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In this week's issue: **EMI ponders next merger move;**  
**Richard Park writes for MW Plus: the charts in full**

# MUSICWEEK



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Filmed at Northumbria Uni, Newcastle



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LARRIKIN LOVE  
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2

13.05.06 Muse Pet Shop Boys Futureheads Nerina Pallot Razorflight

# MUSICWEEK



## iTunes' rivals get flexible

As Apple's iTunes Music Store sticks with its fixed-price model, many rival digital stores are opting for flexible pricing p4

## Brighton rocks with new talent

Next week's Great Escape festival in Brighton is set to offer the UK a showcase event to rival the likes of SXSW p9

## Giving out but not giving up

As the campaign for Primal Scream's new album gets on the road, frontman Bobby Gillespie talks about his 20-year career p13

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



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## Park gives MW the magic touch

Radio legend Richard Park kicks off his career as a *Music Week* columnist this week, as part of a new regular radio news service.

After last week's radio special, *Music Week* this week launches a new fortnightly focus, as part of

an increased commitment to radio in the magazine.

As part of this focus, *Music Week* hears the commercial radio sector provide a post-mortem on UK *Music Week*, delves into new audience analysis for Radio One and looks at Absolute Radio's new US venture.

The news special will be followed in two weeks' time by

the first in *Music Week*'s quarterly report, providing detailed analysis of the industry's official audience data, which is unveiled this week by Rajar.

In his debut column, Park gives his own thoughts on the appointment of Scott Muller as Capital Radio's new head of programming; for a decade and a half, Park himself was the

architect of the Capital success as London's number one station.

Through his Richard Park Company consultancy, Park acts as programme director for Emap's *Magic 105.4*, and includes Universal Music, Sony BMG, the Really Useful Group, Express Newspapers and Channel 4 among his clients.  
● Radio, p6-7

British-based major tipped to table fresh bid for Warner after initial offer is firmly rejected

# EMI ponders next move

## Mergers

by Paul Williams

All eyes are now on EMI Group chairman Eric Nicoli, as the industry waits to see if the major will mount a renewed bid for Warner Music Group.

Warner last week firmly rejected a cash-and-stakes offer of £4.23bn (£2.3bn) from EMI to buy the company, but it is anticipated the British major will ultimately return to the negotiating table with an improved bid. Nicoli was unwilling to make

any comment beyond an initial statement at the beginning of last week, while Warner Music Group chief executive Edgar Bronfman was remaining tight-lipped on the issue at the end of last week.

Bronfman refused to take any questions about EMI in last Friday's conference call about his company's latest financial results.

"Regarding EMI, we will have nothing further to say, other than the proposal was rejected by the board as not being in the best interests of shareholders," he said. "We're not going to comment on any speculation."

But it was a different matter the previous night, when Bronfman defiantly told an audience in New York that his group had no need to do a deal and that it had room to grow on its own.

"Consolidation for consolidation's sake doesn't make a lot of sense," he said. "Ours is not a business that requires scale economics."

Analysts, though, believe a better offer for EMI is now inevitable with suggestions that, despite Bronfman's public stand, WMG is unlikely to remain as a stand-alone music company. Many

believe the initial rejection – and his comments later on in the week – were simply a negotiating position, designed to manoeuvre a better offer from EMI.

If EMI ultimately does pull off the deal, it would create a third super-major alongside Universal and Sony BMG. The most recent IFPI global market shares, covering 2004, give Universal an unrivalled 26.5% of the world's music market with Sony BMG in second place with 21.5%, but a combined EMI and Warner would leapfrog Sony BMG with a 24.7% share. Takeover talk naturally over-

shadowed the announcement last Friday of Warner's financial results for the three months ending March 31 2006, which included a loss for the period of \$7m (£0.6m), compared with a \$4m (£2.2m) profit during the same period in 2005.

Sales rose 3.5% to \$796m (£430m) on the back of successes by the likes of James Blunt, Madonna and Sean Paul, with digital revenue climbing to \$90m (£49m) to represent 11% of total revenue in the quarter.

pat.will@musicweek.com  
● More details, p3

As globalisation continues apace, [the challenge to the majors] is not going to go away. If anything, it will become even more of an issue' - Editorial, p12

Digest

## Your guide to the latest news from the music industry

### MUSICWEEK

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**CMP Information**  
United Business Media, First Floor, London House, 245 Broadwick Street, London E1 2JY  
Tel: 0203 7922  
+ ext line below  
Fax: 0203 7922 8327

For direct files, dial 0203 7922 plus the extension below. For e-mails, type in names as above, followed by @musicweek.com

**Editor**  
Paul Williams (0203) 7922 8320  
**Editor**  
Martin Taylor (0203) 7922 8321  
**News editor**  
Paul Williams (0203) 7922 8320  
**Features editor**  
Neil O'Shea (0203) 7922 8322  
**Publicity**  
Ava Scott (0203) 7922 8323

**Business support manager**  
Lorraine Overy (0203) 7922 8324  
**Business support executive**  
Elaine Sullivan (0203) 7922 8325

**Company number**  
37071

### Bottom line

## Monkeys boost EMI's share



Arctic Monkeys: boost for EMI

EMI's share of the UK music market has risen to 20.5% following the success of Arctic Monkeys' debut album *Whatever People Say I Am, That's What I'm Not*. The band's success has helped EMI's share rise from 19.5% in the first quarter of 2006, despite a booming digital market. French trade body SNEP said that revenue was down 12% to €208m (£142m) in the first quarter of 2006, as the volume of the market shrank 22.2% to 28.3m units.

The French Senate has started its examination of France's controversial copyright bill, days after a committee recommended overturning a clause that could force download stores to open up their DRM.

The High Court of Justice has rejected a claim by John Hillman that he has ownership to the rights of Jimi Hendrix's music. The claim was brought by Experience Hendrix, the Hendrix family-owned and administered company, to stop former Hendrix recordings coming out on the market.

A new digital industry standard is being established.

Salsbury's continue to jostle for second place, according to new research from TNS Worldpanel.

Music sales in France fell sharply in the first quarter of 2006, despite a booming digital market. French trade body SNEP said that revenue was down 12% to €208m (£142m) in the first quarter of 2006, as the volume of the market shrank 22.2% to 28.3m units.

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A new digital industry standard is being established.

MCPs-PRS is supporting the launch of Sky's worldwide ring-tones and providing song-by-song services to its member publishers' repertoire.

US based company International Music Feed, which supplies bespoke music video channels to various platforms including TV, VOD, web and mobile, has struck deals with Sky Mobile TV, Vodafone and IMSF.

Under the agreement, IMF will next week launch two video channels on Sky's Mobile TV platform.

Janster has partnered with Universal Music Group International to supply customised SMS alerts to its subscribers.

SMS alerts will feature content from artists such as The Police, Dire Straits, The Who, The Jam and the Kaiser Chiefs, in the shape of short riffs taken from each of the songs.

Earache Records has signed of a UK distribution deal with ADA Music UK, a newly-created sales and distribution arm of Warner Music UK.

The deal will see the entire Earache catalogue distributed by ADA/Warner from its base at The Entertainment Network in Reykjavik.

Apple has renewed contracts with the majors for iTunes, p5

The Office of Fair Trading has given the go ahead for PPL and performing rights societies, Aara and Parma, to merge, p5

tomorrow (Tuesday) via BluTooth.

BPI figures reveal that rock music was the most popular genre in the UK last year, capturing a 36.2% share of the entire album market. Rock music also claimed a best-yeat 23.5% market share of the singles market. UK record companies offered more music, 31,291 new album releases across more than 16 of official genres in 2005 - more than double the number of albums released a decade ago.

Rolling Stone magazine marks its 1,000th edition on May 18 with a cover which features a collage in the style of the Beatles' Sgt Pepper album cover, with many of the artists who have appeared in the magazine over that period.

LG launched its new MP3 phone, the Chocolate Black Series, with a party at Sketch last Wednesday night. The event featured a half-hour performance by Goldfrapp, with a DJ set from Norman Jay.

National Gig Guide, the online listings service, has teamed up with mobile specialist Moya to offer ring-tones, MP3s and video capabilities for unsigned bands. Bands can upload songs free of charge and they will be made available as full-track downloads or 30-second ring-tones.

The BBC is commissioning Radio One to broadcast at least 45% of its music output new music, p6

Commercial radio is preparing for UK New Music, p6

### Sign here

## Loudeye sells to Muzo for \$11m

Loudeye has sold its US-based operations to digital entertainment specialist Muzo in a deal worth \$11m. It means Loudeye will be left operating 02 throughout Europe, although it will maintain headquarters in the UK. It is seen by Loudeye as a step that allows it to focus on its core business and also to reduce its cost structure, p4

HMV will decide within weeks whether to renew its bid for specialist book retailer Ottakar's, following the collapse last week of Tim Waterston's bid to buy back the book chain he founded from HMV. HMV said in a statement that it had received notification that Lazard Private Equity Partners had withdrawn its support for Waterston's bid, which had been conditional on HMV abandoning its plans to buy Ottakar's.

The MCPs-PRS Alliance has taken another step towards establishing itself as the pre-eminent one-stop licensing shop in Europe after linking with online telephone group Skype.

A verdict is expected today in the Apple Corp vs Apple Computer trademark case as legal experts believe that a defeat for the computer firm, which is accused of infringing a 1991 settlement, could see them paying hundreds of millions of pounds worth of damages.

RealNetworks has launched a pan-European version of RealMusic, its music discovery and entertainment service. The move follows on from the UK debut of RealMusic in December last year, which offers subscribers access to an array of music and entertainment content and functionality.

Mean Fiddler has won a legal dispute against West Yorkshire Police over the provision of special services at the 2003 Leeds Music Festival. Police had charged Mean Fiddler for their presence in the area surrounding Bramham Park, but the court ruled that since the promoter had not requested such a service and as no contract existed between the two groups, the police could not justifiably demand costs.

Virgin Megastores is rolling out a 'download start pack' into its stores p4

Tesco has increased its lead at the top of the UK's supermarket league with a 30.8% share, as Asda and

### Exposure

## Napster upgrades its US site

Napster has launched a revamped version of its US site which allows limited, password-protected access to more than 20 tracks from its catalogue for free. Visitors to the site can listen to any track up to five times before having to purchase it and are not required to download any software. The free service is supported by advertising on its Napster player.

Nokia is to launch its N91 music phone by giving away 200 tickets to an exclusive street launch party for Dirty Pretty Things' debut album.

Details on how to gain tickets to the launch party will be released to the mobile phones of registered Dirty Pretty Things fans at London's Waterloo Station from 7am.

### People

## Classical double for Jenkins

Katherine Jenkins won album of the year for the second year running at last Thursday's Classical Brit Awards. Jenkins won the award for her album *Living A Dream*, the follow-up to *Second Nature*, which was named best album in 2005. Other winners at the event, which took place at London's Royal Albert Hall, included Andreas Scholl, who won the inaugural Singer of The Year Award, and James MacMillan, who won the Contemporary Music Award for *Symphony No 3*, Silence.

The Rolling Stones are due to continue their world tour as planned, despite concerns guitarist Keith Richards will not be well enough to join them, after he suffered a brain haemorrhage due to falling from a tree.

Lon Pearson is rolling out his Transcendental label in the UK p5

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## MUSICWEEK online poll

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

This week we ask: Can Napster make a success of its free streaming service?

a. Yes  
b. No

Results: a. 65%  
b. 35%

Last week we asked: Has GCap made the right decision in bringing in a new programming chief in a bid to reverse its fortunes?

a. Yes  
b. No

Results: a. 65%  
b. 35%

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News edited by Paul Williams

Analysts believe merger negotiation process just begun, as WMG plays hardball on price

# Warner rejects EMI merger offer

## Mergers

by Robert Ashtan

Warner Music Group's rapid rejection of EMI Groups' offer left analysts scratching their heads last week.

EMI made its \$28.50 per share offer last Monday, but by the following day WMG had already told the UK group it was not going to play ball.

Warner's move prompted the City to question the WMG strategy and offer a range of opinions, ranging from "It is the beginning of the bidding process" to "Maybe Warner doesn't want the merger as much as EMI".

As *Music Week* went to press last Friday, EMI was not elaborating on the offer or even whether it has a plan B to go back with another proposal. But the statement it issued last Tuesday clearly indicates that it thinks there is still a deal to be done.

The statement said, "The board of EMI continues to believe that an acquisition of Warner Music by EMI would be very attractive to

both sets of shareholders." The rider to that was that it "will only pursue a transaction that delivers enhanced value and earnings accretion to EMI shareholders," which suggests that EMI Group chairman Eric Nicolli will remain circumspect in any future offers to Edgar Bronfman.

Few City analysts believe WMG thinks it has a future as a stand-alone music company – perhaps reflecting recent reports that the group's private equity shareholders, such as Thomas H Lee and Bain Capital, are keen to relinquish their stakes in the company. What analysts do not understand is the reason for this snip decision and why it did not suggest the EMI offer longer.

"They are playing hardball –

**EMI continues to believe that an acquisition would be attractive to both sets of shareholders**  
EMI statement



Bronfman: unimpressed by EMI offer

the issue is down to price and this is their strategy," says one, pointing out the part played by the private equity shareholders of WMG, which holds around 70% of the stock.

The analyst adds that it is not unusual for private equity to block an initial offer, but usually "they will want an exit strategy." They have already had three years with WMG, since Bronfman engineered the \$2.6bn buyout and some observers believe they will want to take their profits quickly.

But, with WMG's share price closing at \$26.50 on the Friday

before EMI's offer, the broker believes the UK group will have to come up with a premium – something above \$30 – to satisfy WMG. "The Warner share price has run up a lot of late on this speculation, the market got wind of it and the shares have outperformed the index by 20%," he says. "They were as low as \$20 at the beginning of April, when \$28.50 would have looked very attractive".

A number of other issues remain unresolved, too, according to a Numis analyst, not least the management of a future merged entity. After watching the managerial merry-go-round at Sony BMG, EMI may not have the stomach for a management of equals, with Nicolli aiming to take charge with his record man Alain Levy, if their

bid is successful. What role Bronfman would then have is unclear.

Similarly, it is unlikely that the regulatory authorities would allow EMI Music and Warner/Chappell to combine and analysts suggest EMI will either agree to sell before the deal goes ahead – with a consortium led by EMI's outgoing publishing chief Martin Bandier as the hottest tips for a takeover. An alternative scenario sees the private equity investors taking on the publishing company.

What the square mile does agree on is that the timing for a merger is now better than at any other time since EMI first attempted to merge with WMG in 2000 – the deal was scuppered by the EC regulatory authorities – and then again in 2003, before it was outbid by Bronfman.

EMI has shown its investors a healthy balance sheet in its recently issued trading statement and will not be sidetracked by the slip-slappers that often muddy the pre-Christmas period. An analyst says, "There is nothing on the horizon that could concern EMI".  
[robert@musicweek.com](mailto:robert@musicweek.com)

**Warner Music Group are playing hardball – the issue is down to price and this is their strategy**  
City analyst

# Universal drums up Japanese interest in its priority artists



Universal UK is ushering in a third BPI mission to Japan this summer by mounting its biggest single push yet to break its acts in the market.

Around 20 key Japanese media are flying into Britain in the coming week, as the major capitalises on 10 acts on its roster – including Keane, Razorlight and Snow Patrol – appearing on the bill of Radio

One's Big Weekend event in Dundee.

The visitors will be joined by key executives from the major's Japanese record company, who have promised to give renewed attention to what its sister UK business has to offer.

"I've never known 20 odd people from media coming from Japan in a single trip before," says Universal UK international marketing vice president Hassan Choudhury. "You are normally lucky to get a couple of stringers, but this is everyone."

Choudhury will address a conference being staged at

Universal UK's offices in Kensington on May 15, at which the Japanese executives and media will be given the low-down on key releases by acts on the UK roster such as Jamie Cullum, Keane, Scissor Sisters and Sugababes. The event will be attended by the BPI, which itself plans to repeat its visits to Japan over the past two summers to drum up interest in UK artists and labels.

However, the main focal point of the visit will be Radio One's Big Weekend this coming weekend at Campden Park in Dundee, which has a line-up packed with

Universal acts, including Orson, Sugababes and The Feeling.

Choudhury says the visit reflects a bid by Universal Japan to focus more on UK repertoire by trying to build a community in Japan interested in UK music.

"They started off launching British Music Camp, which is basically an online service owned by Universal Japan which invited other record companies to be part of it," he says. "You'll find all our UK bands on it; it's like a MySpace. They felt they needed to get the message about British repertoire out to the market and this was the

best way of doing it."

The Universal Japanese initiative has been fully welcomed by BPI international manager Matt Glover, whose organisation's own Japan trade mission this year is again being staged around the Fuji Rock and Summer Sonic festivals, which will both feature a slew of UK artists on their line-ups.

"Last year's event was such a success," says Glover. "We took 35 labels out there and within six months of coming back 17 labels had signed licensing deals for the territory, which is amazing, especially in that time frame."

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

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**RAZORLIGHT**  
*In The Morning* (Vertigo)  
We have loved this song since hearing the demo last year. This is a band who have hit their stride and fitted their game. (single, July 3)



**MUSE**  
*Supernature* (Black Hole) (Warner Bros.)  
Muse's Rob Corley-produced single marks an epic return to that promises to elevate Muse to new heights. (single, June 19)



**J.L. DIVO FEAT. TONI BRAXTON**  
*Time of Our Lives* (Syco)  
The official FIFA World Cup song could reach a 1bn global audience via live PBS performance of the World Cup. (from album, June 5)



**365**  
*That Thing* (Anonnet)  
It's the year of the boy-band revival and Inceet's leading the charge. 365's debut single is a slick, urban pop song with first-listen appeal. (single, July 10c)



**JAMES MORRISON**  
*You Give Me Something* (Polydor)  
This rock-influenced back soul track is driven by a distinctive voice. A refreshing new talent. (single, July 17)



**INDIA ARIE FEAT. AKON**  
*I Am Not My Hair* (Island)  
This track stands to give Arie a fighting chance at mainstream radio and Akon's guest appearance adds further value. (single, June 12)



**THE AUTOMATIC**  
*Monster* (B-Unique)  
A punchy rock song with a big hook and strong video. The Automatic possess an individuality that sets you on first listen. (single, June 5)



**LOLEATTA HOLLOWAY**  
*Love Sensation '06* (Gusto)  
Added to the Radio One C-list last week, Love Sensation '06 is a big dance track that arrives just in time for summer. (single, May 29)



**COLD WAR KIDS**  
*Hospital Beds* (unassigned)  
Currently battling A&R needs in the US, CWK will be in the UK for dates later this month. Hospital Beds is an affecting piano-led, indie soul tune. Great stuff (demo)



**CORD**  
*Go Either Way* (Island)  
One are stirring healthy interest. Stateside, their distortion-heavy, guitar-driven songs are wrapped around a slick production. (single, June 12)

## Virgin pushes digital store

Virgin Megastores is rolling out what is being billed as a "download starter pack" into its stores as it attempts to make more of its high street portfolio to push its digital business.

Marketing director Steve Kincaid says the packs, which are expected to go on sale in June, will give customers looking to buy digitally everything they need to start downloading music from Virgin's online service.

"You get information on how to do it. There will be a disc telling you what you need to do, you'll get five free downloads and instructions on how to use the service," says Kincaid. "It will be at a good price - below £30."

Virgin launched its digital ser-

vice last September, just three days ahead of rival HMV's own service, although Kincaid admits trying to attract customers onto the site has been a lot harder going than the retailer anticipated.

"It's tough," he says. "If you've got millions and millions of pounds to spend on marketing you've got a chance, but it's still early days. I know everybody gets excited about it. I know it's the biggest part of the singles market, but it's still small. As it grows there will be further opportunities."

Kincaid concludes that, although well-known music retailers such as HMV and Virgin have entered the market during the past eight months, rivals to Apple have struggled to even start to approach

penetrating iTunes Music Store's runaway market dominance. "What they have is very simple, a plug and play solution - and they make the hardware," he says. "You've got to look at the amount of money you have to spend [to compete]. You look at competitors like Napster, how much they've spent trying to get where they are."

Kincaid also recognises that Virgin has not to date made the most of its huge high street presence around the UK to try to get its customers to try out the retailer's fledgling digital service. "It's part of what we're looking to do. [Having the stores] is the difference we have compared to other people with online stores," he says.

Apple refuses to budge while negotiating with majors

## iTunes rivals embrace flexible pricing policy

### Digital

by Nicola Slade

Apple's iTunes Music Store is set to become increasingly isolated as a one-price operation as more and more rival digital services opt for flexible pricing.

While Apple has been busy negotiating its deals with the major label groups, albeit amid speculation that a row over fixed pricing has soured relationships, OD2 and Virgin Digital are on the road to becoming the latest players in the market to deliver an alternative to the single price model for digital. Other services, including HMV Digital, are already offering variable pricing.

OD2 - which last week became the only company to operate under parent company Loudeye after the parent company sold off its encoding and distribution divisions to US company Muzo for \$11m - is planning to roll out a tiered-pricing structure across all of its UK and European download partners such as MSN, Wanadoo, Tiscali and MyCokeMusic, offering tracks from 79p up to 99p.

OD2 Europe and UK managing director Ed Averdeck says, "This year is about moving the business forward and one of the key ways to do that is introducing tiered-pricing across the distribution platform. We are not in the business of subsidising download sales and, with flat-rate pricing, that's exactly what companies like us end up doing. The economics of selling tracks at 79p do not add up.



Averdeck: need for tiered pricing

We've had great support from the labels and feel this is the appropriate time to be launching [variable pricing]."

The move forms part of a wider strategy for OD2, which is also in the early stages of development of projects with Nokia and Vodafone and has also launched a £2.99 per month streaming service for MSN which will be rolled out to other partners in forthcoming months.

Meanwhile, while the likes of HMV and smaller players such as TuneTime and Wipitai have been operating tiered-pricing since launch, Virgin Digital has also hinted that it might be moving in a similar direction. However, Napster has not announced any plans to introduce variable pricing.

Virgin digital manager Dan Wilkinson says, "Once the market has matured further, say within 12 months, it will be easier to fragment the pricing of digital tracks under a simpler tiered pricing system. We do not have a con-

crete plan, but are certainly open to changes."

The issue of introducing flexible pricing is understood to have been a key debating point in negotiating the new deals which Apple has thrashed out for iTunes with the majors. However, the service will currently continue to operate with flat-rate pricing, offering downloads for 99 cents in the US and 79p in the UK.

"The argument revolves around the majors wishing to sell some catalogue repertoire at a cheaper price point," suggests one insider. "This is not necessarily about selling some music at a premium cost. Apple, who are possibly operating a loss on the iTunes store, are reluctant to give into this and with the largest market share they are aware that they have the clout to bend rights owners to their way."

Turning the digital music market into a profitable business may hinge on varying price points, but certain quarters will argue that a single price assists in driving newcomers to download sites.

Jupiter Research Mark Mulligan agrees the market is ready for variable pricing. "Consumers do not expect all music to be priced exactly the same; they expect older catalogue tracks to be cheaper than contemporary songs, as is in the physical market. Of course it is a good idea to make an price because it makes everything simpler, but ultimately this is a very short-term approach and outlook," he says.

nicola@musicweek.com

### MUSE

Fewer than 24 hours after the new Muse single, *Supermassive Black Hole*, receives its first radio play on Radio One today (Monday) - also featuring on *Music Week's* The Playlist from midnight tonight (Monday) - fans internationally will be able to buy the digital release and download a wealth of new audio and visual content to their phones.

Although sales of the download will not court toward the UK singles chart until a week ahead of the track's physical release on June 19, Warner intends to drive digital sales from June 12 through the release of a more extensive singles package with additional B-sides and artwork.

The decision to

make the track available digitally some six weeks ahead of physical release is a strategic move by Warner to both combat illegal file-sharing and satisfy a fanbase with an insatiable online appetite. "The band have an incredibly hardcore fanbase online and they expect a certain level of digital interactivity," says digital marketing manager Sam Sparrow. "It was really important we didn't neglect that and also that we met the demands of the band's international audience."

In addition to traditional marketing and promotion, Warner will be maintaining a strong digital presence throughout the

### SNAP SHOT

The film will be the first handled by Warner in all territories following the signing of new recording and publishing deals with the band last year. Warner director of domestic marketing Matt Thomas says, "We sold around 500,000 in the UK on the last album and I'd hope we can take that up to the 1m mark this time around."

CAST LIST: MD/AR: Korda Marshall, Warner Bros. Marketing; Nadine Parker; Warner Bros. DJ/AL: Sam Sparrow, Warner Bros. TV: Claire Le Marquand, Warner Bros. National radio: Pete Black/John Argyll/Kelley Higgins, Warner Bros. Regional radio: David Winterton, Warner Bros. National press: Terri Hill, Hall & O'Neil; Regional press: Ian Cleeks, Warner Bros. Online PR: Don & Helen Jenkins, Hyperlinkch

## Cross-industry group forges data standard

Companies working in the digital music market should be able to talk the same data language by the end of the summer, following the formation of an organisation to develop an industry standard.

Digital Data Exchange (DDEX) is supported by the world's leading groups at every stage of the digital process, including record companies Universal, Sony BMG and EMI, collection societies such as MCPS-PRS and digital service providers and technology groups such as Apple and Microsoft.

The new global agreement will work to find a solution to the myriad different ways companies report data to each other.

Will Waddington, EMI Music senior director of business and technology and a member of the executive board of DDEX, explains that currently there are various ways digital service providers might report sales back to record companies and vice versa; DDEX company might be using a spread sheet or even type up the information on a piece of paper,"

he says. DDEX will remove these differences with an industry standard that can identify the information required to provide digital music to the consumer and report sales back to the music companies.

Similar ad hoc work has been started before by groups in isolation and also by the IFPI, RIAA, Biem and Cisco-backed Music Industry Integrated Identifier Project. However, unlike the new DDEX project, the latter group suffered from not including technology stakeholders such as Apple and Microsoft.

Waddington says because DDEX will be building on work that has already been done in the field, he is aiming for a standard to be announced at the end of the summer. "This will be an advantage to everyone. Hopefully, it will evolve like the banking system where there is a continuous flow of information and transactions," he adds.

A new website at [www.digitaldataexchange.com](http://www.digitaldataexchange.com) has been established for interested parties to register interest.

China has effectively jumped a generation – from analogue to digital' – Viewpoint, p12



## US boy-band veteran sets up UK operation

Lou Pearlman, the name behind pop successes such as Backstreet Boys and 'N Sync, has teamed up with Steve Gilmore's Asylum management group to roll out his Transcontinental label in the UK.

The launch here comes after Pearlman signed a non-exclusive global distribution deal with EMI in January for the label which was launched in the US in 1996 and previously had a long association with BMG, with whom its first act the Backstreet Boys went on to sell 168m albums worldwide.

PEARLMAN is now tooting to establish Transcontinental as a freestanding, global independent in territories across the world which will compete on a level playing field with the majors. While the first acts being released in the UK will stem from the US, the label is open to signing acts elsewhere.

Steve Gilmore, who along with fellow Asylum staff Bob James and Scott Chester will be managing Transcontinental's operations in the UK, says the label's aspirations are high. "Lou is basically looking at this saying 'Let's make this the new Jive'. We will be Lou's eyes and ears in the UK," he says.

Gilmore is currently in the process of finalising distribution, press and promotions partners in the UK and similar wheels are in motion across the globe. "Right now we're creating the machine," he says. "This is very much a long-term vision, so it's important we find the right people. This is a label that understands pop and we want to find the people that love pop."

Pearlman was in the UK last week to introduce new Transcontinental artist US who



People ask me when is this boy band business going to be over. I tell them when God stops making little girls

Lou Pearlman

performed at the launch of Piers Morgan's First News publication on Thursday night. The boy group, who have already sold 500,000 singles in the US and 350,000 albums in Germany, will be the first to find release through the Transcontinental network in the UK, with their debut single and album scheduled for release mid-September.

The group will be the subject of a new 13-episode reality TV series called *Big 13 America*, which will follow the five piece as they try to break the UK market and is set to air on MTV from late June.

"We've had nothing but great success in the UK in the past," says Pearlman. "The fans are very dedicated and we never had a base there before so it's exciting. People often ask me when is this boy band business going to be over. I tell them when God stops making little girls."

## Performers set to benefit from deal to expand PPL

PPL will prioritise "unlocking the pipelines" to tens of millions of pounds of unpaid performers income overseas following the Office of Fair Trading clearance of its merger with Aura and Pamra.

A new PPL structure, which unifies the collection of distribution of royalty income for UK performers, will now see a stronger performer board established within the collecting society. The merger was given the green light by the OFT last Wednesday and PPL's June 7 AGM will be used to ratify the issue, while Aura and Pamra are expected to vote through the change at specially convened EGMs shortly afterwards. The move will result in some staff from Aura and Pamra relocating to PPL, but the performer societies' names will effectively disappear.

The merger is a triumph for PPL chairman and CEO Fran Nevills, who has spent the past five years attempting to forge a closer relationship with the performer community and was helped in that task by former culture minister Chris Smith.



Nevills: "The tap has been loosened"

The following years have seen a gradual rapprochement between both sides, culminating in the setting-up of the performer forum in 2001 and two years later an agreement for PPL to collect performers' revenues from overseas.

Although the move has still to be officially voted on by the societies' members, the deal is strongly backed by both Aura and Pamra and other key performer bodies.

Aura chairman Stephen King says the PPL performer board is a milestone in the history of UK performers' rights, while Pamra chairman Gerald Newton adds, "We have every confidence that this

structure will be in the best interest and to the benefit of all performers."

Nevills now says he will focus the "new reshaped and restructured PPL" on repatriating performers with overseas income. He believes the UK should be entitled to between £40m to £60m per year from worldwide sources, but currently only receives "a few million". He adds, "The tap has loosened, but I am sick and tired and want to unblock it. To be honest, both jointly and separately, we [PPL and the performer organisations] have failed to get the overseas income. We've all done bits and pieces. For the first time we have a structure and the influence and clout to get it."

The OFT would not reveal if there had been objections to the merger, although it is known the Music Managers Forum filed a submission. Although MMF head of copyrights and contracts David Stoppes wrote that he "warmly" supported the merger, he wanted to ensure that it would be the performer representation which had real power within PPL.

# EMI

EMI Studios Group seeks rightful owners of tapes retained following the sale of the Townhouse Studios in 2002.

The EMI Studios Group would like to make it known that they have approximately 300 music tapes, belonging to third parties, which despite best efforts, they have not yet been able to establish ownership of.

More than 10,000 tapes were retained by EMI following the sale of Townhouse Studios (which EMI owned until 2002). These tapes would have accumulated from recording, mixing or mastering sessions prior to 2002.

EMI have managed to return more than 9,000 of the tapes to their rightful owners but have been unable to identify who owns the remaining 100.

If you were a client of the Townhouse Studios, Goldhawk Road, London, before 2002 and believe that you may have left tapes at Townhouse Studios, please contact Cary Arning, with proof of ownership, on +44 (0)20 7266 7203 or email [cary.arning@emimusic.com](mailto:cary.arning@emimusic.com)

Due to space restrictions at the EMI archives, storage of these tapes will not be possible after 1st January 2007.

Regrettably, any tapes remaining after that date will be destroyed.

# Consultancy to offer "reality radio" Absolute set to hit the US

by Paul Williams

Absolute Radio's Clive Dickens is this week flying into half a dozen of America's top radio markets as he steps up the push for the company's new US-based joint venture consultancy.

Absolute & Dowse (A&D), which has been set up by Absolute and Australian radio executive Phil Dowse's company, Dowse Media, used the Muxepo conference in Los Angeles, where Dickens was chairing a panel last week, to officially launch the business to the US radio market.

The two partners, who have known each other since the late Nineties, when Absolute's operations and programming director Dickens was group head of programming at Capital, were using Muxepo as the starting point of a series of meetings across the US to market A&D. In all, Dickens says they have scheduled 21 meetings, six of the US's top 30 radio markets.

Despite only staging the official launch last week, A&D has been quietly operational since the start of the year, offering music radio stations what it describes as "reality radio" concepts. It has in place a first-refusal deal with ABC Radio, whose Los Angeles classic rock station 95.5 KLOS and New York CHR station 95.5 WPLJ have already taken A&D's Two Strangers & A Wedding concept.

The Two Strangers model, in which listeners select a bride and groom who then only meet on the day they marry, was coincidentally the subject of the first business link between Dickens and Dowse, who came up with the idea while working for Australian radio group Austereo. Dickens, then at Capital, subsequently used the idea for the group's Midlands station BRMB.

Dickens and Dowse were reunited last year when Dowse was working for Empa's Radio City in Liverpool, where Absolute was operating rival station Juice and discussions about working together in the States began.

Until recently it was more typical for non US radio groups to look to stations in the States for programming ideas, so the arrival of A&D in the market to sell its own concepts marks a turnaround in attitudes. In many ways, the phenomenon mirrors what has been happening in the TV market, where for years the US was the dominant creator of programme formats which were then sold to foreign broadcasters, but in recent years American television networks have increasingly bought in formats from overseas such as Pop



**US radio hasn't had to deal with commercial-free radio before**  
Clive Dickens, Absolute & Dowse

Idol – as American Idol – Who Wants To Be A Millionaire and Survivor.

As Dickens notes, "This is the first time ever that a non-North American radio consultancy has ever engaged big radio stations in major markets in America."

The US market presents a huge opportunity for A&D and other overseas programmers. Dickens notes that the Los Angeles radio business alone has an annual turnover of around \$600m (£330m), compared to around £600m for the entire UK market.

In this era of MP3 players, when consumers have the choice of listening to thousands of different tracks of their own choice, Dickens suggests it becomes ever more important for music radio to stand out with interesting programming. "Ultimately with music radio if you have only continuous music how are you going to compete with someone's personalised iPod playlist? If you imagine a world where everyone has an iPod programmed, what is the role of radio? It becomes about interaction, localisation and something more than music," says Dickens, whose Absolute company undertakes consultancy work for dozens of radio stations across the world.

Dickens believes the current interest in US radio stations working with overseas radio groups reflects significant changes in the UK radio of the American radio market over the past few years. They have included the arrival of commercial-free satellite broadcasters. "North America is challenged by satellite radio online radio and podcasting. Although UK radio has its challenges, US radio hasn't had to deal with commercial-free radio before as Sirius and Xm are relatively new," he says. [paw@musicweek.com](mailto:paw@musicweek.com)

by Paul Williams

Radio One has been tasked with trying to raise awareness of its specialist programming, amid concerns that not enough listeners know about them.

The output is a central plank of the station's public service remit with Radio One committed to devoting at least 40% of its schedule to specialist music or speech-based programmes.

However, the BBC's newly-published Statements of Programme Policy (SoPPs) reveals that, despite audience reach across much of the schedule raising awareness of some of its specialist output remains low. As a result, the report has set the station the key priority of improving its performance in this area.

Radio One controller Andy Parfitt suggests raising awareness of its specialist programmes presents "quite a challenge", but notes that steps are already in place to try to address the situation.

"SoPPs says 40% of our schedule must be specialist output and specialist-based programming," says Parfitt. "If you look up the schedule and weekend schedules,

## BBC SoPP commitments

Radio One

- At least 40% output specialist music/speech-based
- At least 45% music output new repertoire (40% plus from UK)
- More than 250 new sessions

Radio Two

- Broader range of music than any other major UK station
- More than 1,000 hours of specialist music programmes

music programmes

XXtra

- At least 70% music output new repertoire
- At least 40% music from the UK

6Music

- More than 400 hours of archive concert performances
- More than 275 new sessions

there are a couple of dozen specialist programmes presented by expert presenters and that part of the schedule is quite a tough one for listeners to get their heads around."

In a bid to raise awareness and listening across its range of specialist output, the station is simplifying the structure of its schedule and introducing better programme signposting and promotion.

While Chris Moyles has been the recent focus of Radio One's marketing efforts for its daytime output, Parfitt notes Zane Lowe has been used in a similar way to link up its specialist programming. "We specifically picked

Chris as he's the gateway to mainstream and Zane is the 'breakfast show host' for our specialists," says Parfitt.

Another priority for Radio One highlighted in SoPPs, which gives commitments to how all BBC TV, radio and online services plan to deliver the Corporation's public service remit in the coming year, is for it to engage better with younger members of its target audience.

This will be partially addressed by plans to develop further interactive content to complement on-air output, adding virtual elements where appropriate and exploiting new mobile technologies to ensure the audience can access

# ILR stations build on UK Music Week

by Ben Cardew

Commercial radio stations across the UK are gearing up to promote new British musical talent, as UK Music Week enters its second phase for an event provisionally titled UK New Music.

The initiative, scheduled to take place in the late summer during a week still to be determined, follows hot on the heels of UK Music Week. It saw 272 ILR stations uniting for a week of programming based around British music, culminating in a chart show that attracted 15.1m listeners across participating stations, according to advance Rajar figures.

Organisers suggest the event helped to put music back at the heart of commercial radio. However, they are now focussing on the next phase of UK Music Week, which will see stations encouraging listeners to make their own music and upload it to the UK Music Week website ([www.ukmusicweek.co.uk](http://www.ukmusicweek.co.uk)), the leading to a week of programming devoted to new British music.

"I was impressed with the way that stations put things on air and tried different things. We achieved our objective, which was to get all commercial radio to come together for British music," says cCap group programme director Dirk Anthony.

"The next stage for us is to engage people to make music and share music. We are asking people to make their own music, from a four-piece thrash band to a string quartet."

Participating stations will receive trailers and scripts to help DJs to guide listeners towards the website. In addition, organisers are meeting tomorrow (Tuesday) to look at innovative ways of promoting the campaign, including a possible poster campaign in schools, among other issues.

"What we are trying to do is to make sure we create the environment for radio stations to do these things," says Anthony. "We can't be prescriptive to stations, but we can give them ideas."

The organisers behind the UK Music Week initiative are also planning to carefully analyse the effectiveness of the first event, which concluded during the Bank Holiday weekend. "We are going to sit down and work out what worked and what didn't. Some things worked very well, some things didn't," says Chris Hallis, Radio group lead of programmes Pete Simmons. "Next time we should focus on format and try and devise different things for different formats. Perhaps we were trying too much to be all things to everyone."



UK Music Week: Katie Melua visits 100.4 Smooth FM

Organisers will also seek to address the criticism of some in the radio industry that the planning of the event was slightly rushed, leaving them with little time to prepare.

# Specialist shows

Radio One how and when it wants it.

"We've got a Wap site, which is the most popular in the BBC, and our website I think is the biggest music website in Europe," says Parfitt. "We've put up a lot more audio and video content and are making new podcasts available each week."

The policy statement also gives new commitments to the station in terms of its support for new and UK music. It says at least 45% of its mainstream output will be "new" music - defined as pre-release or released less than a month ago - and at least 40% of this will come from UK acts.

There are also similar commitments for digital station 1Xtra, whose music output will include at least 70% new music with at least 40% coming from the UK. It will also broadcast at least 50 live music events during the year.

New developments unveiled in the document for Radio Two include a new Music Club, which aims to allow the station's music presenters, recognised as "authorities in their own musical field", to share their expertise with listen-

ers beyond their programmes. The document says the club will also encourage "listener-to-listener engagement" to create communities of music interest.

Its priorities for 2006/2007 include maintaining its commitment to live music, which includes covering concerts, studio sessions and international events.

In contrast to Radio One and 1Xtra, much of digital station BBC 6Music's priorities will be established or heritage tunes. The document says at least half of the network's music output will be more than four years old with 15% concert tracks and sessions from the BBC's music archive. However, this year it will also broadcast more than 275 new sessions.

It is also committed to evolving the range of features it has dedicated to supporting new British acts who "receive less sustained airplay elsewhere".

With 70% of its listeners currently male, 6Music aims to attract more females, while it plans to extend reach with the introduction of new presenters.

pa@bbc.com  
pa@6musicweek.com

## Radio digest

### Stars line up for Sony awards

Embrace's Darryl McNamara, Lemar and Tony Christie will be among the figures presenting awards at tonight's (Monday) Sony Radio Awards, which take place at London's Grosvenor House Hotel. Organiser the Radio Academy will be streaming the ceremony live from 7pm on its site at [www.radioacademy.org](http://www.radioacademy.org).

Xfm is to offer an exclusive live session podcast from Goldfrapp on its website from today (Monday). The site will also feature a new weekly podcast from comedy duo Adam and Joe, who occupy the site previously filled by Ricky Gervais and Stephen Merchant.

BBC director general Mark Thompson launched a defence of the BBC's dominance of UK radio at a Broadcasting Press Guild lunch last Wednesday. He suggested to the lunch there was no evidence the Corporation was "crowding out" commercial activity, while he defended the level of salaries paid to some BBC broadcasters following a recent series of leaks to the media.

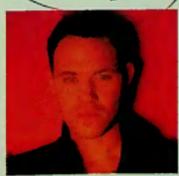
The launch of the UK adult chart on commercial radio is being celebrated this week. Record companies and other parties involved in the chart have been invited to an event in a London bar this Wednesday. The chart was first broadcast on March 5 and airs on Sundays at 4pm to 7pm on 50 adult contemporary stations.

New Rajar figures will be announced this Thursday, revealing radio audience reach and share across BBC and commercial radio for the first quarter of 2006. They will shed new light on the battle for ratings between the BBC and its commercial rivals as well as the uptake of digital technology.

The BBC Radio Player was used for more than 20m hours of online listening in March, with 12m on demand requests. Radio One alone generated 4m hours of online listening and 87m page impressions. BBC radio podcasts received 2.6m downloads in March, an increase of more than 1m on February.

Libra superclub Pacha is to launch a show on commercial radio network Galaxy in June. Resident Pacha DJ Sarah Mann will front the first show, which will debut on June 16 with a mix of hip-hop, soul, funk and electro.

Wii Young has been voted the most popular British pop star of all time in a poll conducted as part of commercial radio's UK Music Week Robbie Williams, Paul McCartney, the Spice Girls and Coldplay made up the rest of the top five.



Will Young: voted top British pop star

Comment

Richard Park launches his new *Music Week* column by casting his eye over the man charged with steering Capital Radio

## A fresh look at Capital

### THE PARK VIEW RICHARD PARK



Six weeks ago, I received an e-mail from Scott Muller, the programme director of Nova Radio in Sydney. He was coming over to the UK for a short holiday and wanted to chat to me about the perils of opening his own radio consultancy.

We duly had a coffee and conversation about the London radio market. He struck me as a real enthusiast for the medium as well as a skilled operator with a positive track record in Australia. He knew the British radio scene from his time with GWR serving as a programmer in the West Country.

Last week the same gentleman was announced as the latest programme director at Capital Radio and is due to take up the position in the summer. I can't exactly remember what I said to him, but it must have inspired him to return to Blighty.

These have been difficult times at my former stomping ground and the revolving door at reception has been overworked. The question in the radio market place has been the same for four years now: Can the most listened-to city station in the world with 3.2m listeners tend in daily.

What a great opportunity to have the Australian to take London by the scruff of the neck and revitalise a once great station.

It is only 10 days since it was the most listened-to city station in the world with 3.2m listeners tend in daily.

We had a great broadcast team at the time - Chris Tarrant, David Jensen, Neil Fox, Pete Tong, Tim Westwood and David Rodigan to name but a few, supported by a top-class production team and backed up by technical geniuses.

We played great fat hits and the public trusted us to serve London. If it happened in town, we had it on air. We were first for news, sport, travel, community and live events,

but most importantly our music mix was spot on.

Programme directors need to lead stations which have all the correct dynamics in place in order to be successful. There must be sufficient belief and investment from the parent company to make the staff feel confident that market-led success is achievable. Consistent visible support is essential as a programme director needs time to implement the changes required when ratings fall.

A fresh sound, broadcast style and production elements need to be run seamlessly together. There will be a huge musical dilemma. Which audience are we aiming to target? What is our style to be? Contemporary hits already served Capital best and currently London is without a genuine hit station on the FM band.

This is the obvious opportunity, but traditional commercial radio seems to have got hung up on the need to remind audiences

### What a great opportunity for Muller to take London by the scruff of the neck

of their heritage over the past 30 years.

The same old presenters playing the same old songs is a dubious route to garnering new listeners.

Surely Scott Muller's best chance to revitalise the success of Capital in the Eighties and Nineties is to look forward, not back. We live in an age of innovation and entrepreneurialism and our leading hit stations need to reflect these happenings. Before digital, commercial radio made a splash, the current terrestrial services need to 're-light their fire'.

Scott Muller, Aussie programmer of the year, has been handed this chance now. I wish him all the best and if he's anything like me, he'll have a great time trying to create a monster station.

From 1987 onwards, Richard Park steered Capital Radio in London for a decade and a half. He now runs The Richard Park Company, his own records and publishing operation and acts as 1054 Mispick programme director.

## With push for new talent



that would be fine," says Simmons. "We are not arrogant enough to stand there and say that everything was fantastic." Simmons adds that UK Music Week is a long-term commitment and that organisers are keen to learn from this year's event.

"Where we go from now is the big issue. At a group level, the Radio Advertising Bureau and Commercial Radio Companies Association are coming together for a new network centre," he says. "UK Music Week will come under that as will everything that we do as a group of stations. It makes sense to try and talk under one umbrella."

This view is reflected by many in the radio industry, who recognise both the power and the convenience of the commercial radio network working as one. Anglo Plugging regional radio plugger Jessica Bailey says UK Music Week was an excellent way for her company to promote Franz Ferdinand to local music stations.

"It's a great way of doing all the stations at the same time. When you get a band that breaks through, all the different groups want something but you have one then they all want something, so it was really great having something that went across all groups."

FM in Manchester

"There is a huge communication issue when you are dealing with around 270 stations of different formats. There will always be a gap in the first year. If we did it again now

# Music:

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

# Brand:

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

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CONTACT

Michele Hams  
Event Manager  
020 8876 6682  
[musicandbrands@musicweek.com](mailto:musicandbrands@musicweek.com)

Martin Talbot  
Editor  
020 7921 8348  
[martin@musicweek.com](mailto:martin@musicweek.com)

Matthew Tyrrell  
Business Development Manager  
020 7921 8352  
[matthew@musicweek.com](mailto:matthew@musicweek.com)

**THE GREAT ESCAPE LINE-UP**  
**SO FAR**  
 3Hushwonicama  
 indimogamers  
 AS Days Of Static  
 AS Dejar; Action  
 Flon; Agent Blue

Alice Shaw;  
 Amanda Ghost;  
 Andy Gower; Anna  
 Temple; Archie  
 Bronson Outfit; Bat  
 For Lashes; Bazille;  
 Belarus; Blood  
 Meridian; Boy Who

Ornd Well;  
 Brainstorm; Broken;  
 British Sea Power;  
 Buck 65; Captain  
 Cass Fox; Choral  
 One; Charlie Galois;  
 Clearlake; Blood  
 Controller; Card;

DARTZ; David Ross  
 MacDonald; De  
 Russ; Devil Sold His  
 Soul; Dirty Little  
 Faces; Dirty Perfect;  
 Disco Ensemble;  
 District; DJ  
 Champion; Duels;

Eighth Day of  
 May; Electric Soft  
 Parade; Ekt; Ten;  
 Fel City Girl;  
 Figures; Foy  
 Vance; Freeman;  
 Gem Get Cape;  
 Wear Cap; Fy;

Features are edited by Adam Webb

With scores of unsigned artists performing in Brighton, the emergence of The Great Escape finally gives the UK a key international showcase event. *Gordon Masson reports*

# Global acts ready to rock Brighton

Showcase festivals such as South By Southwest, North by Northeast, By:Larm and Eurosonic are now long established on the music industry calendar, but until the launch of The Great Escape, Britain has had nothing on the scale of such overseas territories.

Many have questioned why it has taken until now to create a showcase festival to match other countries. But the task of getting The Great Escape up and running has been a long time in the making.

Better known as the booker for Glastonbury Festival, Martin Elbourne has spent the past two years planning The Great Escape alongside fellow organiser Jon McDowd of the Channelly Group.

"About two years ago, Jon and I were sitting in a bar at the Western Canada Music Awards with Brent from South by Southwest and Andy from North by Northeast who suggested there should be a similar event in the UK - that's eventually what set us on the road to Brighton," says Elbourne.

Ironically, it was a foreign government which first introduced the duo. McDowd recalls, "I first met Martin at Canada House in Trafalgar Square, at an event that was designed to give Canadian businesses an introduction to the live music industry. We eventually spawned the idea of having an event in the UK that would take the best parts of SXSW, Eurosonic and the other events that we went to. So the idea was to take all the bits that we liked and put them in Brighton for three days."

There are many reasons why Brighton was chosen as the location. "It's close to a lot of major airports, it's easily accessible from the continent and it's close to London, so it gives people the option of either going down there for the full three days or shorter," notes McDowd.

"Brighton was just the obvious choice," agrees Elbourne. "I've been to about 30 international showcase events in the last couple of years and the only ones that work are the ones that are not held in the major cities."

"The problem with staging such an event in London, for example, is that half the people you want there either wouldn't turn up at all, or they'd turn up for an hour and then go home. All the best business deals are usually hatched after showcases in the delegates' bars, but if everyone goes home after a showcase, you just don't have the opportunity to make those contacts. So London was never an option."

Proximity of venues was also a deciding factor for The Great Escape team. "It's crucially important that every venue is walkable, as that means you get to see many more bands and it makes the event much more sociable because you can easily



Brighton: to host the inaugural international music festival, The Great Escape

meet people and build relationships with them," says Elbourne.

According to the Glastonbury veteran, The Great Escape has used two particular events as its templates - Norway's By:Larm and Holland's Eurosonic.

"By:Larm is the most fun and the best organised, but Eurosonic is probably the closest model for us," contends Elbourne. "Eurosonic uses about 10 venues in the centre of Groningen and when I'm there I go around the showcases with a bunch of festival bookers and then meet up with other bookers to compare notes. That makes things much more productive, but also much more fun."

The duo are using their experience as delegates at numerous similar events to good effect.

"We're getting a lot of bands to play more than one show, so that there is the opportunity for people to see them if they clash with another act," says McDowd, tackling one of the thornier issues that usually crops up at showcase events.

And McDowd believes Brighton is ideal for such criteria. "Brighton has a fantastic network of live spaces and we've been pleasantly surprised to work with a very cooperative and understanding city council."

"We're using a total of 17 venues for The Great Escape; the smallest is 150-capacity and the largest is about 500."

Venues include The Albert, Audio, The Beach, The Chapel Royal, Concorde 2, Engine Rooms, Freebutt, Hanbury Ballroom, Juggleberry, Komedia, Ocean Rooms, Pressure Point, Queens Hotel,

Red Roaster, Sumo, Theatre Royal and Zap.

Additionally, an elaborate 18th century Spiegel Tent is being used to host seminars and gigs. "Ken Scott, the producer of Hunky Dory, will be in the tent to do a lecture on some of the albums he's produced and engineered," says McDowd. "Also, Peter Hook, Mani and Andy Rouke are giving a talk on the music in the Eighties and some of the artists they've worked with."

Aside from local government support, The Great Escape has caught the eye of politicians further up the chain.

Alan Johnson, Secretary of State for Trade and Industry, comments, "The British music scene is flourishing - the Great Escape event means that will continue with even more British music exported abroad."

With EMI Music UK chairman Tony Wardworth on hand for the conference keynote, other speakers during the three-day event include Tim Clark and David Enthoven of IE Music, fellow manager Cerne Canning, as well as Laurence Bell and Andy Ross.

Wardworth comments, "At a time when our industry is evolving at a rapid pace, an event like The Great Escape, with an incredible line up of fresh UK talent, is exactly what we need, as people from all the various parts of our industry are able to get together and work with each other to develop the music industry of the future."

Although there are other showcase festivals in the UK, such as Go North and In The City, The Great Escape is seeking to differentiate itself by

The British music scene is flourishing - the Great Escape event means that will continue with even more British music exported abroad

Alan Johnson  
 Secretary of State  
 for Trade and  
 Industry

**THE GREAT ESCAPE LINE-UP CONTINUED**

Goljrs: Good Shoes, Grand Union, Gallenrös, Hardbunny, Holy Pick, Hot Club de Paris, Howling Gals, Humair, Hangover Summer

HushPuppies, Irresistible Machine, Jackson Anologic, Jostleover, Jeremy Waresley, Jim Moray, Xcora And The Wolf, Jody

Wildgoose, Johnny Trout, Kelli, Kid Carpet, Kid Hargoon, Kira and The Kindred Spirits, Kiss Me Deadly, Klavnes, Komakine, Kubz Kobuchok

Lauks: Ladyfuzz, Leroy Slagger & The Swain, Lewis, Les Incompetents, Liam Frost And The Slowdown Family, Lisa Lindley Jones, Ledger, Low

Frequency In Stereo, M-Draft, Mayrsta Lane, Martha Winwright, Metric, Metrovroom, Modlake, Mike Rosenberg Band, Miburn, Miss Soap

Misty's Big Adventure, Mohair, Morland, Morning Runner, Mr Hudson & The Library, Muds, Mum & My Latest News, Mystery Jets

Novlene, Paolo Nalini, Plunder, Pindown Dance School, Peachie, Racoon, Rufe Band, Raymond & Maria, Rhinoceros, Richard Heavily, Rumble

emphasising that the bands in the line-up are "export-ready" rather than unsigned acts still trying to build a fan base.

Elbourne also points to the festival's significant international representation. "There are acts from at least 17 countries," he says. "We've got 14 bands coming from Canada. Canada provides pretty decent funding for its artists and that's paying off, because at the moment it's probably the hottest country in the world for new music."

"In year one, we've pretty much concentrated on those territories where there is an existing export office. So we've got at least three bands from all the Nordic and Scandinavian countries, Holland has three, France has four, there are four or five coming from Australia, a few Americans, at least one Icelandic band and at least one Swiss band."

Dealing with those export offices is a new experience for Elbourne. "I've been involved with festivals for 20 years, but this is the first event of this type I've organised," he admits. "In terms of the bands and the venue side, it's relatively simple. What is different is dealing with the trade associations, government bodies and things like that. For example, the Canadians put all this money up to bring the bands over, but then found that they didn't budget for a PR person to plug their bands, so there are those kind of issues to deal with."

But such determination to make The Great Escape an international event has been highly praised in the corridors of power.

Trade and Industry Secretary Alan Johnson says, "I am particularly delighted to see such an international feel to the event, as countries need to learn about each others markets to ensure that

everyone's potential is maximized."

Locally, assistance has come from the Brighton Music Network (BMN), whose chief executive, Lisa Holloway tells *Music Week*, "We've had funding from the Southeast Media Network to put on three digital seminars at The Great Escape. One is about the future of mobile and its impact on the industry; another is about digital marketing; and the third is about digital downloads and the future, especially for the indies."

Explaining the aims of BMN, she adds, "We now have about 500 members and the concept is to bring all the music sector businesses together, not only in Brighton and Hove, but Sussex and eventually the southeast of England, with the idea of nurturing the musical food chain of the region and reiterating to everyone that everything is available within this region."

"The Great Escape offers fantastic opportunities for music industry businesses in Brighton and they should really embrace it, as it's bringing the world to their doorstep."

The organisers are expecting to attract a diverse range of delegates. "We're hoping to attract about 400-500 delegates in this first year and I'm guessing they'll mostly be managers and the live music industry because we're pretty much geared up for live music," says Elbourne. "We want A&R people to come to the event, obviously, but the whole idea is that the acts who are playing are supposed to be export-ready. In other words, all the bands should be signed domestically, wherever they are from, but should be looking to break out into international markets."

The pun of the name is that The Great Escape is for bands escaping out of their domestic terri-

**Festival's location swayed by B&H**



Brighton's location may have been a major factor in its choice to be the host city of The Great Escape's inaugural gathering, but the seaside resort's flourishing music scene also merits such recognition.

"There are more than 700 bands in Brighton and there's a real cluster of activity here," says Lisa Holloway, chief executive of Brighton Music Network (BMN).

Steve Stark of local radio station Juice 107.2 says, "There are 60 to 70 record labels based in Brighton, there are

managers, promoters and every part of the music industry chain is represented in the city."

"We've also got the Brighton Institute of Modern Music which has 700 students a year doing a variety of courses, from diploma level right up to full degrees. So having an event with the focus of The Great Escape, which is industry-wide and international is a good thing for the whole sector."

Holloway continues, "I work with Juice and the main promoters here - Loui Promotions and Melting Vinyl - on an unsigned festival called

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Departure: The  
Feeling: The  
Fratals: The  
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Gossix: The Haze:  
The Heights: The  
High Dials, The Hash  
Sound, The Ladies;

The Kooks: The Lika,  
The Longcat: The  
Moculins: The  
Morning After Girls:  
The Muffs, The De  
Oils: The People's  
Revolutionary Choir,  
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Detectives: The  
Pipettes: The  
Uppercrust: The  
Waves: The Wrong  
Kings: This Et Al:  
Tina Dora, Fay  
Dancers: Teeling  
Laces: Tunep

Underground: The  
Tenderfoot: The  
Upper Room: The  
Waves: The Wrong  
Kings: This Et Al:  
Tina Dora, Fay  
Dancers: Teeling  
Laces: Tunep

Vincent Vincent and  
the Villains: Vincent:  
Wasted Royal: Who  
Say Party! We Say  
Die! Zillanore

## Brighton music scene



Brighton: home to 700 bands, including The Macabees (left) and The Pipettes, who are both on The Great Escape line-up

Brighton Live, which takes place this year from September 25 to October 1. A lot of bands have done well on the back of that, such as The Pipettes and the Macabees."

The Macabees manager, John Reid of JPR Management, is one of the city's relative newcomers. "I was based in London for years managing bands such as Del Amitri, Lightning Seeds, Terovision and The Long Piss, but I moved down to Brighton about four years ago and I love it," says Reid.

"It's very easy to get in and

out of London by train and I've found that a lot of people have moved their businesses from London to Brighton recently, such as Charlie Myatt's agency, 13 Artists."

And stressing just how vibrant the seaside resort's music scene is, Reid notes, "It's very easy to see three or four bands a night in Brighton by just walking between the venues, unlike London where you have to spend ages travelling across town."

Holloway agrees and points to the city's success at breeding new bands. "All you have to do is take a look at the line-up for The Great Escape and almost coincidentally a lot of the bands are from Brighton," she says.

Frank Sansom of Brighton-based Amazon Records, adds, "Brighton has the biggest live scene going on in the whole of the UK at the moment. We run a company called Brighton's Finest which promotes up-and-coming acts in the Brighton area at major venues. So we take bands that have done well in the smaller venues and put them together in the bigger venues where they might not ordinarily get into."

"We have our first event at the Old Market on 9 June,

where we're promoting four bands that have been building their following in the Brighton area - 12 Stone Toddler, My Federation, Czar Creek and Beardymans."

And Sansom lauds the city's gigging set-up as one of the best in the world. "There's a very large network of venues here, from the Freebutt - which is packed with 600 people - up to the likes of the Dome (1,500 capacity) and the Brighton Centre (2,000-plus). So we've got the whole range of venues," says Sansom.

With plans to revamp the Brighton Centre as a state-of-the-art conference and exhibitions complex, an arena to host bigger acts is also in the offing, which would complete the city's network of venues.

And revealing that The Great Escape could also offer a break to unsigned talent, Holloway adds, "There's a huge number of unsigned local bands that play at Brighton Festival Fringe, which is running at the same time as The Great Escape. Because there will be a lot of music industry people swarming about, there will be some great opportunities for these unsigned acts as well."

stories and The Great Escape for the industry escaping their desks to come and have a good time in Brighton.

"Ideally, the event is aimed at decision makers in the industry - no matter which sector of the business they come from. In other words, labels who are signing bands or in the market to do licensing deals and agents who are taking bands on."

"All the agency companies are sending people down to The Great Escape. From that point of view it's quite rare - hardly any agents go to In The City. So at the very least we'd like the international acts to come away with a UK agent or a licensing deal or some festival bookings."

And with so much talent on offer, there will definitely be something for everyone during the course of the three days. "We've now up to 180 bands - it's grown into a beast of an event," smiles McIl Dowie.

However, McIl Dowie stresses that the opportunities extend beyond the artists, as British companies should also reap the benefits. "It's a great opportunity to have interaction with established companies from around the world," he says. "One of the things we're doing to help with networking is an hour-long speed-dating session every morning, where delegates can meet anything up to 20 people from around the world who they can potentially do business with."

And, in an effort to ensure the bands will not have to contend with rooms full of exclusively industry types when they perform, The Great Escape, like its peers overseas, is allowing members of the public to participate. Festival wristbands, costing £35, will enable access to all the showcase gigs over the three days.

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SUPER JUPITER

<http://www.superjupiter.com/>

8.00pm, Ocean Rooms

Saturday 20th May

SERENA-MANEESH

<http://www.serena-maneesh.com/>

8.15pm, Beach

EMI and Warner coming together may not be essential for either, but it would be desirable

## Put your money on a merger

EDITORIAL  
MARTIN TALBOT



Some people can play "coy" with utter conviction. Some find it harder to pull off.

On the evidence of last week's events, Edgar Bronfman falls halfway between the two.

When the Warner chief last week played down his company's interest in EMI's latest bid for the company, he was not particularly convincing.

For all his protestations, it is hard to imagine that a union between the two majors will not be cemented this time – regulatory authorities permitting.

For one thing, if the business grapevine of recent weeks is to be believed, the capital funds which backed Bronfman's acquisition of Warner two years ago want out. However, they are still only rumours – and while Bronfman and his backers seek the best possible deal, that is unlikely to change.

But, even if a merger is not essential for the future of Warner – nor for EMI, come to that – that does not mean that it is not desirable. And that goes for both of them. EMI has acknowledged as much by making its own bid.

There are many benefits of being an independent – speed in the turn, a closeness to both artists and public, none of the demands of corporate life,

shareholders with an eye on their stakes and little more.

There are benefits too of being a major with global muscle – market power, global reach, and the resources and influence to win a commercial battle if you really set your mind to it.

The situation which both EMI and Warner find themselves in has unique challenges. It feels like a strange observation, following a year in which EMI has been firing on all cylinders, at home and abroad, while Warner has scored massive success through James Blunt.

But both face the danger of falling plumb between two stools: being too big to be considered an independent, but too small to truly compete in an increasingly globalised media environment, with massive players such as Universal and Sony BMG.

As globalisation continues apace, that challenge is not going to go away. If anything, it will become even more of an issue.

If I were a betting man, I would put money on the arrival of EMI Warner by this time next year.

The odds, however, are unlikely to be too attractive.

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

## Aim deal with Sina will help British acts make it in China

VIEWPOINT  
STUART WATSON



The move by Aim and Sina, China's largest ISP, to create a dedicated UK area within the Sina music portal has established a vital promotional channel which goes right to the heart of the fast-growing Chinese market. For China has effectively jumped a generation – from analogue to digital.

Chinese music fans have little knowledge of today's UK music – hence our strategy to popularise UK acts via initiatives such as Aim's streaming arrangement with Sina (which gives UK acts an opportunity to reach Sina's 180m registered users).

### It's best to let China decide what's right for its own market

With the price of CDs and DVDs so low, and piracy rampant, digital revenues already account for almost 80% of all recorded music income.

The first two weeks of a new digital release offer the best opportunity to maximise revenues. This calls for tight Digital Rights Management, with the best route forward being for rights owners to offer the music via their own dedicated

music stores. After the initial 14-day window, it is important to work with all service providers to achieve total market reach. But once a track is in the public domain, there is effectively no further control.

At Swat, we constantly advise our clients to avoid traditional licensing initiatives. Artist marketing is best generated towards driving consumers to the rights owner's dedicated website – with the site ideally able to provide added value services that pirates can't offer, such as artist blogs, karaoke versions, album covers and artist photos.

Aside from downloads, ringtones and sponsorship income, live performances offer the best revenue potential. With more than 1m people living in each of China's 100 largest cities, touring will become lucrative once the venue and travel infrastructure is developed.

When choosing which artists to focus on, it's best to let China decide what's right for its own market. Artists with the right repertoire who make time to do promotion can reap the rewards.

But don't expect to make an overnight impression. Everything in this market is about contacts and relationships with local partners.

Stuart Watson is CEO of Singapore-based consultancy Swat Enterprises

## How long can Apple keep its price policy on iTunes?

### The big question

For how much longer can Apple maintain its single price policy on iTunes?

Mark Bennett, HMV

"Apple can maintain the price point for as long as they like. Pricing is not something that the labels have much control over – it really is up to the retailer, as we've seen with the supermarkets and physical product.

It is difficult for the labels however, because they have to recognise the dominance of the iPod on the market and therefore iTunes."

Dan Wilkinson, Virgin Digital

"You have to look at the motivations behind this price, which leads back to the major record labels. As soon as a decision is taken by content owners in general to genuinely push for flexible track pricing, that's when Apple will have to rethink its policy or risk operating at a loss."

Alison Wenhiam, Aim

"It looks like iTunes got the better of this deal. But as we know, the majors have no traction with Steve Jobs."

Blair Schoof, MusiNet

"As the business diversifies, it's obvious that different retailers will offer different pricing. HMV, for example, differentiated itself on the basis of offering different pricing from launch. As the market grows beyond having a single player, we are bound

to see these and many other evolutions occur throughout the business."

Dirk Anthony, GCap

"As long as they want to keep on selling iPods and as long as the record industry lets them."

Pete Simmons, Crayxalis Radio  
"While their revenue generation is still from selling hardware rather than selling songs, they are not going to change it. Plus they have deals in place with record companies."

Mark Mulligan, Jupiter Research

"Apple can maintain the fixed price point for as long as they like. They can offset any losses incurred by the iTunes store with the sale of hardware. A loss of, for example, 10% to 15% on tracks is something very easy for the company to swallow."

Ben Drury, 7 Digital

"I think it's quite clear they won't be able to maintain it forever. When they launched in Japan last year they went for variable pricing with two price tiers and they have variable pricing for albums. But I guess it's not going to shift much unless it has a competitive need to. It won't raise the price in the short term, as iTunes is about selling iPods rather than making money, but looking ahead I think when people start asking for higher quality tracks or video bundles, they'll have to look at different prices."

## As the campaign for the new Primal Scream album clicks into full swing, singer **Bobby Gillespie** talks about the new musical direction the band have taken

### Quickfire

**How do you feel your new record stands alongside your previous work?**

It's the sound of a band having a good time. That's my main memory of recording it – we had a blast, for the whole 10 days we spent recording it. It has a very different sound to the last three albums. How did the writing and recording process differ?

The last three albums were really spontaneous, but not as a whole band playing together live. With those, we went into the studio and recorded drum loops and jams and rhythmic things and built the songs around them. With this one, we wrote the songs first and recorded them all in 10 days, so it's more song-based. For this one, it was a five-piece rock'n'roll band.

**It's most similar to Give Out. But Don't Give Up, which you've been critical about in the past.**

With that record we didn't have enough songs. Creation had just signed to Sony and they wanted a record, but the band wasn't in the best of shape to deliver one. It was all on the songs, basically.

**So is this record an attempt to win that particular sound and approach and do it justice?**

Not at all – it's a totally different record. This one's a lot more rock'n'roll. There were only two songs on Give Out... that were upbeat rock'n'roll, and they're Robbed and Jailbird, which are still in our live set. The only slow song on the new record is Slow Death, which is an Indian kinda thing.

**Lyricaly, it's far less political than the last three albums. Was this a conscious step?**



Not really. I just felt these songs lent themselves to these sort of lyrics. It's good time rock'n'roll. I don't ever all down and think 'Let's write a political record' or whatever. It just depends on what feels right with the music.

**And why ditch the electro direction?**

We couldn't have taken that any further. It would have been a pale imitation of the previous records. We started playing this music and had fun with it, so basically it was a case of if we did it, we'd gonna use it. **How concerned are you by what the critics will have to say?**

It's nice if people like it, but I never know what they're going to say. I think with the last one people were reviewing it on bad copies, but that had a load of tracks missing, but that record still has two of my favourite Primal Scream songs on – Deep Hit Of Morning Sun and Autobahn 66 – but I'm glad we've made a different record.

**Can you talk through the choice of collaborators on the albums.**

We were fans of The Kills and they played shows with them a while back and thought they were fantastic. I love Alison's [Mosshart] voice, and we

needed someone to guest on the album and knew that she'd be great. Her timings exactly the same as mine – it's fucking uncanny. Will Sergeant's also on there, who I've loved from the early Echo and The Bunnymen days, and there's also Warren Ellis from the Bad Seeds. I've known him since '95 when we were hanging out and I've always admired his musicianship and attitude, and we needed his fiddle.

**How different are things now with Sony BMG compared to Creation?**

Kinninry was released with no record label and no team behind it and then we were left in a limbo for a couple of years. And that's a shame because it was a great record. But this time it feels great having Rob Stringer behind the band and it's never been better. We've had a lot of record company support. At the end of Creation, Alan had lost interest in the label, which had all become about Oasis anyway. **Are you and Alan still close?**

I haven't seen him for a while now, but yeah, I love him.

**Do you think you are you getting excited about?**

The Isabel Campbell record with Mark Lanegan is the best record I've heard in years, and I saw The Strokes at Hammersmith and I thought they were great, but other than that, I haven't really grabbed me. [Peter Dinklage's] interesting. He's a romantic rock'n'roll figure. **You've been in the game for 20 years or so now. Are you still as hungry as ever?**

Totally. It's the only thing that keeps us going – well, one of the only things. It's always been in this band and we love Primal Scream. I've been dying to play these songs live. Making this record has been a great experience. Primal Scream's eighth studio album, Riot City Blues, is released on June 5, preceded by the single Country Girl on May 22.

something tacky. I think we've managed to strike the balance." **Really?**

"Well, we did want to have a Jazzcut in the Diva Sweet, but apparently that wasn't possible." **Do you expect regulations or something, I'll bet.**

Possibly, what Giamone is confident about is that this could well kick start a trend in arenas not just in Britain, but around the world.

**And what does he think of The O2's plans?**

He can't see why it would be wrong. What he really likes about the corporate boxes is that the seats aren't behind glass, which is no way to watch a concert.

**Right, I'm sold. How much do they cost?**

Well, the suites go for either £100,000 or £110,000 per year, and having them decked out like this costs a little more each time.

**Might have to stick to Camden then?**

Fraid you might. Sorry.

### DOOLEY'S DIARY



### Vital new boss does well

Remember where you heard it: As

soon as a indie-music industry, there was plenty of interest in the appointment of England's new manager last week. One man with more inside gossip than most is a certain V.I. boss Peter Tompkins.

Look closely at the pics of Steve McLaren in his school 'team published by the Daily Mirror last Thursday – recognise the galie? Word has got out that Dangermouse, one half of Gnarls Barkley of course, has been brought on board to produce the second Bloc Party album. London's Union Chapel is starting to put together its bill for the summer, after re-opening with a fixed roof and a new vicar. Resident demands in the nearby vicinity mean that gigs can only really be acoustic; to keep the noise down. Look out next week for a

unique tie-up between a phone network, Universal and EMI, which are planning to launch a unique service featuring a very cool UK girl band. Congratulations are in order for Lily Allen who, in the course of five days last week, appeared on the Music Week front cover, turned 21 and performed her first live gig at 106 in Notting Hill. At the Classical Brits on Thursday night, speech of the evening came from conductor Antonio Pappano, who managed to really put his foot in it with his own leading man

and the world's best tenor! **Placido Domingo.** Accepting the Critics Award for the Royal Opera House Chorus and Orchestra's version of

Tristan and Isolde which features Domingo, he opined: "Most men take on the role of Tristan in the middle of their careers. This man [indicates Domingo] has done it." "Why are you going to say 'at the end of his career'?" Antonio? **A ripple of giggles** ran round the Royal Albert Hall. The evening before, mobile company LG launched its quite gorgeous new mobile, the Black Label Series Chocolate MS00, with a launch at Sketch, where Wayne Rooney's squeeze Colen was among the celebs who turned up to watch Goldfrapp's superb 30-minute set, pick up a new mobile and scurry away chased by the paps. There's no shortage of world cup releases lined up for the coming weeks, but the pair of us at Mercury have opted out of a commercial release, and instead, pressed a double CD sampler highlighting the best of its current roster. Split into two CDs – Celebration Anthems and Commemorative Songs – the CD comes complete with a World Cup wall chart.

The songs making the commemorative list include Rihanna's S.O.S, Dirty Pretty Things' Bang Bang, You're Dead and NeYo's So Sick. Nice to see **Alesha Dixon** showing her enthusiastic support for fellow Polydor artist James Morrison last week. We hear she even brought her mum along to the show. Dooley was overcome with a sense of nostalgia of his youth at the launch of **Piers Morgan's First News** on Thursday night. With children darting around the club, bubble machines left-right and centre and **Power Rangers** wandering about for photo ops, it felt more like a 12-year-old party than a typical media launch. Musical performances from Chino, U.S.S. Liberty X and G4 kept the children happy while the rest of us tried to drink through the chaos. I saw a few fuzzy days in Cornwall, either in person or vicariously? Well, Virgin Megastores is looking for people to either take part in or sponsor a four-day charity walk from Padstow to Mousehole, on May 26-29, with funds going to help treat cancer in Africa. See [www.virginmusic.co.uk](http://www.virginmusic.co.uk) for more information.



There are worse places you could choose to make an announcement than Jamaica and so it was for BML the Jamaica Network and BML's American studio Geeljam, who held a cocktail reception in Kingston to announce the creation of an "international songwriter's retreat." If you know any songwriters in need of inspiration in the sunshine of Port

Antonio, Jamaica, this could be the direction to point them. And, if you're uncertain about the whole thing, Dooley will sacrifice himself and perform a scoping mission on your behalf. Pictured here (l-r) are Royalty Network's Frank Llwail, BML's Brandon Banksal, artist Cecile, Geeljam's Jon Baker and writer/producer Aboriscio.

### Crib Sheet

**AEG has called in acclaimed set designer Christopher Giamone – who also happens to be Madonna's brother – to develop a brand new concept for the live industry: the themed corporate suite, which promises to make the live experience just that little more special for 02 VIP ticket holders.**

**Well this all sounds a long way from standing in Camden with a vodka, a pint of snakebite and some goats. What, pray tell, is a "themed suite"?**

Well, when the O2 opens it's going to have 96 corporate suites and operators are offering the chance to have them personalised into one of three fun ways, in order to enhance the experience for guests.

**So what are the themes? I'll bet one of them is elder and goats, right?**

Strangely not. You can choose from

rock, urban and diva. The rock set up, for example, involves a drum kit being set up in the middle of the suite so corporate types can bash along with the band, as well as rock costumes, a black leather sofa, a Harley Davidson seat, ripped Jack Daniels shirts, loads of memorabilia and a giant picture of Keith Richards.

**And the other two?**

The "Bling Box" contains a throne, king-sized bed, ceramic leopards and a mirrored ceiling, while the diva suite – known as "Sultry Daring" – has white diva pile, beauty treatments on demand, a chaise longue and Champagne and caviar served by semi-cad personal butlers.

**The mind boggles. Have you seen it?**

Yes, Music Week went along to a mock up at AEG Europe headquarters last week, where Creation was sitting on his back sofa admiring the handywork of his rock suits.

**What did he have to say?**

"I guess it's a fine line between creating something fun, which enhances the experience and doing

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
3rd Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
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F: 020 7560 4030  
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London digital product and entertainment co need an Exec PA for a CX + team. The Mgrt have 4-5 yrs current exp at CX level in a large media org & 4-6 yrs office. Reach would be an advantage. [jobs@careermoves.co.uk](mailto:jobs@careermoves.co.uk)
  - ◆ **PA to Personal Manager to Artist** **£25K** **J106130**  
London Mgr co need office based PA to support an artists personal mgr in administrative, diary & schedule mgr & deal with requests made to the mgr on behalf of the artist. You MUST be immediately available & have 3 yrs current PA exp gained in a music org or on PA to A&R team. [jobs@careermoves.co.uk](mailto:jobs@careermoves.co.uk)
  - ◆ **Management Assistant** **£14K** **J105082**  
West London Mgr co seek Mgr Assist to deal with day-to-day admin duties, ranging from dealing with invoices/accounts to updating the company website. This is a unique exp to be restricted to music management, 18 months current music mgmt or major label exp required. [richard@careermoves.co.uk](mailto:richard@careermoves.co.uk)
  - ◆ **Reception** **£18K** **J106808**  
Central London Music Co seek Receptionist with 12 mths reception exp gained at a media company. [jobs@careermoves.co.uk](mailto:jobs@careermoves.co.uk)
  - ◆ **TEMPS TEMPS TEMPS**  
We are looking for PR - 2 yrs exp and Receptionist - 1 yrs exp in music related various temp roles. [kate@careermoves.co.uk](mailto:kate@careermoves.co.uk)
- Tel: 020 7920 2909 For more vacancies please go to [www.careermoves.co.uk](http://www.careermoves.co.uk)  
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[kate@careermoves.co.uk](mailto:kate@careermoves.co.uk) [julie@careermoves.co.uk](mailto:julie@careermoves.co.uk)  
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Please apply in writing to [ben@seamlessrecordings.com](mailto:ben@seamlessrecordings.com), including your CV and salary expectations. In your application, please state what role, on top of all of the above, you can bring to the role.



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# Club Charts 13.05.06

## The Upfront Club Top 40

Position	Artist	Track	Label
1	<b>BIMBOS</b>	HARLEM ONE STOP	Mercury
2	LOLEATA	HOLLOWAY LOVE SENSATION	Mercury
3	TIMMY VEGAS & BARBARA TUCKER	DUTTY FUNK (WE CAN DO)	Mercury
4	STARBUCKS	FEEL GOOD	Mercury
5	MOUSSE	TV DANDY WARHOLS HONKY AS A DANDY	Mercury
6	SOUL MUSIC FEAT. KIMBLE LE FAGE		Mercury
7	GABRIEL & DRESDENIA	BANQUET TRACKING TREASURE DOWN	Mercury
8	MARLAH CANEY FEAT. SNOOP DOGG	SAY SOMETHING	Mercury
9	MY DIGITAL ENEMY FEAT. GORDON DENNIS	RUNAWAY	Mercury
10	SOUTHSIDE HUSTLERS	RIGHT BEFORE MY EYES	Mercury
11	TEAMSTERS	FEEL LIKE LOVE	Mercury
12	PLAYBACK HIT THE BRICKS		Mercury
13	EDDIE THORNEICK & KURD MAHERICK	LOVE SENSATION	Mercury
14	CHRISTINA MILLAN FEAT. YOUNG JEEZY	SAW I	Mercury
15	THE JOKER BRINGS IT BACK	(YOUR SOUL)	Mercury
16	BODYPLEX	FEEL LIKE LOVE	Mercury
17	INANA DAV	HOLD YOUR HEAD UP HIGH	Mercury
18	FLANDERS	BY MY SIDE	Mercury
19	RIHANNA	S.O.S.	Mercury
20	VARIOUS	DISCO HEAVEN (SAMPLED)	Mercury
21	CHELONIS R. JONES	I DON'T KNOW?	Mercury
22	VINYL LIFE	GOOD LIFE	Mercury
23	TIM WEST & DJ DELICIOUS	SAFE MAN	Mercury
24	SOUL AVENGERS	SING/NAME: MY BODY ROCK/GET ON DOWN	Mercury
25	SHAWN SPANIEL	SLOW IT DOWN	Mercury
26	BEATRENZ	SOMEBODY'S WATCHING ME	Mercury
27	SUGARBEATS	FOLLOW ME HOWEVER DRESS	Mercury
28	GROUNDEL FEAT. ANN BAILEY	A DEEPER LOVE	Mercury
29	A-STUDIO FEAT. POLINA SOS		Mercury
30	NOBEN FEAT. JACK IN THE CITY	COMMON	Mercury
31	ALLISTER WHITEHEAD FEAT. BEVERLEY SWEETE	HEAVEN	Mercury
32	KID CHEAPE FEAT. BASHYRA	THE GAME	Mercury
33	ORANGE FEAT. TOM JONES	STONED IM LOVE	Mercury
34	STRIKE IT SURE DO		Mercury
35	THE TIM REA EXPERIMENT FEAT. VENOM DA RELENTLESS		Mercury
36	PRINCE	SURVIVOR	Mercury
37	DAZ MCCALL	IM ALRIGHT	Mercury
38	WONDERLAND AVENUE	WHITE HORSE	Mercury
39	LL COOL J	FEAT. DENNISEN LOPEZ	CONTROL MYSELF
40			

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	RIHANNA	S.O.S.	Mercury
2	DIVA DAZ	MY NIGHT FEELING TONIGHT (LOVE OF THE DEAR)	Mercury
3	INANA DAV	HOLD YOUR HEAD UP HIGH	Mercury
4	FLANDERS	BY MY SIDE	Mercury
5	LL COOL J	FEAT. DENNISEN LOPEZ	Mercury

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### COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	BIMBOS	HARLEM ONE STOP	Mercury
2	LOLEATA	HOLLOWAY LOVE SENSATION	Mercury
3	TIMMY VEGAS & BARBARA TUCKER	DUTTY FUNK (WE CAN DO)	Mercury
4	STARBUCKS	FEEL GOOD	Mercury



## Bimbos make smart move

by Alan Jones

Production and remix team **Bimbo Jones** top the Upfront and Commercial Pop Charts this week with Harlem One Stop, jumping 5-1 on the Upfront Chart and 9-1 on the Commercial rundown. It's their first single as credited artists, and is a refreshingly old-fashioned house-style tune, which is neither filtered nor sampled. It's the work of Lee Daggar, Marc JB and vocalist Katherine Ellis. Lee and Marc also provide mixes for the track under the alias Dead Stereo.

Harlem One Stop sits at the top of the Commercial Pop Chart is very convincing, but its Upfront Chart success was by a margin of less than 1% over **Loletata Holloway**'s Love Sensation. Holloway's single thus fails to emulate the Eddie Thorneick and Kurd Maheick cover of Love Sensation, which topped the chart three weeks ago. If Holloway had reached number one instead of Bimbo Jones, it would still have been a good week for Lee Daggar and Marc JB, as Love Sensation includes one of their Dead Stereo mixes.

On the Urban Chart, **Chris Browns** Yo (Excuse Me Miss) is priced from pole position for the second time. Its conqueror on this occasion is Say I by **Christina Millan** feat. **Young Jeezy**. Millan's single is her first since 2001's Whiterer U Want, which reached number five on the Urban Chart and number nine on the OCC sales Chart in October 2004. Say I will be Millan's first number one record on the Urban Chart and thanks to house mixes by Maheick and Heni, it's also doing very well for her on the Upfront Chart and Commercial Pop Chart, ranking number 14 on the former and number five on the latter.

**Marlah Canevy** is another artist currently enjoying success across all three charts, with her Say Somethin' collaboration with Snoop Dog debuting at number eight on the Upfront Chart and number 34 on the Commercial rundown - with a little help from dynamic new mixes by David Morales, who has contributed more remixes for Canevy than anyone else - while vaulting 28-10 on the Urban Chart. Say Somethin' is set to become the fifth smash hit from Canevy's remarkably successful comeback album The Emancipation Of Miss. It follows It's Lie That We Belong Together, Get Your Number and Don't Forget About Us.



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THE OFFICIAL  
 UK CHARTS

As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 13.05.06

### SINGLES

	Chart position	Artist
1	1	GNARLS BARKLEY CRAZY
2	12	RED HOT CHILI PEPPERS DANI CALIFORNIA
3	21	BEATFREAKZ SOMEBODY'S WATCHING ME
4	3	INFERNAL FROM PARIS TO BERLIN
5	2	RIHANNA SOS
6	4	THE RACONTEURS STEADY AS SHE GOES
7	8	CHICANE FEAT. TOM JONES STONED IN LOVE
8	5	DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD
9	6	SHAYNE WARD NO PROMISES
10	7	SNOW PATROL YOU'RE ALL I HAVE
11	10	THE KOOKS NAIVE
12	6	FEEDER LOST & FOUND
13	9	MARY J BLIGE & U2 ONE
14	11	WILL YOUNG WHO AM I
15	6	LL COOL J FT JENNIFER LOPEZ CONTROL MYSELF
16	15	CHRIS BROWN YO! (EXCUSE ME MISS)
17	14	ORSON NO TOMORROW
18	17	FALL OUT BOY DANCE, DANCE
19	16	THE BLACK EYED PEAS PUMP IT
20	15	NE-YO SO SICK
21	6	WE ARE SCIENTISTS NOBODY MOVE...

### ALBUMS

	Chart position	Artist
1	1	SNOW PATROL EYES OPEN
2	1	GNARLS BARKLEY ST ELSEWHERE
3	2	SHAYNE WARD SHAYNE WARD
4	10	TOOL 10,000 DAYS
5	6	PEARL JAM PEARL JAM
6	4	THE KOOKS INSIDE IN/INSIDE OUT
7	5	MASSIVE ATTACK COLLECTED - THE BEST OF
8	6	RIHANNA A GIRL LIKE ME
9	10	WILL YOUNG KEEP ON
10	12	JACK JOHNSON IN BETWEEN DREAMS
11	3	BRUCE SPRINGSTEEN... THE SEGER SESSIONS
12	13	FALL OUT BOY FROM UNDER THE CORK TREE
13	11	BEVERLY KNIGHT VOICE - THE BEST OF
14	16	CORINNE BAILEY RAE CORINNE BAILEY RAE
15	7	THE ZUTONS TIRED OF HANGING AROUND
16	8	M KNOPFLER & E HARRIS ALL THE ROADRUNNING
17	17	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...
18	9	JAMIE FOXX UNPREDICTABLE
19	15	PETER GARRANT NEW VINTAGE
20	6	NINA SIMONE THE VERY BEST OF
21	20	PANIC! AT THE DISCO A FEVER YOU CANT...

**PREMIERES MONDAY  
 8TH MAY**

**NEW hits**

**6PM**

**7PM**

**8PM**

base.

TV 12 3PM

21	WE ARE SCIENTISTS	NOBODY MOVE...	EMI
22	MICHAEL JACKSON	REMEMBER THE TIME	Warner
23	⑩ PANIC! AT THE DISCO	BUT IT'S BETTER...	Capitol/Epic/Rebel/Rainforest
24	STIGOR ROS	HOPPOLLA	EMI
25	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	Good Enough/EMI
26	⑩ GOLDFRAPP	FLY ME AWAY	Walt Disney
27	PUSSYCAT DOLLS	FEAT. WILL I AM BEEP	AMG
28	PINK	STUPID GIRLS	BMG
29	JAMIE FOXX	FEAT. LUDACRIS UNPREDICTABLE	J
30	⑩ T-PAIN	I'M SPRUNG	Jive
31	SEAN PAUL	TEMPERATURE	VP/Atlantic
32	TRINA	FEAT. KELLY ROWLAND HERE WE GO	Atlantic
33	NINA SIMONE	AINT GOT NO - I'VE GOT LIFE	Sony BMG/TVT
34	⑩ CAPTAIN BROKE		EMI
35	NOTORIOUS B.I.G./DIDDY/NELLY...	STORM NASTY GIRL	Capitol
36	MADONNA	SORRY	Warner Brothers
37	MECK FEAT. LEO SAYER	THUNDER IN MY HEART	...April/Fire 2 Joe
38	DEEP DISH	FEAT. STEVIE NICKS DREAMS	Postdoc
39	EMBRACE	NATURE'S LAW	Interscope
40	⑩ FORWARD, RUSSIA!	NINE	BMG/TVT/The Woods



GMAILS BARKLEY: SIXTH WEEK AT NUMBER ONE

## COMPILATIONS

1	⑩ NOW THAT'S WHAT I CALL MUSIC!	63	BMG/Virgin/Universal
2	FLOORFILLERS - CLUB CLASSICS		UMI/WARNY
3	⑩ FUNKY HOUSE SESSIONS 06		Melody Of Sound
4	HOUSEWORK SONGS II		EMI/Virgin
5	⑩ MASSIVE R&B - SPRING COLLECTION 2006		Sony BMG/Intimacy
6	THE OPERA ALBUM 2006		LCU
7	IT'S POP TIME		Sony BMG/Intimacy
8	⑩ MAXIMUM BASS 2 - THE NEXT LEVEL		Melody Of Sound
9	HARDCORE HEAVEN 3		Basist
10	THE VERY BEST OF POWER BALLADS		EMI/Virgin
11	HED KANDI! - DISCO HEAVEN		Red Hand
12	⑩ THE NO.1 EUPHORIC DANCE ALBUM		DocuZone
13	DANCE NATION		Melody Of Sound
14	THE WEEKEND VOL. 2		UMI/WARNY
15	⑩ CLUBLAND XTREME HARDCORE 2		UMI/WARNY
16	HIP HOP - THE EVOLUTION		WMTV
17	⑩ THE NO.1 DANCE HITS ALBUM		DocuZone
18	THE HACIENDA CLASSICS		EMI/Virgin/UMI
19	⑩ NME PRESENTS THE ESSENTIAL BANDS		EMI/Virgin/Universal
20	⑩ R&B LOVESONGS		Sony BMG/Intimacy

## FORTHCOMING

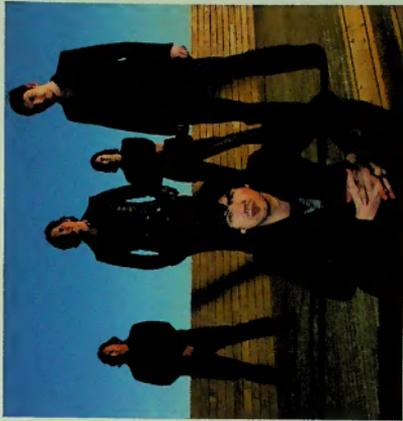
### KEY SINGLES RELEASES

PET SHOP BOYS	TM WITH A TWIST	MAY 8	WEA
STARSAILOR	KEEP US TOGETHER	MAY 8	WEA
OSIRON	BRIGHT IDEA	MAY 15	WEA
FUTUREHEADS	SKIP TO THE END	MAY 22	PARLOPHONE
JACK JOHNSON	UPSIDE DOWN	MAY 22	PARLOPHONE
PLAZER	STARS TO SAW	MAY 22	PARLOPHONE
ROBBIE WILLIAMS	SIN SIN SIN	MAY 22	WEA
THE DARKNESS	GRUPHERNO ATLANTIC	MAY 22	WEA
THE ORDINARY BOYS	9 TO 5	MAY 22	WEA
CORINNE BAILEY RAE	TRICKLE SLEEPING	MAY 22	WEA
WIZ	WIZ	MAY 29	WEA
DAVID WYKOFF	JEEA	MAY 29	WEA
JOHNNY SOUTH	THE CIRCLE	MAY 29	WEA
KEANE	UNDER THE IRON SEA	MAY 29	WEA
NELLY FURTADO	MANEATER	MAY 29	WEA

### KEY ALBUMS RELEASES

AKYAKERE	LESSES	MAY 8	WEA
RED HOT CHILI PEPPERS	STADIUM ARCADIUM	MAY 8	WEA
RACINTONS	BROKEN TOY SOLDIERS XL	MAY 15	WEA
PET SHOP BOYS	FUNDAMENTAL	MAY 22	PARLOPHONE
OSIRON	BRIGHT	MAY 22	PARLOPHONE
THE DARKNESS	GRUPHERNO	MAY 22	WEA
THE MODERN	THE MODERN	MAY 22	WEA
PAUL SIMON	SURPRISE	MAY 22	WEA
PRIMAL SCREAM	RIOT CITY RULES	JUNE 5	WEA
COLUMBIA		JUNE 5	WEA
COMMUNICATING	BRING YOU HOME	JUNE 5	WEA
KEANE	UNDER THE IRON SEA	JUNE 12	WEA
NELLY FURTADO	LOOSE POLYDOR	JUNE 12	WEA

21	⑩ PANIC! AT THE DISCO	A FEVER YOU CAN'T...	DocuZone/Intimacy/Rebel/Rainforest	
22	14	THE STREETS	THE HARDEST WAY TO MAKE AN...	Locked/Outlaw
23	19	THE BLACK EYED PEAS	MONKEY BUSINESS	AMG
24	⑩ SCOTT WALKER & WALKER BROTHERS	THE BEST OF...	Universal/TVT	
25	26	GREEN DAY	AMERICAN IDIOT	Reprise
26	28	GORILLAZ	DEMON DAYS	Parlophone
27	22	KELLY CLARKSON	BREAKAWAY	RCA
28	23	RICHARD ASHCROFT	KEYS TO THE WORLD	Parlophone
29	18	TAKING BACK SUNDAY	LOUDER NOW	Warner Brothers
30	34	⑩ JACK JOHNSON	ON AND ON	Brushfire/Intimacy
31	27	DON WILLIAMS	THE DEFINITIVE - GREATEST HITS	Universal/TVT
32	24	PINK	I'M NOT DEAD	LaFace
33	31	JAMES BLUNT	BACK TO BEDLAM	Atlantic
34	30	QUEEN	LIVE AT WEMBLEY STADIUM '86	Parlophone
35	25	EMBRACE	THIS NEW DAY	Interscope
36	33	COLDPLAY	X&Y	Parlophone
37	29	MARY J BLIGE	THE BREAKTHROUGH	Geffin
38	34	HAYLEY WESTENRA	ODYSSEY	Boca
39	36	JACK JOHNSON	BRUSHFIRE FAIRYTALES	Universal
40	37	JOSE GONZALEZ	VEENEER	Parlophone



SNOW PATROL: DEBUT IN THE TOP SPOT

**PRE-RELEASE AIRPLAY TOP 20**

Pos	Last Week	Artist	Label
1	2	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
2	1	BURNING SPICE FEAT. THE	Mercury
3	3	CARLTON FEAT. SPOON BOOS, SAN JOAQUIN THE	Mercury
4	10	THE STARGAZERS FEAT. NIGHT TOUCH	London
5	7	THE STARGAZERS FEAT. NIGHT TOUCH	London
6	11	QUICKSAND FEAT. BERTINE ANNE MARIE FEAT. MEGAN C	Mercury
7	2	SOMERICK FEAT. J. KIMBLE FEAT. THE	Mercury
8	10	SOUL MUSIC FEAT. KIMBLE FEAT. THE	Mercury
9	11	SOUL MUSIC FEAT. KIMBLE FEAT. THE	Mercury
10	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
11	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
12	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
13	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
14	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
15	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
16	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
17	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
18	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
19	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
20	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic

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1	2	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
2	1	BURNING SPICE FEAT. THE	Mercury
3	3	CARLTON FEAT. SPOON BOOS, SAN JOAQUIN THE	Mercury
4	10	THE STARGAZERS FEAT. NIGHT TOUCH	London
5	7	THE STARGAZERS FEAT. NIGHT TOUCH	London
6	11	QUICKSAND FEAT. BERTINE ANNE MARIE FEAT. MEGAN C	Mercury
7	2	SOMERICK FEAT. J. KIMBLE FEAT. THE	Mercury
8	10	SOUL MUSIC FEAT. KIMBLE FEAT. THE	Mercury
9	11	SOUL MUSIC FEAT. KIMBLE FEAT. THE	Mercury
10	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
11	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
12	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
13	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
14	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
15	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
16	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
17	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
18	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
19	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic
20	1	EDOT FEAT. THOMAS & SANDY MARINA (DJ SELECTION)	Atlantic

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**COOL CUTS CHART**

Pos	Last Week	Artist	Label
1	1	BOB SINCLAIR W/ JAY-Z FEAT. EMINEM	Atlantic
2	1	RODOLFO TIGRE W/ JAY-Z FEAT. EMINEM	Atlantic
3	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
4	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
5	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
6	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
7	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
8	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
9	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
10	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
11	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
12	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
13	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
14	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
15	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
16	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
17	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
18	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
19	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic
20	1	FEAR CHRISTEN W/ JAY-Z FEAT. EMINEM	Atlantic

**URBAN TOP 30**

Pos	Last Week	Artist	Label
1	1	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
2	1	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
3	1	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
4	1	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
5	1	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
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18	1	CHRISTINA MILLAN FEAT. YOUNG J. SMYI	Atlantic
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# Datafile

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Week 18

Upfront p18 TV & radio airplay p21 New releases p24 Singles & albums p26

## FAST CHART

### SINGLES

**NUMBER ONE**  
GNARLS BARKLEY CRAZY  
(Warner Bros)

Winning another easy victory, Gnarls Barkley's Crazy clocks up its sixth straight week at number one – the longest for a debut single since 1997, when the Spice Girls topped the list for seven weeks with Wannabe.

### ARTIST ALBUMS

**NUMBER ONE**  
SNOW PATROL EYES OPEN (Fiction)

Leadership of the artist album chart changes for the 11th week in a row, as Snow Patrol dethrone Gnarls Barkley, and earn the Fiction label its first number one album since The Cure's Wish led the rankings 14 years ago last week.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS NOW! 63 (EMI/Virgin/UMTV)

Former number one Floorfillers: Club Classics spends its fourth straight week at number two behind NOW 63. The latter album saw its sales slide a further 37.3% to 29,113 last week, taking its 27-day sales total to 347,335.

### RADIO AIRPLAY

**NUMBER ONE**  
GNARLS BARKLEY CRAZY  
(Warner Bros)

While its margin over its nearest rival falls from 48% to 36% on its sixth week at the airplay chart apex, Crazy actually logged more plays than in any previous week last week, increasing from 2,781 to 2,908.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Red Hot Chili Peppers Stadium Arcadium (WEA); Dirty Pretty Things Waterloo To Anywhere (Mercury);

Wobsterbank Everyman For Himself (Mercury); Scott Walker The Drift (A&O); Matsuyama Youth (Columbia)

**MAY 15**  
Rancobsters Broken Toy Soldiers (XL); Phoenix It's Never Been Like That (Virgin); Feeder The Singles (Epic); Ron Sexsmith Time Being (V2); Crandaddy What Happened To The Family Cat (V2); The Beautiful South Superst (Sony BMG)

**MAY 22**  
Pet Shop Boys Fundamental (Parlophone); Hot Chip The Warning (EMI); Zero 7 The Garden (Ultimate)

**MAY 29**  
Tanning Comments Of The Inner Chorus (Full Time Hobby); Jewel

## The Market

### Physical album sales up on 2005

by Alan Jones  
Year to date physical album sales in 2006 have edged ahead of 2005 for the first time, with sales up to and including last Saturday (May 16) of 46,066,532 – a minuscule 0.09% up on same stage 2005 sales of 46,021,540.

The fact that physical sales have increased at a time when the focus is increasingly on the fast-growing download sector, and when compilation sales are in freefall, is remarkable – and due in no small part to improved sales of number one albums this year. It is especially welcome, as sales in the first four weeks of the year were markedly below 2005 levels but the deficit has been whittled away steadily ever since, before finally disappearing.

In the first 18 weeks of last year, the number one artist album sold more than 100,000 copies only twice, with only The Stereophonics and Q4 recording six-figure sales.

So far this year, it's been done six times, and always by homegrown British acts, with The Arctic Monkeys (twice), Corinne Bailey Rae, Journey South, Shayne Ward and Snow Patrol all topping the figure. So far in 2006, the number one artist album has average weekly sales of 109,440, up 54.2% on the



Snow Patrol became the sixth number one to breach 100,000-a-week sales barrier

average of 70,950 in the first 18 weeks of 2005.

It could be argued that the repertoire so far this year has been superior, but it is due primarily to new artists making big openings, as Snow Patrol's first-week tally of 120,860 physical sales last week (26,809 including downloads) marks the first 100,000 plus tally by an established act so far this year.

Artist album sales so far in 2006 – excluding downloads – are up an impressive 4.73% from 36,168,828 to 37,879,892. Compilation sales, meanwhile, are off more than a sixth, sliding from 9,852,712 in the first 18 weeks of 2005 to 8,183,640 in the same

period this year – a decline of 16.94%.

Physical album sales have beaten their 2005 levels in each of the last four weeks, and were up 2.7% last week on the same week in 2005, even as album downloads topped the 50,000 mark for the first time, at 50,036, making total album sales last week of 2,289,783.

Finally, singles sales also remain buoyant. They dipped by 2.4% last week to 1,163,639. That is 37.7% higher than the same week last year when 844,842 singles were sold. Gnarls Barkley chalks up a sixth week at number one with Crazy on sales of 50,163.

## KEY INDICATORS

### SINGLES

Sales versus last week: -2.4%  
Year to date versus last year: 116.8%

### MARKET SHARES

Universal	35.7%
Warner	24.5%
Sony BMG	14.0%
Others	13.7%
EMI	12.1%

### ALBUMS

Sales versus last week: -20.9%  
Year to date versus last year: 6.4%

### MARKET SHARES

Universal	38.5%
Sony BMG	20.2%
EMI	18.1%
Warner	14.5%
Others	8.7%

### COMPILATIONS

Sales versus last week: -8.5%  
Year to date versus last year: -16.8%

### MARKET SHARES

Universal	39.9%
EMI	22.6%
Sony BMG	4.7%
Warner	3.8%
Others	29.0%

## RADIO AIRPLAY

### MARKET SHARES

Universal	41.7%
EMI	19.6%
Others	14.3%
Sony BMG	14.1%
Warner	10.3%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 46.7% US: 42.7% Other: 10.6%  
Origin of albums sales (Top 75):  
UK: 53.3% US: 41.3% Other: 5.4%

For fuller listings, see [musicweek.com](http://musicweek.com)

## NEW ADDITION



The Lemonheads have re-formed, re-signed to Vagrant records and are to release their eighth studio album *Dozs* this summer. Fronted by Evan Dando, the band – which now consists of Bill Stevenson (Black Flag) and Karl Alvarez (Descendents) – are currently in the studio finishing off the album. Vagrant is distributed by Universal in the UK.

## SINGLES

**THIS WEEK**  
LL Cool J Control Myself (Def Jam); Pet Shop Boys I'm With Stupid (Parlophone); Graham Coxon You And I (Parlophone); Hot Chip And I Was A Boy From School (EMI); The Datsuns Stuck Here For Days EP (V2); The Beautiful South Manchester (Sony BMG); Boy Kill Boy Suzie (Vertigo)

**MAY 15**  
Orson Bright Idea (Mercury); Christina Milian Say It (Def Jam); The Like What I Say And What I Mean (Polydor); Morning Runner The Great Escape (Parlophone)

**MAY 22**  
Futureheads Skip To The End (WEA); Mystery Jets Four Walls (WEA); Primal Scream Country Girl (Columbia); Jack Johnson Upside Down (Island); Placebo Song To Say Goodbye (Virgin); Matt

Willis Ul All Night (Mercury); Robbie Williams Sin Sin Sin (EMI); The Darkness Grindface (Atlantic); The Ordinary Boys 9 To 5 (5-Unique)

**MAY 29**  
Prince Fury (Island); Craig David Hydronic (WEA); Keane Bailey Rae Trouble Sleeping (EMI); Tony Christie (Is This The Way) The World Cup (Tig); Ronan Keating All Over Again (Polydor); Journey South The Circle (RCA); Nelly Furtado Manos (Polydor); Duncan James Sooner Or Later (Innocent)

**JUNE 5**  
Clare Sroufe Flame (Parlophone); Mariah Carey Say Somethin' (Mercury); Embrace World At (Independent); Sugababes Follow Me Home (Island); Crazy Frog I Am The Champions (Cruz); Fightstar Hazy Eyes (Island); The Streets Never Went To Church (679)

1305106

## The boys are back in town

### The Plot

Pet Shop Boys dial into digital market with ringtones at the heart of promotional push

PET SHOP BOYS FUNDAMENTAL (PARLOPHONE)

Using ringtones to sell records is hardly an innovative approach to album marketing these days, but the Pet Shop Boys - ever the innovators - have found a way to push things forward.

Where ripping album tracks to ringtones has become de rigueur, Neil Tennant and Chris Lowe have taken the extra step of writing and recording four tones especially designed with phones in mind as part of the campaign for their ninth studio album *Fundamental*, which is released on May 22.

"They realize that the digital market for them is a key area," says Parlophone senior marketing manager Claire O'Brien. "With their music being so electronic based and so many loyal fans online, digital marketing will obviously play an important part

in the campaign."

The duo are also creating something of a viral phenomenon with the video for the album's lead-off single *I'm With Stupid* - released today (Monday) - which features Little Britain stars Matt Lucas and David Williams. "I think [Williams and Lucas] have always been massive fans, and they were looking to get involved," says O'Brien.

The single has been A-listed on Radio Two, which later this month will broadcast an exclusive concert being performed tonight (Monday) with the BBC Concert Orchestra at the Mermaid Theatre in London. Some of the songs will be sung by special guests.

Meanwhile, an hour-long special on the set is planned on the Capital Gold Network the weekend before the album's release. An iTunes exclusive is also planned, along with a retrospective feature on the pair in *Q*, which follows an interview in the last issue of *The World*. A limited-edition version of the album will be packaged with an eight-track remix bonus, entitled *Fundamentalism*.

O'Brien also reveals that Os has produced an hour-long



documentary on the band which has a provisional transmission date of May 31 in the UK. It contains filmed interviews with PSB collaborators, friends and fans, as well as interviews with the pair.

Parlophone is focusing on one of the group's core fanbase areas of London by putting up advertising posters on the Underground to match the album artwork, which has been designed by long-term collaborator Farrow and features all the text in neon lettering.

### CAMPAIGN SUMMARY

MANAGEMENT: Dave Dorrel, David management.  
MARKETING: Claire O'Brien, Parlophone  
NATIONAL TV: Helena McGeough, Parlophone  
NATIONAL & REGIONAL PRESS: Murray Collier, Parlophone  
ONLINE PRESS: PROMO, Jon Birk, Rachel Clark, Parlophone  
DIGITAL MEDIA: Dan Duscombe, Parlophone  
REGIONAL RADIO: Clare Beaumont, Mark Glead, Parlophone  
COLLEGE PROMOTION: Rob Clark, EMI

## The Futureheads fast-forward in time with Danish director

### Promo focus

Martin De Thurah's video for The Futureheads' *Skip To The End* is filled with both strangeness and beauty. On the one hand it has a playful level of surrealism within an enigmatic storyline, on the other it has a crisp immediacy that comes from a breathtaking use of locations and photography. Most importantly, the video is stuffed with visual ideas and mysterious characters.

It starts with a bride and groom in period dress, succumbing to hypnotism via a rotating spiral, then being transported from doctor's office to a bleak but beautiful forest and confronting a series of dreamlike incidents and characters: a skeleton under a tree; a photographer, touching each other with eight-foot arms; a pram, which also produces an elongated arm; two angry children playing cowboys and Indians; ghosts floating among the trees; a man; and four members of The Futureheads, acting as wedding guests or choir, with singer Ross Millard narrating the



unfolding events.

"It's kind of a naive idea," says the director. "The idea in the song is that you can fast-forward something, to see how it turns out. You can find out whether doing something was a good idea. So I decided to take one of those bigger choices - getting married."

This was the first treatment he wrote for the band, and he comments: "The first script I wrote the label didn't dare make."

However, The Futureheads were determined to work with him, and agreed to come to Denmark to shoot the video. "They kept coming back, even though they didn't understand how every thing was going to work."

This extract is taken from a piece in the May edition of *Proton* magazine, which is out this week. For more information contact David Pagendam [david@musicweek.com](mailto:david@musicweek.com)

### TASTEMAKERS TIPS

#### Psapp The Only Thing I Ever Wanted (Domino)

JOE MUGGS, WORD



"Like Hot Chip, The Go! Team and countless other (so far) lesser-known acts, Psapp are of a generation for whom the indie/electronic divide simply doesn't exist. Like various other untagoriseable acts (Imogen Heap, LCD Soundsystem, etc) they've had a huge boost from appearances on The OC soundtrack and their bitterness, whinnish-but-intense alt-pop has endless mileage."

#### Teamsters Feels Like Love (Positiva)

BRENT TOBIN, GALAXY HEAD OF MUSIC/PROGRAMME CONTROLLER GALAXY YORKSHIRE

"It's a cliché, but dance music - huge especially - always sounds

better in the sun. It's taken a few weeks to grow on us at Galaxy, but this record looks set to make the transition from club charts to playlist. A great old-school sound, with a strong vocal, Feels Like Love has had some great reactions on Fresh and First - the Galaxy weekend's new music showcase. Teamsters, the Danish pair who have had past success going under the name Morjae, look set for a strong summer."

#### ILIKETRAINS The Beeching Report (Dance To The Radio)

ANTHONY THORNTON, REVIEWS EDITOR, NME



"From the magnificent *Dance To The Radio: What We All Want* compilation, this one track illustrates the breadth and depth of talent in the Leeds scene. Starting from a slow,

### THE INSIDER

#### Choice FM

CHOICE FM 107.1 96.9

Choice FM is looking to get closer to its audience as it rolls out a series of initiatives to give listeners more ways than ever to get actively involved with the station.

As part of the drive, listeners to the GCap-owned station can now sign up to receive complete video-casts of guest interviews via their mobile phones, an extra service that adds to the Podcast services already offered, while a new online messageboard allows listeners to interact live with each other, 24 hours a day.

Choice FM managing director Ivor Etienne says continued

development in these areas is essential. "It's very important in terms of connecting with our current and potential future audience. The website receives over 2m hits per month now and we've got more than 80,000 unique users; a competition we ran recently - to win a Porsche - received over 40,000 text messages, so our listeners are pretty active," he says.

The station, which launched 16 years ago, currently reaches a national audience of 612,000 and 510,000 London listeners. While currently targeting the 16- to 30-year-old male and female demographic, Etienne has his sights set on broadening that audience during the next year. "We believe that there is

### RADIO PLAYLISTS

#### RADIO 1

Arctic Monkeys The View From The Afternoon  
Glast!Freaks Somebody's Watching Me, Blaise  
Christina Milian feat. Young Jeezy vs J. Dirty  
Pretty Things Bang Your Heads Out  
Ray Charles, Dance: Ozark's Barkley Cray, Marly  
DJ: Dariusz, Internal From Paris to Berlin  
Jack Johnson Unleash Your Dream: Women In All  
Wonders, LL Cool J feat. Jennifer Lopez  
Guns N' Roses Original Live, Primal Scream  
Country Girl, Red Hot Chili Peppers  
Dave Navarro, Rihanna SOS (Revised Mix), Sugar  
Nes Rappoport, Snow Patrol, You're All I Have  
The Redden FM My Little Valentine  
B LIST  
Boy Kill Boy Suite Breaks Co-Op  
Guns N' Roses Eric Burdon & The Animals  
Tomb Raider Shiping, Primal Scream, Bailey Rae  
Goldspire Fly Me Away, Matt Willis, All  
Music, Nelly Furtado, Alan Clark, Nerina Pallot  
Everybody's Gonna Go Down, Oakenfold, Fat

Brittany Murphy Factor Kill Porcupine, Pirella Göttsche  
The Discs But It's Better If You Do, Pink  
Krew The Ordinary Boys Vs Lady Swaggin  
New!Flow The Streets Never Went To Church  
We Are Scientists Nobody Knows Nobody Got Hurt  
C LIST  
Hot Chip, Bay From School, Laetitia Beatty, Lollipop  
Hot Chip, Bay From School, Laetitia Beatty, Lollipop  
Dogg Say Somethin', Muse Supernova, Black  
Pink, Robbie Williams Sin Sin Sin, Snow Patrol  
Home, Sunblock feat. Robin Beck First Time  
The Automatic Monster, T1 Why You Work  
L'UPFRONT LIST  
"Bob Sinclair feat. Steve Edwards World State  
Hot Chip/On Of The Sky, Haze Of The Hazy  
Shin J. Oak, Mystery Jets You Can Get Lost In  
Dennis, Razorlight In The Morning Talking  
Back Sunday Mate/Dennis  
RADIO 2  
A LIST  
Breaks Co-Op The Other Side, Corinne Bailey





**SINGLE OF THE WEEK**

**Verina Pallot**  
Everybody's Gone To War

14th Floor 14FLR13CD  
This sensational, rocking tune – which is the highest climber on this week's UK radio airplay chart – should finally break Pallot to a national audience. Playlisted just about everywhere (including Capital and Radio Two's A-lists as well as Radio One's B-list), this is the single to catapult its parent album *Fires into the Top 10*. The release coincides with Pallot's first headline UK tour and the wake of her sell-out show in London's ICA last month.



**ALBUM OF THE WEEK**

**Pet Shop Boys**  
Fundamental

Parlophone 3628592  
The ninth studio album from the duo of the UK's best-known pop ones is a great return to form. Coming on like a cross between their two best albums – *Behaviour* and *Turn* – the PSBs turn in a brilliant performance on *Sodum And Gomorrah Show* – surely a fortifying single to rival *It's A Sin*. Other notable cuts are the lush, introspective *Indefinite Leave To Remain*, the Diane Warren-penned *Numb* and the hook-laden *Integral*. Excellent.

**Singles**

**Breaks Co-Op**

The Other Side (Parlophone CDR56689)  
The debut single from this Anglo-New Zealand trio is a beautiful, lush, catchy California-style swayer with an excellent vocal from frontman Andy Lovegrove. Formerly a number one airplay hit in New Zealand, it is getting support from Radio One, Capital, Xfm and Virgin.

**Back 65**

Devil's Eyes (Warner Bros WEA046CD)  
This highly original fiddle-driven pop stomper – which is sadly being overlooked by radio – is released to coincide with Back 65's forthcoming UK tour. The track is a highlight from the recent *Secret House Against The World* album, while the package features *Blood Of A Young Wolf* recorded in session for Xfm.

**The Darkness**

Grievful (Atlantic DARK06CD)  
Although this is probably the most commercial track on *One Way Ticket To Hell...And Back*, it will have its work cut out if it wants to turn around the fortunes of the underperforming album. A storming pop-rocker complete with strings, the single is backed by a video by award-winning director Tim Pope and for the first time, a dance remix by Richie Edwards. The video is receiving heavy rotation on Kerrang! TV.

**The Feeling**

Fill My Little World (Island MCSD040464)  
This second single from The Feeling is a delightful little pop tune that stands to establish the band with the UK public. Lifted from their debut album, *Twelve Stops And Home*, it is rich in melody and an understated production ensures that the instrumentation doesn't flood the vocal. The band are on tour throughout May/June.

**Ed Harcourt**

Visit From The Dead Dog (Heavenly/EMI HVN157CD)  
Trust Ed Harcourt to deliver another likeable tune – the

dependable singer-songwriter returns with this intriguing tale, which taps into a family story, gently intertwining piano, strings, guitar and a charming trumpet interlude. The track is taken from his forthcoming album, *The Beautiful Lie*, which features Graham Coxon on guitar.

**Herbert**

Harmonise/The Movers And The Shakers (UK L007306)  
Both songs here demonstrate precisely why Herbert is held in such high esteem by the electronic music community and beyond, with peerless production that combines jazzy instrumentation with techy bleeps and a tune your milkman could whistle.

**Jack Johnson**

Upside Down (Brushfire/Island 9853873)  
Hot on the heels of the million-selling *To Between Dreams* album comes this brand new charming folk-pop strummer which is featured in the movie *Curious George*. The single is featured on the soundtrack album (which includes nine new Jackson tunes) and features vocals from Will Ferrell and Drew Barrymore. Support comes from Radio One and Capital (A-lists) and Radio Two (C-list).

**The Ordinary Boys Vs Lady Sovereign**

Nine2Five (B Unique/Polydor BUN105CD)  
This class-sounding single is pure pop and looks certain to hit the top three in week one. A ska-flavoured danchall workout with a sing-along-na refrain, it features vocal punctuation from Brit-hopper Lady Sovereign. It is B-listed at Radio One and enjoying daytime support from Xfm.

**Primal Scream**

Country Girl (Columbia 82876834282)  
This storming, Stoney, instant classic is a thrilling return to the Primal Scream of yesteryear. Gone are the techno bleeps of *XTRMNTD* and *Evil Heat*, replaced instead with a feel good rock groove that hits like a warm bottle of Jack Daniels. Sure to be

a highlight of their headlining slot at June's Isle of Wight festival.

**Sway**

Products (All City ACOM0200CD)  
One of the highlights from the excellent debut album *This Is My Demo*, Products acts as a decent showcase for Sway's vocal prowess. He is also arguably the finest live performer in UK hip hop at the moment and a support slot on the Streets tour, combined with the single, should drive a wider audience to the album.

**Taking Back Sunday**

MakeDamnSure (Warner Bros W716CD1)  
With their latest album debuting in the Top 20, Taking Back Sunday are experiencing a career high in the UK. With bands such as Fall Out Boy and, to an extent, Panic! At The Disco, opening the door for 'emo' at commercial radio, TBS have their strongest chance yet of a serious hit and have delivered the song in *MakeDamnSure*. This is a punchy rock song with a massive hook.

**Robbie Williams**

Sin Sin Sin (Parlophone CDCH55160)  
This third single from the relatively weakly-selling *Intensive Care* is one of its finer cuts. A throbbing, emotional pop chugger with a memorable chorus, it has been A-listed by Capital and C-listed by Radio One. Williams kicked off his world tour on April 10 in South Africa.

**Schneider TM**

Pac Man Shopping Cart (V2/City Slang SLANG5040117)  
Berlin-based music man Schneider TM serves up a dreamy electro pop hybrid with *Pac Man*. Finger-picked guitar kicks off the track, followed by a patchwork of intermittent strings, studio beats and quirky guitar effects, along with Mr TM's chilled-out vocals. Perfect for laid-back times.

**Matt Willis**

Up All Night (Mercury 9858521)  
The former Bushed member's solo debut is an energetic introduction to his talents for the uninitiated and suggests the arrival of a real star. This fast-paced track with a feelgood lyrical message is backed

with a guitar-driven pop sound that has already drawn a few comparisons to *De Leppard*. Climbing at radio, this should deliver a strong chart result for Willis.

**Albums**

**Boy Kill Boy**

Civilian (Mercury 9877358)  
There are echoes of many successful guitar-pop bands (Reeder, Muse, The Killers) across this debut album from Boy Kill Boy, who emerged on the back of *Fierce Panda* some 18 months ago. Civilian can sound rather samey on a first listen, but the songs are consistently strong and catchy, as evidenced by current single *Suzie*, which has been B-listed at Radio One.

**Cosmic Rough Riders**

The Stars Look Different From Down Here (Korova KODE1003)  
The sixth album from this critically favoured Glasgow trio is a fine collection of memorable rock workouts, particularly the excellent opener *It Is I* and the melodic first single *In Time*. The band are major participants in the forthcoming three-day Belfast festival *Climax* Music and embark on a UK tour next month.

**Def Leppard**

Yeah (Mercury 9858285)  
This 14-track set is a collection of covers from the early to mid seventies, clearly favourites of the band when they were growing up. Among the gems, which surprisingly make up a great album, are their readings of *Sweet's Hellraiser*, *ELC's 1009 Overture*, *Roxy Music's Street Life* and a fantastic version of *Free's A Little Bit Of Love*.

**Hot Chip**

Warning (EMI 3566402)  
Veering from two-step garage rhythms to pop-based electro ballads, Alexs Taylor and Joe Goddard's follow-up to 2004 debut *Coming On Strong* is a virtuosic amalgamation of studied dance genius, positively brimming with ideas. A little barry in places, but undoubtedly fresh, especially on the Radio One C-listed *Buy From School*.

**Less Than Jake**

In With The Out Crowd (Reprise 936299842)  
The second album from this new wave five-piece from Gainesville, Florida, sees them taking in influences from the likes of *Operation Ivy*, *The Police* and early Green Day. The best cuts on this largely robust, muscular set are *Soundtrack Of My Life*, the skabate of *PS Shock The World* and the single *Overrated* (Everything Is).

**Papp**

The Only Thing I Ever Wanted (Domino WIGGD 172)  
This beautifully released second album from the London-based duo fulfils the promise of their cult classic debut *Tiger, My Friend*. It is an endearingly frantic mélange of synthesizer-pop production and sultry vocals where technical ability is matched by a heartfelt song at every turn. Their profile is at a high due to scoring the theme tune to the *Grays Anatomy* TV series; this confident album should further that trajectory.

**Tunnng**

Comments Of The Inner Chorus (Full Time Hobby/Static Caravan FTH019CD)  
This second album from Tunnng, one of the brightest lights in the current folk renaissance, is so filled with joy, charm and a sense of musical experimentation that its potential audience is huge. It is the sort of record that should well steadily this year in what will be a heavy period of touring for the seven-piece.

**Zero 7**

The Garden (Atlantic 510128572)  
The biggest strength of *The Garden* is that it builds upon the template of the group's stunning debut, *Simple Things*, which 2004's *When It Falls* failed to do. From Jose Gonzalez's gentle court on laidback opener *Patterson*, to Sia Furler's gloriously sloopy vocal on closer *Waiting To Die*, the album's forward-thinking blend of folk and MOR never misses a beat.

This week's reviews: Dupell Island, Adam Buxton, Phil Brooks, Stuart Clarke, Joanna Jones, Jim Larkin, Owen Llewellyn, Nicola Stille and Nick Tesco.





# Play Chart



Nielsen  
Music Control

Week	Label	Artist	Title	Genre	Weeks on Chart	Peak	Current	Change
26	Capitol	SHERYL CROW AND STING	ALWAYS ON YOUR SIDE	POP/ROCK	126	26	2023	-16
27	Parlophone	PET SHOP BOYS	I'M WITH STUPID	POP/ROCK	278	72	1835	-36
28	Capitol	BLAZE FEAT. BARBARA TUCKER	MOST PRECIOUS LOVE	ROCK	444	-21	1978	-27
29	Capitol	PINK STUPID GIRLS	LARCE	POP	969	-2	1937	-38
30	Capitol	MECK FEAT. LEO SAYER	THUNDER IN MY HEART	POP/ROCK	1295	4	1923	-24
31	Capitol	ARCTIC MONKEYS	THE VIEW FROM THE AFTERNOON	ROCK	160	-6	1903	3
32	Capitol	KELLY CLARKSON	BECAUSE OF YOU	POP	914	22	1855	9
33	Capitol	DIRTY PRETTY THINGS	BANG BANG YOU'RE DEAD	ROCK	362	7	18	28
34	Capitol	PRIMAL SCREAM	COUNTRY GIRL	ROCK	365	11	1289	36
35	Capitol	GOLDPLAY	THE HARDEST PART	ROCK	1355	8	1132	-42
36	Capitol	SUGABABES	RED DRESS	POP	1227	-6	1701	-4
37	Capitol	THE RACONTEURS	STEADY AS SHE GOES	POP	344	38	1677	36
38	Capitol	JACK JOHNSON	UPSIDE DOWN	POP/ROCK	287	101	1646	17
39	Capitol	JOEY NEGRO	MAKE A MOVE ON ME	POP	389	-16	1625	50
40	Capitol	RICHARD ASHCROFT	MUSIC IS POWER	ROCK	675	-2	1632	-16
41	Capitol	A-HA	COSY PRISONS	POP	66	-34	1610	-58
42	Capitol	SHAYNE WARD	NO PROMISES	POP	894	-4	1607	-38
43	Capitol	KUBB	REMAIN	ROCK	293	43	1601	15
44	Capitol	PAUL SIMON	FATHER AND DAUGHTER	ROCK	24	0	156	0
45	Capitol	FEEDER	LOST AND FOUND	ROCK	274	19	1522	20
46	Capitol	SIGUR ROS	HOPIPPOLA	ROCK	120	3	1513	21
47	Capitol	MARY J. BLIGE & U2	ONE	ROCK	1128	-29	1453	-66
48	Capitol	KIT TUNSTALL	SUDDENLY I SEE	ROCK	512	22	1434	36
49	Capitol	CORINNE BAILEY RAE	TRUBLE SLEEPING	ROCK	305	163	1413	104
50	Capitol	SUGABABES	PUSH THE BUTTON	POP	612	17	1394	-22

Source: Nielsen Music Control. Compiled from data gathered from 9500+ in-store and 1000+ on-line stations on Sunday, Sep 30, 2007 to Saturday, Oct 6, 2007. Data is subject to change without notice.

FOR FURTHER ENQUIRIES PLEASE CONTACT:  
SALES MANAGER  
LEENA BHATTI  
14 THE ALMA CENTRE  
BRIDGEWAY LANE  
SHEFFIELD  
S18 2PW  
44 11 20 7739 5158  
LEENA.BHATTI@MUSICFINDER.CO.UK

supportive, giving it 24 plays last week and providing 58.5% of its overall activity.

**12. Goldplay**  
Fly Me Away is the fourth single from Goldplay's latest album, Supernatural, and is the first to fall just short of the Top 20, debuting at number 26 this week. But radio was behind previous singles Ooh La La, Number 1 and Risk a Whisk.



Horse, and has also given Fly Me Away support. The track vaults 32-12 at airplay this week, with a top tally of 25 plays from Xfm Scotland, although its most valuable plays from an audience perspective are from Radio One and 17 on Radio Two.

## RECE

ING (INC. 7") VIDEO STREAMING - WEB AND MOBILE PHONE AUDIO RESTORATION DVD-R/CD-R DUPLICATION AUDIO + FCP AUDIO EDITING IN-HOUSE DESIGN TEAM ON DIGITAL ARCHIVING (AUDIO AND VIDEO)



European pop/dance crossover. Infernal's debut hit from Paris: too Berlin has sold 88,281 copies in

the last four weeks, while moving 34-4-3-1 on the sales chart. Radio was initially slow to catch on.

but it has enjoyed 50-29-22-9 in the last three weeks, with Radio One especially

## EMAP BIG CITY

Week	Label	Artist	Title	Genre
1	Capitol	CHARLIS BARKLEY	CRAZY	ROCK
2	Capitol	RIHANNA	S.O.S.	POP
3	Capitol	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	ROCK
4	Capitol	WILL YOUNG	WHO AM I	POP
5	Capitol	MECK FEAT. LEO SAYER	THUNDER IN MY HEART	POP
6	Capitol	JAMES BULLY	WISEMAN	ROCK
7	Capitol	PINK STUPID GIRLS	LARCE	POP
8	Capitol	ORSON LO	TOMORROW	ROCK
9	Capitol	BEATRICE	SOMEBODY'S WATCHING ME	ROCK
10	Capitol	BEVERLY KNIGHT	PIECE OF MY HEART	ROCK

## GWR GROUP

Week	Label	Artist	Title	Genre
1	Capitol	CHARLIS BARKLEY	CRAZY	ROCK
2	Capitol	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	ROCK
3	Capitol	JAMES BULLY	WISEMAN	ROCK
4	Capitol	WILL YOUNG	WHO AM I	POP
5	Capitol	SNOW PATROL	YOU'RE ALL I HAVE	ROCK
6	Capitol	MECK FEAT. LEO SAYER	THUNDER IN MY HEART	POP
7	Capitol	KEANE	IS IT ANY WONDER?	ROCK
8	Capitol	GOLDPLAY	THE HARDEST PART	ROCK
9	Capitol	BEVERLY KNIGHT	PIECE OF MY HEART	ROCK
10	Capitol	JACK JOHNSON	BETTER TOGETHER	POP

## PRE-RELEASE

Week	Label	Artist	Title	Genre	Release Date
1	Capitol	NERINA PALLOTT	EVERYBODY'S GONE TO WAR	ROCK	31.10
2	Capitol	KEANE	IS IT ANY WONDER?	ROCK	31.87
3	Capitol	THE FEELING	FILL MY LITTLE WORLD	ROCK	26.28
4	Capitol	BREAKS CO-OP	THE OTHERSIDE	ROCK	26.02
5	Capitol	ORSON BRIGHT	IDEA	ROCK	25.47
6	Capitol	CHRISTINA MILLAN	FEAT. JEEZY SAYS I SEE YOU	ROCK	24.94
7	Capitol	SHERYL CROW	AND STING ALWAYS ON YOUR SIDE	ROCK	20.23
8	Capitol	PET SHOP BOYS	I'M WITH STUPID	ROCK	19.95
9	Capitol	PRIMAL SCREAM	COUNTRY GIRL	ROCK	17.99
10	Capitol	JACK JOHNSON	UPSIDE DOWN	ROCK	16.47
11	Capitol	A-HA	COSY PRISONS	ROCK	16.11
12	Capitol	KUBB	REMAIN	ROCK	16.01
13	Capitol	PAUL SIMON	FATHER AND DAUGHTER	ROCK	15.63
14	Capitol	KIT TUNSTALL	SUDDENLY I SEE	ROCK	14.40
15	Capitol	ROBBIE WILLIAMS	SIN SIN SIN	ROCK	13.88
16	Capitol	LAURA MICHALE	KELLY THERE WAS A TIME	ROCK	12.60
17	Capitol	PINK	WHO I WOULD BE	ROCK	11.34
18	Capitol	MATT WILKES	UP ALL NIGHT	ROCK	9.75
19	Capitol	MIKEY FURTADO	MANEATER	ROCK	9.13
20	Capitol	CAVIN DEGRAW	CHARLOT	ROCK	8.80

## RADIO GROWERS

Week	Label	Artist	Title	Genre	Radio Weeks
1	Capitol	WILL YOUNG	WHO AM I	POP	1772
2	Capitol	ROBBIE WILLIAMS	SIN SIN SIN	ROCK	404
3	Capitol	THE FEELING	FILL MY LITTLE WORLD	ROCK	503
4	Capitol	RONAN KEATING	FEAT. KATE RUSBY ALL OVER AGAIN	ROCK	441
5	Capitol	CAVIN DEGRAW	CHARLOT	ROCK	218
6	Capitol	BEATRICE	SOMEBODY'S WATCHING ME	ROCK	1140
7	Capitol	CORINNE BAILEY RAE	TRUBLE SLEEPING	ROCK	305
8	Capitol	NERINA PALLOTT	EVERYBODY'S GONE TO WAR	ROCK	864
9	Capitol	KEANE	IS IT ANY WONDER?	ROCK	968
10	Capitol	PINK	WHO I WOULD BE	ROCK	361

## RADIO TWO

Week	Label	Artist	Title	Genre
1	Capitol	PET SHOP BOYS	I'M WITH STUPID	ROCK
2	Capitol	NERINA PALLOTT	EVERYBODY'S GONE TO WAR	ROCK
3	Capitol	WILL YOUNG	WHO AM I	POP
4	Capitol	BREAKS CO-OP	THE OTHERSIDE	ROCK
5	Capitol	GOLDPLAY	FLY ME AWAY	ROCK
6	Capitol	SHERYL CROW	AND STING ALWAYS ON YOUR SIDE	ROCK
7	Capitol	NINA SIMONE	V GROOVERIVER AINT GOT NO	ROCK
8	Capitol	A-HA	COSY PRISONS	ROCK
9	Capitol	KUBB	REMAIN	ROCK
10	Capitol	PAUL SIMON	FATHER AND DAUGHTER	ROCK
11	Capitol	THE UPPER ROOM	BLACK AND WHITE	ROCK
12	Capitol	LAURA MICHALE	KELLY THERE WAS A TIME	ROCK
13	Capitol	CHARLIS BARKLEY	CRAZY	ROCK
14	Capitol	CAVIN DEGRAW	CHARLOT	ROCK
15	Capitol	RICHARD ASHCROFT	MUSIC IS POWER	ROCK
16	Capitol	THE FEELING	FILL MY LITTLE WORLD	ROCK
17	Capitol	GRANAHAM	COO YOU & I	ROCK
18	Capitol	SNOW PATROL	YOU'RE ALL I HAVE	ROCK
19	Capitol	ROBBIE WILLIAMS	SIN SIN SIN	ROCK
20	Capitol	DELAYS	HIDEAWAY	ROCK

## ON THE RADIO THIS WEEK

**RADIO ONE**  
Radio One's Big Weekend broadcasting live from Dundee with The Sugababes, Keane, Primal Scream, Snow Patrol & Paul Bruce Springsteen live from Glasgow.  
Jo Whiley  
Record of the Week - The Automatic  
Celine & Edith  
Record of the Week - Hoot of The Stars  
Eng is Out  
Zane Lowe  
Record of the Week - Vicarious  
Scott Mills  
Record of the Week - Cakes & Ale  
Maryse  
Friday Fizz  
Progcast

**RADIO 2**  
Record of the week - Embrace  
World's Year End Album of the week - Red Hot Chili Peppers  
Radio 2  
Progcast  
Progcast  
Progcast  
Progcast

**6 MUSIC**  
Steve Lamacq - Lisa from Cardiff with Mystery  
Marc Riley - Telling your story  
Glast

**CAPITAL**  
Featured albums - Corinne Bailey Rae  
Corinne Bailey Rae  
David Povey  
David Povey  
Mary J Blige - The Breakthrough  
Simon White - Sanctuary  
Dread - And The Story Goes, James Foa - Unforgettable

**XFM**  
Lauren Lavigne's Record of the Week - My 19th  
Lucky Record of the Week - Jack B  
T've been dancing  
You My Space

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## REVIEWS CATALOGUE

## Albums

### FRONTLINE RELEASES

#### DANCE

<b>BLUEST POINTS</b> SUMMER (Cherished Network) (CD) 3970	P	Dance
<b>WARRIOR TRIP</b> COLLAGE (Epic) (CD) 7013	P	Dance
<b>ADRIANA HUNTING GORY</b> YES (E) 09223	C	Dance
<b>LEO ROY</b> VS. <b>MIKE DUNN</b> (E) 09107	C	Dance
<b>WALKER</b> FROM THE OTHER SIDE (New Line) (CD) 38023	VTM	Dance
<b>SCHEPSTOL</b> MOST WILDLY (New Line) (CD) 38024	ADAB	Prog/House
<b>SOME THING NOTHING</b> STAYS THE SAME (Globe) (CD) 30070	P	Dance
<b>THEVERY CORPORATION</b> (Epic) (CD) 32 029	Dance	
<b>TOTAL SCIENCE</b> LIVES (Verve) (CD) 30071	S&D	Dance
<b>VARIOUS</b> ON (Globe) (CD) 30040	S&D	Dance
<b>VARIOUS</b> ANTHROLOGY (Epic) (CD) 30041	VTM	Dance
<b>VARIOUS</b> GLOBAL UNDERGROUND (Globe) (CD) 30042	VTM	Dance
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30043	VTM	Dance
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30044	VTM	Dance
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30045	L	Dance
<b>VARIOUS</b> SPY (Epic) (CD) 30046	VTM	Dance
<b>VARIOUS</b> PULSE (Epic) (CD) 30047	VTM	Dance
<b>VARIOUS</b> WOMAN (Epic) (CD) 30048	VTM	Dance

#### JAZZ

<b>ALLEN JACKSON</b> (Angel) (CD) 30002	E	Jazz
<b>BOB MARLEY</b> JAZZ (Mercury) (CD) 30003	N&P	Jazz
<b>CHARLES JOHNSON</b> & <b>JERRY SCAHORN</b> (Epic) (CD) 30004	N&P	Jazz

#### OTHER

<b>CHANCE</b> (Mercury) (CD) 30005	C	Left/Right
<b>CHARALAMBOS</b> A VANGUARD SOUND (Kulim) (CD) 30006	S&D	Left/Right
<b>PIETROBELLA</b> FILE OF DARK MATERIAL (Impresso) (CD) 30007	C	Left/Right
<b>TRIVIALITY</b> AMI (Oscar) (Sony) (CD) 30008	C	Left/Right

#### POP

<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30009	E	Rock/Pop
<b>BEACH BOYS</b> THE BEST OF (Epic) (CD) 30010	RSK	Pop/Rock
<b>BEAUTIFUL SOUTH</b> THE SPOON (Polygram) (CD) 30011	ARV	Pop/Rock
<b>BECK</b> OCEAN (Epic) (CD) 30012	RSK	Pop/Rock
<b>BLONDIE</b> THE SINGLE-EDGE (Epic) (CD) 30013	E	Rock/Pop
<b>BONNIE RAITT</b> LIVE (Mercury) (Mercury) (CD) 30014	VTM	Rock/Pop
<b>BRITNEY SPEARS</b> THE BRITNEY SPEARS (Mercury) (CD) 30015	ARV	Rock/Pop
<b>BRYAN ADAMS</b> THE REALITY CHECK (Mercury) (CD) 30016	VTM	Rock/Pop
<b>CHER</b> THE FOCUS (Mercury) (Mercury) (CD) 30017	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30018	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30019	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30020	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30021	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30022	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30023	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30024	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30025	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30026	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30027	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30028	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30029	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30030	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30031	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30032	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30033	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30034	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30035	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30036	VTM	Rock/Pop
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<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30041	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30042	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30043	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30044	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30045	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30046	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30047	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30048	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30049	VTM	Rock/Pop
<b>CHRIS COPELAND</b> THE REALITY CHECK (Mercury) (CD) 30050	VTM	Rock/Pop

#### ROCK

<b>ACACIA</b> THE (Mercury) (Mercury) (CD) 30051	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30052	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30053	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30054	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30055	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30056	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30057	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30058	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30059	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30060	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30061	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30062	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30063	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30064	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30065	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30066	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30067	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30068	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30069	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30070	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30071	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30072	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30073	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30074	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30075	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30076	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30077	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30078	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30079	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30080	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30081	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30082	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30083	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30084	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30085	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30086	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30087	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30088	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30089	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30090	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30091	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30092	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30093	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30094	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30095	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30096	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30097	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30098	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30099	PH	Rock
<b>ALICE</b> THE SHOW (Mercury) (Mercury) (CD) 30100	PH	Rock

### ROOTS

<b>VARIOUS</b> ANGEL OF ASHES (Mercury) (CD) 30101	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30102	C	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30103	P	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30104	VTM	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30105	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30106	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30107	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30108	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30109	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30110	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30111	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30112	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30113	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30114	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30115	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30116	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30117	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30118	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30119	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30120	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30121	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30122	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30123	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30124	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30125	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30126	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30127	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30128	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30129	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30130	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30131	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30132	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30133	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30134	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30135	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30136	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30137	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30138	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30139	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30140	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30141	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30142	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30143	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30144	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30145	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30146	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30147	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30148	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30149	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30150	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30151	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30152	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30153	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30154	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30155	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30156	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30157	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30158	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30159	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30160	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30161	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30162	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30163	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30164	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30165	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30166	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30167	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30168	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30169	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30170	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30171	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30172	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30173	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30174	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30175	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30176	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30177	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30178	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30179	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30180	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30181	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30182	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30183	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30184	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30185	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30186	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30187	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30188	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30189	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30190	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30191	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30192	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30193	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30194	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30195	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30196	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30197	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30198	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30199	PH	Rock
<b>VARIOUS</b> WOMAN (Epic) (CD) 30200	PH	Rock
<b>VARIOUS</b> PULSE (Epic) (CD) 30201	PH	Rock
<b>VARIOUS</b> BACK IN THE BAY (Capitol) (CD) 30202	PH	Rock
<b>VARIOUS</b> OF ASIA (Digital) (The House) (CD) 30203	PH	Rock
<b>VARIOUS</b> RHYTHM (Epic) (CD) 30204	PH	Rock
<b>VARIOUS</b> SPY (Epic) (CD) 30205	PH	Rock







# Albums

130506  
Top 75

Snow Patrol enter the chart at number one, knocking Gnarlz Barkley off the top spot, while rockers Tool and Pearl Jam debut at four and five respectively

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	MICHAEL FLATLEY	CELTIC TIGER	Universal/UMG
2	TAKE THAT	FOR THE RECORD	Sony/BMG
3	REHARVEY	ON TOUR	Blade/Universal
4	JAMES BLUNT	CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Capitol
5	ELD ZOOM	- LIVE	BMG
6	KANYE WEST	LATE ORCHESTRATION	Roc-A-Fella
7	GORILLAZ	DEMON DAYS - LIVE	Parlophone
8	SEXPISTOLS	THE GREAT ROCK 'N' ROLL SWINDLE	SAC/Columbia
9	VARIOUS HOW THAT'S WHAT I CALL MUSIC 2006		EMI/Warner
10	ELVIS PRESLEY	ELVIS '55	Capitol
11	PEARL JAM	LIVE AT THE GARDEN	Wrasnberg
12	THE RAMONES	RAW	Image
13	ORIGINAL CAST	RECORDING ACCORN ANTIQUES - THE MUSICAL	Cherry/Decca
14	JOHNNY CASH	THE MAN IN BLACK - HIS EARLY YEARS	Capitol
15	ANASTACIA	LIVE AT LAST	Capitol
16	JOHNNY MATHS	LIVE IN CHICAGO	Capitol
17	TENACIOUS 3	THE COMPLETE MASTERWORKS	WEA
18	ELVIS PRESLEY	LEGENDS IN CONCERT	WEA
19	PINK FLOYD	LIVE IN POMPEII	Universal
20	VARIOUS HOW THAT'S WHAT I CALL MUSIC QUIZ		EMI



**1. Snow Patrol**  
Last week's was an expensive one for Snow Patrol fans, with the release of expanded versions of early albums Songs For Polar Bears and When It's All Over We Still Have to Clear Up, and new album Eyes Open. The latter disc, follow-up to the band's 2003 breakthrough album The Fear, Straw, which has sold 1,346,446 copies, notably overlapped not only the two releases but everything else in the album marketplace to debut at number one on sales of 126,809. It's the band's first number one: The Final Straw peaked at number three.



**4. Tool**  
Although they have never had a hit single - and haven't even released one for 12 years - TOOL'S brand of metal grows more popular with every release. *Lateralus* provided the band's first UK chart entry, debuting at number 16 on sales of 12,377, and eventually selling 62,045 copies. After a five-year hiatus, which provided singer Maynard Keenan with the time to form side project A Perfect Circle, they're back in action, and debut at number four with new album *10,000 Days* on sales of 29,710.

Pos	Artist	Title	Label
1	SNOW PATROL	EYES OPEN	Capitol
2	GNARLS BARKLEY	ST ELSEWHERE	Warner
3	SHAYNE WARD	SHAYNE WARD	Sony
4	TOOL	10,000 DAYS	Capitol
5	PEARL JAM	PEARL JAM	Wrasnberg
6	THE KOOKS	INSIDE IN/INSIDE OUT	Mercury
7	MASSIVE ATTACK	COLLECTED - THE BEST OF	Virgin
8	RIHANNA	A GIRL LIKE ME	Def Jam
9	WILL YOUNG	KEEP ON	Sony
10	JACK JOHNSON	IN BETWEEN DREAMS	Real Gone Music
11	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS	Columbia
12	FALL	OUT OF UNDER THE CORK TREE	Mercury
13	BEVERLY KNIGHT	VOICE - THE BEST OF	Parlophone
14	CORINNE BAILEY RAE	CORINNE BAILEY RAE	Capitol
15	THE ZUTONS	TIRED OF HANGING AROUND	Decca
16	MARK KNOPFLER & EMMYLOU HARRIS	ALL THE ROADRUNNING	Mercury
17	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol
18	JAMIE FOXX	UNPREDICTABLE	Decca
19	PETER GRANT	NEW VINTAGE	Capitol
20	NINA SIMONE	THE VERY BEST OF	RCA
21	PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT	Rock-A-Viva
22	THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING	Capitol
23	THE BLACK EYED PEAS	MONKEY BUSINESS	Capitol
24	SCOTT WALKER & WALKER BROTHERS	THE BEST OF - THE SUN	Capitol
25	GREEN DAY	AMERICAN IDIOT	Capitol
26	GORILLAZ	DEMON DAYS	Parlophone
27	KELLY CLARKSON	BREAKAWAY	Capitol
28	RICHARD ASHCROFT	KEYS TO THE WORLD	RCA
29	TAKING BACK SUNDAY	LOUDER NOW	Parlophone
30	JACK JOHNSON	ON AND ON	Warner
31	DON WILLIAMS	THE DEFINITIVE - HIS GREATEST HITS	Real Gone Music
32	PINK	I'M NOT DEAD	Capitol
33	JAMES BLUNT	BACK TO BEDLAM	Capitol
34	QUEEN	LIVE AT WEMBLEY STADIUM '86	Atlantic
35	EMBRACE	THIS NEW DAY	Capitol
36	COLDFLAY	X&Y	Real Gone Music
37	MARY J BLIGE	THE BREAKTHROUGH	Parlophone
38	HAYLEY WESTENRA	ODYSSEY	Capitol

## TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	HOW THAT'S WHAT I CALL MUSIC 63	EMI/Warner
2	VARIOUS	FLOORBOLLERS - CLUB CLASSICS	WEA
3	VARIOUS	FRANKY FUNKY SESSIONS 09	Mercury
4	VARIOUS	ROCK ON SONGS 11	Capitol
5	VARIOUS	MASSIVE BAB - SPRING COLLECTION 2006	Capitol
6	VARIOUS	THE OPERA ALBUM 2006	Capitol
7	VARIOUS	THE POP TIME	Sony
8	VARIOUS	MAXIMUM BASS 2 - THE NEXT LEVEL	Mercury
9	VARIOUS	HARDCORE HEAVEN 3	Real Gone
10	VARIOUS	THE VERY BEST OF POWER BALLADS	Capitol
11	VARIOUS	HED KANDI - DISCO HEAVEN	Capitol
12	VARIOUS	THE NO 1 EUROPOPCOR DANCE ALBUM	Capitol
13	VARIOUS	DANCE NATION	Capitol
14	VARIOUS	THE WEEKEND VOL 2	Capitol
15	VARIOUS	CLUBBAND KIRIME HARDCORE 2	Capitol
16	VARIOUS	HIP-POP - THE EVOLUTION	Capitol
17	VARIOUS	THE NO 1 DANCE HITS ALBUM	Capitol
18	VARIOUS	THE HOLIDAY CLASSICS	Capitol
19	VARIOUS	VARIOUS PRESENTS THE ESSENTIAL BANDS	Capitol
20	VARIOUS	R&B LOVESONGS	Sony

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Title	Label
1	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol
2	JACK JOHNSON	IN BETWEEN DREAMS	Real Gone Music
3	CORINNE BAILEY RAE	CORINNE BAILEY RAE	Capitol
4	JAMES BLUNT	BACK TO BEDLAM	Capitol
5	KT TUNSTALL	EYE TO THE TELESCOPE	Mercury
6	JOURNEY	SOUTH JOURNEY SOUTH	Sony
7	KAISER CHIEFS	EMPLOYMENT	Capitol
8	KELLY CLARKSON	BREAKAWAY	RCA
9	WILL YOUNG	KEEP ON	Sony
10	SHAYNE WARD	SHAYNE WARD	Sony
11	GORILLAZ	DEMON DAYS	Parlophone
12	HARD-FI	STARS OF OCTV	Atlantic
13	ANDY ABRAHAM	THE IMPOSSIBLE DREAM	Sony
14	SIMON WEBBE	SANCTUARY	Image
15	MADONNA	CONFESIONS ON A DANCE FLOOR	Warner
16	COLDFLAY	X&Y	Capitol
17	KOOLS	INSIDE IN/INSIDE OUT	Mercury
18	RICHARD ASHCROFT	KEYS TO THE WORLD	Capitol

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# GO NORTH '06

## 10 - 11 MAY

### ABERDEEN - SCOTLAND

A SCOTTISH FESTIVAL OF NEW SOUNDS

50 ACTS. 6 VENUES. 2 DAYS. 1 STREET... AND A DISTILLERY.

FEATURING

ALAN MCGEE / AMBER / ATTIC LIGHTS / CALL TO MIND / GRANT CAMPBELL / DIABLO  
DISCIPLES OF PANIC EARTH / DRAGGING THE LAKE / IZO FITZROY / FOUND / THE GEMS  
THE GENICS / GENARO / GENEVIEVE / THE HEDRONS / HIGH PROFILE FISH / HIVIDA  
HOOKERS GREEN NO1 / HOT MANGU / THE HUSSYS / ISA & THE FILTHY TONGUES  
JYROJETS / LINUS LOVES / PAUL MARTIN / MONKEY TRIBE / NO 1 SON / PERSIL / POPUP  
REAL ONES / RIGHT HAND LEFT / THE RITES / THE RISE / RIVALS / THE RONELLES  
SAINT JUDES INFIRMARY / SHUTTER / THE SIDE / STACCATO SET / STANLEY  
STEREOGLO / THE BOY LACKS PATIENCE / VIVA MELODICA / VIVIEN SCOTSON / ZEA

VENUES

TRIPLE KIRKS / WILD BOAR / DRUMMONDS / MOSHULU / ABERDEEN FOYER / ONE UP  
CAPTAIN TOM'S / TUNNELS / KEF / SIBERIA / BELMONT PICTURE HOUSE / KILAU

### ASSOCIATED EVENTS



AN AUDIENCE WITH  
**ALAN MCGEE**

WEDNESDAY 10TH MAY  
BELMONT PICTURE HOUSE 6.15PM  
SCOTTISH MUSIC INDUSTRY LEGEND  
ALAN MCGEE WILL BE THE FOCUS OF A  
SPECIAL QUESTION AND ANSWER SESSION  
AT THIS YEAR'S GONORTH

ADMISSION FREE. LIMITED TICKET APPLICATIONS  
VIA [WWW.GOEVENTS.INFO](http://WWW.GOEVENTS.INFO)

### UP RECORDS IN-STORE SHOWCASES

WEDNESDAY 10TH 3PM HUBL SHOWCASE  
**CALL TO MIND, SHUTTER,  
THE METHOD**  
THURSDAY 11TH 5PM BABYBOOM /  
RF RECORDS SHOWCASE  
**OUR SMALL CAPITAL  
& VIVIEN SCOTSON**



ADMISSION FREE TO ALL SHOWCASE EVENTS

FOR MORE INFORMATION GO TO

# WWW.GOEVENTS.INFO

SUPPORTED BY

