

MUSICWEEK



Show to live on via worldwide plan

TOTP lives on around the world

Media

by Jim Larkin

The BBC bids an emotional farewell to Top Of The Pops on UK TV screens this weekend, but is already in advanced stages to continue it as an international weekly programme.

The broadcaster formally denies any decision has been taken about the show's future, but *Music Week* has learned that studio time has been booked at BBC TV Centre in August, September and October.

These slots will be used to record shows for transmission through BBC Worldwide in 120 territories around the world, where the brand is still strong. It means the music industry would at least retain the programme as an international showcase.

Studios will be hired for two-day blocks either once or twice a month, with the first day given over to rehearsals and the second to filmed performances. The plan is to then cut the results into half-hour programmes which will be broadcast internationally on a weekly basis. Current studio bookings are for August 10/11, August 31/September 1, September 8/9 and October 2/3.

London will be used as a hub, through which the biggest names in the world will pass and be able to record between one and three tracks. Studios will also be available in the Netherlands and Italy.

The BBC announced the Top Of The Pops brand would live on internationally last month, but until now it was not known what was being considered by the BBC.

Whether the new version of Top Of The Pops will be shown on a UK channel such as BBC3 is unclear, but what is certain is that Top Of The Pops will be taking its bow after 42 years on terrestrial British television with an hour-long special this Sunday.

The show will mark the history of the world's longest-running weekly music show, with 10 classic performances and guest presenters including its first presenter Jimmy Savile, Tony Blackburn, Pat Sharp and Reggie Yates.

The show's executive producer Mark Cooper says its absence could ultimately be beneficial. "It will be very emotional and painful," he says. "I don't think any of us know what life without Top Of The Pops will feel like, but perhaps not having it will teach us what sort of show we're missing and what we should fill its place with."

All BBC music programming will now come under a new audio & music division unit, which was unveiled last week as part of a major structural reorganisation of the Corporation under Mark Thompson. It will be run by BBC director of radio and music Jenny Abramsky and will lead music entry across all BBC platforms. [jim@musicweek.com](http://bbc.com/jim@musicweek.com)



Music & Brands cuts its live

Transgressive Records' The Young Knives brought the curtain down on *Music Week*'s inaugural Music & Brands conference, which was staged at the Landmark Hotel last Wednesday.

More than 240 delegates turned up for the conference, on one of the hottest days in London's history, for the day of networking, case studies and panel sessions

about the relationships between brands and music.

Highlights included case studies on the link-up between T-Mobile and Robbie Williams, Coca Cola's global Bottle Fills campaign, a keynote interview with pop impresario Lou Pearlman and exclusive research from Entertainment Media Research.

The day drew to a close with a showcase featuring The Young Knives, plus Mute's newly Mercury-nominated Richard Hawley and B-Unique's The Automatic.

Music Week editor Martin Talbot says, "We are delighted with the way Music & Brands went, in its first year. A sell-out event, a Mercury nominee, dead on time all day, great word-of-mouth feedback - It really went as well as we could have hoped."

Plans are already afoot for next summer's second conference, says Talbot; the process of gathering feedback to shape the event has already begun.

■ Music & Brands coverage, p18
 ■ Mercury Music Prize, p6

Tearing up the release rulebook

In what might set a new trend, Columbia is trialling a uniform release date for Kasabian's physical and digital singles p12



Ticketing rings the changes

Developments in the live sector such as mobile-based tickets are helping promoters take on the ticket touts p13

Riding the CD rollercoaster

Music Week tracks a year in the life of a CD replicator, highlighting the peaks and troughs of business in the sector p17

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Digest

● 'This year's Mercury list is certainly a diverse and, in some respects, surprising one' - Editorial, p22

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

Impala voices BMG sale fears

● Trade body Impala has expressed its concern at the potential sale of BMG Music Publishing to another major organisation, claiming that it will increase existing collective dominance. Impala says the sale to a major would be 'unable to obtain regulatory approval' following the recent Court of First Instance verdict on the Sony BMG merger.
● The BPI has welcomed a statement issued at the GG summit that gives a backing to the protection of intellectual property rights. A communiqué said member countries would 'give priority to promoting and upholding laws, regulations and/or procedures to strengthen intellectual property enforcement, raising awareness in civil society and in the business community about legal ways to protect and enforce intellectual property rights and of the threats of piracy and counterfeiting'.
● Apple has posted its second highest quarterly revenue to date, after generating a net profit of \$472m (\$255m) for the three quarters ended July 1. The company's third quarter also saw total revenues of \$4.37bn (£2.36bn), against \$3.52bn (£1.9bn) in the same period last year.
● A man has been handed a suspended prison sentence after being found guilty of trying to steal stolen Beatles tapes worth £250,000. Colin Dillon was given a four-month prison sentence, suspended for two years, after an FPI sting operation.
● EMI Music has announced a new label structure for its adult pop, jazz and classic labels with the formation of The Blue Note label group. Previously known as EMI Classics and Jazz, The Blue Note label group will be overseen by president and CEO Bruce Lundvall. It will encompass the Angel, Blue Note, EMI Classics, Manhattan and Narada labels.
● The digital aggregator 7 Digital has opened an office in Cologne to tap into the blossoming German market. The company has hired Chris Bornefeld-Ettmann and Ralf Plischke to run the new operation.
● Woodwards is expecting 3m more new sales through a new 3in-stereo chart, p4.
● Unsigned Edinburgh act Amplifico are organising a host of online activities designed to raise cash to fund the recording of a full-length album. In exchange for a donation, fans will receive a mp3 on the album credits and see their face appear in a photo-collage included in the artwork accompanying the CD.
● A newly-unveiled survey delivers more misery for the physical singles market, p5.
● Mesh! Mesh! Records, home to acts such as Tilly And The Wall and Architecture In Helsinki, is to launch a singles label offshoot. The label will produce 1,000 copies of each seven-

inch single by acts such as Dananarayankroy, Matt & Kim, Emory The Great and Simlat.
● Sony BMG recedes its autumn waves, p6

Exposure

Ocfom outlines digital radio plan

● Ocfom has outlined the licensing process that will lead to an expansion in digital radio services over the next three years. It says it expects to advertise the second national radio multiplex by the end of 2006, while the first 12 local radio multiplexes will be streamed from late this year.
● T-Mobile is to offer live adventures of shows on Robbie Williams' Celeb Encounters 2006 tour. The initiative, in association with Sony Ericsson, will involve full concerts being streamed in real time in some territories.



Church: to host a show on C4

● Charlotte Church is poised to become the host of a Friday night edition to Channel 4 show featuring celebrity interviews and music performances. The eight-week series will be put together by production company Monkey, which has previously worked on Make My Day and Swinging.
● Czap Media is targeting improved listening figures on the web as it rolls out what it is billing as dramatically improved capacity and quality for its radio stations online. The radio group says it is using a new technique called Multicasting, which will provide broadcast-high quality sound equivalent to a CD for streaming via services online. The service is already being used by Classic FM and Planet Rock with other stations following in the coming weeks.
● Organisers of the V Festival have unveiled the line-up for the Virgin

Mobile Social Stage. It will feature acts such as the Cooper Temple Clause, Sandi Thom and Paolo Nutini.
● Janet Jackson is inviting fans to design the cover of her forthcoming album 20 years Old. Four winners will see their designs on the album covers when the CD is released on September 26, in a competition held in conjunction with Yahoo! Music.
● Organisers of new festivals Latitude and Hyde Park Calling declare them successes, p1
● Arctic Monkeys, Muse and Thom Yorke are among 15th year Nationwide Mercury Prize nominees, p5

Sign here

EMI signs deal with Vodafone

● EMI Music has signed an agreement with Vodafone to deliver tracks to the Vodafone Live! service in Europe, the Middle East and Africa. EMI will supply more than 200,000 full-track downloads and a variety of different ringtones to the service.
● BMG Music Publishing has bought Complete Music, with a catalogue that includes The Real Slim Shady, Burtzocks and The Firm. The Bertramsian group has bought the equivalent from Ian McNay and Martin Costello. McNay will continue to own Cherry Red Records, which is not part of the deal. Costello, meanwhile, will act as a consultant to BMG.
● Yahoo is backing a campaign to sell digital music free of digital rights management after striking an agreement with Sony BMG to sell a Jessica Simpson track on its US site for under \$2 without any copyright constraints. The move is a first for Sony BMG, which, like all other major labels, has until now refused to sell digital music without some form of DRM.
● GMTV and regional production facility Summers are to trial the Ricall online licensing platform for two months. Ricall provides a music search engine giving access to a UK music catalogue, including every UK Top 40 hit since charts began in 1952.
● Sony/ATV Music Publishing has announced the re-signing of writer and producer Martin Terefe, who has contributed to albums by KT Tunstall,

Ron Sexsmith and James Morrison.
● BMG Music Publishing has been confirmed for a second year as a sponsor of the Edinburgh International Television Festival, which takes place from August 25 to 27 at the city's International Conference Centre.

People

HMV appoints chief executive

● HMV has appointed Comet's former managing director Simon Fox as its new group chief executive. Fox joins the company on September 4 as group chief executive designate, succeeding Alan Giles, who will retire as chief executive and as a director of the HMV Group at the Group's AGM on September 28. **Qualifire:** p23
● Former BBC and Emap music executive Trevor Dann is to take charge of the Radio Academy. Following the retirement this autumn of Greg Bradford, Dann will succeed Bradford - who has been in the role for 10 years - in October, while he is also lined up to chair the Radio Festival in 2007.
● Andrew Finagan has resigned as chief executive of Virgin Radio owner company Scott Media Group, a post he has occupied for the past decade. The SMG board has replaced Finagan with Donald Ernie, who is currently chief executive of the company's TV division.



Minogue: shows at Wembley Arena

● Kylie Minogue has announced her first UK dates following her successful battle against cancer. She is to play two shows at Wembley Arena on January 2 and 3, 2007.
● ITV1 will screen a documentary on September 5 dedicated to the life of Queen frontman Freddie Mercury, to celebrate what would have been the singer's 60th birthday.
● James Sulley is set to become a partner and join the music division of law firm Sheridans. Sulley is currently head of music at Harbottle & Lewis. He will join Sheridans, which counts Kylie Minogue, Robbie Williams and Peter Dinklage among its clients - in early September.
● IPC Ignite! has appointed Emily Hutchings as the publisher of NME. Emily joined the company in 2002 as marketing executive on NME and was promoted to assistant publisher of Uncut and Loaded in February 2005, and in January became associate publisher.

MUSICWEEK online poll

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

This week we ask: As YouTube announces it has surpassed MySpace in terms of traffic, which site do you visit more regularly?

a. MySpace b. YouTube?

▲ a. Yes 65% ●●●●●●●●
● b. No 35% ●●●●●●●●

Last week, we asked: Does the Court of First Instance's Sony BMG decision rule out a potential tie-up between EMI and Warner?

▲ a. Yes 65% ●●●●●●●●
● b. No 35% ●●●●●●●●

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OTHER BIG UK
HITS IN THE US
DL Leopard (with
Blondie) (Capitol)
 Island (peak
position)
 Mark Knopfler/
 Emmylou Harris
 All The Roadrunning
 (Nonesuch) (7)
Corinne Bailey Rae
 Corinne Bailey Rae
 (Capitol) (7)
Arctic Monkeys
 Whatever People
 Say I Am... (Domino)
 (Domino) (24)
 Van Morrison Jay

The Devil (Polygram)
 Lost Highway (26)
KT Tunstall Eye To
 The Sun (Capitol)
 (Capitol) (33)
Lostprophets
 Live Through This
 (Transmission)
 (Transmission) (33)
 Snow Patrol Eyes
 Open (Polygram)
 Intercoast (34)
 Abney (5)
 UK-sired acts
 hitting new peaks
 on the list
 200 is 2005 with
 their chart goals.

UK acts build solid base in US with high-profile promo campaigns and relentless touring

Yorke and Muse crack US Top 10

International

by Paul Williams

Thom Yorke and Muse have consolidated a year of substantial breakthroughs and high chart debuts for UK artists across the Atlantic by simultaneously arriving in the US Top 10.

Yorke last week became the fourth UK or UK-signed act in 2006 to breach the US albums top five, debuting at two with his first solo outing, *The Eraser*. Meanwhile, Warner act Muse claimed their highest-placed US hit to date by some distance, entering at nine with *Black Holes & Revelations*.

It is the first time since October 2005, when J/Sony BMG's Rod Stewart debuted at seven, that Depeche Mode appeared at seven, that more than one UK artist has hit the US Top 10 in the same week.

"The UK is providing some exceptional music at the moment," says Beggars Group international managing director Paul Redding, whose label's entry at two on 90,000 sales with the Yorke album hits the independent its highest US chart position since the Prodi-

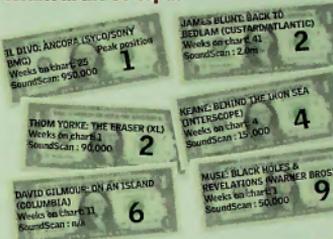
gy's *The Fat Of The Land* crashed in at one exactly nine years ago.

Fourteen albums by UK or UK-signed acts have entered or reached new chart peaks in the US Top 40 this year, with the roll-out including a number of acts on first or second albums. Among these are Sycor/Sony BMG's *The Diva*, Atlantic's James Blunt and Island-signed Keane. Meanwhile, on singles Blunt's *You're Beautiful* has been certified three-times platinum and Sony BMG act Natasha Bedingfield's *Unwritten* five-times platinum for download sales.

By comparison, Yorke is something of a US chart veteran, having broken into the top five of the albums chart there three times with Radiohead and now once as a solo artist. For this campaign, XL/Beggars has found itself having to accommodate its promotional activity with Yorke around Radiohead's ongoing tour commitments, which last month took in 19 dates in North America.

"That was incredibly helpful, as it made for Thom's availability," says XL US's head of A&R Kris Chen. "Some of the press interviews were done on the road and

UK hits in the US Top 10



when the band got to LA he did a taping for the Henry Rollins show for IFC (Independent Film Channel) and he did Morning Becomes Eclectic on KCRW."

The international campaign has also taken in interviews with key magazines as *Rolling Stone* in the US, *21 Days* in Spain and *Der Spiegel* in Germany.

One key element has been an online campaign centred on the site theeraser.net, which has taken

in animations and other features based on the album's artwork by Stanley Donwood, video clips and an exclusive interview with Yorke.

Muse's US Top 10 debut and opening-week sales of 48,000 represent a momentous lift in chart fortunes for the band whose previous best showing in the market was achieved by *Absolution*, which topped the *Billboard* Heatseekers chart and reached 107 on the *Billboard* 200 in 2004.

"The band have built a very

solid base in America from touring and record sales," says Warner Music International marketing executive vice president John Reid. "Ticket sales are indicative of a long-term career."

The main promotional focus of this latest album is also on touring, with the band last week kicking off a 10-date North American tour in San Francisco.

Black Holes & Revelations is the first Muse album Warner has had for every territory following the signing of a worldwide deal with the group in 2005; the band's previous four albums were released via a multitude of different labels and deals globally. For Reid, this unified approach is playing a big part in helping to maximise sales of the album as he targets making Muse "one of the top five rock bands in the world".

"Someone always argues by having different companies you can put out the album in different ways, but the reality is when you want to break globally and sell millions of copies, rather than hundreds of thousands, you have to be with one company," he says.

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Asda gets creative with revamped entertainment strategy

Asda is to revamp entertainment departments in 100 of its stores by the second quarter of 2007, as part of plans to reinvigorate sales of music, video and games.

The new strategy, which was announced last Friday at the retailer's 2006 entertainment conference in London, will see entertainment hardware and software combined in one department in an attempt to merchandise store layout.

The concept is currently on trial in the company's York store, a second, in Ellesmere Port,

Cheshire, will go live on August 7 and the plan is to retrofit 50 stores by Christmas, with a further 50 in the first quarter of 2007.

"Change is inevitable and it is our commitment to lead this change," said general manager of music, video and games Richard Pearson. "The real revolution comes with what we are trialling in York. It feels more modern and gives it more credibility."

Asda director of home and leisure David Inglis acknowledged at the conference - held at the Vue cinema in Leicester Square -

that the company's entertainment offering had been outpaced by rapid growth in other non-food sectors. "Music, video and games was the focal point of non-food growth," he said. "I say 'was' because over the past couple of years we have done a lot of things in other market segments that have become very successful." To illustrate this, he showed a TV ad for the company's George Home range of furnishings.

Pearson also spoke of Asda's desire to move away from the constant lowering of prices into

the "differentiation" of entertainment products. "We need more creative and active marketing solutions to break the downward pricing cycle," he said.

Pearson explained that parent company Wal-Mart had succeeded in doing this in the US, by offering exclusive products, such as a Wal-Mart-only edition of Mary J Blige's 2005 album *The Breakthrough*, with a DVD of material from the Black Entertainment Television network.

Pearson also announced at the conference that he was moving

back to the food buying team after 18 months in entertainment, to be replaced by former EMI new media director Fergal Gara. Gara, who spent eight years at EMI in a variety of new media roles, has worked at Asda for the past two-and-a-half years and has run several product categories, including books and newspapers.

Pearson said: "I have cut my teeth in retail and this role is for me back to my roots, back to what I love. The new department brings together two things that I love: entertainment and technology."

THE PLAYLIST

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

Supported by EMI MUSIC



THE KILLERS
 When You Were Young (Mercury)
 Big, bold and ready to elevate The Killers to lofty new heights. A stunning return from the Las Vegas fourth (single, Sept 18).



THE YOUNG KNIVES
 Voices Of Animals And Men (Transgressive)
 Video play is going phenomenally well for this talented trio and will help drive a big debut for this album. (album, August 21)



PINK
 U + I Hand (RCA)
 The big budget video for Pink's video for 'U + I Hand' is Max Martin penned single will be unmissable at TV over the coming months. (single, August 28)



BAT FOR LASHES
 Trupty (Echo)
 Natasha Khan's debut album is an advertisement, handing record that will continue to grow. (single, October 30)



JUST JACK
 Writin's Black (Mercury)
 Managed by the James Blunt team, Just Jack walks a fine line somewhere in the middle of Lily Allen and Neil Tennant. It works too. (single, October 18)



CHINZY
 Pullin' Me Back (Capitol)
 Uptempo with a ballad-like undertone, this snells like a massive hit and will soundtrack the end of summer. (single, September 11)



OPERATOR PLEASE
 Just A Song About Ping Pong (Unsung)
 Their youngest album, this measure is just 15, yet the first demo from this Australian group promise a bright future. (demo)



EASY STAR ALL-STARS
 Rad2Rad (Empathy)
 A reggae version of UK Computer may not sound like a great idea on paper but, a unity. This delivers. (album, August 21)



DUKE SPECIAL
 Freehitee (V2)
 A highlight from the prolific Belfast songwriter. Positives: "I have cut my teeth in retail and this role is for me back to my roots, back to what I love. The new department brings together two things that I love: entertainment and technology."



JUSTIN TIMBERLAKE
 SexyBack (RCA)
 JT returns to affirm his title as the hottest solo male in pop. Arcade Fire, albeit with a distinct Englishness, from album, out August 28)



Seen but not heard: Latitude festival's multi-coloured sheep among the attractions

New festivals disprove 'oversaturated' theory

Live

by Jim Larkin

The two biggest festival launches of the summer have been judged successes by their respective promoters, suggesting there may still be room for new events in a crowded summer live market.

Live Nation's Hyde Park Calling attracted almost 80,000 customers, while Mean Fiddler's Latitude Festival brought 12,000 through the gates. However, the fact neither was a conventional festival does little to assuage fears that the traditional music festival calendar is at saturation point.

Indeed, Mean Fiddler managing director Melvin Benn says anyone planning a new festival for 2007 may need to take a leaf out of his book and look beyond music.

Latitude took place at Suffolk's Henham Park from July 14 to 16 and, although ticket sales were 3,000 shy of Benn's target of 15,000, he counts the event as a success and is already looking to next year's Latitude, when he expects sales to increase steadily. This is despite no major changes planned to the concept of the festival, which fuses music with literature, theatre and politics.

"I think people may be correct in saying the music market is saturated, but Latitude has a greater appeal than that," says Benn. "The festival market isn't full, even if people think the music festival market is."

Despite the variety of activities on offer, Benn believes the music policy of the event still proved important in establishing its character, from headliners such as Mogwai and Antony & The Johnsons downwards.

Hyde Park Calling, meanwhile, was the culmination of Live Nation's three-week occupation of Hyde Park, in which time it also

put on a sell-out, 85,000-capacity Foo Fighters concert and the five-day Wireless Festival, which returned for a second year and saw a total of 110,000 tickets sold. With no camping and the Who and Roger Waters as headliners, Hyde Park Calling was a deliberate attempt to target older music fans who do not traditionally go to festivals. Live Nation managing director Stuart Galbraith also rates his event a success, but concedes that next year the company may have to look at the number of events it stages in the park.

"Next summer, Wembley Stadium will be open and there will be more opportunities for bands to play huge shows, so if we do more in the park there's a danger we'll become our own competition," he says.

The idea for Latitude came from continental Europe, where it is common for festivals to feature a broader arts element than simply music, and Benn says the event itself was a validation, even though he acknowledges it did not make money. Indeed, even if it had sold the intended 15,000 tickets it would still have finished in the red, but he regards it as a successful first year which lays the seed for a profitable return in years to come.

Latitude and Hyde Park Calling were the only new festivals of the year, and came during a period in which other smaller festivals, such as the Lost Weekend, have been forced to cancel – in its case after backer AED pulled out.

This has prompted some to suggest that "cracks" are emerging in what has hitherto been a buoyant market. But Benn says Latitude will be back. "It isn't going to be very different next year," he says. "The offering was so close to what I wanted that I'm not seeing anything worth changing."

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Woolies' Cheap CD Chart set to boost album sales 'by 3m'

Woolworths expects to boost its album sales by up to 3m units this year, on the back of the success of its Cheap CD Chart.

The chart, which was introduced to stores in March as a way of improving promotional sales, features a rowing of 50 CDs priced between £7.99 and £7.97.

Titles are chosen for their relevance to the current musical climate, including catalogue albums from touring artists and themed seasonal releases. The chart is

racked alongside the main albums chart in all of the company's 821 UK stores.

Head of trading entertainment and mobile communications Jim Batchelor says the new chart has given a vital boost to sales of featured releases. "Sales have been excellent," he says. "If you take the full year, we are talking 2m to 3m units. We have created a vehicle that has helped to drive catalogue."

"We have also engaged record companies," he adds. "They see it as a new way of promoting their catalogue. It gives their albums better profile, being in the top five of the Cheap Chart rather than in the Top 75 of the main chart, and it allows us to group things together."

We don't have the HMV library effect; what works for us is when you present something very easily, simplifying it for the customer."

While there has been concern from retailers over the aggressive price cutting of albums in recent months, with chart-topping releases from acts including Keane

Woolworths budget Top 10: year so far

1. Green Day - American Idiot (Reprise) £4.97
2. Various - No 1 Euphoric Dance Album (Decca) £3.97
3. Various - England Expects (Merlo) £3.97
4. Jack Johnson - On And On (Brushfire/Island) £4.97
5. Jack Johnson - Brushfire Fairytales (Brushfire/Island) £4.97
6. Gene Pitney - The Very Best Of (Orion Production) £3.97
7. Will Young - From Now On (S) £4.97
8. Green Day - Dookie (Reprise) £3.97
9. Red Hot Chili Peppers - Greatest Hits (Warner Bros) £7.97
10. Stereophonics - Language. Sex. Violence. Other? (V2) £3.97

SOURCE: MUSIC BUSINESS

and Hard-Fi selling significantly less than £10 in many outlets, Batchelor says the new chart is not a way of further reducing prices.

"We have not put the price of CDs down further," he says. "We have taken deals that were out there and presented them in a way that people haven't done before."

Product manager for music Keith Black adds, "It is the same price point but, by clever presentation, we can make it easier to shop."



Green Day: top of the budget chart

OUTCAST

Sony BMG has partnered with O2 to launch the campaign for the forthcoming Outcast album, giving the network an exclusive week's preview of the promo video for its second single Morris Brown.

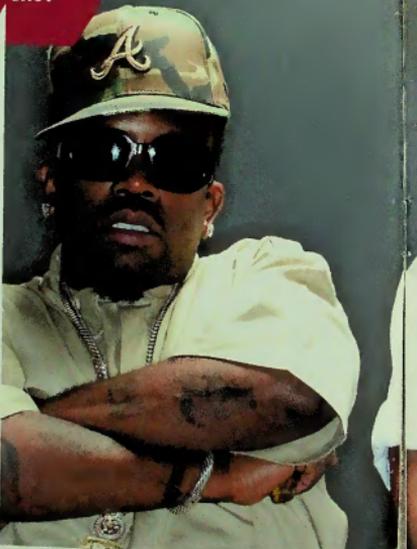
The single is lifted from the soundtrack album for Outcast's first-foray into cinema – the film *Idiocracy*, which was written by and stars both Big Boi and André 3000 and will come out on September 8. The movie is directed by Bryan Barber, who also shot the video for the album's download-only, lead-off single Mighty O, which will be issued on August 7.

O2 will also make exclusive mixes of Morris Brown available on its network when the track is released commercially as a single on September 4, alongside Outcast ring-tones, wallpapers and catalogue videos.

The mobile company is also involved in the launch party of the album, which will take place this Wednesday on the London Eye and on a 60ft cruiser on the Thames. The event, which will feature Outcast DJing, will be the first full-length airing of the album anywhere in the world. The album will be released on August 21.

CAST LIST (all RCA): Product Manager: Nathan Dixon, Shyamala Tharamandris; National Press: Giles Melik, National Radio; Mark Murphy, Lighthouse National; Anne-Marie Millar, Jaques Quasile, Regional Press; Bill Brookfield, Regional Radio; Lyn Swindhurst, Urban Promotions; Jennifer Mills, Mobile Louise Giles, Street Team; Rutz La Rose, Reggie Styles, Events Coordinator; Richie Deary.

SNAP SHOT





NATIONWIDE SHORTLIST
2006
 Arctic Monkeys
 Whatever People Say I Am, That's What I'm Not
 What I'm Not
 (Domino)

Isobel Campbell & Mark Lanegan
 Ballad of the Broken Seas (V2)
 Editors
 The Back Room (Kochavision)
 Guillemots
 Through the

Windowpane
 (Polydor)
 Richard Hawley
 Cakes Corner (White)
 Hot Chip
 The Warning (EMI)
 Muse
 Black Holes & Reverberations (Polygram)

3/Native Sons
Zoe Rahman
 Mixing Pot
 Odeon
 Lou Rhodes
 Beyond One
 (Eloam)
 Scritti Politti

White Bread Black Beer (Rough Trade)
 Sway This Is My Dream (Eclypsa)
 Thom Yorke
 The Eraser (XL)

Teens turn off 45s

Teenagers are exiting the singles market at a rapid pace, with the number of them buying at least one release annually more than halving in just four years.

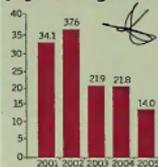
Five years ago, more than one in three (34.1%) 12- to 19-year-olds bought at least one single in a market once dominated by the age group, but this year this figure had fallen to only 14.0% to put more pressure on the format's survival.

The TNS Audio Visual Trak Survey figures, which are revealed in the newly-published BPI Statistical Handbook 2006, outline in detail how rapidly the UK as a whole is turning its back on the market. Overall, only 21% of those surveyed across all age groups said they had bought at least one physical single in 2005, compared to 15.8% in 2002.

The 12- to 19-year age group remain the most active singles buyers, but their dominant share of the market is running closer to people in their 30s. Last year, 10.4% of those aged 30 to 39 bought at least one single, a drop of 3.2 percentage points on five years ago, compared to a 23.3 points fall in the 12 to 19 age bracket over the same period.

More women than men continue to buy physical singles, with 9.3% last year making at least one

The decline of physical singles sales



Source: The Audio Visual Trak Survey. The above represents the percentage of people aged 12 to 19 who bought at least one physical single in the UK over the period.

Source: The Audio Visual Trak Survey.

purchase in 2005, compared to 5.8% of men. The reverse continues to be true in the albums market, although the gap closed in 2005 to just 0.5 percentage points. The survey found 51.8% of men bought at least one album in the year, spending an average of £89.68, while 51.3% of women purchased one or more albums with their average annual spend at £65.95.

The total number of people buying at least one album dropped year-on-year from 55.4% to 51.2% of the population, despite average spending increasing from £87.46 to £89.68.

Diverse nominations list surprises big-selling hopefuls

Eyebrows rise over Mercury shortlist

Awards

by Stuart Clarke

Nationwide Mercury Prize judges have delivered one of the most unpredictable shortlists in years, overlooking a number of obvious selections, while giving a platform to other albums that otherwise may have drifted by unnoticed.

Certified chart-toppers and industry favourites such as Lily Allen, Corinne Bailey Rae, The Kooks, Goldfrapp and The Zutons failed to make the list announced last Tuesday, leaving space for unexpected entries from former lamb vocalist Lou Rhodes, jazz pianist Zoe Rahman, Scritti Politti and former Belle & Sebastian member Isobel Campbell with American Screaming Trees guitarist Mark Lanegan.

The shortlist divided opinion in the UK press, with *The Sun* calling Allen's omission a shock, while *Daily Telegraph* scribe Neil McCormick damned this year's list as "irrelevant".

EMI Records managing director Terry Felgate announced that Perry Farrell received a nomination for Hot Chip, but missed out on mentions for albums by Corinne Bailey Rae and Kate Bush, believes this year's list has the promise to bring something really positive to the winner.

"There are a lot of records in this year's shortlist that can really benefit," he says. "It's a shame that Corinne and Lily weren't in there, but I do think it would be nice if the winner was an artist that was able to make a substantial jump."

The 2006 list contrasts sharply with its more predictable counterparts from the past few years. In 2005 the nominations were dominated by already-proven albums by the likes of Bloc Party, Coldplay, Hard-Fi, Kaiser Chiefs, KT Tunstall, Maximo Park, M.I.A., The Go Team and The Magic Numbers, while a year earlier well-known acts such as Franz Ferdinand, Jamaica, Joss Stone, The Zutons and The Streets figured.

Chairman of the Mercury music committee Simon Frith suggests the diversity of this year's list is explained by a lack of a dominant musical force in the UK. "You never get a sense now that there is a musical trend where every record company is saying 'We've got to have one of those'," he says. "Apart from Arctic Monkeys, I don't know how many groups now, if you stopped your average person on the street, would actually be recognisable to people."

HMV head of music Gary Rolfe

- Arctic Monkeys**
Album: *Whatever People Say I Am, That's What I'm Not*
Date: 6/7
Sales to date: 97,885
- Isobel Campbell & Mark Lanegan**
Album: *Ballad of the Broken Seas*
Date: 20/7
Sales to date: 20,569
- Editors**
Album: *The Back Room*
Date: 6/7
Sales to date: 33,328
- Guillemots**
Album: *Through the Windowpane*
Date: 6/7
Sales to date: 14,650
- Richard Hawley**
Album: *Cakes Corner*
Date: 6/7
Sales to date: 18,217
- Hot Chip**
Album: *The Warning*
Date: 6/7
Sales to date: 20,332
- Muse**
Album: *Black Holes & Reverberations*
Date: 6/7
Sales to date: 16,707
- Zoe Rahman**
Album: *Mixing Pot*
Date: 10/7
Sales to date: 216
- Lou Rhodes**
Album: *Beyond One*
Date: 10/7
Sales to date: 9,294
- Scritti Politti**
Album: *White Bread Black Beer*
Date: 10/7
Sales to date: 8,592
- Sway**
Album: *This Is My Dream*
Date: 6/6
Date: 10/7
Sales to date: 23,665
- Thom Yorke**
Album: *The Eraser*
Date: 10/7
Sales to date: 54,234

describes the 12 nominations as "a pretty classic Mercury nominees list." "It covers its bases across genres and a mix of releases that are either commercially successful or critically acclaimed," says Rolfe, whose company, along with other major retailers, will be promoting shortlisted artists in-store and online.

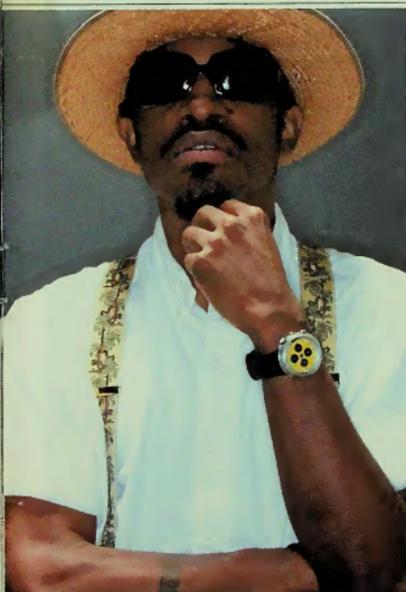
Polydor co-vice president Colin Barlow, whose signing The Guillemots are among this year's hopefuls, is satisfied with the overall shortlist. "The role of the Mercurys has always been to give a chance to those artists that perhaps don't fit a radio perspective, but are making innovative music and deserve to be discovered, and there's certainly a few of those this year," he says. "There are two that I thought should have been in there, Corinne Bailey Rae and Lily Allen, but overall it wasn't too unexpected."

Guillemots frontman Pye Danglefield, whose band's shortlisted debut *Through the Windowpane* charted in the Top 20 a week ago, says the award is a special one.

"It's the one award that really seems to focus on creativity rather than record sales [and] it's really gratifying that our record's been recognised in such a way, because we spent ages trying to get it just right," he says.

Domino's Arctic Monkeys, whose debut album *Whatever People Say I Am That's What I'm Not* was last week heading towards its one-millionth over-the-counter sale, and Thom Yorke's XL-issued solo debut *The Eraser* are bookmaker William Hill's early favourites, both earning odds of 5/1. The winner will be announced at a ceremony in London on Tuesday, September 5.

stuart@musicweek.com



THE SONY BMG SCHEDULE
Christmas: Back To Basics (RCA) - August 14
Outrigger: Idlewild (RCA) - August 21
Bob Dylan: Modern

Times (Columbia) - August 28
Audiuslave: Revelations (Columbia) - September 4
Boyoncé 6: Day (RCA) - September 4

Kasabian: Empire (Columbia) - September 4
Lemar: The Truth About Love (RCA) - September 11
Justin Timberlake: FutureSex/LoveSounds (RCA)

September 11
Fatheadz: To All New Arrivals (Columbia) - October
Evanesence: The Open Door (Columbia) - October 2

Tony Bennett: Duetz - An American Classic (Portrait) - October 9
George Michael: 25 (RCA) - October 30
Tenacious D: The

Pick Of Destiny (Columbia) November
Foo Fighters: Title TBA (Columbia) November
Novembre: Jamboreau! TBA (Columbia) - November 13



Major breaks with tradition with early announcement of releases for the coming months

Sony BMG races out of the blocks

Conferences

by Ben Cardew

As tradition dictates in the music industry, it is when the kids go back to school at the end of the summer, that the majors stage their big fourth quarter conferences.

Not so Sony BMG, which - for the second year in succession - was so impatient to tell the world about its main Christmas hopes that the schools had not even broke up when it gathered little more than a week ago to host its own presentation bash for media and retail.

With so much of the major's key releases scheduled for the coming months, early September simply felt too far away.

"We have an incredible army of new music. Normally we would do this in September, but because a lot of the music you will hear has come early, we are doing this in July," boasted newly-installed Sony BMG chairman and CEO Ge Doherty, at the start of the two-day conference at the Shepherds Bush Pavilion in



High spirits: Justin Timberlake with RCA managing director Craig Logan

London. He used his first big platform since succeeding Rob Stringer to deliver a defiantly positive message about the major's future.

Releases announced at the event included greatest hits sets from Foo Fighters, Jamiroquai and George Michael, all of which will include new material. They will be joined on the schedule by studio albums from Justin Timberlake, Beyoncé, Christina Aguilera, Natasha Bedingfield, Evanesence, Bob Dylan, Kasabian and Faithless.

Columbia Label group managing director Mike Smith gave details for some of his coming releases, including the Foo Fighters' greatest hits; Evanesence's second studio album The Open Door, preceded by a single Call Me When You Are Sober on September 25; and Bob Dylan's first album in five years, Modern Times, from which the audience heard Working Man's Blues.

He was followed by commercial division senior vice president

Richard Story, who introduced Tony Bennett's new album Duetz - An American Classic, which includes duets with Bono, Dixie Chicks and Elton John. RCA managing director Craig Logan then outlined RCA's coming releases, including Lemar's third album The Truth About Love, which is out on September 11, preceded by a single It's Not That Easy on August 21.

Story flagged up the successes of the fledgling Portrait label, which was set up at the time of the merger to serve the elder market and which will release albums from Shakin' Stevens, Julio Iglesias, Andy Abraham and Tony Bennett over the coming months.

Doherty struck a resolutely positive note - despite the announcement of the European Court ruling against the EC's clearance of the Sony BMG merger the same day - praising his predecessor and outlining Sony BMG's role in the growing digital market.

"It is an interesting time for all of us," he said. "If you look at countries such as Korea, the first in the

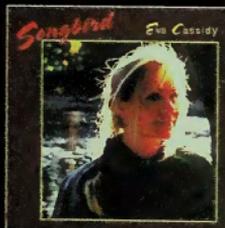
world to go to 50% downloads, that is the way things are going."

"For our US company, 26% of their billing came from digital in the first half of this year," he added. "That shows us where the business has gone. For all of us it is a challenge - how to change our business and move forward."

This message was reinforced by the senior vice president of the futures division Clive Rich, who spoke of the company's willingness to embrace the 360-degree business models. "We have a can-do attitude and we are happy to think the unthinkable. One of the signs of that progress is today we have almost 100 guests from digital, TV and brands," he said. "We always want to work with our partners on new products and new formats."

To illustrate this point, Rich's speech was followed by a presentation of the company's new television production Fever Media, a joint venture which is run by two former BBC executives, David Mortimer and Richard Hopkins. bmusicweek.com

Pinnacle Records is delighted to announce exclusive UK distribution of Blix Street Records from 1st August 2006



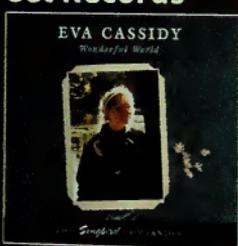
Songbird G210145



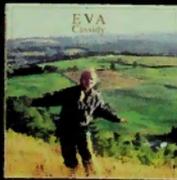
Eva By Heart G210147



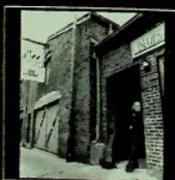
The Other Side G210166



Wonderful World G210182



Imagine G210175



Live At Blues Alley G210146



American Tune G210179



Time After Time G210173



www.pinnacle-entertainment.co.uk

www.blixstreet.co.uk



The Automatic (1) and Richard Hawley (2) – making his first appearance as a Mercury Music Prize nominee – joined The Young Knives in providing the show-closing entertainment



for last week's Music & Brands conference. The showcase brought an end to a busy day of panels and case studies. The record summer heatwave outside the hotel combined with



the activity inside to keep delegates gripped to their schedules (3), sessions featuring Lou Pearman (4) and exclusive research from Entertainment Media Research (5).

Over the next five pages are highlights from the Music & Brands event, sponsored by Ricall, which attracted 240 speakers and delegates for networking, debate – and three hot bands

MW joins the dots, from music to brands

Brands

by Ben Cardew & Martin Talbot
Some 240 speakers and delegates descended on London's Landmark Hotel last Wednesday for the Ricall-sponsored Music & Brands event, a conference for networking and learning about the two sides of the business.

Highlights of the day included news of the new Robbie Williams single and album, live performances from Mercury Music Prize nominee Richard Hawley, alongside The Automatic and The Young Knives, Entertainment Media Research's exclusive study of consumers' attitudes towards brands, details of Coca-Cola's new viral marketing campaign and plans to extend Carling Live 24 next year.

Music & Brands will be back next year – until then, enjoy this year's best bits.

Boy bands and brands

Pop guru on matching boy bands and brands

Pop entrepreneur Lou Pearman used his keynote speech at the Music & Brands conference to give a masterclass on the art of partnering boy bands and brands.

Pearman, who as founder of Trans Continental Records was behind the success of acts such as the Backstreet Boys and N Sync, outlined his golden rules of successful brand partnerships. "A time limit is very important," Pearman explained. "Artists will get bigger and you don't want commercials that show that early image. You want to get only the brand that will improve awareness of the artist, but you have got to be careful."

Pearman cited former N Sync member Justin Timberlake, whose deals with McDonald's and

EA Games were both affected by the singer's part in Janet Jackson's infamous "wardrobe malfunction" at the 2005 Superbowl. "When you are doing deals, you have to set ground rules and open communication," he added.

Despite such caveats, Pearman was keen to emphasise the importance of brand partnerships, particularly when launching new artists. "When we first started Trans Continental Records, we had so much money invested I had to figure out how to get some money back. It was about offsetting the costs. At the beginning, we were happy to do any deal," he said.

Ad opportunities

Advertising high-flier on grasping digital opportunities

Advertisers are failing to fully grasp the opportunities that the

digital domain offers, former Barle Bogle Hegarty US chairman Cindy Gallop warned.

Speaking on the Noughts And Ones session – chaired by Tag Strategic managing partner Ted Cohen – Gallop said firms are not using the internet as they could, to integrate music into the creative process.

"It is far easier to search through lots of music to find the right production and to find both music and artists whose values are synergistic with their own brand values," she said. "Digital and online also offer the opportunity to leverage that partnership, to use the internet's ability to identify artists and music, while providing a fantastic platform for promoting music, to create a musical and brand phenomenon at the same time. I don't see enough people leveraging that to the maximum."

Niamh Byrne, managing director of consultancy The Engine Room, and Richard Gottehrer, chairman of The Orchard, agreed. "The digital space is the key space for the distribution of music," Byrne said. "It is a platform for us to be creative."

Michael Jackson still in demand

Pop superstar's representative on his enduring appeal to brands

Michael Jackson continues to receive offers to endorse brands despite his recent legal problems, the head of his music company told Music & Brands.

Speaking on a panel titled The Artist Is The Brand, Gyr Holmes – CEO of Jackson's 2 Seas Records company – said the singer continues to receive offers from companies, "most of which aren't appropriate".

Music & Brands would like to thank the following sponsors:

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Our pictures capture some of the life of Music & Brands. The delegate registration desk (1) was busy from the start. Tag Strategic's Ted Cohen provided a characteristically

entertaining performance (2), as did *Music Week's* publisher Alex Scott (3). The corridor's slow plow of discussion (4), Wieden+Kennedy/Amsterdam's Tom Dunlap and Coca-Cola's

Ivan Wicksteed proved an illuminating pair (5), as did *Gut/Two Seas'* Guy Holmes and The Engine Room's Niamh Byrne (6), and Sony BMG's Duncan Bird and Stream's

New album fires up Robbie's manager and T Mobile boss

IE Music Group founding partner Tim Clark (pictured, with *Music Week* editor Martin Talbot) confirmed the rush release of a new single and album from Robbie Williams at Music & Brands.

Clark, who co-

manages Robbie Williams with David Enthoven, his partner in IE Music, told the conference that Williams would be releasing a new album, *Rude Box* in the late summer. A new single, also called *Rude Box*, goes to radio today

(Monday), before a September 4 release date.

Clark said the new album, which features collaboration with Mark Ronson, William Orbit and the Pet Shop Boys, will be "the dance sensation of the summer". "Every track

shows how much fun he had recording it," he added.

Clark explained that Williams had first told IE of his plans at Mideen in January and delivered the album in such a short time that even EMI were surprised.

Clark was speaking at the conference as part of a case study examining the successful partnership between Robbie Williams and T-Mobile, alongside T-Mobile VP of consumer marketing Matthias Immel.

Their session came the day after the partnership announced the latest stage of its 18-month deal, including the creation of RW Tour TV to tie into his live dates this summer.

The initiative will see T-Mobile users being able to access exclusive backstage and onstage footage from the Tour, live video streams of entire concerts from the Close Encounters tour and much more.



Pitbull Entertainment director Eric Cohen, who joined Holmes on the panel, as did Adam Bradley director of Ad Bradley Music, told the audience that one of the largest stumbling blocks to deals between the music industry and other companies was time. "The biggest mistake the music business makes is to think, 'We have a record coming out in five weeks.' In big companies, the budgets are finalized nine months ahead. We have to work way ahead."

Coke shows its bottle

Coke movies tap into cool music
The creative forces behind Coca-Cola's global marketing strategies outlined the campaign underlying its ground-breaking viral Bottle Films campaign.

In the Living On The Coke Side Of Life case study session, Coca-Cola's global director of creative development Ivan Wicksteed and Tom Dunlap, executive creative producer for the company's advertising agency Wieden+Kennedy, outlined how artists, designers and animators have produced short films using the theme of a classic Coke bottle.

The films, which are designed to promote Classic Coke, are set to music from artists including Lady Sovereign, The Boy Least Likely To and Bent.

Dunlap says the short films, which are designed to be spread virally, demonstrate the importance of music in engaging an audience. "The challenge for Coke was to create a campaign that speaks to consumers in an innovative way, reaching out to teenagers in a way that they are used to," he said. "Music played a very important role in that."

Live rises

Panel seeks ways to deal most effectively with live sector

The live industry might be a popular choice for brands looking to associate themselves with music, but the partnership can prove difficult – that was the view outlined in the It's All About The Show session.

Moderator Ajax Scott, publisher of *Music Week*, asked the panel, which consisted of Nokia UK head of marketing Simon Lloyd, Cake CEO Mike Mathieson and Vodafone head of brand and marketing communications Dominic Chambers, if the experience of dealing with the live sector had been painful. All three agreed that it had.

"For the music industry, there is a lot of interest at the moment from the mobile industry. But there are an infinite amount of options," Lloyd said. "If an artist doesn't want to work with us, we



Dominic Caisley (7), while Ricall's stand attracted plenty of traffic (8). Nokia's Simon Lloyd offered views on one panel (9), while Soho Consulting's Kate Young and Prohibition

Management's Caroline Prothero discussed club culture (10). The hall was full throughout the day (11), as delegates heard speakers such as PIAS/WoS's Mark Jones (12) and former

BBH US chief Cindy Gallop (13), or they browsed the stands (14), checked out the brochure (15), took coffee (16) and chatted (17) before The Young Knives closed the day (18).

can move on and do something else. If it is about the music experience, it doesn't really matter too much what the artist or the label is. There are a lot of difficulties, particularly around rights issues."

Civil partnerships

How to build a successful relationship between music and brands
Panellists discussing The Secret Of A Successful Marriage gave their golden rules for a brand partnership.

Stream music director Dominic Caisley said, "From an advertising point of view, the music has to be right for the advert. Does the music fit with the image?" Sony BMG vice president of futures Duncan Bird added, "In an ever changing world, everything is possible. If both sides approach it with that spirit then a lot can be achieved."

In what would become a common theme for the day, Bird also warned labels of the dangers of short-term thinking around brand partnerships. "Music companies can be in danger of becoming a bit obsessed around the physical release, using an ad to build on the product," he said. "As the physical world becomes less important, you will find music companies becoming more progressive in the music they put forward to adverts."

The panel ended in controversy, with Jones criticising advertising companies who try to acquire the rights to songs. "If you are talking about licensing an already-made piece of music, then the ownership of that is wrong," Jones said.

However, Jackson countered, "If the brand is putting in all the investment, then they should get some ownership."

Adding it up

Panel calls for more lateral thinking
The 30-second advertising model isn't dead, but TV producers need to radically re-think their views on content nonetheless, according to Popworld CEO Martin Lowde. "It is important that the 30-second model hasn't been ditched and that mobile is just another way of watching entertainment," Lowde told the Music & Brands audience, during the Ditching The 30 Second Model panel. "We have got to stop thinking of ideas as just TV ideas, you have to think of them as multi-platform ideas."

"Many 16- to 25-year-olds spend more time online," added Initial head of music Phil Mount. "So if you are producing a new show, you need to plug into new platforms."

"Music shows have fallen out of favour with a lot of networks," Mount added. "To try and get a

music show on TV is harder than ever. Sponsorship is very welcome. You are in a very strong position, if you take in an idea and also someone who will pay for it."

Beats and pieces

Ideas abound over ways to bring together DJs and brands

A Music & Brands panel highlighted the advantages that brands can offer when linking with DJs and producers, as part of an investigation into dance music and the ads sector.

"There are lots of options," said Soho Music Consulting director Kate Young, on the Sealing The Club Connection panel. "They can sync release dates with the release dates of adverts, remix tracks from ads, offer a more innovative approach to ads."

"All DJs have to be producers," Young added. "It offers brands the opportunity of having very high-profile producers working on music for their TV ads."

"Dance music has a lot to offer," Fatboy Slim's manager Garry Blackburn said. "The whole genre of music, the event side festivals. It has artists, DJs who tour more intensely than bands. It is many layered and musically it lends itself to creating mood and atmosphere and to pictures." mar@bcmusicweek.com

Coors and Channel Four build on Live 24, with 36-hour live event

Coors Brewers head of sponsorship Martin Coyle unveiled ambitious plans for a 36-hour live event in collaboration with Channel 4, at Music & Brands.

Coyle (below), who had been talking about his involvement in the Carling Live 24 event, which aired on Channel 4 in May, alongside Channel 4 commissioning editor T4 and music Neil McCallum (above), ended his presentation by saying, "Neil's got plans to keep us up for even longer next year" before revealing a logo for Carling Live 36.

Questioned on this later, McCallum revealed that Channel 4 and Coors were in talks about how to build on the coverage of Live 24 and that a 36-hour event was one of the options under discussion.

During the case

study, 24 Hours Of Beer And Music, McCallum and Coyle outlined the opportunities – as well as the challenges – that running such an event presented for both parties. For Coors, these included the possibility of connecting with Carling's key demographic of "lads in packs"; for Channel 4 the event helped to expand its range of music programming.

In 2005, Channel 4 had

more music than ever before, but we are always looking to work with other partners to extend what we do," McCallum said. "Live 24 was very different – how do we translate that onto TV? But the key to all this was a very original idea."

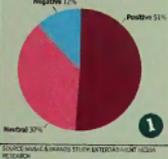


At last week's Music & Brands conference, a renowned research agency outlined the findings of a r

Brands and music: are cons

Feelings about brand involvement in music

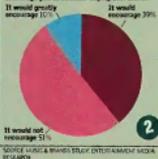
Thinking about brands sponsoring music in general, how does it make you feel?



SOURCE: MUSIC & BRANDS STUDY (ENTERTAINMENT WEEKLY RESEARCH)

Improving brand perception

If your number one favorite band or artist was sponsored by a well-known brand, would it encourage you to consider buying that brand?



SOURCE: MUSIC & BRANDS STUDY (ENTERTAINMENT WEEKLY RESEARCH)

Brands

by Richard Heap
U2 have done it. So has Justin Timberlake. And Madonna did it with Missy Elliott. Brand partnerships can attract the biggest names, whether they are advertising Apple, McDonalds or Gap jeans.

And consumers appear to like the link-ups - according to a major survey of consumer attitudes towards such activity, which was conducted by Entertainment Music Research to tie in with last week's Music & Brands conference.

The study, drawn from the views of more than 900 respondents, indicates that just over half - 51% - of all consumers believe brand involvement in music is either positive or very positive (see chart 1). This is four times more than the 12% who viewed it as negative, with 37% offering no strong opinion.

It indicated that, in total, 88% of consumers are positive towards brand involvement in music events or have no strong opinion against it (2). And younger consumers are more positive than their older counterparts: 59% of those in the 15- to 19-year-old age bracket were positive about it, a figure that dropped to 38% for 35- to 49-year-olds.

"Teenagers don't only accept it, they seem to embrace it," says EMR research director Steven Evans.

Across ages and genders, there are some areas of music where tie-ins are more accepted than others (4). Live music events and festivals received 64% and 62% approval of branding respectively, with just 8% and 11% of people viewing it negatively.

Teenagers don't only accept (brand link-ups with music), they seem to embrace it
Steven Evans, EMR

Branding of music charts and for new single releases is less welcome, but still accepted: 50% and 52% of people were for it, with 16% and 19% against. However, this still means that, across all areas suggested in the survey, more than four in five people either feel positive or neutral about branding.

But certain sectors face greater problems utilising music tie-ins than others. Evans says the survey indicates that brands with strong identities in music - such as



Global stage: U2's partnership with Apple and Justin Timberlake's link-up with McDonalds have

iTunes, HMV, NME, Apple or Virgin - will, perhaps predictably, find it easiest to benefit from a music tie-in.

And a second tier of brands, which are not immediately linked to music - clothing brands, mobile phone companies - are viewed as appropriate for a music tie-in. Of those surveyed (7), 90% were positive about clothing brands using music partnerships, followed by mobile phone networks (83%) and handset companies (80%).

But a third tier of brands face the toughest battle, as Evans explains. "You have other brands, like banks and airlines," he says. "There is so much talk about brand involvement in music nowadays, that we can't rule out that these people would want to get in on the act, but it is going to be much more difficult for them."

The companies people considered least appropriate include Shell (44% positive reaction), McDonalds (46%) and HSBC (51%). This does not mean they cannot benefit from music tie-ins, just that they will find it hardest to make an impact when they do, says Evans.

In general, while the survey paints a positive picture of the music-brand landscape, it highlights that some campaigns work better than others (8); 55% of Apple's tie-ins with U2, compared to 13% awareness for Motorola's

Our thought is that a lot of brands are going into this, not blind, but not asking, 'How is it done?' We don't believe there is a great deal of science in the way they select partnerships
Steven Evans, EMR

Gorillaz campaign. And, the impact of the respective campaigns which saw McDonalds partnering with Justin Timberlake and U2's partnership with Apple further underlines the contrasting fortunes of such campaigns (see breakout right).

Evans says the study emphasises the importance of two concepts: appropriateness and fit. "Our thought is that a lot of brands are going into this, not blind, but not asking, 'How is it done?'" he says. "We don't believe there is a great deal of science in the way they select partnerships."

Any brand considering a tie-in with a music artist should think about how appropriate the partnership is and how well the artist fits with the brand, he continues: both have to be pushing in a similar direction.

With a good tie-in, brands should also offer content that con-

Feelings about brand involvement

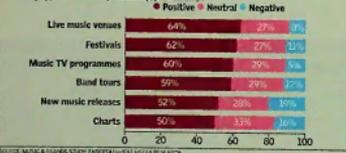
Thinking about brands sponsoring and partnering with music, how does it make you feel?

Feelings about type of involvement	Total	Male	Female	15-19	20-24	25-34	35-49
A great health/food idea	53%	49%	53%	59%	36%	44%	37%
Neither good nor bad	37%	35%	39%	31%	32%	37%	50%
A bad idea/very bad idea	12%	16%	9%	10%	30%	15%	13%

SOURCE: MUSIC & BRANDS STUDY (ENTERTAINMENT WEEKLY RESEARCH)

Feelings about type of brand involvement

Which of the following best describes your attitude to each of the following types of brand sponsorship/partnership?



SOURCE: MUSIC & BRANDS STUDY (ENTERTAINMENT WEEKLY RESEARCH)

Feelings about types of involvement

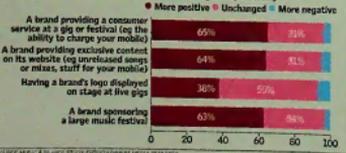
Which one of the following best describes your attitude to each of the following types of brand sponsorship?

Brand sponsorship type	Total	Male	Female	15-19	20-24	25-34	35-49
Brands sponsoring large outdoor music festivals	22%	23%	23%	27%	25%	26%	14%
Brands sponsoring live music venues	22%	23%	23%	24%	24%	24%	16%
Brands sponsoring music TV programmes	19%	18%	22%	24%	20%	20%	12%
Brands sponsoring band tours	17%	19%	19%	22%	23%	20%	10%
Brands sponsoring new music releases (eg a new album by an artist or band)	19%	18%	20%	27%	14%	18%	12%
Brands sponsoring charts	17%	16%	19%	22%	18%	18%	10%

SOURCE: MUSIC & BRANDS STUDY (ENTERTAINMENT WEEKLY RESEARCH)

Enhancing feelings towards brand

Please think at each of the following types of sponsorship and tell us whether they change the way you think about brands doing this sponsorship.



SOURCE: MUSIC & BRANDS STUDY (ENTERTAINMENT WEEKLY RESEARCH)

Consumers lovin' it?



Apple-U2 vs McDonalds-Timberlake



Apple's campaign with U2 and McDonald's partnership with Justin Timberlake received different responses from those questioned. Some 89% thought it appropriate for Apple to have a music partnership; 26% viewed the U2 campaign as "very appropriate", with just 3% calling it "very inappropriate". However, just 46% of people thought it appropriate for McDonald's to engage in a music partnership. As a result, only 7% thought the tie-in with Justin Timberlake was "very appropriate", compared to 19% who deemed it "very inappropriate". While 66% of people thought Apple and U2 was a good fit, only 17% thought the same of McDonald's and Timberlake.

"People can be neutral about U2, but it's quite a unifying brand in a mass market," says Evans. "McDonald's is a more polarising brand and Timberlake doesn't have the same ability to unify the audience as U2."

Whoever McDonald's had chosen, any campaign would have found it difficult to achieve the same level of approval as an Apple campaign, because of its music connection. However, it could have helped its chances by choosing an artist with a broader demographic audience than Timberlake, says Evans.

The fit of the Timberlake-McDonald's partnership may also feel unnatural to many consumers, adds Evans, the healthy-looking Timberlake jarring with McDonald's food, which is still widely perceived as unhealthy. A campaign with a good fit can increase emotional connection of consumers to a brand, Evans adds. Emotional connection with the Apple brand from those questioned went up 22% because of the campaign, while 16% more people said they would consider using Apple products.

And a good tie-in gives advertising more impact. Overall, 40% of those polled thought that Timberlake has helped McDonald's publicity have more impact, compared to 18% who disagreed. However, just 18% of people thought Timberlake has made people see McDonald's in a different light and only 12% said the Timberlake tie-in had helped them access people like them.



So, McDonald's received more publicity and benefitted a little from the Timberlake partnership; many who didn't like McDonald's still don't, but they liked the brand more following the campaign. However, Timberlake is seen to have lost out: his image went down 24% among those questioned while his credibility dropped 23%. Overall feelings towards him went down 35% compared to a 9% rise for U2 following the Apple promotion.

Thought benefits for both artists and brands, although public perceptions of the tie-ups can vary

sumers would otherwise not have access to," Evans says: "Simple logo or brand placement is far less effective than providing the target audience with things that it otherwise would not receive."

Indeed, while 38% of people said they would feel more positive about a brand for seeing its logo at a gig (6), 64% said they would feel more positive if they could access exclusive content and 65% felt positive about such associations which provided them with a service. The content that people most want is the very latest music (64%), live music (48%) and the artist's biggest hits (37%), says Evans.

The results of a well-chosen partnership can be benefits for both sides of the equation, concludes Evans. For brands, such tie-ups bring more publicity, more awareness, a refreshed brand, with additional credibility and, even, an enhanced consumer attitude towards it, says Evans.

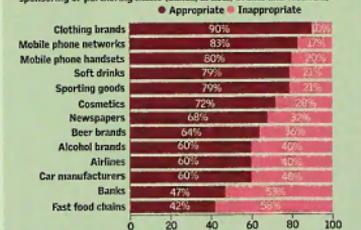
For the artist, benefits include reaching new audiences and broadening appeal, although the risks are greater than for the brand; a bad campaign can damage credibility, image and artistic values.

For both, of course, the ultimate aim is improved sales. It was ever thus.

rh@ep.com/bmp

Perceived appropriateness

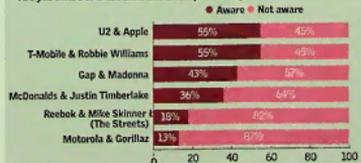
Look at the following sectors and please state whether you think it is appropriate for brands in these sectors to be actively involved in sponsoring or partnering music (bands, artists, events and festivals)



SOURCE: MUSIC & BRANDS STUDY BY ENTERTAINMENT MEDIA RESEARCH

Awareness levels

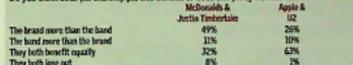
Are you aware of these band and brand partnerships?



SOURCE: MUSIC & BRANDS STUDY BY ENTERTAINMENT MEDIA RESEARCH

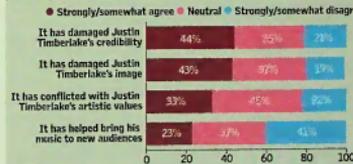
Who benefits?

Do you think both partnership parties benefit or does one party benefit more than the other?



McDonald's and Justin Timberlake

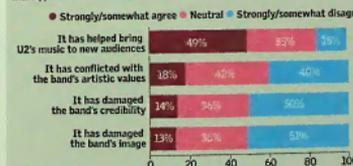
Do you agree or disagree with the following statements about Justin Timberlake in partnership with McDonald's?



SOURCE: MUSIC & BRANDS STUDY BY ENTERTAINMENT MEDIA RESEARCH

Apple and U2

Do you agree or disagree with the following statements about U2 in partnership with Apple?



SOURCE: MUSIC & BRANDS STUDY BY ENTERTAINMENT MEDIA RESEARCH

Columbia is leading the way in uniting physical and digital release dates – and more labels are set to follow

Ripping up the release rulebook

Releases

by Stuart Clare

Back when the physical single was still king, a single's release strategy could typically be weighed down by different CD versions, 12-inches, coloured vinyl and a whole host of different formats, all aiming to maximise its sales potential.

Thankfully, sense prevailed as the introduction of strict rules restricting the number of different formats allowed to chart brought to a sudden end the age of unlimited formats for a single. But labels' release schedules are getting clogged up again – this time by an ever-expanding list of different release dates, for exactly the same single.

At one time it was a simple case of a single coming out on a certain date and that was the end of the

matter. Now labels have to set a radio date, decide when to make the track available digitally and then physically and quite possibly have to consider video and ringtone versions of the track, too.

But there is another way. With Kasabian's new single *Empire*, Columbia is defying convention by issuing the track immediately after its radio debut on Zane Lowe's *Radio One* programme tonight (Monday) in both digital and physical formats. Not only will it simplify matters by giving the track one release date for all formats, but it also takes heed on current chart regulations, which mean download sales only start to count towards the combined singles chart one week before an equivalent physical single is made available.

"Kasabian provided us with the perfect opportunity to try something new," says Columbia marketing vice president Richard Connell. "The physical consumer has the same rights as a digital consumer – to be able to buy a track as and when they see fit – yet we provide one with the chance and hold back the other."

Columbia managing director Mike Smith is conscious that, with the typical industry practice of issuing the download ahead of the physical single, different buyers are being treated differently. "We felt the physical consumer is being penalised in a way that the digital consumer isn't," he says. "It seemed ludicrous. The only reason is to protect chart position and we wanted to break away from that."

The development of the digital singles market over the past few years, plus the emergence of other formats such as ringtone and video clips, has meant music buyers today are faced with an array of different ways of buying the same single, often spread out over a four- to six-week period.

Generally, the physical consumer finds itself playing second fiddle to the same single's digital version, but in some cases even the download has to wait its turn in the release queue behind other formats. Last October, Warner Bros made available Madonna's single *Hung Up* as a ringtone prior even to its global radio date, while the same company in May issued Muse's single *Supermassive Black Hole* simultaneously digitally and as a ringtone from the moment it received its first play on *Radio One*. The physical version did not appear for another six weeks.

Warner Bros head of digital Samantha Sparrow says in an environment where music faces an increasing array of competition in the entertainment market, it is essential that record labels offer their content in new and innovative ways and warns that sticking to the standard release patterns will soon hurt them in the long run. "Because every artist is so different, you really need to afford to generalise. With each artist we look at the fanbase, we look at how many people they have on their email database and structure a release pattern to suit. You really do have to take everything into account," she says.

"With Muse, we lost a lot of chart-eligible sales by making the digital con-

tent available so early but they have such a rabid fanbase and it created a strong enough buzz to warrant it. Maybe if Muse had had all those sales in week one we would have a higher chart position week one but, by the same token, maybe we wouldn't. Maybe those people would have gone out and downloaded the music illegally. There is no exact science."

The same record company was also behind the Goats Barkley single *Crazy*, which famously became the first single to reach number one on download sales alone, although would have charted at two a week earlier if its sales had been allowed to count. "With Goats, it was quite obvious that we could take the risk of losing some early sales because there was such a strong buzz but you couldn't take that risk on a developing artist," says Sparrow.

Radio One's head of music George Ergatoudis predicts the next six to 12 months will see an element of experimentation with release dates, with labels testing which tactics work and which don't. "The Kasabian plot is one example of this and it works because it's a one-off, and they're the right type of artist for the initiative," he says. "Would it work if every physical release followed the same path? At the end of the day, radio has always been a marketing machine, a marketing machine

for the artist and for the label, and for us there is a traditional radio model where

you get serviced the single, you know the release date and you build a rough plot of

when you add it, how many times you're going to spin it, build familiarity. We are thinking about how these changes could affect what we do."

For retailers – long peeved at singles being serviced to radio weeks before finally being made available in store – the addition of the likes of downloads, ringtones and videos all going on sale prior to the equivalent physical release has only added to their frustrations. On the high street, this can result in a lot of unsatisfied demand. As HMV product manager Mel Armstrong notes, "For a while now we've sensed a degree of frustration among customers who are hearing and loving tracks on radio, but can't go out and buy them for weeks on end, at which point the urge for some of them to buy the single may have passed."

Physical retailers receive a sympathetic response from Columbia's Connell, who believes music buyers across different platforms should be treated equally. "Why not allow every bit of promo you do through a single campaign to have a direct effect on sales to music buyers there and then – we do it for digital," he says. "Get music into as many homes as possible as and when they want it; it's as honest as that."

It is a simple approach and – as illustrated by his company – Kasabian can become

it really can happen – a reality.

stuart@musicweek.com

How the release dates line up

Kasabian: *Empire* (Columbia)

JULY 24
Radio + Physical Single
Video + Files + Ringtones

AUG 21
Video release + TV Single
+ extra digital content

Muse: *Supermassive Black Hole* (Helium 3/Warner Bros)

MAY 05
Radio + Digital
+ Ringtones

MAY 17
Files to TV

MAY 22
Video release + first sale
in world and online

JUNE 12
Download + MP3
multi-buy value
(over any other on 3)

JUNE 19
Digital Single released



Richard Heap investigates ticketing developments in the live sector, including strategies such as mobile-based tickets which could help promoters take out the touts for good

Mobilising against the ticket touts

Buying gig tickets has become a competitive sport. If tickets go on sale at 9am, hopeless buyers in offices and bedrooms will be refreshing the seller's web page from 8.57am in a bid to sneak through early. If they are really committed, they will have broadband so they can use a landline too. And their mobile will have the box office number on speed dial to cut dialling time. It's a serious business.

Then again, it has to be – today, gig tickets have become a highly valuable commodity. On June 3,

20,000 extra tickets for T In The Park went on sale at 9am: they were gone in 10 minutes. The main batch of T In The Park tickets went within the hour, and it was the same for the Carling Weekend, Glastonbury 2005, and most other big gigs this year too.

By far the biggest reason for such a change in pace is the touts who are bulk-buying tickets to auction on websites, including eBay, for inflated prices minutes later. And it is not just unshaven guys outside London's Astoria shouting "Kaiser

Chiefs! Buy or sell!" – today again with an internet connection can become a tout.

But now the music industry is fighting back in three ways: pursuing legislation, cancelling tickets that turn up on auction websites and using technology to make touting harder.

Music industry representatives are talking to the Department of Culture, Media and Sport, pushing to get touting illegalised (see breakout, overleaf). Meanwhile, promoters are tackling touts head-on: on June 30, DF Concerts and Ticketmaster announced a plan to cancel T In The Park tickets being sold on eBay. Ticket seller Piccadilly Ticketline even employs two members of staff whose sole job is to keep an eye on auction sites.

And then there are the technological advances, the highest profile of which is mobile ticketing. Rather than a paper ticket, fans receive a non-transferable barcode on their mobile phone. Live Nation, Ticketmaster, Nokia and Edinburgh-based mobile technology company Mobia Izalised such a system most recently at the Guns 'N Roses Hammersmith Apollo gig on June 7 and say it went without a hitch.

On the face of it, mobile tickets – or m-tickets – look a good idea: people like text messages. Mobile Data Association figures show a record number of person-to-person texts were sent across the UK in May – 3.3bn in fact. This is up 26% on May 2005 figures and means 106m texts are sent every day.

Live Nation managing director Stuart Galbraith is keen to talk up other benefits, which he says fall into three categories: "marketing, convenience and ticket security". He says that within two years, 80% of tickets used by Live Nation customers will be m-tickets. Currently, 20% of those surveyed by the company said they would use m-tickets.

"If I'm marketing by SMS, I've got a one-to-one relationship with my customer that's instantaneous in their pocket. It's one-to-one, personal and tailored to them. I'm not waiting for them to sit at a computer, listen to a radio station, buy a magazine or watch television. It's an enormous



O2 Wireless concert, London's Hyde Park, June 2006: 20,000 people bought a "mobile-ticket" from the O2 website. A barcode is beamed to your handset, which is scanned on entry to the concert. The new system effectively took touts out of the picture

We didn't allow one person access to the gig because his barcode had been forwarded from somebody else

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step forward, marketing wise," says Galbraith.

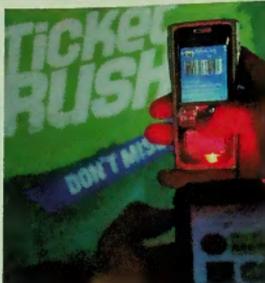
"Secondly, in terms of customer convenience, you've got nothing to lose. I bought tickets on a train while we were testing the system, which I couldn't have done by a mobile phone call because the reception was too bad and I wouldn't be able to do by internet because there's no internet access on the train. It's just perfect."

Galbraith adds that it is convenient for customers because, if they lose their phone or have it stolen, a new barcode can be issued.

And a third benefit for cutting crime, says Galbraith, is the effect m-tickets have on touts: "The barcode is something that, if it is sent on, it's invalidated. If it is copied, it's invalidated. The barcode is something that you can't sell on the internet, it's not something that can be touted on the pavement, it's not something that you can place on eBay. If you do any of those three things, then, by the time you get to the front door, the electronic system won't let you in. Until the touts find a way around it, I have an ultimately secure ticket."

He says the system worked on those trying to get into the Guns 'N Roses gig on forwarded barcodes. These included the first person in the queue. "It turned out that the chap was the first person to try and defraud the system," says Galbraith. "The system demonstrated its worth straight away: we then didn't allow him access to the gig because he'd sent his barcode on to somebody else."

The Guns 'N Roses Hammersmith Apollo gig was the first where customers could use the Nokia Ticket Rush website launched June 7, which allows users to opt for an m-ticket. But Nokia UK head of marketing Simon Lloyd says this does not



Nokia's Ticket Rush website: Gun 'N Roses trial allowed consumers to buy m-tickets via their handset

spell the end for the paper ticket.

He says, "I see it as being an evolution. People are always going to want memorabilia from a gig and if you go to gigs where we are operating the Ticket Rush service, you can get a ticket printed out at the venue itself."

Of course, not having a paper ticket means fans wanting memorabilia might be more willing to pay for extras like photos or video downloads of the gig.

However, marketing via mobile could fail to get off the ground. Speaking at the BPI annual general meeting on July 12, youth research agency Project Edge director Julian Rolfe observed that just 3% of 18- to 24-year-olds who responded to an online poll said they would like to get promotion-

al information via mobile. The remaining 97% would "resent" m-marketing.

"The myth is that, because young people love their mobile phones, they love getting brand messages by mobile. They don't. They hate it: it's too personal a device to try to hit people with brand messages. They see it as an affront. At first they think it's a message from a friend, but it's actually someone trying to sell them something," he says.

Nokia is set to use m-ticketing for all tickets at its Nokia Trend gigs in September 23. Details have yet to be finalised, but the project will feature performances in Paris and London.

Vodafone and O2 are also pushing m-ticketing. Vodafone is using m-tickets for its TBA gigs: under the TBA project, the network's customers are given the city and date of a gig, and invited to enter a ticket draw. On the day of the event, winners are sent details of the venue and an SMS message to get into the event.

There have so far been three gigs in the three-year TBA initiative. Snow Patrol played the Royal Opera House in Covent Garden in April, in May The Zutons performed at Liverpool Docks, while in June 26 the Pussycat Dolls visited Windsor Racecourse.

But arguably it is O2 that has made the biggest waves in m-ticketing. It ran the Live 8 ticket auction by mobile, while gig goes at the company's Wireless Festival also had the option of m-tickets. And when The O2 – the rebranded Millennium Dome – opens in 2007 it will have m-ticket barriers installed throughout.

As well as improving security and convenience, O2 head of sponsorship Paul Samuels says tickets on mobile phones help build brand loyalty.

There aren't a lot of barriers to mobile ticketing and there are a lot of upsides

Ian McCready, Mobilia

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"It gives you more engagement with your customers than a paper ticket. With a paper ticket, when they're in, you never see them again," says Samuels.

But is this such a good idea? In most cases, consumers are afforded more protection with an m-ticket if your mobile phone gets stolen, but what if someone uses it to get into the gig before you can report it?

"If it's a seated gig, it's easy because the steward goes to the person's seat and the person that has that phone is likely to be in their seat," says Samuels. "If it's a general admission gig and they just walk in, there would be procedures to deal with that situation."

And there are other technological advances that could stop phone thieves getting in. Mobaqa chief executive Ian McCready mentions one idea that could be the next step for m-ticketing: the mobipass. This would stop someone getting in with a stolen mobile phone because, when scanned, staff on the door would see a photo of the customer who ordered it from a computer database. Under this system, if someone is trying to get in on a ticket that is not theirs, it would be recognised.

One obstacle he sees to the uptake of m-tickets is a lack of entrance control systems at venues. But he adds, "That will become more widespread. The cost for access technology is actually very low, so it's not much of a barrier. To be honest, there aren't a lot of barriers to mobile ticketing and there are a lot of upsides."

M-tickets also cut the costs involved with printing and posting paper tickets, as well as the uncertainty to the customer about whether their ticket will get lost in the post. And cutting the

The [mobile] barcode is something that you can't sell on the internet, it's not something that can be touted on the street, it's not something that you can place on eBay
Stuart Gallbraith,
Live Nation

Out with the touts: Government offers decision on action plan

The Concert Promoters Association, The Society Of Ticket Agents & Retailers and See Tickets were among music industry representatives who met with eBay and the Department Of Culture, Media & Sport on July 17 with the aim of getting touting outlawed.

It was the third meeting between the industry and DCMS and, although action was taken, it fell short of legislation.

Secretary of State Tessa Jowell says the earliest the Government will consider legislation is summer 2007. She and creative industries minister Shaun Woodward said the DCMS are to lead a public consultation to find out what action consumers and the industry think is needed.

The industry will also have to take the following steps by summer 2007:

■ Agree to introduce a policy allowing fans to return tickets to the original seller at face value if they are unable to attend an event. To address this

issue, the Concert Promoters Association is to set up a website where fans can return exchange tickets at face value.

■ Work with the Office of Fair Trading on a kite-mark system for ticket sales websites, so consumers can identify approved agents, and a code of practice for both primary and secondary ticket sellers.

Jowell says, "The industry should consider itself on notice. If it hasn't come up with a workable solution to stamping out the most unscrupulous touts by next summer, where there is clear evidence it's needed, we may consider targeted action and changes in legislation to ensure genuine fans are protected from exploitation."

See Tickets managing director Nick Blackburn says the decision is a step in the right direction, although there is still a lot more work to be done.

"We're all encouraged. The basic message from the industry is we've got to do as

much as we can in self-regulation and, if they feel there are any gaps left that we can't deal with, that are harmful to the consumer, then they will look at legislation," says Blackburn. "Is it the most important piece of legislation they have to deal with? Probably not. Is it important? Yes. And thank God they're doing something."

But SJM Concerts director Rob Ballantine says the Government will be left with no choice but to legislate if eBay refuses to sign up to a code of conduct. He says, "As the biggest conduit in touting is eBay and they are refusing to force sellers to give the exact identity of the ticket they are selling, the Government will be left with no choice."

A further meeting is expected before the end of 2006 to update ministers on progress. Two meetings before July 17 were held in November 2005 and April 2006.

the crowd pleasers



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amount of paper used for tickets has an environmental benefit too.

M-tickets have their sceptics too. See Tickets chief operating officer, Rob Wilmshurst, says the firm has looked at the service and can offer it, but he is not convinced of the benefits.

"We see it as a case of tail-wagging dog," he says. "You've got mobile telephony companies with money to invest in what they see as a youth market. And, for venue owners and concert organisers, running shows is an expensive business. So if a company comes in with money to burn, wants to write them a cheque, with contractual clauses that they must do the m-ticketing thing, then they're going to take the money. You can't blame them for doing that, but I don't see the benefit."

Wilmshurst suggests there are other problems. For example, if a customer buys tickets for a group of friends, but they cannot all turn up at the same time. "It sounds like a nightmare," he says.

He also points out possible problems for speeding up throughout if customers have to find the right message or if their mobile phone battery dies. "It's early days, but it might trickier letting through people waving different varieties of mobile phones with low battery situations than a bunch of people walking through and tearing a stub," says Wilmshurst. "Therefore, the front-of-house head count may rise: rather than having 10 people tearing stubs you may need 20 people scanning mobile phones, so you start to lose the saving that way."

Rather than promoting products at gigs via SMS, See Tickets has instead focused on print-at-home technology, which has also taken off in the past five years in the airline industry.

"With a print-at-home ticket, each person has a valid document, which makes it a hell of a lot easier because each customer has got a piece of paper that is heavily personalised with barcodes and other security checks in place," he says. "Our experience of running print-at-home technology is that the number of touting situations we've seen has been very much reduced."

Ticket agent Piccadilly Ticketline managing director Paul Betesh says it is only a matter of time before touts find ways around m-tickets.

"The only way we can stop touting is by preventing touts getting their hands on tickets. But as long as people are prepared to pay inflated prices for tickets, there's always going to be a market," he says.

E-ticket company wegottickets.com's business development manager Dave Newton says he has seen m-ticketing in action. And where it works, it is quicker – but if it doesn't, then the extra complexity can see the process slow to a crawl.

He says, "The instances where it didn't work, where the barcode hadn't been delivered correctly or it wasn't readable on the phone, it was slowing down the process so much that the time you gained from getting 90% of the people in without a hitch was outweighed by the 10% that was problematic. The five minutes it might take to sort them out, you could have got another 50 people into the venue by then."

The mobile ticket Live Nation expects 80% of its tickets to be sold in the new format within two years



Newton says it is most important for the industry to improve the system for honest buyers to return tickets for a refund, rather than putting them on eBay.

"The industry doesn't allow people to return those tickets that they no longer require. If you do that you're not allowing those tickets to go out into the secondary market. If you can keep tickets in the primary market then touting is non-existent."

One such system is set to be developed following a meeting between music industry representatives and the Department of Culture, Media and Sport on July 17. Fans will be able to return tickets to the original sellers if they are unable to attend. And the Concert Promoters Association is to set up a website where fans can exchange their unneeded gig tickets at face value.

Mean Fiddler ticketing manager John Mills says venues and promoters should tread carefully in case they alienate rebellious younger audience members who perceive tie-ins with big mobile phone companies as "too corporate".

He also expressed concern about how people using m-tickets on mobile phones can check terms and conditions and says problems with power could cause difficulties at bigger festivals. Mills adds, "For any event requiring generator power, the supply is never guaranteed 100%."

So, while there are possible problems for m-ticketing, it also gives greater potential for direct marketing and even means customers can be tracked using their SIM cards. With plans to roll out into other sectors, such as live sport, it is certainly going to be a lucrative growth area.



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As the key autumn period for the disc replication sector nears, *Music Week* examines the peaks and troughs of life in a business dependent on the whims of the market. By *Tim Frost*

A year in the life of a CD replicator

To the consumer, it is art; to the disc manufacturer, a music CD is what comes out of an industrial manufacturing process involving millions of pounds worth of equipment, ideally running 24/7.

Which is a bit unfortunate, as the last thing anyone really wants driving their factory production is a volatile market or a seasonal one. And yet, with the music industry they have both – a business heavily weighted to the Christmas season and also at the mercy of an unpredicted hit album, when the manufacturing tap has to be turned on instantly.

Any music replicator will highlight the September/October/November quarter as their peak three months for manufacturing, with the exact start and end point varying from year to year.

The annual pattern of business continually shifts with changing start and finishing times, notes Toby Mitchell, business development manager at Sonopress, which has a large share of the independent CD music market.

Mitchell says that the lead-up to the Christmas selling season is starting earlier and earlier as each year passes. "It's not just the three months leading up to Christmas any more – it's getting pushed forward," he says. "The peak season used to be September/October time, but last season it started in August and this year it could move forward to the start of August.

"Everyone is vying for shelf space in the shops so they want to get product made as soon as they can to get the release dates that they want. So for us it's busy during August, September, October and going into November."

Although the bulk of supply chain filling is finished by November, additional pressings are sure to follow for the particularly successful Christmas titles. "You can be busy right up to Christmas if the market dictates a greater demand," says Mitchell.

At Lyric, audio sales manager Dave Johnson experienced last year's shift to an earlier start to the season and expects it to move forward again this year to start in a few weeks' time. "Last year we saw an increase in business in August and we expect the same in 2006. It's starting earlier each year."

Strong sales linked with a whole retail week ending with a Christmas Eve that fell on a Saturday, as it did this past Christmas, meant the traditional slowdown in manufacturing and deliveries over the last two weeks of December also did not occur in 2005.

"Last year it went on right up to the wire as Christmas fell in such a way that we could continue to ship right up to the Friday," says Andrew Lloyd-Jones, managing director of Deluxe's CD operation and in charge of a 250m-CD annual UK production capacity.

Last year we saw an increase in business in August and we expect the same in 2006. It's starting earlier each year

Dave Johnson, Lyric

"The whole Christmas period last year had larger than expected sales and the last few weeks were extremely high," he adds.

CD manufacturing hits another, albeit smaller, peak with the manufacturing of summer albums kicking in at Easter time for the disc makers, says Mitchell. "Going into Easter you are gearing up for the summer releases, so you now have this second sales period for the music industry. March, April and May are busy times for those getting ready for the summer – these are largely compilation albums and all the Ibiza albums."

No annual celebration is left untouched as an opportunity to sell albums, with further minor peaks for Mother's Day, Father's Day and Valentine's Day compilations. Apart from Mother's Day, however, these extra boosts are fairly insignificant in terms of overall CD production.

UK broker Tribal's director Terry Woolner believes that – compared to their major counterparts – indie labels tend to be less seasonal in their business. "In the indie sector, our peak times can be a bit different from the major labels' peak times," he says. "The indie labels mostly work around the Christmas period, not wanting their releases to get lost amongst the huge amount of compilations and greatest hits' albums out there."

"So spring is often a busy time for us, as this is

THE QUARTERLY BREAKDOWN
January/February: Marché Quest production time, start planned servicing of all systems, visit clients, go to

Midam, Valérie's Day releases represented a small peak in February while Mother's Day provides an extra boost in March.
April/May/June: Continue servicing

and install new lines, gear up for summer releases, go to Media-Tech to see new ED and HD DVD technology.
July/August/September: Very quiet start - holidays all round. Gearing up materials supplies for Christmas, checking systems, working 100%

ready for the rush.
October/November/December: All hands to the pumps. Lines are working 24/7. Don't even think of phoning us for a follow-up article!

DIY artists take the CD duplication route

Very short production runs for quantities of a few hundred CDs required for promos, first time bands and ultra target short runs lead many to duplicate on CD-R rather than go the full disc manufacturing route. Replicators and brokers alike offer duplication, as CD-R copied with high-quality digital printing creates a very acceptable product.

"Long gone are the days when a customer needed 1,000 units for a promo, now they need 100 units, and responding to this customer need has opened up a whole new area of business for us," says Lynic Jefferson.

"We certainly are producing many more CD-R than ever before," says Tribal's Terry Woolner. "They have become the standard format for promo and for DIY artists. The next turnaround we offer on CD-R - typically 24 hours for basic printed discs and inserts - is a big bonus for urgent promos. The format also enables our existing



clients and new clients, including DIY artists, to test their market first before deciding to commit to the expense of a full release."

"For new artists, the whole process of producing a commercial disc, even in tiny numbers, can involve a steep learning curve and a lot of hand-holding from the supplier over issues such as

licences and artwork.

Johnson says that the effort is worth it in building relationships with new clients. "Often the individuals have no idea how much work is actually involved. But these relationships have in some instances paid dividends for us and as the labels grow the customer remains loyal."

JERRY TRIBAL DID A RUN OF 600 CD-Rs FOR THE 23 RECORDS ACT

usually when our clients' big campaigns happen - but the market is increasingly unpredictable."

The real challenge for the replicator is to manage the low season periods so they don't go broke waiting for the Christmas business. Each has its own particular mix of increasing out-of-season turnover and reducing out-of-season costs. Deluxe, for example, has introduced a flexible annual work pattern under which its permanent workforce work shorter hours in low season and then work longer shifts in the peak autumn period. It has been known for disc makers to work at cost just to keep the lines running, but this creates low price expectations - and there is always someone else who will do it even cheaper. So the mainstream UK and mainland European manufacturers look to other ways of ensuring the out-of-season months work for them.

Catalogue titles fill some of the gap and more sophisticated forward planning with clients also can produce a mix of season/non-season manufacturing that meets everyone's needs with some levelling-off of capacity.

A replicator's capital equipment remains much the same throughout the year. The number of CD manufacturing lines does not change, although, if a replicator is planning to expand production, they will do it so that the systems are installed in the quiet summer period ready for the peak production season.

One of the few variables that the disc maker can play with is staffing levels. While it is all hands to the pump for Christmas, there is no point in having operators sitting in the factory twiddling their thumbs waiting for the next surge in business.

The traditional way of varying staff levels is to work more overtime and bring in temporary staff for the Christmas season production. "Peak season requires commitment of our entire staff and often longer working hours," says Sony DADC's Corina Lohse. "During those times we also enlarge our staff by employing temporary workers."

The commercial reality of CD manufacturing, as with any other business, is that survival depends purely on that but all important, difference between price and costs.

While flexible employment schedules help to match the staff costs closer to the production demand, there are additional materials costs to add into the mix.

Spring is often a busy time for us, as this is usually when our clients' big campaigns happen - but the market is increasingly unpredictable

Terry Woolner, Tribal

As has been well documented, two years ago the oil price crisis put replicators through hell. Prices polycarbonate - the main ingredient in creating a CD - went up by 60%.

It is a topic that replicators still do not like to talk about, leading as it did, to a string of surcharges to existing price agreements, with everyone waiting for someone else to make the first move. It added strain to an industry already hit by over-capacity and increased price competition, especially from Eastern Europe.

The situation has settled down now, albeit with materials prices that are still much higher than at the start of 2004.

"We are constantly trying to take cost out of the process, but the net effect of that is that we stand still, but if we do nothing we go backwards," says Lloyd-Jones. "The prices are stable, but are fixed at a much higher level. But as they are stable we can at least take a long-term view."

But there is no getting away from the fact that this industry is still vulnerable to oil price fluctuations. With so little margin available to absorb the extra costs, even the recent blip in petrol and diesel prices had an impact on disc delivery costs.

The second part of the CD maker's cost-price equation is the ex-factory prices that they can command for the discs they manufacture.

Every replicator's year includes rounds of price negotiations. Some of the traditional annual price negotiations are giving way to both longer and shorter-term agreements. Where the relationship between replicator and label is very strong, long-term agreements give both sides stability and predictability over periods of up to two years. Lynic's approach is very typical.

"With the larger companies we tend to negotiate on an annual basis or longer," says Johnson. "Many of the smaller clients will negotiate on a job-by-job basis which enables us to keep track with market."

Smaller clients will tend to work more on a job-by-job basis, as Tribal's Terry Woolner reports.

"We do maintain annual price lists with clients and suppliers but, yes, clients do request more quotes - especially on larger orders. Competition is fiercer there and we try to be as competitive as possible while maintaining the quality of our discs. We always quote, of course, for individual projects with special packaging."

The larger clients are well aware of the low

prices that large orders can attract and all replicators expect to discuss prices on the largest jobs.

There are perceived to be two sets of price points, those that come as part of the ongoing relationship with a client who is looking to have good service in the peak times and will pay a little over the absolute minimum to ensure that everything goes smoothly all the time. Then there is spot pricing where the base line is set by replicators mostly outside the UK (local CD makers will often point to those in Eastern Europe), who for various reasons offer very low prices.

Lloyd-Jones sums up the approach to price-only competition that is shared by most - perhaps all - of the UK industry.

"I will not compete with their prices because it's tantamount to suicide," he says. "They have cheap labour and subsidies, and they can offer prices that are not supportable in the UK."

"We wouldn't remain in business if we tried to compete directly with them on price. But we do remain competitive with our local players and we see that as healthy competition."

Time to market is another card that the UK replicators and brokers are all too happy to play against plain price competition. With UK demand for discs high, Sony DADC has just bought Deluxe's Southwater disc production facilities to ensure that it can deliver faster to its UK clients on the jobs that prioritise speed. "Time to market and fast delivery times are very crucial factors in the replication business for our customers," says Sony DADC's Thomas Imberger, who was deeply involved in the deal, which will still see some UK disc demand being produced in mainland Europe.

"Our current demand in the UK is higher than the production capacity in the UK. Therefore, Sony DADC will currently still be servicing some UK customers from its other facilities."

There are two aspects of time to market. Discussing projects with local teams with a common culture enables projects to develop faster, and of course delivery times from factories already here in the UK are always going to be shorter than deliveries coming from mainland Europe.

For catalogue titles, this is often less of an issue, but for many projects, speed can present a major advantage.

"Eastern European companies are obviously able to offer cheaper pricing, but, with the unpredictable nature of the music business, they are unable to react as quickly as we are able to," says Johnson. "Our proximity to London is a huge advantage too. It's all about location - we are also lucky enough to have some individuals on board that really do understand the UK music industry."

Although MPO moved out of UK manufacturing in 1998, having upgraded its French operation, it still maintains a very active sales office here. MPO UK sales manager Keith Young believes this arrangement meets many of its client needs.

"It's very important to have a commercial presence here so you can talk face to face with your clients, but not necessarily a manufacturing presence," he says. "We can ship to the UK in a day, and with current electronic file exchange systems, we can upload a UK client's CD and artwork to our mastering facility in France in an hour."

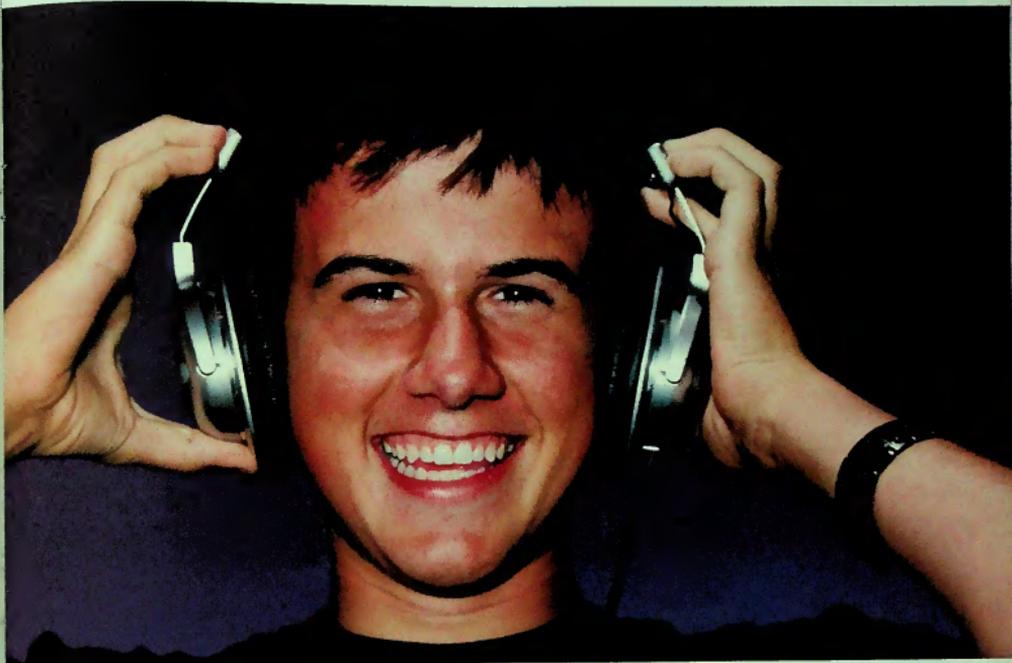
After all the careful planning that goes into spreading the disc manufacturing workload, disc makers still have the welcome prospect of pressing a title that becomes a major hit.

Sonopress reported production of nearly 700,000 discs of The White Stripes' Get Behind Me Satan on Beggars and 400,000 copies of Prodigy - The Singles 1990-2005. So even a couple of big hits can generate several percentage points of growth over the year.

And some of those hits are singles. Add together the discs pressed by Deluxe alone for Garis Barkley, the X Factor and Tony Christie and you

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The White Stripes' album helped boost Sonopress's fortunes

are looking at the production of almost 2m discs.

While the hit- and event-driven CD singles business will be here for some time to come, realistically it must be considered that the long-term future for CD singles is bleak, in the face of ever-increasing levels of downloading.

Before legal downloading really started to blossom, disc makers feared downloading would cut physical media out of the market entirely. Talk to them now and they are surprisingly happy about the situation.

From the CD producer's point of view, downloading seems to have boosted overall business.

While the CD singles market may eventually disappear, it has only ever accounted for a relatively small share of the disc units produced. Far from

killing off the music CD business in general, the download market has triggered the production of more artist albums.

If digital downloads have not proved to be a terminal threat to disc makers, neither have they become a major opportunity. In their music, with direct and strong relationships with their music industry clients by making and delivering albums, replicators could have taken a healthy share of the download infrastructure. For many reasons this just did not happen, but there are still some substantial back-office functions that replicators can offer. Some of the bigger companies, and those with strong or direct links with labels, got themselves into digitising over the past couple of years.

Sony DADC set up its DigitalWorks division to manage, store and deliver digital assets for both major and independent labels. Last week, EMI signed an agreement with Sony DADC to have its digital audio catalogue managed and delivered.

MPO is getting involved in digitising assets, as is Deluxe. Manufacturing broker Key Productions says it is about to move into digital services.

Most of this activity primarily supports the CD manufacturing business by offering labels a full digitising service for any album or single sent to them for manufacture.

There are hints, though, that the replicators are going to get more aggressive as downloading music and video clips expands further into the mobile market. This will be the second age for digital downloads and some replicators are looking at ways to leverage their position with the music industry to handle all of their digital encoding, storage and asset management for both music and music video.

"Our focus will be crossing from pure disc production to content distribution," says Young. "We are looking to tie up with content owners across several territories."

Having done the repurposing for whatever download formats are required, they also aim to handle the distribution to the online retailers – or even set up their own direct-to-customer portals.

So a year in the CD manufacturing industry is a far more positive experience than many would expect. The reality is that companies such as Sonopress are making more discs than ever. Their particular production figures were up 8% in 2004, 3% in 2005 and this year is looking promising too.

The growth in music DVD discs was a dramatic 60% in 2004 and 30% last year with music DVD accounting for around 10% of discs made for the music market. "The CD disc business has increased year on year over the past three years and that is because key customers are releasing more," says Mitchell. "As retail prices go down and margins are squeezed, from a business point of view labels have to do more titles to keep the revenue up."

The failure so far of either DVD-Audio or SACD to replace the CD as the second-generation optical disc carrier, and the complete absence of an audio-only version of Blu-ray or HD-DVD third-generation disc, means that as the format moves towards its 25th anniversary year, there is no obvious end in sight for CD albums and those who manufacture them. And for those who are engaging in processing for digital downloading, there are further opportunities to build more business.

"This all opens up new markets for us," says MPO's Young. "Those who will succeed are those who will also be able to adapt to change."

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Club Charts 29.07.06

The Upfront Club Top 40

Rank	Artist	Track	Label
1	AXWELL FEAT STEVE EDWARDS	WATCH THE SUNRISE	AXWELL
2	BEATDROPPER FEAT DEANNE BERRY	CHANGES	SONIC
3	NEW BELLE WHAT THE HELL	SONIC	
4	NEW NUALA EL SOL	SONIC	
5	ROCKFELLER DO IT 2NITE	SONIC	
6	LA GRIFFE MAKE IT SHINE	SONIC	
7	SUPREMY INC MOVING TOO FAST	SONIC	
8	SOULSHAKER & ROBBIE CRAIG	THE PROVE U WRONG	SONIC
9	14 GROOVELAND TELL ME	SONIC	
10	MICHAEL GRAY FEAT SHELLEY POOLE	BORDERLINE	SONIC
11	INNER CITY PLAYBOYS	JETSSETTER	SONIC
12	ALEX GRUBBA & JEROMA	REACTION	SONIC
13	ROBBIE EDWARDS	FLOAT AWAY	SONIC
14	MATT DAREY DAREY PRODUCERS	(UP SAMPLER)	SONIC
15	14 TON MOUY FEAT LIMA	TAKE IT	SONIC
16	TRICK & KUBIK FEAT VALESKA EASY	SONIC	
17	DAVID GUELLA VS THE EGG	LOVE DON'T LET ME GO	SONIC
18	CAR... GROOVE WHY U WANNA DO ME WRONG	SONIC	
19	VARIOUS BOSS RECORDS CLUB SAMPLER	(UP SAMPLER)	SONIC
20	CHOROGATE PRIMA ALWAYS	AND FOREVER	SONIC
21	PRATES OF THE CARIBBEAN - DEAD MAN'S CHEST	HES A	SONIC
22	DENNIS CHRISTOPHER VS TONY CHIA	SLUTT	SONIC
23	CONQUER ONE FOOT THE MUSIC	SONIC	
24	NEW SEX MACHINE FEAT SHEENA	RIDAY NIGHT	SONIC
25	NEW MADONNA GET YOURS	SONIC	
26	SUPER JITTER YOU KNOW	SONIC	
27	PARIS HILTON SAYS ARE BLIND	SONIC	
28	NEW BASEMENT JAXX HUSH BOY	SONIC	
29	NEW CLUB DEEP INSIDE	SONIC	
30	SUPERMODE TELL ME WHY	SONIC	
31	FISKO THE SUMMER IS MAGIC	SONIC	
32	NEW JEALOUSY LICK	SONIC	
33	PET SHOP BOYS MINIMAL IN PRIVATE	SONIC	
34	NEW NAU! ANTHEM 2006	SONIC	
35	NEW FUTURE FUNK SQUAD TOMORROW THE SUN	SONIC	
36	THE ORIGINAL I LUV U BABY	SONIC	
37	NEW BOB MARLEY & THE WALLERS EXODUS	SONIC	
38	NEW FONZEBELLI MOONLIGHT PARTY	SONIC	
39	NEW TILL WEST & DJ DELICIOUS SAME MAN	SONIC	
40	NEW ARMAND VAN HELDEN FEAT TARA MCDONALD	MY MY MY	SONIC

TOP 20 UPFRONT CLUB BREAKERS

- 1 AXWELL FEAT STEVE EDWARDS WATCH THE SUNRISE
- 2 MICHAEL GRAY FEAT SHELLEY POOLE BORDERLINE
- 3 PETRE PRESTA FEAT DORIS TRILLI INKROUD
- 4 FRODO LE GARDON ET VOUS HANONS DE ROCK ET ROCKI
- 5 THE FIVE FIVE IN FIVE

The Best Industry Directory

- 1 AXWELL FEAT STEVE EDWARDS WATCH THE SUNRISE
- 2 ROCKFELLER DO IT 2NITE
- 3 BEATDROPPER FEAT DEANNE BERRY CHANGES
- 4 THE FIVE FIVE IN FIVE

Just watch Axwell rise

By Alan Jones
 On limited release a year ago when it reached number 173 on the sales chart on its own Axwell label, Axwell's Watch The Sunrise has since been picked up by Positive and was recently given a full club mailing featuring new mixes by Chris Lake, Bob Sinclar and Axwell himself.

Featuring singer Steve Edwards - currently in the Top 20 as vocalist on Bob Sinclar's World Hold On Children Of The Sky - Watch The Sunrise tops the Upfront Chart this week with a landslide victory margin of 56% and is also number one on the Commercial Pop Chart, though its lead there is a more slender 4%. It's Swedish house producer Axwell's second number one on the latter chart in seven weeks: he is also 50% of Supermode, whose Tell Me Why topped the list in June.

A former Essential New Tune on Pete Tong's Radio One show, Watch The Sunrise has yet to really make much of an impression more generally on radio, but its club profile could hardly be stronger, and it has many other celebrity DJ supporters, including Pete Heller, Felipe, The Hotch Witches, Jon Pleased Wirmim, Kiklass, Beguizer, Michael Gray, Redondas and The Soul Avengers.

It continues Positiva's hot streak, which has seen the EMI imprint notch four number one club hits already this year, the others being Deep Dicks Dream, The Shogshiflers' Incredible and Teamsters' Feels Like Love.

After enjoying its busiest week of the year last week, the Urban Chart settles down again with a same old top three of Pratscot, Doin' with Cassie's Me & U at number 27, The Pussycat Dolls' Buttons has a 14% lead at the top, and is number one for the fifth week in total and fourth week in a row.

The chart's biggest gainer is Christina Aguilera's Airt No Other Man, which rockets 30-7, with support increasing by exactly 200%. Aguilera's single, the first from her new album Back to Basics, is also making its present felt on our other charts, debuting at number 74 on the Upfront list and number 16 on the Commercial Pop rundown.



Axwell endures Positiva's hot streak



Aguilera rockets up the Urban Chart

COMMERCIAL POP TOP 30

- 1 AXWELL FEAT STEVE EDWARDS WATCH THE SUNRISE
- 2 ROCKFELLER DO IT 2NITE
- 3 BEATDROPPER FEAT DEANNE BERRY CHANGES
- 4 THE FIVE FIVE IN FIVE



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

MUSICWEEK

The Official UK Charts 29.07.06

SINGLES

		Weeks on chart	Label
1	MCFLY DON'T STOP ME NOW PLEASE, PLEASE	1	Del. Jan
2	RIHANNA UNFAITHFUL	16	Epic
3	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	2	Regal
4	LILY ALLEN SMILE	1	Regal
5	JAMES MORRISON YOU GIVE ME SOMETHING	27	Polydor
6	ROGUE TRADERS WOODOOO CHILD	3	RCA
7	NELLY FURTADO MANEATER	4	Geffin
8	SANDY THOM I WISH I WAS A PUNK ROCKER...	5	RCA
9	PAOLO NUTTINI LAST REQUEST	6	Atlantic
10	GNARLS BARKLEY SMILEY FACES	23	Warner Brothers
11	BUSTA RHYMES I LOVE MY CHICK	8	Interscope
12	RAZORLIGHT IN THE MORNING	7	Vertigo
13	THE KOOKS SHE MOVES IN HER OWN WAY	11	Virgin
14	NE-YO SEXY LOVE	10	Del. Jan
15	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	9	AM
16	RED HOT CHILI PEPPERS TELL ME BABY	65	Warner Brothers
17	THE AUTOMATIC MONSTER	13	B. Interscope
18	CHRISTINA AGUILERA AIN'T NO OTHER MAN	6	RCA
19	BOB SINCLAIR/STEVIE EDWARDS WORLD. HOLD ON...	12	Island
20	THE ZUTONS VALERIE	16	Dikason
21	PINK WHO KNEW	17	U2

ALBUMS

		Weeks on chart	Label
1	RAZORLIGHT RAZORLIGHT	1	Warner Brothers
2	LILY ALLEN ALRIGHT, STILL	2	Regal
3	PAOLO NUTTINI THESE STREETS	3	Atlantic
4	THE KOOKS INSIDE IN/INSIDE OUT	2	Virgin
5	MUSE BLACK HOLES & REVELATIONS	1	Hillman/Warner Bros
6	SNOW PATROL EYES OPEN	6	Foxglove
7	RAY LA MONTAGNE TROUBLE	7	Echo
8	NINA SIMONE THE VERY BEST OF	7	RCA
9	RIHANNA A GIRL LIKE ME	5	Del. Jan
10	THE ZUTONS TIRED OF HANGING AROUND	4	Dikason
11	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	9	Island
12	GNARLS BARKLEY ST ELSEWHERE	20	Warner Brothers
13	PUSSYCAT DOLLS PCD	11	AM
14	KEANE UNDER THE IRON SEA	8	Island
15	BILLY JOEL PIANO MAN - THE VERY BEST OF	16	Columbia
16	SHAKIRA ORAL FIXATION VOL. 2	14	Epic
17	RED HOT CHILI PEPPERS STADIUM ARCADIUM	17	Warner Brothers
18	THOM YORKE THE ERASER	3	XL
19	SANDY THOM SMILE IT CONFUSES PEOPLE	18	RCA
20	JOHNNY CASH AMERICAN V - A HUNDRED.	12	American/Int. Highway
21	FEEDER THE SINGLES	21	Island



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20 **THE ZUTONS VALERIE**

21	17	PINK WHO KNEW	Pop/Rock
22	48	SEAN PAUL NEVER GONNA BE THE SAME	Pop/Rock
23	50	CHRIS BROWN FEAT. LIL' WAYNE GIMME THAT REMIX... JAY-Z	Pop/Rock
24	19	INFERNAL FROM PARIS TO BERLIN	Pop/Rock
25	6	SNOW PATROL CHASING CARS	Pop/Rock
26	25	ARMAND VAN HELDEN FEAT. TARA MYMAMY	Pop/Rock
27	22	MUSE SUPERMASSIVE BLACK HOLE	Pop/Rock
28	14	SHAYNE WARD STAND BY ME	Pop/Rock
29	21	SERGIO MENDES/BLACK EYED PEAS WAS QUE NADA... COMPTON	Pop/Rock
30	6	FRANZ FERDINAND ELEANOR PUT YOUR BOOTS ON	Pop/Rock
31	6	WOLFMOTHER WOMAN	Pop/Rock
32	24	LOSTPROPHETS ROOFTOPS (A LIBERATION...)	Pop/Rock
33	28	THE FEELING FILL MY LITTLE WORLD	Pop/Rock
34	30	JUSTICE VS SIMIAN WE ARE YOUR FRIENDS	Pop/Rock
35	31	THE KOOKS NATIVE	Pop/Rock
36	31	SUPERMODE TELL ME WHY	Pop/Rock
37	6	BULLET FOR MY VALENTINE TEARS DON'T FALL	Pop/Rock
38	6	RAY LA MONTAGNE TROUBLE	Pop/Rock
39	26	GEORGE MICHAEL AN EASIER AFFAIR	Pop/Rock
40	6	KLAUS BADDELT HE'S A PIRATE	Pop/Rock



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COMPILATIONS

1	1	CLUBLAND 9	Various Artists
2	2	RENAISSANCE - THE CLASSICS PT 2	Various Artists
3	5	BEYOND THE SEA	Various Artists
4	4	R&B CLASSICS	Various Artists
5	6	THE ACOUSTIC ALBUM	Various Artists
6	7	SUMMER HOLIDAY HITS	Various Artists
7	6	R&B SUMMERTIME	Various Artists
8	3	CLASSIC EUPHORIA	Various Artists
9	8	RAVIN'	Various Artists
10	12	FLOORFILLERS - CLUB CLASSICS	Various Artists
11	10	THE LATINO MIX	Various Artists
12	10	CLUBBERS GUIDE SUMMER 2006	Various Artists
13	17	THE NO 1 FUNKY HOUSE ALBUM 2	Various Artists
14	9	IN THE MIX - IBIZA CLASSICS	Various Artists
15	6	NOW THAT'S WHAT I CALL MUSIC! 63	Various Artists
16	14	FEELGOOD SONGS	Various Artists
17	13	MANUMISSION - IBIZA CLASSICS COLLECTION	Various Artists
18	16	ESSENTIAL R&B - SUMMER 2006	Various Artists
19	15	BONKERS 16	Various Artists
20	6	MY FIRST NURSERY RHYMES	Various Artists

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
CHRISTINA AGUILERA I AM NOT OTHER	JAMES TEAN BROODFIELD THE GREAT
WAN KAIKA FABRICE COLUMBIA	CHRISTINA AGUILERA BACK TO BASICS
MADONNA GET TOGETHER AGAIN	PARIS HILTON PARIS HILTON
SHAPESHIFTERS SENSITIVITY POSITIVE	WARNER BROS
PARIS HILTON STARS ARE BLIND	OUTKAST DA WILD SOUL
THE RACONTEURS HANUS XL	IRON MAIDEN IS A MATTER OF LIFE
THE FUGUEDEUS WORRY ABOUT IT LATER	EPIC
OSION HAPPINESS MERRYBURY	MISS ELLIOTT RESPECT ME ATLANTIC
OUTKAST THE MIGHTY OR BICYCLE	KASABIAN DUFFLE COLUMBIA
PRIMAL SCREAM VOLLS COLUMBIA	THE BAPTISTE PIECES OF PEOPLE WE LOVE
DANIEL POWTER JANUARY GETS HIGH	MERCURY
WARNER BROS	JUSTIN TIMBERLAKE FUTURESEX
HOT CHIP COLOURS DON'T MATTER	LOVEBISHOP
ROCKY HORNBLOWER THIS POODER	LENAIR THE TRUTH ABOUT LOVE/ROCA

20	12	JOHNNY CASH AMERICAN V - A HUNDRED... ATLANTIC	Various Artists
21	21	FEEDER THE SINGLES	Various Artists
22	39	ORSON BRIGHT IDEA	Various Artists
23	15	LOSTPROPHETS LIBERATION TRANSMISSION	Various Artists
24	17	GUILLEMOTS THROUGH THE WINDOWPANE	Various Artists
25	17	KELLY CLARKSON BREAKAWAY	Various Artists
26	22	PINK I'M NOT DEAD	Various Artists
27	19	SERGIO MENDES TIMELESS	Various Artists
28	24	NE-YO IN MY OWN WORDS	Various Artists
29	35	WOLFMOTHER WOLFMOTHER	Various Artists
30	30	JACK JOHNSON IN BETWEEN DREAMS	Various Artists
31	25	JACK JOHNSON CURIOUS GEORGE (OST)	Various Artists
32	27	CORINNE BAILEY RAE CORINNE BAILEY RAE	Various Artists
33	30	KOISER CHIEFS EMPLOYMENT	Various Artists
34	6	ALI FARKA TOURE SAVANE	Various Artists
35	29	THE AUTOMATIC NOT ACCEPTED ANYWHERE	Various Artists
36	26	THE FEELING TWELVE STOPS AND HOME	Various Artists
37	30	GUNS N' ROSES GREATEST HITS	Various Artists
38	32	NELLY FURTADO LOOSE	Various Artists
39	28	THE DIXIE CHICKS TAKING THE LONG WAY	Various Artists
40	34	BUSTA RHYMES THE BIG BANG	Various Artists



RAZORLIGHT: SECOND ALBUM MAKES MASSIVE DEBUT

Rank	Artist	Album
1	STANBUKURU FEAT. STEVE EDWARDS FEEL	Feel
2	HINERLEI FEAT. ALYANNA WYNNE 'LOAVI' FEEL ENGLISH	Feel
3	CHINA LAKE CHARMS	Feels
4	BRUNO MARS OVER YOU	Over You
5	CHRISTINA AGUILERA WANT U OTHER MAN	W.O.M.A.

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	MADONNA UNITE TOGETHER	Unite
2	CHRISTINA AGUILERA WANT U OTHER MAN	W.O.M.A.
3	BENVIDE FEAT. JAZZ'N'BEAT	Beats
4	THE SWINDLO ALL THIS LOVE	Love
5	JUSTIN TIMBERLAKE JUST SYMBYON	Just
6	PROS'HIONS STAYS BE BUD	Pros
7	THE SUPERSTARS FEEL GOOD FEEL BETTER	Feel
8	MUSCIS 12 BY DUBBY WARRIORS BORN AS A SINGER	12
9	NOI WON'T YEA DANCE FEEL IT	Feel
10	MICHAEL CARTE PROCEED LIKE	Proceed
11	MICHAEL CARTE PROCEED LIKE	Proceed
12	SCORPION FEEL FROM THE HEART AND FOREVER	Forever
13	FEEL YOUR FEELINGS	Feel
14	FEEL YOUR FEELINGS	Feel
15	FEEL YOUR FEELINGS	Feel
16	FEEL YOUR FEELINGS	Feel
17	FEEL YOUR FEELINGS	Feel
18	FEEL YOUR FEELINGS	Feel
19	FEEL YOUR FEELINGS	Feel
20	FEEL YOUR FEELINGS	Feel

These charts are also available online at musicweek.com

THE BIGGEST (BIG Z) ANTHEMS OF 2006 SO FAR...

Rank	Artist	Album
1	DAVID GUETTA VS. THE G.O.O.D. FEAT. T.I. & MI	Good
2	YVES ROUYER SO WHAT U DO FOR ME	So What
3	FEDELE FE. BEANUTY 'TROT FROM HANDE OF 'GIRL ANTHONY' FEAT. LORNA B. TRANSKRIBITION FEEL 'WHITE FOLI'	White
4	W-H. ANTHONY NEW BLADE!	New
5	ASBESTIT TAXI 'WESH GOY TU'	Wesh
6	THE KNIFE THE SHINE YOUR WEATHERS FEEL 'BEHOLD'	Behold
7	ROBERT THOMAS 'YOUNGER CHAM' 'HEBART'	Hebart
8	REINIG CHRISTOPHER VS. TOMMY CHAM 'SAY TU' 'GASTRO'	Gastro
9	SOLICIST SANDRO LUK ME 'DAVIN'	Davin
10	GRIGORE CHERNENCO 'TU QUERO' 'ISABEL'	Isabel
11	ESK MICHINE FE. SARMA 'BEHOLD MEIN!' 'CENTRE'	Centre
12	BROUGHT TO YOU BY THE BEST CASH PRODUCTIONS COMPANY 'TO PROMOTE YOUR TRACKS ON AIRTV FOR THE MARKET 1ST. CONTRA FEEL 'KAZEM' 'MAGAZINE'S-BEST-CASH'	Kazem

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COOL CUTS CHART

Rank	Artist	Album
1	JUSTIN TIMBERLAKE JUST SYMBYON	Just
2	AME FEEZ	Feel
3	SOPHIA IN MY WINDING MOUNTAIN	Feel
4	PROS'HIONS STAYS BE BUD	Pros
5	WANNALISA REPER SEX 'WESH'	Wesh
6	REINIG CHRISTOPHER VS. TOMMY CHAM 'SAY TU' 'GASTRO'	Gastro
7	AND F. FINEST 'ROSE-KAY'	Rose
8	SCOTT S3 'LOVE ON THE BEACH'	Love
9	THE WADKERS 'RENTY T. ARNOU'	Arno
10	SHAGAI 'RIT' 'FEEL ALL THE THING'	Feel
11	SCORPION FEEL FROM THE HEART AND FOREVER	Forever
12	SALICIST 'SOUL' 'THE POZ'	Soul
13	FEDELE FE. BEANUTY 'TROT FROM HANDE OF 'GIRL ANTHONY' FEAT. LORNA B. TRANSKRIBITION FEEL 'WHITE FOLI'	White
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20	FEDELE FE. BEANUTY 'TROT FROM HANDE OF 'GIRL ANTHONY' FEAT. LORNA B. TRANSKRIBITION FEEL 'WHITE FOLI'	White

URBAN TOP 30

Rank	Artist	Album
1	FEDELE FE. BEANUTY 'TROT FROM HANDE OF 'GIRL ANTHONY' FEAT. LORNA B. TRANSKRIBITION FEEL 'WHITE FOLI'	White
2	WANNALISA REPER SEX 'WESH'	Wesh
3	REINIG CHRISTOPHER VS. TOMMY CHAM 'SAY TU' 'GASTRO'	Gastro
4	SCOTT S3 'LOVE ON THE BEACH'	Love
5	THE WADKERS 'RENTY T. ARNOU'	Arno
6	SHAGAI 'RIT' 'FEEL ALL THE THING'	Feel
7	SCORPION FEEL FROM THE HEART AND FOREVER	Forever
8	SALICIST 'SOUL' 'THE POZ'	Soul
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Rank	Artist	Album
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2	WANNALISA REPER SEX 'WESH'	Wesh
3	REINIG CHRISTOPHER VS. TOMMY CHAM 'SAY TU' 'GASTRO'	Gastro
4	SCOTT S3 'LOVE ON THE BEACH'	Love
5	THE WADKERS 'RENTY T. ARNOU'	Arno
6	SHAGAI 'RIT' 'FEEL ALL THE THING'	Feel
7	SCORPION FEEL FROM THE HEART AND FOREVER	Forever
8	SALICIST 'SOUL' 'THE POZ'	Soul
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After a blistering show at Music & Brands, Mute artist should top everyone's Mercury list

Hawley gets my (biased) vote

EDITORIAL
MARTIN TALBOT



Last Wednesday was a big day for *Music Week*, the 250 delegates who descended on the Landmark hotel made sure of that.

It was, of course, the occasion of the inaugural Music & Brands conference, an event which this time last year was a twinkle in my eye. On Wednesday it became flesh, and brought the kind of feedback which made me wonder how it had never happened before.

What was clear, talking to many of the delegates, was how much these two very distinct sectors are beginning to work together – but how far apart they are in terms of understanding.

Music & Brands 2006 was a big, first step towards building more knowledge of the needs and concerns of both sides, but it was only the first step. Already we are planning next year's second event, preparing to draw on all the feedback to make it even better.

So, a hearty thank you to everyone who participated, from speakers to delegates, sponsors to showcase acts Richard Hawley, The Young Knives and The Automatic and many more besides.

And we look forward to seeing you at Music & Brands in 2007.

Of course, in Hawley, Music & Brands had its very own Nationwide Mercury Prize hero, the opening act of our evening showcase.

For reasons of pretty transparent bias, I can't help but hope fervently that Hawley is the one who picks up the big prize in September.

This year's list is certainly a diverse and, in some respects, surprising one. But to call it "irrelevant" just because a few favourites have been left out – as some media pundits have – is pretty absurd.

I am, frankly, surprised that Lily Allen was left off the list, in particular, and Kate Bush. But all of the albums which are included fulfil perhaps the most important criteria of all – they are challenging, inventive, different and, of course, pretty splendid.

The fact that there is so much competition this year highlights just how rich the seam of British talent emerging right now – a fact which is underlined by the latest arrivals in the upper echelons of the US album charts last week.

But the joy of the Mercurys is that they are exceptionally difficult to call. I certainly wouldn't stake a bet in what looks like being the most open Mercury race in years.

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London SE1 9LW

DOOLEY'S DIARY



Lou the pop man steals the show

Remember where you heard it: *Music Week's* inaugural Music & Brands conference saw a host of top speakers converge on the Landmark Hotel in West London and pop impresario Lou Pearlman, who did not disappoint, offering tales of Disney, Backstreet Boys and the 'N Sync boys. Dooley particularly liked this tale of former 'N Syncer Justin

Timberlake's early days: "When they cancelled the Mickey Mouse Club, we called him in to ask him if he wanted to be up in our new boy band," Pearlman told the crowd. "He said to us that he had to ask his mom." One delegate also told Dooley his favourite –

possibly appropria – Pearlman tale. "Someone asked him about his boot camp. He replied, 'It takes nine months for me to make a pop star. That's why they call me the big poppa.' Frankly, how can you not like a man who trademarked 'NYPPD' – for a pizza chain? Robbie Williams' manager Tim Clark also amused – as well as shaking the crowd with the announcement of a new Robbie album, he answered the question of whether one of Williams' records would ever sport a brand logo with a stern "Over my dead body" followed by a hearty laugh. One of Dooley's favourite facts of the day was the suggestion by Coca-Cola's Ivan Wicksteed, that "Coke" is the second most recognised word on the globe, after only "ok." And we have that one in three too," he quipped. The previous

day, over at the Mercury Music Prize nominations announcement, the artists included a certain Richard Hawley, who was dragged along by manager Graham Wrench, who had told him he was going to a 6Music interview... HMV really will be glad to see the back of the sweltering heat. Not only was the hot weather hitting it in the US as punters swapped the high street for the beach or park last week, but a surge in electricity demand in Soho sent its Wardour Street base into meltdown. Its head office was left without working phones or computers for much of Wednesday and then part of Thursday following a series of power cuts, forcing staff to head home, no doubt to work on their sun tans. Mike Skinner is eyeing a place in the Guinness Book of Records with

plans to make the world's longest-ever video as part of MTV's 25th anniversary celebrations. In conjunction with director Alastair Siddons, the Streets man is planning a 20-minute epic, beating the 18 minutes of current record holder, Michael Jackson's Thriller. So who is really powering this digital music boom? Turns out it might be Nana Mouskouris fans who like a bit of Christmas cake. Back in January Universal began the process of making more than 100,000 deleted European tracks in its archives available as downloads. Among the very biggest sellers so far of the newly-dusted-off works is none other than a Christmas collection from the Greek songstress, turned MEP. Just when Keith Wozneson had disappeared on

a sabbatical from EMI towers, his label Royal scores by far its biggest single and album. Both come courtesy of Lily Allen who was yesterday (Sunday) on course to follow her number one single by debuting in the top three of the albums chart... Dooley hears the long-discussed Oasis best of that would 'never happen' is soon to hit the fourth quarter schedule, meaning the band, like Radiohead, are out of a deal. It was Christina Aguilera overload last week as the singer flew into London for a string of promotional activity around her anticipated new album. First it was an album reveal at Ronnie Scott's, where the singer talked through a number of tracks from the set, then it was off to Koko on Thursday for a Madonna-esque live launch. LA band Shiny Toy Guns continue to attract interest here and the band's gig in Manchester last Tuesday turned into something of an A&R frenzy... Yoga is no walk in the park. One *Music Week* reader tells us the shocking news that, when she popped into her Bikram yoga class last week, she was confronted with the sight of a well-known, radio celebrity in an all too revealing pair of tight lycra shorts. Change was in the air at the Asda entertainment conference last Friday – and the invite asked attendees to "come and join the revolution!" (Dooley knew Wal-Mart were powerful, but political upheaval is really new even to them) and the crowd was greeted by the sounds of Underground Resistance's Revolution for Change, Spacearm 3's Revolution... oh bright by David Bowie's Changes and Sam Cooke's A Change Is Gonna Come. On constant loop.



When you're one of the biggest bands in the world, it doesn't take that long to get an album to double platinum status, so Warner Bros managing director Korda Marshall had to be quick to present the Red Hot Chili Peppers with their commemorative discs

when they were in the country to play sold-out Earls Court shows. Stadium Arcadium was released in May and went on to establish itself as the biggest selling album in the UK in the second quarter. Pictured are (l-r) Anthony Kiedis, Marshall, John Fleo, Fleo, Chad Smith and Fleo.

We need to take a cut of the profits from music sharing

VIEWPOINT
DAVE
ROWNTREE

The tag-line for the AIM round-table [which came before the unveiling of the Value Recognition Right] two weeks ago was Digital Changes Everything. We're far too lost in music to worry about the grammar, but the sense of it is obviously true.

Our customers have taken it upon themselves to change the way music is distributed - whether we like it or not.

We could (and probably will) argue for years over whose "fault" it is, who should have seen it coming, who over-reacted, and who did nothing in the hope that it would all go away. That's fine, as long as it doesn't distract us from actually doing something.

The changes that have happened in the past few years are here to stay. It's not realistic to think that we can un-invent the internet, MP3 players, or recordable CDs, or stop people sharing music by telling them we don't like it. Music is a social activity and always has been. It's fashion.

That's why I like the idea of the Value

Recognition Right (VRR). It lets us take a cut of the money being made by industries that profit from music sharing. It gives us the right to grant a licence to ISPs, MP3 player manufacturers and others, so we can give consumers the right to do what they're going to do anyway.

We're pragmatic people and we don't want to put anyone out of business. Obviously, companies operating on tight margins, such as ISPs, will have to be given pretty generous terms, but we'd rather have a small percentage of something than a big chunk of nothing.

The VRR is very much a concept at the moment - everything about it, including how it would be implemented, is up for dis-

cussion. What we do know is that the Government is looking to overhaul copyright law and if we can't get an industry-wide agreement on what we actually want something will just be imposed on us. The other players involved, especially the ISPs, do manage to lobby very effectively for their interests. We have to speak with one voice, or risk being ignored.

It was great to be part of the debate last week. We managed to have a grown-up discussion in a room full of people who traditionally have found it very hard to get

along. There were representatives from major and indie record companies; musicians; composers; producers; government; collection societies and more. No one hit anyone else and no chairs were thrown. I can't imagine that would have been the case even five years ago.

We really must be in trouble. Dave Rowntree is the drummer in Blur and, along with Outside Line and Queen manager Jim Beach, founder of record label Transistor Project. He also has a new band called the Allrons.

Should singles formats come out together?

The big question

Should others follow the example of Kasabian? We have a new single is being made available in physical and digital formats on the same day as it goes to radio?

Jack Mellich, Atlantic

"Regardless of when the physical release is out, there is a strong argument for having the digital release as upfront as possible, both for combating P2P piracy and just giving fans what they want. Really, the only reason we're cautious about it is because of the chart rules. Ideally we'd like to see these rules changed - it would remove the problem."

Gary Rolfe, HMV

"Retailers have been lobbying labels for some time now to reduce the window between new releases going to radio and being available to purchase in-store. So in that context, this is obviously a development that can be broadly welcomed, though it might have been more beneficial to perhaps have at least a couple of weeks of radio promotion to build up awareness. As it is, the internet seems to increasingly be taking on the role of building sales momentum."

Greg Walsh, Arkaive.com

"If Columbia has managed to create interest through other media, particularly online, it's a smart move and I would expect to see a longer, more linear sales curve as a result. More than the one-week release often associated with extended pre-release radio play. As to the format, it depends totally on the band's demographic."

Paul Quirk, Quirk's Records

"Absolutely. There is no reason why the download and physical cannot be available to the consumer on the same day. Then at least we would have a genuine comparison of demand for each format instead of the skewed figures we are being fed now. It is obvious that if one format is available weeks before another that it will sell more than if they were released on the same day at a comparable price."

Mike Dillon, Apollo Music

"It is a better way of doing it than putting it out eight weeks before it is available. People come in to the shop asking for things they have heard on the radio and I give up on it on the same day. There has always been favour of airplay two weeks before the release. It gets to people, they hear it and make up their minds. I am certainly in favour of the download and physical release being at the same time."

Keith Black, Woodworte

"Having physical and digital on the same day is fine. It is not a model of people follow, but we have no problem with it. Releasing a track at the same time it goes to radio is different. It makes sense with an artist like Kasabian, because of their fan base. It does not for a new band - media exposure is vital for them."



HMV's new group chief executive **Simon Fox** has an electrical retail background and hopes to boost the group's fortunes on the high street

Quickfire

What will you bring to the HMV role?

"I'll bring 16 years of retailing experience. HMV is a retailer and I am in the retail industry. I think it is quite interesting that the two industries (electrical and entertainment) may be different but the challenges they face are quite similar - the encroachment of the supermarkets, who are doing more and more electricals as they are entertainment and of course online sales. One of the things I am most proud of, was at Comet. I built the online business to be the leading seller of online electricals.

Obviously, there are many similarities between electrical and entertainment - are there fundamental differences, too?
The products are very different, but we are both in the business of delivering products to consumers and doing it through developing ranges, specialist staff, knowledge and competitive prices and these three things are very transferable.

Do you listen to a lot of music?

"I like it - I am not an expert, but I buy the latest CDs. I have three MP3 players at home and my kids love music. At the moment I am listening to Keane's Under The Iron Sea and I really love The Feelings 12 Steps And Home. We tend to buy chart rock stuff. That is what we like."

HMV non-executive chairman Carl Symon has praised your expertise in "developing leading online brands". Do you think this experience was a major factor in getting the job?

"I think that having the multi-channel experience that I have was a factor in their selection. That is how customers want to shop. The one brand that can offer that is very powerful. That is something I have experience of and will bring with me when I join. It is a very tough retail environment at the moment, particularly on the high street. What can HMV do to prosper? It is a tough retail environment. What HMV has to keep doing is what they do very well, make sure it is an exciting store to visit, offer a store



environment that their customers are very comfortable with, have great staff that can offer advice and inspire people to purchase more music."

What does HMV mean for you as a retailer?
They are one of the very few deep range specialists, their buying experience means that their stores have the best prices and their store environment with great people.

You mentioned pricing - how important are low prices to music retailing?
HMV has been trialling some different pricing options, which are being rolled out later this year. It is essential that

HMV is as competitive as anyone else in price. We can't afford to be out of line on price.

What is the future for HMV?

"It is a very positive future and that is very important. I wouldn't have taken the job if I didn't think that HMV had an exciting, growing future. There is a role for the specialist and HMV needs to be there both on the high street and online. People will continue to buy music, film and games. HMV will be there and will be the best."

Is the future for music retailing in general equally positive?
I believe that the CD does have a future, that people do want to buy the physical CD, but that isn't to underestimate what is happening with digital downloading. We have to take that very seriously."

Simon Fox joined Kingfisher in 1998 and has held a variety of senior roles, including CD electricals, where he led one of the company's e-commerce activities across Europe. As managing director of Comet, he led the company through its merger from Kingfisher. Prior to Kingfisher, he founded Office World, the UK's first out of town office supplies retailer.

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JOBS

Client Account Manager - Music Week includes liaison with artists and 2nd parties ensuring accurate timing and delivery, leading of group sales and firm returns in A&D system and using registration on behalf of office clients around the world. Applicant needs to be accurate and have great attention to detail. Some overnight trips to essential. £19k

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Week 29

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FAST CHART

SINGLES

NUMBER ONE
MCFLY DON'T STOP ME NOW/PLEASE PLEASE (Universal)
Wellf's tally of eight number one singles in the 21st Century is the highest of any act, with nearest challenger Eminem on six number ones. There's a new name in third place this week - McFly, who register their fifth number one with Don't Stop Me Now/Please Please.

ALBUMS

NUMBER ONE
RAZORLIGHT RAZORLIGHT (Mercury)
Rock's lock on the top of the album chart continues. Since Gnaris Barkley's *St Elzabeth* took the title at the start of May, the chart has seen number one albums from Snow Patrol, Red Hot Chili Peppers, Orson, Sandi Thom, Keane, Ludovico, Muse and Razorlight.

COMPILATIONS

NUMBER ONE
VARIOUS CLUBLAND 9 (AA/VUMTV)
Remaining way ahead of the field for the fourth straight week, Clubland 9 sold a further 28,857 copies last week (a 15.5% dip week-on-week) to take its cumulative total to 158,468.

RADIO AIRPLAY

NUMBER ONE
LILY ALLEN SMILE (Regal)
McFly topple Lily Allen from the top of the sales chart this week, but they can't compete with her on airplay, where Smile is runaway champion yet again this week, while neither side of McFly's single was aired enough to gain even a foothold on the Top 200.

THE SCHEDULE

ALBUMS

THIS WEEK
James Dean Bradfield The Great Western (Columbia); Sleepy Jackson Personality (Virgin); Jurassic 5 Feedback (Polydor); She Wants Revenge She Wants Revenge (Polydor); Tapes In Tapes The Loon (XL); Rogue Traders Here Comes The Drum (RCA)
JULY 31
DMX Year Of The Dog Again (RCA); Ollie Trice Second Rounds (Polydor); James Morrison Undiscovered (Polydor); Chamillionaire Sound Of Revenge (Island)
AUGUST 7
Nick Lachey Whats Left Of Me (RCA); Frank Devils Got Your Gold (Polydor); Joel Edwards Lost And Found (Mercury)
AUGUST 14
Paris Hilton Paris Hilton (Warner Brothers); Christina Aguilera Back To Basics (RCA); Lambchop Damaged (Cly



Razorlight: leap into the top spot with sales of more than 100,000 for their self-titled second album

The Market

Razorlight and Monkeys hit peaks

by Alan Jones
Sales of the number one album break the 100,000 mark for the 10th week so far this year, with Razorlight's self-titled second album turning in a fine first-week tally of 106,895. While that is exactly the same number of weeks in which the number one album managed a six-figure sale as in the same 29-week period in 2006, there have been far more albums breaking the barrier this year than last. In 2005, only five albums helped to make up the tally, while this year has seen nine different albums top the chart

with sales north of 99,999. The only album to do it twice is The Arctic Monkeys' Whatever People Say I Am, That's What I'm Not, which was also the first album to do it this year, and remains the one with the highest weekly sale, having opened with a stellar sale of 363,735 in February, and then going on to a second week tally of 162,169.

Although the Arctic Monkeys album has lost impetus massively since then, it reached a new milestone last week, registering its millionth sale on Thursday (July 20). Reaching the target in 179 days, it sold just 3,678 copies last week, moving 61-59, while increasing its total to 1,001,563. It is the 107th album to sell 1m copies in the 21st Century, but the first so far in 2006, with Jack Johnson's In Between Dreams and Corinne Bailey Rae's self-titled debut both more than 50% behind, with 2006 sales of 660,273 and 584,479, respectively.

Despite an all-new top trio on the artist album chart, where Lily Allen and Paolo Nutini debut at two and three behind Razorlight, overall album sales slipped again in last week's sweltering weather, falling 4.3% to 2,317,856. That is almost exactly 8% below their level in the same week last year, when in-store browsing was considerably more comfortable.

On a brighter note, singles sales, which are more dependent on downloading at home, turned in a rise over the previous week at 1,136,978 buoyed by a close contest at the top, which saw all of the top four exceed 30,000 sales. In 28 previous charts this year, there has never been more than two singles with sales of more than 30,000, and on five occasions no single reached the mark. Underlining the revival in the singles format's fortunes, sales last week were 45.68% above their level in the comparable week in 2005.

KEY INDICATORS

SINGLES

Sales versus last week: +5.6%
Year to date versus last year: +59.2%

MARKET SHARES

Universal	42.2%
Sony BMG	24.2%
Warner	12.7%
EMI	11.5%
Others	9.4%

ALBUMS

Sales versus last week: -2.5%
Year to date versus last year: +0.7%

MARKET SHARES

Universal	42.0%
Warner	18.0%
EMI	16.0%
Sony BMG	14.0%
Other	10.0%

COMPILATIONS

Sales versus last week: -11.1%
Year to date versus last year: -9.8%

MARKET SHARES

Universal	38.3%
Sony BMG	24.9%
EMI	11.4%
MoS	8.7%
Warner	3.2%
Other	13.5%

RADIO AIRPLAY

MARKET SHARES

Universal	32.5%
Sony BMG	23.8%
Warner	15.0%
EMI	14.4%
Other	14.3%

CHART SHARE

Origin of singles sales (Top 75):
UK: 58.7% US: 33.3% Other: 8.0%
Origin of albums sales (Top 75):
UK: 56.0% US: 42.7% Other: 1.3%

For fuller listings, see musicweek.com

NEW ADDITION



Robbie Williams will release a new studio album this September preceded by the new single, Rudebox, on September 4. The as-yet-untilted album sees Williams collaborating with Mark Ronson, Pet Shop Boys, William Orbit and fellow Stoke On Trent natives Soul Mekanic. Rudebox is serviced to radio today (July 24).

SINGLES

THIS WEEK

Zero 7 You're My Flame (Atlantic); The Strokes You Only Live Once (Rough Trade); ShapeShifters Sensitivity (Positiva); Kasabian Empire (Columbia); Madonna Get Together (Warner Brothers); Pet Shop Boys Minimal (Parlophone); Christina Aguilera Ain't No Other Man (RCA); Bonnie Prince Billy Curled Sleep (Domino); Snow Patrol Wire And Glass (Polydor)
JULY 31
Paris Hilton Stars Are Blind (Warner Brothers); Boy Kill Boy Civil Sin (Mercury); The Raconteurs Heroes (XL); Frank In Not Sky (Polydor); The Horrors Death At The Chapel (Polydor); Captain Glorious (EMI)
AUGUST 7
The Futureheads Worry About It Later (Warner Brothers); Orson Happiness

(Mercury); Outkast The Mighty O (RCA); Primal Scream Dolls (Columbia); Hope Of The States This Is The Question (Columbia); Badly Drawn Boy Born In The UK (EMI)

AUGUST 14

Hot Chip Colours (EMI); Ghostface Killah Back Like That (Mercury); Daniel Powter Jimmy Gets High (Warner Brothers); Mystery Jets Diamonds In The Dark (Warner Brothers); Divine Comedy To Die A Virgin (Parlophone); Arctic Monkeys Live (Domino); The Young Knives Weekends And Bleek Days (Transgressive); Roman Keating Iris (Polydor)

AUGUST 21

Missy Elliott We Run This (Atlantic); Keane Crystal Ball (Island); Matt Willis Hey Kid (Mercury); DMX Lord Give Me A Sign (RCA); Beyonce Deja Vu (RCA); Thom Yorke Harrowdown Hill (XL)

WPI AWARDS
ALBUMS
 Proley - Their Low
 - The Single
 (Lava/epidemic)
 The Kooks - Incase
 You Think Out
 (Goshawk/epidemic)
 Goshawks

Broken Boy Soldiers
 (Gold)
 Fabrizio Slim - Why
 Ty Harder (Gold)
 Lily Allen - Alright,
 Still (Gold)
 Suede - There - Smilt,
 It Confuses People
 (Gold)

Shakira - Oral
 Fixation Vol 2 (Gold)

deep star) both jump on the remix, completing the first stage of what is set to be one of the most compelling projects of the year."

Mark Knight feat. The Black Beatniks The Reason (Toolroom)

TROPHY TWINS, RADIO ONE'S AFTER-SHOW



"Toolroom head honcho Mark Knight enlists The Black Beatniks to bring a slice of the summer in the form of The Reason. A cool, laid-back spoken-word vocal, a hypnotic hook and blessed out sax riffs, fused together with Mark's trademark beats and you know it is going to be big. Remix duties are supplied by Roge & Greg, Funkagenda, Rene Amore, Richard F. Angel, Any/Alek Sij & Jake Island, so expect to hear this from Mambo to Space."

Chamillionaire Ridin' (Universal)

HATTIE COLLINS, EDITOR, RWD



"The 25-year-old Hakeem Seriki has been a mixtape mainstay of Houston's thriving rap scene for over five years now. With the success of his former Swishahouse labelmates Paul Wall, Slim Thug and Mike Jones, many wondered whether Cham's major label debut would cut it after his acrimonious Swish departure. The answer is a resounding yes, thanks to this monstrous track produced by Atlanta newcomers The Beat Bullies. Understated yet forcefully brain-ingraining, this grimy Southern stomper comes complete with catchy chorus and witty subject matter that pokes fun at the hip hop police. Already huge in the US, this is set to do as well in the UK, particularly with a great remix featuring Swag."

My Top 10

JAMES HYMAN
 Presenter/broadcaster, Xfm

- 1 SWITCH A BIT PATCHY (DATA/MINISTRY)
- 2 LUV ALLIANCE SMILE LOW (RECAL)
- 3 BROTHERS IN THE MORNING (REIZO)
- 4 CHRISTINA AGUILERA ADITYA ON OTHER MAN (GEM)
- 5 TIL WEST & DJ DELICIOUS SAME MAN (DATA/MINISTRY)
- 6 SUPERMOMIE TELL ME WHY (DATA/MINISTRY)
- 7 LONESOME PLEDGE OF ALLEGIANCE (ALANTIGHT)
- 8 KOOKS SHE MOVES BY THE WAY (GEM)
- 9 LAZY B UNDERWEAR GOSDS INSIDE THE PRATS (REIZO/UNIVERSAL)
- 10 HARD 4 HARD TO BEAT (LONDON ELECTRICITY KEMZO (ALANTIGHT))

"I've woken up to some phenomenal indie pop - R&B rights in The Morning is glorious. Romy Music-meets-Talking Heads, Louis XIV's Pledge Of Allegiance is a filthy-as-fuck slice of sleaze, and the Kooks track is so infectious. Lily Allen's Smilt is pure summer, but I prefer the cheekier LON Data/MOS rule dubland, with Eighties updates of Brnski Beat & B Beat Girls via Supermomie and Tl West/DJ Delicious respectively, while Switch's A Bit Patchy sounds monstrous."

station having a strong reputation among advertisers.

Crawford adds that Real Radio Scotland keeps staff up to date with how it is doing in the ratings: within half an hour of the R&R results coming in, there is a team meeting to discuss where the station is.

"Good news, bad news, we don't hide it," says Crawford. "We try to be as inclusive as we can with all the team here. We celebrate our success and we always have a R&R night out in Glasgow."

If Real Radio Scotland hits that 30% figure by October, expect a rather large party.

Address: Real Radio 100-101 FM, PO Box 101, Glasgow Business Park, Glasgow, G69 6GA. Tel: 0141 781 1011. Website: <http://scotland.realdradio.com>

We celebrate our success and we always have a R&R night out in Glasgow

reach of mp3 plus listeners. The station currently claims more than a 40% reach among its core demographic of 25- to 44-year-olds, something Crawford attributes to the presenters it has brought in. These include Robin Crawford, previously with Manchester stations Key 103 and Century 105.4 FM, who was behind the best breakfast show and Steve McKenna, who was working on Radio One and Radio Two. Crawford also points to the

Raylene Daga Wu Bob Sinclair World, Hold On
 Buzza Rhymes feat. Kelly J. Looney
 Captain Glasgow, Christina Aguilera Ain't No
 Capable Glasgow, Michael An' Evil Chick
 Omer Moe, George Michael An' Evil Chick
 Girls Back Shirley Falls, Jack Jackson
 Open Up - James Morrison You Give Me
 Something, Janine Fave feat. Kanye West
 Edgeworks, Justin Timberlake Say Back
 Edgeworks, Kelly Rowland feat. Mike
 Austin, Keyshia Cole, Lily Allen Smilt
 Madrasa Get Together, Michael Gray
 Borderline, Ne-Yo Say Love, Paula Nuttel
 Get Ready, Fet Slipey, Mike Ross
 Kevins, Praxay Gault feat. Snop Dog
 Bottom, Ray Lamontagne, Todd Red Hot
 Chili Peppers, Tl West, Rhye, Anthony
 White, Just Get In The Way, Rhinoceros
 Underdogs, Rogan Traders Woodch, Chik
 The Rooster House, Sean Paul, Wyclef
 Jean, Sergio Mendez, Red, Black Eyed
 Peas, Mos Def, Shakira, Red, The Black
 Jeps, Heri Movez, Jay, Shapellee feat. Chik
 Jan's Hips, Don't Let, The Lonely, The
 Hives, She Moves In Her Own Way

GALAXY
 Armond Van Holden
 Mynnyng, Bob Sinclair feat. Steve Edwards
 World, Hold On, Chikaua feat. Tim Jones
 Shored In Love, David Guetta V The Eye
 Love, Dore, Let Me Go, Lily Allen Smilt, A
 No No, No No, Ne-Yo Say Love, Red
 Without Mander, Snop Dog, Rhye, Mike
 Ross, Rhye, Snop Dog, Rhye, Mike Ross,
 Rhinoceros Underdogs, Ultrabest, Zulu

XFM
 Armo Van Holden feat. Jay Z & Lil' Chrisina
 Aguilera Ain't No Other Man, Tommy
 Sparks feat. Jon Parr V Young Knockers
 In Her Own Way, The Red Hot Chili
 Pepper Band feat. Rogan Traders Woodch, Chik
 Tom Yaw Tak It

CLIST
 Chamillionaire Ridin', Chris Brown feat. Mike
 Ross, Plan B Morris, Superfly Inc. Morris
 Top Rock, The Shapeshifters & Chik
 Seriki feat.

IN-STORE NEXT WEEK



Instore - Pharrell, Bill Withers, James Dean Bradford, Heather Small, Now64, Goshawk/Dobal Gathering, Album of the week - James Dean Bradford



Instore - James Morrison, Puppini Sisters, Donovan, The Gossip: artist of the month - Pink Floyd, Music DVD - Festival: Summer of Soul campaign



Albums of the month - Four Tet, Jehst, Nouvelle Vague, The Morning After Girls, Blackbud, TV On The Radio, Courtney Tidwell, T.M.e.R.



Windows - V For Vendetta, Festival 06, Lisa Lashes Euphoria: **Instore** - Union of Knives, Duas, James Morrison, Obie Trice, DMX, Blackbud, Iis, Goshawk, Kells, Muse, Christina Aguilera, Aifa 9, Boy Kill Boy



Recommended - Lashed Euphoria, Puppini Sisters, Festival 06, James Morrison: **Instore** - Now64, Goshawk/Dobal Gathering 2006, Red Hot Chili Peppers, Razorlight, Rihanna, Keane



CD Of The Week - James Morrison, DVD of The Week - Stereophonics: **Instore** - Mercury Music Prize, DMX, Paolo Nutini, James Morrison, Lily Allen, Moko, The Duels, Razorlight, Gulleroms, Snop Patrol, Muse.



Mojo - Lays, The Drams, Extra Golden, Ramblin' Jack Elliott, LUKMETRANS, Pilgrims: Tribute To Kris Knatforsker: **Selecta** - The Paddingtons, Space Cowboy, Michael Franti, The Rifles, Sex Pistols

Sainsbury's

Instore - James Morrison, Donovan, Puppini Sisters, DMX, Festival 06, No. 1 Summer Dance Vol 2, Sound Of The Pirates, Holiday, Acoustic: **Album of the Week** - Album of The Week - Acoustic 06



Instore - Acoustic, Bob Marley, Classics For Dinner/Jazz For Dinner, Lily Allen, Madonna, Moko, Paolo Nutini, Razorlight, The Beach Boys, Sean Paul, Gnarls Barkley, James Morrison, M'fly, Red Hot Chili Peppers, Rhinoceros



Windows - James Morrison: **Instore** - James Morrison, DMX, Donovan, Festival 06, Paris Hilton, Frank, TV On The Radio, White Rose Movement, The Holloways, The Racounters, Simliou



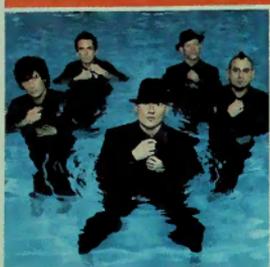
Instore - Bill Withers, Now64, Heather Small, Feeder, Pirates of the Caribbean 2 OST



Album of the week - James Morrison: single of the week - Paris Hilton, **Instore** - Paolo Nutini, Ray Lamontagne, Puppini Sisters, Donovan, My Baby Einstein Album, Lashed Euphoria, Festival 2006, Cascadia

Friza Ferrizand Dvorak Put Your Beats On
 George Michael An' Evil Chick: Gary
 Murphy Shirley Falls, Jim Noir: Enzo Cosari
 Norman Sweet & Susanna Hoffs Under
 The Covers Up, D'Urban Happiness: Paula Nattel
 Three Streets (Album) Ashcroft Words
 Just Get In The Way, Snop Patrol Chasing Cars
 Tom Petty Stevie Nicks
CLIST
 Christian Asplund Ain't No Other Man, Duncan
 James Carl Stop A River, Heather Small Radio
 On James Hunter People Don't Get Physical
 Sean Delaney, "Blacklight Radio" (Album)
 Roseanne Barr, Seth Laddman Lady Of The
 Sea (Her Her Calling) Shayne Ward Stead By
 In The New Musicstorewards feat. Cortez
 Bailey feat. Your Love Is Mine, The
 Shapellee & Chik Seriki feat. The Web
 Shatters I Still Hear It, Who Mirror Door:
 The Who, The Deep Trench
CAPTAL
 Alesha Tinkler "Blossom" Jazz Hay Day

Forward, Russel D'Urban: "Hit Chip Colours"
 Hot Club De Paris "Smalltown Saturday"
 Coltrane/Jazzleader "As An Police Woman"
 Elton John: "Matt Costello's Thrilling"
 "Motte Shuster Hospital, Murren Ra Song B"
 "Valace First Nothing Comes Close, "Pissed At"
 The Dione Living Is The Most Fun A Girl Can
 Have, Peter, Bono & John Young Fols"
 Polytechnic Fop, "Rosemary Subarian King"
 "The Doors Tick To Introducing, The
 Dykesville New Wave, The Electric Cinema
 Heat Exchange: The Fatbackwax Vinyl
 It Lular: The Holloway 2 Lft Frt: The Hit
 Pupples Underground Pt You In Your Place:
 Good Lead Year "The Spirits Band Oh
 Mandy, "The Selfrighty Warty"
 "The Sandstone Underground Pt You In Your Place:
 The View Wasted Little Dls: The Young Knives
 Weekend And Days Old Summer "Them
 Roke Horrocks: "The Top Of It On TV"
 "The Studio World Like You Used Of Knives
 Taste For Harmony, Who Made From The
 Hinnell, White Rose Movement Testard Girl"
 "Aids"



SINGLE OF THE WEEK

Orson
Happiness
Mercury 1703849
Happiness lacks the initial punch of Orson's breakthrough singles, but it is possessive more than enough chutzpah to keep their profile at radio on the rise. A mid-tempo beat and meaty guitar hook provide the backbone to this track, while frontman Jason Pebworth delivers some punchy one-liners, packed with melody. A-listed at Radio One and already inside the top 30 UK radio airplay chart, Happiness will keep album sales ticking along at retail.



ALBUM OF THE WEEK

Frank
Devil's Got Your Guld
Polydor 1702785
It has taken two TV series to get here, but the girl-guitar four-piece are finally ready to release their debut album. It was recorded and partly-written by Brian Higgins, who doesn't quite recapture the sassy highs he previously hit with Girls Aloud and Sugababes, but what does do is create a polished, varied and immensely likeable pop album. It will be interesting to see if the group can make the transition to a proper pop band, but this gives them every chance.

Singles

The Aliens
The Happy Song (Pet Rock)
EMIPETROCK0002
Unsurprisingly for a band that features three founding members of The Beta Band, The Aliens sound a hell of a lot like Five's finest experimentalists. The Happy Song takes that band's winning way with a melody and straps it to a rocketing pop hook with brilliantly cheery results.

Badly Drawn Boy
Born In The UK (Enfidec tbc)
This limited-edition return from Badly Drawn Boy is somewhat patchy. His innate sense of melody and rose-tinted lyrical themes are present and correct, but the cranked-up musical backdrop - thanks either to Gough's love of Springsteen or the presence of Lemon Jelly's Nick Franglen as producer - slightly overwhelms the song's charms. This is the title track to his fifth studio album, released on October 16.

Clearlake
It's Getting Late Outside (Domino)
RUG233
Fans will already know this as the optimistic closing track from Clearlake's current album *Amber*. The album can be difficult to digest as a whole, but on its own this track really is a beautiful melodic guitar adventure.

DMX
Lord Give Me A Sign (Columbia)
6843982
Released a week after the New Yorker's annual Year Of The Dog, again, this existential piece of thug life is sturdy enough to warrant a Top 40 showing. Being co-written and produced by Scott Storch will not hurt its cause.

The Futureheads
Worry About It Later (679)
679L137CD
Power chord and pit-of-your-stomach bass introduce the second single from The Futureheads' current album *News And Tributes*. Distorted guitars and relentless bass start in the background somewhat, as the song shows off the overlapping

melodies and barbershop minor-key harmonies the band are so fond of. Xfm is keen too: the song is on the station's evening list.

Michael Gray
Borderline (Eye Industries)
1703606
Gray follows last year's number seven hit, *The Weekender*, with another naggingly addictive piece of disco-pop, this time fronted by former Alisha's Attic mainstay Shelley Poole. Already rising high in *MW's* club charts and a host of radio playlists, Borderline may not have quite the commercial potential of its predecessor, but its success at club level may well translate into a Top 20 placing.

The Hot Puppies
Green Eyeliner (Fierce Panda)
NIG1585
The new wave five-piece The Hot Puppies release this track as a precursor to debut album *Under The Crooked Moon*, due on August 7. Handclaps and a Sixties-sounding keyboard give the tune a poppy edge, while Becki Newman's vibrato gives the band a sound like a moodier younger sister of Blondie.

Seth Lakeman
Lady Of The Sea (Hear Her Calling)
Relentless RELCDJ28
Lakeman's first single for Relentless comes a year after the Yorkshire native was shortlisted for the Mercury Music Prize. Lifted from his second, home-recorded studio album *Freedom Fields*, it is a charming, melody - rich song built around an infectious string riff which proves hard to forget. Possessing plenty of commercial appeal, the song is begging for a big sync to catapult it into the public consciousness.

Lil Jon
Snap to Fingers (TVT tbc)
The first single from the artist's Crunk Rock album, this is standard, formulaic pop-inspired hip hop with lyrics like "let me see you do it", "like the old school, I'm feeling real cool", "straight from the hood", "this how we do it" and "lean back". Heard it all before? Sure have. But this won't stop it from being constantly played, bass switched up, from

many a souped-up motor around any city in the UK.

McAlmont and Butler
Speed (Rough Trade RTRAD5366)
Speed is something of a departure from normal single practices - there is no album, no tour and no plans for a follow-up. What there is, however, is a brilliant epic pop song that matches the best that this talented duo has done in the past. It is easy to understand why Rough Trade chose to release this download and limited-edition seven-inch, despite such unusual circumstances.

Mousse T Vs Dandy Warhols
Horny As A Dandy (EMI CDFE14)
Talk about being "behind the curve" - it's the second half of 2006 and someone, at least, still hasn't got bored with mash-ups. Mousse T's Horny, a mix of Mousse T's Horny combined with the Warhols' Bohemian Like You, all done in a fashion so pedestrian one doesn't need to hear it to realise exactly how it sounds. None of which is to say this won't be massive, of course, and a B-listing from Radio One should help it into the Top 10 at the least.

Tom Novy feat. Lima
Take It (Data DATA132CDS)
This is another streamlined, singing track from Novy, this time featuring the vibrant vocals of Lima Ben-Jannet. It has already won a C-listing at Radio One and Kiss 106 has been supporting it for a couple of months now - all of which point towards another hit for the unstoppable Data.

Outkast
Mighty 'O' (LaFace download only)
Outkast's new download-only single may boast a hearty sample from Cab Calloway's classic *Minnie The Moocher* and a highly addictive chorus, but it is still something of a disappointment from a group that has come to be known for both innovation and some classic pop moments. Unlikely to reach *Yes-Style* omnipotence.

Primal Scream
Dolls (Sony EMI 82876865442)
Pushing the Scream another step back into the mainstream, this is a swaggering rockably number

which on record doesn't sound that inventive, but in the live arena rivals their evergreen *Rocks*. A great, rock'n'roll rally to have a "good time" as Bobby puts it. Dolls also features vocals from The Killa's wonderful VV.

The View
Wasted Little Djs (1965)
OLIVECD007
Pete Doherty had this Dundee four-piece supporting *Babysambles* after they busked for him; this decision should come as no surprise, as they play exhilarating rock with a strong pop sense and a shade of Arctic Monkeys or The Libertines. The View are set apart by Kyle Falconer's high-pitched vocals and this can only build anticipation for their debut album, due in autumn. It is on Radio One's 1-Upfront list and Xfm's Evening List.

Albums
Blood Meridian
Kick Up the Dust (V2 VVR1041032)
Canada's Blood Meridian are purveyors of blues and rock with a heavy country tinge. They have employed the services of Nirvana/Soundgarden mixer Steve Fisk as a counterpoint to their own production and, while it is not a ground-breaking country album in the vein of *My Morning Jacket* or Lambchop, it is immensely likeable nonetheless.

Boozoo Bajou
Juke Joint II (K7 K7205CD)
Nuremberg producers Boozoo Bajou return to the compelling fray after last year's *Juke Joint I* with a collection of global funk and soul, from Ethiopia's brilliant Malatu Astatque to Finland's Nicola Willis And The Soul Investigators. Some of it veers a bit too close to blandness for comfort, but there are some brilliant tracks here nonetheless.

Nick Lachey
What's Left Of Me (Jive 6648612)
Former member of 98 Degrees and the current Mr Jessica Simpson, Lachey has gone all grown up with this companion piece to a forthcoming MTV special. A succession of ultra-

polished, midtempo pop songs, *What's Left Of Me* recently peaked at number two in *The Billboard* 200, but similar success on these shores looks unlikely.

Rishi Rich
The Project (Two Point Nine)
2P01NT9500CD
One of Asian dance music's leading lights in the UK, Rich has delivered a potent debut album here. Including guest spots from JD aka Dready, Jay Sean and Juggy D, *The Project* has a foot in both urban and pop markets and has the potential to do nifty business on a global scale.

The Russian Futurists
Me, Myself and Rye... (Memphis Industries MIJ065CD)
This is a collection of work from Matthew Adam Hart's - aka The Russian Futurists - first three albums. Ambitious songs are played on Eighties-sounding synths, with an unbinged sound that contains shades of recent *Flaming Lips*. The Russian Futurists kick off a five-date tour at London's Spitz on August 5.

Variuos
The World Is Gone (OK/Various)
XLD204
Having already caused a minor stir with a trio of immaculately packaged seven-inch singles, Variuos hit the listener with this beautiful and adventurous set. Taking its cues from dub, folk, electronics and pop, *The World Is Gone* is a totally contemporary album, boasting a timeless sense of melody and songcraft that elevates it above the leftfield pack.

Viking Moses
Crucifix (Optone/MCS112CD)
Brendon Moses's mainman Viking Moses Mass lives a predominantly nomadic life, playing alongside the likes of Will Oldham and Cat Power. Here his gentle acoustic songs weave the story of a brief relationship and subsequent split and was recorded in the immediate heartbroken aftermath. The resulting album is a small, poignant set, full of shimmering distilled memories.

This week's reviews: Ben Cadman, Stuart Clarke, Richard Hoop, Owen Lawrence, Jim Larkin, Nicola Stude and Simon Ward.

New releases

29/07/06

REVIEWS DVD

Wu-Tang Clan

The Wu-Tang Clan's legendary film (Columbia/Legacy 82876-836-9)

WU-TANG CLAN



The first rap group to have a number one album in the UK, The Wu-Tang Clan's 14 promotional videos are anthologised here in

chronological order on a fine compilation that also includes an alternative mix of Method Man and an exclusive and previously-unreleased 1994 documentary, Enter The Wu-Tang, featuring in depth interviews with all of the group's original members and rare live performances. The Wu-Tang Clan's edgy hip hop has few peers and their lyrics and music are unique and powerful. Their videos are less distinctive - although RZA dressed as a bee is a rare treat on offer here - and progressed from being grainy, street-level clips to glossier, cliché-ridden promos with little to distinguish them from the crowd. Thank goodness the music did.

Johnny Cash

Man In Black - Live In Denmark 1971 (Columbia/Legacy 82876-856-639)

A Danish TV special



broadcast some 25 years ago is the unlikely source of this excellent studio concert, which features country legend Johnny Cash along with wife June Carter, other members of his family and guests Carl Perkins and The Statler Brothers. Pictures are in colour, but of only fair quality, however audio is fine and Cash is in his prime and in top form as the country classic hits such as A Boy Named Sue and I Walk The Line. Carter joins him for a nice segue of If I Were a Carpenter/ Help Me Make It Through The Night, but the couple seem a little awkward about where they are and Cash invites his wife to speak in Swedish, rather than Danish. The gospel song Children, Go Where I Send This finds the entire cast onstage and is a stirring closer.

Albums

FRONTLINE RELEASES

DANCE

- ALPHA WITNESS SOME HELP Part 1 (V2 2000232) U
- ALPHA WITNESS SOME HELP Part 2 (V2 2000233) U
- BEAT BOXERS WORLDWIDE (V2 2002020) S
- BOUNCE BACK OF FIVE MEN (V2 2001545) S
- BOUNCE BACK OF FIVE MEN (V2 2001546) S
- BUZZ LIGHTYEAR (V2 2001230) U
- BUZZ LIGHTYEAR (V2 2001231) U
- BUZZ LIGHTYEAR (V2 2001232) U
- BUZZ LIGHTYEAR (V2 2001233) U
- BUZZ LIGHTYEAR (V2 2001234) U
- BUZZ LIGHTYEAR (V2 2001235) U
- BUZZ LIGHTYEAR (V2 2001236) U
- BUZZ LIGHTYEAR (V2 2001237) U
- BUZZ LIGHTYEAR (V2 2001238) U
- BUZZ LIGHTYEAR (V2 2001239) U
- BUZZ LIGHTYEAR (V2 2001240) U
- BUZZ LIGHTYEAR (V2 2001241) U
- BUZZ LIGHTYEAR (V2 2001242) U
- BUZZ LIGHTYEAR (V2 2001243) U
- BUZZ LIGHTYEAR (V2 2001244) U
- BUZZ LIGHTYEAR (V2 2001245) U
- BUZZ LIGHTYEAR (V2 2001246) U
- BUZZ LIGHTYEAR (V2 2001247) U
- BUZZ LIGHTYEAR (V2 2001248) U
- BUZZ LIGHTYEAR (V2 2001249) U
- BUZZ LIGHTYEAR (V2 2001250) U
- BUZZ LIGHTYEAR (V2 2001251) U
- BUZZ LIGHTYEAR (V2 2001252) U
- BUZZ LIGHTYEAR (V2 2001253) U
- BUZZ LIGHTYEAR (V2 2001254) U
- BUZZ LIGHTYEAR (V2 2001255) U
- BUZZ LIGHTYEAR (V2 2001256) U
- BUZZ LIGHTYEAR (V2 2001257) U
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- BUZZ LIGHTYEAR (V2 2001275) U
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- BUZZ LIGHTYEAR (V2 2001296) U
- BUZZ LIGHTYEAR (V2 2001297) U
- BUZZ LIGHTYEAR (V2 2001298) U
- BUZZ LIGHTYEAR (V2 2001299) U
- BUZZ LIGHTYEAR (V2 2001300) U

JAZZ

- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005698) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005699) R
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- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005701) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005702) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005703) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005704) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005705) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005706) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005707) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005708) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005709) R
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- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005711) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005712) R
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- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005714) R
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- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005748) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005749) R
- BRILLIAN, STEFANO (VISIONARY) Label: Blue (V2 2005750) R

OTHER

- BLUES LANTERN ALPH 1 (V2 2001301) C
- BLUES LANTERN ALPH 2 (V2 2001302) C
- BLUES LANTERN ALPH 3 (V2 2001303) C
- BLUES LANTERN ALPH 4 (V2 2001304) C
- BLUES LANTERN ALPH 5 (V2 2001305) C
- BLUES LANTERN ALPH 6 (V2 2001306) C
- BLUES LANTERN ALPH 7 (V2 2001307) C
- BLUES LANTERN ALPH 8 (V2 2001308) C
- BLUES LANTERN ALPH 9 (V2 2001309) C
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- BLUES LANTERN ALPH 14 (V2 2001314) C
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- BLUES LANTERN ALPH 48 (V2 2001348) C
- BLUES LANTERN ALPH 49 (V2 2001349) C
- BLUES LANTERN ALPH 50 (V2 2001350) C

POP

- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005698) U
- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005699) U
- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005700) U
- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005701) U
- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005702) U
- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005703) U
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- THE BEACH LIGHTS AND WHAT I SHOULD HAVE LEARNED (V2 2005750) U

ROCK

- SPRITZ THE DAY (V2 2001301) C
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