black Hole	Capitol
12	Red Hot Chili Peppers	Dani California	Capitol
13	Keane	Is It Any Wonder?	Mercury
14	The Kooks	She Moves In Her Own Way	Virgin
15	Nelly Furtado	Maneater	Capitol
16	Lostprophets	Roof-Tops (A Liberation Broadcast)	Virgin
17	Sporkfinger	Stiller 54 '74, '90, 2006	BMG
18	Herbert Gronemeyer feat. Amado Zelli	Dass Sich Was Dreht	Capitol
19	The Zutons	Valerie	Island
20	The Feeling	Fill My Little World	Island

34 MUSICWEEK 08.07.06

08.07.06
Top 75

The Official UK

Rank	Artist	Title	Label
1	Shakira feat. Wyclef Jean	Hips Don't Lie	Epic
2	Nelly Furtado	Maneater	Capitol
3	Pussycat Dolls feat. Snoop Dogg	Buttons	A&R
4	Sandi Thom	I Wish I Was A Punk... (With Flowers In My...)	ICM
5	Nevo Sexy Love	Nevo Sexy Love	Jive
6	The Automatic	Monster	BMG
7	The Kooks	She Moves In Her Own Way	Virgin
8	Sergio Mendes feat. The Black Eyed Peas	Mas Que Nada	Capitol
9	Infernal	From Paris To Berlin	Capitol
10	Muse	Supermassive Black Hole	Capitol
11	The Zutons	Valerie	Island
12	Pink	Who Knew	Capitol
13	Lily Allen	Smile	Capitol
14	Lostprophets	Roof-Tops (A Liberation Broadcast)	Virgin
15	Razorlight	In The Morning	Capitol
16	Armand Van Helden feat. Tara Mymy	Mymymy	SouthPeak
17	The Feeling	Fill My Little World	Island
18	Paul Oakenfold/Britanny Murphy	Faster Kill Pussycat	Perfect
19	Michael Jackson	Blood On The Dance Floor	A&M
20	Badly Skinneezy	The Lightning Seeds 3 Lions	Capitol
21	Rihanna	SOS	Capitol
22	Kelly Clarkson	Breakaway	RCA
23	Gullemots	Made-Up Love Song #43	Capitol
24	Embrace	World At Your Feet	BMG
25	The Kooks	Naive	Virgin
26	The All American Rejects	Dirty Little Secret	Capitol
27	Beatrice	Somebody's Watching Me	BMG
28	The Long Blondes	Weekend Without Makeup	Capitol
29	Keane	Is It Any Wonder?	Mercury
30	Tony Christie	Is This The Way To The World Cup?	Capitol
31	LL Cool J feat. Jennifer Lopez	Control Myself	Capitol
32	Lupe Fiasco	Kick Push	Capitol
33	Fratelli	Henrietta	Capitol
34	Cord	Winter	Capitol
35	Larrikin Love	Downing Street Kindling	Capitol
36	Red Hot Chili Peppers	Dani California	Capitol
37	Timothy Wynn	Wanna	Capitol
38	Solu Mili	Kimble Fade	Capitol

39	THE FEELING	Fill My Little World	Island
40	BLONDIE	The Heart Of Rock & Roll	Capitol
41	ARNO CORNIN	Le Goe 42	Capitol
42	ALL ABOUT	Head In The Clouds	Capitol
43	ALL ABOUT	Head In The Clouds	Capitol
44	ALL ABOUT	Head In The Clouds	Capitol
45	ALL ABOUT	Head In The Clouds	Capitol
46	ALL ABOUT	Head In The Clouds	Capitol
47	ALL ABOUT	Head In The Clouds	Capitol
48	ALL ABOUT	Head In The Clouds	Capitol
49	ALL ABOUT	Head In The Clouds	Capitol
50	ALL ABOUT	Head In The Clouds	Capitol

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Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	NEW	FATBOY SLIM THAT OLD PAIR OF JEANS	Various Artists	Capitol
40	35	PRIMAL SCREAM COUNTRY GIRL	Various Artists	Capitol
41	NEW	LACUNA COIL ENJOY THE SILENCE	Various Artists	Capitol
42	NEW	PAOLO NUTINI LAST REQUEST	Various Artists	Capitol
43	49	JACK JOHNSON UPSIDE DOWN	Various Artists	Capitol
44	24	CRAZY FROG WE ARE THE CHAMPIONS	Various Artists	Capitol
45	NEW	BELLE & SEBASTIAN THE WHITE COLLAR BOY	Various Artists	Capitol
46	NEW	MARY J BLIGE & BROOK-LYN ENOUGH CRYN	Various Artists	Capitol
47	37	STAN BOARDMAN STAN'S WORLD CUP SONG	Various Artists	Capitol
48	41	CHRISTINA MILLAN/YOUNG JEEZY SAY I	Various Artists	Capitol
49	40	ORSON BRIGHT IDEA	Various Artists	Capitol
50	31	SHAM 69 THE SPECIAL ASSEMBLY HURRY UP, ENGLAND...	Various Artists	Capitol
51	46	NERINA PALLOT EVERYBODY'S GONE TO WAR	Various Artists	Capitol
52	11	CHICANE FEAT. TOM JONES STONED IN LOVE	Various Artists	Capitol
53	51	SNOW PATROL YOU'RE ALL I HAVE	Various Artists	Capitol
54	32	BON JOVI WHO SAYS YOU CAN'T GO HOME	Various Artists	Capitol
55	17	THE BLACK EYED PEAS PUMP IT	Various Artists	Capitol
56	8	SUNBLOCK FIRST TIME	Various Artists	Capitol
57	42	JAMIE FOXX EXTRAVAGANZA	Various Artists	Capitol
58	29	KEISHA WHISTLE HOT MISTAKE ME	Various Artists	Capitol
59	43	THE RACQUETS STEADY AS SHE GOES	Various Artists	Capitol
60	52	SHAYNE WARD NO PROMISES	Various Artists	Capitol
61	44	THE ORDINARY BOYS FEAT. LADY SOVEREIGN NINEFIVE2	Various Artists	Capitol
62	65	NINA SIMONE ANTI GOT NO I - IVE GOT LIFE	Various Artists	Capitol
63	51	RONAN KEATING & KATE RUSBY ALL OVER AGAIN	Various Artists	Capitol
64	NEW	A-STUDIO FEAT. POLINA SOS	Various Artists	Capitol
65	52	THE STREETS NEVER GET TO CHURCH	Various Artists	Capitol
66	11	WILL YOU WHO AM I	Various Artists	Capitol
67	14	MARY J BLIGE & U2 ONE	Various Artists	Capitol
68	13	FALL OUT BOY DANCE, DANCE	Various Artists	Capitol
69	58	LORDI HARD ROCK HALLELUJAH	Various Artists	Capitol
70	6	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD	Various Artists	Capitol
71	36	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	Various Artists	Capitol
72	66	JOSE GONZALEZ HEARTBEATS	Various Artists	Capitol
73	27	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Various Artists	Capitol
74	NEW	GEORGE MICHAEL AN EASTER AFFAIR	Various Artists	Capitol
75	51	TONEDEAF ALLSTARS WHO DO YOU THINK YOU ARE KIDDING JURGEN	Various Artists	Capitol

As used by Top of the Pops



19. Michael Jackson

The 20th and last single in the *Thriller* series, it brings overall sales to 199,130. As the *Thriller* series, it brings overall sales to 199,130. As the *Thriller* series, it brings overall sales to 199,130.

50. The Beatles

The Beatles' *Let It Be* is also the biggest seller, with 19,472 sales to date.

51. The Beatles

The Beatles' *Let It Be* is also the biggest seller, with 19,472 sales to date.

52. The Beatles

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54. The Beatles

The Beatles' *Let It Be* is also the biggest seller, with 19,472 sales to date.

55. The Beatles

The Beatles' *Let It Be* is also the biggest seller, with 19,472 sales to date.

HIT 40 UK

Pos	Weeks on Chart	Artist	Title	Label
1	1	NELLY FURTADO MANEATER	Various Artists	Capitol
2	3	SHARIFA FEAT. WYCLEF JEAN HIPS DON'T LIE	Various Artists	Capitol
3	2	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	Various Artists	Capitol
4	0	MUSE SUPERMASSIVE BLACK HOLE	Various Artists	Capitol
5	4	THE AUTOMATIC MONSTER	Various Artists	Capitol
6	33	SERGIO MENDES FEAT. THE BLACK EYED PEAS MAS QUE NADA	Various Artists	Capitol
7	6	INFERNAL FROM PARIS TO BERLIN	Various Artists	Capitol
8	0	LOSTPROPHETS ROOF TOPS (A LIBERATION BROADCAST)	Various Artists	Capitol
9	39	THE ZUTONS VALERIE	Various Artists	Capitol
10	7	PINK WHO KNEW	Various Artists	Capitol
11	12	THE FEELING FILL MY LITTLE WORLD	Various Artists	Capitol
12	11	KEANE IS IT ANY WONDER?	Various Artists	Capitol
13	0	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	Various Artists	Capitol
14	33	RIHANA SOS	Various Artists	Capitol
15	14	KIMYAMA W/ HELDEN MYMYMY	Various Artists	Capitol
16	16	WILL YOUING WHO AM I	Various Artists	Capitol
17	0	THE ROCKS SHE MOVES IN HER OWN WAY	Various Artists	Capitol
18	15	CHARLIS BARKLEY CRAZY	Various Artists	Capitol
19	20	SNOW PATROL YOU'RE ALL I HAVE	Various Artists	Capitol
20	0	ME-VO SEXY LOVE	Various Artists	Capitol
21	23	JACK JOHNSON UPSIDE DOWN	Various Artists	Capitol
22	17	DAVE NAVRO FEAT. BRITANNY MURPHY FASTER KILL PUSSYCAT	Various Artists	Capitol
23	19	BEATREAZK SOMEBODY'S WATCHING ME	Various Artists	Capitol
24	18	MERINA PALLOT EVERYBODY'S GONE TO WAR	Various Artists	Capitol
25	25	ORSON TOMORROW	Various Artists	Capitol
26	9	BADDELY/SKINNER/THE LIGHTNING SEEDS 3 LIONS	Various Artists	Capitol
27	8	EMBRACE WORLD AT YOUR FEET	Various Artists	Capitol
28	29	ROBBIE WILLIAMS SIN SIN SIN	Various Artists	Capitol
29	24	RED HOT CHILLI PEPPERS CASH CALIFORNIA	Various Artists	Capitol
30	22	SOLD MUSIC FEAT. KIMBLE FADE	Various Artists	Capitol
31	0	THE ALL-AMERICAN JEKITS DIRTY LITTLE SECRET	Various Artists	Capitol
32	35	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Various Artists	Capitol
33	28	LOU LUCIFER, JENNIFER FERRELL CONTROL MYSELF	Various Artists	Capitol
34	0	KELLY CLARKSON BREAKAWAY	Various Artists	Capitol
35	5	RON JUVON WHO SAYS YOU CAN'T GO HOME	Various Artists	Capitol
36	27	CHRISTINA MILLAN/YOUNG JEEZY SAY I	Various Artists	Capitol
37	26	PRIMAL SCREAM COUNTRY GIRL	Various Artists	Capitol

TOP 30 PHYSICAL SINGLES

Pos	Weeks on Chart	Artist	Title	Label
1	0	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	Various Artists	Capitol
2	1	SANDI THOM I WISH I WAS A PUNK ROCKER	Various Artists	Capitol
3	1	ME-VO SEXY LOVE	Various Artists	Capitol
4	1	NELLY FURTADO MANEATER	Various Artists	Capitol
5	1	SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA	Various Artists	Capitol
6	1	THE ROCKS SHE MOVES IN HER OWN WAY	Various Artists	Capitol
7	1	INFERNAL FROM PARIS TO BERLIN	Various Artists	Capitol
8	1	MUSE SUPERMASSIVE BLACK HOLE	Various Artists	Capitol
9	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR	Various Artists	Capitol
10	1	PINK WHO KNEW	Various Artists	Capitol
11	1	THE AUTOMATIC MONSTER	Various Artists	Capitol
12	1	ZUTONS VALERIE	Various Artists	Capitol
13	1	LOSTPROPHETS ROOF TOPS (A LIBERATION BROADCAST)	Various Artists	Capitol
14	1	CHARLIS BARKLEY CRAZY	Various Artists	Capitol
15	1	LONG BLONDES WEEKEND WITHOUT MAKEUP	Various Artists	Capitol
16	1	GUILLEMOTES MADE-UP/LOVING NUMBER 43	Various Artists	Capitol
17	1	LARRIKIN LOVE DOWNING STREET KUNDLING	Various Artists	Capitol
18	1	CORD WORTER	Various Artists	Capitol
19	1	EMBRACE WORLD AT YOUR FEET	Various Artists	Capitol
20	1	TONY CHRISTIE (AS THIS THE WAY TO THE WORLD CUP)	Various Artists	Capitol
21	1	BELLE & SEBASTIAN THE WHITE COLLAR BOY	Various Artists	Capitol
22	1	LACUNA COIL ENJOY THE SILENCE	Various Artists	Capitol
23	1	RIHANA W/ HELDEN MYMYMY	Various Artists	Capitol
24	1	KEANE IS IT ANY WONDER?	Various Artists	Capitol
25	1	KELLY CLARKSON BREAKAWAY	Various Artists	Capitol
26	1	FATBOY SLIM THAT OLD PAIR OF JEANS	Various Artists	Capitol
27	1	STAN BOARDMAN STAN'S WORLD CUP SONG	Various Artists	Capitol
28	1	BEATREAZK SOMEBODY'S WATCHING ME	Various Artists	Capitol
29	1	CRAZY FROG WE ARE THE CHAMPIONS (DING A DONG DING)	Various Artists	Capitol
30	1	MARY J BLIGE FEAT. BROOK-LYN ENOUGH CRYN	Various Artists	Capitol
31	1	WHO YOU WANNA	Various Artists	Capitol

Pos	Weeks on Chart	Artist	Title	Label
1	1	WILL YOU WHO AM I	Various Artists	Capitol
2	1	THE FEELING FILL MY LITTLE WORLD	Various Artists	Capitol
3	1	KEANE IS IT ANY WONDER?	Various Artists	Capitol
4	1	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	Various Artists	Capitol
5	1	RIHANA SOS	Various Artists	Capitol
6	1	KIMYAMA W/ HELDEN MYMYMY	Various Artists	Capitol
7	1	WILL YOUING WHO AM I	Various Artists	Capitol
8	1	THE ROCKS SHE MOVES IN HER OWN WAY	Various Artists	Capitol
9	1	CHARLIS BARKLEY CRAZY	Various Artists	Capitol
10	1	SNOW PATROL YOU'RE ALL I HAVE	Various Artists	Capitol
11	1	ME-VO SEXY LOVE	Various Artists	Capitol
12	1	JACK JOHNSON UPSIDE DOWN	Various Artists	Capitol
13	1	DAVE NAVRO FEAT. BRITANNY MURPHY FASTER KILL PUSSYCAT	Various Artists	Capitol
14	1	BEATREAZK SOMEBODY'S WATCHING ME	Various Artists	Capitol
15	1	MERINA PALLOT EVERYBODY'S GONE TO WAR	Various Artists	Capitol
16	1	ORSON TOMORROW	Various Artists	Capitol
17	1	BADDELY/SKINNER/THE LIGHTNING SEEDS 3 LIONS	Various Artists	Capitol
18	1	EMBRACE WORLD AT YOUR FEET	Various Artists	Capitol
19	1	ROBBIE WILLIAMS SIN SIN SIN	Various Artists	Capitol
20	1	RED HOT CHILLI PEPPERS CASH CALIFORNIA	Various Artists	Capitol
21	1	SOLD MUSIC FEAT. KIMBLE FADE	Various Artists	Capitol
22	1	THE ALL-AMERICAN JEKITS DIRTY LITTLE SECRET	Various Artists	Capitol
23	1	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Various Artists	Capitol
24	1	LOU LUCIFER, JENNIFER FERRELL CONTROL MYSELF	Various Artists	Capitol
25	1	KELLY CLARKSON BREAKAWAY	Various Artists	Capitol
26	1	FATBOY SLIM THAT OLD PAIR OF JEANS	Various Artists	Capitol
27	1	STAN BOARDMAN STAN'S WORLD CUP SONG	Various Artists	Capitol
28	1	BEATREAZK SOMEBODY'S WATCHING ME	Various Artists	Capitol
29	1	CRAZY FROG WE ARE THE CHAMPIONS (DING A DONG DING)	Various Artists	Capitol
30	1	MARY J BLIGE FEAT. BROOK-LYN ENOUGH CRYN	Various Artists	Capitol

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

Albums Chart

Pos	Weeks on chart	Artist	Album	Label
39	17	SHAYNE WARD	SHAYNE WARD SHAYNE WARD	See Music 2074874002 (080)
40	29	PRIMAL SCREAM	RIOT CITY BLUES	Columbia 02F5815122 (500)
41	18	MADONNA	MI AM GOING TO TELL YOU A SECRET	Warner 02F5815122 (028)
42	20	PAUL SIMON	SURPRISE	Warner 02F5815122 (028)
43	40	GUNS N' ROSES	GREATEST HITS	See Music 19637701 (010)
44	65	THE STONE ROSES	THE STONE ROSES	See Music 19637701 (010)
45	NEW	THE ALL AMERICAN JEETS	MOVE ALONG	See Music 19637701 (010)
46	NEW	BILLY TALENT	BILLY TALENT II	See Music 19637701 (010)
47	17	BON JOVI	CROSS ROAD - THE BEST OF	Atlantic 7503742 (028)
48	58	GREEN DAY	AMERICAN IDIOT	See Music 19637701 (010)
49	52	THE RAconteurs	BROKEN BOY SOLDIERS	Whip 02F5815122 (028)
50	63	MARY J BLIGE	THE BREAKTHROUGH	See Music 19637701 (010)
51	51	JOSE GONZALEZ	VENEER	See Music 19637701 (010)
52	57	THE BLACK EYED PEAS	MONKEY BUSINESS	See Music 19637701 (010)
53	46	JOHNNY CASH	RING OF FIRE - THE LEGEND OF	Columbia 02F5815122 (028)
54	31	LEVEL 42	THE DEFINITIVE COLLECTION	See Music 19637701 (010)
55	55	KEANE	HOPES AND FEARS	See Music 19637701 (010)
56	22	MADONNA	THE IMMACULATE COLLECTION	See Music 19637701 (010)
57	73	FUGEES	THE SCORE	See Music 19637701 (010)
58	54	BEVERLY KNIGHT	VOICE - THE BEST OF	Columbia 02F5815122 (028)
59	13	NERINA PALLOT	FIRES	See Music 19637701 (010)
60	25	THE L.A.'S	THE L.A.'S	See Music 19637701 (010)
61	59	WILL YOUNG	KEEP ON	See Music 19637701 (010)
62	4	WOLF MOTHER	WOLF MOTHER	See Music 19637701 (010)
63	6	ZERO 7	THE GARDEN	Atlantic 02F5815122 (028)
64	NEW	CRAZY FROG	MORE CRAZY HITS	See Music 19637701 (010)
65	24	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT...	See Music 19637701 (010)
66	44	DAVID GILMOUR	ON AN ISLAND	See Music 19637701 (010)
67	5	MARVIN GAYE	WHAT'S GOING ON?	See Music 19637701 (010)
68	62	ROBBIE WILLIAMS	GREATEST HITS	See Music 19637701 (010)
69	45	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	See Music 19637701 (010)
70	39	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	See Music 19637701 (010)
71	7	KINKS	THE ULTIMATE COLLECTION	See Music 19637701 (010)
72	49	FALL	OUT OF THE CORK TREE	See Music 19637701 (010)
73	37	LOU REED	TRANSFORMER	See Music 19637701 (010)
74	75	JACK JOHNSON	BRUSHFIRE FAIRYTALES	See Music 19637701 (010)
75	65	JAMES BLUNT	BACK TO BEDLAM	See Music 19637701 (010)

Chart compiled from actual sales last week by SoundScan across a sample of more than 4000 UK stores. © The Official UK Charts Company 2006. Produced with BPI and BSB's cooperation.

29. Rolling Stones
In a career of more than 40 years, The Rolling Stones have enjoyed enormous success but never managed to have a million-selling album in the UK - until now. Their recently reactivated 2002 compilation *Early Licks* sailed into seven figure territory on iTunes, earning a well-deserved first for the band. It's the 100th artist to enter to sell upwards of a million copies since 2000. Seven certifications have also reached the target. *Early Licks* sold over 1,887 copies last week, while dipping 26-29, taking its total to 1,003,040.

30. Plan B
22-year-old rapper Ben Drew, aka Plan B, has hit mixed reaction to his debut album, *Who Needs Actions When You Got Words*. With tracks about crack addiction, underage sex, stabblings, muggings and necrophobic sodomy, it is a tough listen but it stirred up enough interest to sell 8,673 copies last week, and debuts at number 31 as a result. But its controversial nature meant it is not in supermarkets or general high street so-called like Woodworms and WH Smith but it is the fourth biggest seller in independent stores and the 13 download album.

TOP 10 INDIE SINGLES

Pos	Artist	Single	Label
1	THE LONG BLOWDES	WEEKEND WITHOUT MAKEUP	See Music 19637701 (010)
2	BELLE & SEBASTIAN	THE WHITE COLLAR BOY	See Music 19637701 (010)
3	LOSTPROPHETS	LIBERATION BROADCAST	See Music 19637701 (010)
4	ARMAND VAN HELDEN	FEAT. TARA MYMYMY	See Music 19637701 (010)
5	FATBOY SLIM	THE OLD PAIR OF JEANS	See Music 19637701 (010)
6	PAUL OAKENFOLD	FEAT. BRITANNY MURPHY FASTER KILL PULL SHOOT	See Music 19637701 (010)
7	EMBRACE	WORLD AT YOUR FEET	See Music 19637701 (010)
8	STAN BOORDMAN	STAN'S WORLD CUP SONG	See Music 19637701 (010)
9	TONY CHRISTIE	IS THIS THE WAY TO THE WORLD CUP?	See Music 19637701 (010)
10	SCOTTI POLITTI	THE BOOM BOOM BAP	See Music 19637701 (010)

TOP 10 INDIE ALBUMS

Pos	Artist	Album	Label
1	LOSTPROPHETS	LIBERATION TRANSMISSION	See Music 19637701 (010)
2	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS	See Music 19637701 (010)
3	THE RAconteurs	BROKEN BOY SOLDIERS	See Music 19637701 (010)
4	JOSE GONZALEZ	VENEER	See Music 19637701 (010)
5	THE ANSWER IS	THE ANSWER IS	See Music 19637701 (010)
6	KINKS	THE ULTIMATE COLLECTION	See Music 19637701 (010)
7	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	See Music 19637701 (010)
8	LOSTPROPHETS	START SOMETHING	See Music 19637701 (010)
9	THE PRODDY	THEIR LAW - THE SINGLES 1990-2005	See Music 19637701 (010)
10	PAUL WELLER	CATCH-FLAME	See Music 19637701 (010)

TOP 10 ROCK ALBUMS

Pos	Artist	Album	Label
1	LOSTPROPHETS	LIBERATION TRANSMISSION	See Music 19637701 (010)
2	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	See Music 19637701 (010)
3	BILLY TALENT	BILLY TALENT II	See Music 19637701 (010)
4	WOLF MOTHER	WOLF MOTHER	See Music 19637701 (010)
5	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	See Music 19637701 (010)
6	GREEN DAY	AMERICAN IDIOT	See Music 19637701 (010)
7	SIXTH DEATH	THE DEATH OF A DEAD DAY	See Music 19637701 (010)
8	THE ANSWER IS	THE ANSWER IS	See Music 19637701 (010)
9	AFI	DESCENDER/UNDERGROUND	See Music 19637701 (010)
10	GUNS N' ROSES	GREATEST HITS	See Music 19637701 (010)

TOP 10 JAZZ ALBUMS

Pos	Artist	Album	Label
1	NINA SIMONE	THE VERY BEST OF	See Music 19637701 (010)
2	GEORGE BENSON	THE VERY BEST OF - THE GREATEST HITS OF	See Music 19637701 (010)
3	NINA SIMONE	SONGS TO SING - THE BEST OF	See Music 19637701 (010)
4	MILES DAVIS	JAZZ SERIES	See Music 19637701 (010)
5	NORAH JONES	FEELS LIKE HOME	See Music 19637701 (010)
6	SADE	THE BEST OF	See Music 19637701 (010)
7	ALLIE FITZGERALD	SINGS HER FAVOURITE SONGBOOK	See Music 19637701 (010)
8	VARDOS	THE JAZZ ALBUM 2006	See Music 19637701 (010)
9	NINA SIMONE	GOLD	See Music 19637701 (010)
10	NORAH JONES	COME AWAY WITH ME	See Music 19637701 (010)

TOP 10 CLASSICAL ALBUMS

Pos	Artist	Album	Label
1	THE CHOIRBOYS	THE CHOIRBOYS	See Music 19637701 (010)
2	KATHERINE JENKINS	SECOND NATURE	See Music 19637701 (010)
3	BRYN TERREL	SIMPLE DAYS	See Music 19637701 (010)
4	HAYLEY WESTERNA	THE VOICE - THE ULTIMATE COLLECTION	See Music 19637701 (010)
5	RUSSELL WATSON	JOYCE - THE ULTIMATE COLLECTION	See Music 19637701 (010)
6	KATHERINE JENKINS	LIVING A DREAM	See Music 19637701 (010)
7	PHILIPPIA BYRON	CARRERAS NISSUN DORRA	See Music 19637701 (010)
8	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	See Music 19637701 (010)
9	NICOLA BENEDETTI	MELISSA/CORO CONCERTO FOR VIOLIN	See Music 19637701 (010)
10	KARL JENKINS	REQUIEM	See Music 19637701 (010)

Pos	Artist	Album	Label
1	THE CHOIRBOYS	THE CHOIRBOYS	See Music 19637701 (010)
2	KATHERINE JENKINS	SECOND NATURE	See Music 19637701 (010)
3	BRYN TERREL	SIMPLE DAYS	See Music 19637701 (010)
4	HAYLEY WESTERNA	THE VOICE - THE ULTIMATE COLLECTION	See Music 19637701 (010)
5	RUSSELL WATSON	JOYCE - THE ULTIMATE COLLECTION	See Music 19637701 (010)
6	KATHERINE JENKINS	LIVING A DREAM	See Music 19637701 (010)
7	PHILIPPIA BYRON	CARRERAS NISSUN DORRA	See Music 19637701 (010)
8	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	See Music 19637701 (010)
9	NICOLA BENEDETTI	MELISSA/CORO CONCERTO FOR VIOLIN	See Music 19637701 (010)
10	KARL JENKINS	REQUIEM	See Music 19637701 (010)

For full specialist chart listings, visit www.musicweek.com

Cheers!...x2

In this day and age, it's quite a rarity for a management company to be involved with **2 #1 albums** within weeks of one another... especially when it's a bunch of Yanks!

It all starts with artists **creating** it. And ends with the fans **buying** it. But in between, MANY talented people work their arses off to make it **happen**.

Red Hot Chili Peppers and Q Prime want thank the "other" team from Chelsea (now Kensington) for their efforts (thus far) on the **#1 album, "Stadium Arcadium"**, including:

Korda Marshall • Sarah Adams • Pete Black • Phoebe Sinclair
Jason Morais • Adam Hollywood • Emma Newman

Lostprophets and Q Prime would like to congratulate and thank everyone involved in attaining the first **#1 album** for Lostprophets, "**Liberation Transmission**", especially:

Julie Weir & everyone at Visible Noise • Angie Somerside & everyone at Red Ink • Karen, Rachel & everyone at Big Sister • Woolfie, Jodie & everyone at Hungry Like The Wolf Terri, Gillian & everyone at Hall or Nothing • Stacy, James & everyone at Intermedia Regional

*And thanks to the Godfathers: Alain De La Mata and Nick Phillips

Cheers to all. Now let's get back to work!!!

Q PRIME

PS: And congratulations to our North American-managed client, MUSE, and Anthony Addis, on the imminent #1 debut of their "Black Holes & Revelations" album.