

MUSICWEEK



Presland in as board removes Taylor

Sanctuary founder departs

Companies

by Martin Talbot

Sanctuary Group's newly-appointed group chief executive Frank Presland says he is taking up the role with mixed emotions after his predecessor Andy Taylor was fired last week.

Taylor was "removed as a director of the company" last Thursday evening, as outlined in a statement to the stock exchange the next morning - with "Twenty-First Artists" chief executive Presland moving up to take his place.

It is understood that Presland, who takes over for the rest of this year, had no involvement in the decision to remove Taylor. He says he is saddened by the turn of events. Speaking last Friday, he said, "I have been receiving messages of congratulations, but it doesn't feel like that. Andy is a good friend and hopefully will remain so. I wish him all the best in everything he does."

The statement revealed that Taylor had been removed by the board following their conclusion that certain of the prior-year adjustments made in the 2005 accounts should have been presented as a correction of fundamental errors and not as changes in accounting policy.

The decision was rescinded, the statement went on, as part of its review of the 2005 financial statement, as it responded to questions

raised by the Financial Reporting Review Panel. The review will not require any adjustments to its balance sheet for the year to September 30 2005, it adds, although the profit and loss accounts may be adjusted.

"Taking over responsibility for the company, which has been through many shocks in the last year, is a challenging prospect," says Presland. "However, I have the benefit of a year's experience within the group and the advantage of knowing many of the key people."

The removal of Taylor brings down the curtain on a long-standing partnership with Rod Smallwood, who remains as president of Sanctuary Artist Services. Taylor and Smallwood founded the Sanctuary Group 30 years ago this year, after meeting as undergraduates at Trinity College, Cambridge. In 1979 they discovered Iron Maiden and, over the following two decades, built the company into the UK's biggest independent record group around a "350 degree" business model.

Taylor only last month relinquished his responsibilities as chairman to focus on his role as chief executive and was replaced by former British Airways chief executive Bob Ayling, just days after finance director Mike Miller resigned to be succeeded by new group finance director Paul Wallace.

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Countdown begins to B-Day

Representatives from UK media, radio and television were treated to a preview of Beyoncé's forthcoming studio album B-Day last Friday. Max Gousse, VP of A&R for Mathew Knowles' World Music Entertainment company, flew in for the lunchtime session, playing four tracks from the set, the follow-up to Beyoncé's 76th-

selling 2003 solo debut *Daggers&In Love*.

A line-up of top producers including The Neptunes, Rodney Jerkins and Swizz Beatz have contributed to the set, which will be released on September 4, Beyoncé's 25th birthday. The Jerkins-penned lead single *Djà Vu* features Jay-Z and will precede its release on August 21, while Rich Harrison, who co-wrote and co-produced the hit single *Crazy In Love*, has

contributed second single *Bring Me Along*.

Sony BMG chairman and CEO Rob Stringer says the UK is a top priority for Knowles' management. "Mathew Knowles understands this marketplace and that's one of the reasons we've always sold tons of records here," he says. "We've always had great access to this artist."

Beyoncé will be in the UK during the last week of June for promotion.

Rivals eye BMG publishing prize

As Bertelsmann announces that BMG Music Publishing is up for sale, companies including EMI are showing interest **p3**

Radio groups remain upbeat

After a tough year in which an ad slump hit results, radio groups GCap, Chrisalis and Emrap are looking to the future **p6**

Brits in spotlight at Berlin event

British Music Week in Berlin is hailed as a success after a strong line-up of gigs and promotional activity rocks the city **p8**



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Industry eyes publishing gems, as Bertelsmann ends speculation and announces sell-off Bertelsmann puts publisher on block

Publishing

by Martin Talbot & Robert Ashton
BMG Music Publishing World-wide chairman and CEO Nicholas Firth has declared his interest in partnering with bidders for his company in a management buy-out, after Bertelsmann put it up for sale last week.

Bertelsmann ended weeks of speculation about the future of the publishing operation, by announcing last Tuesday that it was planning the "divestment" to help fund a £3bn (£4.5bn) shares buy-back.

The business, which can claim some of the biggest jewels in modern British music, including the publishing rights to Coldplay, Keane and Robbie Williams, is valued by publishing sources at around £1bn.

Although there will be no shortage of potential bidders, the Bertelsmann statement indicates that the group is keen to avoid a big auction. It says that the process, which will start next month, will see the media group "invite selected bidders"; source

indicates that these may number up to around a dozen, including both strategic partners and private equity firms.

It is understood that, while Firth and his team cannot lead a management buyout while continuing to run the operation or assisting in the sale process, he is keen to manage the company.

In a statement, Firth says, "Management is working with Bertelsmann and Bertelsmann's advisors. If a qualified financial sponsor is interested in acquiring BMG Music Publishing then I and the management team would be very interested in exploring a management buy-out."

He adds that his company continues to operate as usual, continuing to sign acts and discuss catalogue acquisitions.

EMI Group chairman Eric Nicolli told *MW* last week that "everyone currently in the publishing business" would take an interest in acquiring BMG Music Publishing, which is considered to be the third biggest publisher in the world alongside Universal Music Publishing, but behind number two Warner/Chappell and market



Kaare: just one of the acts making BMG Publishing such an attractive proposition

leader EMI Music Publishing. Although Nicolli draws short of confirming EMI is making BMG Music Publishing a target alongside Warner Music, he says, "I think there will be widespread interest in BMG's publishing assets. Music publishing is an attractive business to be in and so you can expect everyone currently in publishing to take an interest in the sale process."

Besides EMI, Sony/ATV and Elevation – the group founded by U2's Bono, which has appointed former Warner/Chappell boss

Les Bider to a new senior role – have both been indicated as possible buyers.

While BMG will be the biggest publishing operation to yet come to market, it may soon be eclipsed, with either EMI or Warner/Chappell – or both – also tipped for an divestment to allow any EMI-Warner marriage to achieve regulatory approval.

One publishing source says there could be concern that a major buying BMG would reduce the number of major publishers from five to four – so matching the

number of major record companies. "From a strategic global perspective, for all sorts of business reasons it would be a wonderful opportunity for a major to purchase it because the cost savings would be significant," he says. "But it could be an issue for songwriters, as there would be less choice."

Bertelsmann's decision to put the publishing operation on the block has been triggered by Groupe Bruxelles Lambert's determination to sell its 25.1% stake in the global media group. GBL acquired its stake in 2001 when Bertelsmann bought a 51% share of RTL to take control of the broadcast group.

However, GBL has since declared its wish to sell the stake, threatening to exercise its right to prompt an IPO to do so. To avoid this, Bertelsmann announced last Thursday that it would buy back the shares – financed by a bridge loan funded by several banks, which will be repaid over the next 12 to 18 months by retained cash flows and the proceeds from the sale of BMG Music Publishing. The buyback will be effective from July 1.

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Buoyant EMI makes strong case for new Warner bid

EMI and Eric Nicolli delivered the best ad for an acquisition of Warner Music last week, with a financial performance which saw both recorded music and publishing operations outstrip the global market in the past 12 months.

With pre-tax profits increasing 12.9% on revenues up a healthy 3.9% for the year to the end of March 2006, the chairman firmly threw the ball back into Warner's court. Warner's share price recently fell to \$27 – its lowest level since EMI's initial May 1 approach – with EMI's own shares

lifting 3.5p to close at 263p.

Nicolli dropped his biggest hint yet that the approach was only round one of the merger dance, indicating that the results are a "strong platform" for a possible acquisition.

While stressing that a deal is not essential, he says he would only pursue a transaction if it delivers meaningful earnings accretion and value enhancement for EMI's shareholders. "We are interested," he says. "We believe that an acquisition of Warner would be attractive to shareholders of both companies."

Again, Nicolli will not be drawn on the factors that could determine the timing of another approach, but agrees next year's release schedule is strong – with albums by acts including Robbie Williams, Janet Jackson, Moriah Jones and The Beatles due in the forthcoming financial year.

Referring to this schedule, he adds, "It is always better to negotiate a transaction from a position of strength."

He adds that a future offer would see his own management in charge and that the group has both the funds and the regulatory

backing to pursue it. "I don't think you'll find many people who believe that a merger of equals is a good way to proceed," he says.

Most analysts believe EMI will have to return with a second punt of around \$30 a share, although they can throw little light on the timescale of any possible deal.

One says "volatility in global equity markets" could help EMI decide that it may be later rather than sooner, because fundraising may be harder to mount in a period of such turbulence.

Another suggests, "Yes, we do expect them to go back, although we are not quite as convinced with the level of synergies."

With EMI giving detailed figures in its mid-April trading statement, the end of year results did not include too many financial surprises. EMI Music's revenues grew by 1.9% – against the industry decline of 0.9% for the period – with operating profit growing 15.6% to £145.1m.

EMI Publishing also saw revenues increase 2.6% to £419.6m and operating profit up by nearly £6m to £105.4m.

THE PLAYLIST

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

Sponsored by MUSIC



KASABIAN
Empire
(Columbia)
The Jim Abbiss-produced first single from Kasabian's second album shows an attitude-charged affair that marks a strong return. (single, Aug 27)



GNARLS BARKLEY
Smiley Faces
(Warner Bros)
With Crazy now deleted, this innovative follow-up shows equal promise. This is great pop with a killer hook. (single, July 17)



THOM YORKE
The Eraser XL
Yorke's debut is a throwback to Idioteque-period Radiohead and, within its sparse instrumentalism, it delivers some distinctly pop moments. (album, July 10)



GET CAPE... WEAR YOUR SEAT BELT
Let's Stay (Atlantic)
This capitalizing, emotion-charged pop song is already showing the right signs at radio – it's Soy was Zane Lowe's hottest record list week. (single, July 10)



RHYMER
Fever (4/RC)
Instantly familiar thanks to a sample of Fever by La Lupe, Rhymer's follow-up to Brand New is a fun, club anthem that is destined to cross over. (single, July 31)



PETER BJORN AND JOHN
Victoria
(Victoria Bergsman)
Young Folks (EMI)
Swedish trio join Victoria from the Concrete for this seductive pop record. (single, July 31)



GUILLEMOTS
Through The Window Pane
(Fiction)
One of the year's most anticipated debuts, *Through The Window Pane* is an epic and compelling listen. (album, July)



TILL WEST & DJ DELIUS
Same Man
(Data)
Sampling a B-side by Eighties group B Beat Girls, Same Man has been championed by RL DJ's, and looks set for more spins. (single, June 26)



JAYMAY
Gray City Blue
(Time Warner)
Catched pop dropped in New York sensibility, *Gray City Blue* featured this song in February and A&R interest is now soaring. (from EP, out now)



LONG BLONDES
Without Makeup
(Rough Trade)
Eighties pop sensibility meets modern indie on this Steve Mackay-produced single. (the band's first recording, from EP, out now)

2 'Eurovision, with 180m viewers, should be regarded as the ultimate international TV showcase' - Viewpoint, p14

Collection society benefits from merger and investment

PPL predicts merger will open floodgates

Royalties

by Paul Williams

PPL is predicting that annual international income of less than £3m will quickly top double figures thanks to its approved merger with Auras and Panra.

Figures for 2005 announced by the society last week revealed that of 4,826 licences fee income collected for the year, just £2.9m came from overseas. Although this is a 38% increase on the £2.1m collected for the previous year, chairman and CEO Paul Nevkila concedes it is a 'trickle' compared to the £20m to £26m he believes the UK should be receiving annually from outside the UK.

"Frankly, it's not an enormous sum of money, but that will only change dramatically once we finally have the whole operation under one roof," says Nevkila. "At the moment it is no more than an annual trickle, but five years ago it wasn't even a trickle and the tap needs to be turned full on and then we'll see enormous sums of money coming through."

Nevkila suggests that, while overseas societies have previously used the excuse of holding back payments because of the complication of there being more than one UK organisation to deal with, the merger means they will now have to "put up and shut up - or else."

PPL income

	2004	2005 change
Public performance	£32.1m	£33.6m +4.6%
Breakfasting	£48.6m	£30.0m -31%
Shipping income		
International income	£2.1m	£2.9m +37%
Total	£82.7m	£86.5m +4.7%
UK income	£8.0m	£22.0m +145.5%

Source: PPL 2007

For future international income, he predicts "I would be very disappointed if it wasn't into double figures and there wasn't a serious nought at the end of it. There will still be some pain and I'm not sure with one or two territories it will be that smooth without litigation."

The ongoing difficulties of international collection aside, 2005 produced another set of record annual figures for PPL with the £86.5m income up 4.7% on the previous year. The bulk of this typically came from broadcast, whose income rose 3.1% year-on-year to contribute £50.0m to the coffers, while public performance income lifted 4.6% to £33.6m. Distributable revenue grew 5.4% to £75.5m.

The rise in broadcast income came despite a tough 2005 for the commercial radio sector, a situation partly offset by a strong performance from commercial TV where PPL licensed music to ITV for use on the internet and mobile phones for the first time.

The same broadcaster also agreed a blanket deal for sound recordings, replacing a 17-year pay-for-play agreement and reflecting what Nevkila says is a bid by PPL to let licensees be more flexible about when and how they use music. "We've got an annual agreement and under that agreement they've got much more freedom to use more music," he says.

PPL's rise in public performance income was partially driven by tariff rises and new rights allowing it to license certain music users playing recordings via a radio or TV. The new tariffs were earlier this year referred to the Copyright Tribunal following complaints about them from the likes of pubs and retailers, and Nevkila expects to hear the outcome by the end of the year.

PPL's own income lifted 45.8% on the year to £12.8m, leaving PPL and PPL's combined income just £0.7m short of breaking through the £100m barrier for the first time. The cost-to-income ratio for both societies further hit new lows, standing at 14.5% for PPL and 10.9% for PPL, although collection and distribution costs rose 5.9%, explained by Nevkila on systems investment.

"For the first time in about 20 to 30 years PPL is making a serious, conscious, long-term strategic investment in systems," he says. paulw@musicweek.com

Fashion Rocks back in London

Fashion Rocks is returning to the UK this autumn, with organisers promising a spectacular event at London's Royal Albert Hall featuring some of the world's biggest musical names.

The event, which combines live performances from around a dozen acts with cabaret shows from some of the top names in fashion, will take place on October 18th with proceeds going to The Prince's Trust.

Acts are expected to be on a par with previous participants, such as Robbie Williams, Beyoncé and Mariah Carey. The show will be televised in the UK via Channel 4 and licensed to around 120 countries around the world.

The brand is being revamped and expanded by marketing and events company Big Group, which has taken over the running of it from the Prince's Trust, with the understanding the charity would continue to benefit financially. Big



Williams: previously appeared at event

Group has since established a partnership, with investment vehicle Premium International to develop franchise opportunities around the world.

Organisers are in talks with a number of labels and managers in their bid to secure acts. The event already has the backing of Universal Music Group International chairman and CEO Lucian Grainge, who expects it to become "a highlight on the music industry calendar."

This year's will be the third Fashion Rocks event. The first was staged in London in 2003 and it moved to Monte Carlo in 2005, before returning here.

The Prince's Trust were thinking they might need to expand their organisation if they were to drive the brand forward, so they sold it to Big with a licence with the Prince's Trust to use its name provided each event benefited it," says Big Group business development director Greg Rogan. "Now we're bringing it back to the Royal Albert Hall and it's going to be bigger and better than ever and there's going to be the very highest calibre of artists involved."

This year's Fashion Rocks is being launched this week with an event at The Ivy in London, hosted by David Furnish. Beyond London, organisers are looking to develop further events around the world.

THE FRATELLI

SNAP SHOT

An online community is helping Spanish-speaking fans of Scottish act The Fratelli an opportunity to communicate with each other through a special section on the band's website.

The free members section of the website allows fans to build a profile, upload photos and interact with each other. The community aspect is also added value, with a free singles club that basically sees new demos and downloads made available to the members each month," says Island Records product manager Jon Turner.

Island president Nick Gatfield says, "The website has been created to our

marketing strategy. The band are very active and they make a special effort to be on there and talk to their fans."

The Fratelli signed with Island in November and have been touring consistently since. They were one of the many UK acts who made the trip to Texas for SXSW earlier this year.

More than 10,000 copies of their debut self-titled EP released in February 2006 have been sold to date. Their single *Henrietta* has been certified by Radio One ahead of release on June 19, while their debut album is set for release in September.

Island there's a platinum album there by the end of the year," says Gatfield.



CAST LIST Management: Tony McGill, Nando Music; A&R: Graeme Lowe, Island; Marketing: Jon Turner/Greg Scott, Island; National TV: BBC News, Island; National radio: Maxx, Mellow, Island; Regional radio: Phil Wiltz/Jackie Porter, Island; National press: Jim Coyne, Family Press; Regional press: Michael McCarthy, Island; Internet: Gimm Cooper, Island; Booking agent: Miss Dewdney, ITB.

Directors go head to head at Cads show

The 2006 Cads Music Vision Awards is lining up a "music video director clash" as part of a renewed focus on creativity at the event.

A select number of music video directors will be invited to use Pioneer DJ equipment and archive footage from ITN to create a 15-minute audiovisual montage at the awards, which celebrate the best work in music video, music DVD and music TV.

The Cads 06 - Music Vision Awards take place on June 8 at London's Hammersmith Palais, the first time that the awards have been held in a venue other than a London hotel. Following the main event, an aftershow party will feature DJ/visual artists Dan Tall, Rob Prince and Eszenda performing audio-visual sets.

"The Cads have always focused on creativity," says Ajax Scott, publisher of *Music Week* and *Pro* magazine, which organises the event. "However, there was a feeling that previous events were being held back by a set environment. This year, by moving to a new venue and with the use of

cutting-edge video technology, we feel we are creating a forum for creativity."

Promo editor David Knight adds, "In the past few years, we have seen video artists and people who have worked in live visuals breaking into directing videos and other forms of film-making. The video clash is hopefully going to be an opportunity for more established directors to work in the exciting field of live visuals. It may be a leap into the dark, but I am sure it will produce interesting results."

Three new sponsors have also come on board for the event. Smoke & Mirrors will be sponsoring the best new director, ITN Archive will lend its name to the best music DVD title and PSL will sponsor the best TV commercial award.

Tickets are available now for the main show and the aftershow party, both of which will take place at London's Hammersmith Palais. For more information please contact James Smith on james@musicweek.com or telephone 020 7921 8308.

2006 IVOR NOVELLO AWARDS WINNERS
Best song
musically & lyrically: Sudden1y I See by Norah Jones (Sony/ATV)

PRS most performed work:
You're Beautiful by Cliff, Ghost, Skarlek (EMI/Bucks/Universal)
Best television soundtrack:

Elisabeth I by Lene (Bucks)
Outstanding song collection: New Order
Best selling UK single: That's My Goal by Hewlett, PITNEY, Godfrey

(BMG/SPAD/Univer-sal)
Album award: Employment by Kaiser Chiefs (Universal)
Ivors Classical music award: Sir Harrison Birtwistle

International hit of the year: You're Beautiful by B1AF, Ghost, Skarlek (EMI/Bucks/Univer-sal)
Best original film score: Fall by Slaw (copyright control)

Best contemporary song: Wires by Fall, Roberts, Winstall, Willets (Chrysalis)
International achievement: Em Anterson

Songwriter of the year: Damon Albarn and Jamie Howler (EMI)
PRS outstanding contribution to British music: Ray Daine, Special

International award: Gosselin & Huff
The Following: Barry Robin, Maurice Gibb



New York's Jay/May has been enjoying a rising tide of awareness since titles being featured in Music Week earlier this year. The unsigned female singer-songwriter's Gray Or Blue was included in *MM's* The Playlist in February and was subsequently

part of the magazine's SXSW highlights CD in April. Her first UK dates last week attracted a positive reaction from the A&R fraternity, while her debut EP *Sea Green Sea Blue* is now available via iTunes, where it is Top 30 in the worldwide folk chart.

Blunt looks to second album after winning brace of Ivors

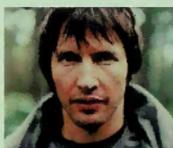
James Blunt is following his two Ivor Novello wins by putting aside time in his crowded diary this summer to focus on penning material for a second album.

The EMI Music Publishing songwriter last Thursday picked up the PRS most-performed award alongside Universal Music's newly-signed Sacha Skarlek and Bucks' Amanda Ghost for You're Beautiful, which was also named international hit of the year.

New his mind will turn to work on the follow-up to 2005's biggest album seller *Back To Bedlam*, with EMI Music managing director Guy Moot noting Blunt has already been writing new songs on the road but will step up the process this July after clearing space in his schedule.

"Following up such a big, successful album is a huge challenge because your success is judged by what you did last time, but we're hopefully nurturing a quality songwriter," says Moot. "He's going to write some great songs in the future."

The MD also saw EMI-signed



Blunt: success for EMI Music Publishing

Damon Albarn and James Hewlett named songwriters of the year for their Gorillaz work, a decade after Albarn and Blur shared the award with arch rivals Oasis which resulted in both bands controversially snubbing the ceremony.

KT Tunstall praised the faith of her publishing company Sony/ATV, as she collected the afternoon's first prize of best song musically and lyrically for Sudden1y I See. She beat off both Arctic Monkeys and Coldplay, who were unable to turn any of their three nominations into wins. "They've never asked me to write for anyone else," she told the audi-

ence at Grosvenor House. "They never stopped believing I could do this for myself."

Universal Music's Kaiser Chiefs added to their three Brits wins in February as Employment took the album of the year award introduced only last year, while the Shayne Ward hit That's My Goal was named best selling UK single.

The event's annual ability of attracting the most legendary songwriters into The Great Room was in full evidence again this year, with The Bee Gees, Gamble & Huff and Ray Davies among the non-category winners.

Kenay Gamble and Leon Huff, whose many hits included the "Three Degrees" When Will I See You Again, were joined on stage by the trio's former singer Sheila Ferguson as they won the special international award, while Ray Davies saluted his long-time band after collecting the PRS outstanding contribution to music prize. "I'm really honoured," he said. "I can't accept this without mentioning my band The Kinks, who are really important to me," he said.

Guinness brand inks compilations link-up

The Guinness British Hit Singles & Albums team could end up making the chart as well as documenting it, after linking with Sony BMG to produce a series of compilations.

In the first move of its kind, the brand has paired with the major to produce 10 British Hit Singles Branded CDs, including the titles *Ultimate 70s No 1s*, *Ultimate Novety Hits* and *The Hits That Never Were*.

The tracklists, handpicked by editor David Roberts, feature songs such as Johnny Cash's Ring Of Fire, Bob Dylan's Just Like A Woman, Duke Ellington's Skin Deep and LaBelle's Lady Marmalade. Six of the titles will be released next Monday, with another four in the series being made available in September.

The book's product manager James Bradley says the 50th anniversary of the albums charts gave momentum to the new initiative, which will also see several new features added to the 19th edition of the annual, out this coming Friday. These include a number one timeline across the bottom of each page, a sales graph dating back to 1956, with new research in conjunction with the BPI and important dates in history.

"Next year is our 20th edition



Guinness book: several new features

and we want to do a lot more licensing like this. We are looking to promote the brand as a new way for record companies to market their existing back catalogue," says Bradley. "Many companies have many, many songs, but lack a way of exploiting them. Our database has every single and album and can be organised in a variety of different ways to give the labels a creative way to sell."

Bradley adds that the digitisation of many catalogues and the popularity of download sites such as iTunes have also created a new market for compilations of older songs among the more mature record buyer.

Leading ILR stations predict better times ahead for the commercial sector

Radio groups remain upbeat

Radio

by Jim Larkin

GCap says it is drawing a line under an "awful" first trading year, as it joins its two main rivals in predicting better times ahead for the commercial radio sector.

Amid what has been an extremely difficult advertising sector, the three main players GCap, Chrysalis and Emap, all accompanied the announcement of financial results last week with optimism that the market is beginning to look more encouraging for all concerned.

GCap posted preliminary results for the 12 months to March 31 2006, with turnover down by more than £30m and pre-tax profit almost halving to £22.2m. More worryingly, statutory results including £42.8m of amortisation and £27.8m of restructuring costs relating to the Capital and GWR merger left the group with a yearly loss of £47.9m.

GCap Media operations director Steve Orchard is making no excuses, but is looking to the future. "We're drawing a line, which represents the end of an awful year for GCap," he says. "We merged two companies against the backdrop of an enormous downturn in the radio advertising market."

"When you're doing a reshuffle on this scale, it's inevitable you'll lose focus on listeners and on advertisers, but now it's time to move on. We've got the management structure sorted and our brands are so much



Orchard: looking to the future

stronger than anyone else in commercial radio."

However, despite Orchard's optimism, he admits the period since March 31 has not been great, with a World Cup-related boost to the advertising market failing to be as good as had been expected. Performance is also being dragged down by Capital Radio, as group revenues for April and May are down 4% on last year, but only down by 1% excluding the flagship London station.

Orchard says the situation at Capital is due to an ongoing decline in audience over the past five years, coupled with the decision to cut back on daytime advertising slots. However, he adds, "We think our listeners like this policy and the investment in the station will be rewarded in the 07/08 financial year."

More encouragingly, Orchard points to Xfm, which is developing as a national network, together

Group results

CHRYSLIS GROUP	2005	2006	change
Six months to February 28			
Turnover	£627m	£66.6m	1.3%
Pre-tax profit	£4.3m	£1.6m	-62.4%
EMAP			
12 months to March 31	2005	2006	change
Turnover	£1,075m	£1,151m	8.7%
Pre-tax profit	£265m	£223m	8.8%
GCAP MEDIA			
12 months to March 31	2005	2006	change
Turnover	£25.3m	£23.2m	-8.2%
Pre-tax profit	£37.3m	£22.2m	-40.4%

with growth at Century and Choice, as offsetting the current Capital downturn.

The day before GCap results came out, Emap painted a far more encouraging all-round picture. In preliminary figures, group profits for the year to March 31 2006 were up 9% to £223m, with overall revenues rising by 8% and revenues in the radio business up 44%, including the contribution of Scottish Radio Holdings, while underlying turnover was up 1%.

Although it is not breaking down the performances of its divisions in detail, Emap group chief executive Tom Moloney says results have exceeded the rest of the radio market and he offers genuine optimism for the market overall. "We're getting through the worst of it for radio, now," he says.

Moloney puts the success of the group down to its ability to take brands such as Kerrang! and extend them across radio and tele-

Chrysalis buoyant

Chrysalis Music Publishing was buoyant yesterday (Sunday) looking to cap a highly successful start to 2006, as its co-published group led by Grant's Banky was able to capture a sixth week at number one. The Warner Bros-owned track, which was winning just ahead of RCA-signed Sandi Tamel mid-week, was aiming to become only the 14th single in chart history to spend nine or more weeks at number one. It would not have taken a genius to hear it and say "That's a goodie like a

smash!" says Chrysalis Music CEO Jeremy Luscules. "But there's a big difference between that and a record staying at number one for weeks." The publishing division, which has also scored hits this year by acts including The Racecourse, Dirty Pretty Things, Yeah Yeah Yeahs, and Neilson Park, saw its net publisher's share grow 6.6% to £5.3m in the six months to February 28 2006. Overall division revenues of £36.4m were identical to the same period a year earlier.

He also says Emap has the geographically-balanced network of local stations, which can be used effectively for both national and local advertising.

Chrysalis, meanwhile, reported group results for the six months to February 28 2006 showing a drop in pre-tax profits from £4.3m in 2005 to £1.6m. Its radio division, meanwhile, saw profits dip almost £3m to £4.4m. However, group chief executive Richard Huntingford says radio has returned to positive growth in the period since February and is predicting a successful current financial year. jim@musicweek.com

Paul Simon delved into a rich catalogue spanning five decades last Thursday for an intimate performance for Radio Two to herald the arrival of *Surprise*, his first solo album in more than five years. The 70-minute set, part of the BBC station's Live and Exclusive series, was staged at London's Bloomsbury Theatre and featured several highlights from the album, including the closing track Father and Daughter, which has been A-listed by Radio Two. In what was his first UK solo appearance since he played three nights at Hammersmith Apollo in October 2000 as part of the promotion for his last solo album *You're The One*, every era of his career was also represented, including Simon & Garfunkel overgreens *The Boxer* and *Cecilia*, early solo hits such as *Slip Slidin' Away* and *Loves Me Like A Rock*, three cuts from the multi-Grammy-winning *Graceland* and the title track from *You're The One*. The concert will be broadcast from 9pm this Saturday, ushering in the release next Monday of *Surprise*.

Industry backs Rajar testing move

The radio industry has reacted overwhelmingly positively to Rajar's decision not to rush into the introduction of electronic technology for monitoring audience listening figures.

The organisation last week issued three new two-year contracts for audience measurement, beginning at the start of 2007. Data collection will continue to be handled by Ipsos Mori, which will use the current paper diary method. For the first time, data collection and processing are being split, with RSMIB awarded the contract to process the completed diaries.

However, electronic technology is not being overlooked. In a third contract, Rajar has teamed up with Arbitron PPA audiometer from TNS to begin monitoring 50 stations across all digital platforms within the M25.

This will see the audiometers going into more than 330 homes in total at a cost of an extra £3m and, for the two-year period, the collected data will be used to provide extra information to member stations. However, it will not feed into the official quarterly figures.

Some have great concerns with audiometers, that sample participants cannot be guaranteed to carry them at all times, particularly in the important breakfast slot. And early testing by Rajar suggested 50% of listening over the course of a week is not recorded. However, it is hoped the two-year introduction of the TNS device will find answers as to how this figure can be improved and smooth the way for a national roll-out of audiometers.

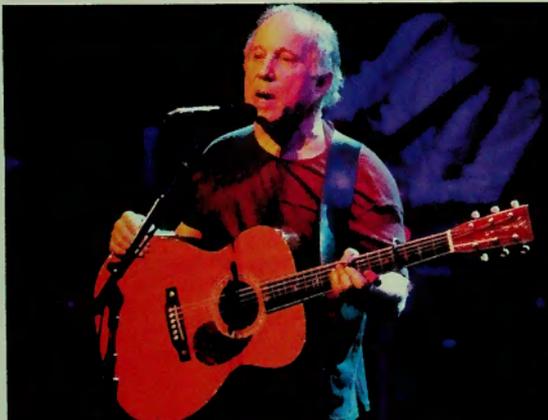
Figures across both the BBC and commercial radio sector have praised this approach, with Radio Two controller Lesley Douglas pointing out that the unusually short two-year period of the contract makes sense given the state of flux radio is in. Chrysalis Radio chief executive Phil Riley calls the step a "radical" move by Rajar.

GCap operations director Steve Orchard says long term the industry has to move along from diary recall because technology must be able to provide a more reliable methodology.

"But we have to be so careful because this is our customers' currency so if there are doubts we have to proceed with caution," he adds.



Douglas: short contract makes sense



Tracks feature in finales of two top-rated programmes

Snow Patrol heard by 40m TV viewers in US



by Paul Williams

Snow Patrol's music has reached more than 40m prime-time US TV viewers after featuring in the season finale of two top-rated shows.

More than 22m viewers tuned in on May 15 to watch the final episode of a two-part second season finale of ABC's hit medical drama *Grey's Anatomy*, whose closing moments were soundtracked by the band's *Chasing Cars*. At this point, the programme hit a peak of 23.6m viewers, according to Nielsen Media Research.

Three nights later, *Snow Patrol* figured in American TV's prime-time schedules again as an average



Snow Patrol: huge US exposure

of 16.7m viewers watched the 12th season finale of NBC's *ER*, which featured the track *Open Your Eyes*.

The two synchronisation deals – both secured by the band's US record company A&M – neatly rolled out the week after the American release of the band's second Universal album *Eyes Open*, which a week ago gave them their highest yet US chart position by debuting at 34 on the *Billboard* 200.

Universal UK international marketing vice president Hassan Choudhury says the reaction to *Chasing Cars*' exposure on *Grey's Anatomy* was phenomenal, with viewers going onto iTunes Music Store to buy the track, sending it into the US online store's Top 10.

Universal UK international director Greg Sambrook adds that the US record company has undertaken an extensive online marketing campaign to capitalise on the *Grey's Anatomy* tie-in, which includes a banner on the programme's official website and ads on Google and Yahoo for anyone searching for *Grey's Anatomy*. *Chasing Cars* is due to be serviced to US radio imminently.

The band are now in the second week of a 20-date North American tour, which will conclude in Los Angeles on June 20.

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Small set for US deal following Oprah show

Heather Small is on the verge of signing a new record deal with a US major after Oprah Winfrey led a surge of Stateside media interest in the former M People frontwoman.

Small has been enjoying a growing profile in the States since last October, when Winfrey heard her London Olympic bid anthem *Proud*. Small was subsequently invited to perform the track on one of Winfrey's shows.

Since the show, Small's profile has been on the rise in the US with the track building a strong foundation at hot AC formats. It was also adopted as the second season theme of NBC's reality TV show *The Biggest Loser*. It has since been licensed by Liongate Films for use in new movie *Akeelah & The Bee*, starring Laurence Fishburne. *Proud* is the first single from the soundtrack, which has been released exclusively through the Starbucks coffee chain.

Winfrey has since invited Small back onto her show to perform *Proud*, as part of an edition

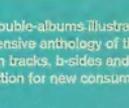
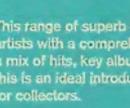


Small: close to a new US deal

dedicated to the Akeelah & The Bee movie.

Harry Cowell, whose Private & Confidential Records is releasing on June 26 her new Brian Rawling-produced UK single *Radio On*, says, "We're talking to a number of US labels and are probably three or four weeks away from closing a deal there. It's still early days at radio in the US, but things are looking very positive. We've received about 20 adds at AC Hot, which is typically very slow on the uptake, so we're feeling pretty good about it."

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Adam Benzine reports on the changing role of music pluggers, and how they are adapting to the threats and opportunities presented by the growing number of TV and online outlets

Pluggers switch on to changing TV landscape

Campaign of the quarter: Fall Out Boy - From Under The Cork Tree

Despite the fact that second album *From Under The Cork Tree* was released back in May 2005, it was not until January this year that American rockers Fall Out Boy saw their popularity explode in the UK. Their major label debut, *From Under The Cork Tree* has shipped 250,000 copies to date, with more than 200,000 copies sold over the counter. Both of its singles have gone Top 10, and UK label Mercury predicts the album will go platinum following the group's UK tour, which ended this week.

The band did not visit the UK until January, which meant the challenge facing Mercury was to build as much of a foundation as possible preceding their arrival. Louise Mayne, senior press manager for Mercury, says the priority was in building a solid support base from the rock press before the band hit the UK.

"The key publication I really wanted to support the band was *Kerrang!*," says Mayne. "A lot of the initial campaign was focused around making sure they were always kept in the loop with the band's movements and making sure there was something in *Kerrang!* right up until they ran their first cover in January."

Kerrang!'s January front cover was followed by two more in March and April, with a front cover on the *NME* running in the same week in April. The *NME* cover generated further press, with features in *The Sun*, *Q* and *Sneak*, and covers on *Metal Hammer*, *Rock Sound*, and *TOTP* magazine.

"The *NME* cover isn't something that just came out of



Fall Out Boy: from *Kerrang!* to cross-over success

the blue, it's something we really built up to," says Mayne. "When they put a rock band on the cover people take notice, whether it's a sack-load of letters from their readers saying 'why are you writing about a *Kerrang!* band?', it's still a talking point and it triggers off press in other areas. I know it's helped our TV and radio people and it's helped cross them over into more adult areas, such as the broadsheets and supplements."

Radio One has also been a key supporter of the campaign, with Zane Lowe, in particular, being an early adopter of the band. The combination of a press blitz and the radio surge has seen album sales increase on a weekly basis. "Radio One have played all the singles, and they've gone from C to B to A list," says Mayne.

"I have worked with a lot of American bands before who've

had US success that hasn't really translated, and I know it's really important for a band like that to tour and be in this country and do extensive promo," she adds. "Once Fall Out Boy did get a chance to come over, they did as much promo as possible across TV, radio and press, which really helped."

The challenge for the label since has been in maintaining interest while the band are overseas and ahead of new single, *A Little Less Sixteen Candles*, which is being released on July 3 and in anticipation of the band's Reading festival appearance.

"I've been really lucky to persuade their management to give us a lot of time while the band are in America, giving us phoners and getting US writers to do on-the-road features," says Mayne. "People have such short memories, the challenge really is to keep things ticking over."

MTV's European launch of its online, on-demand *Overdrive* service last month signalled a significant change in focus for the world's biggest music broadcaster. *Overdrive* gives the viewer control about what they watch and when they watch it, by enabling them to set up their own playlists.

With MTV also announcing that "multi-platform is the message", it would seem that the digital age has truly arrived for music TV. Coupled with the huge explosion in digital music channels over recent years, viewers now have more choice than ever before for music programming.

Such developments raise questions about the changing role of the TV pluggers, who was traditionally charged with getting acts onto the main five terrestrial channels, but who now must adapt to the ever-expanding media landscape.

Dylan White, director of promotions at Anglo Plugging, says that pluggers now look at the broad range of TV channels as a narrowing mountain. At the top end, the most highly sought-after shows are still *Friday Night* with Jonathan Ross, *The Parkinson Show* and *Later With Jools Holland*.

"It hasn't really changed at the top end of it, Parkinson and Ross are still absolutely crucial. If you have the right act on those shows, it can make a phenomenal difference to what you sell, says White. "But at the bottom, it has massively spread out. It has become totally diluted, with endless video channels, artists channels and things like Sky Plus. We're spoilt for choice. But for us as pluggers, the priorities are still up the mountain."

At the top end of the scale, appearances on the very highest rated terrestrial shows have become even more in-demand. With the demise of BBC1's prime-time answer to Parkinson - the *Davina* show - CD-UK currently off the air (although reported to be moving to five), *Top Of The Pops* in its Sunday night slot on BBC2, and each *Later With Jools Holland* series only lasting for a limited run, pluggers are increasingly having to fight to get their top artists top billing.

"The main five channels are now more mainstream because they've given way to all these digital channels which consolidate the specialist interest," adds Karen Williams, managing director of Big Sister.

And PR, to a certain extent, concurs with this picture. "It's still pretty much the same old challenge of getting GMTV, Paul O'Grady, Jonathan Ross and Parkinson," says Barbara Charone, co-director of MBC PR. "I don't think the goalposts have moved too much, except that they're actually gotten smaller because *Top Of The Pops* is not where it was and CD-UK is off the chart."

For many of the top-selling artists, the human interaction element of the key TV shows is just as, and sometimes more, important than the performance element. For artists such as U2 and Madonna, the success of an album can, in part, rest upon the public's perception of the acts themselves.

"You can get a definite resentment of success," says White. "I think it's just part of the British character. The public will just say, 'I don't like you, I'm not buying your record' if you're not an appealing person. You have to be engaging, and you have to explain yourself, as Madonna has done."

"It was important for her to go on TV and talk about what it's like being a mother, because it's equally about reaching the hearts and minds of people. It's getting that mainstream Sainsbury's and Tesco TV, which sends people into supermarkets to buy an album in their millions."

Great for Madonna then, but few artists will have the luxury of an hour-long special with Parkinson. At the mass end of the market, this is represented by an explosion of stars on interactive reality TV shows, the most obvious success story being the huge sales growth *The Ordinary Boys*

have enjoyed following Preston's appearance on Celebrity Big Brother. But just how viable a route is reality television for a serious artist?

"Preston was the right person to go on Big Brother," says Sam Wright, co-director of See Saw Promotions. "He was engaging, he was one of the ones you remembered and, while everyone else was trying too hard, he wasn't. He made it work for him, but if he was a different sort of human being, he could have come and gone and nobody would have noticed."

Most pluggers agree that Preston and Chantelle's moment in the spotlight is a phenomenon which is nigh-on impossible to manufacture and therefore is unlikely to be repeated. Wright adds that for every Preston, Girls Aloud or Lemar, there is a long list of celebrities who have either failed to capitalise on their appearances or come away worse off from the reality mill.

"They become TV moments, which is not about a long-term career in music," says Wright. "They become celebrities. Look at Peter Andre - he arguably had more time, coverage and exposure than Preston, but no-one wants to buy into his album or career again. Alright he had another number one off of it, but that's just that celebrity moment again. It was a resurgence of novelty."

Of The Ordinary Boys' success, Dylan White adds, "The band were in trouble, the second album hadn't done as well as the first, and they pretty much had nothing to lose. The management knew that Preston was a bit of a character, and could handle himself."

"It was a strategic decision between the artist, the management and the label, but that isn't a viable plugging template. It's a series



of discreet conversations between the programme makers and the label."

At the culturally polar opposite end of the scale, pluggers are far more enthused about the new opportunities being presented by what is becoming known as "broadsheet television". Highbrow shows such as Newsnight, The Culture Show and Sunday AM are providing new opportunities for alternative artists, with both Pete Doherty and

Get real: reality TV show Celebrity Big Brother worked for The Ordinary Boys (above), but not for Golic Lookin' Chain, who were dropped shortly after the show

Antony & The Johnsons making well-documented appearances on such shows last year.

"Programmes such as The Culture Show are really great," says Charone. "It can be difficult to place artists like Elvis Costello, Bruce Springsteen and Rufus Wainright - aside from on Later, obviously - and the Culture Show has really been waving the flag for a lot of those artists."

"We put Antony & The Johnsons on the Culture Show and it worked fabulously," adds White. "Obviously, putting someone like Shayne Ward on Newsnight wouldn't work, but putting so-called 'broadsheet artists' on those kind of shows couldn't be better. Even the Sunday AM politics show has artists on it now."

All are agreed that, whatever the current landscape, getting the right artists onto the right show is still the perennial conundrum.

Embrace are currently testament to the right kind of tie-ins that can produce unexpected results.

"You have to think about the artist you look after and what is right for them ultimately and then come up with fresh ideas," says Williams, who helped secure the Embrace performance of their official World Cup anthem on Match Of The Day 2. "Some shows might not be the right thing for the artist; a pop band on Newsnight is not going to work, but if you've got Ray Davies doing an acoustic set, then that is really going to work."

"When we got Portishead on Channel 4 News, that was probably the first time they had done an arts piece. But, with a band like Portishead, there's a bit more depth which allowed you to explore other avenues rather than just the traditional routes."

Our Current Hit Squad

Our Future Hit Squad

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Andy Abraham

Inferral

Crazy Frog

Hi Tack

Dixie Chicks

Enya

Daz Sampson

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Jools Holland

Moloko

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Pluggers, in particular, insist that the lack of demand from labels and the public for digital viewing is the reason they are still focussing on the main terrestrial channels rather than the new opportunities that are available with digital TV and the internet.

"It seems like a slowish move to digital for the plugging industry, but really it's the general public who are slow movers," says Wright. "A lot of the time in meetings, record companies won't even ask you about digital television, and these are the people who are paying you to do the job. It's only in the last 18 months that the record industry has woken up to what digital stuff and online stuff is all about. They have been ignoring it until now."

Meanwhile, Charone adds, "When I go to project meetings for artists, everyone is really looking at the main five channels and probably hoping to get good support from MTV maybe. It's just not about digital yet."

Wright also adds that, despite it being the perfect opportunity for them, many independent labels cannot afford the costs entailed with arranging a TV performance for a small digital or online channel.

"There are a lot of small record labels who can't afford to put artists on these kinds of channels because of the costs of getting the crews down just to broadcast to 20,000 people on the internet. My argument to them is that that's the equivalent of doing two nights at Wembley Arena."

"But their argument is that they'd earn money if they were playing Wembley Arena, whereas it costs them money to do these shows, and that tends to be the struggle we have."

Madonna rules roost for second quarter

Top 25 airplay hits of Q1 2006

ARTIST Title (Company)	Plays Aired (Q106)	National/Regional Promoter
1 MADONNA Sorry (WEA)	23,558	448,298 Warner Bros/Warner Bros
2 CORINNE BAILEY RAE Put Your Records On (Capitol)	12,277	638,234 EMI/EMI
3 MICK FLEET LID SAVER Thunder In My Heart... (Island)	12,284	550,269 Single Minded Promotions/Amplo Plopping
4 WILL YOUNG All Time Love (Sony BMG)	23,789	544,423 Sony BMG/Sony BMG
7 SUGABABES Ugly (Island)	15,607	388,184 Island/Island
8 THE FEELING Seen (Island)	8,446	384,809 Rhapsy PR/Island
9 ROBBIE WILLIAMS Advertising Space (Capitol)	18,370	374,581 EMI/EMI
10 RICHARD ASHCROFT Break The Night... (Parlophone)	11,470	373,543 Parlophone/Parlophone
11 ORSON No Tomorrow (Mercury)	8,166	349,953 Mercury/Mercury
12 COLDFEAT Talk (Parlophone)	13,636	337,867 Parlophone/Parlophone
13 SUGABABES Red Dress (Island)	8,363	323,426 Island/Island
14 BEYONCÉ FEAT. SLIM THUG Check On It (Sony BMG)	10,950	314,250 Sony BMG/Sony BMG
15 NOTORIOUS B.I.G. Nasty Girl (Atlantic)	8,587	305,544 Atlantic/Atlantic
16 JAMES RALIST Winona (Atlantic)	9,396	304,546 Atlantic/Atlantic
17 MADONNA Hung Up (WEA)	14,719	298,525 Warner Bros/Warner Bros
18 SUGABABES Push The Button (Island)	13,717	279,576 Island/Island
19 ME-YO So Sick (Mercury)	10,564	271,585 Mercury/Mercury
20 JACK JOHNSON Better Together (Island)	7,387	262,322 Island/Island
21 PINK Shuga Girls (Sony BMG)	7,724	263,956 Sony BMG/Sony BMG
22 CHRIS BROWNE FEAT. J SANTANA Run It! (Sony BMG)	7,652	256,263 Sony BMG/Sony BMG
23 PUSSYCAT DOLLS FEAT. WILLIAMS Bery (Polydor)	7,726	250,736 Polydor/Polydor
24 THE PUSSYCAT DOLLS Slideshow (Polydor)	12,883	247,670 Polydor/Polydor
25 DANIEL POWTER Bad Day (WEA)	10,799	246,893 Warner Bros/Warner Bros

SOURCE: MASCOTTE/PROMUSIC/SONDEX RESEARCH

Madonna's Abba-sampling hit Hung Up set a new weekly audience record at radio, becoming the biggest airplay hit of the last quarter of 2005 and topping the airplay chart for eight straight weeks. And her radio dominance continued into 2006 through follow-up single Sorry, her 12th number one single, which became the biggest airplay hit for the first quarter of the year. Though not reaching the kind of colossal airplay figures that Hung Up achieved, it nevertheless rose rapidly, charting 43-27-5-1, topping the airplay chart for a total of five weeks before being unseated by Corinne Bailey Rae's Put Your Records On.



Madonna: queen of the airplay chart

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Scots cry foul over BBC theme

by Andrew Stewart

World Cup fever appears to have boiled over north of the border, thanks to the choice of Carl Davis's reworking of Handel's *See The Conquering Hero Comes* for the BBC's football tournament theme music.

The tune, familiar to many as the hymn *Thine Be The Glory*, originally surfaced in the oratorio *Judas Maccabaeus*, written in 1746 to celebrate 'Butcher' Cumberland's victory over Bonnie Prince Charlie at the Battle of Culloden.

"The use of what could be considered by Scottish people as an

offensive piece of music, written by Handel as a celebration of Cumberland's mass murder at Culloden, is hardly likely to encourage us to back England at the World Cup," wrote one contributor to the *Beeb's Sport Editor's* weblog. "Imagine the offence that would be caused in Germany if the BBC had chosen to use the *Dambusters* theme music. The idea would rightly be rejected immediately."

Carl Davis, whose *BaFa* award-winning television and film soundtrack credits include *The World At War*, the BBC's 1995 *Pride And Prejudice*, and the French *Lieutenant's Woman*, points out that the theme's Handelian starting point is about reconciliation rather than alienation.

"The BBC wanted something



Davis: "exotic and unexpected treatment"

with a classical slant and they were inspired to choose Handel," he says, "which I thought was rather suitable, since he's a German-born

composer who's come to be regarded as English. I see a bit of a personal parallel there, since I'm an American who has managed to end up with a CBE and two doctorates from British universities. The Handel theme will be heard in a rather exotic and unexpected treatment. It's good to throw in a few musical red herrings here and there."

Davis, who recorded *Sports Prepare with the BBC Concert Orchestra* and *BBC Singers* earlier this year, is set to enjoy a raised profile this summer in the run-up to his 70th birthday in October. He has engaged leading classical publicist Valerie Barber Public Relations to highlight the broad variety of his output, which includes ballet and symphonic scores, as well as

acclaimed "live" soundtracks for such silent movies as Abel Gance's five-hour epic *Napoleon*, and the classic 1925 version of *Phantom Of The Opera*.

"When you turn 70, it's a good time for summing things up," says the composer. He is set to conduct his score for *Phantom Of The Opera* for a screening at the Royal Opera House, Covent Garden on October 8, before which he will direct performances of three of his Chaplin soundtracks at the Chelsea Festival on June 23, at Manchester's Bridgewater Hall on July 8, and at the Langlois and Lichfield Festivals. Meanwhile, Davis Aladdin, written for Scottish Ballet in 1999, is slated for release by Naxos on October 2. andrewstewart@btccat.co.uk

Reviews

Haydn

Orlando Palladino, Petibon, Gerharter, Schade, etc., Concentus Musicus Wien/Harmoncourt, Deutsche Harmonia Mundi 82876/33702 (2CD)

Haydn may be known today as the "father of the symphony" and for his late choral works, but for much of his career he was preoccupied with the composition of operas for his aristocratic patron, Orlando Palladino, described by Haydn as a "heroic-comic drama," offers a plot with woven from wild twists and turns and striking mood shifts, each articulated by the composer in music of vivid brilliance and imagination. The work's character ideally suits Nikolaus Harmoncourt and his excellent solo team, underlining his claim that Orlando Palladino is "one of the best works in 18th Century music theatre".

Schubert
Winterreise, Schäfer, Schneider. (ONYX0NYX4010)

German lyric soprano Christine Schäfer and pianist Eric Schneider manage to step away from the mainstream of performance tradition in their reading of Schubert's late masterpiece, avoiding mannerisms associated with the song-cycle's great male interpreters without denying the work's romantic effects. In fact, their profound vision rises out of and evokes the dark imagery of Wilhelm Müller's poetry, often with a sense of shock at the death-tinged world of winter and wandering soul's journey through it.

Whitner/Reise

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Shostakovich
Symphonies Nos.1 & 14, Mattila, Quasthoff, Berlin Philharmonic/Rattle (EMI Classics 3580772 (2CD))

Domingos, whose show-stopping performance at the Classical Brits and acclaimed appearances at the Royal Opera in Alfano's *Cyano de Bergara* has raked up

War of nationalism and imperial expansion directly inspired the poetry

chosen by Shostakovich for his Fourteenth Symphony, effectively an orchestral song-cycle unified overall by themes of compassionate humanity and violent death. This live recording, coupled with a blistering account of the youthful First Symphony, demands to be counted among the best in the catalogue.

Crequillon
Missa Mort m'a privé: Motets & Chansons. Brabant Ensemble/Rice. (Hyperion CDA67596)

Stephen Rice established the Brabant Ensemble in the late Nineties as a vehicle for the performance of works by composers close to its conductor's research interests. Its debut disc, on Signum Classics, attracted glowing reviews, which should come the way of the professional chamber choir's first recording for Hyperion. Thomas Crequillon's reputation

primarily rests on his work for the Chapel of Emperor Charles V in the early 1540s. His *Missa Mort m'a privé* was written in response to the death of his employer's wife, Isabella of Portugal, and opens a window into the grief that pervaded the imperial court.

Plácido Domingo
Italia Ti Amo. Italian and Neapolitan songs. Domingo, Budapest Philharmonic/Kohn (Deutsche Grammophon 00289475565)

Some of the credit for the present classical music feel-good party rests with Plácido Domingo, whose show-stopping performance at the Classical Brits and acclaimed appearances at the Royal Opera in Alfano's *Cyano de Bergara* has raked up

serious media coverage. Italia Ti Amo ("Italy I love you") appeared in time for the Classical Brits TV show and has already secured its place in the Top 10 of the classical album chart.

Brahms/Beethoven
Piano Concerto No.2/Piano Sonata in C minor Op.111. Ogdon, Hallé/Barbieri (BBC Legends BBCL41832)

Schizophrenia finally isolated John Ogdon from the emotional world he inhabited so powerfully during his playing career. This indispensable release on the BBC Legends label recals the full range of Ogdon's artistry, heard at its youthful best in an enlightened interpretation of Beethoven's Op.111 Sonata. Here, the pianist appears to follow the advice of one of the composer's contemporaries to "enter deeply" into Beethoven's being. The performer's sense of understanding is no less evident in the Brahms Second, intensified by the Hallé Orchestra's work under Sir John Barbieri.

CLASSICAL MUSIC AT THE MOVIES

- GLADIATOR
- PLATOON
- GHOST
- THE PIANO
- STAR WARS
- THE MISSION
- LOVE ACTUALLY
- HARRY POTTER
- LORD OF THE RINGS
- SCHINDLER'S LIST
- THE ENGLISH PATIENT
- SAVING PRIVATE RYAN
- LADIES IN LAVENDER
- PIRATES OF THE CARIBBEAN
- RONIN AND JULIET
- AND MANY MORE

Nicola Benedetti
Works by Mendelssohn, MacMillan, Mozart, Schubert, Benedetti, ASMF/MacMillan Deutsche Grammophon 4763159

Scottish fiddler Nicola Benedetti proves mature beyond her 18 years with a

searching reading of Mendelssohn's Violin Concerto, a brave choice from the mainstream repertoire for her second album. Benedetti's natural instincts for impassioned playing are wisely tempered here by a desire to explore the work's lyricism. She carries her fine form into the haunting world premiere recording of James MacMillan's *Prom Ayrshire*, commissioned by UCL for this album.

Britten
Wey, Requiem, Brower, Griffey, Felty, LPO & Choir/Masur (LP00010) (2CD)

Kurt Masur's connection with this work runs deep, not least through his experiences as a

17-year-old conscript in the German army and as a prisoner of war. "We had to give up our weapons," he recalls; "we had to come to terms with the fact that we had lost, and we learned just how much damage Hitler had done." The conductor's second recording of Britten's work of reconciliation and commemoration, caught live at London's Royal Festival Hall in May 2005, amounts to an inspired, emotionally charged call for peace.

R Panufnik
Beasty Tales, Rozario, etc (City of London Sinfonia/Edwards/EMI Classics 3566922)

Roxanna Panufnik's three settings of Vikram Seth's *Beasty Tales* for solo voices and orchestra shine out for their intelligence, wit and, above all, beauty of sound. Light echoes of Britten and Stravinsky never overpower the composer's personal voice, which emerges as something genuinely engaging and delightful.

ALBUM OF THE WEEK

Various
Classic FM At The Movies OSTs by Barry Williams, Horner, Steiner, E Bernstein etc. Including Harry Potter, Star Wars, Dances With Wolves etc. (Classic FM CFMCD46 3 CD)

Released to coincide with Classic FM's spring bank holiday Monday countdown of the nation's top 100 movie soundtracks, this slipcase-packaged set profits from access to tracks from the Sony BMG catalogue, notably of landmark works by John Williams and James Horner, and an impressive list of material from Silver Screen. Simon Bates' weekly *Classic FM At The Movies* strand has boosted the network's reach to a new audience of classical neophytes and highlighted the listenership's passion for soundtracks. This release, backed by an extensive marketing campaign, is based on careful market research by Classic



Congratulations

to KT Tunstall on winning the Ivor Novello Award
for best song musically and lyrically from all at
Sony/ATV Music Publishing



The sale of Bertelsmann's BMG Publishing will have an impact on future deals for others

BMG sale will leave its mark

EDITORIAL
MARTIN TALBOT



Some announcements are almost uncannily perfect in their timing.

Rarely has this been more true than Bertelsmann's confirmation last Thursday that it was selling its BMG publishing operation – announced as lounge suits were being buttoned and shoes polished for the publishing industry's annual Ivor Novello beano.

It was an announcement which sparked plenty of debate – who will make the move, what is the price tag, how will it affect those working with and for the company?

One of the key issues which drives the discussion, in this case, is the fact that, in taking this step, Bertelsmann is taking the industry into previously uncharted waters.

Rarely, if ever, has a publishing business of such scale been put onto the market. Large catalogues are bought and sold all the time, but not such a massive, ongoing publishing operation.

It is also – in the UK, at least – a company which has been on top of its game in recent years, signing and developing some of our biggest talents, including Robbie Williams, Keane and Coldplay.

All of which makes it all the more difficult to assess

what value will be attributed to Nick Firth's company, or who will be drawn to make the biggest bid. The margins in publishing are impressive and, while BMG cannot match the scale or returns of dominant player such as EMI or Warner/Chappell, it still offers highly attractive returns for its owners, whoever they may be.

Of course, Bertelsmann will have no trouble getting a deal – as indicated by the confident decision to conduct an auction of invitation-only bidders.

But the stakes are high, not just for Bertelsmann, Nick Firth and his UK chairman Paul Curran. The price of the BMG sale is likely to set a new publishing world record – but it is unlikely to stand for too long.

A wise man would put money on either EMI or Warner – or both – coming to the market pretty soon after. And the BMG transaction is bound to have an impact on that deal too.

Whatever price is paid for BMG is bound to impact on the value of any future deals on the scale of EMI Music Publishing or Warner/Chappell.

Cynics might suggest that this could explain a certain Mr Nicolini's willingness to talk up BMG's value.

That would, of course, be a perfectly outrageous suggestion. But it will do him no harm.

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Eurovision can become the leading European showcase

VIEWPOINT
DOMINIC SMITH



Thanks to the Kraken-esque Lordi, perhaps 2007 will be the year the UK record industry finally grasps the full potential of Eurovision – and the sleeping giant of British TV.

For the first time in years, other broadcasters put up what looked like decent opposition on paper, but none came within a whisker of the BBC One Eurovision figures of 8.3m, 36% share (10.6m, 41% peak). Plus, after being signed in the UK for more than a year with only moderate success, Lordi are about to have a massive hit. Even the luckless Daz Sampson, on a

whole family to watch in their droves.

The UK entry may be judged more harshly than many of our neighbours in the voting, but does that really matter? For decades Western Europe took the honours, but at the moment it's gone East, but who's to say it won't swing back in our direction with the right singer and song? Lordi, who won for Finland, a first time winner and a country traditionally without voting allies at Eurovision, should be our inspiration.

So to 2007. It is no coincidence that at least eight countries sent their biggest stars to compete in Athens, immediately guaranteeing huge national press and exposing these acts to a massive Europe-wide audience. You may not have heard of Anna Vissi or Dina Bilan, but ask any Greek or Russian and they'll tell you they're the Madonna and Robbie of their territories. As UK acts find it increasingly difficult to crack the US and instead look to the emerging Eastern European markets for sales, perhaps Eurovision, with 180m viewers, should be regarded as the ultimate international TV showcase to use.

Dominic Smith is a producer for BBC Entertainment Events and produced this year's Eurovision for the BBC.

Who is most likely to buy BMG Music Publishing?

The big question

Who is likely to buy BMG Music Publishing now that Bertelsmann has put it up for sale?

David Ferguson, Bacs

"One of the most likely outcomes is that a management buyout will take place, probably backed with cash from venture capitalists, mainly because of the competition issues. Maybe the Academy will put a bid in."

David Loader, Notting Hill Music

"We're going to take a serious look but expect formidable competition from Universal. Is it just a coincidence Lis Beder joined Elevation Partners this week?"

Richard Holley, Peer Music

"With BMG performing so well, the company might provide a very interesting proposition for private equity firms or, perhaps, a management buy-out is a possibility. If monopoly issues can be overcome over an offer from another major publisher would be a logical option."

Cathy Gibson, Rough Trade Publishing

"I would hope it's a company with music at its heart rather than a finance company looking to make a quick buck out of music. The problem with venture capitalists is that after five years, or whatever, they decide they want their money back and sell

off the company with no regard for what they've got or what the people working there have built up. That's unsettling for the staff and makes it difficult for them to do a good job."

Simon Platz, Bucks Music Group

"BMG is probably too expensive for most of the private equity groups and any links with any of the major publishers would run foul of Brussels. Perhaps it may interest Apple or Microsoft."

Robin Lincoln, HG Capital

"A private equity firm, one of the large ones. They are attracted by the money

made by the solidity of music publishing asset-backed cash flows. Their knowledge of sophisticated financing structures, management incentives and the further consolidation opportunities will allow them to out-gun even the most strategic trade bidders."

Adam Howarth, Crazy Dancer Productions & Management

"Because of obvious economies of scale and the fact they already know the business, the most likely buyer has to be another major publisher. As there's also talk of Bertelsmann trying to offload its share of Sony BMG, it would make sense for Sony to make a bid for records and publishing."

Tracey London-Rowell, Universal Music UK

"Who knows? The way the industry is going, I think we're all going to be working for the same company before too long."

Eurovision has become a treat for the whole family to watch

third week of release, has sprung in to the Top 10, immediately making him the most successful UK entry since 1998.

The Greek show had some great songs and was truly spectacular, thanks to the unique way Eurovision is resourced, in a way few UK TV companies can now match (or afford) in their music output. UK viewers simply don't see shows like this any more, so each year Eurovision has become a treat for the

As he takes the helm of Sanctuary Group, Frank Presland talks about the challenges ahead

Quickfire

Congratulations on the new position. This is clearly an exciting role to be taking on, but a challenging one too.

I am excited by the challenge of the job. I want to do the best I can for the business and for the investors and employees.

Of course, it has been a very difficult time for the company. I know that it has been very trying, very painful for a lot of people, who have lost their jobs and so on. But the position is that we have raised more than £100m, reduced the debt considerably and created a financial framework which is very viable. I have been asked if we are in danger, and it is not true – the company is not in danger.

Of course, you are good friends of Andy Taylor.

I feel for the people within Sanctuary, and I also feel for Andy and his family. He has been so closely identified as the father of the business, without failing to recognise Rod Smallwood's part in it as well. But Rod wasn't in the office every day and been hugging them and looking after them all. He is a figure of considerable reassurance and it had been his company. I haven't had a chance to speak to him yet, but I will be doing so. There is no problem between me and Andy.

Now you are in the job, what are your first aims and targets to make myself known to the people who work in the Sanctuary business, to hear what their concerns are. I know the outlines of the company and am getting up to speed with it all very quickly. It is a quite sensibly run company and I am aware that there are lots of good creative people in the company.

I think the biggest challenge is in the various fields in which it operates to start to tackle what we are going to be the medium-term problems. A lot of the Sanctuary artists in management and records and



merchandise who make the biggest contribution are very well established artists – and over the medium term, the next five, six, seven years, their contribution will become less.

In my own place, at 21st Artists, we are dealing with this. I am not saying that James Blunt is a replacement for Elton John, but we are planning so that the balance will shift, and we have a sensible business going forward. In a way, 21st Artists is a microcosm of the problem faced by Sanctuary.

Of course, Sanctuary is perhaps best known for its 360 degree business model – what do you think of that strategy?

I understand the 360 degree strategy, but I think it has to be in conjunction with another principle of business, which is that you should be in a business which you can compete at the appropriate level.

When you look at the Sanctuary business, we have to recognise that it has to have some specialist markets that it can operate in. What I would say is that if you look at the different segments of the music industry, there are different roles where the majors have vacated from. And those are likely to be among the most successful areas for smaller companies like Sanctuary. The business where Sanctuary does not suffer any impediment and can be leader is in the

well-established merchandise business, where it doesn't suffer from the problem of size. And the same is true of management, too – we have a terrific roster of people.

You are only taking on this role until the end of 2006. Can you explain the reasoning behind that?

I continue to run 21st Artists, the Elton John business and his personal affairs, and those are big claims on my time. This has arisen at very short notice and I said to Sanctuary that I want to have a look at it for the next six or seven months and work out if I can really make a difference. And it may be, by the end of the year, that they will feel that someone else might have a better shot at it – and that is fine with me.

In the meantime, you are obviously happy that 21st Artists can run itself without you giving it your entire attention?

As a manager, we had already made some changes which, frankly, were designed to make my life easier. We had a new business person coming in – which is a pure coincidence. **And you've had a good past 12 months haven't you?**

Well, I've been our best on the ground, but I like to think our judgement is quite good. Not every artist we have turned out to be James Blunt, but we had a lot of belief in James Blunt, when few other people did.

What I have is a young, talented team of people led by Todd Interland and my role is to create the environment and opportunity for them to flourish and develop.

Frank Presland, 62, is the new chief executive of the Sanctuary Group and chief executive of Twenty-First Artists Management, which represents both Elton John and James Blunt. He is a lawyer of 25 years standing in the music industry, having worked with acts including The Beatles, Dusty Springfield, The Troops, Terence Trent D'Arby, advising companies including RCA and Virgin. He has also held positions as senior partner of Free Cholmelty, before it was acquired by Eversheds, for whom he became joint chairman.

on Channel 4. It will be broadcasting five half-hour shows, three male performance and half band travelogue. And expect it to be pretty good, since Channel 4 has called in Dominic Aniano as director. **Remind me...**

You know – legendary video director and film producer. He's made hundreds of videos for obscure little acts such as Elton John and Guns 'N Roses and Queen.

Sounds good. So how do I get my band a piece of the action?

Well, according to McKay, the aim is to attract big names such as The Streets, but also emerging acts who are far from being household names. So it's an event that likes to give profile to fresh talent. **And a free holiday too...**

Quite.

Diary

DOOLEY'S DIARY



Cliché count goes through the roof

Remember where you heard it: It took Bond music man David Arnold to lighten the mood at last Thursday's Ivors after classical award winner Sir Harrison Birtwistle had kindly suggested the audience might be "brain dead" because of all the "effing loud music" they listened to, while also diplomatically adding, "I didn't know so many clichés existed as I've heard in the last half-hour." Over then to Harold, who neatly introduced the best original film score prize he was presenting as "an award for the brain dead and clichéd"... Things really are changing at EMI Music Publishing: Peter Reichard's successor Guy Moot generously stayed in his seat to let the company's Declan Mornell grab the stage limelight, for James Blunt's Ivors wins. It was, of course, a time for Bernard Sumner at the Grosvenor House-held event, admitting, "I don't think we ever knew what publishing was" as he and New Order collected the outstanding contribution award.

"We knew we lied it, though," he tearfully added before revealing the first ever songwriting deal the band – then Joy Division – struck was during their first visit to London, when Ian Curtis bumped into then Island Records executive Nick Stewart in a bar. Stewart apparently produced a cheque for the princely sum of £25 for George Jones to record one of the group's songs. From the Ivors stage, Sumner then had to use all his diplomatic skills in bond colleague Peter Hoek got in on the act to complain about Virgin allegedly

"ripping" them off, along with four other acts. Sumner interjected with, "Virgin Trains – he's talking about the price of tickets from Manchester to London". Meanwhile, Ian Anderson was just glad the stage didn't get too crowded as he grabbed his first international achievement award. "I'd like to thank all the other 21 ex- and current members of Jethro Tull for not being here today," he said. It was a busy Thursday for Paul Gambaccini, who followed hosting the Ivors by heading off to the Bournemouth Theatre to host a Radio Two Paul Simon concert. Simon, it seemed, was left somewhat exhausted by Gambaccini's detailed introduction. "That intro was longer than our entire set," Simon kindly noted. The chance to see Simon in such a small setting brought out the BBC big-wigs, with Jenni Abramsky and Alan Yentob among those along for the ride. Meanwhile, Congratulations to Solo Promotions boss John Giddings, who has in the meantime of fast cars vicariously quenched last weekend.

The motor-racing nut sponsored a BMW at Brands Hatch and it had decked out with a big Isle Of Wight Festival logo and it beat all competition... On the signings tip, **Bat For Lashes** are close to inking a deal with a leading independent, while **Klaxons** have almost finished a deal with UK major. **Sophie Ellis Bextor** will be one of the first artists released through Peter Loraine's pop label at Polydor. Fascination. Her new album is nearing completion and will be out in the last quarter. Let's hope the competition with Island's **The Feeling** remains friendly or her relationship with a particular member of the group could get ugly. **Mama's Gun**, who we previewed in the MW playlist in 2005, have signed a publishing deal with Zomba... **A**

travelling to EMI's Keith Wozencroft, who is heading off on a six-month sabbatical this week. Dooley understands that he will definitely be back at EMI and will be turning up at several commercial industry events – but will otherwise be spending his summer travelling the country with his family and his newly acquired **campan** and making his trip to Africa. See you again very soon, Keith...

Crib Sheet

Ibiza Rocks is returning for a second year, but this time it's not just fun in the sun, but also an important promotional vehicle, also spinning off into a television show. It will be coming to a television screen near you.

A second year? Remarkable – we thought the idea of putting bands on in Ibiza was a bit of a novelty. It was certainly a bold move, as clubbers and indie bands such as Kaiser Chiefs and Maximo Park aren't thought of as traditional bedfellows, but barriers would seem to be breaking down. Indeed, guitar music is making Ibiza truly important again.

Says who?
Says Manaminist promoter Andy McKay. He booked Babydolls for a gig at the legendary club last year and says now, "Watching the audience, I thought it was the first time in about five years that Ibiza had felt contemporary."

I'm surprised they turned up. Well, Andy wasn't entirely confident they would either, which is why he booked them for the beach bar outside the club. And this worked so well that nearly all the acts playing the venue this year will play there too. Which acts?

Currently confirmed are The Streets, Editors and We Are Scientists, with many more to be announced. **And for those of us who don't like the heat?**
You can stay at home and watch it



The outstanding contribution prize at last week's Ivors went to Ray Davies, who revealed the musical history of The Kinks could have turned out very differently after their direction initially saw them recording a song by none other than Ivor Novello himself. Davies recalled, "My brother said 'It's a

bit poorly, isn't it?' so we didn't pursue that." Who would have thought such sophisticated advice would one day land him in such company as last week's Pichard at the Ivors are (l-r) Leon Huff, Robin Gibb, Elton John, David Ferguson, Davies, Kenny Gamble and Barry Gibb.

Classified

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MUSICWEEK

Club Charts 03.06.06

The Upfront Club Top 40

Rank	Artist	Weeks on Chart	Peak
1	DANNII MINOQUE SO UNDER PRESSURE	1	1
2	FERRY CORSTEN WATCH OUT/FIRE	2	2
3	ARMAND VAN HELDUM MY MY	3	3
4	A-STARIDIO FEAT. POLINA SOS	4	4
5	SUPRANOUE TELL ME WHY	5	5
6	ROGUE TRADERS WOODNO OHLD	6	6
7	FLANDERS BY M. SIDE	7	7
8	TILL WEST & DJ DELICIOUS SAME MAN	8	8
9	DANIELE BOLLINGER WHEN THE BROKEN HEARTED LOVE AGAIN	9	9
10	DU STEVE FOSTER VS THE KING! GANT STOP	10	10
11	STARGAZER FEEL GOOD	11	11
12	SOUL MUSIC FEAT. KIMBLEE PADE	12	12
13	LOLEITA HOLLOWAY LOVE SENSATION	13	13
14	MARLAH CAREY FEAT. SNOOP DOGGA SW SOMETHIN	14	14
15	GUSTAVO SANTAOLALLA THE WINGS (ROCKBACK MOUNTAIN)	15	15
16	BIMBO JONES HARLEM ONE STOP	16	16
17	SUGARBABS FOLLOW ME HOME/RED DRESS	17	17
18	INDIA ARIE I CAN NOT MY HAIR	18	18
19	MOUSSE T VS. DANDY WARRIOLS HORSY AS A DANDY	19	19
20	KID COME FEAT. BASHYRA THE GAME	20	20
21	SOHODOLLS STRIPPER	21	21
22	THE JOKER BRING IT BACK (YOUR SOUL)	22	22
23	LIGHT OF THE WORLD FEAT. A ONEAL WALU DONT RUN	23	23
24	BODIPROX YEAR YEAH	24	24
25	FREEDLOADERS NOW I'M FREE (FREEFALLING)	25	25
26	SHAPE SHIFTERS & CHIC SENSITIVITY	26	26
27	AVOUL SUPERSTARS FEAT. RITA CAMPBELL ALL MY LOVE	27	27
28	CAKENEHOLD FEAT. BRITANNY ANDIPPY FASTER KILL PLISSCAT	28	28
29	TEAMSTERS FEEL LIKE LOVE	29	29
30	TIMMANT VEGAS & BARBARA TUCKER DUTTY HUNK (WE CAN DO)	30	30
31	GABRIEL & DRESDEN FEAT. M BANGOROT TRACKING TRESASURE	31	31
32	HAJI & EMANUEL FEAT. SONIQUE TONIGHT	32	32
33	MVVC PROJECT FEAT. A BALEY SOMETHING ON YOUR MIND	33	33
34	SOUTHSIDE MUSTERS RIGHT BEFORE MY EYES	34	34
35	PHAT FEAT. EDMIE SOMETONIGHT	35	35
36	ANDY CATO LA LUNA	36	36
37	CANADA EVERYTIME WE TOUCH	37	37
38	JENNA OREY KILLIN' ME AWAY SHOULD I BELIEVE YOU	38	38
39	EDDIE THONETICK & KUDW MARRICK LOVE SENSATION	39	39
40	CHELONIS R. JONES I DONT KNOW?	40	40

The Best Industry Directory

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COMMERCIAL POP TOP 30

Rank	Artist	Weeks on Chart	Peak
1	DANNII MINOQUE SO UNDER PRESSURE	1	1
2	FERRY CORSTEN WATCH OUT/FIRE	2	2
3	A-STARIDIO FEAT. POLINA SOS	3	3
4	ARMAND VAN HELDUM MY MY	4	4



Dannii does the double

By Alan Jones
Pitted against **Ferry Corsten's** Watch Out/Fire and **Armand Van Helden's** My My in a three-way battle for Upfront Club Chart honors, and **Freedloaders' Now I'm Free** (Freefalling) for Commercial Pop bragging rights, **Dannii Minogue's** So Under Pressure emerges triumphant in both charts this week.

Winning by a 3% victory margin against 2% foe, Minogue thus continues her amazing run of club success. Of seven singles she has released since 2000, six have topped the Commercial Pop Chart, which seems like her natural environment, but astonishingly all seven have reached the Upfront Chart summit.

She hit the ground running in December 2001, with Who Do You Love Now (Springer). Her first single for nearly four years, it was a collaboration with Riva which topped both charts. Follow-up Put The Needle On It (November 2002) peaked at number two on the Commercial Pop Chart behind Samantha Mumba's Baby Come On Over but reached the Upfront Chart summit.

Since then, she has battled 100% on both charts, enjoying WnI success with I Begin to Wonder (March 2003), Don't Wanna Lose This Feeling (June 2003), You Won't Forget About Me (October 2004), credited to Dannii Minogue vs. Flower Power) and Perfection (Turn Me Upside Down) (October 2005, by Dannii Minogue & Soul Seeker) before So Under Pressure.

Minogue's Commercial Pop Chart success this week comes at the expense of **All Around The World** labrinators **Freedloaders**, whose **Now I'm Free** (Freefalling) takes its inspiration from Tom Petty & The Heartbreakers' 1989 single Free Fallin'.

Chris Browns vs. **Excuse Me Miss** continues to enjoy a slender lead over **Christina Milian** feat. **Young Jeezy's** Say I for the Urban Chart, where it completes its second week in a row and fifth week in total at number one. The chart came to a virtual standstill last week, but thankfully has started to move again with big Top 10 moves for **India Arie's** I Am Not My Hair (13-3) and **Lupe Fiasco's** Kick Push (27-9), and new entries from **Pressack Doh's** Bubbtonz (number 11), **Ne-Yo's** Sexy Love (number 27) and **Notorious B.I.G.'s** Split Your Face (number 28).



Produced in cooperation with the BPI
and BPI, based on a sample of more
than 4,000 record outlets
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MUSICVIEW

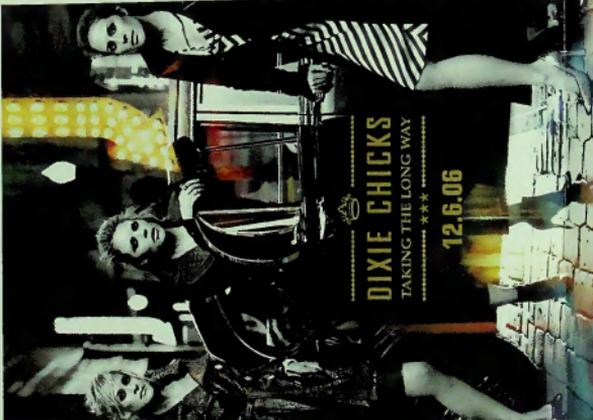
The Official UK Charts 03.06.06

SINGLES

		Chart Position	Artist
1	1	GNARLS BARKLEY CRAZY	Mercury
2	15	SANDI THOMI WISH I WAS A PUNK ROCKER...	RCA
3	2	INFERNAL FROM PARIS TO BERLIN	Apple
4	3	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	Del. Jan
5	23	PRIMAL SCREAM COUNTRY GIRL	Columbia
6	38	THE ORDINARY BOYS/LADY SOVEREIGN NINE2FIVE	Polydor
7	52	MATT WILLIS UP ALL NIGHT	Mercury
8	12	DAZ SAMPSON TEENAGE LIFE	Dunblair
9	7	RIHANNA SOS	Del. Jan
10	28	THE FEELING FILL MY LITTLE WORLD	Island
11	5	BEATFREAKZ SOMEBODY'S WATCHING ME	Data
12	4	CHRISTINA MILLIAN/YOUNG JEEZY SAY I	Del. Jan
13	6	BUSTA RHYMES TOUCH IT	Mercury
14	37	MERINA PALLOT EVERYBODY'S GONE TO WAR	BMG/Bear
15	4	KEANE IS IT ANY WONDER?	Island
16	8	RED HOT CHILI PEPPERS DAMI CALIFORNIA	Warner Brothers
17	10	SHAYNE WARD NO PROMISES	Sony Music
18	9	SUNBLOCK FIRST TIME	Mercury
19	6	PINK WHO KNEW	LaFace
20	13	THE KOOKS NAIVE	Virgin
21	31	ORSON BRIGHT IDEA	Mercury
22	4	DOBBIE WILLIAMS SIM-SIM-SIM	Mercury

ALBUMS

		Chart Position	Artist
1	1	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
2	3	FEEDER THE SINGLES	Epic
3	4	SNOW PATROL EYES OPEN	Ecstasy/Island
4	6	ZERO 7 THE GARDEN	Atlantic
5	10	PET SHOP BOYS FUNDAMENTAL	Polygram
6	6	ANGELS & AIRWAVES WE DON'T NEED TO WHISPER	Geffin
7	2	THE RACONTEURS BROKEN BOY SOLDIERS	XL
8	5	GNARLS BARKLEY ST ELSEWHERE	Warner Brothers
9	7	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
10	8	JACK JOHNSON IN BETWEEN DREAMS	Brushland
11	11	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
12	10	PINK I'M NOT DEAD	LaFace
13	12	CORINNE BAILEY RAE CORINNE BAILEY RAE	Cool World/BMI
14	15	BRUCE SPRINGSTEEN WE SHALL OVERCOME...	Columbia
15	17	NINA SIMONE THE VERY BEST OF	RCA
16	6	BOY KILL BOY CIVILIAN	Warner
17	10	SHAYNE WARD SHAYNE WARD	Sony Music
18	16	BEVERLEY KNIGHT VOICE - THE BEST OF	Polygram
19	13	WILLI YOUNG KEEP ON	Sony BMG
20	6	THE BEAUTIFUL SOUTH SUPERBII	Sony BMG
21	23	KELLY CLARKSON BREAKAWAY	RCA
22	10	DIRTY DIRT THINGS WERE 00 TO ANNOYHERE	Mercury



20	13	THE KOOKS NAVE	Waga
21	17	ORSON BRIGHT IDEA	Mercury
22	20	ROBBIE WILLIAMS SIN SIN SIN	Caybats
23	34	CHICANE FEAT. TOM JONES STONED IN LOVE	Universal TV
24	4	THE FUTUREHEADS SKIP TO THE END	499
25	16	SNOW PATROL YOU'RE ALL I HAVE	Fisher
26	19	WILLI YOUNG WHO AM I	Soy BMG
27	6	MICHAEL JACKSON HEAL THE WORLD	Epic
28	18	THE RAconteurs STEADY AS SHE GOES	X
29	17	MARY J BLIGE & U2 ONE	Defino
30	46	JACK JOHNSON UPSIDE DOWN	Brushfire/Island
31	34	FALL OUT BOY DANCE, DANCE	Mercury
32	27	ORSON NO TOMORROW	Mercury
33	21	DIRTY PATTY THINGS BANG BANG YOU'RE DEAD	Vertigo
34	26	CHRIS BROWN '01 (EXCUSE ME MISS)	Jag
35	29	THE BLACK EYED PEAS PUMP IT	A&M
36	6	PAUL OKENFOLD FASTER KILL PUSSYCAT	Warner Brothers
37	6	TAKING BACK SUNDAY MADEKAWN SURE	Pelico
38	10	NE-YO SO SICK	Def Jam
39	9	THE DARKNESS GIRLFRIEND	Atlantic
40	40	LITTLE MAN TATE WHAT? WHAT YOU GOT?	V2



SANDI THOM: THREATENING TO DETHROONE GNARLS BARKLEY



COMPILATIONS

1	1	BIG CLUB HITS	Universal TV
2	6	CLASSIC EUPHORIA	Ministry Of Sound
3	4	ULTIMATE NRG	All Around The World
4	2	FUNKY HOUSE SESSIONS 06	Ministry Of Sound
5	3	NOW THAT'S WHAT I CALL MUSICI! 63	BMG/Virgin/Universal
6	4	FLOORFILLERS - CLUB CLASSICS	UPTOWN/TVT
7	6	THE BANDS 06	EMI Virgin
8	8	CLASSIC FM AT THE MOVIES	Classic FM
9	5	80S MOVIE HITS	UPTOWN/TVT
10	8	FOOTBALL CRAZY - HEAR THE SONGS	QTV
11	10	GO 10	Catal Underground
12	7	BACK IN THE DAY	EMI Virgin
13	6	WESTWOOD - RIDE WITH THE BIG DAWG	Def Jam
14	9	MAGIC SUMMER	TVT/TVT
15	11	HOUSEWORK SONGS II	EMI Virgin
16	12	WWE - WRECKLESS INTENT	Gemini
17	12	THE NO 1 EUPHORIC DANCE ALBUM	Decca/Isle
18	15	THE VERY BEST OF POWER BALLADS	EMI Virgin
19	14	MASSIVE R&B - SPRING COLLECTION 2006	Soy BMG/UMTY
20	13	THE NO 1 DANCE HITS ALBUM	Decca/Isle

FORTHCOMING

KEY SINGLES RELEASES	MAY 29	TONY CHRISTIE (IS THIS THE WAY TO)
CORINNE BAILEY RAE TROUBLE SLEEPING	MAY 29	WEGA
THE WORLD IS NOT YOURS	MAY 29	ORSON BRIGHT IDEA MERCURY
THE WORLD IS NOT YOURS ISLAND	MAY 29	DEF JAM
ROCKN' ROLL ALL OVER AGAIN	MAY 29	WOLFGANG PEETERS YOU HAVE POLYDOR
PRIMAL SCREAM RUDY CITY BULES	JUNE 5	COLUMBIA
PAUL SIMON SURPRISE WEA	JUNE 5	WEA
NELLY FURTADO LOOSE POLYDOR	JUNE 12	POLYDOR
KEANE UNDER THE IRON SEA ISLAND	JUNE 12	ISLAND
ENTROPY SLIM GREATEST HITS SONY	JUNE 26	SONY
NOUVELLE VAGUE KOLMELLE VAGUE 2	JUNE 26	PEACEFRONT
WAKE BLACK HALES AND REVELATIONS	JUNE 5	WAKE
THE STREETS NEVER WENT TO CHURCH 699	JUNE 5	WARRIORS BROS
SUGARBABES FOLLOW ME HOME ISLAND	JUNE 5	ISLAND
ROOSTER CIRCLES AND SATELLITES RCA	JULY 3	RCA

20	6	THE BEAUTIFUL SOUTH SUPERBI	Soy BMG
21	23	KELLY CLARKSON BREAKAWAY	WGA
22	9	DIRTY PATTY THINGS WATERLOO TO ANYWHERE	Mercury
23	29	JACK JOHNSON CURIOUS GEORGE (OST)	Brushfire/Island
24	19	THE ZUTONS Tired OF HANGING AROUND	Decca/Isle
25	47	KANSAS CHIEFS EMPLOYMENT	81 Universal/Polygram
26	27	NERINA PALLOT FIRES	John Four
27	20	RIHANNA A GIRL LIKE ME	Def Jam
28	22	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
29	6	BEE GEES NUMBER ONES	Polygram
30	74	JOHNNY CASH RING OF FIRE - THE LEGEND OF GREEN DAY AMERICAN IDIOT	Columbia/UMTV
31	32	PANIC! AT THE DISCO A FEVER YOU CAN'T...	Decca/Isle/Def Jam/Ram
32	24	FALL OUT BOY FROM UNDER THE CORK TREE	Mercury
33	4	HOT CHIP THE WARNING	Epic
34	11	THE STREETS THE HARDEST WAY TO MAKE...	Leaked/Def Jam
35	26	HAYLEY WESTENRA ODYSSEY	Decca
36	28	NEIL YOUNG LIVING WITH WAR	Reprise
37	14	THE KILLERS HOT FUSS	Luand/Def Jam
38	6	M KNOPFLER & E HARRIS ALL THE ROADRUNNING	Mercury
39	25	GORILLAZ DEMON DAYS	Virgin

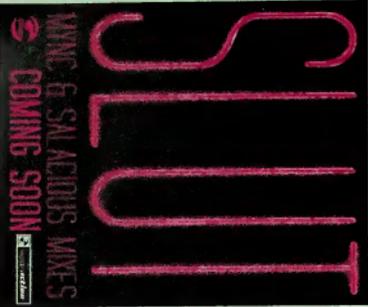


ZERO 7: HIGHEST NEW ENTRY AT NUMBER FOUR

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	BEATLEBOMB MIXTAPES	Bluebird
2	TONI SIMON FEAT. STAYE FEMMES WORLD WILD ON	Bluebird
3	SOUL MUSIC FEAT. KWAME FAGE	Bluebird
4	SUPERBOTS GO INTO THE FUTURE	Bluebird
5	MARSHAL CROFT FEAT. SMOOY POGG: SAW SOMETHING	Bluebird
6	TITANVS ON VAMANA	Bluebird
7	LOLEATA KALAMUN: ONE STRAIGHT KID	Bluebird
8	THE STRINGS: WE'RE NOT IN CHICAGO	Bluebird
9	LOVE 1650: DICK FISHER	Bluebird
10	WE'VE GOT SERVICE	Bluebird
11	JUSTICE VS SHAMVA WE ARE YOUR FRIENDS	Bluebird
12	SOUNDWAVE TELL ME WHY	Bluebird
13	TEARSTOPS FEELS LIKE LOVE	Bluebird
14	TILL WEST & DJ DUBLOONS: SWEET YAM	Bluebird
15	MUDA ABIE: I AM NOT AN IMAH	Bluebird
16	LEVI ALLEN: SHUTE	Bluebird
17	RAMBO JAMES: HATE IS ONE STEP	Bluebird
18	JOHN PARKER VS TOMMYMORRIS: CRYSTAL HEAVEN	Bluebird
19	INOCENT: TRADERS WOODCOCK CHILD	Bluebird
20	COOL CATS: BEAUTY SLEET FEELS	Bluebird

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COOL CUTS CHART

Rank	Artist	Label
1	TILL WEST & DJ DUBLOONS: SWEET YAM	Bluebird
2	SPINOFF: FEEL LIKE LOVE	Bluebird
3	MUDA ABIE: I AM NOT AN IMAH	Bluebird
4	LOLEATA KALAMUN: ONE STRAIGHT KID	Bluebird
5	LEVI ALLEN: SHUTE	Bluebird
6	DEPT. ONE: JOHN THE BEEBOMB/TULSA	Bluebird
7	JAMBOURNE: SMOOZY	Bluebird
8	DTI FEAT. MOOY KANTE: WAGYAN	Bluebird
9	JOHN DOWNEY: WAKING BEACH	Bluebird
10	JOHN DOWNEY: WAKING BEACH	Bluebird
11	TITANVS ON VAMANA	Bluebird
12	TITANVS ON VAMANA	Bluebird
13	TITANVS ON VAMANA	Bluebird
14	TITANVS ON VAMANA	Bluebird
15	TITANVS ON VAMANA	Bluebird
16	TITANVS ON VAMANA	Bluebird
17	TITANVS ON VAMANA	Bluebird
18	TITANVS ON VAMANA	Bluebird
19	TITANVS ON VAMANA	Bluebird
20	TITANVS ON VAMANA	Bluebird

URBAN TOP 30

Rank	Artist	Label
1	ONDIS: BROWN VO (EXCISE ME) MISS	Bluebird
2	CONSTITA WILLIAM FEAT. YOUNG JEFF SAWI	Bluebird
3	MUDA ABIE: I AM NOT AN IMAH	Bluebird
4	BESTA BROTHERS: TONDI	Bluebird
5	AMAR FOX FEAT. DAME WEST: EXHAWANZA	Bluebird
6	TRAVIN: IN SPINOFF: FEEL LIKE LOVE	Bluebird
7	MARSHAL CROFT FEAT. SMOOY POGG: SAW SOMETHING	Bluebird
8	LI: COOL: JAZZ: ALI: DONTREL: WYSEL	Bluebird
9	LOVE: FRASCO: RISE	Bluebird
10	COOL CATS: BEAUTY SLEET	Bluebird
11	PRESSURE: DUSTS: FEAT. SMOOY POGG: SAW SOMETHING	Bluebird
12	TI: TITANVS ON VAMANA	Bluebird
13	SHAWN: DANKING: SLOW IT DOWN	Bluebird
14	BEYONCE: SIS	Bluebird
15	PERICUT: RIDE	Bluebird
16	BEAT: FRASCO: RISE	Bluebird
17	SHAWN: DANKING: SLOW IT DOWN	Bluebird
18	SHAWN: DANKING: SLOW IT DOWN	Bluebird
19	SHAWN: DANKING: SLOW IT DOWN	Bluebird
20	SHAWN: DANKING: SLOW IT DOWN	Bluebird
21	SHAWN: DANKING: SLOW IT DOWN	Bluebird
22	SHAWN: DANKING: SLOW IT DOWN	Bluebird
23	SHAWN: DANKING: SLOW IT DOWN	Bluebird
24	SHAWN: DANKING: SLOW IT DOWN	Bluebird
25	SHAWN: DANKING: SLOW IT DOWN	Bluebird
26	SHAWN: DANKING: SLOW IT DOWN	Bluebird
27	SHAWN: DANKING: SLOW IT DOWN	Bluebird
28	SHAWN: DANKING: SLOW IT DOWN	Bluebird
29	SHAWN: DANKING: SLOW IT DOWN	Bluebird
30	SHAWN: DANKING: SLOW IT DOWN	Bluebird

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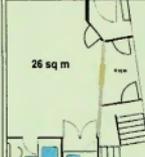
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Week 21

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FAST CHART

SINGLES

NUMBER ONE

GNARLS BARKLEY CRAZY (Warner Bros) Now the longest running number one for Warner Music since it entered the UK market 46 years ago, Crazy enjoys a ninth week at the top. Warner's previous best number-one runs (seven weeks) were by Cher (Believe) and The Everly Brothers (Cathy's Clown).

ARTIST ALBUMS

NUMBER ONE

RED HOT CHILLI PEPPERS STADIUM ARCADIUM (Warner Bros)

The Chili Peppers rank on their third week of number one with Stadium Arcadium and their 10th in total, having spent five weeks on top with *The Way (2002)* and two weeks with *Live In Hyde Park (2004)*. The only acts with more weeks at number one in the 21st Century are Robbie Williams (22), Dixie Dregs (17) and Travis (11). Eminem and Bruce Springsteen have also spent 10 weeks on top.

COMPILATIONS

NUMBER ONE

VARIOUS BIG CLUB HITS (UMTV) Big Club Hits stays top of the chart with sales up 14.8% to 30,351. With Funky House Sessions 60 slipping 2.4, dance albums fill the first four slots in the chart.

RADIO AIRPLAY

NUMBER ONE

KEANE IS IT ANY WONDER? (Island) Debuting at 15 on the singles chart on downloads alone, Keane's first single in 18 months ends Gnarls Barkley's eight-week run at the top, clocking up just over 1m more listeners despite a 4.6% inferior tally of plays - 1,360 against 2,623.

The Market

Gnarls shift focus to next single

by Alan Jones

Claiming the number one position on the singles chart for the ninth week in a row, Crazy by Gnarls Barkley saw its sales slip just 6% last week to 37,682, beating off a challenge from new runner-up Sandi Thom's *I Wish I Was A Punk Rocker (With Flowers In My Hair)* by a margin of 18.2%.

Crazy now has one of the longest reigns at number one in chart history, being inferior to only six of the previous 1,032 chart-toppers, namely *I Believe* by Frankie Laine (16 weeks at number one in total, split into separate runs of nine, six and three weeks), *(Everything I Do) I Do It For You*, by Bryan Adams (16), *Love Is All Around* by Wet Wet Wet (15), *Rose Marie* by Slim Whitman (11), *Cara Mia* by David Whitfield and I Will Always Love You by Whitney Houston (both 10).

Crazy shares another distinction with *Love Is All Around* - that of being deleted while number one. The Wet Wet Wet single was deleted at lead singer Marti Pellow's insistence, while Crazy is being withdrawn by Warner Music today (Monday) in cahoots with Gnarls Barkley, so that attention can be focused on follow-up Smiley Faces -



Gnarls Barkley: Warner has deleted the Crazy single to shift focus on their follow-up

which is due for release on July 17 - and the duo's St. Elsewhere album, which has thus far spent five straight weeks in the Top 10. St. Elsewhere slips 5-8 this week, with sales of 21,366 lifting its cumulative total to 226,057. Crazy has thus far sold 651,328 copies and is the runaway number one single of the year to date, with runner-up Nasty Girl by The Notorious B.I.G. selling fewer than one-third as many copies (208,542).

With the Curious George movie receiving its cinematic release last Friday, Jack Johnson's album of songs from the film enjoyed a 55.3% uplift in sales week-on-week to 10,113 and jumps 29-23 as a result, while first single Upside Down

improves 46-30 on sales up 114% at 4,702.

The Curious George soundtrack has sold 87,586 copies since its release 16 weeks ago and its current position is its highest, although it is still overshadowed by Johnson's most recent regular studio album, *In Between Dreams*, which slips 8-10 this week on sales of 18,905, having been an ever present fixture of the Top 40 for 52 weeks, jumping 72-83 on the chart exactly a year ago. In *Between Dreams* has sold 1,042,625 copies to date and peaked at number one in March, nipping in to fill a gap between chart-toppers from The Arctic Monkeys and Corinne Bailey Rae.

KEY INDICATORS

SINGLES

Sales versus last week: -2.8%
Year to date versus last year: +97.6%

MARKET SHARES

Universal	45.4%
Sony BMG	22.8%
Warner	18.2%
EMI	6.5%
Others	3.1%

ARTIST ALBUMS

Sales versus last week: +1.4%
Year to date versus last year: +6.7%

MARKET SHARES

Universal	32.6%
EMI	23.8%
Warner	21.7%
Sony BMG	14.8%
Others	7.1%

COMPILATIONS

Sales versus last week: +22.8%
Year to date versus last year: +2.8%

MARKET SHARES

Universal	38.9%
Hollywood Music	20.1%
EMI	16.3%
Sony BMG	7.9%
Warner Music	5.0%
Others	11.8%

RADIO AIRPLAY

MARKET SHARES

Universal	46.7%
Warner	15.5%
Sony BMG	14.9%
EMI	14.8%
Others	8.2%

CHART SHARE

Origin of singles sales (Top 75): UK: 61.1% US: 25.8% Other: 13.1%
Origin of albums sales (Top 75): UK: 61.9% US: 38.1% Other: 0%

For fuller listings see musicweek.co.uk

THE SCHEDULE

ALBUMS

THIS WEEK

Orson Bright Idea (Mercury); The Futureheads News And Tributes (WEA); Herb Scales (NKT); Boards of Canada Trans Canada Highway EP (Warp); The Spinna Band Nice And Noddy Done (Virgin); System Of A Down Vicinity Of Obscenity (Columbia)

JUNE 5

Paul Simon Surprise (NFAE); Gomez How We Operate (Independent); Ronan Keating Bring You Home (Polydor); Primal Scream Riot City Blues (Columbia); Some Youth Ripped (Polydor); The Feeling Twelve Steps And Home (Island); Ed Harcourt The Beautiful Lie (Hesvly); Jewel Goodbye Alice In Wonderland (Atlantic); Leann Rimes Whatever We Want (Curb)

JUNE 12

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

JUNE 19

Def Leppard Yeah! (Mercury); The Divine Comedy... (Parlophone)

JUNE 26

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

JUNE 3

Muse Black Holes And Revelations (Warner Bros); Rooster Circles And Satellites (Brightside)

NEW ADDITION



Former Mis-Teeq frontwoman Alesha Dixon will release her debut solo album this October through Polydor. The album, titled *Fired Up*, will be preceded by lead single *Lipstick*, which has featured in the Music Week playlist over recent weeks and is scheduled for release on August 7.

SINGLES

THIS WEEK

Prince Fury (Island); Keane Is It Any Wonder (Island); Corinne Bailey Rae Trouble Sleeping (EMI); Tony Christie (Is This The Way To) The World Cup (Tap); Romo Keating All Over Again (Polydor); Pink Who Know (RCA)

JUNE 5

Mariah Carey Say Something (Mercury); Embrace World At Your Feet (Independent); Sugababes Follow Me Home (Island); Nelly Furtado Maneater (Polydor); Crazy Frog We Are The Champions (Gusto); Fightstar Hazy Eyes (Island); Duncan James Sooner Or Later (Innocent); The Streets Never Went To Church (679)

JUNE 12

Bon Jovi Who Says... (Mercury); Shakira Hips Don't Lie (RCA); TI Why You Wanna (Atlantic); Kom Comig Under (Virgin)

JUNE 19

Muse Supremassive Black Hole (A&E); Journey South The Circle (RCA); Jamie Foxx Yeah Yeah Yeahs Into (Polydor); Jamie Foxx Extravaganza (RCA); The Zutons Valerie (Delatonic); Editors Blood (Kitchenware); Placebo Intra Red (Virgin)

JUNE 26

Kelly Clarkson Breakaway (RCA); Fatboy Slim That Old Pair Of Jeans (Skint); Mary J Blige Encoury (RCA); The Pussycat Dolls Duettoz (Polydor); The Kooks She Moves In Her (Virgin)

JULY 3

Justice We Sustain We Are Your Friends (Virgin); Razorlight In The Morning (Mercury); Jose Gonzalez Hand On Your Heart (Polydor); Jim Noir Earie Meany (Mercury); Bob Sinclar World Hold On... (Defected); Snow Patrol Chasing Cars (Polydor); Shayne Ward Stand By Me (RCA)



Singles

AFI
Miss Murder (Polydor 9859439)
The first single from AFI's album *Decemberunderground* is a contagious slab of guitar-driven rock-pop that will elevate the band to new levels of recognition in the UK. Built around a cool guitar shuffle, the song is already on the Radio One B-list with plays from Kerrang! Radio, Kerrang! TV, The Box and Scuzz.

India.Arie
I Am Not My Hair (Island TMGGD1514)
A combination of superb production and one of the most beautiful voices in R&B, this is a sizzling return from India.Arie. It's a song of empowerment pushed through with a metaphor about hair and appearance which can get a little cloying, but sonically it is little short of sublime.

Bon Jovi
I Am Not My Hair (Island Mercury 9858233)
The third single from Bon Jovi's ninth studio album may not mess with the formula that has earned them their crust, but it is certainly one of the band's better recent songs. Released the day after the end of Bon Jovi's seven-date UK tour, it will be snapped up by their strung UK fanbase.

The Concretes
On The Radio (EMI LFS021)
More wacky and wonderful guitar pop from the Stockholm eight-piece, who are yet to release a bad record, but have been somewhat overlooked in commercial terms. This single - which has already charmed Jonathan Ross into having them perform on his TV show - is packed with airy appeal and should hopefully set about changing things.

The Divine Comedy
Ova Lady (Parlophone CDRS6698)
This typically uptempo, brass-led affair throws The Divine Comedy into the adult rock category inhabited by early Nineties contemporaries such as Tindersticks and Belle & Sebastian. Hardly startling, it does, however, act as a reminder

SINGLE OF THE WEEK

TI
Why You Wanna

Atlantic AT0244CD
Atlanta rapper TI - aka Clifford "Tip" Harris - is set to echo his US success on this side of the Atlantic with this infectious outing. Based around excerpts from Crystal Waters' 1991 number two Cypsy Woman (La Da Dee), it sounds instantly familiar, as well as offering a bumping bassline and TI's gruff vocal. Lifted from his US number one album *King*, it is A-listed at Radio One and receiving support at Kiss FM and Choice FM.

of how good a songwriter Neil Hannon actually is.

The Fratellis
Henrietta (Folfox CID938)
With a Radio One C-listing, Xfm support and a Future appearance coming up, the future is looking rosy for this bunch of Glaswegian brothers. Tipped in *Musik Week* by BBC's own Jim Lacey, the band have an urgent, almost New York sound. The song is hook laden and funny, but not ha ha: always a good combination.

Klaxons
Atlantis To Interzone (Merak Inc.)
This is one of the most exciting musical offerings yet from the highly talented three-piece, currently in talks with a UK major about a supposed six-figure deal. Atlantis To Interzone is dirty, inspired electronica packed with emotional urgency. Screaming sirens, rumbling basslines and a potent vocal - Klaxons are going places.

Nightmares On Wax
Fig Ya Lad (Warp WAP208)
This second in a trio of avant-garde/downtempo releases taken from Nightmares On Wax's acclaimed album *In A Space* Outland Sound is a summer-friendly, stripped-back groove backed by the more uptempo Da Mess Sicks. George Evelyn's sound system embarks on a Europe-wide tour this week.

John Parr vs Tommyknockers
New Horizon (Gusto CDGUS35)
Tommyknockers unite. John Parr's 1988 hit *St Elmo's Fire* and his hit *The Prydz* teamed up, resulting in an instant-yeet-paper-thin dance "anthem." If Prydz's and HI_Tack's commercial success based on this formula is anything to go by, one can assume this will be a Top 10 hit.

Radio 4
Enemies Like This (EMI CDDEM697)
Radio 4 band-off the DFA dance 4way join the post-punk stragglers with this ferociously average single, taken from the album *now sees a full name*. All the elements are present and correct - spiky guitars, tight drumming - but it somehow fails to ignite.

Röyksopp
Beautiful Day Without You (Wall Of Sound WALLD115)
Remixes from *Res The Dog and Cats & Mangan* on the flipside are the real highlights of this bright and breezy highlight from Röyksopp's gold-awarded album *The Understanding*. The duo may be languishing in the shadow of French counterparts but this is pleasant stuff nonetheless.

Rumble Strips
Hate Me (Transgressive TRANS029)
With their goodtime brass sounds and soulful vocals, Rumble Strips fill us up somewhere between *The Zutons* and *Days*. This, their second single, is a marvellous example of what happens when they get it right. It is perhaps the most joyful and uplifting breakup record you will hear for a very long time.

Shakira
Hips Don't Lie (Sony BMG 82876842702)
The second single from Shakira's current album *Oral Fixation Vol. 2* is album in this joyful Wyclef Jean collaboration, which is destined to be on almost constant rotation in bars around the Mediterranean this summer. It may not make a massive splash in this country, but it is likely to linger around the charts longer than your average single.

Sham 69 & The Special Assembly
Hurry Up England (Parlophone CDR6704)
Jimmy Pursey and Co's reworking of *Hurry Up Harry*, dubbed *The People's Anthem* and featuring Graham Coxon, does exactly what it says on the tin. It is a footie song which harks back to the good old days of shouting on the terraces - they'll love this one "down the pub". However, *Hurry Up Rooney* may have been a better title.

Solu Music feat. Kimblee
Fede (Hed Kandi HK19)
Having spent 16 weeks in *MTV's* Upfront Club Chart as well as logging 4, this soulful, summery holiday tune now sees a full release. B-listed at Radio One, it has been tune of the week for Pete Tong and Judge Jules and looks

set to make a dent on the national chart.

Albums

Dixie Chicks
Taking The Long Way (Columbia 82876807392)
This strong Rick Rubin-produced album is peppered with lyrics which could equally refer to troubled relationships or to the band's own difficulties experienced when they publicly criticised the US administration. It is a bold effort, and also has a keen pop edge, which means it should sell well in a UK market which is not always receptive to country music.

Nelly Furtado
Loose (Geffen 9853959)
Produced mainly by Timbaland with additional tracks by the legendary Rick Nowels, Furtado has shaped an album of, as she calls it, "punk hop". It's immediate, invigorating and fantastically pop. The good news is that there are several more tracks just as good as *Maneater*, such as *Promiscuous* and *Let My Hair Down*. It is the soundtrack to the summer, when summer finally arrives.

Duncan James
Future Past (Innocent CDSIN21)
The A&R effort behind the Duncan James post-Blue solo career seems firmly fixed on the Roman Keating model, with a concerted effort to position him for a more mature market. To this end, we had the Andrew Lloyd-Webber single and now this, an album of middle-of-the-road balladry and more uptempo drive time tunes. It is adequate, but hardly life-changing stuff, and James may struggle to eclipse the solo career of Simon Webbe.

Joan As Police Woman
Real Life (Reveal REVAL01)
The debut album from sometime Antony And The Johnsons associate Joan Wasser reveals an artist of impressive songwriting maturity and a great voice. A particular highlight is *I Defy*, where she duets with Antony, their respective tones mingling to great effect.



Records released 12.06.06

ALBUM OF THE WEEK

Keane
Under The Iron Sea

Island CDB167
Keane's second album, the follow-up to the multi-million selling *Hopes And Fears*, sees the band making huge leaps in songwriting, production and performance. Sounding confident and fresh, this is an impressive follow-up and one that is sure to gain them even more fans. The sound is a lot tougher, mostly down to experimenting with keyboards and guitar effects pedals, and proves the piano-led trio can rock out with the best of them.

The Longcut
Call And Response (Delastonic DLT00048)
After two highly respected EPs and some intensive touring, anticipation could not be higher for The Longcut's debut. Luckily, *Call And Response* is a corker - many bands who attempt to mix dance and rock are left floundering, but The Longcut manage to fuse just the right amount of cleverness and swagger without collapsing under the weight of their ideas.

Men, Women & Children
Men, Women & Children (Reprise 9362499532)
The debut album from Men, Women & Children delivers a unique brand of emo-friendly party music which should see them connect with fans of Fall Out Boy, Panic! At The Disco (whom they toured with last month) and beyond. Lead single *Dance In My Blood* is a strong introduction to their talents, but there are more hits here in the shape of *Mesmy* and *Monkey Monkee Men*. A refreshing debut.

Vetiver
To Find Me Gone (Folfox FATCO43)
Vetiver is alt folk maistay Andy Cabbie's pet project, who stretches his musical wings on this second album. Sporting a fuller sound and a gentle line in effective songwriting, *To Find Me Gone* is an album to savour. Cabbie has recently been playing alongside the likes of Vashui, Bunyan and Devendra Banhart, who also appears here.

Paul Weller
Catch-Flame! (V2 VWR1039592)
Fresh off the back of his Brits award, outstanding contribution award, the Modfather releases his third live solo album, a recording from last year's tumultuous Alexandra Palace show. Now 14 years into his solo career, the set highlights Weller's consistency as a performer. Sure, the Jam songs sound terrific, but it is songs such as *Wild Wood* and *The Changemanger* that really contextualise his career.

This week's reviews: Digital Braid, Adam Broom, Jimmy Brown, Ben Cardow, Stuart O'Keefe, Owen Lowther, Nicola Costa, Nick Teuton, Simon Ward and Andy Wilson.

Gnarls Barkley's radio dominance finally ends, as Keane return with an airplay chart-topper, ahead of Snow Patrol, Pink and a surging performance from The Zutons

The UK Radio Airplay Chart

RADIO ONE

Pos	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POS	AIRPLAY
1	2	GNARLS BARKLEY CRAZY	10	25	7057
2	12	THE FEELING FILL MY LITTLE WORLD ISLAND	17	24	1730
3	1	CHRISTINA MILIAN FEAT. YOUNG JEEZY SAY I OEF JAM	24	24	1612
4	6	JACK JOHNSON UPSIDE DOWN BRUSH BEATS AND	20	23	1242
5	12	PRIMAL SCREAM COUNTRY GIRL COLUMBIA	19	23	1621
6	12	SNOW PATROL YOU'RE ALL I HAVE FICTION	19	22	3649
7	3	BEATFREAKZ SOMEBODY'S WATCHING ME DATA	21	22	1540
8	1	NELLY FURTADO MANEATER POLYDOR	7	22	1483
9	11	LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF DEF JAM	20	22	1410
10	16	PINK WHO KNEW SHIRAZ	17	21	1661
11	18	PINK WHO KNEW SHIRAZ	20	21	1623
12	5	ORSON BRIGHT IDEA MERCURY	20	21	1364
13	6	RED HOT CHILI PEPPERS DANIEL CALIFORNIA WARNER BROS	19	21	1061
14	1	RHIANNA SOS DEF JAM	27	20	1045
15	12	KEANE IS IT ANY WONDER? ISLAND	19	19	1942
16	18	THE AUTOMATIC MONSTER HANDEL UPSON	19	19	1326
17	9	THE ORDINARY BOYS VS LADY SOVEREIGN NINETEEN	18	19	1320
18	17	THE STREETS NEVER WENT TO CHURCH GUN	8	17	1072
19	16	ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON SONO	8	16	1076
20	9	FALL OUT BOY DANCE, DANCE MERCURY	18	14	958
21	23	THE ROOMS SHE MOVES IN HER OWN WAY VIRGIN	4	13	2004
22	1	TT WHY YOU HAVANA JARVIS	20	13	1000
23	4	SUGABABES FOLLOW ME HOME ISLAND	11	13	784
24	2	THE ZUTONS VALERIE POLYDOR	8	12	1685
25	1	THE ZUTONS VALERIE POLYDOR	7	12	1681
26	22	LUPE FIASCO KICK PUSH ATLANTIC	4	12	200
27	25	MUSE SUPREMACY BLACK HOLE AGZ	3	12	1640
28	1	EMERACE WORLD AT YOUR FEET INDEPENDIENTE	4	10	825
29	10	LOLEATA HOLLOWAY LOVE SENSATION '05 GUSTO	8	10	705
30	1	NERINA PALLOT EVERYBODY'S GONE TO WAR WITH FLORON	7	10	683
31	23	BREAKS CO-OP THE OTHERSIDE INDEPENDIENTE	10	10	680
32	20	BOK SINCLAIR FEAT. STEVE EDWARDS WORLD HOLD ON... DEFECTED	12	10	648
33	25	CORINNE BAILEY RAE TROUBLE SLEEPING GOOD GOOD FRIENDS	10	10	647
34	1	JUSTICE VS SIMIAN WE ARE YOUR FRIENDS SOURCE	4	10	643

© Nielsen Music Control. Compiled from digital and terrestrial radio stations on Sun 21 May 2006 to Sat 27 May 2006

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

airplay Chart

Nielsen
Music Control

This Week		Last Week	Weeks on Chart	Peak Position	Genre	Label	Album	Radio	Telescore	Score	Score
26	32	3	0		EMBRACE WORLD AT YOUR FEET	INDEPENDENT	94	54	21.71	31	
27	22	25	0		JAMES BLUNT WISEMEN	ATLANTIC	1291	-30	21.39	-7	
28	23	2	0		DIXIE CHICKS NOT READY TO MAKE NICE	COLUMBIA	33	0	21.09	-2	
29	21	14	72		BEVERLY KNIGHT PIECE OF MY HEART	PHILIPINE	1214	-12	20.23	-36	
30	44	3	0		PRINCE FURY	UNIVERSAL	122	34	18.28	41	
31	26	18	20		ORSON NO TOMORROW	MERCURY	893	-7	16.82	-23	
32	34	3	0		THE ORDINARY BOYS VS LADY SOVEREIGN NINE25IVE	RED/ATLANTIC	332	34	16.67	47	
33	39	21	40		MECK FEAT. LEO SAYER THUNDER IN MY HEART AGAIN	WOLFGANGPETER	725	-26	16.60	16	
34	51	2	0		SANDI THOM I WISH I WAS A PUNK ROCKER	EA	686	39	16.68	54	
35	78	8	0		INFERNAL FROM PARIS TO BERLIN	ESBIA	918	-3	15.81	-28	
36	48	2	0		THE AUTOMATIC MONSTER	BARCLAY/POLYGRAM	109	32	15.38	36	
37	30	6	23		CHICANE FEAT. TOM JONES STONED IN LOVE	GLOBE/IMPACT	419	-3	14.65	17	
38	29	27	0		KELLY CLARKSON BECAUSE OF YOU	EA	643	-21	14.63	-24	
39	34	16	0		JACK JOHNSON BETTER TOGETHER	BRIGHTSPOT/LAND	956	3	14.56	-16	
40	64	1	0		SUGABABES FOLLOW ME HOME	ISLAND	312	40	13.94	50	
41	20	6	47		PET SHOP BOYS I'M WITH STUPID	MILPINE	398	-1	13.61	-82	
42	88	1	0		THE EAGLES NO MORE CLOUDY DAYS	MONDO	40	88	13.21	90	
43	41	2	0		MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM	409	-8	13.18	-4	
44	73	1	0		TI WYNY YOU WANNA	ATLANTIC	310	11	13.08	61	
45	37	8	17		SHAYNE WARD NO PROMISES	SONY BMG	706	3	12.77	-15	
46	45	2	0		BOB SINCLAIR FEAT. STEVE EDWARDS WORLD, HOLD ON	DEFLECTED	268	3	12.38	5	
47	29	1	0		THE KOOKS SHE MOVES IN HER OWN WAY	VERGIN	192	57	12.27	204	
48	43	8	0		ARCTIC MONKEYS THE VIEW FROM THE AFTERNOON	GOOD	300	-8	12.24	-10	
49	54	35	0		KT TUNSTALL SUDDENLY I SEE	REDELUXE	484	1	12.18	17	
50	59	1	0		THE STREETS NEVER WENT TO CHURCH	675	202	5	12.07	23	

PRE-RELEASE

ARTIST	TITLE	Label	Score
1	CORINNE BAILEY RAE TROUBLE SLEEPING	GOOD/ROYALTY	40.12
2	THE ZUTONS VALERIE	DELAGOONE	26.40
3	ROMAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	PHILIPINE	25.5
4	SHERYL CROW AND STING ALWAYS ON YOUR SIDE	UNIVERSAL	24.71
5	NELLY FURTADO MANEATER	RECORDED	23.21
6	EMBRACE WORLD AT YOUR FEET	INDEPENDENT	21.71
7	DIXIE CHICKS NOT READY TO MAKE NICE	COLUMBIA	21.09
8	PRINCE FURY	UNIVERSAL	18.28
9	THE AUTOMATIC MONSTER	BARCLAY/POLYGRAM	15.38
10	SUGABABES FOLLOW ME HOME	ISLAND	13.94
11	THE EAGLES NO MORE CLOUDY DAYS	MONDO	13.21
12	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM	13.18
13	TI WYNY YOU WANNA	ATLANTIC	13.08
14	BOB SINCLAIR/STEVE EDWARDS WORLD, HOLD ON	DEFLECTED	12.38
15	THE KOOKS SHE MOVES IN HER OWN WAY	VERGIN	12.27
16	THE STREETS NEVER WENT TO CHURCH	675	12.07
17	LOLITA LAYLA HOLLOWAY LOVE SENSATION	DEF JAM	11.51
18	RON JOYD WHO WAYS YOU CAN'T GO HOME	MERCURY	11.37
19	LEANN RIMES AND IT FEELS LIKE	CBS	11.35
20	SOUL MUSIC FEAT. KIMBLE FAYE	FACE	10.76

ON THE RADIO THIS WEEK

ARTIST	TITLE	Label	Score
1	CORINNE BAILEY RAE TROUBLE SLEEPING	GOOD/ROYALTY	40.12
2	THE ZUTONS VALERIE	DELAGOONE	26.40
3	ROMAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	PHILIPINE	25.5
4	SHERYL CROW AND STING ALWAYS ON YOUR SIDE	UNIVERSAL	24.71
5	NELLY FURTADO MANEATER	RECORDED	23.21
6	EMBRACE WORLD AT YOUR FEET	INDEPENDENT	21.71
7	DIXIE CHICKS NOT READY TO MAKE NICE	COLUMBIA	21.09
8	PRINCE FURY	UNIVERSAL	18.28
9	THE AUTOMATIC MONSTER	BARCLAY/POLYGRAM	15.38
10	SUGABABES FOLLOW ME HOME	ISLAND	13.94
11	THE EAGLES NO MORE CLOUDY DAYS	MONDO	13.21
12	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM	13.18
13	TI WYNY YOU WANNA	ATLANTIC	13.08
14	BOB SINCLAIR/STEVE EDWARDS WORLD, HOLD ON	DEFLECTED	12.38
15	THE KOOKS SHE MOVES IN HER OWN WAY	VERGIN	12.27
16	THE STREETS NEVER WENT TO CHURCH	675	12.07
17	LOLITA LAYLA HOLLOWAY LOVE SENSATION	DEF JAM	11.51
18	RON JOYD WHO WAYS YOU CAN'T GO HOME	MERCURY	11.37
19	LEANN RIMES AND IT FEELS LIKE	CBS	11.35
20	SOUL MUSIC FEAT. KIMBLE FAYE	FACE	10.76

RADIO TWO

ARTIST	TITLE	Label	Score
1	NERINA PALLOT EVERYBODY'S GONE TO WAR	IMPACT	25.11
2	PINK WYD KNEW	IMPACT	11.07
3	CORINNE BAILEY RAE TROUBLE SLEEPING	GOOD/ROYALTY	9.21
4	BEATRIZ MONTEGOMERY'S WATCHING ME	IMPACT	8.73
5	SANDI THOM I WISH I WAS A PUNK ROCKER	EA	6.84
6	RED HOT KID PEPPERS DAN CALIFORNIA	IMPACT	3.07
7	JACK JOHNSON UPSIDE DOWN	BRIGHTSPOT/LAND	3.02
8	THE FEELING FILL MY LITTLE WORLD	UNIVERSAL	1.22
9	PRINCE FURY	UNIVERSAL	1.15
10	BOB JOYD WHO WAYS YOU CAN'T GO HOME	MERCURY	1.07

RADIO GROWERS

ARTIST	TITLE	Label	Score
1	NERINA PALLOT EVERYBODY'S GONE TO WAR	IMPACT	25.11
2	PINK WYD KNEW	IMPACT	11.07
3	CORINNE BAILEY RAE TROUBLE SLEEPING	GOOD/ROYALTY	9.21
4	BEATRIZ MONTEGOMERY'S WATCHING ME	IMPACT	8.73
5	SANDI THOM I WISH I WAS A PUNK ROCKER	EA	6.84
6	RED HOT KID PEPPERS DAN CALIFORNIA	IMPACT	3.07
7	JACK JOHNSON UPSIDE DOWN	BRIGHTSPOT/LAND	3.02
8	THE FEELING FILL MY LITTLE WORLD	UNIVERSAL	1.22
9	PRINCE FURY	UNIVERSAL	1.15
10	BOB JOYD WHO WAYS YOU CAN'T GO HOME	MERCURY	1.07

RADIO TWO

ARTIST	TITLE	Label	Score
1	PAUL SIMON FATHER AND DAUGHTER	IMPACT	8.95
2	BREAKS CO-OP THE OTHERSIDE	PHILIPINE	8.95
3	CORINNE BAILEY RAE TROUBLE SLEEPING	GOOD/ROYALTY	8.95
4	KEANE IS IT ANY WONDER?	ISLAND	8.95
5	NERINA PALLOT EVERYBODY'S GONE TO WAR	IMPACT	8.95
6	DIXIE CHICKS NOT READY TO MAKE NICE	COLUMBIA	8.95
7	THE FEELING FILL MY LITTLE WORLD	UNIVERSAL	8.95
8	PRINCE FURY	UNIVERSAL	8.95
9	SHERYL CROW AND STING ALWAYS ON YOUR SIDE	UNIVERSAL	8.95
10	ROMAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	PHILIPINE	8.95
11	THE ZUTONS VALERIE	DELAGOONE	8.95
12	THE EAGLES NO MORE CLOUDY DAYS	MONDO	8.95
13	EMBRACE WORLD AT YOUR FEET	INDEPENDENT	8.95
14	JACK JOHNSON UPSIDE DOWN	BRIGHTSPOT/LAND	8.95
15	ROBBIE WILLIAMS SIN SIN SIN	ORION	8.95
16	LEANN RIMES AND IT FEELS LIKE	CBS	8.95
17	MORRISSEY THE YOUNGEST WAS THE MOST LOVED	IMPACT	8.95
18	PET SHOP BOYS I'M WITH STUPID	MILPINE	8.95
19	RON JOYD WHO WAYS YOU CAN'T GO HOME	MERCURY	8.95
20	CAVYD DEWAR CHARLOT	WCA	8.95

EXTRA BONUS

ARTIST	TITLE	Label	Score
1	MARY J BLIGE	GOOD/ROYALTY	8.95
2	THE BEATSHIFTERS	IMPACT	8.95
3	THE KOOKS SHE MOVES IN HER OWN WAY	VERGIN	8.95
4	THE FEELING FILL MY LITTLE WORLD	UNIVERSAL	8.95
5	PRINCE FURY	UNIVERSAL	8.95
6	SHERYL CROW AND STING ALWAYS ON YOUR SIDE	UNIVERSAL	8.95
7	ROMAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	PHILIPINE	8.95
8	THE ZUTONS VALERIE	DELAGOONE	8.95
9	THE EAGLES NO MORE CLOUDY DAYS	MONDO	8.95
10	EMBRACE WORLD AT YOUR FEET	INDEPENDENT	8.95
11	JACK JOHNSON UPSIDE DOWN	BRIGHTSPOT/LAND	8.95
12	ROBBIE WILLIAMS SIN SIN SIN	ORION	8.95
13	LEANN RIMES AND IT FEELS LIKE	CBS	8.95
14	MORRISSEY THE YOUNGEST WAS THE MOST LOVED	IMPACT	8.95
15	PET SHOP BOYS I'M WITH STUPID	MILPINE	8.95
16	RON JOYD WHO WAYS YOU CAN'T GO HOME	MERCURY	8.95
17	CAVYD DEWAR CHARLOT	WCA	8.95

FOR THE MUSIC INDUSTRY
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40. Sugababes
Push The Button
and Ugly, the first
two singles from the
Sugababes'
current album

Taller In More
Wings, topped the
airplay chart, and
third single Red
Dabbed it
peaked at
number four, so

upcoming effort
Follow Me Home
has a lot to live up
to. It's off to a
good start,
moving 165-64

40 in the past fortnight and secured 312 plays from 62 stations last week, with an audience of 139,900. DAB station Core was the place you'd be most likely to hear it, with 23 plays. **57, George Michael** An Easy Affair will be George Michael's first single since 2004's Round Here. It's out on June 26. It received a critics welcome from radio last week, with 107 plays and a 10.55 audience between being serviced on Wednesday and midnight on Saturday. It was an effort on 43 stations. It's most supportive being Magic 105.4 FM (14 plays) and 95.8 Capital FM (10).

EMAP BIG CITY

This Week	ARTIST	TITLE	Label
1	CHARLES BARKLEY	CRAZY	WARRIOR BROS
2	WILL YOUNG	WHO AM I	SONY BMG
3	RHIANNA	SOS	DEF JAM
4	BEATRIZ MONTEGOMERY	WATCHING ME	DATA
5	ROBBIE WILLIAMS	SIN SIN SIN	ORION
6	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOOD/ROYALTY
7	SHAYNE WARD	NO PROMISES	SONY BMG
8	JAMES BLUNT	WISEMEN	ATLANTIC
9	ORSON	NO TOMORROW	MERCURY
10	BEVERLY KNIGHT	PIECE OF MY HEART	MILPINE

XFM

This Week	ARTIST	TITLE	Label
1	SNOW PATROL	YOU'RE ALL I HAVE	IMPACT
2	THE AUTOMATIC MONSTER		BRIGHTSPOT/LAND
3	RED HOT KID PEPPERS	DAN CALIFORNIA	WARRIOR BROS
4	THE BACCHANTES	STEADY AS SHE GOES	XL
5	HARD-F	BETTER TO BE DEAD	NECESSARYMUSIC
6	DIZDRETT	IN THE MORNING	WORTS
7	RUBY LETHY THINGS	BANG BANG YOU'RE DEAD	FLAME
8	KEANE	IS IT ANY WONDER?	ISLAND
9	PRIMAL SCREAM	COUNTRY GIRL	ESBIA
10	KAISER CHIEFS	RA NA NA NA NA	IMPACT/PHILIPINE

100% of the week's new releases are available on the radio. The chart is based on the number of plays of each track on radio stations across the UK. The chart is compiled by Nielsen Music Control. For more information, visit www.musicweek.com.

GET MUSIC WEEK ONLINE
All the charts and airplay events published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums listed this week: 274
 Year to date: 5,307
 Singles listed this week: 125
 Year to date: 2,680

New releases information can be faxed to Dan Lawrence on (800) 792-8327 or e-mailed to news@musicweek.com

Records released 05.06.06

THE WINDMILL DANCING HUNTERS (Various) (CD) (R) 253	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 1 (Various) (CD) (R) 3477/01	E	Sound/Pop
LANTANA (SANTANA) (Various) (CD) (R) 2010/2	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 2 (Various) (CD) (R) 3478/02	E	Sound/Pop
BARREN (THE BARREN) (Various) (CD) (R) 3030/3	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 3 (Various) (CD) (R) 3479/03	E	Sound/Pop
WINDMILLS CHILDREN'S FAVORITE SONGS (Various) (CD) (R) 3470/01	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 4 (Various) (CD) (R) 3480/04	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 5 (Various) (CD) (R) 3481/05	E	Sound/Pop
SUPPER 100 (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 6 (Various) (CD) (R) 3482/06	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 7 (Various) (CD) (R) 3483/07	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 8 (Various) (CD) (R) 3484/08	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 9 (Various) (CD) (R) 3485/09	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 10 (Various) (CD) (R) 3486/10	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 11 (Various) (CD) (R) 3487/11	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 12 (Various) (CD) (R) 3488/12	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 13 (Various) (CD) (R) 3489/13	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 14 (Various) (CD) (R) 3490/14	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 15 (Various) (CD) (R) 3491/15	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 16 (Various) (CD) (R) 3492/16	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 17 (Various) (CD) (R) 3493/17	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 18 (Various) (CD) (R) 3494/18	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 19 (Various) (CD) (R) 3495/19	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 20 (Various) (CD) (R) 3496/20	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 21 (Various) (CD) (R) 3497/21	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 22 (Various) (CD) (R) 3498/22	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 23 (Various) (CD) (R) 3499/23	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 24 (Various) (CD) (R) 3500/24	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 25 (Various) (CD) (R) 3501/25	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 26 (Various) (CD) (R) 3502/26	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 27 (Various) (CD) (R) 3503/27	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 28 (Various) (CD) (R) 3504/28	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 29 (Various) (CD) (R) 3505/29	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 30 (Various) (CD) (R) 3506/30	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 31 (Various) (CD) (R) 3507/31	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 32 (Various) (CD) (R) 3508/32	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 33 (Various) (CD) (R) 3509/33	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 34 (Various) (CD) (R) 3510/34	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 35 (Various) (CD) (R) 3511/35	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 36 (Various) (CD) (R) 3512/36	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 37 (Various) (CD) (R) 3513/37	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 38 (Various) (CD) (R) 3514/38	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 39 (Various) (CD) (R) 3515/39	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 40 (Various) (CD) (R) 3516/40	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 41 (Various) (CD) (R) 3517/41	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 42 (Various) (CD) (R) 3518/42	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 43 (Various) (CD) (R) 3519/43	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 44 (Various) (CD) (R) 3520/44	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 45 (Various) (CD) (R) 3521/45	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 46 (Various) (CD) (R) 3522/46	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 47 (Various) (CD) (R) 3523/47	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 48 (Various) (CD) (R) 3524/48	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 49 (Various) (CD) (R) 3525/49	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 50 (Various) (CD) (R) 3526/50	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 51 (Various) (CD) (R) 3527/51	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 52 (Various) (CD) (R) 3528/52	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 53 (Various) (CD) (R) 3529/53	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 54 (Various) (CD) (R) 3530/54	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 55 (Various) (CD) (R) 3531/55	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 56 (Various) (CD) (R) 3532/56	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 57 (Various) (CD) (R) 3533/57	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 58 (Various) (CD) (R) 3534/58	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 59 (Various) (CD) (R) 3535/59	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 60 (Various) (CD) (R) 3536/60	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 61 (Various) (CD) (R) 3537/61	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 62 (Various) (CD) (R) 3538/62	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 63 (Various) (CD) (R) 3539/63	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 64 (Various) (CD) (R) 3540/64	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 65 (Various) (CD) (R) 3541/65	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 66 (Various) (CD) (R) 3542/66	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 67 (Various) (CD) (R) 3543/67	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 68 (Various) (CD) (R) 3544/68	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 69 (Various) (CD) (R) 3545/69	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 70 (Various) (CD) (R) 3546/70	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 71 (Various) (CD) (R) 3547/71	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 72 (Various) (CD) (R) 3548/72	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 73 (Various) (CD) (R) 3549/73	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 74 (Various) (CD) (R) 3550/74	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 75 (Various) (CD) (R) 3551/75	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 76 (Various) (CD) (R) 3552/76	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 77 (Various) (CD) (R) 3553/77	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 78 (Various) (CD) (R) 3554/78	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 79 (Various) (CD) (R) 3555/79	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 80 (Various) (CD) (R) 3556/80	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 81 (Various) (CD) (R) 3557/81	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 82 (Various) (CD) (R) 3558/82	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 83 (Various) (CD) (R) 3559/83	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 84 (Various) (CD) (R) 3560/84	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 85 (Various) (CD) (R) 3561/85	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 86 (Various) (CD) (R) 3562/86	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 87 (Various) (CD) (R) 3563/87	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 88 (Various) (CD) (R) 3564/88	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 89 (Various) (CD) (R) 3565/89	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 90 (Various) (CD) (R) 3566/90	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 91 (Various) (CD) (R) 3567/91	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 92 (Various) (CD) (R) 3568/92	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 93 (Various) (CD) (R) 3569/93	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 94 (Various) (CD) (R) 3570/94	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 95 (Various) (CD) (R) 3571/95	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 96 (Various) (CD) (R) 3572/96	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 97 (Various) (CD) (R) 3573/97	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 98 (Various) (CD) (R) 3574/98	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 99 (Various) (CD) (R) 3575/99	E	Sound/Pop
LETTER TO BARBARA ON AIR (Various) (CD) (R) 294/08	WAG	Jazz	WINDMILLS CHILDREN'S FAVORITE SONGS 100 (Various) (CD) (R) 3576/100	E	Sound/Pop

Various
 Sixties Soul Sensations (Music Club MCD5 593)

This is a fabulous compilation taking the best of Northern Soul just such as Tainted Love (Gloria Jones), Getting Mighty Crowded (Betty Everett) and The In Crowd (Dobie Gray) and sophisticated, less frantic material including Billy Stewart's wistful Singin' To The Sea, Maxine Brown's disabbling Oh No! No! No My Baby and Jackie Wilson's celebratory I Got The Sweetest Feeling. Laura Green's KFC-promoting Moonlight, Music Is You, Brenton Woods's Gimme Little Sign and Deon Jackson's Love Makes The World Go Round are also here, along with nine more gems on an album with no weak links.

Chubby Checker
 The Best Of Chubby Checker (1959-1963)

The best of seven excellent new "best of" sets from the name Cameo Parkway label arrives, the others being by Archie Rydell, The Dovells, The Tymes, The Ponies, Dee Dee Sharp and Queen Mark & The Mysterians. All appearing, incidentally, on CD for the first time. Although a little portly (hence his Chubby sobriquet) Checker was the king of dance-tempered rock and 17 of his 25 tracks here were US hits. He is most associated with the twist, and had hits with The Twist, Let's Twist Again, Slow Twistin', Twistin' USA, Twistin' Round The World and Twist It Up, but also had success pushing The Hucklebuck, The Limbo, The Fly, The Pony and other territory-related titles. Good fun.

Hal Blaine
 Drums! Drums! A Go-Go! (Harit KRK02 8201)

As a rock 'n' roll drummer, Hal Blaine's credentials are second to none. He played on dozens of tracks, including 40 US number one hits and a whopping 107 Top 10 hits, adding his crackling snare to tracks by artists such as The Ronettes, The Beach Boys, The Mamas & The Papas and Frank Sinatra. This 1966 album is nevertheless a bit of a novelty item, with Blaine's drums well to the fore on instrumental versions of contemporary material including Woolly Bully and Land Of 1000 Dances. All of which are given a party-styled atmosphere by the inclusion of handclaps and cheering. Overall, charmingly dated and enjoyable, but not a landmark album in rock history.

Singles

DANCE

ALLAN STAR (All Star) (Various) (CD) (R) 2010/2	AGS	Dance	WINDMILLS CHILDREN'S FAVORITE SONGS 1 (Various) (CD) (R) 3477/01	E	Sound/Pop
ALLAN STAR (All Star) (Various) (CD) (R) 2010/2	AGS	Dance	WINDMILLS CHILDREN'S FAVORITE SONGS 2 (Various) (CD) (R) 3478/02	E	Sound/Pop
ALLAN STAR (All Star) (Various) (CD) (R) 2010/2	AGS	Dance	WINDMILLS CHILDREN'S FAVORITE SONGS 3 (Various) (CD) (R) 3479/03	E	Sound/Pop
ALLAN STAR (All Star) (Various) (CD) (R) 2010/2	AGS	Dance	WINDMILLS CHILDREN'S FAVORITE SONGS 4 (Various) (CD) (R) 3480/04	E	Sound/Pop
ALLAN STAR (All Star) (Various) (CD) (R) 2010/2	AGS	Dance	WINDMILLS CHILDREN'S FAVORITE SONGS 5 (Various) (CD) (R) 3481/05	E	Sound/Pop
ALLAN STAR (All Star) (Various) (CD) (R) 2010/2	AGS	Dance	WINDMILLS CHILDREN'S FAVORITE SONGS 6 (Various) (CD) (R) 3482/06	E	Sound/Pop
ALLAN STAR (All Star) (Various) (CD)					

Singles

03.06.06
Top 75

Gnarls Barkley make it nine weeks at the top, ahead of this week's deletion. Next week Keane and Pink will compete for the spot, after charting high on digital sales alone

TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Warner
2	Infernal	From Paris to Berlin	Asylum
3	Christina Milian/Young Jeezy	Say I	Atlantic
4	LL Cool J feat. Jennifer Lopez	Control Myself	Def Jam
5	Red Hot Chili Peppers	Dani California	Warner Bros
6	Rihanna	SOS	Def Jam
7	Sandi Thom	I Wish I Was A Punk Rocker	RCA
8	Orson Bright	Tea	Universal
9	BeatReakz	Somebody's Watching Me	Mercury
10	The Kooks	Naïve	Rainbow
11	Busta Rhymes	Touch It	Mercury
12	Pink	You Know	Capitol
13	Snow Patrol	You're All I Have	Island
14	Primal Scream	Country Girl	Columbia
15	The Raconteurs	Steady, As She Goes	Island
16	Dirty Pretty Things	Bang Bang You're Dead	XL
17	Chicago Feat. Tom Jones	Stoned In Love	Universal VJ
18	The Feeling	Fill My Little World	Island
19	Shayne Ward	No Promises	Mercury
20	Mary J Blige & U2	One	Selwyn

TOP 20 RINGTONES

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Warner
2	Infernal	From Paris to Berlin	Asylum
3	LL Cool J feat. Jennifer Lopez	Control Myself	Def Jam
4	BeatReakz	Somebody's Watching Me	Mercury
5	Rihanna	SOS	Def Jam
6	Shayne Ward	No Promises	Mercury
7	Red Hot Chili Peppers	Dani California	Warner Bros
8	Daz Sampson	Teenage Life	Island
9	Badiel & Skinner	The Lightning Seeds Three Lion	Oryon
10	The Kooks	Naïve	Rainbow
11	Black Eyed Peas	Ring It	Capitol
12	Christina Milian/Young Jeezy	Say I	Atlantic
13	Chris Brown	You Excuse Me Miss	Warner Bros
14	Sean Paul	Tempate	Island
15	Chicago Feat. Tom Jones	Stoned In Love	Universal VJ
16	Fatless	Insomnia	Warner Bros
17	The Black Eyed Peas	My Humps	Capitol
18	Dhi Feat. Emee	Listen to Your Heart	EMI
19	Kelly Clarkson	Because of You	EMI
20	Sugababes	Push the Button	Capitol

TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy - Single Version	Warner
2	Red Hot Chili Peppers	Dani California (Album Version)	Warner
3	Shakira	Hips Don't Lie	Sony BMG
4	Rihanna	SOS	Universal
5	Sandi Thom	I Wish I Was A Punk Rocker	Sony BMG
6	Mary J Blige & U2	One	Universal
7	Christina Milian/Young Jeezy	Say I	Universal
8	Infernal	From Paris to Berlin	Universal
9	Orson Bright	Tea	Universal
10	Pink	You Know	Sony BMG
11	The Feeling	Fill My Little World	Mercury
12	LL Cool J feat. Jennifer Lopez	Control Myself	Island
13	The Raconteurs	Steady, As She Goes	Island
14	Primal Scream	Country Girl	Sony BMG
15	Snow Patrol	You're All I Have	Sony BMG
16	The Kooks	Naïve	EMI
17	The Black Eyed Peas	Pump It	Universal
18	BeatReakz	Somebody's Watching Me	Island
19	The Ordinary Boys	Feat. Lady Sovereign Nine2Five	Island
20	Dirty Pretty Things	Bang Bang You're Dead	Warner

The Official UK

Pos	Artist	Title	Label
1	Gnarls Barkley	Crazy	Warner
2	Sandi Thom	I Wish I Was A Punk Rocker (With Flowers In My Hair)	RCA
3	Infernal	From Paris to Berlin	Asylum
4	LL Cool J Ft Jennifer Lopez	Control Myself	Def Jam
5	Primal Scream	Country Girl	Columbia
6	The Ordinary Boys Feat. Lady Sovereign	Nine2Five	Mercury
7	Matt Willis	Up All Night	Mercury
8	Daz Sampson	Teenage Life	Island
9	Rihanna	SOS	Def Jam
10	The Feeling	Fill My Little World	Island
11	BeatReakz	Somebody's Watching Me	Mercury
12	Christina Milian/Young Jeezy	Say I	Atlantic
13	Busta Rhymes	Touch It	Mercury
14	Nerina Pallot	Everybody's Gone To War	Island
15	Keane	Is It Any Wonder	Island
16	Red Hot Chili Peppers	Dani California	Warner Bros
17	Shayne Ward	No Promises	Mercury
18	Sunblock	First Time	Mercury
19	Pink	You Know	Capitol
20	The Kooks	Naïve	Rainbow
21	Orson Bright	Tea	Universal
22	Robbie Williams	Sin Sin Sin	Mercury
23	Chicago Feat. Tom Jones	Stoned In Love	Universal
24	The Futureheads	Skip To The End	Capitol
25	Snow Patrol	You're All I Have	Island
26	Will Young	Who Am I	Factor
27	Michael Jackson	Heal The World	Sony BMG
28	The Raconteurs	Steady As She Goes	Island
29	Mary J Blige & U2	One	Capitol
30	Jack Johnson	Upside Down	Mercury
31	Fall Out Boy	Dance Dance	Mercury
32	Orson	No Tomorrow	Mercury
33	Dirty Pretty Things	Bang Bang You're Dead	Mercury
34	Chris Brown	You Excuse Me Miss	Warner Bros
35	The Black Eyed Peas	Pump It	Universal
36	Taking Back Sunday	Makedamn Sure	Asylum
37	Paul Oakenfold	Faster Like Pussycat	Warner Bros
38	Ne-Yo	So Sick	Def Jam



2. Sandi Thom
Peaking at number 55 when it first appeared on the Orkney Islands' Loggery label last October, *I Wish I Was A Punk Rocker* by Sandi Thom rockets 15-7 on sales of 22,720 this week. It's her first release for Sony BMG's RCA label. London-based Thom, a 26-year-old singer-songwriter from the Scottish fishing village of Balfour, formerly clinched her deal with the major after her webcam performance attracted massive audiences and releases her debut album *Smile It*. It Confuses People next Monday (June 5).



5. Primal Scream
Country Girl is the first single from Scots band's Primal Scream's album *Riot City Blues*, which is released next Monday (June 5). After debuting last week at number 23 on downloads, it vaults to number four on sales of 18,065 of 18,065 to become the biggest hit in the band's 16-year, 10-hit career. Their only previous Top 10 hits were *Rocks* (number seven in 1994) and *Kowalski* (number eight in 1997). Country Girl's success marks a major return to form for the band, whose last two singles both reached number 44 in 2003.

FILED AT:
ARTIST: Gnarls Barkley
TITLE: CRAZY
LABEL: WARNER BROS
GENRE: R&B
TRACK NO: 1
COUNTRY: USA

CRACK:
ARTIST: KEANE
TITLE: IS IT ANY WONDER
LABEL: ISLAND
GENRE: ROCK
TRACK NO: 15
COUNTRY: UK

FIRST TIME IN:
FRANCE TOULOUSE 1
GERMANY DUISBURG 1
GROENLANDIA 1
IRELAND DUBLIN 1
NETHERLANDS ROTTERDAM 1
POLAND WARSZAWA 1
RUSSIA MOSCOW 1
SLOVAKIA BRATISLAVA 1
SLOVENIA LJUBLJANA 1
SPAIN MADRID 1
SWITZERLAND ZURICH 1

PEAK POS:
UK 1
IRELAND 1
NETHERLANDS 1
FRANCE 1
GERMANY 1
POLAND 1
SLOVAKIA 1
SLOVENIA 1
SPAIN 1
SWITZERLAND 1

WEEKS AT NO. 1:
UK 1
IRELAND 1
NETHERLANDS 1
FRANCE 1
GERMANY 1
POLAND 1
SLOVAKIA 1
SLOVENIA 1
SPAIN 1
SWITZERLAND 1

WEEKS AT NO. 1:
UK 1
IRELAND 1
NETHERLANDS 1
FRANCE 1
GERMANY 1
POLAND 1
SLOVAKIA 1
SLOVENIA 1
SPAIN 1
SWITZERLAND 1

03.06.06
Top 75

The Red Hot Chili Peppers retain their top spot, while Feeder and Snow Patrol follow close behind and Zero 7, Pet Shop Boys and Angels & Airwaves make Top 10 entries

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TOP 20 MUSIC DVD

Pos	Last	Artist/Title	Label/Chart
1	1	MICHAEL FLATLEY CELTIC TIGER	Universal/Video (R)
2	3	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Columbia (D)
3	2	TAKE THAT FOR THE RECORD	Sony (B&V) (R)
4	6	VARIOUS HEAVY METAL - LOUDER THAN LIFE	Mercury (R) - (G)
5	4	ELD ZOOM - LIVE	BMG Video (R)
6	7	RORY GALLAGHER LIVE AT MONTREUX	East West (R)
7	5	THE EAGLES LIVE THROUGH THE OVER	MCA Video (R)
8	8	GUNS N' ROSES WELCOME TO THE VIDEO	Universal (D)
9	9	BON JOVI THE CRUSH TOUR	Universal Video (D)
10	5	ELVIS PRESLEY ELVIS '56	MCA (R)
11	11	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	Mercury (R)
12	8	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (R)
13	6	THE DOORS SOUNDSTAGE PERFORMANCES	EV Classics (R)
14	9	TINA TURNER CELEBRATE - THE BEST OF	EV Classics (R)
15	6	THE SMITHS THE COMPLETE PICTURE	Warner Music Video (D)
16	6	MADNESS AT MADSTOCK	EV Classics (R)
17	7	THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970	Warner Music Video (D)
18	6	JOHNNY CASH THE UNRAIDED BIOGRAPHY	Mercury (R)
19	6	DOZZELL BEADMAN DAYS - LIVE	Parlophone (R)
20	9	THE ARTIST LIVE AT PRAISLEY PARK	EV Video (D)

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4. Zero 7
Zero 7's 2001 debut album *Singit*. Things sold 35,522 copies despite a modest chart peak of number 28, while 2004 follow-up, *When It Falls*, sold fewer copies (257,416) but debuted and peaked at number three. The band's third album *Tro* Cardon debuts this week at number four, on sales of 32,993, dealing off the Pet Shop Boys to become the week's highest new entry. *Singit*'s first week in its single chart, while *When It Falls* first week in the shops saw it sell 36,904 copies.



5. Pet Shop Boys
Extending their album chart career to more than 20 years, The Pet Shop Boys' latest set *I Get Along* debuts at number five on sales of 26,492 copies. Their 22nd Top 10 album, its first single 3rd with *Stupid* reached first last month, charting as high as any Pet Shop Boys single in their past decade. *I Get Along* is their first Top 10 album of new material - Release debuted at number seven on sales of 18,005 in 2002 and *Nightlife* also debuted at number seven on sales of 17,028 in 1999.

Pos	Last	Artist/Title	Label/Chart
1	1	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Bros/Atlantic (R) (D)
2	3	FEEDER THE SINGLES	Epic (D) (R) (D)
3	4	SNOW PATROL EYES OPEN	Parlophone (R) (D)
4	NEW	ZERO 7 THE GARDEN	Atlantic (R) (D)
5	NEW	PET SHOP BOYS FUNDAMENTAL	Parlophone (R) (D)
6	NEW	ANGELS & AIRWAVES WE DON'T NEED TO WHISPER	Beltona (R) (D)
7	2	THE RACONTEURS BROKEN BOY SOLDIERS	XL (R) (D)
8	5	GARLBS BARKLEY ST ELSEWHERE	Warner Bros/Atlantic (R) (D)
9	7	THE KOOKS INSIDE IN/INSIDE OUT	Virgin (D) (R)
10	8	JACK JOHNSON IN BETWEEN DREAMS	Real Gone Music (R) (D)
11	9	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin (D) (R)
12	18	PINK I'M NOT DEAD	Capitol (R) (D)
13	12	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Enough (R) (D)
14	15	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS	Columbia (R) (D)
15	17	NINA SIMONE THE VERY BEST OF	MCA (R) (D)
16	NEW	BOY KILL BOY CIVILIAN	Capitol (R)
17	6	SHAYNE WARD SHAYNE WARD	Virgin (R) (D)
18	16	BEVERLY KNIGHT VOICE - THE BEST OF	Sony BMG (R) (D)
19	13	WILL YOUNG KEEP ON	Sony BMG (R) (D)
20	6	THE BEAUTIFUL SOUTH SUPERBI	Sony BMG (R) (D)
21	4	KELLY CLARKSON BREAKAWAY	Capitol (R) (D)
22	9	DIRTY PRETTY THINGS WATERLOO TO ANYWHERE	MCA (R) (D)
23	29	JACK JOHNSON CURIOUS GEORGE (OST)	Warner (R) (D)
24	19	THE ZUTONS Tired of Hanging Around	Capitol (R) (D)
25	47	KAISER CHIEFS EMPLOYMENT	Capitol (R) (D)
26	5	NERINA PALLOT FIRES	Capitol (R) (D)
27	10	RHIANNA A GIRL LIKE ME	Capitol (R) (D)
28	22	ARCTIC MONKEYS WHOEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol (R) (D)
29	6	BEE GEES NUMBER ONES	Capitol (R) (D)
30	12	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia (R) (D)
31	25	GREEN DAY AMERICAN IDIOT	Reprise (R) (D)
32	15	PANIC! AT THE DISCO A FEWER YOU CAN'T SWEAT OUT	Capitol (R) (D)
33	24	FALL OUT BOY FROM UNDER THE CORK TREE	Capitol (R) (D)
34	NEW	HOT CHIP THE WARNING	Mercury (R) (D)
35	26	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING	Capitol (R) (D)
36	20	HAYLEY WESTENRA ODYSSEY	Capitol (R) (D)
37	14	NEIL YOUNG LIVING WITH WAR	Capitol (R) (D)
38	8	THE KILLERS HOT FUSS	Capitol (R) (D)

Artist/Title	Label/Chart
ANGELS & AIRWAVES WE DON'T NEED TO WHISPER	Beltona (R) (D)
ARCTIC MONKEYS WHOEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol (R) (D)
BEE GEES NUMBER ONES	Capitol (R) (D)
BOY KILL BOY CIVILIAN	Capitol (R)
BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS	Columbia (R) (D)
CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Enough (R) (D)
DAVID BOWIE THE FINE LINE	Capitol (R) (D)
DIRTY PRETTY THINGS WATERLOO TO ANYWHERE	MCA (R) (D)
ELVIS PRESLEY ELVIS '56	MCA (R)
GARLBS BARKLEY ST ELSEWHERE	Warner Bros/Atlantic (R) (D)
HAYLEY WESTENRA ODYSSEY	Capitol (R) (D)
THE KILLERS HOT FUSS	Capitol (R) (D)
KELLY CLARKSON BREAKAWAY	Capitol (R) (D)
MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin (D) (R)
NERINA PALLOT FIRES	Capitol (R) (D)
THE RACONTEURS BROKEN BOY SOLDIERS	XL (R) (D)
SHAYNE WARD SHAYNE WARD	Virgin (R) (D)
SNOW PATROL EYES OPEN	Parlophone (R) (D)
THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING	Capitol (R) (D)
THE ZUTONS Tired of Hanging Around	Capitol (R) (D)
WILL YOUNG KEEP ON	Sony BMG (R) (D)

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	Artist/Title	Label/Chart
1	1	GARLBS BARKLEY CRAZY	Warner (R)
2	2	NOTORIOUS B.I.G./DIDDY/WELLY NASTY GIRL	Capitol (R)
3	3	SHAYNE WARD THAT'S MY GOAL	Sony Music (R)
4	4	RIHANNA SOS	Capitol (R)
5	5	ORSON NO TOMORROW	Mercury (R)
6	6	BLACK FEAT LED SAYER THUNDER IN MY HEART AGAIN	Capitol (R)
7	7	SHAYNE WARD TO PROGRESS	Capitol (R)
8	8	INTERNAL FROM PARIS TO BERLIN	Capitol (R)
9	9	CORINNE BAILEY RAE PUT YOUR RECORDS ON	Capitol (R)
10	10	PUSSYCAT DOLLS FEAT WILLIAM FELP	Capitol (R)
11	11	MIZDOP! JOB SONG	Capitol (R)
12	12	CHICO IT'S CHICO TIME	Sony Music (R)
13	13	NE-YO SO SICK	Capitol (R)
14	14	MADONNA NUMBER	Warner Bros (R)
15	15	MARY J BLIGE & U2 ONE	Capitol (R)
16	16	THE ORIGINAL BOYS BOYS WILL BE BOYS	Capitol (R)
17	17	HOONS NASTY	Capitol (R)
18	18	THE BLACK OVER PEAS PLUMP IT	Capitol (R)
19	19	BEYONCÉ FEAT SLIM THOMP CHECK OUT	Capitol (R)
20	20	ARCTIC MONKEYS WHEN THE SUN GOES DOWN	Capitol (R)

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Labels to Contact



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Congratulations to Sandi Thom on the huge success
of her debut single from all at Quite Great!

Quite Great is expanding; new logo, bigger offices and new services from June 8th.

