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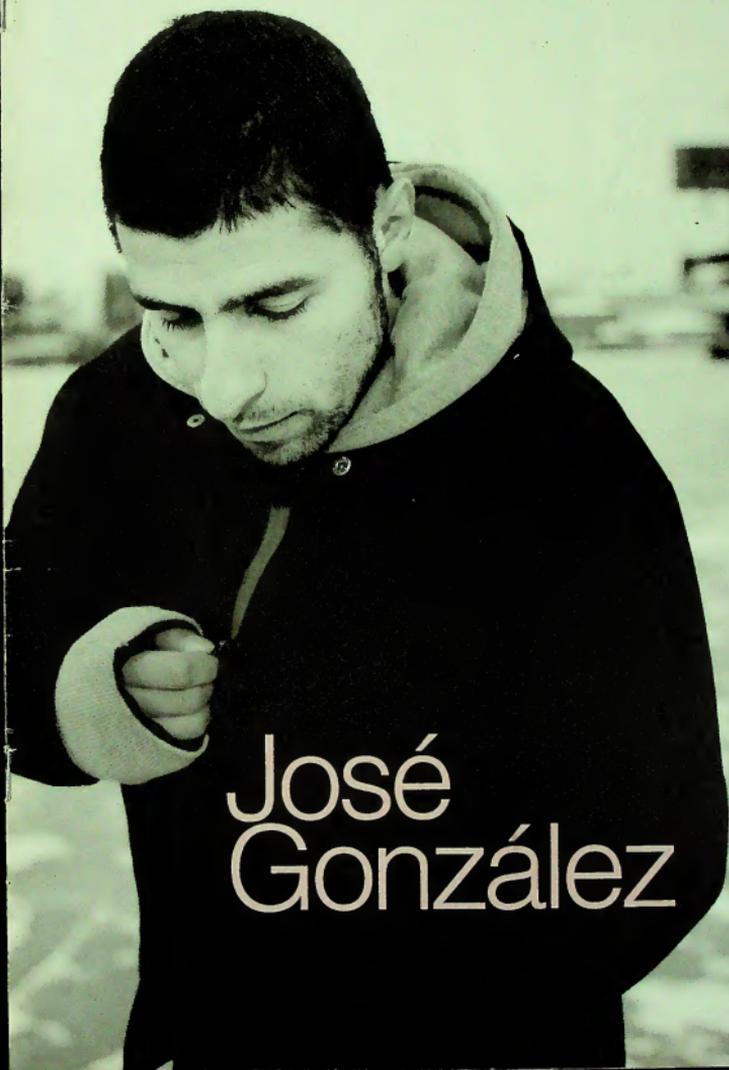
**In this week's issue: MW salutes 25 years of Kerrang!;
Music and brands join forces Plus: the charts in full**

MUSICWEEK



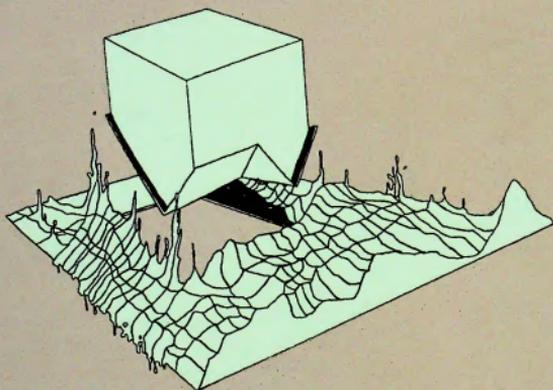
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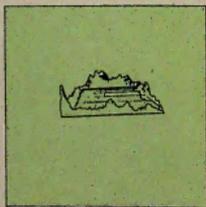
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The new single from
José González



Hand On Your Heart
Released 3rd July

The full length platinum selling
album entitled 'Veneer' is out now



www.jose-gonzalez.com www.peacefrog.com

17.06.06 Ray Lamontagne The Pipettes The Weepies Robbie Williams

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Kasabian set for double release

Columbia will break with convention by releasing the new Kasabian single Empire in both physical and digital formats from the moment it receives its first play on UK radio next month.

The Jim Abbiss-produced single will debut on Zane Lowe's Radio One show on the evening of July 24, immediately after which the track will be available to purchase

both digitally and as a physical two-track single.

The move addresses current chart regulations which stipulate that download sales do not count toward the chart until one week prior to physical release.

"We felt the physical consumer is being penalised in a way that the digital consumer isn't. It seems ludicrous," says Columbia managing director Mike Smith. "The only reason is to protect chart position and we wanted to break away from that."

Columbia's marketing vice president Richard Connell is adamant that the move could spark a new trend. "Consumers want to buy music when they hear it and they will always find a way, legally or illegally, on or offline," he says.

In a bid to maximise the single's chart position, additional 10-inch and DVD versions of the single will be released on August 21. The album, also titled Empire, will follow on September 4.

Channel 4 makes leap into radio

Broadcaster plans to shake up commercial radio sector with bid for second national digital licence later this year **p6**

Music gets branded for life

As MW's Music & Brands conference nears, we look at examples of how music and brands have forged partnerships **p9**

Krashing into its 25th year

MW celebrates 25 years of market-leading rock title Kerrang!, from Eighties excess to Noughties nu-metal **p13**

National push to promote music

Free CDs offer for schools

Education

by Ben Cardew

Millions of schoolchildren across England are to receive free music in a massive giveaway which is being staged for the inaugural National Music Week this autumn.

Under the strapline "My Music", pupils aged from 11 to 16 will receive tokens which can be redeemed in shops for a CD featuring one of 10 new tracks, as well as £1 off any other music product.

The initiative, the subject of a collaboration between Bard, the BPI and the Government's Music Manifesto, is designed to help young people appreciate a variety of musical genres.

The 10 tracks, which will cover a range of genres, will ultimately form the first schools Top 10 run-down compiled by the Official Charts Company. The singles will feature UK artists which have sold fewer than 100,000 albums, with two acts apiece from each of the four majors and two from independent labels.

National Music Week, which will take place from October 16 to 20, will see participating schools receive teaching materials designed to expose students to a broad range of musical genres and covering the likes of copyright issues and advice on working in the

industry. Schools must register on the official website, www.national-musicweek.net, before July 21 to receive tokens, a free teachers' resource pack and the chance to win a number of prizes, including artists performing in their school. By last Friday, more than 400 schools were already on board.

BPI executive chairman Peter Jamieson says, "It is rare that you have the four-way co-operation with the Government, retailers, the record industry and the charts, with the OCC. We are all working together."

Steve Knott, chairman of Bard and HMV UK & Ireland managing director, adds, "National Music Week presents a tremendous opportunity to engage with a younger generation of music consumers in particular and thus encourage an increased appreciation of the rich diversity of British music in all its forms."

HMV, Virgin Retail, Music Zone, Fopp and Tesco are among the retailers which have already signed up to the initiative.

Bard deputy chairman Paul Quirk says the event will appeal to a generation that has become disenfranchised from the traditional music industry. "We are doing it to raise the profile of new British music to a generation that seems to be only interested in free downloads," he says.

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Your guide to the latest news from the music industry

Bottom line

IFPI presses on with court action

● IFPI chairman and CEO John Kennedy used a speech at the IFPI anti-piracy conference in Madrid last week to warn that court proceedings against illegal filesharers would continue despite improvements in global piracy rates. ● The **All Party Internet Group** has published its report into digital rights management, including nine recommendations that will feed into the Gowers Review of copyright reform. The full report is available to view at www.allipg.org. ● **Alltopfm.com**, the download site operated in Russia, has responded to action from the US Government and the BPI, which is taking court action against it for copyright infringement. Owners assert that the site operates "in full compliance with Russian laws".



Bragg, wrangle with MySpace

● A row has broken out between **Billy Bragg's** management and manager **David Coen** over a representative from the singer's management posted a message on **Billy Bragg's MySpace** site saying that all of Bragg's songs had been taken down, because "once an artist posts up any content [including songs], it then belongs to [MySpace] (aka Rupert Murdoch) and they can do what they want with it, throughout the world without paying the artist". ● **Meat Loaf** is suing **mugil collaborator Jim Steinman** and manager **David Coen** over trademark rights to the phrase **Bat Out Of Hell**. **Meat Loaf** is claiming more than \$50m (£27m) in damages. ● MPs have grilled **JSPs** about a lack of action over **illegal music sites**, p4 ● **The Academy Music Group**, which operates the **Rock Academy Britain**, has been honoured with a special **ONE To Watch** award at the annual **Sunday Times Price/WaterhouseCoopers Profit Track** 100 awards.

● **Warner Strategic Marketing** has been retained, p5 ● **Tiscali** has removed an online streaming service from its portal a month after launching it, following demands from Europe's major record labels.

● **Total Home Entertainment** is to supply **Sainsbury's** with 100,000 units of its new lightweight, low-price **CD** pack, in what will be the first major roll-out of the new design. ● **Ofcom** has awarded a new FM

local commercial radio licence for **Newly Five FM**. The licence covers an adult population of around 66,000. ● **The Government's Creative Economy Programme** will feature at tomorrow's (Tuesday) **Government-organised Music Summit**, p5

Sign here

EMI & PayPal test mobile service

● **PayPal** has partnered with **EMI** to pilot a mobile payment service allowing customers to buy **Corinne Bailey Rae's** debut album by text message. Customers text **CBR** to dedicated **PayPal** Mobile payment number 60500 to order the album. ● **Tune Tribe** has agreed a deal to redirect users of the **Karma Download** site to its own download store. **Karma Download** announced that it had temporarily suspended trading until it has reviewed its financial standing after an aborted capital raising exercise.

● **Absolute Radio** is back in the radio ownership business after buying **Oxfordshire** youth station **Passion 103.9**, while it is also aiming to introduce the **Jack FM** format into the UK.

● **EMI Music** has become the first label to license its repertoire to **US** development company **LTD Network**, the owner of an advertising-supported, legal peer-to-peer service. ● **British dance music promoter The Angel Music Group** has merged with manager **David Coen** over a marketing company that specialises in events, ticketing services and lifestyle websites. The newly-formed group will be called **Live2Net**.

● **Kobalt Music Group** has signed a worldwide administration deal with renowned pop songwriter **Billy Steinberg** for his publishing company **Jerk Awake**.

● **BT** has entered into an agreement with video licensing organisation **VPL**, which will enable it to broadcast videos from independent labels on its soon-to-be launched **Vision TV** service.

● **HMV Digital** is to partner with drinks manufacturer **Red Square** on a marketing promotion until August 14, with 11m bottles featuring the **HMV Digital** logo offering consumers the chance to win prizes.

● **Jonathan Ross** has signed a new contract with the BBC which will keep him at the corporation on both television and radio until 2010. ● **The Echo** label has signed **Brighton-based outfit Bat For Lashes**, as tipped in *MW* last week.

People

Billy Preston dies, age 59



Preston: sadly missed

● **Billy Preston**, who achieved the rare distinction of being given named billing on a **Beatles** track, has died aged 59. The keyboard player and singer died in Arizona after kidney failure had left him in a coma since November.

● **HMV** has created two new positions in its music department. Commercial manager, music, will be filled by specialities and classical manager **Rudy Osorio**, while product manager, music, will be taken up by **Mel Armstrong**, who has been rock and pop manager since 2004.

● **UMGI** has resigned its London marketing team, with **Andrea Frahm** joining from the group's German division to become international marketing manager for **Interscope Def Jam**, while **UMGI** product manager **Jamie Hole** becomes international marketing manager for **Interscope Geffen A&M**.

● **IPC Media** has announced that editorial director **Mike Soutar** has stepped down from the board and is taking gardening leave with immediate effect.

● **Factory Film's Scott Lyon** was best video director at this year's **Cadps**, p4 ● **Stargroom Management** has appointed **Gavin Nugent** as general manager. Nugent was previously label manager at **Double Dragon/Out There Management**.

● **Tony Wadsworth** will quiz **Neil Tennant** at **Radio festival**, p7

● **Chris Smith** is lined up to join the **PPI**, board. **QuickFix**, p21

● **Secretary of State for Trade and Industry Alistair Darling** will meet with UK Indies in New York next week as part of an **A4 America** delegation to the city. ● **The Metropolis Group** has recruited **Tessa Watts**, who joins as executive producer for the company's broadcast production division, while **Kate Deegan** joins as head of digital.

● **Digital Stores** has appointed **Wylie Ori-Erie** as full-time online marketing manager to oversee all marketing operations for its portfolio of band stores, which include **Franz Ferdinand**, **Oasis** and **Muse**.

● **Harvey Goldsmith** will be honoured at this year's **Music Industry Trusts dinner**, p5

● **The European Arenas Association** has voted in a new board in a move which sees **Wembley Arena** managing director **Peter Tudor** become the first vice president of the organisation. **Liz Larsson**, managing director of **The Globe in Stockholm**, is the new president and **NEC Director of arenas Linda Barrow** has become executive director.

Exposure

Mojo honours music legends

● **Elton John**, **The Buzzcocks** and **Can** were among an eclectic mix of winners at the **Mojo Awards** held last Monday at **Shoreditch Town Hall** in East London. John was awarded in the **Mojo Hall Of Fame**.

● Organisers of **The Big Chill festival** have added an extra stage and expanded capacity to 35,000 for this year's event, which takes place in the **Maldern Hills** on August 4 to 6 and features an eclectic line-up including **Jose Gonzalez**, **Sparks**, **Lily Allen** and **Nouvelle Vague**.

● **KRM** has recruited photographer **Mick Rock** to host a series of exclusive shows. **Rock** will present a Saturday afternoon show live from **New York** that will be broadcast across **XM**.

● **Zero 7** are to play a **Smooth FM** **Smooth Session** in August, following in the steps of artists including **Katie Melua**, **Omar and Martha Redbone**.

● **Guns N' Roses'** concert at the **Hammermith Apollo** last week marked the official launch of the mobile phone-based ticketing system **NextTicket**. The system enables customers to buy tickets online and receive barcodes sent to their mobiles as an SMS message.

● **7Digital** has launched a music download site selling **World Cup** anthems past and present. Among the downloads are **Embrace's Official World Cup Song** **World At Your Feet** and new songs from unsigned acts.

● **Channel 4** unveils radio plans, p6 ● **MySpace** is offering music fans the opportunity to download footage of the **MyFestival** gigs taking place in five British cities over the next two weeks. Artists taking place in the events include **Florence, Switches** and **Jim Noir**.

MUSICWEEK online poll

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

With digital now making up around 50% of the Top 40 singles, should restrictions be lifted and all download sales count towards the main singles chart?

a. Yes b. No

Last week, we asked: Will the World Cup tournament help or hinder music sales?

a. Help 36% ●●●●●●●●●●
b. Hinder 64% ●●●●●●●●●●

To read all the news as it happens each day, log on to musicweek.com

Retail contingent unhappy over BPI's pressure to relax restrictions on downloads' chart eligibility

BPI calls for further chart rules review

Downloads

by Paul Williams

The BPI is pressing for qualifying restrictions for the combined singles chart to be further relaxed, allowing every download sale to be included within the rundown.

Just weeks after the regulations were changed to allow a track's digital sales into the countdown a week before an equivalent physical format becomes available, the issue is set to figure prominently at the next Chart Supervisory Committee meeting on June 20.

It is understood that the BPI will use the meeting to forcefully re-state the case that downloads should be included in the main singles chart without restrictions. As part of its argument, it is expected to point to the fact that downloads' share of sales within the main Top 40 is now around the 50% mark, reaching 49.6% a week ago.

This marks a rapid rise in share for digital, which only claimed a 16.6% share of Top 40 sales when file combined chart launched in April 2005.

"Consumers are leading this change in the market," says BPI director of communications and development Steve Redmond. "If the chart is accurately reflecting what's going on in the singles market, downloads have to count from when they are made available."

The issue was brought up at last Wednesday's quarterly meeting between BPI and Bard, which jointly own chart compiler the Official Charts Company, but it will be at the CSC meeting later this month when any proposed rule changes will be formally debated. However, it is likely to face a rough

ride from retailers, whose trade organisation Bard is angry that the matter is back on the agenda.

"How many times do we have to move the goalposts?" asks Bard chairman Steve Knott. "Six weeks ago, we changed the rules to allow for digital sales into the chart a week before their physical release. Some members of the BPI want to change the rules every week."

The issue of when to include downloads in the main singles chart has been a deeply contentious one between record companies and high-street retailers, resulting in a series of concessions on how the combined singles chart is compiled.

The most recent change saw the rules revised to allow in digital sales a week before a physical format became available. This was widely seen as a sensible compromise, as it took into account the growing digital market but avoided

the problem of physical retailers having gaps in their chart tracks as digital-only tracks would only be able to first chart on the Sunday night immediately before becoming available physically the next morning.

Only three weeks after this last rule change, Warner Bros act Gnarls Barkley made history when Crazy became the UK's first ever number one on digital-only sales. The new rule has also had the effect of reducing the number of entries going high in the chart, with tracks tending to chart lower down as download-only releases, then climb the following week once the physical version comes into play.

Knott, who is managing director of HMV UK & Ireland, is keen to stress retailers are not anti-digital, although one factor dictating thinking at present is the 80% share of the UK's digital market held by iTunes Music Store and Apple's refusal to let rival music stores sell downloads compatible with its iPod hardware.

"We are fully behind the digital explosion and accept this is the way customers want to consume music and it's growing," he says. "No retailer is saying otherwise. The biggest problem for us is the market is dominated by one player. Why should we agree a rule that allows a competitor to hijack our business?"

However, V2 managing director David Steele, who sits on the CSC, suggests Bard will ultimately see "they're fighting a losing battle". "They've seen this is a format that the public wants, so don't run the chart to reflect your needs, but run your business in accord with what the public wants," he says.

pa.will@musicweek.com



How many times do we have to move the goalposts? Some members of the BPI want to change the rules every week

Steve Knott, Bard, HMV



Williams: 39-date European tour will give T-Mobile access to more than 2m people

Tour sponsor T-Mobile awaits 'Robbie effect'

Robbie Williams was due to open the European leg of his Close Encounters tour in front of 79,000 people at Dublin's Croke Park last Friday, as headline sponsor T-Mobile planned a flurry of activity in support.

The mobile phone operator is backing the 39-date tour in five European markets, which will include live streaming shows to T-Mobile customers in Germany, Austria, Hungary and the UK, the arrival in stores this month of a Robbie Williams edition of the Sony Ericsson W300 Walkman phone with personalised design and content, and a number of competitions and give-aways around the live dates.

In addition, a new TV ad for T-Mobile's Web And Walk service

featuring Williams is being screened in the UK and other European countries to coincide with the tour.

T-Mobile vice-president of consumer marketing Matthias Immel says, "It is a huge opportunity for us to use the 2m people visiting the show - to engage them with our brand, present ourselves and explain new openings in the content area," he says.

The partnership between Williams' IE Music management company and T-Mobile will be the subject of a case study which will form part of Music Week's Music & Brands conference, which takes place at the Landmark Hotel on July 19. © Music & Brands feature, p9-11

THE PLAYLIST

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



CHRISTINA AGUILERA
Alert No Other Man (RCG)
This is a classic soul hit with a modern urban production edge. (single, July 31)



SETH LAKEMAN
Lady Of The Sea (Releantless)
Lakeman's first single with Releantless is a song that sounds familiar after just a couple of listens. (single, July 24)



RAY LAMONTAGNE
Trouble (14th Floor)
A new Chris Lord Alge mix gives this single, which was first tipped by RMV in 2004, a new edge that shines. (single, July 24)



THE RAPTURE
People (Vertigo)
Durgemoose has co-produced a number of tracks on The Rapture's eagerly-awaited second album, including this likely lead single. (from album, September 4)



MARIA LAWSON
Sleepwalking (Phonemic)
Debut single from Lawson is a powerful pop lull that affirms her talent as a reputable force beyond the small screen. (single, August 7)



ALBERTA CROSS
Lacy Rider (unlisted)
The haunting beauty of this track led us on first listen. This is a dark, captivating song with a timeless energy. (demo)



CERYS MATTHEWS
Open Roads (Rough Trade)
First single from the former Catalina star's new album is a delightful pop ditty as timeless as it is original.



(single, August 7)
SICSSOR SISTERS
I Don't Feel Like Dancer (Polydor)
A first-listen dance-pop song that will lay the foundations for a debut album. (single, Sept. 4)



JAKOBINARIA
Her Lyrics Are Disastrous (Rough Trade)
This track was highlighted on the *MV Iceland* Airwaves CD in November 2005. It's their first track with Rough Trade.



(single, July 17)
PEACHES
Downtown (XL)
Peaches' return is led with the lyrical hook: "I wanna take you downtown/Show you my thing." (single, June 26)

Warner moves WSM into Rhino

Warner Strategic Marketing has been absorbed into new umbrella company Rhino UK, which will sit alongside the label's classics and TV divisions and Korova imprint.

The new division is headed by director Nick Stewart, who joined as head of catalogue in November 2006, and will be supported by former HMV head of music Phil Penman, who has been recruited as general manager.

Warner has declined to comment on the move, beyond a statement, which says, "In order to enhance our strategic planning and operational focus, we are incorporating under Rhino UK the Warner Music UK specialist and catalogue-based divisions, which we view to be at the core of our business."

The reorganisation comes as the major looks to rebuild its catalogue business, after falling behind the rest of its main competitors in the sector. In February, Mario Warner left the company after a six-year period in which he helped to create the WSM TV division and also ran the catalogue department.

But, in recent weeks, Warner claimed a share of around 6% of the compilations market, well behind Universal, Ministry Of Sound, EMI and Sony BMG; its highest-placed release in the compilations chart last week was WMTV's 80s Movie Hits, a collaboration with UMTV, at eight.

The performance – in contrast to the strength of Warner's success with Garis Barkley, Red Hot Chili Peppers and Zero 7 in recent weeks – comes against the backdrop of a troubled compilations business. May saw sales of compilations down 18.5% on the same period last year, with 1.61m units sold. Overall, sales of compilations are down 12.6% for the year to date.



Stewart: heads new Warner department

CAD5 – MUSIC VISION AWARDS WINNERS
Best Art Direction
 In A Video: Franz Ferdinand – Walk Away Best
 Cinematography

In a Video: New – Special
 Best Telecast In a Video: Massive Attack – False Profits
 Best Edition – Walk Away
 Best Subtitles – Rick In Roll Queen's Best Special

Effects In a Video:
 The Chemical Brothers – Believe
 Best Music TV Commercial: Nine Black Alps – Everything Is Best Music TV Channel: MTV2

Best Pop Video:
 James Blunt – You're Beautiful
 Best Urban Video: Fun B – No Good
 Best Rock Video: Sugar Ray – Crazy
 Best Electronica Video: The

Chemical Brothers – Believe
 Best International Video: Kanye West – Touch The Sky
 Best Music DVD: The Work Of Director: Jonathan Glazer

Best Live Music DVD: Kralovec – Minimum Maximum
 The Outstanding Achievement Award: Steve Somov
 Best Video Commissioner:

Mike O'Keefe
 Record Co: Sony BMG
 Best Video Producer: Zero
 Best New Director sponsored by Smoke & Mirrors
 Martin de Thurah

Production Co: Academy Films
 Best Director (TV/DVD): Nick Wickham
 Best Video of the Year: The Chemical Brothers – Believe

Awards honour director of Take On Me promo and other Eighties classics

A-ha video veteran scoops Cads06 achievement award

Awards

by Jimarkin

The man behind three of the most influential videos of the Eighties was honoured at last Thursday's Cads06 Music Vision Awards.

Steve Barron, the director responsible for Michael Jackson's Billie Jean, Dire Straits' Money For Nothing, Human League's Don't You Want Me and A-ha's Take On Me, picked up the Outstanding Achievement Award.

"I'm truly very grateful," said Barron, who is now working in feature film production. "I suppose my secret was to always remember the words of Ralph Waldo Emerson, who said 'Always do what you're afraid to do,' and that's what we tried to do in the old days."

Barron's influence could be seen in some of the award-winning videos from the past year, which included A-ha's Take On Me at London's Hammersmith Palais.

The promo of the year award went to Scott Lyon, also from Fac-



Speech award winner Steve Barron (left) and host Adam Buxton

tory Films, who, despite a nomination for his video for the Kaiser Chiefs' Modern Way in the best rock video category, did not receive any trophies for specific works. His triumph as director of the year prevented Colonel Blimp's Douglas Wilson from securing a hat-trick of three successive victories.

The winners of the best video by

specific genres were split equally between Warner and EMI acts, with the Chemical Brothers promo victorious in the electronica category for EMI's Virgin, and Arni & Kinski's video for EMI-signed Sigur Rós' Gloszi winning the rock title. Meanwhile, Warner artist James Blunt's You're Beautiful, directed by Sam Brown from Flynn Productions, won in the pop category, while independent director Daniel Lewis's video for No Good by 679-signed Plan B was judged to be the best urban video.

MTV2 was voted the best music television channel, beating off shortlisted competition from E4, VH1, The Hits, B4 and B4.

Music DVD of the year went to The Work Of Jonathan Glazer, while EMI's Kraftwerk disc Minimum Maximum was recognised as live music DVD of the year.

The commissioner of the year award went to Sony BMG's Mike O'Keefe, who initiated promos such as Will You's All Time Love. jim@musicweek.com

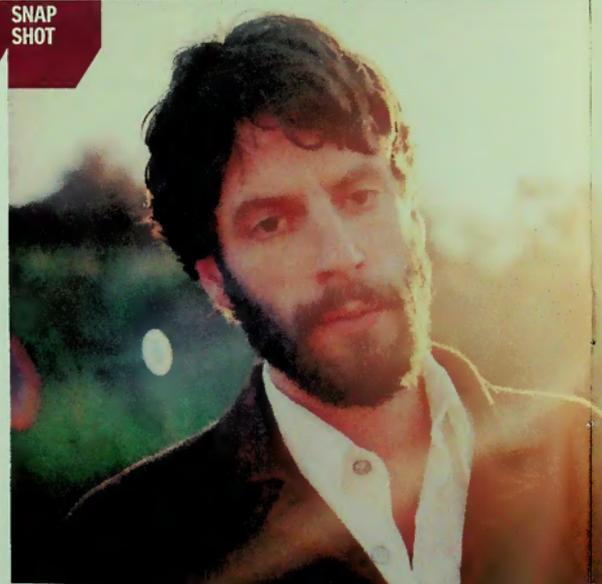
RAY LAMONTAGNE

SNAP SHOT

The debut album from US singer-songwriter Ray Lamontagne will be released by 14th Floor this month, as the label looks to turn cut appeal into cross-over success.

Tipped by Music Week in 2004, the Chrysler Music signing has so far sold just short of 40,000 copies of his debut album Trouble, which was released on Echo in early 2005, while it has sold 350,000 copies in the US.

14th Floor managing director Tattersfield, who is credited with signing both David Gray and Damien Rice during his tenure as CD The Pops title of East Week is CAST LIST: A&R: Christian Tattersfield/Alex Christie, 14th Floor, Marketing: Ekke Brooks, 14th Floor, Press: Peter Hall, 14th Floor, Regional & online press: Rob De, 14th Floor, TV: Sarah Adams, Warner Bros, National radio: Richard Perry, RPPR, Regional radio: Bob Hermon, Bob Hermon Promotions, Manager: Michael McDonald, MUX Management.





2 'We were just doing what we loved and having a damn good time too' - 25 years of Kerrang!, p13-19

MPs call for action on illegal music sites

MPs have reacted with confusion to ISPs' apparent impotency in the face of illegal music sites such as Russian-based allformyp3.com, despite being able to crack down on child internet porn.

Representatives from the Internet Service Providers Association (ISPA) and AOL last week told a select committee enquiry into new media and the creative industries that ISPs attempted to point consumers in the right direction towards legal content and, if alerted to illegal sites, were helpful to the creative community by issuing notices.

However, in an earlier session with the same MPs, BPI general counsel Roz Groome brought the committee to the attention of the Russian-backed - and illegal site - allformyp3.com.

She said that it was "unfortunately popular" in the UK because of its low prices, with whole albums available to download at a fraction of their cost on legal sites. Groome added that the BPI was now hoping to get a UK court judgment set against the Russian site shortly.

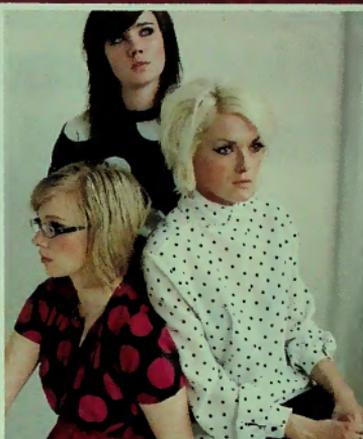
Taking his cue from this,

committee member Nigel Evans MP questioned why ISPs could be so successful at stopping child porn, but not copyrighted material. He was told that the ISPs were not "judge and juries" and that, where child porn could easily be identified as illegal, it was more difficult to determine which sites were infringing copyright.

Committee chairman John Whittingdale MP suggested a copyright watchdog organisation could help them.

BPI executive chairman Peter Jamieson also used his appearance in front of the select committee to hammer home the problem of internet piracy and home copying. "Traditionally, we have turned a blind eye to copying," he said. "Two changes have caused us a problem. The quality of copies has increased and the ability to distribute is so easy on a global scale. There has to be a distinction between copying for private use and commercial."

He added, "If you go to the schoolyard now, people are beginning to think that buying music is a choice. We need to get across the message that to copy is OK, to give away is not."



Vital Distribution and Plas UK's label development arm Integral will look to replicate the platinum success it has achieved with Peacefrog Records artist José González, with the July 17 release of The Pipettes' album debut We Are The Pipettes on Memphis Industries. Following González, the Brighton trio will become the

second act to plug into Integral, which was launched to give independents increased marketing and promotional muscle in the UK market. The trio broke into the Top 40 for the first time in April with their first single 'Your Kisses Are Wasted On Me', while the follow-up 'Puff Blazes' will be released on July 3.

Concert guru to receive Mits honour

Pioneering concert promoter Harvey Goldsmith is to be honoured with the 2006 Music Industry Trusts' Award.

Goldsmith will receive the award at the Music Industry Trusts dinner at London's Grosvenor House Hotel on October 30, in recognition of his 40 years in the music industry.

Over his career, Goldsmith has worked with many of the world's biggest artists, including The Rolling Stones, The Who and Madonna. He helped pioneer stadium rock and was the first promoter to present arena open production, as well as bringing Pavarotti to London's Hyde Park.

However, Goldsmith is probably best known for his charity work: he helped to organise both the Live Aid and Live 8 concerts and has also worked for the Prince's Trust and the Teenage Cancer Trust.

David Munns, chairman of the awards committee, says, "Harvey Goldsmith has been part of the fabric of the British entertainment industry for more than 40 years. His passion, enthusiasm and energy for producing great music events is as strong as ever, so is his voice."

"Harvey has consistently set the bar high for other music event producers to follow. His contribution to the music industry and the good causes it supports makes him a distinguished 15th recipient of the Music Industry Trusts' Award."

Goldsmith says that he was surprised by the news, as this will be the first time that the award has gone to a promoter. However, he says his high-profile image has helped his cause.

"Nobody knows of any promoter apart from me," he says. "Why? Because I care. I have produced a few very interesting concerts and helped a huge amount of acts develop outside of the UK. But it was just as interested in the public that supports us as the artists that perform for us."

"When I got my CBE every-body assumed it was for my charity work," he adds. "But actually it was for my work in the industry. To some extent, I created the [live music] industry in this country, because when I started out there wasn't one."



Goldsmith famous for charity work

Industry gets its moment at first government summit

Government

by Robert Ashton

The music industry will be given a chance tomorrow (Tuesday) to shape the Government's Creative Economy Programme (CEP) with the Music Summit.

The event will be a first opportunity for the majority of the record industry to meet with new creative industries and tourism minister Shaun Woodward. However, the morning session of speeches, informal chats, briefings and Q&As at the British Library is critically also the industry's best chance of feeding into the CEP launched earlier this year by Woodward's predecessor James Purnell and designed to help the Government make the UK the world's creative hub.

Around 100 people from all sectors of the industry, from publishing to technology, are expected to attend the 9.15am to 1pm session to press home their concerns to Woodward and a team of DCMS and CEP officials. The industry is also fielding a team of around half a dozen heavy hitters to deliver



Woodward: minister will be present

speeches addressing some key concerns and issues facing it and also to - as one insider puts it - "facilitate discussion and dialogue to ensure the right questions get asked and the summit focuses on the important areas".

EMI Group chairman Eric Nicoli and Live Music Forum chief Feargal Sharkey, who both serve on the CEP steering group reporting to Culture Secretary Tessa Jowell, are likely to make short addresses. PPL director of government relations Dominic McGonigal, Creative and Cultural Skills director Al Ticeall and MCPS-PRS CEO Adam Singer are among

those acting as the "facilitators".

Sharkey says he and Nicoli will cover a couple of areas broadly identified in the seven-step programme such as skills and education, competition and IP, technology, and business support and access to finance. "The creative economy is playing an increasing role in the future of the country and music is a massive part of that," says Sharkey.

Nicoli adds, "The music business is one of Britain's most important creative industries, economically, culturally and socially. The summit will be important in highlighting this, but also in identifying key areas where we may need more help from the Government and the public sector, such as maintaining a strong IP framework and respect for copyright, and more to stimulate music and IP education and awareness, and encouraging appropriate skills and training."

McGonigal says that the summit is an important opportunity for the Government to engage with the industry and "a chance for the industry to input to the CEP".

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Heavyweight team to lead move onto national airwaves

Channel 4 builds buzz with digital radio bid

Radio

by Paul Williams

Channel 4 has vowed to play a leading part in reinvigorating the "flagging" commercial radio sector after outlining its plans for the second national digital licence.

The broadcaster's Channel 4 Radio business will be among what is expected to be a number of applications for the licence, which will sit alongside the present GCap-controlled national DAB multiplex and is expected to be advertised by regulator Ofcom in quarter four.

Ahead of the licence being advertised, Channel 4 Radio has given a taste of what kind of programming it would look to offer across a string of new radio stations with the launch last week of website www.channel4radio.com,

allowing registered users to listen to streamed content via the internet or download content to MP3 players and mobile phones.

Channel 4 chief executive Andy Duncan says its plans include offering "non-formulaic" music radio alongside a diet of programming which would also include news, current affairs, comedy, entertainment and lifestyle. Radio programming currently on offer via the new website includes The Glory Box with Rick Edwards, a magazine show hosted by the E4 presenter and featuring music, comedy and film news, while it also promises summer festival news on the likes of T4 on the Beach, Isle of Wight and the Wireless Festival. Programme makers including UBC and Something Else are on board as content providers.

Former Capital Radio strategy and development director Nath-

alie Schwarz, who was recruited at the start of the year as director of radio, says Channel 4 is looking to push the boundaries with radio as it did when it launched on television in 1982. "It's about replicating the risk-making approach in content and creativity we built up on television and bringing that to radio," she says. "We want to extend the diversity of commercial radio's programming offer, whether it's news, current affairs, documentaries, drama and music. Why should it be the BBC doing it all?"

On the music side, Schwarz says she would look to utilise Channel 4 music offerings – such as its festival coverage and its new Friday night T-Mobile-sponsored show Transmission launching on June 16 – within its radio services as it has already announced it will do for such properties as Big Brother, Lost and Richard & Judy.



Channel 4 commitment to music: Steve Jones and Lauren Laverne, hosts of Transmission

"We'd love to work with the record labels and artists to find new platforms for music," she adds. "We're looking at different, more creative ways of pushing music."

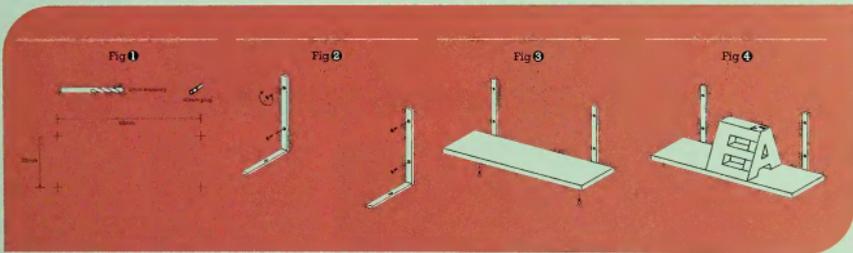
Her task will be aided by former Radio Two controller Jim Moir who has been recruited as a consultant. Moir, whose time at Radio Two included bringing in Jonathan Ross, Johnnie Walker and Steve Wright as he established it as the UK's most-listened-to station, will advise across all aspects of the business.

A radio source suggests Channel 4 is in a unique position to create a second tier of public service

radio broadcasting to rival the BBC as it is self-funded through advertising, rather than relying on a licence fee, but as a public service broadcaster does not have any profit objectives like existing commercial radio broadcasters.

Among the other likely bidders for the multiplex licence is Emap, which intends to make an approach individually or as part of a consortium with one or more other groups. Emap Radio group managing director Dee Ford says, "When it is advertised, we fully intend to make a bid and are exploring all options."

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HISTORY OF THE JACK FORMAT
2000 Jack format first used as an American internet radio stream
2002 format adopted by Canadian stations

owned by Roger Communications, starting with Vancouver's CIGL
2004 US stations begin to adopt the format, beginning with KJAC 105.5 in Denver with more

than 30 other US stations following
2005 SparkNet Communications becomes the exclusive US licensor and owner of the Jack format
2006 Absolute

applies for licence in Oxford and South Oxfordshire using the Jack format

Column

Absolute aims to bring successful US 'lifestyle' radio format to UK market

Jack spins out of the box

Radio

by Paul Williams

The Jack radio format, which has become one of the decade's most successful new radio brands in North America, is set to be unleashed on the UK market.

UK-based Absolute Radio International has signed a licensing deal with the brand and format owner SparkNet Communications in a bid to launch Jack stations outside the US and Canada for the first time.

Already around half-a-dozen radio stations in Canada and more than 30 in the States operate under the Jack format, which has been anecdotally described as having a "Pod Shuffle" playing approach, as it mixes up music from different genres and eras while broadcasting more tracks than most other stations.

Now Absolute will look to introduce the format in the UK after last Friday putting in an application to regulator Ofcom to launch a Jack station in Oxford and South Oxfordshire. Before submitting the application for a new FM licence, which will cover an audience of around 300,000 adults, Absolute last week also announced it had bought one of Oxford's two existing commercial radio stations, Passion FM, from the Milestone Group.

Absolute's programming and



Oxford: dreaming spins set to be awakened by Absolute Radio's Jack format station

operations director Clive Dickens says his group aims to use a Jack format in Oxford to primarily target a 60% male-biased 35- to 49-year-old audience, although he suggests the Jack format is "more about lifestyle" than directly aiming at a specific demographic. It faces competition for the licence from the More FM Group, which owns More FM in Banbury, and the Local Radio Company.

The bid to launch Jack in the UK comes at a time when, despite having increasing numbers of stations, commercial radio continues to lose listeners to the BBC, notably to Radio Two, whose less-formatted music approach has helped to win over 35-plus listeners. Dickens

recognises ILR needs to offer more exciting choices to listeners.

He believes Jack will extend choice in Oxford and that the city is ideally suited for the format. "It's a sparse radio landscape," he says. "There are only two commercial radio stations - Fox FM and Passion - and it's the most ABC1 radio market in the country after London." Dickens' group last Friday also submitted a rock-based format for a newly-advertised Bristol licence.

Absolute plans to offer presenter-fronted breakfast and drive-time programmes for its proposed Radio Two, whose less-formatted music approach has helped to win over 35-plus listeners. Dickens

Jack tradition.

Although Jack's music format is seemingly random, Dickens notes that in reality the musical output is carefully programmed, although its selection of 1,000 to 2,000 tracks contrasts sharply with only around 300 different tracks.

Suggesting that Radio Two offers a Jack-like approach in its more varied choice of music selections than most commercial radio, Dickens believes there is a real desire among some listeners for less obvious playlisting. "For every Magic there's a potential for a Jack and what Jack in essence does effectively is not typically assume music is very specific in its format - in other words, AC is AC, alternative is alternative and dance is dance. Adults, particularly aged 35 to 49, have been exposed to a much broader musical heritage and are much more open to accept there's potential for all types of music on one station," says Dickens.

If the application is successful, he adds that Absolute will consider using the Jack format to apply for forthcoming licences in Liverpool and Manchester.

Meanwhile, Absolute's purchase of Passion FM gives the group ownership of a radio station for the first time since it sold its stake last September in Liverpool station 107.6 Juice FM to station co-owner Ulster Television.

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VIEWPOINT

STEVE ORCHARD



Leading the ILR recovery

For a year now, the 3,000 souls that make up the GCap staff have worked for a company which has the tag "troubled" attached to it in every newspaper reporting on us. I'll be best news of all for commercial radio to start with. We are used to winning, not losing, and we certainly didn't take first mover advantage in commercial radio's consolidation to create a failure.

But are we bothered? No, we are getting on with the job of relaunching commercial radio's fightback against the BBC. We know it's a challenge, but challenge is what GCap people thrive on.

2006 is proving much better. We relaunched Capital Radio and we are getting on with the job of relaunching commercial radio's fightback against the BBC. We know it's a challenge, but challenge is what GCap people thrive on.

2006 is proving much better. We relaunched Capital Radio and we are getting on with the job of relaunching commercial radio's fightback against the BBC. We know it's a challenge, but challenge is what GCap people thrive on.

The proliferation of new digital services points to a rosy future for commercial radio. Planet Rock, Chill and Core are the ones I know best and I know these formats have an immense future.

Technological developments have caused some commentators to declare that radio is in terminal decline. eh? Radio is listened to by 90% of all adults in the UK every week. It's up from 86% 10 years ago. Neither internet nor iPod has diminished the power of radio.

It's also in vogue to suggest that there is some problem with commercial radio. Rubbish. We dominate the 15-44 demographic with our 35% share playing the BBC's 43% share. London's fastest-growing radio station is commercial - Magic sticks to music radio's basic formula, the right song at the right time played by the right DJ and, as if by err... magic, its audience share has kept up.

The yellow leader's jersey is only on loan to Richard Park - it will be back at Capital Radio London some time next year.

So back to GCap - the biggest company, with the best assets in a growing media sector with an incredible digital future. Troubled? Don't make me laugh...
Steve Orchard is GCap Media operations director

Tennant in spotlight at Radio Academy

EMI chairman and CEO Tony Wadsworth will introduce Pet Shop Boys' Neil Tennant in what will be the climax of this year's Radio Academy Festival.

The event in Cambridge next month will feature a wide range of senior radio figures together, including Magic 105.4 station programmer Richard Park, BBC director of radio and music Jenny Abramsky, former Radio One controller Matthew Bannister and GCap Media chief executive Ralph Bernard. The festival will be compered by Radio Two presenter Jeremy Vine.

Pet Shop Boys, whose latest album *Fundamental* was released last month, have been signed to EMI's Parlophone for more than two decades. In a session entitled I'm With Tupac, Tennant will be questioned by Wadsworth about the relationship between performers and the radio.

Topics for discussion include how important the radio has been during the group's career, where radio is currently succeeding, whether the music industry is using the medium as well as it can and the role of radio in breaking new artists.

The festival is being held at Cambridge's West River Concert Hall from July 3 to 5 in what will be its second time in the city, with tickets still available through the Radio Academy website. It will begin with the Guardian Media Group Lecture which this year will come from BBC director general Mark Thompson. In what is a crucial time for BBC Radio ahead of Charter Review completion at the end of the year.

This year the event will be more interactive than before and some of the sessions will be available to view via the Radio Academy website.



Radio One is returning to Ibiza this summer, when it will be extending its coverage from the island with a week of broadcasts. It will be broadcasting from Ibiza from August 6 to 13, which will include the Ibiza Weekend of 36 hours straight coverage from parties around the island. Pete Tong,

Judge Jules, Ferpie and Dave Pearce will broadcast shows from the Cafe Manito, while Zane Lowe, Vernon Kay and Colin Murray & Edith Bowman will be making their Ibiza broadcasting debut. Going up across the week will include Carl Cox, John Digweed, Sven Vath and Groove Armada.

As Dido's No angel nears 3m sales, *MW* lists the top-selling debuts, many of which are from the past decade

Debuts battle for top sales crown

Albums

by Paul Williams

Dido is used to breaking records. And the artist behind the biggest selling album of the century to date is about to pass another milestone - her debut *No Angel* is set to become the first debut album in history to pass 3m sales in the UK.

Up until last week the 2000-issued album had sold 2.996m copies domestically, already making it the most successful debut in history and comfortably placing it among the 20 most popular albums of all time. At its current rate of sales, it is expected to reach 3m in the next three months.

It's a testament to the quality of the record and it's still a tremendous album. I still listen to it and it's clearly an album that means a lot to many people," says Sony BMG music division president God Doherty, who puts *No Angel's* huge sales down to its strong melodies,

"great lyrics that are instantly remembered" and the fact it works in every setting from holi-

day listening to weddings and dinner parties.

Although Doherty says he never expected the album would ever achieve 3m sales domestically, he was always confident it would manage to shift at least 1m copies, built on an early strategy drawn up with the artist and her brother and her label Cheeky's co-founder Robb.

But the Cheeky/Sony BMG signing would do wise to keep a careful eye over her shoulder. Rapidly approaching in the distance is James Blunt, whose Atlantic-issued album *Back To Bedlam* is increasingly looking like the steal No Angel's mantle to be crowned the UK's all-time favourite debut album.

A week ago, *Back To Bedlam* added another 4,977 sales to take its tally up to 2,806m and putting it just 168,000 copies behind *No Angel*. With the Dido album currently selling around 900 units a week, Blunt would surpass her within about 40 weeks at the current rate.

Atlantic managing director Max Louada says *Back To Bedlam* becoming the biggest debut of all-time would be a great achievement, but what is important for his company is trying to build a career for Blunt. "We're just at the first phase," he says. "Our ambition for James is for the second album to be the biggest follow-up of all time."

Whatever the result of this two-horse race, both albums represent the pinnacle of what has been a decade so far characterised by the most successful debut albums reaching higher and achieving more than their equivalents in any previous decade. Even though the current decade is less than six-and-a-half years old, *No Angel* and *Back To Bedlam* are among a spread of five UK-

sourced debut albums which have sold at least 2m copies in the UK since 2000, a total matching every other year combined.

Joining Blunt and Dido in this exclusive club in the new millennium are two Universal 2004-issued albums, Scissor Sisters' self-titled debut and Keane's *Hopes And Fears*, which are both around the 2.6m mark, and EMI act Coldplay whose 2000 set *Parachutes* currently has 2.3m UK sales to its name.

Prior to 2000, only five other UK-sourced debut albums in history managed to penetrate 2m sales and, tallying three of these were from the second half of the Nineties, illustrating how much better the record industry has become at maximising sales of a popular album to take it to heights rarely achieved previously. And the music success stories led off by EMI's Spice Girls album *Spice* (2.9m) and the same major's first Robbie Williams offering *Life Thru A Lens* (2.1m), while what was then BMG's Robbie & Jerome synonymous first album claims 2.3m domestic sales.

PWL's first Kylie Minogue album *Kylie*, with UK sales at 2.1m, is the sole Eighties album on the list of 2m achievers, while the only UK-sourced album to make the grade of any first vintage is Virgin Records' real ever release, Mike Oldfield's *Tubular Bells*, which, since its arrival in 1973, has sold more than 2.5m copies domestically.

Even extending the list of 2m debut album sellers to all acts, irrespective of nationality and where the act was signed hardly stretches it. The sole qualifier this century is EMI artist Norah Jones' *Come Away With Me* (2.3m) and before then the only albums making the grade are Tracy Chapman's 1988 effort *Tracy* (2.3m), fellow Warner artist Alanis Morissette's *Jagged Little Pill* (2.5m) and the Epic label's Meat Loaf album *Bat Out Of Hell* (2.8m), the latter two qualifying with the proviso these were the acts' first two UK-issued albums but not their debut offerings anywhere in the world.

Little connects these big-hitting debuts musically other than, by virtue of the fact they each sold 2m copies-plus in the UK, they had an appeal beyond what would constitute a typical buying base for the albums. In other words, they man-

aged to penetrate that market keenly sought by every record executive in the land - the occasional record buyer.

But a closer look at albums which made the grade does suggest there are common threads that do connect a number of the releases in terms of how they managed to ever reach double millionaires status. While some of the albums shot rapidly out of the starting blocks to become instant successes, among them Spice Girls and Keane's debuts which coincidentally both sold around 155,000 copies in their respective first weeks to debut at number one - many of these albums could have reasonably been described as flops (or, more charitably, slow starters) when they first came out.

Among these albums the first offerings from James Blunt, Dido, Norah Jones, Meat Loaf, Alanis Morissette, Mike Oldfield and Robbie Williams took many months - and in some cases more than a year - before breaking through and reaching any commercial peak.

Following *Back To Bedlam's* release in October 2004, it managed just 4,750 sales in total by the end of the year, but a sustained TV marketing campaign and breakthrough by his *You're Beautiful* the following year found it a place in the record books. Its 2.368m sales were not only good enough to make it 2005's biggest seller but also made it the biggest-selling album in any calendar year in history.

It was a similar story with Dido's *No Angel*, which enjoyed some early sales success in the US following its release there in June 1999, then finally won a chart break-through back home in October 2000, although it did not reach number one until the following February after she had been exposed via

The UK's biggest-selling debut albums

	Sales	Year
1. DIDO <i>No Angel</i> (Cherry/EMI)	2,996,000	2000
2. SPICE GIRLS <i>Spice</i> (Virgin)	2,576,000	1996
3. MEAT LOAF <i>Bat Out Of Hell</i> (Epic)	2,526,000	1977
4. JAMES BLUNT <i>Back To Bedlam</i> (Polygram)	2,326,000	2004
5. MIKE OLDFIELD <i>Tubular Bells</i> (Virgin)	2,506,000	1973
6. ALANIS MORISSETTE <i>Jagged Little Pill</i> (A&M)	2,504,000	1995
7. SCISSOR SISTERS <i>Scissor Sisters</i> (Polygram)	2,626,000	2004
8. KEANE <i>Hopes And Fears</i> (Island)	2,630,000	2004
9. NORAH JONES <i>Come Away With Me</i> (Capitol)	2,326,000	2002
10. ROBBIE WILLIAMS <i>Life Through A Lens</i> (Mercury)	2,326,000	1998
11. TRACY CHAPMAN <i>Tracy Chapman</i> (Geffen)	2,326,000	1988
12. COLDPLAY <i>Parachutes</i> (Parlophone)	2,276,000	2000
13. KYLIE MINOUGE <i>Kylie</i> (PWL)	2,126,000	1988
14. ROBBIE WILLIAMS <i>Real Time Live</i> (EMI)	2,076,000	1997

(BY SOURCE) (BY YEAR) (BY LABEL) (BY ARTIST)

(BY GENRE) (BY YEAR) (BY LABEL) (BY ARTIST)

When Radiohead decided to tour the UK in a giant, unbranded, unsponsored tent back in 2000, it was lauded by many as a powerful statement against commercialism and consumerism; the kind of gesture the Thom Yorke and his band are famous for.

Fast-forward just six years and times have changed. In August, Radiohead will headline the Virgin Mobile-branded V Festival. In the new millennium, bands are associating themselves with products in ways never before imagined.

It is not just Radiohead. Gorillaz are partnering with phone companies, U2 are branding iPods, Robbie Williams is promoting a mobile operator and Mike Skinner is selling trainers. If the fit is right, it seems, the possibilities are endless.

"It is not just about a sync deal and 'Let's release a single off the back of it' any more," says EMI Music's Adrienne Dunlop, who held the title of director of commercial markets for five years before becoming director of business development digital at the start of this month.

"It is much more about the wider partnerships which incorporate so many different elements now. A is the artist and B is the brand, you can do a sync, you can do premiums as well, these can be physical or digital, you can extend it more so that the brand has an incremental revenue stream - a coffee house or restaurant selling music. There are so many things you can do."

The rapid development away from the simple sync model has been driven by the changing pace of media, suggests Dunlop. "Look at all kinds of technology, until two or three years ago how we were using phones' computers, televisions were very different to the way we are using them now. Everything is speeding up."

Indeed, Radiohead's six-year journey from tent tour to V Festival perhaps highlights the pace at which brand sponsorship has developed. Just as sync is the very simplest music-brand partnership, it is not enough for a brand to slap a logo onto an event; they are now required to innovate, pioneer and lead the way with new music strategies.

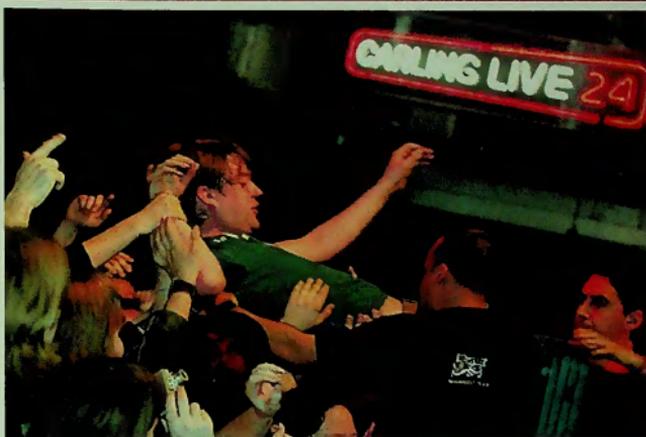
"There's no doubt that the days of the Mean Fiddler charging £500,000 for a beer sponsor to have a little logo in the corner of the Reading festival are gone," says Mike Mathieson, founder of brand entertainment agency Cake. "When the brands are spending 10 to 15 times the amount of the music industry, then they are much more in the driving seat, but there's also the need to be more creative and more innovative as well, and that's the interesting part."

In many respects, the V Festival set a precedent for the branding of festivals. Its success has opened up possibilities for brands to not only successfully own festivals, but to create whole new events under their exclusive names.

In addition to the branding of major festivals such as the Nokia Isle Of Wight Festival, a whole string of new events have been launched, with the brand taking the initiative. Projects such as Carling Live 24, O2 Wireless, T-Mobile Street Gigs, Bud Rising and Ben & Jerry's Sundae On The Common, BP's Summer Big Screens from the Royal Opera House have seen new musical ventures launched which otherwise might not have existed. For the entire industry, this means more possibilities than ever for artists to get noticed.

"Brands are wanting to wholly own bespoke concepts where they can drive the exact content, the exact agenda and thus match the strategic needs of them as a brand with the proposition in terms of the event," says Henry Scotland, director of brand agency Iris Experience. Scotland, who was involved in staging the first V Festival in 1995, says that the most important thing for brands and events is to get the right fit.

"There's an obviously link for a mobile phone brand to be at a festival because of the needs of the



With just a month to go until *Music Week's* inaugural Music & Brands conference, we here present the first in a series of features looking at the increasing number of partnerships between brands and music, what is driving this sector, where the innovations are coming from and what is next for those at the cutting edge of these innovations. By Adam Benzine

Brands surf new wave with music

punter at that show," he says. "Telecoms is currently the most exciting sector, because it can be fully integrated. Text and Bluetooth are right at the blunt end of what is an incredibly diverse and interesting field. That's where currently the greatest growth and the most potential is."

Mathieson agrees, adding that the practicality of a mobile phone operator sponsoring a festival is likely to have a strong impact on the consumer. "With the mobile companies, it's often about what

Hand-over: Kaiser Chiefs' Ricky Wilson takes a ride through the crowd at Carling Live 2005

they can bring with technology, such as instant ticketing solutions, that makes the branding fit so well," he says. "The sort of brands that bands always feel comfortable with are mobile phone companies, because they're very neutral."

"With a thing like Orange at Glastonbury, there's a real need for it as well. When you get 200,000 people descending on a field, it tends to knock out phone service pretty quickly, so they stick a few more masts up. Your phone's not going to last four

Case study: The Orange Playlist

Orange's now established Playlist show was devised back in early 2004 to build a credible music connection for the mobile brand.

Developed in partnership between Orange, ITV and producers Initial – part of Endemol UK – with brand entertainment agency Cake facilitating the venture on behalf of Orange, it was intended to drive awareness of music-related Orange features such as the Orange Music Player.

As part of the show's promotion, Cake embarked on a five tour of shopping centres, train stations and student unions. The tour served to promote that week's show and general awareness of the series, as well as providing an opportunity to showcase new Orange products and services including Music Player and Orange TV.

The show was the first music series to launch simultaneously across two networks – ITV and Virgin – with each weekday episode being broadcast 34 times a week across five channels (ITV1, ITV2, VH1, VH2 and TMF).

It proved to be both a critical and commercial success, achieving a weekly audience figure of 1.7m for series one and 2.1m for series two.

Presented by Jaye Middleton – who interviews artists about favourite songs from different periods in their life for the show – the half-hour weekly programme is shot on



Orange Playlist

location, with each series running for 26 weeks. Guests who have appeared so far include 50 Cent, Ozzy Osbourne (pictured above with Middleton), Will Young, Pink, Mark Owen and Jamie Foxx.

Timeline: Series one was in planning from January to September 2004, before being aired from late September 2004 to March 2005. Series two was aired from October 25 2005 through to May 2006. Both were 26-week runs (plus four extra repeats and a best of show). Both series also broadcast on VH1 and ITV2 at the

same time as ITV1.

Project champions: Programme producers and format creator: Initial TV (Endemol); Series producer: Phil Mouril. Commercial deal done by Cody Hogarth, head of brand partnerships, ITV – commissioned by Steven Andrew. Commercial deal agreed with Gary Knight, head of sponsorship and partnerships, Orange – Clients Julian Diment, head of sponsorship and Jenny Reebock, head of music, Orange Brand Partners, partner.

days – it needs recharging – so they provide a recharge tent. You want to some information – what time a band is on, the latest line-up changes – and they provide an instantaneous way of being able to achieve it. It's the right fit."

The opportunities for brands to create new content are not just limited to gigs and festivals. Following on from the success of TV shows such as the Orange Playlist, T-Mobile last week announced a new, title-branded show to run on Channel 4. Transmission With T-Mobile will launch this month, and will include video footage from the phone operators' series of low-key Street Gigs.

Phil Chapman, marketing director for T-Mobile, says, "The old badging, the putting a sticker with your logo at the back of the stadium type things, that's the opposite of what we want to do now. We're highly involved in creating the event, and doing it in a way that's a bit different."

"It might sound a bit clichéd, but nowadays it needs to be more authentic and more credible. I think to stand out you do need to push the boundaries a bit. If you don't want to embrace new things, you're in the wrong business."

Ad Bradley, director of brand agency Ad Bradley Music, helped broker the placement of JXL's remix of Nike's 2002 World Cup campaign.

"Fundamental programming is becoming ever more important because media's so fragmented these days," he says. "The big TV spend on an ad campaign doesn't hit the same audience that it used to hit, so brands need to try and innovate to

hit their target markets. When you also have telecom companies sponsoring music shows, that gives them rights for entertainment which they can leverage across their networks."

Mathison adds, "We have media proliferation to such an extent now that there are just too many distractions, too many titles and media has exploded too far. In the old days, you could be assured of reaching your youth audience by a clever piece of media planning. That no longer exists because it's so broad now."

"There is a definitive need for brands to innovate in some way. We found out that Budweiser in the US are the world's largest aluminium recycler and we thought 'bingo'. We went to Michael Evis and said, 'Listen, we'll do the recycling at Glasto. It's a really nice initiative, it's corporate social responsibility and it's a nice warm story'. Often the touch point with consumers will come through experiential marketing."

While the explosion of brand partnerships with artists and labels is undoubtedly mutually beneficial, it is not without its pitfalls. Almost all parties are agreed that at the top of the list is credibility – both for the brand and the artist.

Damian Mould, chief executive of Slice PR, says, "Consumers aren't stupid. They know when someone's just paid a big price to put their name and logo by an event. Brands also need to understand what acts and bands want out of the relationship as much as the other way round, even though they are paying for it."

Outside of the world of music, the fall-out of



Good fit: The Streets' Mike Skinner (pictured up with Reebok)

Kate Moss's drug "associations" highlights how quickly brands can turn on stars who might compromise their image. Brands are increasingly cautious about being associated with a celebrity who could bring their product into disrepute, and H&M and Chanel were quick to terminate their association with the model. Yet the speed with which Virgin Mobile swooped in to sign Moss up – quickly turning around a tongue-in-cheek advertising campaign which punned on the model's loss of her contracts – just goes further to show that getting the right kind of partnerships can be all important.

Consumers aren't stupid. They know when someone's paid a big price to put their name and logo by an event

Damian Mould, Slice PR

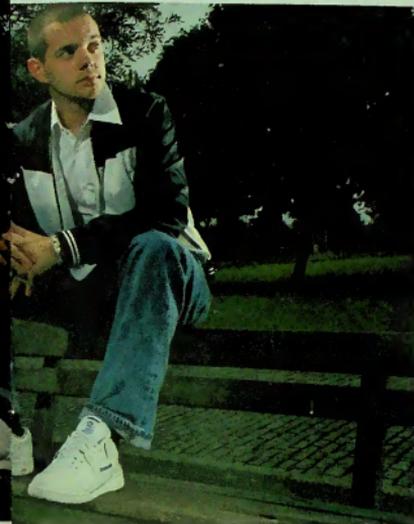
"For a lot of brands, the pitfalls can really come when the band goes off the rails," says Mathison. "Let's say that Heineken had sponsored The Libertines from day one, and then Pete Doherty goes off doing his drugs and everything, then you might have some serious potential brand collateral damage that you might suffer."

"Right now, we've got a brilliant association going with Mike Skinner from The Streets and Reebok, and it's perfect – here's a man who loves wearing white Reebok Classics and here's an endorsement programme we've been running over the past year with him, but you never know what might happen. He might go off the rails."

As an artist, Skinner seems well aware there is a very strong need not to be seen as simply being part of a brand. But, for every Skinner who can successfully work with a brand, there is an artist such as Stillskin, forever doomed to be labelled as "that Levis band".

"There obviously is a risk of brands becoming over-active in this arena," says Mathison. "An accolade at working with clothes might suddenly not want to be because something else will come in that they decide it is going to fill a quota of brand-related things in any given year. Over-associating with a brand can be very damaging for artistic credibility. You don't want to be seen as doing everything."

Another major potential pitfall for brands can be that, as with any kind of boom industry, a sense of "the latest fashion" sets in. If Heineken, Carling,



Budweiser and Grolsch are all running music events, the pressure on other brewers to come up with a music initiative is immense.

"Because you get brands such as Carling who are so active and involved in music and have such a huge budget for music, you get beer brands who are launching music plans partially on the basis that they just don't want to be locked out," says Scotland.

"It becomes a self-fulfilling prophecy. People are getting involved in it merely because they feel that they have to, rushing something to market that isn't very well thought out as a blocking mechanism rather than an active, strategic thought."

Phil Chapman agrees. "Music is a huge industry, you can't just say, 'Let's do music' and it just be empty," he says. "You have to ask what this music is doing for your brand. If you're just pretending, it shows. I think that comes over to the fans. They can smell it when it's manufactured and they can smell it when it's just a cheque and a label."

Yet, for most bands, when handled in the right way, there are few problems. These days, a band such as Dirty Pretty Things, whose rock'n'roll image is as important as their music, have no problem playing a T-Mobile branded concert. And, with the footage from that show set to be shown on T-Mobile's sister TV show, the cross-over potential is immense.

Such partnerships look set to intensify in future. Though the UK festival market might seem saturated, new urban and one-day events are sprouting up on an almost monthly basis.

"The conversations that we have with brands now are so far away from the sponsorship model it's untrue," says Mould. "It's about what can we create, what experience can we build, and what is the relationship we're going to create through that."

"We don't talk about badging events or anything like that. The words that people use now are 'partnering', 'facilitating', 'supporting' and 'powering a more integral relationship'."

"I think it's the way forward and it's the thing that will grow, there are so many opportunities out there."

The old badging, the putting a sticker with your logo at the back of the stadium type things, that's the opposite of what we want to do now. We're highly involved in creating the event, and doing it in a way that's a bit different

Phil Chapman, T-Mobile

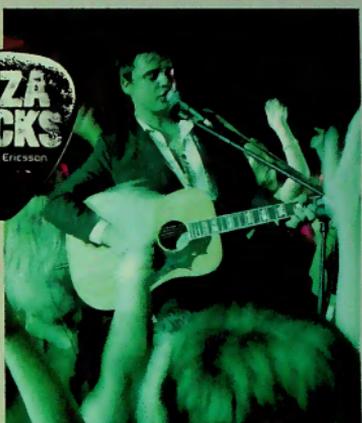
Case study: Ibiza Rocks with Sony Ericsson

In early 2005, Manumission promoter Andy McKay pitched brand agency Iris Experience for Sony Ericsson to sponsor the inaugural year of Ibiza Rocks. McKay's plan was to put on a series of shows with live rock bands performing on the island – a risky strategy given Ibiza's longstanding association with dance music.

Sony Ericsson agreed a headline deal to help support the launch of the W800i, the first in its series of Walkman handsets. A host of new artists signed up to play the event, including Kaiser Chiefs, Babysambles, Hard-Fi, Maximo Park, The Futureheads and The Kooks.

The success of the event has led to it being re-commissioned this year – this time with added value. A deal has been struck with Channel Four to broadcast five half-hour Ibiza Rocks programmes, culminating in a one-hour special as part of its 4Music strand. Stand-alone performances from the events will also be broadcast on T4, while a media partnership with the MME and nyspace.com has also been established.

For this year's series of shows, Zane Lowe (Radio One/MTV2) and Eddy Temple Morris (Xfm) have joined as presenters, with Dirty Pretty Things, Editors, We Are Scientists, Boy Kill Boy and The Streets (Soundsystem) among the names signed up to perform at Manumission's Bar M from July to



September. The event will expand with the addition of a UK tour visiting six cities, which will feature Zane Lowe, Eddy Temple Morris and a host of emerging live acts.

Manumission promoter Andy McKay says, "A lot of people were sceptical when we launched Ibiza Rocks last year, but now it couldn't be more different. We recognised the sheer thirst for live music in Ibiza and the success has proven that we can forget club culture rules and let rock lead the way."

Project champions: Manumission promoters: Andy and Dawn McKay, Sony Ericsson marketing manager UK & Ireland: Richard Dorman, Iris Experience director: Henry Scotland, PR for Ibiza Rocks: Lisa Falchney, Amazing Media, PR for Sony Ericsson: Matt Beavis, Brand Communications, Channel Four: Neil McCallum & Cath Lovess, 10 10 Productions (TV): Colin Fay & Conrad Withey, Insanity Artists Agency: Andy Varley/Zane Lowe, Creative agency: Bigactive.

Top names join Music & Brands

Coca Cola, T-Mobile, Coors, Nokia and Vodafone are among the brands which will give an insight into their use of music at next month's Music & Brands conference in association with Iris.

Three case studies have so far been confirmed for the Music Week-organised event, which takes place at London's Landmark Hotel on Wednesday July 19, including a presentation which will look at Coca Cola's new Living On The Coke Side Of Life global marketing campaign.

The campaign, which has been devised in partnership with Cole's global advertising agency, Wieden + Kennedy/Amsterdam and is set to launch globally next month, brings music from a string of cutting edge British acts together with animated slings to create a series of clips for broadcast and viral dissemination.

Ivan Wicksteed, the global

director of Creative Development at

Coca Cola, will outline the strategy together with Tom Dunkley, the creative producer and head of broadcast from Wieden + Kennedy/Amsterdam.

The case study has been added to a schedule which also includes a session which will see T-Mobile and Robbie Williams management company IE Music outline the background and strategy behind their partnership – with contributions from IE's Tim Clark and T-Mobile's Matthias Immel.

Another session will see Channel Four commissioning editor for T4 and music Neil McCallum come together with Coors' head of sponsorship Martin Coyle to provide an overview of their collaboration on its latest Carling Live 24 music festival, which took place in London last month.

The day will feature five panel

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sessions, centring on discussions between key players in the music business and the brand sector.

These sessions will examine issues such as The Secret Of A Successful Marriage, The Artist Is The Brand, The New Digital Gold Rush, as well as the growing trend towards developing brand-owned properties, which will be the subject of two sessions – Ditching The 30 Second Model, which will look at the creation of broadcast content, and It's All About The Show, which will focus on the creation of specific, bespoke events.

Full details of the conference will be updated over the coming weeks on the event website, www.musicandbrands2006.com. Prospective delegates can register on the site, or by calling 0870 609 1093. For general enquiries, email musicweek@musicweek.com, or call 020 8876 6682.



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25 Years Of Making Rock History

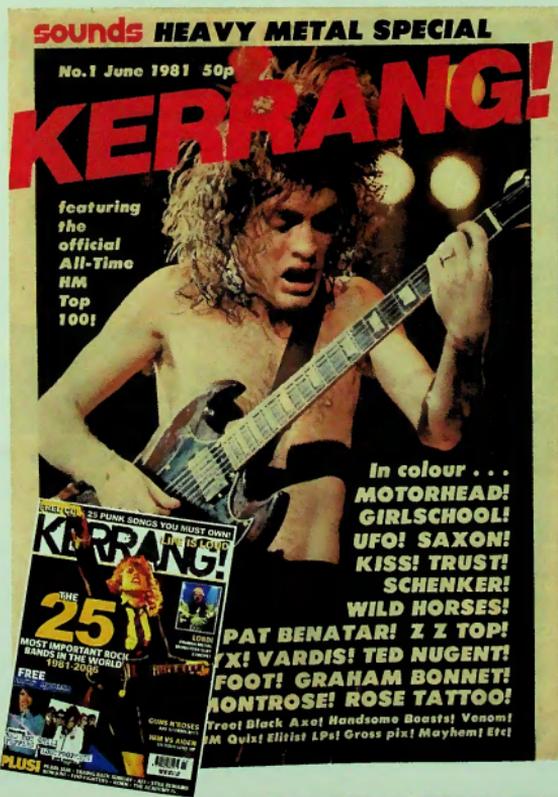
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25 years of
Kerrang!

Features are edited by Joanna Jones

'We were just doing what we loved...'

...and having a damn good time too.' From Eighties cock rock to Noughties nu-metal, *Kerrang!* has travelled the road of excess for 25 years to emerge as the voice of wisdom and the biggest rock weekly on the scene. Valerie Potter uncovers the inside story



25 years of *Kerrang!* magazine: the launch issue in 1981; and (inset) the 25th anniversary issue, which was published on 06/08/06

Kerrang! A magazine named after the crunching sound of a guitar power chord could never be anything other than heavy metal.

Founded in 1981, this specialist magazine not only celebrates its 25th anniversary when so many of its contemporaries have fallen by the wayside, but is also enjoying a stronger position today as the world's leading metal magazine than ever before.

Kerrang! first appeared as a 16-page pull-out in the now defunct weekly magazine *Sounds*, published by Spotlight Publications (then the owners of *Music Week*, as it happens). Deputy editor Geoff Barton was an avid chronicler of the explosion of British hard rock and heavy metal bands that replaced punk in the UK, coining the phrase "new wave of British heavy metal" to describe the movement.

"*Sounds*' twin mainstays were punk and metal," he explains, "and as far as the metal coverage went, it was impossible to do it justice within the confines of its black and white tabloid format. Looking at the success of *Smash Hits*, which was an A+ glossy, we thought it would be a good idea to do metal in that context and in a colourful way."

Spotlight's management were initially reluctant to publish *Kerrang!* as a stand-alone magazine, but finally agreed to follow up the *Sounds* supplement with a strictly one-off issue. However, it sold so well that *Kerrang!* was soon established as a monthly publication, going fortnightly within two years and finally, in 1987, weekly.

Although the popularity of the new wave of British heavy metal had peaked before *Kerrang!* first appeared, the most successful bands to emerge from the movement, such as Iron Maiden, Def Leppard and Saxon, had acquired major record deals, which proved particularly good for the magazine's advertising revenue. Added to which, in those pre-internet and -MTV days, fans' access to information about metal bands, especially American artists such as Van Halen and Kiss, was so limited that *Kerrang!*'s impact was immediately felt. Often mocked and considered outsiders by the mainstream, metal fans had finally discovered a publication that was as passionate about their favourite bands as they were themselves.

"The magic of *Kerrang!* in those early days was that everybody who wrote for it was a fan, first and foremost," says Barton, "and we were very lucky to have this vehicle to express ourselves. If any writer felt strongly enough about a band, it would make it into the magazine."

When UK record companies either couldn't or wouldn't put *Kerrang!* writers in touch with artists, they went direct to the management, thus circumventing the publicity machinery. Dante Bonutto, one of the early writers, who is now rock consultant for Universal Music, remembers that the magazine even paid for its first trip abroad, sending a journalist and photographer to "deepest Germany" by ferry to do a feature on Accept. "I

Kerrang! wasn't the subject of endless market research and focus groups; it was just a couple of guys saying, 'This sounds like a good idea' and doing it
Geoff Barton, former *Kerrang!* editor

25 years of Kerrang!

KERRANG! TIMELINE
1981 First edition of *Kerrang!* appears as a pull-out section in a June issue of *Sound!*. It

is subsequently published as a one-off magazine, but sells so well that it quickly turns into a monthly publication.

1983 *Kerrang!* goes fortnightly.
1984 Geoff Barton becomes editor.
1987 *Kerrang!* goes weekly.
1991 *Kerrang!* is

bought by Emap.
1992 Robin Duncan becomes editor.
1993 Phil Alexander becomes editor. First

Kerrang! Awards ceremony.
1999 Paul Rees becomes editor, as Phil Alexander moves up to editor-in-chief and starts

launching the wider *Kerrang!* brand.
2000 Launch of *Kerrang!* Weekend and *Kerrang!* The Album (platinum

series through Universal).
2001 *Kerrang!* overtakes *NME* as the world's biggest-selling music weekly. ▶16

don't think their album had even been released in the UK," he recalls, "but it was the mighty A&R and we wanted them in the magazine."

Another of *Kerrang!*'s strengths in the early days was the fact that the management left the title alone, to develop organically. "Nobody outside the confines of the *Kerrang!* staff in the company really knew exactly what kind of animal it was," Barton says. "They knew it was a special magazine and that it was selling, but why it was selling and who these guys were on the cover of every issue was a complete anathema to them. *Kerrang!* wasn't the subject of endless market research and focus groups; it was just a couple of guys saying, 'This sounds like a good idea' and doing it."

As the decade progressed, the popularity of American "big hair" bands, such as Mötley Crüe, Poison, Twisted Sister and Bon Jovi kept *Kerrang!* plentifully supplied with tales of excess and outrage, and the magazine was ideally placed to cover them, the rock'n'roll lifestyle of its writers fast becoming equally legendary.

"If you were a discerning rock journo, record company expense accounts were there to be plundered willy nilly and the prospect of a trans-Atlantic trip was as *de rigueur* as a trip on the bus to work for *Kerrang!*" says Barton. "It really was an extravagant time. But it was also an extravagant time for the music, so I think they went hand-in-hand."

"Yes, we did drink a hell of a lot, but we worked bloody hard as well, to make the magazine the best that we could," recalls *Total Rock*'s Malcolm Dome, who today also writes for *Metal Hammer* and *Classic Rock*. "At the time, we never knew the impact we were having. It was only much, much later, when you met bands who became successful in the Nineties and they'd say, 'Oh, man, I'd get my mum to drive all the way down from our little town in Bunnifuck, Idaho, to buy the new issue of *Kerrang!*. But we were just doing what we loved and having a damn good time."

Jo Cosbert, who was the Geffen UK label manager in the Nineties and is now chief marketing manager for EMI International, recalls, "*Kerrang!* was globally recognised as the bible of rock music. It was the first thing any good manager of a rock band asked about, as well as the availability of *The Marquee* for a debut UK gig."

Another early *Kerrang!* contributor, Derek Oliver, who recently co-founded Rock Candy Records with Dante Bonitto, reissuing albums from the kind of bands they were writing about for *Kerrang!* in the Eighties, moved to New York in 1989 as A&R vice president for A&R, where he witnessed first hand the influence the magazine, which had become easily available on import in American record stores, exerted on the other side of the Atlantic. "I saw projects get canned if the album review wasn't positive," he says, "and if the review was great, then they'd just throw open their marketing coffers as if money was going out of fashion."

However, the days of excess couldn't last forever. At the turn of the decade, the world of rock and metal started to become more professional and *Kerrang!* had to change its ways accordingly, not least after the title was bought from Spotlight by Emap in 1991. Like Derek Oliver, former *Kerrang!* freelance writer Dave Shack was employed by a record company, BMG.

"I was brought in to be an interface with metal magazines like *Kerrang!* and its competitors, because BMG had no expertise in that and yet they had signed bands like Deep Purple and Circus Of Power," says Shack, now VP international, Sony BMG UK. "*Kerrang!* was obviously viewed as crucially important. You knew that a 'one-K' review or a 'five-K' review was the difference between you selling some records or not."

Bands bow down to rock tastemaker Kerrang!

Music Week focuses on five rock bands and how tastemaker *Kerrang!* played an instrumental part in raising their profiles in terms of sales and live.

SKID ROW
"*Kerrang!* has always been a core element in the marketing of any successful rock act in the UK," says Portrait/Sony BMG Marketing Director Johanna Headland. "But it is also looked upon with reverence in the US. Being weekly, it always has the upper hand with regard to new information and is very influential about bands."

Headland cites a campaign she put together for Skid Row while working for Atlantic in the Eighties. "We did the usual teaser - and then *Kerrang!* just championed the band. Skid Row's self-titled debut release in 1989 exploded the band onto the rock scene and onto headlining a successful tour, culminating at Hammersmith Odeon. Without *Kerrang!*, Skid Row would have taken longer to break in the UK market."

MACHINE HEAD
When trying to break Machine Head in the US in 1994, Roadrunner managing director Mark Palmer tapped into the traditional tape-trading practice of the early Eighties by circulating the band's excellent demo. "*Kerrang!* did a feature on the band and invited kids to write in and request the demo," Palmer says. "They were flooded with requests and, obviously, any kid that got a copy was duping it for his mates and the word spread." The band's subsequent debut album, *Burn My Eyes*, went straight into the UK album charts at number 25 on release.

LINKIN PARK
After Paul Rees started as *Kerrang!*'s editor in May 1999, a redesign of the magazine took place in October, signalling a shift in musical editorial policy.

"While we were doing the redesign, we were sent an album by a band called Linkin Park, who no one had heard of and we made a decision to put them on the cover at the start of the New Year as the band to watch," says Rees.

The cover was followed up by the band's debut UK show at London's King's College. By making tickets only available to *Kerrang!* competition winners, the buzz about the band grew and their career took off in the UK.

"It introduced them to their audience, when their audience were ready to be introduced," says Rees.



AIDEN
When Victory Records label manager Jenny Reed was looking to break Aiden in the UK in 2005, she decided that the band's main strength lay in their live performances. "Paul Brannigan and Dan Lane (*Kerrang!* deputy editor) have always been champions of Aiden from the start," she says. "When the band headlined their first London show, they invited 11 members of staff down to see them. The minute they saw the band, they got what I had been trying to get across. Paul told me it's very rare that a band captures the imagination of all the staff."

The magazine put them on the bill of their 25th anniversary tour in January, where they were well received that they were given their first *Kerrang!* cover in February. The band went on to play the indoor Give It A Name Festival and will be performing at the Download and Reading/Leeds festivals with a headline tour to follow in September.



BULLET FOR MY VALENTINE
In January 2005, Bullet For My Valentine were performing at Barfly clubs, as part of *Kerrang!*'s Most Wanted awards. Having won the 2005 *Kerrang!* Award for best British newcomer, just 12 months after their Barfly tour, the band were headlining the *Kerrang!* 25th Anniversary UK tour, finishing with a show at Brixton Academy. They have also toured the US this year, opening for Guns N' Roses in New York.

Visible Noise A&R director Julie Weir believes that the multi-platform opportunities offered by *Kerrang!* have been integral to the band's success. "In marketing terms, *Kerrang!* is not just a magazine, it's a lifestyle brand," she says. "It's an aspirational brand for young people. The band had a rabid fan base anyway, but *Kerrang!* drives kids through a lot of different platforms - the TV station, the radio station, the website, the MySpace page and the magazine itself."

Kerrang! seal of approval: (clockwise from top) Linkin Park, Machine Head, Aiden's *Kerrang!* cover



Bullet For My Valentine: came to attention via *Kerrang!*'s Most Wanted showcases and cover stories

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LIVE NATION



25 Years of
Kerrang!

TIMELINE
CONTINUED
2002 Ashley Bird
becomes editor.
2003 Paul
Brannigan becomes
editor.

2006 Kerrang!
celebrates its 25th
anniversary by
sponsoring a UK
tour with a bill
comprising Bullet
For My Valentine,
Howlhorse Heights,
SUI Remains and
Aides in January.
In April, it produces
the biggest-selling
issue in the
magazine's history.

KERRANG!
READERS 1991
Long hair,
Denim
Jackets,
Flared jeans



Embroidered
patches,
Volcan
cassette
players,
CafeRat
albums.



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OSZY AND SHARON OSBOURNE

"Kerrang!, you're number one. Thanks for all your support over the years. Here's to the next 25 years."

JUDAS PRIEST



"Kerrang! at 25! It seems like only yesterday that schoolboy Geoff Barton sat down with Priest for one of the first Kerrang! interviews. So many metal memories from drunken dressing room debauches,

including the Metal God wearing nothing but a lettuce leaf (which he still maintains was reduced in size by the Kerrang! photo guys) to letting off fire extinguishers in Holiday Inn lifts in Newcastle... and Metafan whippings at the former Hammersmith Odeon... all documented in Kerrang! over the years. So happy 25th anniversary Kerrang! and heavy metal thanks for keeping the British metal faith alive worldwide."

ROD SMALLWOOD, MANAGER (IRON MAIDEN), SANCTUARY

"Kerrang! was formed out of the new wave of British heavy metal with Iron Maiden very much to the forefront of it all, so Maiden's relationship literally goes back to the very first issue. We've obviously had a long relationship with Kerrang! - usually good, occasionally wobbly, like everything else. Metal's going to be going for ever, so as long as Kerrang! continues to represent the music the kids want to listen to and look at, its success will continue."

Along with colleagues at other labels, such as Johanna Headland (Sony) and Dante Bonutto (East West), Shack started to formalise relationships within the UK's metal circles. "We started to see rock as an entity rather than individual bands," recalls Shack. "It became more of a movement that we pervaded through Kerrang! and the other magazines and hopefully, that gave us some credibility as a label that we weren't just working one act and looking to get a single on the radio; we were actually taking a longer term view."

Kerrang! also started to become involved in regional activities outside of London. Now at Live Nation, Andy Copping contacted the magazine soon after he started working at Nottingham Rock City in 1989, after reading a review in which the journalist complained at the way the venue had treated both him and his photographer. Having made amends, it was the start of a strong relationship between Rock City and Kerrang!.

"I tried to get across to the writers that there was a huge groundswell of rock fans in the regions," says Copping, "and, to be fair to the magazine, they totally embraced it and for a number of years were actively involved in various events that we were doing in Nottingham. The club was popular anyway, but when we got involved with Kerrang!, it absolutely exploded."

But by the early Nineties, despite the magazine's widely recognised influence on the metal scene, there was a feeling that it was starting to stagnate. As Phil Alexander, now Kerrang! editor-in-chief, recalls, when he took over as editor in 1993, "Kerrang! wasn't in a particularly good place. We were in a position where Kerrang! was selling between 35,000 and 40,000 a week and



The changing face of Kerrang! 0-4 Aerosmith and Run DMC in 1986; Boy Jaws in 1987; Cuffs of Fifi in 1999; Green Day in 2005

not showing any signs of growth at all.

"The grunge thing had happened and, although Kerrang! had written about some of it, it had continued to go. Here's the new Mötley Crüe record! and less people were caring about that, so it needed to embrace change. The view I had of Kerrang! was very simple: it was always more than a magazine, it was an attitude and a way of life, if that doesn't sound too clichéd, and that was what we worked towards."

Consequently, Alexander set out to make Kerrang!'s editorial policy more adventurous. When journalist Morat raved about the extreme nature of The Prodigy's music, Alexander remembers, "We wondered whether to put them on the cover. It was one of those moments where you go, 'This is either going to be great or we're going to get

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Punk
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Double CDs,
Koko,
Mean Fiddler,
The Astoria.

Nottingham Rock
City,
Birmingham
NIC,
Download
Festival.



Kerrang! was always more than a magazine, it was an attitude and a way of life and that was what we worked towards

Phil Alexander, Kerrang! editor-in-chief



massacred', but it seemed to work and people seemed to embrace it and it liberated us."

Looking to develop the magazine further, Alexander took it deeper into the field of live music. "How could you physically make more people more interested in rock music?" he asks. "Well, you could do it by doing shows."

Having had conversations with a number of agents who were looking for a vehicle to bring their metal bands into the UK, in collaboration with Live Nation's Stuart Galbraith, Alexander got involved in branding live shows under the Kerrang! umbrella. The KI-Fest shows offered fans a feast of metal bands in the run-up to Christmas, including Slipknot and System of a Down's first UK shows. Two Kerrang! Weekenders were held at Camber Sands holiday camp



Our readership is sacrosanct and we would never try to talk down to them and are always respectful of what they have to say

Paul Brennan,
Kerrang! editor

and the Kerrang! Most Wanted brand was established to help develop new acts.

Alexander was also instrumental in setting up the first annual Kerrang! Awards in 1994. "When we did the first Awards ceremony, it was at the Notre Dame Hall, just off Leicester Square, which is tiny," he recalls. "When we went to look at it, we didn't bother looking at the toilet facilities and we didn't realise there was only one gent's cubicle. Ozzy [Osbourne] turned up, promptly drank about two litres of Coca-Cola and then proceeded to have to go for a piss every two minutes."

"We really didn't know what we were doing, to the point that I wasn't sure if it was going to be of that much interest to the readers, so the coverage of the first year was relegated to the gossip column. Over the years, the awards have grown into a fairly substantial event and it has been designed as a platform so artists can be recognised for the things that they do in this area of music."

Kerrang! was also quick to take advantage of the opportunities that recent advances in digital technology have thrown up. Its website www.kerrang.com was established in March 2001 and Kerrang! TV quickly followed the following month. The timing, Alexander says, could not have been better, as it coincided with the popularity of nu-metal and pop punk, giving rise to a new generation of image-conscious bands and accessible rock music. Nevertheless, the launch of Kerrang! TV proved challenging.

"We soon realised that the TV channel could not do what the magazine did," Alexander says. "Kerrang! would put [black metal band] Emperor on the cover, but Emperor would not necessarily have

And thanks from...

SERJ TANKIAN, SYSTEM OF A DOWN

"Kerrang! was one of the first magazines that covered System of a Down in Europe and we are and have been grateful since. It's interesting to watch Kerrang! evolve from an underground magazine to a multimedia phenomenon. Let's hope all good music will follow."

GRANT NICHOLAS, FEEDER

"Kerrang! truly is the weedy rock bible. It treats the bands it writes about with just the right mix of respect and irreverence which (most of them) deserve. We've had several Kerrang!-ites accompanying us... sometimes they've even been welcome. It is a great magazine, and deserves its continued success."

CHARLIE SIMPSON, FIGHTSTAR

"Kerrang! has had a huge impact on my musical life from a very young age, both as a reader and a band member. It even saved me from being arrested once. I was parked up, reading that week's issue and a policeman told me to get out of my car and show him some ID - he'd run a check on the car, which hadn't been registered to me at that point as it was new. The only identification I had was a picture in Kerrang!. The policeman flicked through the pages, saw my face in it and let me go."

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Club Charts 17.06.06

The Upfront Club Top 40

Position	Artist	Label
1	DAKOTA FEAT BRITTANY MURPHY - FASTER KILL FISSOCAT	Mercury
2	ADOLPH SUPERSTARS FEAT RITA CAMPBELL - ALL MY LOVE	Mercury
3	SHAPESHITTERS & CHIC - SENSITIVITY	Mercury
4	ROGIE KLOPP - WOODDOLL CHILD	Mercury
5	SONIQUE - TONIGHT	Mercury
6	ARMANDO VAN HELDEN FEAT TARA MCDONALD - MY MY MY	Mercury
7	SUPERMAD - TELL ME WHY	Mercury
8	JENNA DREY - KILL IN MURDER SHOULD I BELIEVE YOU	Mercury
9	FERRY - SLIM GREASIEST BEHAVES PART ONE - RIGHT HERE	Mercury
10	DU STEVE FOREST VS. THE KING OF JANTS STOP	Mercury
11	WINE PROJECT/ABIGAIL BAILEY - SOMETHING ON YOUR MIND	Mercury
12	CASCADA - EVERYTIME WE TOUCH	Mercury
13	TILL WEST & DU DELICIOUS SAME MAN	Mercury
14	THE SIMULOU - ALL THIS LOVE	Mercury
15	DANNII MINOOGIE - SO UNDER PRESSURE	Mercury
16	JONATHAN WISSESS - WHAT YOU GONNA DO?	Mercury
17	LORNAINE - TRANSATLANTIC FLIGHT	Mercury
18	SOLU MUSIC FEAT KIMBLEE - FADE	Mercury
19	CAMMEER FEAT DAJAE - SAY U WILL	Mercury
20	A-STUDIO FEAT POLINA - SOS	Mercury

Position	Artist	Label
21	DANTELL BOLLINGER - WHEN THE BROKEN HEARTED LOVE AGAIN	Mercury
22	FLANDERS BY MY SIDE	Mercury
23	INDIA ARIE - I AM NOT MY HAIR	Mercury
24	FERRY CONCEPTS - WATCH OUT/FIRE	Mercury
25	SONDOLUS - STRIPPER	Mercury
26	GUSTAVO SANTOALALA - THE WINNERS (BROCKBAACK MOULIYAN)	Mercury
27	RIHANNA - UNAPPLIABLE	Mercury
28	STARGLAZER - FEEL GOOD	Mercury
29	BODIROX - YEAH YEAH	Mercury
30	MARLAH CAREY FEAT SNOOP DOOGA - SAY SOMETHIN'	Mercury
31	MOUSSE T VS DANDY WARRIORS - HORNY AS A DANDY	Mercury
32	FOURTELL - MONTE CARLO PARTY	Mercury
33	LOLA NO STRINGS - LET'S HAVE SEX!	Mercury
34	BIMBO JONES - I AM THE ONE STOP	Mercury
35	TEAMSTERS - FEEL LIKE LOVE	Mercury
36	JAMARQUA SPACE - COMBOY	Mercury
37	THAMI VEGAS & BARBARA TICKER - DUTTY FUNK (WE CAN DO)	Mercury
38	BOB SIMONAR - WORLD HOLD ON	Mercury
39	KID CREME FEAT BASHYRA - THE GAME	Mercury
40		Mercury

Pussycat claws way to top



Guinevere Durrant returns to the Upfront

Cascada lead the Commercial Freshness

Absent from the Upfront Club Chart since peaking at number three with *Proprieté/The Harder They Come/Hypnotised* in December 2002, **Paul Oakenfold** makes a triumphant return, jumping 4-1 with *Faster Kill Pussycat*, the first single from his new album, *A Lively Mind*. The vast majority of Upfront Club Chart number ones read the summit before they are released commercially but – for whatever reason – *Faster Kill Pussycat* was serviced to DJs fairly late, and has already peaked at number seven on the sales chart. The track – a typical Oakenfold creation featuring Hollywood star Brittany Murphy on vocals – has also been getting massive support from radio, and is currently in the Airplay Top 20. *Faster Kill Pussycat* scores a rare double, as it is also currently number one in the US, in *Billboard's* Hot Dance Club Play Chart.

Another record that topped the Hot Dance Club Play Chart in the US – *Electronix* by **Cascada** – jumps to the top of Commercial Pop Chart, where it has a slender lead of less than 1% over *Sensitivity* by **Shapeshifters** featuring **Chic**.

Released in the US on the independent Rabbits land, *Electronix* by **We Under** has also become one of very few dance records to hit a substantial hit on the Hot 100 in recent years and has thus far spent 26 weeks on the chart, peaking at number 10. It is one of the top downloads of the year, with 772,366 digital sales to date. Cascada's album has also done well, selling 128,824 copies in three months. Cascada comprises German producers Yvanou and DJ Mariah and 25-year-old vocalist Natalie Horner, born in Bonn to UK parents, and *Electronix* by **We Under** is scheduled for release next month on All Around The World.

Finally, there is no change at the top of the Urban Chart, where **Christina Milian** feat. **Young Jeezy** continue to rule the roost with *Say It*. It has peaked, however, and is under great pressure from the chasing group, especially **T.I.'s** *Why You Wanna*, which improves 5-2, and **Pussycat Dolls'** fourth single *Butterz*, which explodes 15-3. *T.I.'s* is only 6% behind, while *Pussycat Dolls* are currently 9% adrift of Milian and *Jeezy*.

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	THE YOUNG REMIX UNDER PRESSURE	Mercury
2	DAKOTA FEAT BRITTANY MURPHY - FASTER KILL FISSOCAT	Mercury
3	HONEY I BOUGHT YOURS	Mercury
4	ARMANDO VAN HELDEN FEAT TARA MCDONALD - MY MY MY	Mercury

The new single from
José González

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	CASCADA - ELECTRONIX	Mercury
2	SHAPESHITTERS & CHIC - SENSITIVITY	Mercury
3	DAKOTA FEAT BRITTANY MURPHY - FASTER KILL FISSOCAT	Mercury
4	THE YOUNG REMIX UNDER PRESSURE	Mercury



Produced in co-operation with the BPI and BIRD, based on a sample of more than 1000 independent retailers.
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As used by Top Of The Pops and Radio One

MUSICVIEW

The Official UK Charts 17.06.06

SINGLES

		cert.
1	8 NELY FURTADO MANEATER	Gold
2	1 SANDI THOM I WISH I WAS A PUNK ROCKER...	B2A
3	38 EMBRACE WORLD AT YOUR FEET	Independent
4	2 THE AUTOMATIC MONSTER	B Unpop/Poplar
5	2 IGARLS BARKLEY CRAZY	Warner Brothers
6	4 INFERNAL FROM PARIS TO BERLIN	Acidic
7	5 PINK WHO KNEW	LaFace
8	11 TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP??	Island
9	3 KEANE IS IT ANY WONDER?	Island
10	46 BADDIE/SKINNER/THE LIGHTNING SEEDS 3 LIONS	Epic
11	50 CRAZY FROG WE ARE THE CHAMPIONS	Gut
12	7 DAKENFOLD/B MURPHY FASTER KILL PUSSYCAT	Prefusion
13	6 TONEDEF ALLSTARS WHO DO YOU THINK YOU ARE... ...Ture Bel	Ture Bel
14	4 MORRISSEY THE YOUNGEST WAS THE MOST LOVED	Atlantic
15	19 STAN BOARDMAN STAN'S WORLD CUP SONG	Black
16	16 THE FEELING FILL MY LITTLE WORLD	Island
17	10 PRIMAL SCREAM COUNTRY GIRL	Columbia
18	6 DEPECHE MODE JOHN THE REVELATOR/LILLIAN	Mute
19	13 BUSTA RHYMES TOUCH IT	Interscope
20	55 THE STREETS NEVER WENT TO CHURCH	878
21	6 ROMAN KEATING & KATE RUSBY ALL OVER AGAIN	Poplar

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ALBUMS

		cert.
1	5 SANDI THOM SMILE IT CONFUSES PEOPLE	Gold
2	4 THE FEELING TWELVE STOPS AND HOME	Island
3	6 ROMAN KEATING BRING YOU HOME	Poplar
4	3 PAUL SIMON SURPRISE	Warner Brothers
5	10 PRIMAL SCREAM RIOT CITY BUDES	Columbia
6	1 ORSON BRIGHT IDEA	Mutecy
7	2 RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
8	3 FEEDER THE SINGLES	Epic
9	4 SNOW PATROL EYES OPEN	Feltonpiper
10	10 NINA SIMONE THE VERY BEST OF	RCA
11	6 THE KOOKS INSIDE IN/INSIDE OUT	Virgin
12	5 PINK I'M NOT DEAD	LaFace
13	11 CORINNE BAILEY RAE CORINNE BAILEY RAE	Gold/Columbia
14	8 JACK JOHNSON IN BETWEEN DREAMS	Brushfire/Island
15	6 LEANN RIMES WHATEVER WE WANNA	Columbia
16	15 JACK JOHNSON CURIOUS GEORGE (OST)	Brushfire/Island
17	24 SHAYNE WARD SHAYNE WARD	Spy Music
18	3 MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
19	23 THE ROLLING STONES FORTY LICKS	Virgin/Pica
20	20 THE ZUTONS TIRED OF HANGING AROUND	Delicious
21	9 IGARLS BARKLEY 'ST ELSEWHERE	Warner Brothers
22	7 ZERO 7 THE CABINET	Mercury

20	53	THE STREETS NEVER WENT TO CHURCH	Self Jam	EP
21	6	RONAN KEATING & KATE RUSBY ALL OVER AGAIN	Pop/Rock	EP
22	9	ILL COOL J FEAT JENNIFER LOPEZ CONTROL MYSELF	Pop/Rock	EP
23	17	NERINA PALLOT EVERYBODY'S GONE TO WAR	Pop/Rock	EP
24	12	RIHANNA SOS	Pop/Rock	EP
25	59	LORDI HARD ROCK HALLELUJAH	Song/RMG	EP
26	14	THE ORDINARY BOYS/LADY SOVEREIGN NINEZTIVE	Pop/Rock	EP
27	63	MARIAH CAREY SAY SOMETHIN'	Memory	EP
28	17	BEATBREAKZ SOMEBODY'S WATCHING ME	Data	EP
29	20	RED HOT CHILI PEPPERS DAMI CALIFORNIA	Warner Brothers	EP
30	6	TRINIDAD & TOBAGO TARTAN ARMY SCOTLAND... 205 TRAFFIC	Various Artists	EP
31	18	CHRISTINA MILLAN/YOUNG JEEZY SAY I	Del. Jam	EP
32	6	SUGARBABES FOLLOW ME HOME	Island	EP
33	25	ORSON BRIGHT IDEA	Mercury	EP
34	6	MICHAEL JACKSON EARTH SONG	Epic	EP
35	6	DUNCAN JAMES SOONER OR LATER	Island	EP
36	27	SHAYNE WARD NO PROMISES	Sony Music	EP
37	6	VARIOUS BACK OF THE NET	Newark	EP
38	26	THE KOONS NAIVE	Virgin	EP
39	6	HOPE OF THE STATES SING IT OUT	Columbia	EP
40	36	ORSON NO TOMORROW	Mercury	EP



EMBRACE: LEAP INTO THE TOP THREE

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COMPILATIONS

1	4	ENGLAND - THE ALBUM	EMI Music UK
2	2	CLASSIC EUPHORIA	Various Artists
3	1	BIG CLUB HITS	Universal UK
4	6	ESSENTIAL R&B - SUMMER 2006	Sony Music UK
5	8	ESSENTIAL CRAZY - HEAR THE SONGS	EMI
6	6	FOOTFILLERS - CLUB CLASSICS	Universal UK
7	5	FUNKY HOUSE SESSIONS 06	Mercury UK
8	3	ULTIMATE NRG	At Around The World
9	7	NOW THAT'S WHAT I CALL MUSIC! 63	EMI Music UK
10	6	BEZ'S MADCHESTER ANTHEMS	Virgin UK
11	9	CLASSIC FM AT THE MOVIES	Cosmo FM
12	6	DIY SONGS	EMI Virgin
13	6	SOCCER AM PTS THE MUSIC	Universal UK
14	6	DAD ROCKS	EMI Virgin
15	18	SUITED & BOOTED	Universal UK
16	6	VOICES FROM THE FIFA WORLD CUP	Sony Music
17	6	JUMPERS 4 GOALPOSTS	WVNY
18	11	THE BANDS 06	EMI Virgin
19	10	80S MOVIE HITS	Universal UK
20	12	BACK IN THE DAY	EMI Virgin

FORTHCOMING

KEY SINGLES RELEASES	JUNE 12	SHABUDA HIPS (DUB) LEBICA	June 12	DADE CHICKS TAKING THE LONG WAY COLUMBIA
SHAM 69 & THE PEOPLES ASSEMBLY	JUNE 12	HURRY UP ENGLAND PARLOPHONE	JUNE 12	DUNCAN JAMES FUTURE PAST TENSENT
TI WHY YOU WANNA ATLANTIC	JUNE 15	REKANE UNDER THE IRON SEA ISLAND	JUNE 12	KEANE UNDER THE IRON SEA ISLAND
MAGNAN CAREY SAY SOMETHIN' DEF JAM	JUNE 15	HELL PERFORMER PRODUCTIONS WILLS SKIT	JUNE 19	HELL PERFORMER PRODUCTIONS WILLS SKIT
JIMMYE HOOEY STRONGHOLD CALA	JUNE 19	LOST PROPHETS LIBERATION TRANSMISSION	JUNE 19	LOST PROPHETS LIBERATION TRANSMISSION
MUSE SUPPRESSIVE BLACK HOLE A&E	JUNE 19	VISIBLE NOISE	JUNE 26	MUSE BLACK HILLS AND REVELATIONS WARNER
THE ZUTONS VALERIE DELTASSONIC	JUNE 19	MUSE BLACK HILLS AND REVELATIONS WARNER BROTHERS	JUNE 26	NOVELLE VAGUE NOVELLE VAGUE 2
FATROY SLIM THAT OLD PAIR OF JEANS SKIT	JUNE 26	NOVELLE VAGUE NOVELLE VAGUE 2	JULY 3	PLACIDUS TAKE THE EXCESSAL
GEORGE MICHAEL AN EASIER AFFAIR	JUNE 26	PLACIDUS TAKE THE EXCESSAL	JULY 3	REINA SPEKTROR BEGIN TO HOPE WARNER BROS
KELLY CLARKSON BREAKAWAY RCA	JUNE 26	REINA SPEKTROR BEGIN TO HOPE WARNER BROS	JULY 10	LIVY ALLEN ALPHABET STILL BEGAL
MARY J BLIGE YOU GH GROWN ISLAND	JUNE 26	LIVY ALLEN ALPHABET STILL BEGAL	JULY 17	RAZORLIGHT RAZORLIGHT MERCURY
THE PUSYCAT DOLLS BOUTIQUE	JUNE 26	RAZORLIGHT RAZORLIGHT MERCURY	JULY 17	

20	12	THE ZUTONS TIRED OF HANGING AROUND	Distant
21	9	CNARLS DARKLEY ST ELSEWHERE	Warner Bros
22	7	ZERO 7 THE GARDEN	Atlantic
23	32	RIHANNA A GIRL LIKE ME	Def Jam
24	6	MANFRED MANN WORLD OF MANN - VERY BEST OF	Universal UK
25	18	KELLY CLARKSON BREAKAWAY	RCA
26	10	KAISER CHIEFS EMPLOYMENT	Blue Note
27	21	NERINA PALLOT FIRES	EMI
28	6	THE EAGLES THE COMPLETE GREATEST HITS	WGM
29	14	THE RAGNETEERS BROKEN BOY SOLDIERS	XL
30	27	DAVID GILMOUR ON AN ISLAND	EMI
31	29	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Capitol
32	26	WILL YOUNG KEEP ON	Sony BMG
33	41	JOSE GONZALEZ VENEER	Reefing
34	31	THE STREETS THE HARDEST WAY TO MAKE... I	Island
35	28	BRUCE SPRINGSTEEN WE SHALL OVERCOME...	Columbia
36	43	PUSYCAT DOLLS PCD	A&M
37	25	BEVERLY KNIGHT VOICE - THE BEST OF	Parlophone
38	36	THE KILLERS HOT FUSS	Island
39	35	ARCTIC MONKEYS WHENEVER PEOPLE SAY I AM...	Domino
40	12	THE FUTUREHEADS NEWS AND TRIBUTES	639



SANDI THOM: SMILING ALL THE WAY TO THE TOP

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	2	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
2	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
3	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
4	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
5	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
6	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
7	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
8	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
9	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
10	1	1	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU

WEEKS ON CHART	PEAK POSITION	ARTIST
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18	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
19	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
20	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU

These charts are also available online at musicweek.com

STARGAZER
FEEL GOOD

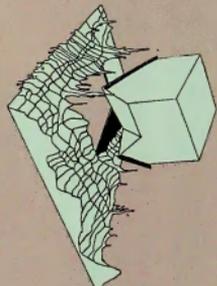
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Music Week Club Chart #1



Hand On Your Heart

Released 3rd July



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www.jane-gardner.com

COOL CUTS CHART

WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	DAVID QUAY: THE END (DON'T GET ME GO WALKING AWAY)
2	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
3	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
4	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
5	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
6	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
7	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
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17	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
18	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
19	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
20	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU

URBAN TOP 50

WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	CHRISTINA MILLANE FEAT. YOUNG JEEZY: GUT
2	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
3	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
4	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
5	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
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16	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
17	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
18	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
19	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU
20	1	THE SIMPSONS FEAT. STACY EDWARDS: WOULD YOU

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L.R.P.L.A. - Absolute
 Queen Of Pop

2. Malice - Chain
 Gang Woman
3. D'Mol -
 Rock On
4. Tankard -
 (Empty) Tankard
5. P.O.D. - Let's Go
 Crazy
6. Liza Minnelli -
 Gypsy Kidder
PHIL ALEXANDER
7. Nirvana - Heart
 Shaped Box
8. Prongy -
 Fracturing
9. Fear Factory -

Self Bias Resistor
10. Pantora - Walk
11. Sepultura -
 Roots Bloody Roots
**12. Smashing
 Pumpkins** - Bullet
 With Butterfly
 Wings

13. Foo Fighters -
 This Is A Call
PAUL REES
14. Mamon - Mark One
 Stop Cover
15. Limp Bizkit -
 Rollie
16. Weezer - Hash
 Pipe

17. Korn - Freak On
 A Leash
18. Marilyn
 Manson - Beautiful
 People
19. Limp Bizkit -
 Rollie
PAUL BRANNIGAN

**20. My Chemical
 Romance** - I'm Not
 Okay (I Promise)
21. Mamon - Time Is
 Running Out
**22. Avenged
 Sevenfold** - Eat
 Country

23. Green Day -
 American Idiot
24. HIM - Worst
 Of A Bad Day
25. Trivium - Pull
 Harder On The
 Strings Of Your
 Martyr

their videos shown on Kerrang! TV, unless the videos were hugely entertaining. That was the criteria. 'Is this video going to entertain you?' whereas in the magazine situation, our criteria is, 'Are this band great?' That was quite a stretch."

As Phil Alexander became involved in expanding *Kerrang's* multi-platform, his deputy Paul Rees moved up to editor in 1999, before becoming editor of Q in 2002. Despite all the technological innovations, he says the basic philosophy of *Kerrang's* editorial policy remains unchanged.

"The situation at *Kerrang!* is simple," he says. "If the people in the office like something, you can pretty much say that the audience are going to like it as well. And it's never done any more scientifically than that. The readership can see through when people are pretending and it doesn't work. The audience knows the people who care about this kind of music and who understand it."

Since Paul Brannigan became editor in May 2005, *Kerrang!* has enjoyed tremendous growth. With a current ABC of 76,176, up 23% year on year, it is Emap's fastest-growing title and it had its biggest-selling issue ever last April. A recent reader survey has also indicated that, for the first time in its history, it has more female readers than male. This last fact may be partly due to the greater accessibility of contemporary rock music, but however much it crosses into the mainstream, *Kerrang!* preserves its atmosphere of a safe haven for metal fans.

"One of the first things that Phil ever said to me was, 'Don't ever take the piss out of your own readership,'" says Brannigan. "Because if you're a metal kid, you probably have the piss take out of you by your friends and your parents, so the last thing you need is the one place that feels like home having a go at you as well. So *Kerrang!* will always be cheeky and irreverent and not afraid to have a go at our heroes, but our readership is sacrosanct and we would never try to talk down to them and are always respectful of what they have to say."

This connection and affinity with its readers has even led to the recent establishment of *Kerrang's* own MySpace page, which has proved a huge success with its readers and provides the staff with an even greater opportunity to interact with their readers and reflect their views.

Although *Kerrang's* circumstances may have changed dramatically over the last 25 years, with its popularity now bigger than ever, the title has every reason to look to the future with optimism.

"I think the future for *Kerrang!* is unbelievably bright," says Phil Alexander. "Over the years, people have always viewed *Kerrang!* as this curious little magazine, but I honestly believe it's one of the most influential magazine brands ever created. And I'm very proud of that."

Memories of mayhem: rock'n'roll stories which have passed into Kerrang! legend

1 On a trip to the States to interview Motley Crue, Phil Alexander was advised to check out a band called Metallica, who were playing third on the bill at a show in San Francisco. "They blew everybody away, me included," he says. "I wrote a piece in 1982 saying, 'This will be the biggest band on the planet in 10 years' time, and lo and behold, when their Black album came out 10 years later, they were."



Metallica

2 Before the release of ZZ Top's groundbreaking Eliminator album, Dante Bonutto paid for himself to go to the States to interview them. The band were so touched by his devotion that they took him on tour with them and refused to let him pay for anything else. "I didn't know Eliminator was going to be a huge record," he says. "I just thought they were fantastic."

3 A 1984 *Kerrang!* cover featuring W.A.S.P. vocalist Blackie Lawless covered in blood and holding a skull resulted in WSM Smith banning that issue from its shelves. Capitol Records, which had been trying to play down the controversial nature of the band's debut single, Animal (Fuck Like a Beast) also withdrew it from sale. "I was hailed over the coals," says Dante Bonutto.



Blackie Lawless of W.A.S.P.

4 As a freelancer, Dave Shack didn't get the best press trips and, while writing for *Kerrang!* offshoot *Mega Metal!*, he was sent to interview Swiss band Apocalypse in their homeland. He wasn't anticipating much fun - until he discovered that Apocalypse were supporting Metallica on the opening night of their European tour. He ended up partying with both bands, the climax being Metallica

presenting Apocalypse with a custom-made vodka cake - with a file in the middle of it.

5 In 1984, Prince made his one and only cover appearance for *Kerrang!*. "We had letters from readers in the States, saying they had openly wept when they saw it," says Dante Bonutto. "That's how much they come to rely on us."

6 Journalist Derek Oliver and the photographer the late Ray Palmer were flown to Los Angeles to interview guitarist Yngwie Malmsteen. On arrival, his "representative" gave them the keys to two suites at the Sunset Hyatt and a convertible, plus an envelope stuffed with \$20 bills, and were told they would be called when Malmsteen was ready for his interview. After hearing nothing after a week of vacationing, they rang "the man" who insisted on introducing them to the owner of a new label, who had funded the trip. Six months later, Oliver read in *Billboard* that he was involved in an embezzlement and investment fraud totalling \$50m. And when they eventually met Malmsteen, he had no idea they'd been flown over to interview him.



they ended up spending the afternoon in the *Kerrang!* office. "I designed Krusher Jolie sent the work experience boy out to get a bottle of Jack Daniels, so we could share it around," recalls Malcolm Dome. "Share it, yeah, right! AxI and Izzy absolutely demolished it and all we had were the dregs."

8 In 1991, however, Guns N' Roses were not so sociable. Incensed when Mick Wall, reporting on Rock In Rio II, said that they had become unapproachable since they'd become successful, they subsequently wrote and recorded the song Get In The Ring, which they dedicated to Wall. *Kerrang!* were also banned from their concerts.

9 In January 1995, The Wildhearts were infuriated to read a news story that they were suffering from "internal trouble". They stormed *Kerrang's* offices, turning over then news editor Malcolm Dome's desk, smashing his computer and causing £2,000 of damage before storming out again.

10 In 2001, Slipknot attended the Kerrang! Awards, where they would win three categories. "We were told we would have to make sure that there were straws on the table, because obviously, they would be wearing their masks," says Phil Alexander. "Of course, we went, 'Yeah, yeah, yeah'. So we come to the event and somebody goes, 'Who's got the straws for Slipknot?' Stunned silence. Our ad guy literally had to run down to McDonald's and nick all the straws out of their container."



CONGRATULATIONS KERRANG ON 25 YEARS!

FROM ALL AT
S.J.M.
 CONCERTS

MW analysis shows that today's music industry is as effective as it has ever been

The newcomers certainly add up

EDITORIAL MARTIN TALBOT



Summer has finally arrived, it seems. The soundtrack to the months ahead is beginning to emerge – and new talent is set to lead the way.

There are a string of big name albums by familiar names which will litter the charts and playlists of the summer to come – not least the new Keane album and Fatboy Slim's greatest hits, hot on the heels of the Chili Peppers, Snow Patrol, Pink and others. But I have a hunch that this will be the summer of the newcomer.

This week's MW analysis provides evidence that the UK music industry is as effective as it has ever been at springboarding new talent. According to the statistics, six of the 14 2m-plus debut albums were released since 2000, more in this decade than any other in history – and we are still only halfway through.

Already, we are on course to add to this tally during 2006 – thanks to hugely promising new acts in the shape of Corinne Bailey Rae, Orson, Gnarls Barkley, The Raconteurs, and others. And there are plenty more to come.

Polling the industry last week, many were looking to Gnarls Barkley and Lily Allen to provide the tunes of the summer. To all these, I would also add

Sandi Thom and The Feeling, two more brand new acts. It is a promising state of affairs indeed.

It will be heartening news for those at retail, a sector which continues to have a tough time of things right now.

While, last week, the rest of us were welcoming a weekend of sunshine, the start of the football World Cup and England's Saturday afternoon tournament opener, the nation's music retailers could be forgiven for wringing their hands.

As we approach 2006's half-way point, the artist albums market is up, but it comes at a cost – a dramatic reduction in value. Meantime, physical singles sales continue to dwindle, and the compilations business, well, now that's what I call a nightmare.

And then, to cap it all, along comes a set of circumstances which might have been designed by the retailer's greatest enemy to kick their summer in the teeth. It would be glib to suggest that a couple of albums can solve an industry's problems.

But a handful of a big new artists certainly can't do any harm – and there is always the hope of an injury-free Wayne Rooney and an England World Cup victory to lighten up matters. If you are English, of course.

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Mobile variety is so much more than just the ticket

VIEWPOINT PAUL SAMUELS



I've still got a ticket somewhere from the first concert I went to. I think I kept it because I wanted a memento of the incredible atmosphere at my first live music experience. These days, however, tickets are no longer crumpled souvenirs which usually end up in the rubbish bin, but have the potential to be the key to a whole new dimension of live entertainment, giving fans unrivalled access to their favourite bands and their communities – long after the tour is over.

In conjunction with our partners at Live Nation, Ticketmaster

Mobile tickets can be used to get a whole range of benefits

and Mobaqa, O2 has been trialing mobile ticketing to our live events this year, with the view to rolling them out on a mass scale to customers on all networks next year when we open The O2, an entertainment destination in the former Millennium Dome. And it looks like UK festival goers are ready to shun paper tickets – a record £100,000 worth of mobile tickets for the O2 Wireless Festival were sold during the first week of sale.

Mobile tickets not only offer a more environmentally-friendly alternative to paper tickets, which can easily be lost or damaged, users can also save the cost of the booking and delivery fee. But what does this mean for music fans, record labels and brands?

For music fans, mobile tickets can be used to get a whole range of benefits. For example, at the O2 Wireless Festival customers can get backstage gossip sent to their phone, on-site editorial updates, exclusive back-stage images and festival downloads and footage.

By the time The O2 opens, customers will be able to use their mobiles to get access to priority tickets first, fast track entry, exclusive content and a dedicated VIP area. But by opting in, their mobile ticket will be able to act as a redeemable voucher. Brands and record labels alike would be able to offer promotional discounts on anything from a coffee to full length music downloads.

Now, rather than finding a torn and beer stained gig ticket in your pocket at the end of the night, wouldn't you prefer highlights from the concert on your phone, dates for their next tour and a free beer?

Paul Samuels is head of sponsorship at O2.

Which track will define the summer of 2006?

The big question

Which single do you think will come to define summer 2006 in the public consciousness?

Alex Cooke, Donnelly, EMI Music Publishing

'Right now it's The Automatic's Monsters, closely followed by Nelly Furtado with Maneater and Lily Allen with Smile. In a couple of weeks it could well be Bob Sinclar's World Hold On and the Christina Aguilera track will really get under the skin. And if England win the World Cup, it has to be Kasabian's Heroes.'

Peter Jamieson, BPI

'If England win the World Cup it's going to be one of the football anthems, but particularly Embrace's World At Your Feet.'

Nick Luscombe, Xfm

'It has got to be Lily Allen's Smile, right? It will probably will be number one for months – it's being played by everyone already.'

Ben Cook, Ministry of Sound

'It would be good to see the Fort Minor Where'd You Go record take hold here as it has done in the US, and Supraly's Moving Too Fast sounds like a big, cross-format summer radio hit that will get under everyone's skin.'

Louis Blum, Island Records

'Never Be Lonely by The Feeling, Classic, breezy summer pop – although I am biased.'

Ivor Etienne, Choice FM

'The big song for the summer is Omariön's Entourage, which Choice have been playing for the last month. Omariön was the lead singer in B2K and is now releasing his solo material. Entourage, with its infectious melody and great hook, will be the song to launch him into the mainstream.'

Iain Watt, Machine Management

'Without sounding overblown, Keith/Mona Lisa's Child is Fools Gold for the new generation. The original version is a bass builder that lasts over six minutes. Somehow Mr Dan's radio edit has kept the heart soul of the track.'

Ian Ramsay, BMG Publishing

'I'd like it to be Is It Any Wonder? by Keane, but of course it will be Crazy in reality. A wonderful pop record.'

Paul Lisberg, Phonogenic

'Even though it's been around for ages, Gnarls Barkley's Crazy will not die either on radio or with the public.'

Rich Salmon, Warner Music International

'If summer had started when it should have done, it would have been Gnarls Barkley's Crazy. It still will be the defining single of the year, and probably the biggest seller too. I'm sure it'll be on everyone's barbecue playlist.'

Jamie Kantrowitz, MySpace.com

'Not so sold on Keane, but it will be Gnarls Barkley's Crazy. It's the consummate sexy summer dance song.'

Former Cabinet Minister **Chris Smith**, who is set to join the PPL board, explains how he believes the music industry must unite if it is to prosper

Quickfire

You've been working with PPL in an advisory capacity for a while now. How did you come to get involved?

I've known of PPL's work for a considerable time due to my period as Secretary of State and the interest I took in the setting up of the Music Business Forum. But I got deeply involved about two years ago when the discussions about a single performers' income were not progressing as well as had been hoped and I did a bit of brokering between the various groups. I've been engaged in shuttle diplomacy with a view to unifying the collection and distribution process, particularly to increase overseas earnings. Many overseas bodies have used the disorder in this country as an excuse for not coughing up, and that needs to change. Aura and Panma will now be absorbed and the performer's voice will be increased, so hopefully we'll be able to speak about as a single entity.

Why move onto the board and what can you bring the organisation?

PPL approached me and said they were grateful for the help I'd given and asked me onto the board as a wholly independent, non-executive director. The most important role I can play is as an interested and knowledgeable outsider taking an interest in the music industry as well as the interests of performers. **What are the biggest issues affecting you at the moment?** The biggest up until now has been the merger. Once it goes through, the issue is securing as much overseas



income as possible. That's something that, with a new international director, we'll be able to really pursue. There's also the campaign to extend copyright. The very substantial petition which PPL put together will be a help on that score, but there's a big lobbying job and also a job in putting the case to the public and explaining why this is so important. **What are you hoping will come out of Gowers Review?**

I've submitted my own evidence and made the case for three things: firstly, it must recognise the crucial importance of copyright to the creative industries. Secondly, I don't think it makes any sense to have this resting with the patent office, where other things will inevitably take priority. There should be a proper copyright office in the UK as there is in the US. And thirdly, there is a lot of sense in going for copyright extension to equalise not just with other countries, but also other industries. **The music industry is notorious for its bad track record in communicating with government. You've seen things from both sides of the fence. When you were Secretary of State, did music speak with a convincing and unified voice?**

I wish. They've certainly got better, but back in 1997 my first impression was of a very disparate group of interests that hadn't organised themselves into a collective force. Now it's better, thanks to bodies like the Music Business Forum. There's still a tendency to have different camps, but the more they speak with one voice, the more the Government will listen. **So, that's the challenge for the industry?**

Oh, definitely. The Government wants to listen because it realises how important the creative industries are, but co-operation is vital. **As physical releases are replaced by digital ones, which are obviously less expensive to manufacture and distribute, do you think it is fair that artists should have their royalty percentage increased?**

I don't know. It's an issue that needs to be discussed, because we're still in a very early stage with digital technology and we need to see how it develops before making any decisions on that front.

On a personal level, what music do you listen to at home? My first love is classical music, and always has been. Give me a bit of Schubert or Mahler and I'll become a dewy-eyed romantic. In pop and rock I'm a typical child of the Sixties, so I love the Beatles and the Stones and things like that. And in terms of today, pretty much everything from Coldplay to Snow Patrol.

Chris Smith was Secretary of State for Culture, Media and Sport between 1997 and 2001, and is now director of the Clore Leadership Programme, an initiative designed to train leaders in the cultural sector.

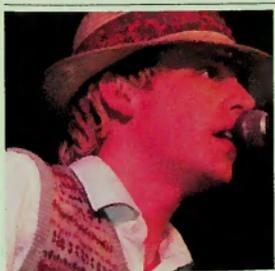
DOOLEY'S DIARY



You may look like a Tory MP, but...

Remember where you heard it: The Cads - Music Vision Awards moved into a new era last week, leaving behind the Mayfair hotels in favour of the alternative more rock'n'roll setting of the Hammersmith Palais. If you've never been to the Cads, it's worth checking out as it is an awards bash with a flourish all its own and, as host Adam Baxter (from Adam & Joe) pointed out, the music video industry has a highly important function. "Without you," he added, "where would all the advertisers steal their best ideas from?" Meanwhile, guest of honour Steve Barron seemed genuinely chuffed to be there, but added, "I feel very proud to be among you. But one person that wouldn't worry is Bryan Adams - he looked 50 when he was 21." (Barron did, of course, direct the epic Summer Of '69 video...). And truly, appearances rarely can be deceptive. He may look like a Tory MP but, arriving on stage to no less than the sounds of Judas Priest, John Whittingdale discharged at PPL's AGM has been exposed to Deep Purple as a youngster had changed his life forever. Everyone has one or two defining moments," the Culture, Media and Sport select committee chairman revealed. "The first was when I first listened to Mendelssohn's Violin Concerto, the

second when I overheard Made In Japan by Deep Purple". For his troubles, Whittingdale was given a host of goodies by PPL, including a copy of the book *The Complete Headbanging History of Heavy Metal*. PPL's PR director Jill Drew also found herself in the spotlight as she was presented with a bouquet to mark her departure shortly from the organisation. Jill, we're going to miss you... One are the days, it seems, when artists would splash their advance money on drugs, cars and women. Oh no, these days it's an increasingly practical breed of artists topping the charts, as Chrysalis music head Jeremy Lascelles pointed out at Music Week's DIY panel at City Showcase last week. In recalling the story of signing Ray LaMontagne, he revealed that the singer-songwriter spent his first publicising cheque on a flushing toilet. A funny moment in last week's grilling of BPI chief Peter Jamieson at the select committee inquiry into new media and the creative industries. Jamieson told the MPs that there was still confusion surrounding the issue of copying music for personal use - still technically illegal. Jamieson told the committee that the BPI gets hundreds of calls asking what is allowed. "MPs call us and ask what can I do?" he explained. Conservative MP Nigel Evans quickly shot back, "You're still talking about records". The goodie bags which were last week supplied to the England World Cup squad by hm.co.uk included a specially personalised selection of "your own height in CDs" for each player. Which is great news, if you are Peter Crouch. **Phy. Joe. Cole. too. A strong Park Floyd** guitar and the opportunity to be on stage with the Rolling Stones are two of the big auction items for next Friday's Silver Cliff lunch. A few more tickets for the event, which takes place at the Park Lane Hilton in London, are still available, from Nicky Walker at Nordoff-Robbins, on 020 7371 8404...



Music Week presented a night of new musical talent at the annual City Showcase festival in London last week. Recent addition to the Relentless Records roster Seth Lakeman joined Mercury artist Mr Hudson (pictured), Jane Taylor and Jon Lucy & The Times at the event which took place at Kingly Court, off Carnaby Street. The many artists who have played the event in recent years include Ray LaMontagne, David Ford and Amy Winehouse. The event formed a key part of the week-long City Showcase activities which incorporated panels, live showcases and workshops.

The indomitable frame of MTV head of marketing James Scroggs (pictured right) made his way up the steps of glory to collect the best music television channel award on behalf of MTV2 at last Thursday's Cads06 - Music Vision Awards. At the event at Hammersmith Palais, he was joined afterwards by MTV head of creative partnerships Virginia Monaghan (left). The station beat off challenges from some more mainstream competition, reflecting the strength of video making away from the mainstream, as was evident in videos for the likes of Plan B and Sugar: Ros also winning recognition in the spotlight.



There was no doubt which company had the most sore heads on the morning after the night before at the Cads06 - Music Vision Awards, and that was Factory Films, who had all the reason in the world to celebrate. It picked up a total of five awards, with its team picking up between them the key categories of director of the year and video of the year. Here Dom & Nic, (or Dominic Hawley and Nic Coffey as they are known to their bank managers) pick up the video of the year award for their promo for Chemical Brothers' Believe.

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Week 23

Upfront p26 TV & radio airplay p29 New releases p32 Singles & albums p34

FAST CHART

SINGLES

NUMBER ONE
NELLY FURTADO MANEATER (Geffen)
It is six years since the last time one female solo artist replaced another at number one (Ti Toes So Good by Sonique was overhauled by Billie Piper's Day After Night) but it happens this week with Nelly Furtado dethroning Sandi Thom.

ALBUMS

NUMBER ONE
SANDI THOM SMILE...IT CONFUSES PEOPLE (RCA)
KT Tunstall nearly made it with Eye To The Telescope, but Sandi Thom becomes the first solo Scotswoman to reach number one on the albums chart since 1995, when Annie Lennox scored with Medusa.

COMPILATIONS

NUMBER ONE
VARIOUS ENGLAND - THE ALBUM (EMI/Virgin/Sony BMG)
Dance music has had a lock on the compilation chart for a month, but there is a new league leader this week in the form of soccer songs compilation England - The Album, which jumps #1, with sales up 102.8% week-on-week at 139,921.

RADIO AIRPLAY

NUMBER ONE
KEANE IS IT ANY WONDER (Island)
Returning to number one after a week labours the Feeling to snare a week at the peak. Keane's Is It Any Wonder is nevertheless in decline, shedding 91.12% of its audience week-on-week. Number 3's Barkley's Crazy dips to number three, although it is the most-played song for the 11th week in a row.

THE SCHEDULE

ALBUMS

THIS WEEK
Men Women And Children Men Women And Children (WEA); Nelly Furtado Loose (Polydor); Keane Under The Iron Sea (Island); Paul Weller Catch-Flame (V2); The Longcut A Call And Response (Deltasonic); Duncan James Future Past (Unimcc); Dixie Chicks Taking The Long Way (Columbia)

JUNE 19
Fatboy Slim Greatest Hits (Divine); Def Leppard Yeah (Mercury); The Skint Comedy Victory For The Comic Muse (Parlophone); Hoop B Who Needs Action When You Have Words (WEA); Lost Prophets Liberation Transmission

JUNE 26
India Arie Testimony Vol. 1 (Island); Nouvelle Vague Nouvelle Vague 2 (Pacopac); Plan B Who Needs Action When You Have Words (WEA); Lost Prophets Liberation Transmission

The Market

Heatwave hits album sales figures

by Alan Jones
A combination of extremely hot weather and the start of the World Cup conspired last week to produce the worst album sales figures for nearly four years. Album sales dipped by 6.7% to 2,033,487, their lowest tally since they totalled 2,019,206 in the sales week ending August 17, 2002.

Stimulated by a combination of football and Father's Day releases, which filled seven of the Top 20 places, compilation sales actually increased last week by 2.6% to 483,458, but artist album sales sagged 9.2% to 1,550,029, despite the fact that the top five artist albums are all new entries for the first time in chart history.

The historical debuts, and their sales: number one: Smile It Confuses People by Sandi Thom (51,128), number two: Twelve Steps And Home by The Feeling (43,304), number three: Bring You Home by Ronan Keating (39,262), number four: Surprise by Paul Simon (30,594) and number five: Riot City Blues by Primal Scream (30,562). The top four albums have been new entries on a couple of occasions in chart history, most recently on November 9, 2002.

Sandi Thom's album's chart-topping debut coincides with her



Sandi Thom: album hits top spot despite single slipping to number two

single I Wish I Was A Punk Rocker slipping to number two - even though its sales were up last week by 22% to 48,538, it narrowly lost out on pole position to Nelly Furtado's album, which sold 48,724 copies.

Despite the influx of new titles, album sales last week were 26.7% below the comparable 2000 figure of 2,779,367, and year-to-date sales for 2006 are now back behind their 2005 levels.

Singles were less badly affected than albums, falling 3.87% week-on-week to 1,188,087. They were heavily buoyed by an unprecedented number of chart entries relating to the current World Cup tournament, with nine of the Top 75 (by Embrace, Tony Christie, Baddiel, Skinner & The

Lightning Seeds, Crazy Frog, Tonedef Allstars, Stan Boardman, The Trinidad & Tobago Tartan Army, Talksport Allstars and Shakira having an association with football.

The odddest of these is arguably the Trinidad & Tobago Tartan Army song, which salutes the striker Jason 'Rocket' Scotland, a Trinidadian who plays for Perth-based Scottish First Division Team St Johnstone. Scotland's name, the fact he plays for a Scottish team and Scots' dislike of England, whom Trinidad & Tobago play on Thursday helped the song to debut at number 80 on sales of 5,687 - 12 of them in London, the rest in Scotland, where the track debuts at number one.

KEY INDICATORS

SINGLES

Sales versus last week: +0.6%
Year to date versus last year: +83.7%

MARKET SHARES

Universal	40.0%
Sony BMG	28.3%
Warner	8.2%
EMI	4.2%
Others	19.3%

ALBUMS

Sales versus last week: -9.2%
Year to date versus last year: +35%

MARKET SHARES

Universal	37.6%
Sony BMG	22.9%
Warner	18.5%
EMI	14.7%
Others	6.3%

COMPILATIONS

Sales versus last week: +2.6%
Year to date versus last year: -12.0%

MARKET SHARES

Universal	30.3%
EMI	20.2%
Sony BMG	17.8%
MUS	15.6%
Warner	5.2%
Others	10.6%

RADIO AIRPLAY

MARKET SHARES

Universal	40.8%
Sony BMG	19.5%
Warner	15.9%
EMI	14.9%
Others	9.0%

CHART SHARE

Origin of singles sales (Top 75): UK: 53.3% US: 29.3% Other: 17.3%
Origin of albums sales (Top 75): UK: 63.4% US: 35.4% Other: 1.2%

For fuller listings, see musicweek.co.uk

NEW ADDITION



Slayer will release their new studio album, titled *Unholy Alliance*, on August 21. It is the follow-up to 2001's *God Hates Us All*. Rick Rubin appears as executive producer of the album, which also sees original drummer Dave Lombardo return to the group having departed after 1991's *Decade Of Aggression* live album. The band will return to the UK in November for live dates.

SINGLES

THIS WEEK
Bon Jovi Who Says You Cant Go Home (Mercury); Shakira Hips Don't Lie (RCA); TI Why You Wanna (Atlantic); Sham 69 & The Peoples Assembly Hum Up England (Parlophone); Jony Parr vs TommyKnockers New Horizon (Gut)

JUNE 15
Mariah Carey Say Somethin' (Def Jam)

JUNE 19
Muse Supremacy Black Hole (A&E); Journey South The Circle (RCA); Yeah Yeah Yeahs Turn Into Polyrhythms; Jamie Foxx Extraterrestrial (RCA); The Zutons Valerie (Parlophone); Editors Bouda (Kichebrew); Placebo Intra Red (Virgin)

JUNE 26
Beth Orton Shopping Trolley (Heavenly); Kelly Clarkson Breakaway (RCA); Fatboy Slim That Old Pair Of Jeans (Sire); Mary J Blige Enough Cryin (Island); The

Pussycat Dolls Bitchin' (Polydor); The Kooks She Moves In Her (Virgin); George Michael An Easter Affair (A&E)

JUNE 3
Justice Vs Simian We Are Your Friends (Virgin); Razorlight In The Morning (Mercury); Jose Gonzalez Hand On Your Heart (Peacefrog); Bob Sinclair World Hold On (Children Of The Sky) (Defected); Snow Patrol Chasing Cars (Polydor); Lily Allen Smile (Regal); Paulo Nutini Last Request (Atlantic)

JUNE 10
Jim Noir Earle Mearle (My Dad); Skayne Ward Stand By Me (RCA); James Dean Bradfield That's No Way To Tell A Lie (Columbia); Dirty Pretty Things Deadwood (Mercury); Richard Ashcroft Words... (Parlophone); Rooster Home (Brightside); The Strakes You Only Live Once (Rough Trade); Franz Ferdinand Eleanor Put Your Boots Back On (Domino)

1706.06

Island initiative boosts Keane

The Plot

Island confident it will secure number one album for Keane, with iTunes ad in place to target up-pre-orders

KEANE UNDER THE SEA (ISLAND)

A significant, international pre-order campaign has formed the basis of Island's launch strategy for Keane's second album *Under The Sea*, which is released today (Monday).

Sitting at the heart of the campaign is an interactive iTunes online ad, which has featured on targeted music sites over the past four weeks and encourages fans to pre-order the album.

Operating as an entirely interactive, freestanding panel, this ad is triggered when someone when the computer cursor is scrolled across its face. Keane frontman Tom Chaplin is then featured in a 10-second video message announcing the release date and pre-order details of the new album. In addition, a

selection of live content, lyrics and a photo gallery can be previewed, giving fans access to some of the content that is included with limited edition, pre-ordered copies of the album.

"We partnered with iTunes to give Keane fans the opportunity to purchase additional content and drive the uptake of digital album sales," says Island's head of marketing Lee Jensen. "We know there is a base of 2.5m people out there who bought the first album and this was a way to motivate them without pushing anything down their throats."

As part of the "real world" promotion, iTunes numbered laminates have been distributed at targeted events over the past month, including fans who attended the band's ULU gig in London on May 5.

Anticipation at traditional retail is also strong. The follow-up to 2004's multi-platinum debut has shipped in excess of platinum, and Island is confident it has the ammunition to secure the number one spot. A big first-week television spend, however, is not part of the marketing plan, with Island instead focusing its



efforts on generating outdoor visibility.

Jensen says, "We just don't feel we need to do it yet. We may do one ad, but the imagery for this album is so strong we feel we can target them without resorting to a heavy TV spend off the bat."

The aforementioned imagery is the work of Finnish artist Sanna Anukka, who was discovered by the band straight out of art school last year. Jensen says, because of the impact of the imagery, it has been replicated on a massive scale.

CAMPAIN SUMMARY

LABEL: Island
MARKETING: Jon Turner, Lee Jensen, Island
YOUTH:
NATIONAL RADIO: Kate Barnett, Rapture PR
REGIONAL RADIO: Phil Willis, Island TV, Mike Mooney, Island
MANAGEMENT: Adam Tudhope, White House Pictures
A&R: Fedy Lindy Hamilton, Nick Gaffield, Island, Marla Kuerszbaum, Interscope
PRODUCT MANAGEMENT: Jon Turner/ Lee Jensen

TASTEMAKERS TIPS

The Shapeshifters & Chic Sensitivity (Positiva)

DAMIAN WILSON, PRODUCER, RADIO ONE



"God, I've fallen in love with this record. The Shapeshifters come back with their fourth

single from the album *Sound Advice* and prove once again that they know how to make a great dance record. Sensitivity, for me their strongest single since *Lola's Theme*, is a collaboration with Nile Rodgers (my disco fan's ultimate dream I would have thought) who tracked him down with an old Chic demo and asked him to do what he does best.

Layered with beautiful strings that bring out the funkiness behind it, overlapped by vocals from Kelly Marie that get stuck in your head after the first time you hear them, Simon and Max are definitely leading the way in dance music right now."

Grandadnob Hide Me (Southern Fried Label)

SEAN ROWLEY, BBC RADIO LONDON



"The Bob has always featured highly on my playlist, with such a Balearic

sensibility is going to win a place in my heart. They came on the show during the first album release and I'm sure they'll be back. *Hide Me*, like most of their output, is a winner, all beautiful melodies and lushly delivered vocals. Forthcoming album *Garden Of Happiness* is a genre-jumping delight and opening track *Come With Me* is destined to be one of my tunes of the year."

Dirty Pretty Things

Deadwood (Vertigo)

NEIL MCCORMACK, DAILY TELEGRAPH

"I was never sure if the Libertines' biggest problem was Pete's doggy

Sync deal and iTunes profile takes Weenies into physical domain

Campaign focus

Canadian folk outfit The Weepies' debut album only made its physical bow across Europe last week, but digitally it has been a consistent seller on iTunes' UK service for the past six months.

Thanks in part to a series of TV syncs that have driven word-of-mouth awareness of the group, *Say I Am You* has consistently occupied a place within the iTunes Top 50 this year and breached the Top 10 on several occasions. It had previously hit the number one spot on the iTunes folk chart at Christmas and in January the network-managed outlet made it onto the *Music Week* Playlist.

Their boost to UK sales via the syncs comes despite the fact that many of the US programmes on which their music has featured have yet to be broadcast in the UK, suggesting demand and awareness has been driven by UK fans downloading episodes of the series and then going on to iTunes to find the music. "It would certainly seem that way," says Netwerk's UK promotions



manager Laura Bradley. "People are downloading episodes from the internet before they are released in the UK."

Last month alone the band's music aired on three separate US TV shows. Take *It From Me* was heard in the season finale of ABC's *What About Brian* on May 8, then *World's Spies* *Madly* was heard the following night on NBC's *Scrubs*. The track *Gotta Have You* featured on *Everwood* on May 29.

"The first [folk] number one

spot came completely out of the blue," adds Bradley. "This was before any sync activity had begun in the US. Since then we have seen tracks and the album rise on the chart after an episode featuring music is aired."

On the back of all this activity, the band have found support at Radio Two which has co-listed *Gotta Have You*. They will also be performing on the *MySpace* stage at the Wireless Festival and playing *It In The Park* and the Oxegen Festival.

THE INSIDER

Planet Rock



GCap Media-owned digital radio station Planet Rock is preparing to take its programming offering to the next level in July with the launch of a string of new shows and the station's first breakfast host, in the shape of rock legend Alex Cooper.

Cooper will begin his 18-month term hosting the 6-9am weekday breakfast shift on July 3, spearheading a busy summer for the station. Seven years on from *Planet Rock*, the station is enjoying a peak in listenership, with the latest *Radar* figures showing a

42% year-on-year increase to 461,000 UK listeners. The station was also named digital station of the year at the Sony Radio Academy Awards.

Executive producer Trevor White is enthusiastic about the station's growth. "The station will have been on air for seven years this November and we're enjoying record figures, which is fantastic. Alex's appointment is great news. I really hadn't been considering the option of a breakfast host but, when the opportunity arose, it was too good to resist," he says.

Targeting the 35- to 64-year-old male demographic, Planet Rock's format is straight-ahead classic rock and White says it proudly makes no effort to stray

RADIO PLAYLISTS

RADIO 1

- A LIST**
Armand Van Helden *My My*, Jack Johnson *Upside Down*, Keane *Is It Any Wonder?*, Lily Allen *Smile*, *Lovegroves*, *Popcorn*, *Miss Supercious* *Black Box*, Nelly *Furtado* *Master of Disguise*, Britney *Murphy* *Me Against the Rock*, *Oran Juice*, *Idol*, *Pink* *Who Know*, *Razze*, *Light in the Morning*, *The Automatic* *Morrisey*, *The Feeling* *Fit My Little World*, *The Kooks* *She Moves In Her Own Way*, *The Ordinary* *My Only Sovereign Nice?/The Streets* *Where We Went To Church*, *The Zutons* *Vulture*, *T.I.* *Why You No Love?*
- B LIST**
Ari *Miss Murder*, *All American Rejects* *Dirty Little Secret*, *Bob* *Similar feat.*, *Stems*, *Edwards* *World Hula Hoop*, *Decision Of The Day*, *Edifiers* *Blood*, *Embrace* *World At Our Feet*, *Stray* *Love Is Good*, *Garth* *Barley*, *Stray* *Love Is Good*, *Hope Of The Standing 12*, *Justice* *Is Simba*, *We Are Your Friends*, *Holly*, *Charlotte* *Drawdown*, *Lupe Fiasco* *Hot Puck*, *Playground* *Dolls feat.*, *Seony* *Dog*, *Defuze*.

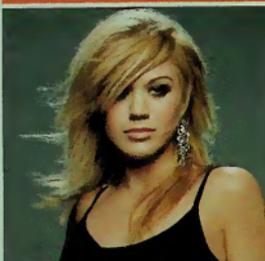
Reggie *Travlers* *Voodoo Child*, *Sergio Mendez* & *The Black Eyed Peas* *Meat Me*, *Qua*, *Nicki*, *Selvi* *Music feat.*, *Kimblee* *Fade*, *Sugababes* *Follow Me Home*, *The Fratellis* *Heretics*.

C LIST
Christina Aguilera *Asi*, *No Other Man*, *Dirty Pretty Things* *Deadwood*, *Zania* *Foxe* *feat.*, *Kanye West* *Entertainment*, *Janez* *T. S.O.C.*, *Jose Gonzalez* *Hard On Your Heart*, *Keane* *Under The Iron Sea* (album), *Me* *Way* *Go!*, *Red Hot Chili Peppers* *Tell Me Baby*, *The Gullitts* *Make Up Love*, *Sony* *Yeah Yeah*, *Yeah* *Turn Into*, *L.I.F.E.*

D LIST
Akala *Shakespeare*, *Paulo Nutti* *Let Request*, *Plan B* *9 Miles*, *Supercious* *Tell Me Why*, *T. West* & *Dimitri*

RADIO 2

A LIST
Dixie Chicks *Not Ready To Make Nice*, *George Michael* *An Easter Affair*, *Keane* *Is It Any Wonder?*, *Kelita White* *Don't*, *Melina* *Mel*, *Lily Allen* *Smile*, *Lily Allen* *Smile*, *Paulo Nutti* *Let Request*, *Ronan Keating* *Feat* *Kea* *Rusty*



Singles

Belle and Sebastian

White Collar Boy (Rough Trade RTRADSCD355)

Fresh from a performance at the Hollywood Bowl, Belle and Sebastian return with yet another brilliant single from the Life Pursuit. White Collar Boy is an addictive glam-rock stomp that shows off the band's new-found pop muscle to great effect.

Mary J Blige feat. Brook-Lyn
Enough Cryin' (Geffen MCSXD40465)

That Mary J Blige has one of the best voices around is indisputable, but the main problem with *Enough Cryin'* is that there is no melody as such, no hook to look for to hang her tremendous voice around. To the R&B purists One may well have sounded out of place, but there is no denying there was a big tune in there – something sadly absent here.

Etienne de Crecy

Commercial EP (Different/PIAS DIFB1061)

While de Crecy may never come close to topping the sublime heights of the original Super Discount album, *Commercial* 2, released in 2004, showed that there was plenty of life in the old dog yet. Commercial is even better, showcasing three tracks of nifty electro house that should shake the old dancefloor.

Fatboy Slim

That Old Pair Of Jeans (Skint SKINT123CD)

One of two brand new tracks that are on The Greatest Hits - Why Try Harder album is safe territory for Cook, the casual old school Sixties riffs and half-eyed/half-sung vocal which sounds rather dated now. Still, it is an uplifting melodic number that, with support from Xfm, could power sales of the album.

Fields

4 From The Village EP (Black Lab IC01557)

Having built up a solid following through live shows, and the amazing *Song For The Fields* which can be heard on *MySpace*, Fields are ready to break through

SINGLE OF THE WEEK

Kelly Clarkson

Breakaway

RCA 82876845702

This gritty, edgy pop strummer – the title track of Clarkson's 1.4m-selling album – is co-written with Avril Lavigne and can only help push sales to quintuple platinum. It is A-listed at Capital and B-listed at Radio Two, and is picking up plays at IRL stations across the UK and comes in the wake of her recent sell-out UK tour. Clarkson is also the first artist in five years to celebrate 52 consecutive weeks on the *Billboard Top 20* in the US – quite an achievement.

with their first physical release. The EP is a solid affair, showcasing their beautiful harmonies and dynamic melodies, but it is not a patch on its predecessor.

Gossip

Listen Up! (Back Yard BACKY8CSC1CD)

Punk and soul seem like an unlikely combination, but Portland-based Gossip show how to do it best on this track, which is taken from their album *Standing In The Way of Control*. Their label move from Kill Rock Stars to UK dance label Back Yardarm explain the club-savvy mixes from MSTRKRFT, one half of the *Optimo duo* and *Tronik Youth*.

Guilemets

Made Up Love Song #43 (Polydor 1700946)

It looks like being a good month for the holy-tipped Guilemets. After majestically reworking *Never Went To Church* at Mike Skinner's request, they release one of their strongest songs yet as a single proper. It offers a gloriously lo-fi slice of indie alt-triumb built around a slow-building organ motif – think U2 on a budget of a fiver.

The Kooks

She Moves In Her Own Way (Virgin VSCDJ913)

Taken from the now platinum debut album *Inside In/Inside Out*, The Kooks' new single is a logical progression from *Naive*, which enjoyed a commendable eight weeks inside the Top 10. Jangled guitar lines underpin the fragile vocal of frontman Luke Pritchard, who winds his way from a melancholy verse into an uplifting, hooky chorus that leaves a lasting impression. It is A-listed at Radio One.

Love Is All

Busy Doing Nothing (Parlophone R6705)

Busy Doing Nothing is the official UK debut single from these South By South West and Pitchfork favourites. While it doesn't exactly live up to all the hype, the song's frantic flying lizards-style shambling indie punk certainly suggests that the band is on to something.

Matsiyaha

Youth (Columbia 82876812872)

This energetic first single from the Hasidic rapper has the potential to build considerably on Matsiyaha's niche UK audience. Currently enjoying specialist play, Youth's lyrical subject-matter has relevance to broad audience while musically this is essentially a strong pop song with reggae undertones. Either way, a strong introduction to an exciting musical talent.

Mogwai

Travel Is Dangerous (Plas PIAOX066CD)

The lead single from this EP is taken the Mr Beast album, the immense-sounding album which marked a stunning return for the Scottish band. Unusually for Mogwai, *Travel Is Dangerous* includes vocals, which sound perfectly mellow and melodic against the wall-of-noise guitar sound, like My Bloody Valentine never went away.

Beth Orton

Shopping Trolley/Comfort Of Strangers (EMI CDEM 694)

Last February's *Comfort Of Strangers* seems to have been slightly unfairly overlooked for sticking to the singer's tried and tested soft-folkrock template. But Orton is not the sort of artist who needs to reinvent the wheel each time she performs, as this catchy and engaging double A-side more than aptly demonstrates. Catch her playing a six-date UK tour in September.

Pussycat Dolls feat. Big Snood
Dogg

Buttrick (A&M 1703147)

This, the fifth single from the Dolls' debut, showcasing double-platinum debut album, is a dynamic R&B workout featuring a guest rap from the ubiquitous Snood Dogg that will no doubt push sales of the album past the million mark. It is B-listed at Radio One and the band visit the UK this week for support duties with Black Eyed Peas.

Test Icicles

Circle Square Triangle (Spunk Rock Remix) (Domino RUG21CD)

The much-beloved Test Icicles did what the so many bands



ALBUM OF THE WEEK

Lostprophets

Liberation Transmission

Visible Noise TORMENT6SCD
Recorded in Hawaii with producer Bob Rock, the third album from the Welsh rockers is the follow-up to 2004's Top Five hit *Start Something*. It sees them mining similar territory, but they have raised their stakes considerably in performance and composition. The standout cuts on this remarkable album are the earnest opener *Everyday Combat* and the dynamic *4am Forever*. The band are playing a 15-date UK tour, including two nights at Brixton Academy.

throughout the years should have done – they made a great album and then split up. As a parting gift, this limited edition seven-inch sees newcomers Spunk Rock inch behind the already barmy Circle Square Triangle and giving it an even crazier live make-over, resilient with lovingly wadded vocals. A fittingly stylish send-off.

Timmy Vegas & Barbara Tucker
Dirty Funk (We Can Do)

(MNGS MNGS034CD)

Two dance music veterans join forces for this upbeat, summery house outing. Selected as the soundtrack for the BBC's World Cup coverage, it is sure to make its mark in Ibiza and beyond.

Albums

Eagles Of Death Metal

Death By Sexy (Columbia DW7070012)

The follow-up to *Peace Love Death Metal* sees Josh Homme and co knocking the volume up to 11 and bringing an altogether more commercial tone to their songs. *Death By Sexy* is 60 minutes of big, sleazy guitar riffs, memorable lyrical hooks and enough melody to win over a whole legion of new fans. The Iggy-influenced radio single *I Want You So Hard* is an apt introduction.

India.Arie

Testimony Vol 1, Life & Relationships (Island 1700858)

The title of this album alone tells you that you are not exactly set for a night in with the Cheeky Girls, but even so it does not quite do justice to the depth and ambition of the record within it. It combines immense warmth, humanity and wisdom with Arie's blissful vocals and some top-class production and the result is one of the most beautiful and powerful albums likely to come out all year.

Outpussage

Nebulae (Melodic MELO037)

The Melodic label has been stretching its boundaries of late, releasing urchin rock by the likes of Harrison and The Isles, the Outpussage album signals another severe left turn. It is a beautifully poised techno album,

crystalline and succinct, that feels at ease at home or on the dancefloor.

Plan B

Who Needs Actions When You Got Words (679 5101149792)
There has been a huge amount of anticipation building up to this debut from sharp-tongued 21-year-old MC Ben Drew, not least because of the labelmate company he keeps and it exceeds even optimistic expectations. One of the freshest and most original new voices in UK hip hop, this combines a huge array of musical styles and lyrical themes and is by turns funny and affecting, but always utterly absorbing.

Serena-Manesh

Playlayer (Playlayer PLAYR4CD)

Every now and then an album comes out of left field territory, completely unexpected, that makes you sit up and take notice. This is one of those albums – and it is Norwegian. Evoking fond memories of My Bloody Valentine and early Sonic Youth this is a masterpiece of sound. Recorded in the USA and Scandinavia with guests such as Sufjan Stevens, this album is never less than compelling. Wonderful.

Various

DJ Kicks Four Tet (K7 K7203CD)

Kieran Hebden takes a break from his leftfield jazz excursions to compile this wide-ranging edition of the DJ Kicks series. From off-kilter hip hop (Slyce), MacMillan to techno (Akaufen), Model 500) to cosmic jazz, it is as inspiring as his own output.

Various

Rough Guide to Bachata (Rough Guides RGNET1164CD)

Bachata originates in the Dominican Republic, but thanks to migration its lyrical, infectious rhythms are now appearing in music throughout the Americas, North and South. It is impossible to stand or sit still when this bass-heavy music, with a guitar style influenced by a Central African style, cranks out of the speakers.

This week's reviewers: Dargat Eyrd, Adam Brinton, Phil Brooke, Ben Cartwright, Stuart Clarke, Owen Lawrence, Nicola Sisti, Nick Tink and Simon Ward.

1706.06

TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	5	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ALU	464
2	6	RIHANNA UNFAITHFUL	DEF JAM	459
3	49	THE WEBB SISTERS I STILL HEAR IT	MERCURY	447
4	6	NELLY FURTADO MANEATER	GEffen	336
5	4	CNARLS BARKLEY CRAZY	WARNER BROS	310
6	21	KELLY CLARKSON BREAKAWAY	RCA	306
7	18	PINK WHO KNEW	SOBY INC	293
8	14	SHAKIRA FEAT. WYCLEFF JEAN HIPS DONT LIE	SOBY INC	289
9	7	CHRISTINA MILLIAN/YOUNG JEEZY SAY I	DEF JAM	281
10	1	SERGIO MENDES FEAT. BLACK EYED PEAS MAS QUE NADA	POPSMO	270
11	11	BEATFREAKZ SOMEBODY'S WATCHING ME	BMG	269
12	19	THE ZUTONS VALERIE	DELACOSTE	268
13	2	RIHANNA SOS	DEF JAM	268
14	10	CHRIS BROWN GIMME THAT	JIVE	260
15	5	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM	255
16	15	THE STREETS NEVER WENT TO CHURCH	601	247
17	25	BOB SINCLAR FEAT. STEVE EDWARDS WORLD, HOLD ON...	REPEREPT	240
18	20	OAKENFOT FEAT. BRITANNY MURPHY FASTER KILL, PUSSYCAT	FORN	239
19	10	RED HOT CHILI PEPPERS DAN I CALIFORNIA	WARNER BROS	236
20	29	THE KOOKS SHE MOVES IN HER OWN WAY	VIRGIN	235
21	17	KEANE IS IT ANY WONDER?	ISLAND	225
22	19	EMBRACE WORLD AT YOUR FEET	INDEPENDENT	219
23	9	SUGABABES FOLLOW ME HOME	ISLAND	216
24	13	BUSTA RHYMES TOUCH IT	INVERSE/ECM	208
25	12	INFERNAL FROM PARIS TO BERLIN	EMKOR	206
26	7	NE-YO SEXY LOVE	DEF JAM	200
27	10	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)	RCA	197
28	10	LI COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	DEF JAM	190
29	1	MUSE SUPERMASSIVE BLACK HOLE	AEI	190
30	5	CHRIS BROWN YO! (EXCUSE ME MISS)	JIVE	180
31	10	TI WHY YOU WANNA	ATLANTIC	170
32	8	ROBBIE WILLIAMS SIN SIN SIN	CHRISTIAN	169
33	16	SOLU MUSIC FEAT. KIMBLEE FADE	RENOVATE	168
34	2	THE AUTOMATIC MONSTER	BANDSPEED/GOOD	164
35	4	SHAM 69 & THE PEOPLE'S ASSEMBLY HURRY UP ENGLAND	WALTON/BLA	164
36	26	ORSON BRIGHT IDEA	MERCURY	162
37	10	THE FEELING FILL MY LITTLE WORLD	ISLAND	160
38	29	JOHN PARR VRS TOMMYKNOCKERS NEW HORIZON	GUSTO	159
39	10	MARY J BLIGE ENOUGH CRYIN	ISLAND	157
40	10	PAULO NUTINI LAST REQUEST	ATLANTIC	154



1. Pussycat Dolls Member one on the TV airplay chart with their first three singles (Don't Cha, Stick WitU and Beepin') and the Pussycat Dolls put their way back to the top of the chart with fourth single Buttons, which garnered 464 plays last week. Top supporter 64 increased from 74 to 94 plays, while MTV Hits moved second with 60 plays (up from 50), and The Box dropped to third in its support (up with a same-age 55 airings).



2.12. Rihanna Rihanna is member two on the TV airplay chart for an unprecedented ninth week in a row - but there is a twist, as 506, which has occupied the slot thus far for the Caribbean beauty, dips to number 12 this week, to be replaced in runners-up slot by Unfaithful. Gathering 459 plays last week, the video for Unfaithful (with top tallies of 127 plays from B4, 119 from Chart Show TV and 91 from iHeart).

Pussycat Dolls featuring Snoop Dogg hold off a new entry from Rihanna at two to climb to one, while the Webb Sisters leap 67-3

ON THE BOX THIS WEEK
RADIO ONE Justin Guarini Escape Into The Park from Wides (54)
Dave Navarro Escape Into The Park (54)
 An Whitley record of the week: James T. Smith
 Zane Lowe record of the week: The Raconteurs: Hands Collin & Edith
 record of the week: Keane: Under The Iron Sea (Label)
 Scott Mills record of the week: The Fratello: Hermitica

MTV MOST PLAYED

Rank	Artist/Track	Label
1	ORSON BRIGHT IDEA	MERCURY
2	PINK WHO KNEW	SOBY INC
3	MUSE SUPERMASSIVE BLACK HOLE	AEI
4	THE FEELING FILL MY LITTLE WORLD	ISLAND
5	KEANE IS IT ANY WONDER?	ISLAND
6	OAKENFOT FEAT. B MURPHY FASTER KILL PUSSYCAT	REPEREPT
7	NELLY FURTADO MANEATER	GEffen
8	LI COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF	DEF JAM
9	THE STREETS NEVER WENT TO CHURCH	601
10	TI WHY YOU WANNA	ATLANTIC

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RADIO TWO Justin Guarini Escape Into The Park from Wides (54)
 The Music & Story of Billy Joel (54)
 Bob Harris Country quest Allison Moore (49)
 Gemma & Huff - Sold On Song (54)
 Record of the week: The Webb Sisters: I Still Hear It
 A Sum of the Week: Keane Under The Iron Sea

THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ALU
2	INFERNAL FROM PARIS TO BERLIN	EMKOR
3	KEANE IS IT ANY WONDER?	ISLAND
4	SHAKIRA FEAT. WYCLEFF JEAN HIPS DONT LIE	SOBY INC
5	KELLY CLARKSON BREAKAWAY	RCA
6	NELLY FURTADO MANEATER	GEffen
7	EMBRACE WORLD AT YOUR FEET	INDEPENDENT
8	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM
9	PINK WHO KNEW	SOBY INC
10	SANDI THOM I WISH I WAS A PUNK ROCKER	RCA

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RADIO THREE Performance On 3 Northern Soul from The Sugs in Galsford (44)
 Jack Layton's Paraphraser Sam Kerr (4)

KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	MUSE SUPERMASSIVE BLACK HOLE	AEI
2	LORDI HARD ROCK HALLELUJAH	SOBY INC
3	THE ALL-AMERICAN REDNECKS DIRTY LITTLE SECRET	INVERSE/ECM
4	THE RAconteURS STEADY AS SHE GOES	XL
5	LOSTPROPHETS ROOFTOPS	MOTOWN/ECM
6	ANGELS AND AIRWAYS THE ADVENTURE	ISLAND
7	RED HOT CHILI PEPPERS DAN I CALIFORNIA	WARNER BROS
8	AFI MISS MURDER	PICTURED
9	FALL OUT BOY I CAN CANCLES	MERCURY
10	PANIC! AT THE DISCO BUT IT'S BETTER IF YOU DO	ATLANTIC

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6 MUSIC Tom Robinson Great The Delgados (40)
 Glenn Ce: guitar
 Keane (10)
 & Mike Not (54)

CAPITAL Featured album Red Hot Chili Peppers, Snow Patrol, Norah Jones, The Feeling, Keane

XFM Lauren Lavigne's record of the week: Young Knives: Snk's Attracted To
 Leads record of the week: James T. Smith

MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	MUSE SUPERMASSIVE BLACK HOLE	AEI
2	AFI MISS MURDER	BANDSPEED/GOOD
3	THE AUTOMATIC MONSTER	BANDSPEED/GOOD
4	THE RAconteURS STEADY AS SHE GOES	XL
5	YEAR YEAR YEARS TON INTO	DECCA/SPECTRUM
6	THE KOOKS SHE MOVES IN HER OWN WAY	MFG/EA
7	THE YOUNG KNIVES SHE'S ATTRACTED TO	MURRAY/SPS
8	FLACEDO INFERNO	MERCURY
9	THE ZUTONS VALERIE	DELACOSTE
10	PRIMAL SCREAM COUNTRY GIRL	COLUMBIA

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MTV BASE MOST PLAYED

Rank	Artist/Track	Label
1	CHRISTINA MILLIAN/YOUNG JEEZY SAY I	DEF JAM
2	TI WHY YOU WANNA	ATLANTIC
3	CHRIS BROWN YO! (EXCUSE ME MISS)	JIVE
4	MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN'	DEF JAM
5	BUSTA RHYMES TOUCH IT	AFTERMATH/REPEREPT
6	T-PAIN I'M SPRING	JIVE
7	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ALU
8	NE-YO SEXY LOVE	DEF JAM/MERCURY
9	CHRIS BROWN GIMME THAT	JIVE
10	MARY J BLIGE ENOUGH CRYIN	ISLAND

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PREMIERES MONDAY 12 JUNE AT 9PM ON UH2

Keane herald the release of their second album by climbing to one, while Pink and The Zutons move into the top five as Sandi Thom and Nelly Furtado go Top 10

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST/TITLE	Weeks on chart	Peak	Label	Pos	Change
1	1	NELLY FURTADO MANEATER	25	25	ISLAND	25	1847
2	2	DAVE NOLFO FEAT. B. MURPHY FASTER KILL PUSSYCAT PERFECTO	24	24	WEA	24	1818
3	21	ARMAND VAN HELDEN MY MY MY SOUTHERN FRIED	11	23	1792	21	1792
4	2	THE AUTOMATIC MONSTER	24	23	1709	24	1709
5	7	JACK JOHNSON UPSIDE DOWN	21	23	1704	21	1704
6	11	THE ZUTONS VALERIE	18	22	1561	11	1561
7	7	ORSON BRIGHT IDEA	21	21	1488	7	1488
8	2	THE FEELING FILL MY LITTLE WORLD	18	21	1373	8	1373
9	24	THE STREETS NEVER WENT TO CHURCH 679	11	21	1324	24	1324
10	7	THE ORDINARY BOYS VS LADY SOVEREIGN NINEZTIVE	18	21	1311	7	1311
11	32	SUGABABES FOLLOW ME HOME	14	20	1482	32	1482
12	31	PINK WHO KNEW	16	20	1376	31	1376
13	7	KEANE IS IT ANY WONDER?	19	19	1436	13	1436
14	25	THE KOOKS SHE MOVES IN HER OWN WAY	12	19	1488	25	1488
15	3	T.I. WHY YOU WANNA ATLANTIC	23	19	1349	3	1349
16	7	LUPE FIASCO KICK PUSH ATLANTIC	15	18	1632	7	1632
17	36	MUSE SUPERMASSIVE BLACK HOLE ARE	17	17	1234	36	1234
18	6	RED HOT CHILI PEPPERS DANI CALIFORNIA	22	16	1336	6	1336
19	26	RAZORLIGHT IN THE MORNING	11	16	1328	26	1328
20	3	PRIMAL SCREAM COUNTRY GIRL	26	16	996	3	996
21	17	BOB SANGHAT FEAT. STEVE ENDRANG WORLD HOLD ON... REFLECTED	15	15	1329	21	1329
22	7	MARILYN CAREY FEAT. SNOW DOGS SAY SOMETHING	15	15	1157	7	1157
23	17	CORINNE BAILEY RAE TROUBLE SLEEPING	14	14	928	23	928
24	26	EMBRACE WORLD AT YOUR FEET	11	12	923	24	923
25	6	SEBASTIAN YEDDES FEAT. THE BLACK EYED PEAS MAKE OLÉ NADA	6	12	813	25	813
26	6	THE FRATELLI HENRIETTA FALLOUT	17	11	815	26	815
27	26	SOLI MUSIC FEAT. KIMBLE FAYE AND KEANE	11	11	764	27	764
28	11	LILY ALLEN SMILE	18	11	858	28	858
29	30	JUSTICE VS SUMAN WE ARE YOUR FRIENDS	10	11	627	29	627
30	6	AFI MISS MURDER	8	10	1229	30	1229

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INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST/TITLE	Weeks on chart	Peak	Label	Pos	Change
1	1	CHARLIS BARKLEY CRAZY	2071	2071	7902	1	7902
2	2	WILL YOUNG WHO AM I	1300	1300	3035	2	3035
3	7	PINK WHO KNEW	1364	1364	2760	3	2760
4	4	RIHANNA SOS	1380	1375	2495	4	2495
5	4	KEANE IS IT ANY WONDER?	1336	1335	2107	5	2107
6	5	NERINA PALLOT EVERYBODY'S GONE TO WAR	2410	1301	2304	6	2304
7	7	BEATREAZK SOMEBODY'S WATCHING ME	3680	1297	2160	7	2160
8	8	SNOW PATROL YOU'RE ALL I HAVE	1213	1286	2079	8	2079
9	13	THE FEELING FILL MY LITTLE WORLD	1213	1211	2186	9	2186
10	15	ROBBIE WILLIAMS SIN SIN SIN	1294	1265	1930	10	1930
11	17	SANDI THOM I WISH I WAS A PUNK ROCKER	960	1278	2370	11	2370
12	12	BEVERLY KNIGHT PIECE OF MY HEART	1107	1278	1943	12	1943
13	6	CORINNE BAILEY RAE TROUBLE SLEEPING	1011	1267	1945	13	1945
14	3	JACK JOHNSON UPSIDE DOWN	1295	1265	1747	14	1747
15	13	JAMES BLUNT WISEMAN ATLANTIC	1022	1268	1726	15	1726
16	26	NELLY FURTADO MANEATER	815	1267	1675	16	1675
17	16	INFERNAL FROM PARIS TO BERLIN	1209	1267	1630	17	1630
18	12	CORINNE BAILEY RAE PUT YOUR RECORDS ON	1303	1266	1690	18	1690
19	23	ORSON NO TOMORROW	699	1263	1693	19	1693
20	25	RED HOT CHILI PEPPERS DANI CALIFORNIA	815	1267	1518	20	1518
21	19	CHRISTINA MILAN FEAT. YOUNG JEEZY SAY I	684	1263	1495	21	1495
22	22	RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	788	1274	1325	22	1325
23	13	JACK JOHNSON BETTER TOGETHER	691	1260	1293	23	1293
24	28	KELLY CLARKSON BECAUSE OF YOU	543	1267	1374	24	1374
25	23	ORSON BRIGHT IDEA	737	1263	8879	25	8879
26	34	SHAYNE WAVE NO PROMISES	700	1261	8000	26	8000
27	6	SUGABABES FOLLOW ME HOME	584	1264	4387	27	4387
28	15	MEAT LOAF FEEL SAVED	698	1266	8038	28	8038
29	19	THE FEELING FILL MY LITTLE WORLD	578	1266	8811	29	8811
30	6	THE ZUTONS VALERIE	358	1258	7750	30	7750

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Top 100
Last Week
Weeks on Chart
Peak
Label
Pos
Change

Pos	Last	ARTIST/TITLE	Weeks on chart	Peak	Label	Pos	Change
1	2	KEANE IS IT ANY WONDER?	18	18	ISLAND	16	1847
2	1	THE FEELING FILL MY LITTLE WORLD	17	17	ISLAND	14	1373
3	3	CHARLIS BARKLEY CRAZY	19	19	WEA	12	1818
4	6	PINK WHO KNEW	16	16	WEA	10	1376
5	16	THE ZUTONS VALERIE	18	16	WEA	36	1709
6	22	THE KOOKS SHE MOVES IN HER OWN WAY	12	16	WEA	40	1488
7	8	CORINNE BAILEY RAE TROUBLE SLEEPING	14	16	WEA	40	928
8	20	SANDI THOM I WISH I WAS A PUNK ROCKER	10	16	WEA	29	1373
9	5	JACK JOHNSON UPSIDE DOWN	17	16	WEA	45	1704
10	17	NELLY FURTADO MANEATER	15	16	ISLAND	5	1482
11	4	NERINA PALLOT EVERYBODY'S GONE TO WAR	18	16	WEA	23	1311
12	11	WILL YOUNG WHO AM I	13	16	WEA	5	1324
13	18	ROBBIE WILLIAMS SIN SIN SIN	15	16	WEA	31	1311
14	15	RIHANNA SOS	18	16	WEA	1	1349
15	10	RED HOT CHILI PEPPERS DANI CALIFORNIA	22	16	WEA	6	1336
16	9	RONAN KEATING FEAT. KATE RUSBY ALL OVER AGAIN	17	16	WEA	11	1328
17	17	BEATREAZK SOMEBODY'S WATCHING ME	17	16	WEA	2	1157
18	19	ORSON BRIGHT IDEA	17	16	WEA	22	1488
19	29	EMBRACE WORLD AT YOUR FEET	11	16	WEA	26	1329
20	44	ARMAND VAN HELDEN MY MY MY	11	16	WEA	37	1709
21	58	LILY ALLEN SMILE	11	16	WEA	66	1329
22	14	PRIMAL SCREAM COUNTRY GIRL	26	16	WEA	52	996
23	13	SNOW PATROL YOU'RE ALL I HAVE	12	16	WEA	14	2079
24	23	DAVE NOLFO FEAT. B. MURPHY FASTER KILL PUSSYCAT PERFECTO	11	16	WEA	31	1324
25	28	SUGABABES FOLLOW ME HOME	14	16	WEA	54	1482

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■ Highest Top 50 entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 30/Greatest ■ Biggest increase in copy ■ Audience increase of 50% or more



5. The Zutons
Just seven weeks after Why Won't You Give Me Your Love - their first Top 10 sales hit - became The Zutons' highest charting album, peaking at number 20.



5. Keane
Just seven weeks after Why Won't You Give Me Your Love - their first Top 10 sales hit - became Keane's highest charting album, peaking at number 20.



6. The Kooks
Mixing strong follow-up Valerie clubs 16-5.



6. Corinne Bailey Rae
Valerie was an 1980s classic on 3 stations last week.



6. Rihanna
Mixing strong follow-up Valerie clubs 16-5.



6. Snow Patrol
You're All I Have is the album's first Top 10 sales hit.

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She Moves In Her Own Way is already the band's biggest airplay hit. Its latest move means it has topped their ARISE single chart, which reached eight on the airplay chart after providing the hand with a number five sales hit. She Moves - got 18 plays on Radio Two last week, and 19 on

CHRYSALIS

Pos	Last	ARTIST/TITLE	Weeks on chart	Peak	Label	Pos	Change
1	1	RIHANNA SOS	18	18	WEA	1	1349
2	4	INFERNAL FROM PARIS TO BERLIN	11	18	WEA	2	1630
3	2	CHICANE FEAT. TOM JONES STONED IN LOVE	10	18	WEA	3	1630
4	4	KEANE IS IT ANY WONDER?	18	18	ISLAND	4	1436
5	1	PINK WHO KNEW	16	16	WEA	5	1376
6	1	NERINA PALLOT EVERYBODY'S GONE TO WAR	18	16	WEA	6	1311
7	1	JACK JOHNSON UPSIDE DOWN	17	16	WEA	7	1704
8	1	THE FEELING FILL MY LITTLE WORLD	17	16	ISLAND	8	1373
9	1	RED HOT CHILI PEPPERS DANI CALIFORNIA	22	16	WEA	9	1336
10	1	BEATREAZK SOMEBODY'S WATCHING ME	17	16	WEA	10	2160

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Singles

1706.06
Top 75

Nelly Furtado claims her first number one after outselling last week's chart-topper Sandi Thom by fewer than 200 units, while Embrace's World Cup anthem races to three

The Official UK

TOP 20 DOWNLOADS

Pos	Artist	Title	Genre
1	SANDI THOM	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	SCA
2	NELLY FURTADO	MANEATER	R&B
3	CHARLIS BARKLEY	CRAZY	Warmer Music
4	INFERNAL	FROM PARIS TO BERLIN	Pop
5	KEANE	IS IT ANY WONDER?	Rock
6	PINK WHO KNEW		Pop
7	GAKENFOLD/BRITANY MURPHY	FASTER KILL PUSYCAT	Pop/Rock
8	THE FEELING	FILL MY LITTLE WORLD	Pop
9	LL COOL J	FEAT. JENNIFER LOPEZ CONTROL MYSELF	Pop/Rock
10	THE AUTOMATIC MONSTER		Pop
11	RIHANNA	SOS	R&B
12	NERINA PALLOT	EVERYBODY'S GONE TO WAR	Pop
13	RED HOT CHILI PEPPERS	DANI CALIFORNIA	Warner Music
14	PRIMAL SCREAM	COUNTRY GIRL	Columbia
15	THE KOOKS	NAIVE	Virgin
16	CHRISTINA MILLAN	SAV I	Def Jam
17	ORSON BRIGHT	IDEA	Capitol
18	THE ORDINARY BOYS VS LADY SOVEREIGN	NINE2FIVE	Mercury
19	BUSTA RHYMES	TOUCH IT	Atlantic
20	BEATFREAK	SOMEBODY'S WATCHING ME	W&A

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TOP 20 RINGTONES

Pos	Artist	Title	Genre
1	CHARLIS BARKLEY	CRAZY	Digital/Ingram/Atlantic/Warner Music Group
2	INFERNAL	FROM PARIS TO BERLIN	Digital/EMI
3	SANDI THOM	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	EMI
4	BEATFREAK	SOMEBODY'S WATCHING ME	EMI
5	RIHANNA	SOS (RESCUE ME)	Warner Music/Def Jam/Global
6	PRIMAL SCREAM	COUNTRY GIRL	EMI
7	BUSTA RHYMES	TOUCH IT	Zomba/ABC
8	LL COOL J	FEAT. JENNIFER LOPEZ CONTROL MYSELF	EMI/Sony/Atlantic/Cherry
9	DAT SAMPOON	TERANGE LIFE	214 Records/Atlantic
10	SHAYNE WARD	NO PROMISES	EMI
11	ROBBIE WILLIAMS	SIN SIN SIN	EMI
12	RED HOT CHILI PEPPERS	DANI CALIFORNIA	Warner Music
13	PINK WHO KNEW		EMI/Parade
14	CHRISTINA MILLAN	YOU'VE GOT TO SAY I	Warner Music/EMI/Global
15	THE KOOKS	NAIVE	EMI/Atlantic
16	CATHERINE RATE	AM I BOVVERED	EMI
17	SHIMBOLK	FEAT. BOB DILLON FIRST TIME	ABC
18	BADDIEE & SKINNER	AND THE LIGHTNING SEEDS 3 LIONS	Atlantic/Magnatone Group/Cherry
19	THE ORDINARY BOYS VS LADY SOVEREIGN	NINE2FIVE	Mercury/Atlantic/Cherry
20	SEAN PAUL	FEAT. PATTI LABELLE	EMI

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TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Genre
1	NELLY FURTADO	MANEATER	UNIVERSAL
2	CHARLIS BARKLEY	CRAZY	WARRNER
3	SHAKIRA	HIPS DON'T LIE	SONY BMG
4	KEANE	IS IT ANY WONDER?	UNIVERSAL
5	SANDI THOM	I WISH I WAS A PUNK ROCKER	SONY BMG
6	RED HOT CHILI PEPPERS	DANI CALIFORNIA	WARRNER
7	PINK WHO KNEW		SONY BMG
8	THE AUTOMATIC MONSTER		UNIVERSAL
9	RIHANNA	SOS	UNIVERSAL
10	MARY J BLIGE	& D'NE	UNIVERSAL
11	GAKENFOLD/BRITANY MURPHY	FASTER KILL PUSYCAT	EMI
12	THE FEELING	FILL MY LITTLE WORLD	UNIVERSAL
13	NERINA PALLOT	EVERYBODY'S GONE TO WAR	WARRNER
14	INFERNAL	FROM PARIS TO BERLIN	EMI/UNIVERSAL
15	JACK JOHNSON	UPSIDE DOWN	EMI/UNIVERSAL
16	LORDI	HARD ROCK HALLELUJAH	SONY BMG
17	SCORIO	MARIECKE HAS QUE MADA	UNIVERSAL
18	EMBRACE	WORLD AT YOUR FEET	UNIVERSAL
19	LL COOL J	CONTROL MYSELF	UNIVERSAL
20	THE ORDINARY BOYS VS LADY SOVEREIGN	NINE2FIVE	UNIVERSAL

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Nelly Furtado Becoming the first Canadian artist to reach the chart since Céline Dion reached the summit with *Maneater*, which sold 45,724 copies last week - just 186 more than Sandi Thom's *I Wish I Was A Punk Rocker*. Her previous highest-charting UK hit, *Turn Off The Light*, reached number four in September 2001. Furtado is also enjoying her biggest ever hit in the US, as *World At Your Feet* is still in the top 100. Furtado's third album *Loose* - home to both hits - is well ahead here today (Monday).



Embrace Following a top-25 jump of Skunk Stevens' *World At Your Feet* to 39.3 this week, on sales of 27,997, the track is the official England World Cup Anthem, and is one of a record eight singles to reach the Top 40 but it is not yet Embrace's highest-charting single, that honour still being held by the band's last single, *History's Lones*, which got to number two in April. Embrace have now had 17 Top 40 hits.

Pos	Artist	Title	Genre
1	NELLY FURTADO	MANEATER	UNIVERSAL
2	SANDI THOM	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	EMI
3	EMBRACE	WORLD AT YOUR FEET	UNIVERSAL
4	THE AUTOMATIC MONSTER		UNIVERSAL
5	CHARLIS BARKLEY	CRAZY	WARRNER
6	INFERNAL	FROM PARIS TO BERLIN	EMI/UNIVERSAL
7	PINK WHO KNEW		SONY BMG
8	TONY CHRISTIE	IS THIS THE WAY TO THE WORLD CUP?	UNIVERSAL
9	KEANE	IS IT ANY WONDER?	UNIVERSAL
10	BADDIEE & SKINNER	AND THE LIGHTNING SEEDS 3 LIONS	EMI/UNIVERSAL
11	CRAZY FROG	WE ARE THE CHAMPIONS	EMI
12	PAUL OAKFOLD	FEAT. BRITANY MURPHY FASTER KILL PUSYCAT	UNIVERSAL
13	TONEDÉF	ALL STARS WHO DO YOU THINK YOU ARE KIDDING JURGEN KLINSMANN?	UNIVERSAL
14	MORRISSEY	THE YOUNGEST WAS THE MOST LOVED	Atlantic
15	STAN BOARDMAN	STAN'S WORLD CUP SONG	WARRNER
16	THE FEELING	FILL MY LITTLE WORLD	EMI/UNIVERSAL
17	PRIMAL SCREAM	COUNTRY GIRL	Columbia
18	DEPECHE MODE	JOHN THE REVELATOR/LILIAN	UNIVERSAL
19	BUSTA RHYMES	TOUCH IT	Atlantic
20	THE STREETS	NEVER WENT TO CHURCH	EMI
21	RONAN KEATING & KATE RUSBY	ALL OVER AGAIN	Polygram
22	LL COOL J	FEAT. JENNIFER LOPEZ CONTROL MYSELF	EMI
23	NERINA PALLOT	EVERYBODY'S GONE TO WAR	EMI
24	RIHANNA	SOS	UNIVERSAL
25	LORDI	HARD ROCK HALLELUJAH	SONY BMG
26	THE ORDINARY BOYS VS LADY SOVEREIGN	NINE2FIVE	UNIVERSAL
27	MARIAH CAREY	SAV SOME THIN	WARRNER
28	BEATFREAK	SOMEBODY'S WATCHING ME	WARRNER
29	RED HOT CHILI PEPPERS	DANI CALIFORNIA	WARRNER
30	TRINIDAD & TOBAGO	TARTAN ARMY SCOTLAND SCOTLAND	UNIVERSAL
31	CHRISTINA MILLAN	YOU'VE GOT TO SAY I	WARRNER
32	SUSCABABES	FOLLOW ME HOME	UNIVERSAL
33	ORSON BRIGHT	IDEA	Capitol
34	MICHAEL JACKSON	EARTH SONG	WARRNER
35	DUNCAN JAMES	SOONER OR LATER	WARRNER
36	SHAYNE WARD	NO PROMISES	WARRNER
37	VARIOUS	CAMP OF THE NET	WARRNER
38	THE KOOKS	NAIVE	WARRNER

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THE OFFICIAL UK SINGLES CHART

Singles Chart

As used by Top of the Pops and Radio One

Chart compiled from actual sales data from the Official Singles Chart Company. 2008. Produced with BPI and SAEI cooperation.



14. **Mortuary**
You Have Killed Me, the first single from Mortuary's album Ring Leader Of The Tormentors, debuted at number three to equal its previous best chart position, as established by Irish Blood, English Heart in 2004. Follow-up, The Youngest - Was The Most Loved, was less well received last week, and debuts at number 34 on sales of 9,798 - a lower placing than any of his six singles releases since 2000. Mozza has now had 27 solo Top 40 hits, and 43 hits in all, including 16 with The Saturdays.



25. **Lordi**
Although it has not re-entered into the Top 10, as some figures predicted, Finnish rock band Lordi's Eurovision winning single Hard Rock Hallelujah jumps 59-25 on sales of 5,470, following its physical release. It has charted together than any of the last six Eurovision winners, the last to do better being Take Me To Your Heaven, a number 20 hit for Swedish Charlotte Nilsson in 1999. Meanwhile, Lordi's album, The Lordi's album, The Lordi's, is in its 14th week on the chart, having sold 40,910 to 17,360.

The Official UK Singles Chart is produced in cooperation with the BPI and SAEI. For more information on how the Official UK Singles Chart is compiled, visit www.bpi.co.uk. Check out our CD and singles lists.

HIT 40 UK

Pos	Last Week	Artist	Title	Label	(Weeks on Chart)	
1	1	NELLY FURTADO	MANICATER	Rea	1	
2	1	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	Geffen	1		
3	2	EMBRACE	WORLD AT YOUR FEET	Independent	1	
4	1	THE AUTOMATIC MONSTER	Brainiac/Parlophone	1		
5	2	CHARLIS BARKLEY	CRAZY	Warner Bros	1	
6	1	INFERNAL	FROM PARIS TO BERLIN	Earline	1	
7	1	PINK	WHO KNEW	Lafayette	1	
8	1	TONY CHRISTIE	(IS THIS THE WAY TO THE WORLD CLIP?)	Goats	1	
9	1	KEANE	IS IT ANY WONDER?	Island	1	
10	1	MADDIE & SKINNER & THE LIGHTNING SEEDS	3 LIONS	Goats	1	
11	1	KIRIYANNA	SUGAR	Earline	1	
12	1	THE FEELING	FILL MY LITTLE WORLD	Island	1	
13	1	MIRKHA PALLOT	EVERYBODY'S GONE TO WAR	Major	1	
14	1	BEATFRANCE	SOMEBODY'S WATCHING ME	Rea	1	
15	1	WILL YOUNG	WHO AM I?	Sony BMG	1	
16	1	DAKENDILD FEAT. BRITANNY MURPHY	FASTER KILL PUSSEYCAT	Perfekt	1	
17	1	SNOW PATROL	YOU'RE ALL I HAVE	Fisher	1	
18	1	RED HOT CHILI PEPPERS	BAW CALIFORNIA	Warner Bros	1	
19	1	CHRISTINA MILLAN	AND JERRY SAY I	Goats	1	
20	1	PRIMAL SCREAM	COUNTRY GIRL	Capitol	1	
21	1	RONAN KEATING	FEAT. KATE RUSBY	ALL OVER AGAIN	Fisher	1
22	1	CRAZY PROG	WE ARE THE CHAMPIONS (LONG LONG LONG)	Goats	1	
23	1	ORSON	NO TOMORROW	Mercury	1	
24	1	LL COOL J	FEAT. JENNIFER LOPEZ	CONTROL MYSELF	Capitol	1
25	1	JACK JARVISON	UPSIDE DOWN	Brainiac/Parlophone	1	
26	1	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	Good Enough/EMI	1	
27	1	ROBBIE WILLIAMS	SIN SIN SIN	Chrysalis	1	
28	1	TOMERD	ALLSTARS WHO DO YOU THINK YOU ARE KIDDING JURGEN KLINGSMANN?	Sea FM	1	
29	1	MARLIE CARNEY	FEAT. SNOOP DOGG	SAY SOMETHIN'	Del Jem	1
30	1	MORRISSEY	THE YOUNGEST WAS THE MOST LOVED	Atlantic	1	
31	1	ORSON	REBEL IDEA	Mercury	1	
32	1	STAR RHYMES	TOUCH IT	Interscope	1	
33	1	BEVERLY KNIGHT	PIECE OF MY HEART	Parlophone	1	
34	1	CORINNE BAILEY RAE	TROUBLE SLEEPING	Good Enough/EMI	1	
35	1	STAN BOORMAN	STAN'S WORLD CLIP SONG	Atlantic	1	
36	1	JAMES BLAKE	FOLLOW ME HOME	Capitol	1	
37	1	JAMES BLAKE	WISDOM	Sony BMG	1	
38	1	SHANE WARD	NO PROMISES	Atlantic	1	
39	1	THE ORDINARY BOYS	VS LADY SOVEREIGN	NEEZFIVE	Brainiac/Parlophone	1
40	1	DEFECO	MODE JOHN THE REVELATOR/LITLILAN	Island	1	

TOP 30 PHYSICAL SINGLES

Pos	Last Week	Artist	Title	Label	(Weeks on Chart)	
1	1	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	Geffen	1		
2	1	NELLY FURTADO	MANICATER	Rea	1	
3	2	EMBRACE	WORLD AT YOUR FEET	Independent	1	
4	1	CHARLIS BARKLEY	CRAZY	Warner Bros	1	
5	1	THE AUTOMATIC MONSTER	Brainiac/Parlophone	1		
6	1	TONY CHRISTIE	(IS THIS THE WAY TO THE WORLD CLIP?)	Goats	1	
7	1	CRAZY PROG	WE ARE THE CHAMPIONS (LONG LONG LONG)	Goats	1	
8	1	MORRISSEY	THE YOUNGEST WAS THE MOST LOVED	Atlantic	1	
9	1	STAN BOORMAN	STAN'S WORLD CLIP SONG	Atlantic	1	
10	1	INFERNAL	FROM PARIS TO BERLIN	Earline	1	
11	1	PINK	WHO KNEW	Lafayette	1	
12	1	TOMERD	ALLSTARS WHO DO YOU THINK YOU ARE KIDDING JURGEN KLINGSMANN?	Sea FM	1	
13	1	DEFECO	MODE JOHN THE REVELATOR/LITLILAN	Island	1	
14	1	MARLIE CARNEY	FEAT. SNOOP DOGG	SAY SOMETHIN'	Del Jem	1
15	1	LODDI	HARD ROCK HALLELUJAH	Island	1	
16	1	RONAN KEATING	FEAT. KATE RUSBY	ALL OVER AGAIN	Fisher	1
17	1	TENDRADO	TORRADO	ARMY SCOTLAND JASON SCOTLAND JASON	Scotland	1
18	1	THE STREETS	NEVER MEET TO DROWN	EMBEDDED CD	1	
19	1	SUGARBOYS	FOLLOW ME HOME	Island	1	
20	1	KEANE	IS IT ANY WONDER?	Island	1	
21	1	MORRISSEY	JAMES SOONER OR LATER	Island	1	
22	1	HOPE OF THE STATES	SING IT OUT	Columbia	1	
23	1	TRILSPORT	ALLSTARS WE'RE ENGLAND (FROM HARK)	EMI Virgin/Parlophone	1	
24	1	DAKENDILD FEAT. BRITANNY MURPHY	FASTER KILL PUSSEYCAT	Perfekt	1	
25	1	LL COOL J	FEAT. JENNIFER LOPEZ	CONTROL MYSELF	Capitol	1
26	1	BROTHERS IN ARMS	THE LIGHTNING SEEDS 3 LIONS	Goats	1	
27	1	PRIMAL SCREAM	COUNTRY GIRL	Capitol	1	
28	1	STAR RHYMES	TOUCH IT	Interscope	1	
29	1	ORDINARY BOYS	VS LADY SOVEREIGN	NEEZFIVE	Brainiac/Parlophone	1

Pos	Last Week	Artist	Title	Label	(Weeks on Chart)	
39	NEW	HOPE OF THE STATES	SING IT OUT	Columbia 6020003 (18)	1	
40	36	ORSON	NO TOMORROW	Mercury 602529 (18)	1	
41	29	CHICANE	FEAT. TOM JONES STONED IN LOVE	Mercury 602529 (18)	1	
42	28	SUNBLOCK	FIRST TIME	Mercury 602529 (18)	1	
43	31	PAUL SIMON	FATHER & DAUGHTER	Warner Bros 602529 (18)	1	
44	8	SNOW PATROL	YOU'RE ALL I HAVE	Fisher 602529 (18)	1	
45	33	JACK JOHNSON	UPSIDE DOWN	Capitol 602529 (18)	1	
46	21	MATT WILLIS	UP ALL NIGHT	Mercury 602529 (18)	1	
47	NEW	FIGHTSTAR	HAZY EYES	Mercury 602529 (18)	1	
48	24	DAZ SAMPSON	TEENAGE LIFE	Mercury 602529 (18)	1	
49	2	LEANN RIMES	AND IT FEELS LIKE	Capitol 602529 (18)	1	
50	37	THE RACONTEURS	STEADY AS SHE GOES	Capitol 602529 (18)	1	
51	34	MARY J BLIGE & U2	ONE	Capitol 602529 (18)	1	
52	NEW	ARMAND VAN HELDEN	FEAT. TARA MYYMYM	Capitol 602529 (18)	1	
53	35	WILL YOUNG	WHO AM I?	Sony BMG 602529 (18)	1	
54	NEW	SHAKIRA	FEAT. WYCLEF JEAN	HIPS DONT LIE	Capitol 602529 (18)	1
55	72	JOSE GONZALEZ	HEARTBEATS	Parlophone 602529 (18)	1	
56	34	THE BLACK EYED PEAS	PUMP IT	Atlantic 602529 (18)	1	
57	46	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	Good Enough/EMI 602529 (18)	1	
58	8	DIRTY PRETTY THINGS	BANG BANG YOU'RE DEAD	Capitol 602529 (18)	1	
59	2	CORINNE BAILEY RAE	TROUBLE SLEEPING	Good Enough/EMI 602529 (18)	1	
60	42	FALL OUT BOY	DANCE	Capitol 602529 (18)	1	
61	NEW	FRADELLES	HENRIETTA	Capitol 602529 (18)	1	
62	61	THE FEELING	SEWN	Major 602529 (18)	1	
63	NEW	THE VINES	ANSOUND	Mercury 602529 (18)	1	
64	37	OLEGATA	HOLLOWAY LOVE SENSATION 06	Capitol 602529 (18)	1	
65	NEW	THE ALL AMERICAN REJECTS	DIRTY LITTLE SECRET	Interscope 602529 (18)	1	
66	NEW	TI WHY YOU WANNA	Capitol 602529 (18)	1		
67	41	ROBBIE WILLIAMS	SIN SIN SIN	Chrysalis 602529 (18)	1	
68	53	T-PAIN	I'M SPRUNG	Jive 602529 (18)	1	
69	57	NINA SIMONE	AINT GOT NO - I'VE GOT LIFE	Sony BMG 602529 (18)	1	
70	NEW	THE DIXIE CHICKS	NOT READY TO MAKE NICE	Capitol 602529 (18)	1	
71	41	NE-YO	SO SICK	Del Jem 602529 (18)	1	
72	NEW	DAVID GILMOUR	SMILE	Capitol 602529 (18)	1	
73	NEW	THE RESEARCH	THE HARD TIMES	Capitol 602529 (18)	1	
74	NEW	SOLU	MUSIC FEAT. KIMBLE FADE	Capitol 602529 (18)	1	
75	44	CHRIS BROWN	YO! (EXCUSE ME MISS)	Jive 602529 (18)	1	

■ Sales increase ■ Sales increase >50% ■ New to chart ■ Re-entry to chart ■ Re-entry to chart ■ Re-entry to chart ■ Re-entry to chart

39 HOPE OF THE STATES SING IT OUT
 40 ORSON NO TOMORROW
 41 CHICANE FEAT. TOM JONES STONED IN LOVE
 42 SUNBLOCK FIRST TIME
 43 PAUL SIMON FATHER & DAUGHTER
 44 SNOW PATROL YOU'RE ALL I HAVE
 45 JACK JOHNSON UPSIDE DOWN
 46 MATT WILLIS UP ALL NIGHT
 47 FIGHTSTAR HAZY EYES
 48 DAZ SAMPSON TEENAGE LIFE
 49 LEANN RIMES AND IT FEELS LIKE
 50 THE RACONTEURS STEADY AS SHE GOES
 51 MARY J BLIGE & U2 ONE
 52 ARMAND VAN HELDEN FEAT. TARA MYYMYM
 53 WILL YOUNG WHO AM I?
 54 SHAKIRA FEAT. WYCLEF JEAN HIPS DONT LIE
 55 JOSE GONZALEZ HEARTBEATS
 56 THE BLACK EYED PEAS PUMP IT
 57 CORINNE BAILEY RAE PUT YOUR RECORDS ON
 58 DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD
 59 CORINNE BAILEY RAE TROUBLE SLEEPING
 60 FALL OUT BOY DANCE
 61 FRADELLES HENRIETTA
 62 THE FEELING SEWN
 63 THE VINES ANSOUND
 64 OLEGATA HOLLOWAY LOVE SENSATION 06
 65 THE ALL AMERICAN REJECTS DIRTY LITTLE SECRET
 66 TI WHY YOU WANNA
 67 ROBBIE WILLIAMS SIN SIN SIN
 68 T-PAIN I'M SPRUNG
 69 NINA SIMONE AINT GOT NO - I'VE GOT LIFE
 70 THE DIXIE CHICKS NOT READY TO MAKE NICE
 71 NE-YO SO SICK
 72 DAVID GILMOUR SMILE
 73 THE RESEARCH THE HARD TIMES
 74 SOLU MUSIC FEAT. KIMBLE FADE
 75 CHRIS BROWN YO! (EXCUSE ME MISS)

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

Albums

1706.06
Top 75

Sandi Thom leads a top five monopolised by new entries and also containing the Feeling, Ronan Keating, Paul Simon and Primal Scream as Orson tumble from one to six

TOP 20 MUSIC DVD

NEW	LAST WEEK	ARTIST TITLE	LABEL/CATALOGUE
1	6	THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Music World (D)N
2	7	THE EAGLES HILL FREEZES OVER	BMG Vision (M)N
3	1	TREX ON TV	Demon (M)N/ITN
4	1	JAMES BLUNT CHASING TIME - THE BLDAM SESSIONS	Atlantic (M)N/ITN
5	5	MARKING PARK FOLK ON FILM	BMG (M)N
6	1	BOB JOY! THE CRUISE TOUR	Universal Music (D)
7	1	MICHAEL FLATLEY GELTIC TIGER	Universal Music (D)
8	1	BOY ORBISON IN DREAMS - THE BOY ORBISON STORY	Warner Music (D)
9	4	VARIOUS HEAVY METAL - LOUDER THAN LIFE	Frontiers Music (M)N
10	7	GUNS N' ROSES WELCOME TO THE VIDEO	Universal Music (D)
11	3	ELO 2004 - LIVE	BMG Vision (M)N
12	10	THE DOORS SOUNDSTAGE PERFORMANCES	EMI Classics (D)
13	10	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WME (M)N
14	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (D)
15	1	THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970	Warner Music World (D)N
16	1	JOHNNY CASH THE UNRAVELLING DISCOVERY	Warner Music (D)
17	1	ALICE COOPER LIVE AT MONTROUX 2005	Capitol Music (D)
18	1	ELVIS PRESLEY LEVYS '56	Warner Music (D)
19	1	THE SMITHS THE COMPLETE PICTURE	Warner Music World (D)N
20	1	TINA TURNER CELEBRATE - THE BEST OF	EMI Classics (D)

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TOP 20 COMPILATIONS

NEW	LAST WEEK	ARTIST TITLE	LABEL/CATALOGUE
1	4	VARIOUS ENGLAND - THE ALBUM	EMI Music (M)N
2	2	VARIOUS CLASSIC EUROPHORIA	Musical (D)N/Parlo
3	1	VARIOUS BIG CLUB HITS	Universal TV (D)
4	1	VARIOUS ESSENTIAL R&B - SUMMER 2006	Capitol Music (D)
5	2	VARIOUS FOOTBALL CRAZY - HEAR THE SONGS	Capitol Music (D)
6	6	VARIOUS FLOORFILLERS - CLUB CLASSICS	UMI/Parlo (M)N
7	5	VARIOUS FUNKY HOUSE SESSIONS 06	Musical (D)N/Parlo
8	1	VARIOUS ULTIMATE R&B	All Around The World (M)N
9	7	VARIOUS NOW THAT'S WHAT I CALL MUSIC 63	EMI Music (M)N
10	1	VARIOUS BEZ'S MADONNETTE ANTHEMS	NET/Parlo (M)N
11	1	VARIOUS CLASSIC FM AT THE MOVIES	Classical (D)N/Parlo
12	1	VARIOUS DIY SONGS	Classical (D)N/Parlo
13	1	VARIOUS SOCCER AM PRESENTS THE MUSIC	Universal TV (D)
14	1	VARIOUS OLD ROCKS	EMI Music (D)
15	1	VARIOUS SUITED & BOOTED	VIRTE/M (M)N
16	1	VARIOUS VOICES FROM THE FIFA WORLD CUP	Sony Music (M)N
17	1	VARIOUS JUMPERS & GOALS POSTS	UMI/Parlo (M)N
18	1	VARIOUS THE BANDS 06	EMI Music (D)
19	1	VARIOUS BOB MOVIE HITS	UMI/Parlo (M)N
20	1	VARIOUS BACK IN THE DAY	EMI Music (D)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

NEW	LAST WEEK	ARTIST TITLE	LABEL/CATALOGUE
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 63	EMI Music (M)N
2	2	VARIOUS FLOORFILLERS - CLUB CLASSICS	UMI/Parlo (M)N
3	3	VARIOUS R&B OVERSUNS	BMG Vision (M)N
4	4	VARIOUS CLASSIC EUROPHORIA	Musical (D)N/Parlo
5	5	VARIOUS NAME POPS THE ESSENTIAL BANDS	EMI Music (M)N
6	6	VARIOUS HITS/EVERY SONGS	BMG (M)N
7	7	VARIOUS BIG CLUB HITS	UMI/Parlo (M)N
8	8	VARIOUS FUNKY HOUSE SESSIONS 06	Musical (D)N/Parlo
9	7	VARIOUS CLUBMIX 2006	ARI/Parlo (M)N
10	9	VARIOUS MASSIVE R&B - SPRING COLLECTION 2006	Capitol Music (D)
11	10	VARIOUS NOW THAT'S WHAT I CALL MUSIC 62	EMI Music (M)N
12	9	VARIOUS R&B CLUBMIX	Sony Music (M)N
13	1	VARIOUS THE VERY BEST OF POWER BALLADS	EMI Music (D)
14	1	VARIOUS CLUBLAND 30 YEARS HARDROCK 2	ARI/Parlo (M)N
15	1	VARIOUS THE BEST OF 2006	Musical (D)N/Parlo
16	1	VARIOUS BEAUTIFUL GUESSES	BMG (M)N
17	1	VARIOUS THE BEST CLUB ANTHEMS CLASSICS	EMI Music (D)
18	1	VARIOUS THE VERY BEST OF EUROPEAN DANCE	Musical (D)N/Parlo
19	1	VARIOUS MACRO - THE ALBUM	W&A
20	1	VARIOUS CLASSIC EUROPHORIA	Musical (D)N/Parlo

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2. The Feeling
Loving out to follow album chart debutant Sandi Thom, The Feeling can now release their critically lauded introductory album Twelve Stops And Home sold 43,304 copies. The band, whose members hail from London and Sussex, reached number seven with debut single 'Simple Song', which remains in the Top 75 after 14 weeks, with sales to date of 124,151, while follow-up 'I'll Be Little' World reached number 10 a fortnight ago and has so far sold 37,822 copies.



3. Ronan Keating
All Over Again, his debut album, debuted at number three on sales of 39,252. Keating's last album 10 Years of Features recordings from both his Boyzone and solo years, although with his former bandmates voices removed from the Boyzone discs, topped the chart in 2004, and sold 1,038,939 copies. But Keating's 'Just' regular album was 'Turn It On' (2003), which peaked at a newly published 21, and sold only 228,865 copies, although it spawned three Top 10 hits.

The Official UK

NEW	LAST WEEK	ARTIST TITLE	LABEL/CATALOGUE
1	1	SANDI THOM SMILE IT CONFUSES PEOPLE	Capitol Music (D)N
2	1	THE FEELING TWELVE STOPS AND HOME	Musical (D)N/Parlo (D)
3	3	RONAN KEATING BRING YOU HOME	Polygram (M)N/Parlo (D)
4	4	PAUL SIMON SURPRISE	Warner Brothers (D)N/Parlo (D)N
5	1	PRIMAL SCREAM RIOT CITY BLUES	Columbia (M)N/Parlo (D)N
6	1	ORSON BRIGHT IDEA	Mercury (M)N/Parlo (D)
7	2	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Bros (D)N/Parlo (D)N
8	3	FEEDER THE SINGLES	Epic (M)N/Parlo (D)
9	4	SNOW PATROL EYES OPEN	Felony (M)N/Parlo (D)
10	6	NINA SIMONE THE VERY BEST OF	RCA (M)N/Parlo (D)N
11	20	THE KOOKS INSIDE IN/INSIDE OUT	Wipe (D)N/Parlo (D)
12	5	PINK I'M NOT DEAD	Capitol Music (D)N/Parlo (D)
13	11	CORINNE BAILEY RAE CORINNE BAILEY RAE	Capitol Music (D)N/Parlo (D)
14	8	JOHN JOHNSON IN BETWEEN DREAMS	Capitol Music (D)N/Parlo (D)
15	1	LEANN RIMES WHATEVER YOU WANNA	Capitol Music (D)N/Parlo (D)
16	15	JOHN JOHNSON CURIOUS GEORGE (OST)	Capitol Music (D)N/Parlo (D)
17	4	SHAYNE WARD SHAYNE WARD	Sony Music (D)N/Parlo (D)
18	13	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin (D)N/Parlo (D)
19	23	THE ROLLING STONES FORTHY LICKS	Virgin (D)N/Parlo (D)
20	20	THE ZUTONS TIRED OF HANGING AROUND	Capitol Music (D)N/Parlo (D)
21	9	CHARLIS BARKLEY ST ELSEWHERE	Warner Bros (D)N/Parlo (D)
22	7	ZERO 7 THE GARDEN	Atlantic (D)N/Parlo (D)
23	32	RIHANNA A GIRL LIKE ME	Capitol Music (D)N/Parlo (D)
24	1	MANFRED MANN WORLD OF MANN - THE VERY BEST OF	Capitol Music (D)N/Parlo (D)
25	18	KELLY CLARKSON BREAKAWAY	RCA (D)N/Parlo (D)N
26	16	KAISER CHIEFS EMPLOYMENT	Capitol Music (D)N/Parlo (D)
27	21	NERINA PALLOT FIFES	Capitol Music (D)N/Parlo (D)
28	5	THE EAGLES THE COMPLETE GREATEST HITS	Capitol Music (D)N/Parlo (D)
29	14	THE RACETOONS BROKEN BOY SOLDIERS	Capitol Music (D)N/Parlo (D)
30	27	DAVID GILMOUR ON AN ISLAND	Capitol Music (D)N/Parlo (D)
31	22	JOHNNY CASH RING OF FIRE - THE LEGEND OF	Columbia (D)N/Parlo (D)
32	24	WILL YOUNG KEEP ON	Capitol Music (D)N/Parlo (D)
33	41	JOSE GONZALEZ VENEER	Sony Music (D)N/Parlo (D)
34	18	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING	Parlophone (M)N/Parlo (D)
35	28	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEDER SESSIONS	Capitol Music (D)N/Parlo (D)
36	43	PUSSEYCAT DOLLS PCD	Capitol Music (D)N/Parlo (D)
37	12	BEVERLY KNIGHT VOICE - THE BEST OF	Capitol Music (D)N/Parlo (D)
38	30	THE KILLERS HOT FUSS	Parlophone (M)N/Parlo (D)

ARTIST	NEW	LAST WEEK	ARTIST TITLE	LABEL/CATALOGUE
ARCTIC MONKEYS	19	19	ARCTIC MONKEYS	Capitol Music (D)N/Parlo (D)
BEYONCÉ	1	1	BEYONCÉ	Capitol Music (D)N/Parlo (D)
BOB JOY!	1	1	BOB JOY!	Capitol Music (D)N/Parlo (D)
BOY ORBISON	1	1	BOY ORBISON	Warner Music (D)
BRUCE SPRINGSTEEN	35	35	BRUCE SPRINGSTEEN	Capitol Music (D)N/Parlo (D)
CHARLIS BARKLEY	21	21	CHARLIS BARKLEY	Warner Bros (D)N/Parlo (D)
CHRIS BRUCE	1	1	CHRIS BRUCE	Capitol Music (D)N/Parlo (D)
DAVID GILMOUR	30	30	DAVID GILMOUR	Capitol Music (D)N/Parlo (D)
DEEN	1	1	DEEN	Capitol Music (D)N/Parlo (D)
DIANE VAMSI	1	1	DIANE VAMSI	Capitol Music (D)N/Parlo (D)
ELVIS PRESLEY	18	18	ELVIS PRESLEY	Warner Music (D)
FEEDER	8	8	FEEDER	Epic (M)N/Parlo (D)
FRANK SINATRA	1	1	FRANK SINATRA	Capitol Music (D)N/Parlo (D)
GUNES	1	1	GUNES	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	14	14	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	16	16	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	17	17	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	18	18	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	19	19	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	20	20	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	21	21	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	22	22	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	23	23	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	24	24	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	25	25	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	26	26	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	27	27	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	28	28	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	29	29	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	30	30	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	31	31	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	32	32	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	33	33	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	34	34	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	35	35	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	36	36	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	37	37	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	38	38	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	39	39	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)
JOHN JOHNSON	40	40	JOHN JOHNSON	Capitol Music (D)N/Parlo (D)

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