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In this week's issue: Government offers training cash;
Special focus on Welsh music Plus: the charts in full

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Plan raises hopes of further funds

Ministry finds cash for music

Government

by Robert Ashton

The Government is to plough money into the heart of the music industry for the first time, as part of a £12m programme aimed at nurturing tomorrow's leaders.

Culture Secretary Tessa Jowell will tonight (Monday) press the button at EMI Group's offices in London on a new Cultural Leadership Programme, which will look to hone the leadership skills of high flyers within the music business and the wider culture sector.

It marks a radical shift in the Government's thinking as a significant amount of the multi-million-pound budget will be diverted to all areas of the business from record labels to publishing. Historically, the Government has viewed the music industry as a sector capable of taking care of itself and funds have usually only been made available to less commercially viable sectors such as struggling orchestras or jazz ensembles.

The announcement also coincides with the unveiling of new research from Creative and Cultural Skills, which reveals the music industry contributes around 60m annually to the UK economy, significantly more than previous research has suggested (see p6).

The £12m on offer from the Treasury will be delivered in a two-

year programme by the Arts Council, Creative & Cultural Skills (the skills sector council for music, advertising, design and other creative industries) and the Museums, Libraries & Archives Council. It will focus on developing dynamic and world-class leadership. Insiders anticipate this collaboration will open the floodgates to more government money.

Al Tickell, Creative & Cultural Skills music industry skills director, says the trick is to use the public purse to grow the creative economy, although she is unable to say how much of the £12m provided by Chancellor Gordon Brown will filter into the music sector. At the CLP launch, Jowell will tell artists and music executives, "This £12m initiative aims to provide a strategic approach to embed a strong leadership culture that will make Britain's creative sectors more successful than ever."

It is envisaged that future leaders will be selected or recommended to benefit from the programme and that some 2,000 future label bosses, potential publishing chiefs and other budding entrepreneurs will benefit over the next two years.

The move comes as the public-private partnership was further strengthened with the appointment of the first music executive to one of the Creative Economy Programme's working groups (see p5). robert@musicweek.com



Music & Brands goes Automatic

B-Unique/Polydor act The Automatic have been confirmed for Music Week's Music & Brands evening showcase next month. The event, which acts as a climax to the Inaugural Music & Brands conference at London's Landmark Hotel on July 19, will see the band

performing an exclusive semi-acoustic set to conference delegates at the hotel.

The Automatic are currently enjoying their strongest chart success to date with *Monster*, which was yesterday (Sunday) expected to spend its second successive week in the Top 10 and is followed today (Monday) by the release of their debut album *Not Accepted* Anywhere.

The Welsh rockers' debut follows in the footsteps of B-Unique's *The Ordinary Boys* and Kaiser Chiefs, whose debut album *Empire* was 2005's highest-selling debut with 1.312m sales.

More details of Music & Brands are available from www.musicandbrands2006.com, where delegates can also register for the event, or by calling 0870 609 1095.

Clouds ahead for summer festivals

Despite the heatwave and strong sales for established events, smaller festivals are being hit by strong competition p3

Toasting the best of Welsh talent

To accompany this week's *Fresh Welsh Talent CD*, Music Week looks at Wales's healthy music scene p8



London event calls the shots

The second London Calling conference is aiming to put the capital firmly on the international music trade fair map p13

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



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Festival promoters remain confident despite organisers pulling plug on the Lost Weekend

Going gets tough for new festivals

Live

by Jim Larkin

The big summer music festivals are selling out yet again in record time, but there are warnings from some quarters that cracks are beginning to emerge in what has hitherto been a booming market.

Although traditional favourites such as the Reading/Leeds Festival sold out in just an hour this year, there are concerns that the festival calendar has hit capacity with more than 1.5m tickets for sale, despite the lack of a Glastonbury this year.

Some smaller festivals have been forced to cancel and reports indicate that ticket sales for others are lagging behind.

"The bubble has burst, to be honest," says Neil Greenway, founder of online ticket agency eFestivals. "In a non-Glastonbury year, there are some festivals that always sell out pretty quickly and that hasn't happened this year."

One casualty already has been the Lost Weekend festival, due to have taken place this coming weekend in Devon. Organisers pulled the plug after financial backer AEG UK withdrew its support due to what it saw as poor ticket sales,



Isle of Wight Festival: blessed with hot sunshine last weekend

with only a quarter of the 10,000 tickets being bought before June. The bill featured The Zutons, New York Dolls, Julian Cope and Dreadzone and organiser Lesa Jones says this was at the heart of the fall-out with AEG. "We've never been about attracting the most obvious commercial acts, but AEG thought we should have been full of bigger names," she says.

But finding those bigger names is the key problem festivals face. According to Greenway, big groups such as Live Nation and MCD Promotions – which either own or have a direct interest in most of the big UK festivals – are skilled in protecting their dominant position

through the use of exclusivity agreements on acts that they book.

John Giddings, managing director of Live Nation-affiliated Solo Promotions, whose events included the previous weekend's Isle of Wight Festival, says this is a sensible commercial tactic.

"Of course you're going to use those agreements," he says. "You're trying to sell tickets to the whole of the UK, so why let some band play down the road? At the end of the day, though, it's the bands that decide where to play and they're the ones dictating the market."

Giddings believes that with festivals taking place every weekend of the summer, the calendar is, at

the very least, dangerously close to capacity. "The smaller ones are going to struggle," he warns. "They've come into the market thinking it's easy money, but there aren't the bands to go round, and they need to find particular niches to go into."

One of the biggest festival launches this year is Mean Fiddler's Latitude, taking place in Southwold, Suffolk from July 14 to 16. The brainchild of the company's managing director of festivals Melvin Benn, Latitude combines music with theatre and book readings and is a prime example of a festival aimed at a niche. Sales have been steady, with around half of

the 10,000 camping tickets now sold and most of the 5,000 day tickets up for grabs.

As a company jointly owned by Live Nation and MCD, Mean Fiddler is in a stronger position than most to launch a festival, but Benn says lessons can be taken from its approach.

"There's a lot of festivals out there and it's a big market, but unless you're bringing something new to the table, you'll be competing in the existing market, which is very crowded," he says.

But Benn believes the return of Glastonbury – which he jointly organises – next year could provide a lift for the market. "Glastonbury not happening has a negative effect.

When it's on, it gets huge TV coverage and maintains a platform for all festivals. As Greenway warns, "Several organisers have said they can't see their headliners for next year as they've already been tied up by the big boys."

Whether rival festivals will be in a position to capitalise remains to be seen. As Greenway says, "Several organisers have said they can't see their headliners for next year as they've already been tied up by the big boys."

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Summer of festivals

Date	Festival	Promoter	Capacity
June 9-11	Download	Live Nation	165,000
June 9-11	Isle Of Wight	Solo	125,000
June 22-25	Wireless	Live Nation	210,000
July 1-2	Hyd-Park Cark	Live Nation	70,000
July 8-9	T In The Park	DF Concerts	138,000
July 14-16	Latitude	Mean Fiddler	48,000
July 28-30	Womad	Womad	78,000
Aug 4-6	The Big Dill	Chil Fest	90,000
Aug 11-13	Summer Sundae	DMN/Coda	15,000
Aug 19-20	V	Metropols	240,000
Aug 25-27	Reading/Leeds	Mean Fiddler	315,000
Sept 8-10	Bestival	Sunday Best	30,000
		Total:	1,591,000

*Total capacity across all days of event

Rgnarls Barkley suffer biggest slump in UK chart history

Gnarls Barkley's Crazy was yesterday (Sunday) poised to win another place in the record books – suffering the biggest drop-out in UK chart history.

The Warner Bros single, which ushered in a new chart era in April by becoming the first hit to make number one exclusively on download sales, has now set another chart first by becoming the first Top 10 victim of a recently-introduced rule excluding tracks once they

have been physically deleted.

A week ago Crazy stood at number five on the combined chart and was last week selling enough units digitally and physically to secure a place in or around the Top 10, but because of the new regulation it was removed from the chart. It now shares the distinction with Simon & Garfunkel's Mrs Robinson EP – which disappeared from the chart in 1969 following a new rule to exclude EPs – of

being the only hit to drop completely out of the chart from the Top 10.

"Crazy's early chart exit – which is expected to figure in a debate tomorrow (Tuesday), when the Chart Supervisory Committee again discusses chart rules surrounding downloads – has been triggered by Warner Bros, as it acts to move its Gnarls Barkley project onto the next single.

"Nine weeks at number one is a great achievement, but it's a

fantastically brilliant album and we want to focus on the depth of it, especially here in the UK which is where it all started," says Warner Bros managing director Karol Marshall.

The chart rule affecting Crazy was introduced in March at the same time it was agreed that download sales could be added to the chart a week before an equivalent physical release goes on sale. Under this exclusion rule, labels must give

retailers a week's notice about deletion plans and then two weeks later the deleted track will be removed from the chart.

Crazy's rapid exit may add fuel to the ongoing debate about when download sales should count towards the chart. With digital sales now making up around 50% of the Top 40, the BPI is pressing for all downloads to be included, although some retailers want restrictions to continue to protect their businesses.

THE PLAYLIST

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



CHAMILLIONAIRE
RIDIN' feat. Krayzie Bone (Island)
This former US number one will make an impact in the UK. Catchy hip hop with broad appeal. (single, Aug 30)



SNOW PATROL
Chasing Cars (Fiction)
A strong highlight from Snow Patrol's new album. This has the repeat-listen qualities of a big crossover success. (single, July 24)



CAMILLA DERR
Hold Back (ACM/Digest)
A brilliant debut from this 20-year-old British talent. Available at Choice FM B1-list at Xtra and picking up plays elsewhere. (single, July 17)



OUTKAST
Mighty "O" (Lafayette)
This is the first single from the duo's forthcoming soundtrack album. It's a track that defies categorisation. (single, Aug 7)



JAMES MORRISON
You Give Me Something (Polygram)
Already tipped in *AWN*, this is a record of the week on Radio 2 and has received upfront plays on Radio One. (single, July 17)



DANGERROOM
Old School (Lex)
The first official single from the Dangerroom album should excite the project at retail. This is summer hip hop that will get you dancing. (single, July 10)



AIR TRAFFIC
Just About Me (Label Fandango)
Now signed to EMI, this first single through Label Fandango merely scratches the surface of the band's songwriting talents. (single, July 17)



MISS DAISY BLUE
Summertime (Unsign'd)
Well-liked singer Miss Daisy Blue, 24, has a voice that belies her age. Managed by singer-songwriter Mal Pope, she has much potential. (demo)



THE SIMILOO
All This Love (Direction)
RI D's Jo Wilhoy and Arnie Mac have been leading the renewed push on this disco-pop track, which will be re-released next month. (single, July 24)



SONIQUE
Tonight (A&M)
While still best remembered for her hit *It Feels So Good* six years ago, Sonique returns with a piano-led house track which is topping DJ polls. (single, June 26)

Big names to perform own hits at MPA birthday party

Songwriting vets to make stage debuts

Publishing

by Paul Williams

Some of the UK's most celebrated songwriters are uniting on stage in public for the first time as part of lavish celebrations to mark the MPA's landmark 125th birthday.

Don Black, Tim Rice, Roger Greenaway, Tony Hatch and David Arnold will be among around a dozen members of the Society of Distinguished Composers (otherwise known as "Sods") who will each perform one of their biggest hits during a celebratory party for the organisation, taking place on Thursday, July 6, at the Old Billingsgate venue in London.

Several contemporary artists, still to be announced, are also being lined up to play at the evening for what will represent the main focal point of a series of anniversary activities for the music industry's oldest trade organisation. A commemorative book celebrating 125 years of British songwriting is being published, while the anniversary will also be marked by the launch of an annual hurrahy for an up-and-coming publisher.

MPA chief executive Stephen Navin believes the anniversary is something worth making a fuss about. "One hundred and twenty-five years is very impressive, particularly in an industry you assume is very modern," he says. "You might imagine the music industry only began with the creation of the 78, but the business of music and the relationship



Navin: spotlight on publishing sector

between composers and publishers have been going on since

Navin adds that the celebrations will give an opportunity to highlight the partnership between the publisher and writer as well as put the spotlight on the publishing sector. "We can provide a focus on music publishing and it's a great opportunity to explain what music publishing is all about," he says.

The MPA itself traces its origins back to July 1881, when it was launched in a bid to prevent the misuse of copyrights; one of its founding members, Thomas Patey Chappell, became its first chair.

Navin observes the organisation's original members would be staggered by how things have changed 125 years on.

"They couldn't have considered music would have become such a fundamental part of the British economy," he says.

To underline that huge contribution to the Exchequer, the Chancellor Gordon Brown is

adding his own weight to the celebrations by contributing a foreword to the July 6 event's official programme.

Alongside the line-up of performing songwriters – which will include Justin Hayward, Les Reed, Barry Mason and She writer Herbert Kretzmer – the night's other highlights will include the first public performance of a specially-written fanfare to mark the anniversary. Meanwhile, members of the Academy of Contemporary Music will be making their own special contribution, becoming human jukeboxes for the night by visiting tables and asking guests to pay money for them to play songs. Proceeds will go to Nordoff-Robbins Music Therapy.

The first winner of a new MPA-financed bursary, the Richard Toeman Scholarship Scheme, will be presented on the night to someone up and coming within the music publishing industry. The scholarship is named in honour of the late publisher who spent 40 years with publishing company Josef Weinberger and passed away, aged 71, in March 2005.

Each guest attending the evening will receive a limited-edition version of The Great British Songbook, a new book being published by Music Sales to tie in with the anniversary and marking 125 years of British songwriting. It will include the manuscripts to a number of songs, the stories behind them and interviews with some of the publishers and writers involved.

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PAOLO NUTINI

After establishing a name for himself on the Scottish live circuit, Paolo Nutini is set to take his star power to UK-wide audiences this year and, as his top priority for 2006, Atlantic is leaving no stone unturned in making a firm first impression.

Tipped by *Music Week* in March after his North By Southwest performances, Nutini – first signed by Warner/Chappell in 2004 – has toured the UK over recent months in advance of his release of his debut album *These Streets on July 27*.

Atlantic has been backing the live dates with extensive street-level and online activity. An iTunes

promotion for the album *These Streets* took place on May 30, with Atlantic licensing the song as a free download via iTunes and releasing a live EP online via all digital retailers. The free track was downloaded about 25,000 times.

"This is not going to be like James Blunt where we developed the project slowly over a period," says marketing director Stuart Camp. "Obviously there's an element of that to any campaign, but with Paolo we're going to be going very strong from day one. The activity we're doing now is about ensuring we build that fanbase as

SNAP SHOT

much as we can ahead of the first official release."

Atlantic is targeting an ambitious press spend and big in-store presence throughout July. Internationally there are high hopes from within the Atlantic camp. At the personal request of Atlantic co-founder Ahmet Ertegun, Nutini performed alongside Kid Rock and Liza Minnelli at the New York Pops Birthday Gala at Carnegie Hall last month. His album is scheduled for a US release late this year.

In the UK, lead single *Last Request* moved into the TV *Alamy* chart last week ahead of its July 3 release date.

CAST LIST: Management: Brendan Moon, Morosco Management, MD; Max Louada, Atlantic; A&R: Thomas Hinson, Atlantic; Publishing A&R: Jane Rees, Warner/Chappell; Marketing: Stuart Camp, Atlantic; Director of promotions: Damian Christian, Atlantic; Publicist: Ingrid Burdett, Atlantic; Regional reps: Carrie Curtis, Murre Doughty, Atlantic; TV: Sarah Hawkins, S&P; Atlantic; National press: Emma Elwood, Atlantic; Regional press: Muzum McGrath, Momentum; Agent: Angus Baskerville, 13 Artists; Digital manager: Jack McFalls, Atlantic.

PPL goes green with new online service

PPL is demonstrating its environmentally-friendly credentials by scrapping its quarterly paper statements for performers and making them accessible online instead.

Starting with the main annual payments which go at the end of this month, the collecting society is launching online service myPPL, which will initially target PPL's 40,000 performers but will ultimately allow record companies and all other members to see electronically how their payments break down.

PPL's director of operations Colin Bishop says the new service will remove the need for PPL to print "reams of paper" for the statements, while allowing its members to have full access to the make-up of their payments. "If you are a performer and you've got your secure log-on, you come through the site and see all the payments for the quarter," he says.

Meanwhile, PPL's director of legal and business affairs Peter Leatham believes the organisation is making solid progress in its arguments for new tariffs as it awaits the outcome of a copyright

tribunal probe into the proposed rises. The society was referred last autumn to the tribunal after it faced a series of complaints from businesses about inflated increases for pubs, shops and workplaces playing pre-recorded music.

While there are concerns that some businesses could face rises of up to 500%, Leatham suggests opinion has now started to shift and that "people are now agreeing the structures are right and we should get more money".

The debate, he says, is now about how big the increases should be. He adds, "Even though we've radically changed some of the tariffs, 90% of pubs and shops are looking to pay less than £1 a day for the use of sound recordings."

A new tariff has already been introduced for hairdressers following an agreement with the National Hairdressers' Federation, while PPL is now awaiting a tribunal outcome on proposed tariffs for three areas: public houses, bars, restaurants and cafes; shops and stores; and factories and offices. It expects to learn of a decision before the end of the year.

Popworld moves into retail

Popworld is expanding its music retail with a move to sell music and DVDs from its website.

From the start of July the company, known for its Channel 4 TV show, will sell CDs, DVDs and games directly from its website, www.popworld.com, in partnership with online retailer CD Wow.

"We are aiming to create this multi-media format for Popworld," says Popworld chief executive Martin Lowde. "Everyone who watches the show will be able to buy what they have been hearing."

Presenters on the show, which attracts audiences of around 500,000, will regularly flag up the website, which also features extended interviews and editorial content, and links on the site will

invite visitors to buy products from featured artists.

Initially, product will be limited to CDs, DVDs and games. However, Lowde says that there are plans to sell other related merchandise.

"What we are doing is close to the original dream of what Popworld was about," Lowde adds. "They wanted to create an interactive portal for music."

In addition, the company has signed a deal with digital distribution company The Orchard to distribute music from bands participating in its Popworld Promotes initiative, which encourages new talent.

"We are taking it to the next stage for them by getting them onto iTunes, Napster, and other

sites," says Lowde. "We can also start putting together packages as well, best of and compilations."

Artists will sign up to Popworld Promotes can already sell downloads from the site, www.popworld.promotes.com, and from the end of July this will be extended to ringtones and phone wallpapers, with all revenue split 70/30 in favour of the artist. Eventually, fans will also be able to sell CDs and other merchandise from the 8m hits in May.

Finally, Lowde is looking at ways of taking Popworld Promotes to the US market and flew out to the New York Licensing show yesterday (Sunday) in pursuit of this aim.

② 'It is crucial that artists understand...the importance of retaining their rights' - Billy Bragg Viewpoint, p17

ROSTER WATCH
 Plas/Wall Of Sound
 Mpho Skeef
 Royal Bop
 SouJazz/7 Mary
 DJ's
 Infectis
 Tiga

Mtatic
 Melon
 The Hacker
 Laurent Garrier
 Kowalski
 Super Discount
 Etienne de Crey
 Gemine
 Amp Fiddler

Little Barrie
 Mpho Skeef
 Elektrons
 DJ Format
 We Love You
 Iain Archer
 Lam Archer
 The Girls
 Dieffenbach
 Mike Andrews

Profile



'Super-indie' chief lays foundation for growth

Records

by Stuart Clarke

As managing director of a new "super" indie in Plas/Wall of Sound, Mark Jones readily acknowledges the dynamics of his working life have been turned completely upside down.

"I find myself wrapped in a lot more meetings than I used to," says the WOS founder, whose time since the merger was announced four months ago has been dominated by "getting the workspace, the staff and the environment really right".

But, while he admits his role has become less hands-on, he is quick to stress his remit remains exactly the same. "It's my job to bring new music to people's lives. I want to sell records," says Jones, who now has Plas group's vastly-experienced CEO Nick Hartley and its co-president Kenny Gates close at hand.

"Running your own independent label for that amount of time, it can be quite a lonely place. I'd never really had partners, or a network of people I could call on. Having both Nick Hartley and Kenny Gates, who have got a fantastic experience in various fields, as well as that frontline support within an international network, is going to solidify a lot of stuff that previously all fell onto my shoulders," he says.

Jones now has in place the key members of his team, who are largely drawn from the ranks of Wall of Sound and Plas with the exception of head of business affairs/w&A co-ordinator Carrie Miller, who joins from Hod Kandi, allowing his focus to turn to what will be a busy schedule of releases for the remainder of 2006.

Current MTV Base favourite Mpho Skeef, Manchester production duo Elektrons and Michael Andrews, who scored the Donnie Darko soundtrack,

became the first signings beneath the new Plas/Wall of Sound umbrella which formed in February, creating a 50/50 joint venture with the Plas Group. Perhaps best known for her role as the voice behind Bugz In The Attie's Booty La La, Mpho Skeef joins the repertoire of artists on the Genuine Imprint, also home to Amp Fiddler, Little Barrie and DJ Format. Andrews, meanwhile, who played a key part in orchestrating the Gary Jules Christmas number one Mad World, has signed to the We Love You imprint, which will release his forthcoming solo album later this year. Elektrons, who are currently touring regularly as DJ's The Unabombers, released their first EP in May and are working on their debut album, scheduled for a 2007 release, also on We Love You.

The Plas/Wall of Sound entity has set up shop in the same Ladbrokes Grove block as the Plas group, in close vicinity to Vita/THE, through which all product is distributed. Keen to maintain the company's sense of identity within the group, Jones recently called on an artist friend to decorate the place. He recalls, "Afterwards, a guy outside grabbed me and said: 'Did you know your building has been vandalised overnight?' I said: 'No, that's art!'"

While building the label's profile in the UK, Jones is enthusiastic about the increased opportunity the operation is providing on a global level. The Infedels recently returned from appearances at the Coachella festival and Muxepo, while Iain Archer, former member of The Reindeer Section and Snow Patrol sideman, will release his new album, *Ultraviolet Magnetic North*, globally in October.

"We've got one of the most solid units and companies that are out there in the indie market," he says. "It's exciting times."

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First music executive joins Government's task force

The Government's door to the industry has been flung open following the appointment of the first music executive to a key role on one of the seven committees charged with leading the DCMS flagship creative economy programme (CEP).

PPL director of government relations Dominic McGonigal is being brought in to the Infrastructure working group, headed by design guru John Sorrell, as new minister for creative industries and tourism Shaun Woodward declares he will operate an "open door" policy to the music business.

Woodward also offered himself up as a "champion" for the industry during comments made at last week's DCMS-organised Music Summit - his first opportunity to meet the industry en masse and the industry's first chance to feed into the CEP. The new minister also indicated at the British Library-held event that there could be other opportunities for music executives to join one or more of the other working groups, which are steering the UK to become the world's creative hub. These are the competition and IP



McGonigal: new to government panel

group, education and skills; technology; business support; diversity; and evidence and analysis.

When the groups were first established by former music minister James Purnell in February, he created a future because no representatives from the music industry were appointed to chair them or even be part of the working parties. Purnell explained this by saying they would serve the public sector and could not include music because it did not have a non-departmental public body (NDPB) like the Film Council. Following criticisms, Purnell moved quickly to appoint EMI Group chairman Eric Nicoli and Live Music Forum chief PEARL Sharkey onto a CEP steering committee.

Now McGonigal's appointment is the music industry's first step into the heart of the CEP and could herald more of a partnership between the public spending and the commercial music sectors. McGonigal says, "One of the things we will be looking at is the industry in a global context. What does the industry need? Where does London fit with other cities?"

A DCMS spokeswoman adds it is good news for the music business. "Shaun wants all the creative industries to be involved," she says. "His message at the summit was 'I'm here to help you.'"

Creative Skills Council music industry skills director Al Tickell also applauds Woodward's performance at the Music Summit "he was very candid and open, but also extremely supportive".

Another executive who has been critical of the commitment the Government has given the music industry in the past declares, "It's about time. The CEP has been going six months now and this is the first time the music industry has had input. The CEP will only be successful if the music industry is involved and likes it."



Mpho Skeef: one of the first artists to sign beneath new Plas/Wall Of Sound umbrella

Official report puts £6bn value on the UK industry, alongside surprising findings about its workforce

More than just a nice little earner

Industry

by Robert Ashton

The music industry is worth significantly more to the UK economy than previously thought, according to a new survey that puts its contribution at £6bn.

In what represents the first comprehensive survey of the music business for four years, the report *Economic Impact Of The Creative Industries* from Creative & Cultural Skills suggests the industry now contributes almost 1% of the total gross value added (GVA) of Great Britain plc.

This is significantly higher than previous estimates. Back in 2002, the National Music Council's *Counting The Notes* report estimated value added at just £3.6bn in 2000 (£3.2bn in 1998), although more recent DCMS estimates put it at £5bn.

"It is a lot more than we previously thought. The music industry is a real success because we have grown a lot," says Creative & Cultural Skills' music industry skills director Al Tickell, whose industry-led organisation was formed in May 2004 to drive education and skills across the UK.

The report, which answers the industry's prolonged call for accurate, relevant and regular statistics, has been put together as part of the Government and industry's sector skills agreement (SSA) to address the skills gaps within the business.

Among other headline statistics within it is that the music sector is driven largely by live performance. This area employs 42,482 people, equating to some 45% of the employment total, mostly in London and the South East (see map at right).

"Typically and depressingly, and like many other industries, the music business is also dominated by males, who make up 69% of the workforce. The figures also indicate that it is

Creative & Cultural Skills: key statistics

- Gross value added £6bn
- GVA per employee £40,775
- Total industry employment 95,010
- Live performance sector employment 42,482
- 96% of workforce is white
- 54% of workforce aged 39 or under
- 11.4% of businesses have turnover £1m or above
- 3.5% of businesses employ 20 people or more

even more dominated by white individuals. Only 4% of the industry's workforce is from ethnic minorities, less than the national average of 6.7% of the working age population in the UK in 2003.

Just 1% of the workforce is black or black British, with the remainder made up of people whose backgrounds are Asian, Asian British or another ethnic group.

SSC research manager James Evans concedes the figure "does

to compare them to. "The figure is a little in isolation," he adds.

For an industry that relies on youth, it is no surprise to find that just over half (54%) of the workforce is 39 or under, with one in four music industry employees aged under 30 years. The most represented age band is between 35 and 39, with around 15% or 14,400 of the sector's employees in this bracket.

Many within the music industry have welcomed the new research. PPL director of government relations Dominic McGonigal says, "I think it is great that the Creative & Cultural Skills has produced this because it shows the industry is more valuable than we thought and is a real boost for us."

He adds that such industry statistics could be added to the Treasury, and on an annual basis, and also suggests that future surveys from the Government could capture the value added from different activities. He adds, "The statistics should be there in a knowledge economy. We want to measure IP, to find how much a song or recording triggers economic activity."

Creative & Cultural Skills, which acts as the sector skills council for the creative and cultural industries, has taken six months to

Getting the figures right

For such a big economic sector, research about the music industry is noticeably thin on the ground and what does exist is patchy and out-dated.

Thus, although there have been various attempts to measure the industry's economic footprint in the past, Creative & Cultural Skills' new *Economic Impact Of The Creative Industries* report claims to be the most authoritative and accurate so far. Crucially, as Andrew Groves, head of consultancy at TRG Economics, explains, this is because of the methodology used. Groves and his

team have taken their lead from the definitions of the music business laid down by the 2003 National Music Council survey *Sounding Out The Future*, which divided the industry into seven sectors: composition of musical works and music publishing; production, retail and distribution of musical instruments and audio equipment; management, promotion and agency-related activities; recording; retail and distribution of recordings; and education and training.

Then using the research company's own

database, which has data on 2m UK businesses reporting information including specific activities and employment, and also applying the NMC definitions to more rigorously interrogate the Standard Industrial Classification (SIC) system used predominantly by government departments. Groves says his company has been able to create much new data and also fill in many gaps. He adds, "It's important, next year the research can be done again and for the first time live-figures can be compared to see how the music industry has changed," he says.

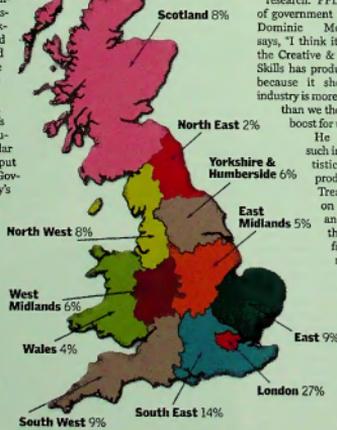
islands. Although it comprises around 17,725 music businesses, only a small amount of those (11.4%) boast a turnover of £1m or above. Similarly, only a fraction (3.5%) of those businesses employ 20 people or more, which is in line with DCMS estimates. 90% of the music industry is comprised of SMEs.

Tickell explains that the new statistics were critical for her body to feed into the creative and cultural SSA, which includes the music industry alongside five other sectors such as design and advertising. The SSA will map out exactly what skills music business employees need their workforce to have and how these skills will be supplied – both now

and in the future. Providing the new figures is the first part of a five-stage process in delivering the SSA, which will run from this month until March 2007. SSAs are brokered by skills sector councils in partnership with agencies such as the Department for further Education and Skills, Department of Trade and Industry, Confederation of British Industry and Federation of Small Businesses.

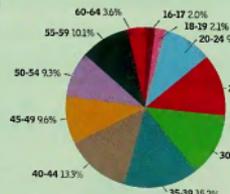
Tickell adds, "We are doing this because we want to be able to identify skills gaps as accurately as we can. That requires a gathering of evidence to support that. This is the first piece of research to look at the size and shape of the music industry and in order to do that we need primary and brand new research," says Tickell. "No one has done this before. The knowledge economy has become increasingly recognised as being a driver of the UK economy only over the past five years or so."

Where the jobs are in music

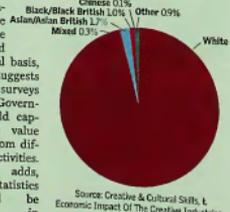


Source: Creative & Cultural Skills, Economic Impact Of The Creative Industries

Age group



Ethnic background



Source: Creative & Cultural Skills, Economic Impact Of The Creative Industries

the national average wage of £22,248 (in 2005) and also higher than the average wage for males at £26,123. "That is very significant. It really shows the music industry is a big wealth earner," adds Tickell. Also, contrary to the impression often given of an industry dominated by four majors, the new report actually shows that the music industry is actually a sector of many tiny

Welsh body builds on firm Foundation

The Welsh Music Foundation (WMF) was set up to support businesses and start-ups, initially by providing access to its knowledge base, information service and library.

Businesses will get even greater benefits in the next few months with the relaunch of the WMF's website and the publication of a new edition of its directory, an invaluable resource for industry contacts across Wales. With WMF now having more than 1,700 entries, anyone wishing to contact music-related businesses in Wales need only go to one place. There is also an online version on the website.

As well as enabling easy contact between businesses, WMF is continuing its training and seminar schedule. Utilising the expertise of the Music Managers Forum, WMF has prepared a management and leadership training course.

"It's designed to give industry practitioners the skills to survive and expand in the music industry environment," says WMF project and stakeholder manager Andy Williams.

Another aspect of the WMF's work is to make provision for the Welsh-language music industry, including an annual Welsh language music conference. Welsh language officer Guto Brychan says, "Last year's conference was very successful in developing contacts, generating ideas and assessing needs. We will be building on that, we welcome the very positive moves by Wales' broadcasters in relation to Welsh music usage."

This level of support was given a boost in late 2005, when the Welsh Music Foundation became integrated with the Welsh Assembly Government's new Creative Hub structure.

The Hub sits within the Welsh Assembly's Department For Economics, Innovation And Networks and has the primary aim of coordinating public sector support under a single creative industries strategy. The strategy prioritises retention and exploitation of intellectual property in TV, film and music sectors.

Natasha Hale, chair of Welsh Music Foundation says, "WMF have always worked closely with the Welsh Assembly Government and we have played an important role in advising them on the policies that have led to the Creative Hub. It is as a result of the work accomplished by WMF over the past five years that the music industry has been given such a priority within the Welsh Assembly Government's economic strategy."

"The new Hub will enable WMF to build on its relationship with all the departments within the Welsh Assembly as well as the TV and film sectors."

"WMF's position within the Hub will allow us to draw upon greater areas of support for the music sector while at the same time allowing us to remain independent, autonomous and representative of industry needs."

WMF has forged strong relationships with UK industry organisations. It sits on the MBF and Live Music Forum and has collaborated on projects with the BPI and AIM, including co-hosting the British Stand at Midem and Popkomm.

Williams adds, "WMF ensures that the requirements of our businesses are represented to their industry bodies, Welsh Assembly Government and Westminster."

"It's a very exciting time for music businesses in Wales and for us at WMF. It's an excellent opportunity for the Welsh music industry to develop now that its full economic potential is being taken seriously, both within and outside Wales."

James McLaren looks at the music scene in Wales, where a flurry of

Into the

Since *Music Week's* last dip into the Welsh music scene in 2004, much development has taken place: new artists have come to the fore, established acts have solidified their positions, the live scene continues improving apace and the industry itself has undergone significant changes.

Jem and Bullet For My Valentine are the biggest recent success stories to come from the region. Akira The Don has signed to Interscope and Skindred's 250,000 sales in America have come courtesy of WEA. The Automatic, signed to B-Unique/Polydor, are crashing the Top 10 with their live favourite *Monster* while, with their third album imminent, Lostprophets are building on the 2m sales of their second release.

Then there are the stars of Welsh Music Foundation's 2003 Welsh Talent issue, Funeral For A Friend, who are yet again *Kerrang!* readers' favourite British band. Those featured on the 2004 CD have made their mark too: People In Planes are currently camped in America and signed to Wind Up; The Crimea have been wowing industry and audiences; and Jakokoyak has been collecting fans in Japan, with Radio One's Bethan and Huw programme following his exploits.

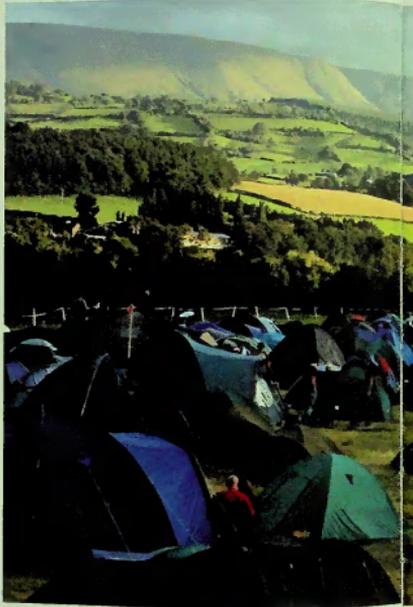
Ed Richmond, producer of Radio One's Bethan and Huw Show, says, "I'm constantly impressed by the passion and creativity of a lot of the labels and managers that I meet, especially some of the people who are only just establishing themselves. It's rare for hip-hop label SFDB to put out a release without getting some impressive reviews in the national press, but new labels like Skipping Beats, who have yet to put out their debut release, are already causing a lot of excitement too. It's encouraging, too, to see acts like The Automatic crack the top five while signed to a local management firm."

From the classical world, Katherine Jenkins has embedded herself in the national consciousness since 2004. Meanwhile, Welsh talent from the sector continues to make its presence felt: Bryn Terfel, Catrin Finch, Aled Jones and Karl Jenkins have all had successes recently. And let us not forget the successful crossover of Charlotte Church from Voice Of An Angel to Crazy Chick.

But it is not all about the mainstream: the underground drum & bass sounds of High Contrast continue to make him one of the UK's top DJ and producer names (launching his own label in the process), and the (Welsh) hip hop of Humurak D'Grity is making him a talent to watch. Meanwhile, the likes of metal and punk outfits Shaped By Fate, The Blackout and Adequate 7 are making waves while indie is represented by melodic outfits including The Heights and The Poppies.

Martin Bowen, managing director of Probation Management – currently behind the success of new indie stars The Automatic – believes there has been a shift in the Welsh music industry in the past few years.

"The Welsh music industry has been for many years a very small club of music enthusiasts work-



The Green Man Festival, Brecon: the new-folk event, which sold out in one day, is putting Wales firmly on the festival map

ing to promote the music they love. However, in the last three to five years, I think there has been a small sea change in attitudes as we have escaped our parochial focus and looked beyond, at national and international possibilities.

"In terms of Probation Management, we have worked with many acts over the years that have come close to breaking but it's a strange mix of luck, timing and talent which all came together with The Automatic. What has definitely helped has been the range of live performance opportunities that have grown locally and the greater media support for up-and-coming bands."

Indeed, the live scene in Wales has been one of the unseen success stories of recent years. It has been five years since Channelfly came to Wales, establishing a Barfly in Cardiff and, as a seven-nights-a-week music venue, it has been effective. Cardiff's Club Ifor Bach, Wrexham's Central Station and Newport's Legendary TJs are firmly on the touring circuit. The Point, with its 500-capac-

➤ Fresh Welsh Talent 2006 CD, which accompanies this week's issue, features 17 tracks from up-and-coming acts



Features are edited by Joanna Jones

of activity and a new professionalism has worked its magic

Valleys



ity, bridges the gap between these and the larger Cardiff Coal Exchange and the CIA, and not forgetting the Capital's landmark Millennium Stadium. Many new promoters, including the likes of Lesson Number One, Forecast, Freak! GRAB and Sellout Promotions, have sprung forth in recent years and the positive result of this is a diversification in genres available to audiences.

Richmond adds, "It's not just bands and labels that are approaching things in a more business-like manner, it really seems like Welsh promoters have stepped up their game this year with the emergence of new festivals like The Full Pony and Gwyl MACS alongside more established ones like Wakestock and Escape Into The Park. And, while the Welsh industry has clearly grown and matured over the past seven years, and there's a far more professional attitude towards promotion and plugging, it's still really exciting to get individual artists sending through absolute gems as demos. It's clear that internet sites have had a lot

to do with this, but it still only works if the music is really good and the people pushing it are passionate and creative in how they go about it."

Meanwhile, the Welsh festival season is flourishing. There is the internationally renowned Green Man Festival in Brecon (now in its fourth year and boasting a line-up including Calexico, Martha Wainwright, Donovan and Gruff Rhys), which sold out on the first day tickets were released. Building on its Clapham Common base for the first time, The Metro Weekender is coming to the 25,000-capacity Coopers Field in Cardiff. The city's dance mainstays Time Files are working with London's Lockandload Events on the two-day event which features Snow Patrol and Badly Drawn Boy alongside DJs Carl Cox, Paul Oakenfold and Pete Tong. Meanwhile, Escape Into The Park - now co-run by one of the biggest names in dance music, Godskitchen - boasts a 20,000-strong crowd and a line-up of DJs and acts including Deep Dish, Dave Pearce, Mylo and local

heroes Goldie Lookin' Chain. Escape... has established itself as the country's leading dance event, and the only one broadcast live on Radio One.

On the Gwynedd coast in North Wales, Wakestock is an annual coming-together of extreme sport and live music. This year's line-up is another step up for the event, finding Feeder, Carl Cox and The Zutons headlining, and Welsh boys The Automatic and The Crimea snapping at their feet on the bill. Just up the road, you will find Bryn Terfel's brainchild: The Faenol Festival, set in Snowdonia countryside. Not simply about classical and opera, this four-day event features West-life, legendary Welsh vocalist Shirley Bassey, plus Terfel himself as part of an opera gala. Seven years since its inception, Terfel's idea has blossomed into one of the country's most highly-rated musical experiences.

Meanwhile, Swansea hosts this year's National Eisteddfod and its annual pop and rock festival arm, Maes B. Now supported by the Welsh Music Foundation, it continues to be the central point for the thriving indigenous Welsh language scene. This May saw a new addition to the festival season, with the two-day, 11,000-capacity Full Pony proving an audience for well-constructed bills exists in the Valleys of South Wales.

Welsh music companies have spent the past two decades developing talent from the Manics to The Automatic and creating the infrastructure to continue developing that talent. At the forefront are labels such as Split (dealing with CD openers Crosby), My Kung Fu (Camera and Soft Hearted Scientists) and Boobytrap (The Boyfriends and ex-Gorky's man Richard James). While the label with the largest catalogue, Sain, is currently ensuring its entire back catalogue is available on iTunes, Swansea's Mighty Atom, the original home of Funeral For A Friend, is preparing for more good things with Brigade and The SmashUp.

On the press and plugging side, Plug Two continues to build on its impressive roster both locally and nationally, as well as The Welsh Office, which ran an impressive operation looking after Bryn Terfel, Aled Jones, Katherine Jenkins and Karl Jenkins. All have scored huge successes over the last few years, working with the ex-EMI, Sony and American Recordings man Joe O'Neil. The Culture Group is a youth-orientated creative communications company, while Rhys Mwyn juggles a successful PR company with his live agency and management arms.

John Roston, managing director of Plug Two says, "There are always interesting things going on in any area, and Wales is no exception. We were actually far too popular in our first year of trading, so obviously the demand was there in the Welsh music industry for good plugging and PR; now we've got to the stage where we can cherry-pick the best people to work with."

"I always think there's strong talent around, but it's just not often their time. You just have to sense that and work accordingly and we've been lucky to be able to work with some great acts early on: Goldie Lookin' Chain, The Hot Puppies, The Organ, Soft Hearted Scientists and Kid Carpet are all successes that we've been involved with."

Wales has a history of highly-rated recording studios (Rockfield, Monnow Valley, Famous, Attie, Strongbox, Frontline, Le Mons and Mighty Atom will be known to many), but it is rehearsal rooms that are vital to the development of talent in Wales. In the new Welsh Music Foundation-coordinated venue in Wresham (launched in conjunction with Live Music Forum and Music Industries Association and with support from the Welsh Assembly Government), north-east Wales has a rehearsal facility on a par with anything other areas can offer.

There is also evidence of convergence happening within the industry: music TV company The

I'm constantly impressed by the passion and creativity of a lot of the [Welsh] labels and managers that I meet

Ed Richmond, BBC Radio One

Avanti Media Group (whose series have included The Pop Factory) has made a step closer to the music business by creating a new events company, publishing company and record label. Welsh-based promoter Pablo Janczur (the promoter behind Tsunami Relief Cardiff and ex-Emap Performance man) has been brought in to head events while Huw Williams (Townhill Music/Sony ATV) will run the publishing and recording side of TPF Records.

Wales has long been an afterthought for the UK music industry, but with the talent in such sharp focus in recent years, the industry is developing apace. The artists captured on this year's CD are a snapshot of the sheer health, vitality and variety of a national music scene from which the next Manics may well come.

The Automatic: local management company helped project Welsh band into the top five



MW and the Welsh Music Foundation join forces for this week

MW calls on We

1. CROSBY - Sonny (Split)

The debut single from this Wrexham band has won support from Radio One tastemaker Steve Lamacq. Sonny sees swirling guitar and an infectious vocal melody driving the heart of the track, which packs a commercial punch.

www.crosby.com

2. FROMMARS - 1st May (unsigned)

Recording, mixing and mastering their self-released debut LP, 23, in just 23 hours marked this Newport bunch out as mavericks from the off. 1st May is a driving, uplifting rock song with a thumping backbone.

www.from-mars.co.uk

3. THE VICTORIAN ENGLISH GENTLEMEN CLUB - The Tales Of Hermit Mark (Fantastic Plastic)

This Cardiff-based three-piece first turned A&R heads with their sparse list at Manchester's Roothouse at In The City 2005. Taken from their debut album out this year through Fantastic Plastic, this track was single of the



The Victorian English Gentlemen Club

equivalent to Eminem and

Supergass playing at the same time.

www.thevictorianenglishgentlemenclub.co.uk

4. WEAPONS - The Last Place She Went To Was The Ocean (Wicked Old Lady)

Signed by American Blood Recordings, Weapons Of Mass Belief released two singles during 2004/5. Now with a shortened moniker, they are self-releasing under the Wicked Old Lady label. *NME* declared their nearest sonic

equivalent to Eminem and Supergass playing at the same time.

5. THE HOT PUPPIES - Love In Theory, Not In Practice (Pierce Panda)

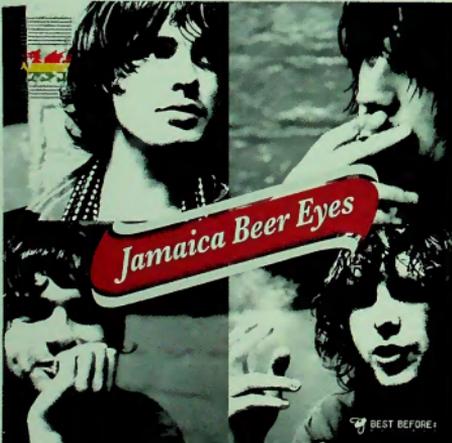
The Cardiff-based Hot Puppies signed to Pierce Panda in 2005. Their natural gift for a sweet/sour vocal and keyboard melody has got them rock press support.

www.thehotpuppies.com

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► Fresh Welsh Talent 2006 CD, which accompanies this week's issue, features 17 tracks from up-and-coming acts



Week's Fresh Welsh Talent 2006 CD

Welsh talent



Over (Flacid Casual)

Released on the Super Furry Animals' label, this single has a delicious piano melody and a sweet, summery vocal hook. The group have recently completed rembes for both Snow Patrol and Mogwai.

8. RICHARD JAMES - Space Instrumental (Boobytrap)

Space Instrumental is some of the first solo work from former Goriky's Zygotic Mycini member Richard James. This track comes from the forthcoming *The Seven Sleepers* Den album and showcases James' fresh take on folk. The album has recently been released on Cardiff's Boobytrap Records.

www.richardjames.uk.net

9. DAN DUNNE - Myra (unsigned)

Dan Dunne is a graduate of the Welsh College Of Music And Drama. He is managed by M4 Management, the team behind People In Planes, and is

working with producer Bob Marlette
www.myspace.com/dandunne

10. LOWSPARKS - Dawn Flight (unsigned)

Lowsparks are a mysterious Cardiff-based collective dealing in shuffling dance beats and chill out with funky breaks. Their music has been featured on Big Chill and Solid Earth compilations, and has picked up airplay on BBC 6Music.

www.lowsparksmusic.com

11. MISS DAISY BLUE - SummerTime (unsigned)

At just 14, Miss Daisy Blue is being talked of as the 'next Charlotte Church'. SummerTime presents a faultless vocal delivery that possesses a distinct originality. Co-managed by her father, singer-songwriter Mal Pope, and Joe O'Neil, she could have a bright career ahead if steered the right way.

www.myspace.com/missdaisyblue

12. THE STORIES - Cinnamon (Korova)

Steve Balsamos' Swansea-based band have hooked up with Warner imprint Korova for their radio-friendly debut album. They have been offered a support slot on Sir Elton John's forthcoming tour.

www.thestories.co.uk

13. CRAZY TALK - Education (unsigned)

Whipping up increasing listener

interest thanks to recent repeat plays on Radio One 3Xtra and Zane Lowe's nightly Radio One show, this fast-tongued Cardiff duo have an ability to pen big-hooks and the recent airplay proves its genre-topping abilities. CT and Ryan Davies are currently working on their second album.

www.myspace.com/vyandavies
production

14. THE POPPIES - Streetlight (unsigned)

Managed by ex-Catania guitarist Owen Powell, Cardiff's Poppies are a melodic indie band whose 2005 release, *Six Sells*, caused a stir in Wales. Streetlight is a delightful tune which has been recorded with REM engineer Charlie Francis.

www.thepoppies.co.uk

15. RADIO LUXEMBOURG - Pwer Y Fflwr (Ciwedd)

This Euros Childs-produced single has remained high in the Welsh-language charts for months since its release on Cardiff's Ciwedd imprint. This is a high-energy punk/indie hybrid with a strong hook.

www.myspace.com/radiolux

16. THE HEIGHTS - Jamaica Beer Eyes (Best Before)

Influenced by Led Zeppelin and Husker Du, The Heights have become regulars on the UK live circuit over the past six months. Their knack with power pop led them to be signed by



Miss Daisy Blue

Channelly's label Best Before. This, their second single, is out this week.

www.theheightsmusic.co.uk

17. SKINDRED - Pressure (Lava)

A quarter of a million sales in the US for their debut album *Babyfön* has set a strong foundation for Skindred's UK assault. The rock press has already given them massive support, with their incendiary reggae/dub/metal clash being very much of the moment.

www.skindred.com

18. SUNS OF THUNDER - Last Of The High Rollers (What The Deuce)

It is good-time stoner rock from these Swansea hedonists. They are supporting former Kyuss man Brant Bjork this summer.

www.sunsofthunder.com

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LONDON CALLING

LIVE LINE-UP

Wednesday June 28

Launch Party at Neighbourhood, W15 - Mohair, Laundry Story Thomas and special

Guests

Thursday June 29

Daytime: Earls Court Industry Daytime Event - Olddissoc, Mohair Sisters, Two & Roll, Erect and others tbc

Evening

Koko, NW1 - Mando Diao, Metro Rains, Red Orpin, Serpent Sound, Pull Tiger Tazart and Drowned in Sound D.S. Purple Turtle, NW1

The Circus, The

Atrorplaces, Detonates **Friday June 30** Daytime: Earls Court Industry Daytime Event - The Diamond Girls and Sonic Bids

Showcase

Evening: Koko, NW1 - We Start Fires, Kill The Young Lady Hobbis, Red Eye Barquet plus special guests and entry to Club NME

Saturday July 1

Evening: The Mean Fiddler WC2 - Good Shoes, Lost Paradise, DLR Young & Lost Club and Frog **Sunday July 2** All day: Cargo, EC2

Features are edited by Joanna Jones

One of the immediate strengths of London Calling, the music industry exhibition which descends on London's Earls Court for its second run on June 29 and 30, is its rabble-rousing, Clash-quoting title. Where homegrown business-to-business events are concerned, the British music industry is a rabble which needs a certain amount of rousing, and a hungry young trade fair needs to recognise that fact.

The name also gets straight to the point. As the event enters its second year with hugely enhanced ambitions, it is its location, which represents both its chief asset and its toughest hurdle. A trade fair which throws open the door of the diffident British music business is a trade fair worth attending, and London Calling believes it may have found the way to do just that.

The aims of London Calling are certainly ambitious: to put London on the international music trade fair circuit; to bring in majors and Indies and newcomers; to unite the music industry with the big names of advertising, marketing and technology; to challenge and stimulate with its seminars and keynotes, rather than shuffling through the same old theories and perspectives.

If its backers, advocates and guest stars are anything to go by, it has a solid chance of achieving all those aims. The speaker line-up - which features names such as MySpace, Heineken, Diesel, Brazilian download store Musica and hip strategic consultancy Naked Communications alongside big majors, interesting Indies and other music specialists - provokes genuine interest.

The establishment credentials are strong too - the BPI, AIM and MCPS-PRS are on board, as is UK Trade & Investment. AIM, in fact, will stage its AGM at London Calling on the Thursday afternoon, followed by its beer and chips party; the British Council will name its International Young Music Entrepreneur of the Year at a ceremony on the Friday.

The majors, those frequent no-shows, are reported to be booking onto London Calling's Frukt-curated seminars en masse and, down on the exhibition floor, close to 300 companies will be represented on more than 100 stands. If the London-based music industry isn't very careful, it might find itself with a highly worthwhile international event on its hands.

"We know that it is a little bit of a holy grail - a music exhibition and conference in London," says David Conway, DJ and owner of Silver Planet Records, who founded London Calling last year, initially as an event specialising in dance and electronics.

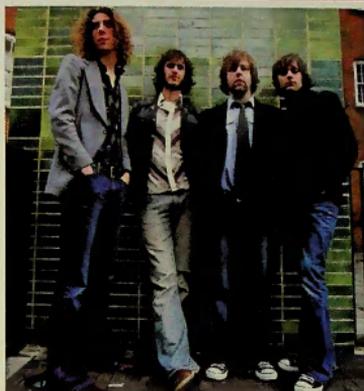
"We know that a couple of people have tried it and failed dismally and lost their shirts," he continues. "We recognise that, if we are going to do this, we have got to do it properly and chuck the kitchen sink at it."

The recruitment this year of event specialist Ithaca Business Media proves that the founding team of Conway and Silver Planet's Henriette Amiel mean business, while a cash injection from Ithaca of just less than £500,000 demonstrates that their new backers share their vision.

The significant minority who attended last year's inaugural London Calling can expect to recognise the same frontier spirit underpinning this year's event. "If you scratched under the surface, everybody was doing business and networking," says Conway. "There was a real heartbeat to the event."

While last year's London Calling attracted a significant number of semi-professional music enthusiasts, the event's base is choosier yet broader, effectively calling on anyone who inhabits the cutting edge of music, technology, branding or marketing.

"We have put the focus of the event onto the



As it returns for its second year, London Calling is aiming to put the capital firmly on the international trade fair circuit with its strong line-up of speakers and showcases. *By Adam Woods*

Calling the right tune for London

Showcase Highlights: (clockwise from above): Mohair, Olddissoc and Susie Thomas

paradigm shift that is going on in the digital age," says Conway. "The world of brands and the digital companies all want to get to meet the music industry, and vice versa, because they all want to generate new revenue streams."

For those in search of insight, London Calling aims to provide it with its conference programme, which covers 15 hours over two days and incorporates everything from the growth of online community sites to the international prospects of developing nations (see p16).

Anthony Ackenhoff, managing director of Frukt, believes part of London Calling's responsibility is to serve up speakers who are influential and relevant but who have not been given this kind of platform before.

"We have been involved in various conferences

in the past, and a lot of the time in those forums you see people failing to ask the questions you would like to hear asked," he says. "Especially in some of the conferences in the past year or so, people have been really going over old ground. We have specifically chosen a line-up of people and companies who haven't been on every other panel, because it is about getting new, interesting perspectives on things."

Among the key features of the fair for younger companies is the Music Business Accelerator area, which allows delegates to book one-on-one sessions with professionals in the fields of licensing, legal and business affairs, manufacturing and distribution.

"I think it is going to be a much bigger, brasher and more focused event than the inaugural one,"

Conference programme

THURSDAY JUNE 29

Top of the DSPs

Room 1 - 11.00 am-12.00 pm
 Countdown of the Top 10
 International digital music services

Tim Grimditch, director, music business group, Frukt

The Communication Breakdown

Room 2 - 11.15 am-12.00 pm

Advertising professionals on the best and worst examples of music marketing

Geoff Gray, managing partner, Naked
 Ant Cauchi, managing director, Outside Line
 Jack Horner, creative director, Frukt

Debt Collection

Room 1 - 12.15 pm-1.00 pm

Collection societies and publishers *How the lid on untopped revenue streams*

Alexander Ross, partner, Wiggin & Co (moderator)
 Anthony Ackenhoff, managing director, Frukt
 Lauren Berkowitz, VP, global digital business, Sony/ATV Publishing

William Booth, executive vice president/general manager, EMI Music Publishing UK
 Jeff Bell, online director, MCPSP/PRS Alliance

Masterclass: Being a dealer: How do rights holders exploit the opportunities, how should deals be conducted and what's the best suit to wear?

Room 2 - 12.30 pm-1.15 pm

How can rights holders get the most out of digital deals?

Jon Enser, partner, Olswang
 Antony Bebau, director of business affairs, EMI Music Publishing UK
 Michael Pohl, general manager, Koster New Media
 Cornelius Kresch, CEO, MusicJastMusic

says Dean Marsh of law firm Dean Marsh & Co, whose Independent Label Scheme (ILS) will offer workshops in the Music Business Accelerator zone.

In its own business model and, more importantly, in the experience it plans to offer its delegates, London Calling is unashamedly forward-looking - its tagline is The Future of Music Business. But its organisers do not intend to forget the

People Watching

Room 1 - 2.45 pm-3.30 pm

World-leading experts define the technologies that can help you get under the skin of your market

Ian Waymark, service director, TNS
 Sean Keller, director customer insight, GCap Media
 Simon Walker, SVP, consumer strategy, EMI Music

Don't Get Physical

Room 2 - 3.00 pm-3.45 pm

Digital experts on the future of physical sales

Scott Cohen, founder & VP international, The Orchard
 Russel Coulart, managing director, Digital Stores Limited
 Keith Jopling, director of research, IFPI
 Mark Mulligan, senior analyst, Jupiter Research
 Derek Sivers, president, CD Baby

FRIDAY JUNE 30

Social Engineering: Case studies on how the pros have successfully marketed to online communities

Room 1 - 10.30 am-11.15 am
How powerful are online communities and how are they best harnessed?

Peter Berg Steffensen, COO, Playahead.com
 Jamie Kantrowitz, SVP marketing, MySpace Europe
 Reggie Styles, street team director, Sony BMG UK
 Paul Hitchman, managing director/co-founder, Playloader

Brands, Bands & Fans: What do the brands want?

Room 2 - 10.45 am-11.30 am

Brands who invest in music explain what they get out of it

Mal Fogarty, brands and marketing, Frukt
 Jeff Povol, international sponsorship manager, Heineken
 Matthew Kershaw, head of interactive, MTV Networks UK & Ireland
 John Constantino, sponsorship & partnerships manager, Orange UK



Jack Horner



Jamie Kantrowitz



Jeff Povol



Wayne Rosso



Simon Walker

Andy Griffiths, head of communications, Diesel
 Nicholas Street, marketing manager, Vans

Masters of Invention

Room 1 - 11.45 am-12.30 pm

Digital independents give their take on the new music economy

Horst Widjenmauer, founder/CEO, IKT Records
 Ben Drury, managing director/founder, D7igital
 Wayne Rosso, CEO, MashBoxx
 Kevin Arnold, founder/CEO, IODA
 Rob Lewis, CEO, Onmfone

2000% And Rising

Room 2 - 12.00 pm-12.45 pm

An examination of the future of portable music and communications devices, which are showing incredible revenue growth of 2,000%

Mark Casatt, head of music content, O2 UK

Jonas Geust, VP, music business programme, Nokia
 Seth Jackson, managing director, Indie Mobile
 Jonathan Kim, SVP, products & services, WiderThan/SK Telecom

A Star in the East

Room 1 - 2.00 pm-2.45 pm

Business insight from companies operating in the developing markets of China, India, South America and Eastern Europe

Felipe Llerena, Música Brazil
 John McEllan, partner, Hiddanes
 Pankaj Mirchandani, RCA, India

Inside Broadcast

Room 2 - 2.15 pm-3.00 pm

Radio pioneers discuss the future of podcasts, DAB, time-shift, mobile and online streaming

Paul Bennun, director of interaction, Something Else
 Martin Stikel, co-founder, Last.fm
 Albert Treacy, head of production, Yahoo! Music Europe
 Matthew Honey - managing director, Unique Broadcasting

domestic, the international. "We want this to be a cutting-edge event for the digital age," says Ithaca Business Media managing director Andy Center.

A former marketing director of Reed Exhibitions, Center brings to the enterprise not just the investment necessary to do it justice, but the kind of unsentimental business thinking in which the professional event industry specialises. There might be gut instinct of a kind the music industry would recognise, but there is commercial logic too.

"For a new event to exist in a market that has already got very good events - as the music industry has - there has to be a reason for it," says Center. "Where I felt there was a tipping point was in the dramatic shifts that have been created by the digital wave. And the reason we would do this in London is because it really is a cutting-edge city in terms of both technology and music."

"If we are right about this - that the digital age is going to continue to transform the industry, that we can retain a focus on the future and a grasp of the cutting edge, that we can work with the industry to give it what it wants to see - there is no reason why we can't become a major international event that fills the whole of Earls Court in five years."

London's lack of an international music industry event is a conundrum many have tried to solve. The UK's tightly-knit music industry has always migrated to Cannes, Austin, Miami, Cologne and Tokyo in search of foreign contacts who can take British music and make it work in unfamiliar markets. The difference today is that those unfamiliar markets are all around us, both at home and abroad, and the interested parties are no longer just foreign licensees but also brands, ad agencies, games publishers and technology companies.

"A lot of people say, 'You can't do it in London. It only works in Midem because it's on the seafloor and there's a strip people can hang out on,'" says Conway. "There is that whole conundrum about how people in London will nip in, but they will nip off again."

The west London location is a specific and deliberate attempt to make the event as handy for the majors as possible, given that theirs are usually the hardest arms to twist. The approach appears to be working, with all four expected to send delegations of their own. Sony BMG have booked 25 tickets, for example, so for every disavowal of being close to the market you serve, there are probably more advantages," says Center.

The functions of the conference schedule and the music business accelerator programme are partly to make the event as sticky as possible, though the scale is such that anyone can do almost everything in a single day.

The intention here, sensibly enough, is not to come out of the blocks with a plan to seize the crown of Midem - "a 40-year-old giant gorilla of an event," in the words of Conway - but offer a counterpoint around the year's halfway mark.

The key to success where others have failed is in two factors, according to Center. "When I look at some of the other events that have tried to make a mark in this marketplace, they all have the same things in common," he says. "Number one, they all promise far too much. We are desperately trying not to do that. The second thing is that they have all been under-resourced, and if you are serious about building an event, you have to play a long game, which means you need to be prepared to invest."

But even a long game needs to start well, which is why this year's event has to score a home run, if only on its own terms. After all, as Andy Center puts it, "You only get one chance to take your new girlfriend home to meet your mum for the first time."

The Aeroplane set to take off at London Calling

fact that the new music economy is built firmly on the foundations of the old one.

"Obviously, underpinning everything is third-party licensing, distribution deal and networking - getting together and having a few drinks at the bar," says Conway.

Throw in the World Cup on giant screens and live music on two stages inside Earls Court sponsored by Blue Hippo Media and Pioneer, bars hosted by MTV and Glendiddich, a programme of showcases at venues including Koko, Neighbourhood, Cargo and the Mean Fiddler and what should be apparent is the investment and dedication which have gone into turning a credible, deliberately niche fixture into one with far greater aims.

"We did well last year," says Conway. "We had more than 3,000 delegates over two days. That is really good for a launch, but we knew we would have to step it up next time if it was going to work on an annual basis."

In this case, stepping it up does not necessarily mean drawing greater numbers, but rather attracting more of the right kind of delegates - the big, powerful ones, the small, creative ones, the

When London calls, the world listens

LONDON CALLING

On the 29th and 30th June the planet's cultural capital is luring the international music business to London's Earls Court for the most future-focused cutting-edge event in the music calendar.

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London Calling is a chance to put names to faces, cut deals and spot talent. Expect:

- New business models for the digital age
- The latest mobile, music and web technology
- New artists at London Calling Live!
- To meet new partners, distributors and suppliers
- A world-class line-up of speakers including some of the biggest wigs in the business

London Calling – the exhibition

Take in the exhibition show floor at London Calling with over 150 exhibitors and sponsors covering everything from digital services to finance, from mobile platforms to international licensing. These include: EMI, eMusic.com, Ministry Of Sound, Nokia, MySpace, The Orchard, Pinnacle, Positiva, Ricall, IODA, Swinglehurst, MCPS-PRS, Pioneer, VidZone Digital Media, Muze, CD Baby, Music From Ireland, Vital:PIAS and many more. Plus you can check out the Music Business Accelerator, special feature areas, on-site showcases and much more.

The Music Business Accelerator

Book free one-to-one sessions with specialists in licensing, legal, manufacturing, exporting, A&R. Share your knowledge, discuss your problems, get invaluable free advice.

World class speaker line-up

Attend sessions led by the industry's brightest thinkers

Movers, shakers, mavericks and visionaries from all over the world are coming to London Calling to unravel The Future Of Music Business, ignite debate and help identify new business opportunities in the New Music Economy. Expect keynote speeches and seminars on subjects as varied as 'Future Technology & Innovations', 'Brands, Bands & Fans' and 'New Business Models' with leading business brains from the likes of Sony, EMI, MTV, Nokia, Diesel, Heineken and Orange. Plus the London Calling Big Interviews – the opportunity to listen to some of the UK's most influential music industry personalities debate the state of music industry and the direction it's heading in.

Over 40 world-class speakers from more than 10 countries across more than 15 hours of panels and presentations.

Special features at London Calling

The A&R Pit – A&R gurus will be on hand to hear and feedback on tracks and demos as well as give advice on what to do next.
The International Trading Floor – the opportunity to generate business with distributors, publishers, labels and tech heads from across the globe.

London Calling Live!

Featuring a full-on programme of performances both at the event and across a network of partner venues in London. From the sound systems at Turnmills through to raw indie at KOKO, the hottest labels will be encouraging their coolest acts to perform live, as well as on the specially-constructed stages at London Calling itself. Highlights include H!t, Mohair, Vincent Vincent & The Villains and The Holloways; Full line-up at www.londoncalling2006.com.

London Calling is also playing host to vital music industry social and networking events:

UK Trade & Investment International Reception (in assoc. with Music Week) – the UK T&I helping establish international business connections

AIM Beer & Chips Party – AIM's traditional party with special guest DJs

British Council International Young Music Entrepreneur Award – this new award winner will be announced at London Calling

The World Cup – grab a cold beer and watch the first round of quarter final action on the big screens. Courtesy of our friends at Music Week.



“ London calling to the far away towns, war is declared, battle come down... About time we had something to shout about and get involved with on our doorstep in London Town. Digital and online sessions look like they need attending. I've gotta learn that shit one day and now seems as good a time as any. I'll be loitering with intent at the live music events and generally annoying people. ”

Mark Jones, PIAS (formerly of Wall of Sound)
(Röyksopp, Les Rhythms Digitales, Propellerheads)

Be part of London Calling - 29th-30th June, Earls Court, London, UK - for as little as £45. For full information and to register, visit www.londoncalling2006.com

With grateful thanks to our sponsors, international media and industry supporters:



Let's hope the Government's frugal financial support is merely an opening gesture

A step in the right direction

EDITORIAL MARTIN TALBOT



On the face of it, a windfall of £12m from the Treasury – as will be outlined today (Monday) by Tessa Jowell – is not to be sniffed at. Unless, that is, you look at the small print.

It is to be shared right across the creative industries, which will not leave the music industry with much cash for itself. And, when you also consider that our sector contributes some £6bn to the UK economy every year, it appears to be even more paltry.

The wealth of our business – for all the talk of an industry on the cusp of crisis – is one of the main reasons why such funding has always been hard to come by in the past.

But such figures do not reflect the increasingly difficult job it is for many in the business to continue making a living from music. Income is one thing, but margin is something entirely different.

Let me suggest an easy scam to quickly build a £1m turnover business; set up a stall, at Waterloo Station, selling £2m in fifty pound notes – for £40 a time. Turnover would be pretty good – but it would not be a profitable business.

The business model behind music isn't quite as crazy as that, of course. But, while £6bn in turnover

might indicate a buoyant business, the margins are becoming slimmer as every day and week passes.

Jowell's announcement has wider significance than the top-line figure though. It essentially represents the beginning of a new, opening door for support. In that sense it is a landmark gesture and one which we should all applaud.

Let us hope it is just the beginning.

Of course, that £6bn figure comes from another survey of the UK music industry – a survey which claims to be the most all-encompassing and accurate snapshot yet created.

If that is the case, its results should be taken very seriously. And one particular statistic should appal our industry.

According to the survey, employees within the UK music industry are 96% white – leaving a pathetic 4% drawn from ethnic groups.

It is a pitiful proportion, all the more shocking given the extent that our industry draws on talent from – and targets consumers in – such ethnic communities.

It is a statistic which should shame our industry.

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DOOLEY'S DIARY



Silver set gather for luncheon

Remember where you held it: It was glitzy and glam at Friday's Silver Clef lunch at the Park Lane Hilton in London, and there was no avoiding the big stars of the day, who overshadowed everyone – a certain Mr and Mrs Sharon...er...**Ozzy Osborne** and daughter Kelly (below). Besides turning up for Ozzy to win the coveted Hard Rock Café-sponsored Silver Clef Award, the Osbournes were also high-profile bidders during the auction – which was, along with the rest of the afternoon's festivities, in aid of **Nordoff Robbins Music Therapy**. Sharon snapped up a **John Lennon** sculpture for £3500, while daughter Kelly used her pocket money to buy a

Peter Blake Beatles' pic for £9,000. **Cash aplenty** was splashed throughout the afternoon, with other auction items including a **Pink Floyd** signed Fender guitar which was bought for £33,000. Heart's **Jamie Theakston** got to the stage to present one of the awards, plugging **Chrystalis Radio** boss Phil Riley's Radio Riders charity bike ride, from Lands End to John O'Groats – offering Riley an extra £1,000 in sponsorship if he turns up at next year's event in his cycling shorts... Dooley was particularly taken with one ad from the brochure, which heralded the "Keep Brian McLaughlin Retired" campaign, in honour of the former **HMV** grandee and now Nordoff Robbins fundraiser extraordinaire. It made the clear appeal – "You have a responsibility, if you don't use your voice, don't blame us if you have to go

to another leaving party!". It called on supporters to log onto the website, www.giveusabreakforgoodnessake.com, a URL which Dooley was disappointed to find does not work. Just as the music industry starts to get to know its second music minister in the space of a year, James Purnell's successor has warned it may have to get to know yet another new face pretty soon. Addressing last week's Government-organised Music Summit at the British Library, **Shaun Woodward** introduced himself to the industry, only then to quickly speculate it might not be him in the role in a year's time.

Woodward brings to the role extensive political experience – he was in the Northern Ireland office before moving to the DCMS – but he acknowledged he did not know all the answers and had a lot to learn about the music biz. EMI's **Eric Nicoll** helpfully interjected, "Your experience in the Northern Ireland office might be more relevant than you think – there are some people in this room who make **Gerry Adams** look like a pussycat on sectarianism". Get in quick if you want a ticket for the MPA's 125th anniversary bash at the Old Billingsgate venue on July 6, as only a few remain. To reserve a ticket e-mail rhander@mpaonline.org.uk. **Roger Day**, whose extensive CV includes the Sixties prizes, Piccadilly, Inivicta and currently Radio Kent and Birmingham's Saga 1075 FM, will be marking 40 years of broadcasting this



year with two "An Evening With" events next month. They are at the Lichfield Garrick (July 28) and Margate Winter Gardens (July 29). Talk about hitting the ground running: Just 72 days after signing to **Sony BMG's** new RCA label, **Sandi Thom** popped into the company offices last week to pick up a gold disc for her debut album. She was presented with the disc by RCA managing director **Craig Logan** (above), for whom Thom was his first signing as boss of the new division... At **Robbie Williams'** recent Dublin gig, rumours abounded about a forthcoming dance music album from the solo star. Tellying, in the very lavish tour programme, Robbie claims to have "just got into dance music", "Electro-House is nice. Its [sic] got a good beat", he writes. Steady on there, Rob...



Club Charts 24.06.06

The Upfront Club Top 40

Rank	Artist	Label
1	SONIQUE TONIGHT	Capitol
2	FABOY SLIM GRENETS REMAKES PART ONE RIGHT HERE	Capitol
3	THE SIMONDO ALL THIS LOVE	Capitol
4	JONATHAN USSHER WHAT YOU GONNA DO?	Island/Decca
5	LORRAINE TRANSATLANTIC FLIGHT	BMG
6	DAKENSED FEAT. BRITTANY MURPHY FASTER KILL PASSOYAT	Capitol
7	MVIC PROJECT FEAT. A BAILEY SOMETHING ON YOUR MIND	Capitol
8	SHAPESHIFTERS & CHIC SENSITIVITY	Capitol
9	RIHANNA UNHEALTHY	Capitol
10	ROGUE TRADERS WOODDOW CHILD	Capitol
11	CLAYMERE FEAT. DAJAE SAY U WILL	Capitol
12	JENNA OREY KILLIN' MEAM'Y SHOULD I BELIEVE YOU	Capitol
13	PONZEBELLI MONDOUH PARTY	Capitol
14	ARMAND VAN HELDEN FEAT. TARA MCDONALD ALL MY MY	Capitol
15	AVOULON SUPERSTARS FEAT. RITA CAMPBELL ALL MY LOVE	Capitol
16	SUPERKROKE FEEL THE WAY	Capitol
17	CASAPADA EVERYTIME WE TOUCH	Capitol
18	CHOCOLATE PUMA ALWAYS AND FOREVER	Capitol
19	DJ STEVE FOREST VS. THE KING I CAN'T STOP	Capitol
20	TILL WEST & DJ DELICIOUS SAME MAN	Capitol

TOP 10 UPFRONT CLUB BREAKERS

- 1 **DAKENSED FEAT. BRITTANY MURPHY FASTER KILL PASSOYAT** Capitol
- 2 **ARMAND VAN HELDEN FEAT. TARA MCDONALD ALL MY LOVE** Capitol
- 3 **ROGUE TRADERS WOODDOW CHILD** Capitol
- 4 **ARMAND VAN HELDEN FEAT. TARA MCDONALD ALL MY LOVE** Capitol
- 5 **DAKENSED FEAT. BRITTANY MURPHY FASTER KILL PASSOYAT** Capitol

Rank	Artist	Label
21	HOBONY MORRIS WRITTEN ALL OVER YOUR FACE	Capitol
22	INDIA ARIEL I AM NOT MY HAIR	Capitol
23	DAVINI MINOQUE SO UNDER PRESSURE	Capitol
24	A-STUDIO FEAT. POLINA SOS	Capitol
25	ARMAN VAN BUDEN CONTROL BREAK	Capitol
26	DANIELLE BOLLINGER WHEN THE BROKEN HEARTED LOVE AGAIN	Capitol
27	SOLU MUSIC FEAT. KIMBLE FADE	Capitol
28	FLANDERS BY MY SIDE	Capitol
29	FERRY GORSTEN WATCH OUT/FIRE	Capitol
30	MARY J BLIDE ENOUGH CRYIN'	Capitol
31	LOLA NO STRINGS (LET'S HAVE SEX)	Capitol
32	LOLEATA HOLLOWAY LOVE SENSATION	Capitol
33	BELLE PROQUE MISS BROADWAY	Capitol
34	SHARROZ HELL YEAH!	Capitol
35	GUSTAVO SAMTOMALA THE WINGS (BIRCKWACK MOUNTAIN)	Capitol
36	STARBUZZER FEEL GOOD	Capitol
37	JAMARODUN SPACE COMBOY	Capitol
38	DJ PROJET FEAT. MORY KANTIE MARRAMA	Capitol
39	BIRBO JONES HARELEM ONE STOP	Capitol
40	SCHODDOLLS STRIPPER	Capitol

FERRIC AVERDI PRESENTS BEACH

- 1 **DAKENSED FEAT. BRITTANY MURPHY FASTER KILL PASSOYAT** Capitol
- 2 **ARMAND VAN HELDEN FEAT. TARA MCDONALD ALL MY LOVE** Capitol
- 3 **ROGUE TRADERS WOODDOW CHILD** Capitol
- 4 **ARMAND VAN HELDEN FEAT. TARA MCDONALD ALL MY LOVE** Capitol
- 5 **DAKENSED FEAT. BRITTANY MURPHY FASTER KILL PASSOYAT** Capitol

Sonique soars to the top

By Alan Jones

Best known for her classic hit 'It Feels So Good' - number one on the sales chart exactly six years ago - Sonique returns after a prolonged absence to claim pole position on the Upfront Club Chart this week with 'Tonight, her debut, Azil Single, which narrowly defeats a Greatest Remakes package from **Faboy Slim**.

Tonight is a potent piece of piano-based house music and is actually Sonique's second straight number one club hit - but it is nearly three years since her last. Azil, primarily because it successfully performed poorly on the sales chart, peaking at 70, selling fewer than 2,000 copies and effectively ending her recording career with **Serious/Shivers**.

Meanwhile, 24-year-old French newcomer **Lola** rockets to the top of the Commercial Pop Chart with **No Strings** (Let's Have Sex), the track, recently number two in **Billboard's** US Hot Dance Tracks chart, has a 7% lead at the top of the Commercial Pop Chart over new number-up **Jenna Drey's** double **As-Sided Killin' Me/Why Should I Believe**, which actually went one better in the US, rising to the very top of the **Billboard** list. Both the Lola and Jenna Drey promos include a mix by New York-based mixer **Josh Harris**, who also worked on **Danielle Bollinger's** When The Broken Hearted Love Again (up 13-7 this week) and former M People vocalist **Heather Small's** Radio On, which is bubbling just outside the chart this week.

Records which are number one on our club charts are, typically, number one on numerous individual DJ chart returns but **Passayat**, **Dols**, **Budons** manages to reach the top of the Urban Chart this week even though it wasn't number one on any of the individual charts sent in by DJs and used for its compilation. **Budons** - the upcoming fourth single from the last Vegas burlesque troupe's debut album **POD** - is more of a hare than a tortoise, and won't its position at the top of the chart by a margin of less than 3% over **TLS**. Why You Wanna by **dnf** of consistently high rankings from DJs which made it not only the most requested record from the Urban chart panel but also the biggest accumulator of spins and, therefore, number one. Of the biggest Dols previous singles, both **Dont** **Cha** and **Beep** also topped the Urban Club Chart, but **StuckWitu** wasn't serviced to clubs.



Sonique: Azil; debut: Azil; Single; which narrowly defeats a Greatest Remakes package from Faboy Slim. Lolo: newcomer; leads Commercial (midweek)

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	LOLA NO STRINGS (LET'S HAVE SEX)	Capitol
2	JENNA DREY AS-SIDED KILLIN' ME/WHY SHOULD I BELIEVE	Capitol
3	LIBERTY X	Capitol



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

MUSICWEEK

The Official UK Charts 24.06.06

SINGLES

		Chart
1	NELLY FURTADO MANEATER	Irish
2	SANDI THOM I WISH I WAS A PUNK ROCKER...	R&A
3	SHAKIRA FT WYCLEF JEAN HIPPS DON'T LIE	Epic
4	THE AUTOMATIC MONSTER	B.1ggs/PolyGram
5	BON JOVI WHO SAYS YOU CAN'T GO HOME	Mercury
6	INFERNAL FROM PARIS TO BERLIN	Apple
7	PINK WHO KNEW	LaFace
8	EMBRACE WORLD AT YOUR FEET	Independiente
9	BADDIEL/SKINNER/THE LIGHTNING SEEDS 3 LIONS	Epic
10	SHAM 69/SPECIAL ASSEMBLY HURRY UP ENGLAND... Perfection	
11	TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP? Top	
12	ARMAND VAN HELDEN FT TARA M'YMYMY	Southern Fried
13	PAUL OAKENFOLD/BRITTANY MURPHY PASTER KILL PUSSYCAT	Pertho
14	KEANE IS IT ANY WONDER?	Island
15	THE CREEPY FROG WE ARE THE CHAMPIONS	Gut
16	FEELING FILL MY LITTLE WORLD	Island
17	STAN BOARDMAN STAN'S WORLD CUP SONG	Nakki
18	SOLU MUSIC FT KIMBLEE FADE	Mercury 40 Sound
19	FRA TEL LIS HENRIETTA	Roundfish Island
20	DANNI MINOGUE SO UNDER PRESSURE	At Home The World
21	RHYTHMVA SOS	Def Jam

ALBUMS

1	KEANE UNDER THE IRON SEA	Island
2	SANDI THOM SMILE IT CONFUSES PEOPLE	R&A
3	THE FEELING TWELVE STOPS AND HOME	Island
4	PAUL SIMON SURPRISE	Warner Brothers
5	NELLY FURTADO LOOSE	Geffin
6	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
7	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
8	NINA SIMONE THE VERY BEST OF	R&A
9	THE EAGLES THE COMPLETE GREATEST HITS	WGM
10	SNOW PATROL EYES OPEN	Fiction/PolyGram
11	THE ROLLING STONES FORTY LICKS	Virgin/Coca
12	THE DIXIE CHICKS TAKING THE LONG WAY	Open Wide
13	ORSON BRIGHT IDEA	Mercury
14	FEEDER THE SINGLES	Epic
15	ROMAN KEATING BRING YOU HOME	PolyGram
16	PRIMAL SCREAM RIOT CITY BLUES	Cosmo
17	PAUL WELLER CATCH-FLAME	12
18	PINK I'M NOT DEAD	LaFace
19	BUSTA RHYMES THE BIG BANG	Interscope
20	LEVEL 42 THE DEFINITIVE COLLECTION	Profile
21	JACK JOHNSON IN-BETWEEN DREAMS	Real Gone Music

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8 KESSHA WHITE (SOUL) / ASHLEY BE

9 COMBER WATKINS (VAI) / DON DOR

10 CUFFYMAN & ADAM (DEAN) / MANGERS

Weeks on chart

PRE-RELEASE AIRPLAY TOP 20

LAST WEEK

1 BOB SIMON (HEAT) / STEVE EDWARDS (WORLD) / HAD I ON

2 POSTCARD DOLLS (FEAT. SCOP) / DOG BITTIONS

3 LURE (FUNK) / ROCK FISH

4 DONALD S. BARKLEY (SULTRY) / FACES

5 JUSTICE VS. SIMILAN (VS. FACE) / FRIENDS

6 ROBERT TREWEN (WOOD) / COLD

7 MICHAEL O'BRIEN (ROCK) / COLD

8 SUPERNOVA (FEAT. DE WY) /

9 MADONNA (GET) / TOGETHER

10 PLANET WALKS

11 TILL WIST & JUD (RELATIONS) / SWEET MASH

12 CROCK (BROWNS) / GIVE THEM

13 THE SPARKS (BROWNS) / SEXUALITY

14 DONALD WAGNER (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

15 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

16 ASTORIA (NOVA)

17 PHILIP (FEAT. LINDSEY) / GET BLIND

18 GEORGE (MAGNET) / FEELERS AFFAIR

19 KATA (MAGNET) / FEELERS AFFAIR

20 KATA (MAGNET) / FEELERS AFFAIR

Weeks on chart

These charts are available online at musicweek.com

Madonna "Get Together"
Holly Furrado "Hannater"
Paris Hilton "Stars Are Blind"
Maria Lawson "Steepwalking"
Marian Carey "Say Something"
Rihanna "S.O.S. / Unrathrid"
Pat Shop Boys "Fandamentalism"
Cascade "Everytime We Touch"

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COOL CUTS CHART

LAST WEEK

1 AVALON (FEAT. STEVE EDWARDS) / WATCH THE SOURCE

2 100% BUREAU (FEAT. THE BOO) / COY (FEAT. THE BOO) (WALKING MAN)

3 SUPERNOVA (FEAT. DE WY)

4 BEACHBOY BOB (FEAT. JAY) / THE BOO (WALKING MAN)

5 KESSHA WHITE (SOUL) / ASHLEY BE

6 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

7 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

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9 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

10 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

Weeks on chart

URBAN TOP 30

LAST WEEK

1 3 POSTCARD DOLLS (FEAT. SCOP) / DOG BITTIONS

2 6 TILL WIST & JUD (RELATIONS) / SWEET MASH

3 10 CRYSTAL WILSON (FEAT. TONY) / JERRY SAY I

4 10 BROTH BROTHERS / TOGETHER

5 10 BROTH BROTHERS / TOGETHER

6 10 BROTH BROTHERS / TOGETHER

7 10 BROTH BROTHERS / TOGETHER

8 10 BROTH BROTHERS / TOGETHER

9 10 BROTH BROTHERS / TOGETHER

10 10 BROTH BROTHERS / TOGETHER

Weeks on chart

LAST WEEK

1 AVALON (FEAT. STEVE EDWARDS) / WATCH THE SOURCE

2 100% BUREAU (FEAT. THE BOO) / COY (FEAT. THE BOO) (WALKING MAN)

3 SUPERNOVA (FEAT. DE WY)

4 BEACHBOY BOB (FEAT. JAY) / THE BOO (WALKING MAN)

5 KESSHA WHITE (SOUL) / ASHLEY BE

6 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

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30 KIMBERLY (FEAT. WISMA & KESSHA) / COLD (EXPRESSIVE)

Weeks on chart

THE HERONS

RETURNING THE CLUB CHARTS CORNER

Robbie Rivera - Float Away
The Joker - Bring It Back (Your Soul)
DJ Steve Foresto vs The King - U Can't Stop
Nicola Ferraro Feat. Paula B - Missing
Belle Epoque - Miss Broadway

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Beware MySpace small print: it threatens our copyrights

VIEWPOINT
BILLY BRAGG

Sue Ellen Stroum manages an artist with a presence on MySpace.com and, like all good managers, she reads the small print. Last month, she sent me an e-mail drawing my attention to the wording of the terms of use agree-

ment of the world's most popular - and populous - community site. She was wondering out loud just exactly what was meant by the wording of the MySpace Proprietary Rights In Content clause. Take a look at it yourself: "By displaying or publishing any Content, messages, text, files, images, photos, video, sounds, profiles, works of authorship, or any other materials on or through the Services, you hereby grant to MySpace.com, a non-exclusive, fully-paid and royalty-free, world-

wide licence (with the right to sublicense through unlimited levels of sublicensees) to use, copy, modify, adapt, translate, publicly perform, publicly display, store, reproduce, transmit, and distribute such Content on and through the Services." As someone who has gone to great lengths to retain ownership of my own recordings, this clause set my alarm bells ringing. Now, I'm no legal eagle, but it seems that, while your material is on MySpace, they have the right to use it, free of charge. But, you might say, that only applies to "the Services." That is true, but MySpace are already forming a record company. How long before they

begin online radio programming? As the terms of agreement state, "the Services" covers anything MySpace do in connection with the website.

As I was not prepared to give them the right to exploit my material in such a way, I felt I had no choice but to remove my music from the site until this issue is clarified.

What is at stake here is the ownership of rights. In the past, when I wrote a song, I needed a record company to manufacture, market and distribute my work and, in exchange for that, they expected to own the rights to exploit my recordings for

as long as the material was capable of earning royalties - "life of copyright" in legalese - which currently means 50 years.

Now that the popularity of downloading has made physical manufacturing and distribution no longer necessary, the next generation of artists will not need to surrender all of their rights in order to get their music into the marketplace. It is therefore crucial that they understand, from the moment that they first post music on the internet, the importance of retaining their right to exploit the material that they create.

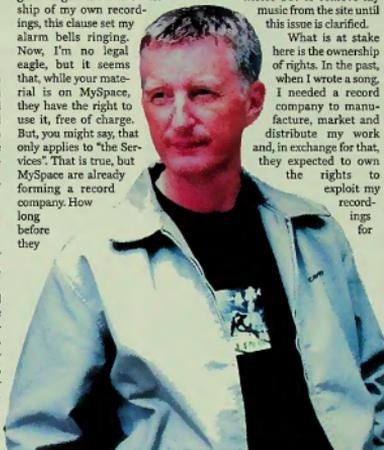
I feel sure that MySpace's new terms are nothing more sinister than an attempt to avoid the legal pitfalls of the internet by trying to

It is crucial new artists retain their right to exploit their material

make their services a rights-free zone, allowing everyone to post and exchange material without constraints.

If that is the case, then they need to make explicit in their terms of agreement that the material posted on the site belongs to the artists and that they, not MySpace, have the sole right to exploit their work in any way they see fit.

Billy Bragg is one of the UK's most acclaimed singer-songwriters and has been releasing albums since 1984.



Bragg removed material from MySpace after becoming aware of alarming terms

I was not prepared to give MySpace the right to exploit my material

ment of the world's most popular - and populous - community site.

She was wondering out loud just exactly what was meant by the wording of the MySpace Proprietary Rights In Content clause. Take a look at it yourself: "By displaying or publishing any Content, messages, text, files, images, photos, video, sounds, profiles, works of authorship, or any other materials on or through the Services, you hereby grant to MySpace.com, a non-exclusive, fully-paid and royalty-free, world-

One year since taking over as managing director of EMI Publishing, Guy Moot talks about that year and his plans for the months ahead

Quickfire

First up, congratulations on the anniversary

Thanks - it's the equivalent to 10 years in any other job.

How has the year been?

Fantastic, and very interesting. I come from a creative background, and it's a very exciting time to be learning about the other areas of the business.

Despite becoming managing director, you haven't moved your desk upstairs, as it were, and you've maintained a keen A&R focus. Why's that?

I intended to pull things together. Our job is to take the great music we sign and put it into other areas of licensing and to our customers. The closer the two sides of the business come, the better the understanding is and the better each side can help each other.

When we sign a band, their first question should be "How is your sync department?" and our A&R guys should know the answer.

Do you still go and check out new bands?

I've been at the company a long time and I've got a large roster of people to do that, but still the real attraction in this job is getting involved in something early on and making a success, for example James Blunt or Seth Lakeman. I think what makes us special as a company is that we'll always do that little bit extra for our acts.

You've been experimenting with some novel ways of exploiting your catalogue, such as selling framed prints of lyrics. How important do you think that area of the business could become?

It's extra income. Songwriters write poetry when they write lyrics and we should be proud to put good lyrics out

there. Some of them can stand on their own and they can set the mood of a nation. When it comes to new ways of developing income, we'll look at anything.

You announced at Midem you're setting up a single source system for licensing across Europe, rather than doing things on a territory-by-territory basis. How's that going?

We're looking at starting it later in the year. We have an outline, but now we've got to fill in the blanks in between, which, luckily, hasn't been my job. It's one of those things that's important to do because it makes things easier for our customers.

How different is the publishing business compared to when you first started off?

Well, 50% is still very traditional - A&R is where it all starts. Digital technology has made it easier to hear new music and you don't have to look

so hard to find it, but it's still about recognising potential. What has changed is that there are so many new ways of developing and we have to make sure we find the right routes to market.

What are the challenges for your second year?

Breaking groups and improving our strike rate in doing it. I always emphasise the importance of the strike rate - you can look great in the charts, but you could have signed 100 acts to break 10. There are exciting new signings such as the Feeling, The Fratellis and Mark Ronson, while we really think the time is right for Seth Lakeman and there are big second albums from Natasha Bedingfield and Scooter Sisters, whose album is like a breath of fresh air - it's so refreshing.

Guy Moot is managing director of EMI Music Publishing, whose signing Seth Lakeman performs at EMI's Group Summer Party tonight (Monday).

Will 1-second ads catch on in the UK?

The big question

Clear Channel has started trialing radio advertising in the US called "blinks" which last just one second, normally featuring a very short burst of music associated with a particular company or ad campaign. Do you think they would work in the UK?

Mark Barber, Radio Advertising Bureau

"Advertisers will have to be a little bit smarter in terms of developing a sonic identity: most brands don't have one, only 17%. But we did some research into ad avoidance last year and found that 50% of commercial messages are consumed inattentively, so ad messages consumed inattentively can still have an effect. Think about it like songs: you only need to hear the opening bars of a song to know what it is and I think music can work the same way here."

Phil Riley, Chrysalis Radio

"I don't believe that Clear Channel could succeed with their proposed format in the UK, partly because of some inroads between songs break Ofcom rules over separation of advertising from editorial. At Chrysalis, we have recently introduced 'blowers', which are three to five second mini-ads run in high impact editorial slots, clearly separated from surrounding editorial. We are confident this format will stand out and advertiser interest in this new approach is high."

Nick Hewitt, Virgin Radio

"If a brand has a distinctive sonic logo, then a one-second advertising burst can work. It can provide instant brand recognition. These 'blinks' can work for programmers as well as they'll be more willing to drop them in between ads than they would for ad breaks. We're interested to see how this progresses."

Simon Dalglish, Classic FM

"Generally with radio advertising the more simple the ad, the more impactful it is, so they're taking to do anything, but they would lean towards particular advertiser front of mind. It would only work once something had been established over a long period of time. It's interesting, but I think it would get lost in every other message the listener hears."

Ricky Durkin, Real Radio Wales

"They wouldn't ask your listener to do anything, but they would lean towards particular advertiser front of mind. It would only work once something had been established over a long period of time. It's interesting, but I think it would get lost in every other message the listener hears."

Nick Davidson, Century FM

"If a client comes to us and it's pretty daring then we might consider it. It's probably used to refresh brands rather than to build brands. That's what radio has to do, in terms of our future aims to be exciting and pioneering. But it's not very long the only danger is blink and you might just miss it."

Classified

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Ref. 82246

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FINANCE DIVISION

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FINANCIAL DIRECTOR

Ref: 13764

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Salary: £17K - Bonus

Location: Central London

FINANCIAL CONTROLLER

Ref: 13682

Highly successful indie are looking for a qualified, up and coming FC with extensive experience in the Music industry. This is an autonomous position that will offer the correct candidate real influence within the organisation. Managing a small team the position has exposure to all areas of the accounts function and the opportunity to improve and implement policies and procedures.

Salary: 40 to 45K

Location: London

GROUP MANAGEMENT ACCOUNTS

Ref: 13602

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Salary: 40 to 45K-Bonus

Location: London

FINANCIAL RECRUIT TO THE MUSIC INDUSTRY

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A position has become vacant for a Product Manager. The incumbent will have a proven track record of new and established artists; they will have a deep understanding and working experience of marketing with new technologies and will be looking to develop opportunities in the area they will also understand all other marketing aspects including retail, TV and above the line they will bring an up to date dynamic spirit and creative ideas to an excellent team that will understand the importance of holistic marketing strategies.

Ideally they will have had a minimum 3 years experience working within a marketing team, preferably within a record label. Applicants with a passion for innovative new music are currently working in other creative content industries are also invited to apply. Salary [neg].

To apply for the above position send your CV to recruitment@mute.co.uk or product.manager@mute.co.uk 425 Hammers Road, London, W14 4RE Closing date 30 July 2006

9PR

Leading independent PR Company seeks Senior Music Officer to join their existing dynamic team. At least five years experience is essential plus great media contacts and a passion for music.

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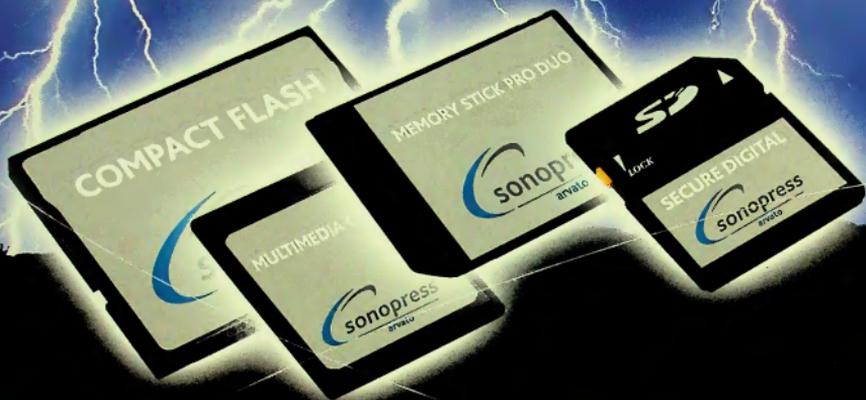
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Week 24

Upfront p22 TV & radio airplay p25 New releases p28 Singles & albums p30

FAST CHART

SINGLES

NUMBER ONE
NELLY FURTADO MANEATER (Geffen)
Maneater is Nelly Furtado's most successful single and enjoys its second straight week at number one. Sales to date of 107,128 make it the year's 26th biggest seller.

ARTIST ALBUMS

NUMBER ONE
KEANE UNDER THE IRON SEA (Island)
Keane's debut album *Hopes And Fears* spent four weeks at number one and went eight times platinum, so it is no surprise to find their follow-up, *Under The Iron Sea*, cashing in first-week sales of 222,297 – the second highest sales for a number one album this year.

COMPILATIONS

NUMBER ONE
VARIOUS DAD ROCKS (EMI/Virgin)
I Love Dad leaps 42-13. *World's Best Dad* surges 23-2 but the most popular Father's Day album is *Dad Rocks*. Climbing 14-1, it sold 47,986 copies last week, and is full of classic rock tracks from the likes of Pink Floyd, Queens, Hawkwind, Oasis and The Kinks.

AIRPLAY

NUMBER ONE
KEANE IS IT ANY WONDER (Island)
Four songs were played more often last week, but none could match the 55,12m audience that allows the first single from Keane's second album, *Under The Iron Sea*, to remain atop the airplay chart. The album's *Critical Ball* also makes an appearance in the Top 200, debuting at number 146 after 26 plays earned it an audience of 4,42m.

THE SCHEDULE

ALBUMS

THIS WEEK
Jagged Edge Jagged Edge (Sony BMG); Fatboy Slim Greatest Hits (Skint); Def Leppard Yeah (Mercury); The Divine Comedy Victory For... (Parlophone); Hope Of The States Lett (Columbia)

JUNE 26
India Arie Testimony Vol. 1 (Island); Plan B Who Needs Action... (WEA); Lostprophets Liberation Transmission (Virgin); Crazy Frog More Crazy Hits (G&L); Laid A Room For You (Skint)

JULY 3
Nowhere Vague A Brande A Part (Parlophone); Sean Paul The Trinity (Atlantic); Johnny Cash American V (Epic); Highway; Music Black Holes And Revelations (Warner Brothers); TV On The Radio Return To Cookie... (XL)

JULY 10
Regina Spektor Begin To Hope (Warner

The Market

Keane and Father's day boost albums

By Alan Jones
A week after falling to their lowest level for nearly four years, album sales improved by 45.6% last week, buoyed by the release of Keane's second album, the approach of Father's Day and slightly less stifling temperatures.

Overall, album sales reached 2,954,634, their second highest level of the year. The only time they were higher – at 3,050,059 – was 12 weeks ago in the seven days trading immediately before Mother's Day. Father's Day fell in the same week last year

generating sales of 3,284,529 – 10.8% higher than they were last week.

The new number one artist album, Keane's *Under The Iron Sea*, sold more copies last week – 222,297 copies – than any album in any week this year, except for the Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not*, which debuted in place of position 19 weeks ago on sales of 363,735.

Artist albums sold 2,234,976 copies last week, increasing 44.2% week-on-week while the compilation sector improved 50.0% to 739,658 units. Its 24.6% share of the market was its highest for 45 weeks, although the number one compilation *Dad Rocks* sold a fairly modest 47,986



Keane: rack up second biggest first-week sales tally of the year

copies compared to the 59,031 copies it sold when it first topped the chart ahead of Father's Day 2005.

Only six of the Top 40 artist albums sold fewer copies last week than the week before. One of the best performers, The Eagles' 2003 compilation *Complete Greatest Hits* – helped by the band's UK tour as well as Father's Day gift buying – soared 261% to 26,922 sales and makes the Top 10 for the first time, jumping 28-9.

Meanwhile, former Blue star Duncan James' debut solo album *Future Past* is off to a poor start, debuting at number 55 on sales of 5,338. It follows the weak showing of introductory single *Sooner Or Later*, which peaked at

number 36 last week. James' former colleagues in Blue, Simon Webbe and Lee Ryan, reached number seven and number six, respectively, with their 2005 debut albums, while fourth member Antony Costa releases his first album, *Heart Full Of Soul*, next month.

Finally, singles sales were down 3% week-on-week at 1,151,666, with the week's seventh biggest seller (Crazy by Gnarls Barkley) being excluded from the chart under the latest chart regulations, having been deleted for two weeks. Danish duo Infernal's *From Paris To Berlin*, which has moved 34-4-3-4-2-3-4-6-6, climbed into second place behind Crazy in the year-to-date chart, with sales of 225,476.

KEY INDICATORS

SINGLES

Sales versus last week: -4.0%
Year to date versus last year: 79.1%

MARKET SHARES

Universal	41.0%
Sony BMG	25.7%
Warner	5.4%
EMI	4.1%
Others	23.8%

ALBUMS

Sales versus last week: 44.2%
Year to date versus last year: 2.6%

MARKET SHARES

Universal	42.8%
Sony BMG	18.9%
EMI	16.9%
Warner	8.8%
Others	12.6%

COMPILATIONS

Sales versus last week: 50.9%
Year to date versus last year: -11.4%

MARKET SHARES

EMI	31.6%
Sony BMG	22.2%
Universal	18.9%
Warner	2.7%
Others	24.6%

RADIO AIRPLAY

MARKET SHARES

Universal	42.2%
Sony BMG	21.6%
Warner	11.2%
EMI	12.6%
Others	12.4%

CHART SHARE

Origin of singles sales (Top 75):
UK: 54.1% US: 27.0% Other: 18.9%
Origin of albums sales (Top 75):
UK: 56.0% US: 41.3% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



Madeline Peyroux will return with a new studio album *This November* on Rounder Records, through Universal Classics & Jazz. Produced by Larry Klein, the album features a number of covers including Heart Of Saturday Night and Everybody's Talkin' alongside a collection of new material. Peyroux achieved platinum sales in the UK of her 2004 album *Careless Love*.

SINGLES

THIS WEEK

Muse Supermassive Black Hole (A&E); Journey South The Circle (RCA); Yeah Yeah Yeahs Turn Into (Polydor); Jamie Fox Extravaganza (RCA); The Zutons Valerie (Decca); Editors Blood (Kitchenware); Placebo Infra Red (Virgin)

JUNE 26
Beth Orton Shopping Trolley (Heavenly); Kelly Clarkson Breakaway (RCA); Fatboy Slim That Old Pair Of Jeans (Skint); Mary J Blige Enough Cryin' (Island); The Pussycat Dolls Buttons (Polydor); The Kooks She Moves In Her (Virgin); George Michael An Ever After (A&Ean)

JULY 3
Justice Vs Simian We Are Your Friends (Mercury); Razorlight In The Morning (Mercury); Jose Gonzalez Hand On Your Heart (Peacefrog); Bob Sinclar World Hold On (Children Of The Sky) (Defected);

Snow Patrol Chasing Cars (Polydor); Lily Allen Smile (Rough); Paolo Nutini Last Request (Atlantic)

JULY 10

Jim Noir Eerie Mezz (My Dad); Shayne Ward Stand By Me (RCA); James Dean Bradfield That's No Way... (Columbia); Dirty Pretty Things Deadwood (Mercury); Richard Ashcroft Wants Just Get In The Way (Parlophone); Rooster Home (Brightside); The Strokes You Only Live Once (Rough Trade); Busta Rhymes I Live My Chick (Polydor)

JULY 17

7 Love 7 You're My Flame (Atlantic); Red Hot Chili Peppers Tell Me Baby (Warner Bros.); Feeder Save Us (Epic); Rihanna Unfaithful (Roc-A-Fella); Snapshotters Sensitivity (Profile); Franz Ferdinand Fearless... (Domino); Gnarls Barkley Smiley Faces (Warner Brothers); Sean Paul Never Gonna... (Atlantic)

BPI AWARDS
ALBUMS
 Boy Kill Boy -
 Ozark (Joker)
 Ozark - Bright Idea
 (JGJ)



"TV On The Radio's sophomore effort takes their panoramic, soulful sound and makes it more so. Doing their own thing in a way that is totally timeless, this record demands to see them cross over from indie credibility to mainstream stardom."

Lostprophets
Rooftops (A Liberation Broadcast) (Visible Noise)
PAUL BRANNAGAN, EDITOR, KERRANG MAGAZINE



"Lostprophets have long been one of the UK's most underrated rock bands, and their upcoming Liberation Transmission album will make them global superstars. This is a spectacular return, a big summer

anthem, with fizzing guitars tumbling into a joyous, widescreen chorus and Ian Watkins demanding listeners "Scream your heart out: You will too. Irresistible."

Fortune Drive
My Girlfriend's An Arsonist (Shy)
CHRIS DEMPSEY, EDITOR, SPILL



"Fortune Drive sounds like an LA district that just lives for the dollar bill, but after witnessing this bunch of true rock'n'roll Bristolians tear up Sunset Strip at this year's Muxepo, the words 'fake' and 'plastic' are not on their agenda. Debut single My Girlfriend's An Arsonist from the Chris Potter-produced album out later this year only touches the sides of what's still to come. Anti-Hoxton, warped soul record five-piece are capable of."

My Top 10

NEIL MCCORMICK
Daily Telegraph music correspondent

1. JAMES MORRISON CALL THE POLICE (POLYGRAM)
2. LIZ ALLEN SMILE (REGAL)
3. THE GILBERTS TRAINS TO BRAZIL (POLYGRAM)
4. THE FELLING KETTLES ON (ISLAND)
5. REPUBLIC OF LOOSE CAMEBACK GIRL (UNIVERSAL)
6. THE STREETS NEVER WENT TO CHURCH (A&O)
7. KING CREOSOTE GO FOR LADY (BFI)
8. JAMES EARL RAY BATTLEFIELD (SONY BMG)
9. HONKACT! GET YOUR SHIRT TOGETHER (GUSTO)
10. HANKSWELL WORKMAN ICE AGE (UNIVERSAL)

"The 10 songs that are rocking my summer are a mixture of current and forthcoming album tracks and singles, but all have miraculously found their way from the massive stacks of incoming CDs that were periodically around my office and into my stereo. I couldn't really choose just one song from the entirely brilliant Paul Simon, Bruce Springsteen and Morrissey albums. So much music, so little time."

Tune Tribe Top 10

1. Gomez *On the Floor* (Interscope)
2. Embrace *World At Your Feet* (Independents)
3. Paul Oakenfold *Faster! Kill! Fuzz!* (Perfecto)
4. Garis Barkley *Crazy* (Warner Bros.)
5. Justice *We Simlas We Are Your Friends* (Crash)
6. The Streets *Never Want To Church* (Louded) (02079)
7. Depeche Mode *John The Revelator* (Mute)
8. Caroline Bailey *Kiss The Releaser* (Mercury)
9. Good Good/EMI
10. Cans 11 *Warm Morn* (Mute)
11. M. Duff *You Are The Music* (679)

performing which will then be available for purchase exclusively from the retailer. The initiative follows the success of a recent Spandau Ballet exclusive which

What we're aiming to do is become the ultimate indie destination in Europe

saw a live album, complete with interviews and visual content, quickly rising to the top of its best-sellers list.

"Downloading music is still very much in its infancy," says Traynor. "The average iPod owner has downloaded 30 tracks each, and is still ripping their CD collections that they have spent a lifetime accumulating and at this point people aren't about to go out and purchase all their music again, let an MP3 format. Associations with the *Daily*

Mirror, which give us coverage inside the paper as well as online, and the festivals are opening downloads and the Tune Tribe brought up to a lot more people."

Meanwhile, Tune Tribe will link up its first release through a partnership with Warner-owned ADA UK. The first release will be a single by Sugardaddy, the new project of Groove Armada's Tom Findlay, and more will follow throughout the year. "The idea really stemmed from us seeing an opportunity to get involved with a lot of the unsigned stuff we were picking up on through the site," says Traynor. "We want the label to work as an incubator for developing talent."

Address: 50-52 Paul St, London, EC2A 4LB. Tel: 020 7613 6260. Website: www.lamnet.com

Feeling 12 Steps And Home (2002) The Kooks
 Six Miles In Her Own Way... The Web Sitars
 I Still Hear It, The Zutons (Vale)
B LIST
 Bon Jovi *You Are You* (Capitol), Damon
 Johnson *Dr. Lupo*, Embrace *World At Your Feet*, Holly Cole *Breakaway*, Morrissey
The Whorled (Was The Most Loved),
 Richard Ashcroft *Worth Get In The Way*,
 Richard Hawley *Coles Corner*, Benon Koolhauf
 feat Kate Rusby *All Over Again: The Divine*
 Comedy *Div Lady*, The Exes *No More Crying*
 (Sire), The Puppets *Full David*
C LIST
 Cassia Fox *Amo Di Dio*, David Gilmore *Sonic*,
 India Arie *I Am Not Here*, James Dean
 Brownlee *This Is My Way*, To Let A Lie... Jim
 Reid *Meat*, Pink *Who Knows*, Primal Scream
 Country Girl *Rainforest In The Morning*, "Handi
 Them Smile" *I Confused People*, Cabaret
 Sugababes *Home To Home*, "The Beautiful
 South" *The Best Of My Coltrane*, The Concretes
 On The Radio, The Weeples *Getta Move You*,
 Various *Choir Of World Cup 2006 Songs*

CAPITAL **capitol records**
A LIST
 Bob Sinclair *World Hold On*, Christina
 Aguilera *Avril 19 Other Men*, "Christina Mil
 Sey", Carina Bailey *Kiss The Releaser*,
 George Michael *As Exotic As I Get*, Go Go
 Dads *Beat Days*, India Arie *I Am Not Here*,
 Jack Johnson *Unlabeled*, James Morrison
You Get Me Something, Jamiro Quai *Feel*,
 Kanye West *Collaboration*, Ke\$ha *I Ain't
 Your Type*, Ke\$ha White *Don't Make Me Stay*,
 Clarkson *Break Away*, Keyshia Cole *Never*,
 Lily Allen *Smile*, "Madonna Get Together",
 Mariah Carey *Sonic*, Ne-Yo *So Close*, Ne-Yo
Fortune Drive, Neriya Pallat *Empire Of*,
 Going To War *Pauls Nuttin*, Lou Reed *Pink*
 Who Knows *Psychic Dads*, Sleep Dogg
 Buttaz *Sex*, "Richard Ashcroft *Worth Get In*
 The Way *Rhiana*, Lariska Lathel", Robbie
 Williams *Sin Sin*, Becca Delbec *Unlabeled*, "Rogue
 Traders" *Knock Out*, Sawyer Hing, Sandi
 Thomas *I Wish I Was A Punk Rocker*, Sergio
 Mendes *Feat. The Black Eye Peas* *Miss Q*

Galaxy **galaxy**
 Nicki "Snow Patrol" Chasing Cars, Sugababes
 Follow Me Home, The Feeling *Fill My Little*
 World
A LIST
 On: Chicane feat. Tom Jones *Stoned In Love*,
 David Morales *How Would You Feel* *Emotion*
 "That's What I Need", George Michael *Money*,
 Mr. Mr. *Mr. Mr.*, Kelly Rowland *Ms Kelly*,
 Mariah Carey *It's a Wonderful Life*,
 Usher *Destiny*
B LIST
 Armand Van Helden *My No No*, Christina
 Milian *Say I See You*, Tommy Knockers
 New Kerner *Psychic Dads*, Sleep Dogg
 Buttaz *Sex*, Sergio Mendes & The Black Eye
 Peas *Mr. Mr.*, Shakira *Hips Don't Lie*,
 Soul 2 Soul *Studio 5*, Usher *Destiny*,
 Supermode *Full Me* *Why*
C LIST
 A-Studio *Solo*, Busta Rhymes *I Love My Dick*,
 Lupe Fiasco *Kick Push*, Madonna *Get Together*,
 Ne-Yo *Sony Love*

IN-STORE NEXT WEEK



Instore - The Lostprophets, Crazy Frog, Beyond The Sea, Summer Hits, PlaySchool Pop, Feelgood Songs, Clubland 9, Gatecrasher Forever: **album of the week** - Lostprophets



Instore - Fatboy Slim, Madonna DVD, Divine Comedy



Albums of the month - Four Tet, Jehn, Nouvelle Vague, The Morning After Girls, Blackout, TV On The Radio, Courtney Tidwell, Metric.



Windows - July Sale: **Instore** - India Arie, Canned Heat, Kells, Lady Sovereign, Plan B, Tricky, BMAX Bandits, Catch 22, Jan Dury, Dabrye, Mary J Blige, Broken Social Scene, Cori, Depeche Mode, Fatboy Slim, Four Day Home, Guillemot, Neil Furtado, Mogwai. **Press ads** - Sale Hills Have Eyes, CSI



Recommended - Madonna, Helt Skatter, Fatboy Slim, Danni Minogue: **Instore** - Madonna, Automatic, Sergio Mendes, Danii Minogue, Renaissance, R&B Classics, Helt Skatter, Andrea Bocelli, Russel Watson, Journey South, Andy Abraham: **DVD** - *T-Rex*



Windows - Hot Summer Offers/World Cup 2006, **CD Of The Week** - Hope Of The States, Instore - The Automatic, 36 CrazyFishes, Lightning Seeds, The Longcut, Neily Furtado, The Futureheads, Upper Room, Boy Kill Boy, Norway Russia



Mojo listening posts - Faun Fables, The Fever, Howlin Rain, Six Organs of Admittance, Mucky, Larsing-Opreid: **Selects listening posts** - Jane Taylor, Lostprophets, Frank Black, One-Two, Andy Smith

Sainsbury's

Instore - Lostprophets, Crazy Frog, Summer Hits, Feel Good Songs, Clubland 9, Beyond The Sea, Gatecrasher Forever, PlaySchool Pop, **Album Of The Week** - Lostprophets



Instore - Automatic, Costa Del Disco, Danni Minogue, Divine Comedy, Fatboy Slim, George Benson, Helt Skatter, High School Rocks, Hope Of The States, Madonna, R&B Classics, Ray Lamontagne, Renaissance II, Sergio Mendes, Shakira, TI, Trinity, Wedding Disco



Windows - Fatboy Slim, The Automatic, Shakira, Madonna, Outlets, Girls, United In Hardcore, Renaissance II, R&B Classics: **Instore** - Fatboy Slim, The Automatic, Shakira, Ray La Montagne, Madonna DVD, Placebo, Sergio Mendes, Black Eye Peas, Jamie Foxx, Lupe Fiasco, All American Rejects, Muse, Lostprophets, Zooten

WHSmith

Instore - Madonna, Fatboy Slim, Sergio Mendes, George Benson, Clubbers Guide, Best Of BritLit

WOOLWORTHS

Album of the week - Pussycat Dolls; Single of the week - Ke\$ha White; **Instore** - Summer Hits, Crazy Frog, Clubland 9, Lostprophets, Feelgood Songs

XFM

DATYIME LIST
 Arctic Monkeys *Moody Blue*, Dirty Pretty Things *Overhead*, Editors *Blood*, Embrace *World At Your Feet*, Fatboy Slim *That Girl*, Paul Oakenfold *Faster! Kill! Fuzz!*, "James Barkley *Single Face*, Hard P *Bottom*, Do Doctor *Jack Johnson* *Unlabeled*, "James Dean *Breakfast* *Thats No Way To Tell A Lie*, "Jose Gonzalez *Home On Your Heart*, Kaiser Chiefs *No No No*, "Max Kromer *I It Any Wonder?*, Lily Allen *Smile*, Lostprophets *Rooftops*, Mose Supremacy *Black Hole*, Ocean Bright *Life*, Placebo *Time For Pretzel*, Scream Country Girl *Rainforest In The Morning*, Red Hot Chili Peppers *Full Me*, "Seb *Snow Patrol* *You're All I Need*, "The Automatic *Master The Feeling* *Fill My Little World*, "The Fratellis *Herzlika*, The Kaiser Chiefs *Mooves In Her Own Way*, The Late July *Recounters*, *Stand*, The Zutons *Valerie*, *Yeah Yeah Yeahs* *Turn Into*



EVENING LIST
 Brit & Sebastian White *Outer Sky*, Cat Power *Live In Bar*, "Cand White", "Death Cab For Cutie" *I Will Follow You Into The Dark*, "Fall Out Boy *Infinity On High*, "Gallagher's *Music Up Learning*, "John Arber *Self*, "Jamie Shill", "Jan Nole *Earn Money*, "Justin We Simlas *We Are Your Friends*, "Larkin Love *Chasing Silver*, "Killing Jane *I Am Your Boy*, "Johannes Maljunga *Yes*, "Mikaela Christina Cat Smith *Mogwai* *Never D'Angelo*, "Peaches Downtown *Radar Love*, "Rudie & Eddie *Like This*, "Robyn Spicker *On The City*, "Sugababes *Single Face*, "The Roots *Light*, "Lil' Sun *Day After Tomorrow*, "The Basement *I Just Caught A Fly*, "The Charlatanes *Who The Know*, "Hundred Waters *Without Making*, "The Puppets *Full David*, "The Cliffs *Shut Get Standards*, "The Sleepy Jackson *Get A Move On*, "The Young Pines *Stand*, "The Zutons *Get A Move On*, "The Heartstrings *Have The Heart*"



SINGLE OF THE WEEK

Razorlight
In The Morning

Vertigo 1701088
This first taster from Razorlight's July-released, eponymous second album should see the band ensconce themselves deeper into the mainstream after last Summer's Live @ Glastonbury appearances. Produced by Chris Thomas, it sounds a vital as anything the renowned producer has helmed. Already A-listed at Radio One, this is a solid piece of radio that should appeal to a much wider audience than their initial output.



ALBUM OF THE WEEK

Muse
Black Holes And Revelations

Warner Bros 2546435092
Their talent has always been there for all to see, but Muse have suffered, perhaps, from a perception they are simply Radiohead understudies with vaguely goth leanings. No more, though, as this surpasses anything the Oxford five-piece have yet produced. It begins with a potent post 9/11 aural assault and then goes on to take on themes of love and ambition, all with a musical touch that is both powerful and playful. A mesmerising work,

Singles

Lily Allen

Smile (Regal REGS135)
It may be only June, but Smile, the debut single from the much-touted Lily Allen, is already promising to be one of the hits of the summer. It is easy to see why: combining a reggae lilt with a feistig message and chorus of effortless pop cool, it screams "hit" from the word go. Naturally, Radio One and two (both A-list) and Xfm are already all over it.

Animal Collective

Grass (FatCat CDF7AT19)
Reissued to accompany a European tour, Grass showcases the Baltimore band's more screwball pop sensibilities, with a rousing, potentially singalong chorus emerging from a swirling musical mass that is very much in thrall to its own internal logic. A brilliant song that could prove an unlikely festival hit.

Dem Franchize Boyz

Lean Wit It. Rock Wit It (Virgin VUSCD327)
Another slice of that fine Atlanta snap sound that includes acts such as Da\$K and Da Brat, Lean Wit It... is a stripped, lewd and mesmerising track that harks back to the days of Afrika Bambaataa. The chorus is insistent and if it picks up airplay support it will surpass previous singles. I think They Like Me's Top 75 showing.

Fall Out Boy

A Little Less Sixteen Candles, A Little More 'Tough Me' (Mercury 1701059)
Firmly established with teenage rock audiences in the UK, Fall Out Boy have graced the covers of both *NME* and *Kerrang!* in recent months and have played sold-out tours. This third single from their album is more of the same - high-energy, irony-rich pop with a strong melody. It's B-listed at Radio One.

José González

Hand On Your Heart (Peacefrog PFG053)
Any singer who can take a Stock/Aitken/Waterson song and turn it into a thing of fragile

beauty has to be admired. González already has a platinum album in Vencer, and a place in everyone's heart following the huge single Hearbreaks; this single will continue his rise to international recognition. In the present glug of earnest young people with acoustic guitars, González stands out as the true heir to Nick Drake and his ilk.

Mobb Deep

Put 'Em In Their Place (Interscope LC06406)
Mobb Deep's recent brush with chart fame, courtesy of a 50 Cent collaboration, certainly doesn't seem to have blunted their edge, which is lucky, as the *Queens* duo are at their best when most menacing. Put 'Em In Their Place probably won't be on breakfast radio any time soon, but their considerable fanbase will not be disappointed.

The Grates

19-20-20 (Dew Process GRATES54)
Interscope were quick to pick up on The Grates' international accent earlier this year, when a savvy US A&R man signed the Australian group for the world. Rapidly winning over UK fans and press alike, theirs is a jangly, summer indie-pop hybrid dominated by a female vocalist who just might be a fan of Yeah Yeah Yeahs' Karen O. Lovely stuff.

Paolo Nutini

Let Forever (Atlantic ATUK034CD)
Unfortunately for Nutini, he is releasing a record the same week as José González, and there seems to be a sudden glut of earnest young men with guitars. Also C-listed at Radio One it will be interesting to see if a burgeoning marketing budget will against word-of-mouth build-up. Or perhaps there is room for both.

The Pipettes

Full Shapes (Memphis Industries M1701025)
Lifted from the forthcoming album *We Are The Pipettes* (released on July 17), this song, like previous singles *Dirty Mind* and *Your Kisses Are Wasted On Me*, draws heavily on a Sixties Phil Spector sound. With a UK tour kicking off at London's Cargo on July 3, this could be when the

public start to sit up and take notice. It has been C-listed by Radio Two.

The Rifles

She's Got Standards (Red Ink 82876856172)
Music Week has long supported this band after previewing them in 2005 after signing a Universal publishing deal. With their debut, Ian Brodie-produced album complete, this single is here to whik us toward its release. Brodie's touch has ensured the band's edge is retained, and the track possesses all the energy of their live performances.

Sigur Rós

Saglópur (EMI CD0EM687)
This is the third single from the Icelandic band's gold-awarded fourth album *Takk...* released last September. Starting out quietly with delicate piano, glockenspiel and Jon's fragile falsetto, it soon builds to something darker thanks to a broody drumbeat and a beautiful string section. After Hoppipolla's success, this should enjoy commercial success, however uncompromising.

Bob Sinclar feat. Steve Edwards

Hold On (Children Of The Sky) (Defected DFDT132)
The man behind the smash hit *Love Generation* returns with a similarly addictive floor-filler that looks almost certain to become as big as his hit. Not only is it built around an equally danceable and optimistic musical backdrop with an insantly nagging whistle hook, but a cracking vocal from Steve Edwards makes it as listenable in the car as it is in the club.

Jenny Wilson

Let My Shoes Lead Me Forward (Rabid WR037953)
Taken from Wilson's debut solo album *Love And Youth*, this is a single that heralds the arrival of a talent to get very excited about. Written, produced, engineered by Wilson, who also played all the instruments, this is sleek and stylish disco for the 21st century, with a vocal that gives the whole thing an endearing human feel to it. A fantastic remix is offered by The Knife, to whose label Wilson is signed.

Albums

Amusement Parks on Fire

Out Of The Angles (V2 VVR1036372)
This second album from Michael Feerick offers more of the kind of expansive cinematic soundscapes usually associated with Sigur Rós and other Scandinavian acts. Sometimes it gets lost gazing at constellations, but when songs such as *In Flight* and *Blackout* underpin the stargazing with crunching guitars, the album comes into its own.

Johnny Cash

American V. A Hundred Highways (Lost Highway 86296)
By today's standards, Cash's posthumous work rate has been a little slow, but this is the last album he recorded with Rick Rubin before his death and offers covers of songs by the likes of Hank Williams and Bruce Springsteen, as well as two original Cash compositions. What strikes one the most is his voice, which, even by his standards, sounds almost unbearably affecting in its powerful blend of grit and wisdom.

ILIKETRAINS

Progress Reform (Fierce Panda NONG4ACD)
This debut mini-album from ILIKETRAINS suggests a band merely scratching the surface of what they're capable of creatively. Led by the current single *Terra Nova*, Progress Reform is without a doubt moment, driven by an undercurrent of melancholy, it wears its influences on its sleeve without overlying them.

Love Is All

Nine Times That Same Song (Parlophone tbc)
Holy tipped since their SXSW show, this Swedish band make their UK debut via Parlophone. Their blend of raw punk guitar, sax and vocals has the energy of garage rock and X-Ray Spevers' park set. To follow the *Yeah Yeah Yeahs* into the charts.

New Fish

Universally Dirty (Big Dada BDD00293)
Over a career that is impressively

protracted for a UK hip-hop act, New Fish have forged a considerable reputation. Perhaps it is a result of this that this album generally disappoints: the production remains well-crafted and the dual MCs have the odd good line but, on the whole, it struggles to rise above average.

Novvelle Vague

Band's A Part (Peacefrog PFG079CD)
While the debut album from Nouvelle Vague prompted devotion and derision in equal measures, there was no doubting its popularity, with more than 200,000 copies now sold. Band's A Part sees them continuing the good work with another beautifully realised set of Eighties and new wave covers reinterpreted as gentle bossa nova gems. Highlights include a stately version of *Killing Moon* and a slightly spooky *Fade To Grey*.

TV On The Radio

Return To Cooke Mountain (4AD CAD2607CD)
It is rare to currently find bands in so-called alternative circles willing to be genuinely experimental in their musical approach, but not to completely lose their grip on "the tunes". This record manages that difficult balancing act with some success, mashing up loops and rhythms with occasionally bizarre vocals and always remaining accessible, making it the band's creative high-water mark thus far.

Various

Rough Trade Shops: Singer Songwriter 01 (Mute CDSTUM0273)
This is the latest in the series of compilations that stretches back to February 2001. With 38 songs from 38 artists over two CDs, it straddles a wider range of styles. Highlights include Bright Eyes' newy staccato on *The Calendar* and Hung iYat, the rattling delivery of Robert Wyatt on *Organ-based Blues In Bob Minor* and the haunting *Cripple And The Starfish* by Mercury Prize-winning The Anthonys and The Johnsons.

This week's reviewers: Daphne Barrett, Ben Cartlow, Stuart Clark, Richard Hogg, Jim Larkin, Owen Lawrence, Nick Tocco and Simon Ward.

Singles

Shakira shoots up to number three, an impressive feat given the track's lack of airplay. Bon Jovi, meanwhile, make a commendable debut at number five

TOP 20 DOWNLOADS

THE LIST	ARTIST TITLE	LABEL
1	NELLY FURTADO MANEATER	GEFFEN
2	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)	WCA
3	INFERNAL FROM PARIS TO BERLIN	UNIVERSAL MUSIC
4	THE AUTOMATIC MONSTER	BUNDO MUSIC GROUP
5	BADDELI/SKINNER/THE LIGHTNING SEEDS 3 LIONS	EPIC
6	PINK WHO KNEW	LANCET
7	KEANE IS IT ANY WONDER?	ISLAND
8	CHAKRS BARKLEY CRAZY	WATSON MUSIC
9	EMBRACE WORLD AT YOUR FEET	INDEPENDENT
10	DAKENFOLD FEAT BRITTANY MURPHY FASTER KILL PUSSYCAT	WIRETIP
11	THE FEELING FILL MY LITTLE WORLD	ISLAND
12	PRIMAL SCREAM COUNTRY GIRL	COOLUMBA
13	NERINA PALLOT EVERYBODY'S GONE TO WAR	INTERSCOPE
14	BUSTA RHYMES TOUCH IT	INTERSCOPE
15	RIHANNA UNFAITHFUL	DEF JAM
16	PUSSEYCAT DOLLS BUTTIONS	AT&T
17	ORSON BRIGHT IDEA	MERCURY
18	RED HOT CHILI PEPPERS DANI CALIFORNIA	WARRNER BROS
19	RIHANNA SOS	DEF JAM
20	THE KOOKS NAIVE	MERCURY

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TOP 20 RINGTONES

THE LIST	ARTIST TITLE	PROVIDER
1	LIGHTNING SEEDS 3 LIONS	Corvus
2	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)	RSC
3	INFERNAL FROM PARIS TO BERLIN	Universal
4	CHAKRS BARKLEY CRAZY	Universal
5	TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP?	Sony
6	BEATFAKREZ SOMEBODY'S WATCHING ME	EMI
7	PINK WHO KNEW	LANCET
8	RIHANNA SOS	Warner
9	NELLY FURTADO MANEATER	Warner
10	BUSTA RHYMES TOUCH IT	Zomba
11	DAKENFOLD FEAT BRITTANY MURPHY FASTER KILL PUSSYCAT	Warner
12	RED HOT CHILI PEPPERS DANI CALIFORNIA	Warner
13	LL COOL J FEAT JENNIFER LOPEZ CONTROL MYSELF	EMI
14	DAZ SIMPSON TEENAGE LIFE	Zed
15	SHAYNE WARD NO PROMISES	Brown
16	EMBRACE WORLD AT YOUR FEET	EMI
17	PRIMAL SCREAM COUNTRY GIRL	EMI
18	THE KOOKS NAIVE	EMI
19	CENTROSPOT THE GREAT ESCAPE	EMI
20	THEME SEA MELODY	Reprise

© The UK Official Ringtone Chart. Compiled by RING UP. Covers period from June 5 to June 10, 2006.

TOP 20 EUROPEAN DOWNLOADS

THE LIST	ARTIST TITLE	COMPANY
1	NELLY FURTADO MANEATER	Universal
2	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Sony BMG
3	CHAKRS BARKLEY CRAZY	Sony BMG
4	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)	WCA
5	THE AUTOMATIC MONSTER	Universal
6	KEANE IS IT ANY WONDER?	Universal
7	PINK WHO KNEW	Sony BMG
8	RED HOT CHILI PEPPERS DANI CALIFORNIA	Warner
9	RIHANNA UNFAITHFUL	Universal
10	MARY J BLIGE ONE	Universal
11	SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA	Universal
12	DAKENFOLD FEAT BRITTANY MURPHY FASTER KILL PUSSYCAT	EMI
13	BADDELI/SKINNER/THE LIGHTNING SEEDS 3 LIONS	Sony BMG
14	RIHANNA SOS	Universal
15	EMBRACE WORLD AT YOUR FEET	EMI
16	PUSSEYCAT DOLLS FEAT SNOOP BUTTIONS	BMG
17	THE FEELING FILL MY LITTLE WORLD	EMI
18	SPORTRINGEIDE STEELER '94, 74, 90, 2006	Universal
19	PRIMAL SCREAM COUNTRY GIRL	Sony BMG
20	INFERNAL FROM PARIS TO BERLIN	Universal

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24.06.06
Top 75



3. Shakira

Number one on the US *Billboard*/Hot 100 for the past fortnight, *Hips Don't Lie* by Shakira feat. Wyclef Jean has also topped the charts in France, Italy, Germany and Holland, and exploded #6-3 in the UK this week on sales of 20,927. The song - to be added to a new version of Shakira's second English language album, *Oral Fixation Volume 2* from today (Monday) - is a partial remake of Shakira's dance *Like This*, and will get a further boost when performed at the World Cup closing ceremony next month.



5. Bon Jovi

Three months shy of their previous 33 hits charted higher. The third single from their current album *Have A Nice Day*, it eclipses both the title track which reached number six and Welcome To Wherever You Are (number 19). The album, number two last September, re-entered the chart last month, and has since moved 180-91-53-52, the latter positional being its highest this year.

The Official UK

THE LIST	ARTIST TITLE	COMPANY
1	NELLY FURTADO MANEATER	Universal
2	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)	WCA
3	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Sony BMG
4	THE AUTOMATIC MONSTER	BUNDO MUSIC GROUP
5	BON JOVI WHO SAYS YOU CAN'T GO HOME	Warner
6	INFERNAL FROM PARIS TO BERLIN	Universal
7	PINK WHO KNEW	LANCET
8	EMBRACE WORLD AT YOUR FEET	INDEPENDENT
9	BADDELI/SKINNER/THE LIGHTNING SEEDS 3 LIONS	EPIC
10	SHAM 69 & THE SPECIAL ASSEMBLY HURRY UP ENGLAND...	Parlophone
11	TONY CHRISTIE (IS THIS THE WAY TO) THE WORLD CUP?	Sony
12	ARMAND VAN HELDEN FT TARA MVMVMY	Southern
13	PAUL OAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSEYCAT	Parlophone
14	KEANE IS IT ANY WONDER?	Island
15	CRAZY FROG WE ARE THE CHAMPIONS	Capitol
16	THE FEELING FILL MY LITTLE WORLD	Island
17	STAN BOARDMAN STAN'S WORLD CUP SONG	Mercury
18	SOUL MUSIC FT KIMBLE FADE	Mercury
19	FRAELLENS HENRIETTA	Mercury
20	DANNI MINOGUE SO UNDER PRESSURE	All Around The World
21	RIHANNA SOS	Def Jam
22	TIRED WHO YOU WANNA	Atlantic
23	PRIMAL SCREAM COUNTRY GIRL	Capitol
24	BEATFAKREZ SOMEBODY'S WATCHING ME	EMI
25	BUSTA RHYMES TOUCH IT	Interpol
26	MICHAEL JACKSONS YOU DON'T CARE ABOUT US	Interpol
27	TONEDEP ALLSTARS WHO DO YOU THINK YOU ARE KIDDING JURGEN	EMI
28	LL COOL J FT JENNIFER LOPEZ CONTROL MYSELF	Def Jam
29	SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA	Universal
30	THE STREETS NEVER WENT TO CHURCH	Capitol
31	RED HOT CHILI PEPPERS DANI CALIFORNIA	Warner
32	THE KOOKS NAIVE	Mercury
33	THE ORDINARY BOYS FEAT LADY SOVEREIGN NINE2FIVE	Virgin
34	RONAN KEATING & KATE RUSBY ALL OVER AGAIN	Polygram
35	CHRISTINA MILITAN/young JEEZY SAY I	Mercury
36	LORDI HARD ROCK HALLELUJAH	Def Jam
37	NERINA PALLOT EVERYBODY'S GONE TO WAR	Sony
38	ORSON BRIGHT IDEA	Mercury

1. Nelly Furtado Maneater (Universal)
 2. Sandi Thom I Wish I Was A Punk Rocker (With Flowers In My Hair) (WCA)
 3. Shakira Feat Wyclef Jean Hips Don't Lie (Sony BMG)
 4. The Automatic Monster (Bundo Music Group)
 5. Bon Jovi Who Says You Can't Go Home (Warner)
 6. Infernal From Paris To Berlin (Universal)
 7. Pink Who Knew (Lancet)
 8. Embrace World At Your Feet (Independent)
 9. Baddeley/Skinner/The Lightning Seeds 3 Lions (Epic)
 10. Sham 69 & The Special Assembly Hurry Up England... (Parlophone)
 11. Tony Christie (Is This The Way To) The World Cup? (Sony)
 12. Armand Van Helden Ft Tara Mvmvmy (Southern)
 13. Paul Oakenfold/Brittany Murphy Faster Kill Pussycat (Parlophone)
 14. Keane Is It Any Wonder? (Island)
 15. Crazy Frog We Are The Champions (Capitol)
 16. The Feeling Fill My Little World (Island)
 17. Stan Boardman Stan's World Cup Song (Mercury)
 18. Soul Music Ft Kimble Fade (Mercury)
 19. Fraelle's Henrietta (Mercury)
 20. Danni Minogue So Under Pressure (All Around The World)
 21. Rihanna Sos (Def Jam)
 22. Tired Who You Wanna (Atlantic)
 23. Primal Scream Country Girl (Capitol)
 24. Beatfakrez Somebody's Watching Me (EMI)
 25. Busta Rhymes Touch It (Interpol)
 26. Michael Jacksons You Don't Care About Us (Interpol)
 27. ToneDep Allstars Who Do You Think You Are Kidding Jurgen (EMI)
 28. LL Cool J Ft Jennifer Lopez Control Myself (Def Jam)
 29. Sergio Mendes/Black Eyed Peas Mas Que Nada (Universal)
 30. The Streets Never Went To Church (Capitol)
 31. Red Hot Chili Peppers Dani California (Warner)
 32. The Kooks Naive (Mercury)
 33. The Ordinary Boys Feat Lady Sovereign Nine2Five (Virgin)
 34. Ronan Keating & Kate Rusby All Over Again (Polygram)
 35. Christina Militan/Young Jeezy Say I (Mercury)
 36. Lordi Hard Rock Hallelujah (Def Jam)
 37. Nerina Pallot Everybody's Gone To War (Sony)
 38. Orson Bright Idea (Mercury)

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Singles Chart

As used by Top Of The Pops and Radio One

Chart compiled from actual sales for Sunday to Saturday, across a sample of more than 1,000 UK shops. In the event of a tie, the Official UK Charts Company 2006. Tracks with 10 or less UK copies.



10. Sham 69 Adopted by Virgin Radio as its official World Cup Anthem. Hurray Up England by Sham 69 & The Specials. Assembly ranks onto the chart at number 30 on sales of 10,189. Featuring original Sham 69 leader Jimmy Pettey and former Blur member Graham Coxon. The track is 4th adaptation of Sham 69's 1978 hit Hurray Up. Many, which also reached number 10, and benefits the Teenage Cancer Trust.

29. Sergio Mendes User is the Nike Soccer Ball's TV ad featuring Brazil's World Cup team.

30. Sergio Mendes' new recording of Man Que Nada with The Black Eyed Peas debuts at 29 on sales of 4,659. Follow Brazilian Jorge Ben wrote Me Que Nada, which peaked at 1966. The song previously charted in 1990 for Electrobeat. The track is Mendes' and Ronaldo's Revuega (as Man Que Nada) and is in CD only for Colour Girl.

31. The Official UK Charts Company 2006.

32. The Official UK Charts Company 2006.

33. The Official UK Charts Company 2006.

34. The Official UK Charts Company 2006.

35. The Official UK Charts Company 2006.

36. The Official UK Charts Company 2006.

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43. The Official UK Charts Company 2006.

44. The Official UK Charts Company 2006.

45. The Official UK Charts Company 2006.

46. The Official UK Charts Company 2006.

47. The Official UK Charts Company 2006.

48. The Official UK Charts Company 2006.

HIT 40 UK

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
1	1	NELLY FURTADO	MANEATER	REPRISE	1
2	2	SANDI THOM	I WISH I WAS A PUNK SOCKER	ACA	1
3	3	SHAKIRA FEAT WYCLEY JEAN	HIPS DON'T LIE	CHRYSLER	1
4	4	AUTOMATIC MONSTER		BIG SISTER	1
5	5	RON JOVI	WHO SAYS YOU CAN'T GO HOME	MERCURY	1
6	6	INFERNAL FROM PARIS	TO BERLIN	ARTISTS	1
7	7	PUNK WHO KNEW		LAFFAZZ	1
8	8	EMBRACE	WORLD AT YOUR FEET	WARRIOR BROS	1
9	9	BADDIEL & SKINNER	THE LIGHTNING SEEDS 3 LICKS	EPIC	1
10	10	THE PEOPLE'S ANTHEM	HURRY UP ENGLAND	PARADE	1
11	11	KEANE	IS IT ANY WONDER?	ISLAND	1
12	12	THE FEELING	FILL MY LITTLE WORLD	BLISS	1
13	13	KHANNA	SOS	50/50	1
14	14	ARMAND VAN HELDEN	MY MY MY	SCHNEIDER	1
15	15	CHARLIS BARKLEY	CRAZY	WARRIOR BROS	1
16	16	WILL YOUNG	WHO AM I	WARRIOR BROS	1
17	17	ADRENALIN PATROL	BRITANNY MURPHY FASTER KILL PUSSEYCAT	300	1
18	18	KERENA PALLOT	EVERYBODY'S GONE TO WAR	300	1
19	19	BEATFAKZ	SOMEBODY'S WATCHING ME	DISA	1
20	20	SNOW PATROL	YOU'RE ALL I HAVE	FRUIT	1
21	21	TONY CHRISTIE	IS THIS THE WAY TO THE WORLD CUP?	TAG	1
22	22	SOLI MUSIC	FEAT. KIMBLEE FADE	RED ANGELO	1
23	23	JACK JOHNSON	UPSIDE DOWN	REPRISE	1
24	24	RED HOT CHILI PEPPERS	DANI CALIFORNIA	WARRIOR BROS	1
25	25	ORSON JO	JOCKSONG	MERCURY	1
26	26	PRIMAL SCREAM	COUNTRY GIRL	COLEMAN	1
27	27	CHRISTINA MILLAN	YOUNG JEZZY SAY I	RED ANGELO	1
28	28	LL COOL J	FEAT. JENNIFER LOPEZ CONTROL MYSELF	RED ANGELO	1
29	29	ROBBIE WILLIAMS	SIN SIN SIN	DUROGAL	1
30	30	T.I	WHY YOU WANNA	ATLANTIC	1
31	31	CRAZY FROG	WE ARE THE CHAMPIONS (DING A DONG DING)	SOULS	1
32	32	DANNI MINOGUE	SO UNDER PRESSURE	ATLANTIC	1
33	33	DIEMO MENDES	FEAT. THE BLACK EYED PEAS MAS QUE NADA	HYPER	1
34	34	RONAN KEATING	FEAT. KATE RUSBY ALL OVER AGAIN	ROYAL	1
35	35	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	GOLDEN BROTHERS	1
36	36	STAN BOGDANSKI	STAN'S WORLD CUP SONG	FRUIT	1
37	37	CORINNE BAILEY RAE	TRIBUTE SLEEPING	GOLDEN BROTHERS	1
38	38	FRATELLE	HEAVENLY	ATLANTIC	1
39	39	THE ZITONS	VALERIE	INTERSCOPE	1
40	40	BUSTA RHYMES	TOUCH IT	DEF JAM	1

TOP 30 PHYSICAL SINGLES

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
1	1	SANDI THOM	I WISH I WAS A PUNK SOCKER	ACA	1
2	2	SHAKIRA FEAT WYCLEY JEAN	HIPS DON'T LIE	CHRYSLER	1
3	3	NELLY FURTADO	MANEATER	REPRISE	1
4	4	RON JOVI	WHO SAYS YOU CAN'T GO HOME	MERCURY	1
5	5	CHARLIS BARKLEY	CRAZY	WARRIOR BROS	1
6	6	EMBRACE	WORLD AT YOUR FEET	WARRIOR BROS	1
7	7	AUTOMATIC MONSTER		BIG SISTER	1
8	8	SHAM 69 & THE SPECIALS	ASSEMBLY HURRY UP ENGLAND	PARADE	1
9	9	INFERNAL FROM PARIS	TO BERLIN	ARTISTS	1
10	10	PUNK WHO KNEW		LAFFAZZ	1
11	11	TONY CHRISTIE	IS THIS THE WAY TO THE WORLD CUP?	TAG	1
12	12	STAN BOGDANSKI	STAN'S WORLD CUP SONG	FRUIT	1
13	13	CRAZY FROG	WE ARE THE CHAMPIONS (DING A DONG DING)	GOLDST	1
14	14	DANNI MINOGUE	SO UNDER PRESSURE	ALL ABOUT THE WORLD	1
15	15	DIEMO MENDES	FEAT. THE BLACK EYED PEAS MAS QUE NADA	EPIC	1
16	16	SOLI MUSIC	FEAT. KIMBLEE FADE	RED ANGELO	1
17	17	ARMAND VAN HELDEN	MY MY MY	SCHNEIDER	1
18	18	T.I	WHY YOU WANNA	ATLANTIC	1
19	19	FRATELLE	HEAVENLY	ATLANTIC	1
20	20	TOMMYE ALLSTARS	WHO DO YOU THINK YOU ARE KIDDING JARREN	THE OFF	1
21	21	RONAN KEATING	FEAT. KATE RUSBY ALL OVER AGAIN	ROYAL	1
22	22	LORD HARD	ROCK HALLUJAH	REPRISE	1
23	23	TRINIDAD & TOBAGO TARTAN ARMY	SCOTLAND SCOTLAND SCOTLAND	3M MUSIC	1
24	24	ADRENALIN PATROL	BRITANNY MURPHY FASTER KILL PUSSEYCAT	PERFECT10	1
25	25	BEATFAKZ	SOMEBODY'S WATCHING ME	DISA	1
26	26	CLEA LUCKY	LIKE THAT	DISA	1
27	27	THE FEELING	NEVER GO TO CHURCH	WARRIOR BROS	1
28	28	THE BOVINE COMEDY	DIVA LADY	ATLANTIC	1
29	29	MORRISSEY	THE YOUNGEST WAS THE MOST LOVED	ATLANTIC	1
30	30	MARIAH CAREY	FEAT. SNOWG DROP SAY SOMETHIN	DEF JAM	1

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
39	39	LOSTPROPHETS	ROOFTOPS...	REPRISE	1
40	40	TRINIDAD & TOBAGO TARTAN ARMY	SCOTLAND SCOTLAND...	3M MUSIC	1
41	41	THE ZITONS	VALERIE	INTERSCOPE	1
42	42	SUGABABES	FOLLOW ME HOME	DUROGAL	1
43	43	JOHN PARR VS TOMMYKNOCKERS	NEW HORIZON	NEWLINE	1
44	44	AFI	MISS MURDER	GRAND PUPPET	1
45	45	SHAYNE WARD	NO PROMISES	EMBRACE	1
46	46	MUSE	SUPER MASSIVE BLACK HOLE	WARRIOR BROS	1
47	47	MARIAH CAREY	SAY SOMETHIN	DEF JAM	1
48	48	CHICANE	FEAT. TOM JONES STONED IN LOVE	MERCURY	1
49	49	ORSON JO	NO TOMORROW	MERCURY	1
50	50	PAUL SIMON	FATHER & DAUGHTER	WARRIOR BROS	1
51	51	JACK JOHNSON	UPSIDE DOWN	REPRISE	1
52	52	THE DIVINE COMEDY	DIVA LADY	ATLANTIC	1
53	53	JOE GONZALEZ	HEART BEATS	REPRISE	1
54	54	SUNBLOCK	FIRST TIME	MAVINO	1
55	55	CLEA LUCKY	LIKE THAT	DISA	1
56	56	SNOW PATROL	YOU'RE ALL I HAVE	FRUIT	1
57	57	MORRISSEY	THE YOUNGEST WAS THE MOST LOVED	ATLANTIC	1
58	58	DEPECHE MODE	JOHN THE REVELATOR/LILIAN	MARCA	1
59	59	THE BLACK EYED PEAS	PUMP IT	ATLANTIC	1
60	60	BATTLE CHILDREN		TEMPERANCE	1
61	61	THE DUALERS	DON'T GO	GRAND PUPPET	1
62	62	THE RACONTEURS	STEADY AS SHE GOES	3M MUSIC	1
63	63	KORN	COMING UNDONE	REPRISE	1
64	64	MARY J BLIGE	U2 ONE	GRAND PUPPET	1
65	65	INDIA ARIE	I AM NOT MY HAIR	MERCURY	1
66	66	BILLY TALENT	DEVIL IN A MIDNIGHT MASS	ATLANTIC	1
67	67	THE TALKSPORT ALLSTARS	WE'RE ENGLAND (TOM HARK)	THE OFF	1
68	68	DIRTY PRATT	THINGS BANG BANG YOU'RE DEAD	WARRIOR BROS	1
69	69	THE ALL AMERICAN JECKS	DIRTY LITTLE SECRET	REPRISE	1
70	70	WILL YOUNG	WHO AM I	WARRIOR BROS	1
71	71	THE FEELING	SEAM	BLISS	1
72	72	DUNCAN JAMES	SOONER OR LATER	REPRISE	1
73	73	DAZ SAMPSON	TEENAGE LIFE	EMBRACE	1
74	74	FALL OUT BOY	DANCE	MERCURY	1
75	75	NINA SIMONE	AINT GOT NO LOVE GOT LIFE	3M MUSIC	1

■ Sales increase ■ Sales decrease ■ New Entry
■ Sales increase ■ Sales decrease ■ New Entry
■ Sales increase ■ Sales decrease ■ New Entry

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
76	76	THE ZITONS	VALERIE	INTERSCOPE	1
77	77	THE ZITONS	VALERIE	INTERSCOPE	1
78	78	THE ZITONS	VALERIE	INTERSCOPE	1
79	79	THE ZITONS	VALERIE	INTERSCOPE	1
80	80	THE ZITONS	VALERIE	INTERSCOPE	1

The Official UK Charts Company 2006.
 All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums Chart

Chart compiled from actual sales last Sunday by SoundScan across a sample of more than 4,000 UK stores.

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WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL
39	36	40	PUSSYCAT DOLLS	POD	BMG
40	35	8	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS	SONY
41	35	2	LEANN RIMES	WHATEVER WE WANNA	W
42	22	4	ZERO 7	THE GARDEN	Capitol
43	29	5	THE RACONTEURS	BROKEN BOY SOLDIERS	Mutec
44	32	10	WILL YOUNG	KEEP ON	XL
45	34	10	THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING	Sony
46	43	39	GUNS N' ROSES	GREATEST HITS	Capitol
47	41	87	KEANE	HOPES AND FEARS	Capitol
48	38	91	THE KILLERS	HOT FUZZ	Island
49	27	8	NERINA PALLOT	FIRES	London
50	52	6	JOHN FOGERTY	THE LONG ROAD HOME	Universal
51	51	71	BON JOVI	CROSS ROAD - THE BEST OF	Island
52	53	9	BON JOVI	HAVE A NICE DAY	Island
53	39	23	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Virgin
54	55	15	THE BLACK EYED PEAS	MONKEY BUSINESS	Capitol
55	NEW	1	DUNCAN JAMES	FUTURE PAST	Capitol
56	42	88	GREEN DAY	AMERICAN IDIOT	Capitol
57	46	12	EMBRACE	THIS NEW DAY	Independent
58	44	15	THE BEAUTIFUL SOUTH	SUPERB!	Virgin
59	56	18	JACK JOHNSON	BURSHIFIRE FAIRYTALES	Capitol
60	66	54	COLDPLAY	X&Y	Capitol
61	58	63	JAMES BLUNT	BACK TO BEDLAM	Mutec
62	59	56	CORILLAZ	DEMON DAYS	Capitol
63	80	8	MARK KNOPFLER & EMMYLOU HARRIS	ALL THE ROADRUNNIN'	Capitol
64	17	11	NE-YO	IN MY OWN WORDS	Mutec
65	63	20	JACK JOHNSON	ON AND ON	Capitol
66	55	6	DIRTY PRETTY THINGS	WATERLOO TO ANYWHERE	Virgin
67	45	18	PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT	Capitol
68	61	10	HAYLEY WESTERNA	ODYSSEY	Capitol
69	13	13	THE BEACH BOYS	THE VERY BEST OF	Capitol
70	48	22	FALL OUT BOY	FROM UNDER THE CORK TREE	Capitol
71	NEW	1	36 CRAZYFISTS	REST INSIDE THE FLAMES	Capitol
72	49	3	AFI	DECEMBER UNDERGROUND	Capitol
73	47	4	PET SHOP BOYS	FUNDAMENTAL	Capitol
74	75	27	MARY J BLIGE	THE BREAKTHROUGH	Capitol
75	8	8	BRYAN ADAMS	ANTHOLOGY	Capitol



12. The Dixie Chicks
First single 'Not Ready to Make Nice' peaked at number 70 last week, but 'The Dixie Chicks' debut album 'Not Ready to Make Nice' is taking the Long Way faster, debuting at number 12 on sales of 25,782. Their third number one album in America, it's the Dixie Chicks' first Top 20 album here. Their last, 'Home', reached number 33 in 2003 and has sold 124,463 copies, while 'Wide Open Spaces' is their highest charting and biggest selling album, reaching number 26 and selling 145,880 copies. FYI, number 36 in 1999, sold 80,000 copies.

TOP 10 ROCK ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	RED	TOO CHILI PEPPERS STADIUM ARCADIA	Warner
2	36 CRAZYFISTS	REST INSIDE THE FLAMES	Capitol
3	AFI	DECEMBER UNDERGROUND	Capitol
4	GUNS N' ROSES	GREATEST HITS	Capitol
5	GREEN DAY	AMERICAN IDIOT	Capitol
6	WOLFMOTHER	WOLFMOTHER	Capitol
7	NICKELBACK	ALL THE RIGHT REASONS	Capitol
8	LORDI	THE ROCKY HORROR	Capitol
9	TUO	DURO DROG	Capitol
10	TALKING BACK	SUNDAY LOUDER NOW	Capitol

TOP 10 JAZZ ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	NINA SIMONE	THE VERY BEST OF	Capitol
2	VARIOUS ARTISTS	THE JAZZ ALBUM 2006	Capitol
3	NINA SIMONE	SONGS TO SING - THE BEST OF	Capitol
4	MICHAEL BUBLE	CALL ME A CAT	Capitol
5	NORAN JONES	FEELS LIKE HOME	Capitol
6	THE COMMITMENTS	THE COMMITMENTS (GST)	Capitol
7	VARIOUS ARTISTS	JAZZ	Capitol
8	MAURILENE PERRYNOX	CARELESS LOVE	Capitol
9	NORAN JONES	COME AWAY WITH ME	Capitol
10	JAMIE CULLUM	TWENTYSOMETHING	Capitol

TOP 10 CLASSICAL ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	HAYLEY WESTERNA	ODYSSEY	Capitol
2	KATHERINE JENKINS	SECOND NATURE	Capitol
3	THE CHOIRBOYS	THE CHOIRBOYS	Capitol
4	BYRN TERPFL	SIMPLE GIFTS	Capitol
5	KATHERINE JENKINS	LIVING A DREAM	Capitol
6	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Capitol
7	NICOLA BENEDETTI	MONDRIAN CONCERTO FOR VIOLIN	Capitol
8	KATHERINE JENKINS	THE ARMED MAN - A MASS FOR VOICE	Capitol
9	PAWROTTI/DOMINGO/CARRERAS	NESSUN DORMA	Capitol
10	KATHERINE JENKINS	REQUIM	Capitol

Specialist

TOP 10 INDIE SINGLES

LAST WEEK	ARTIST	TITLE	LABEL
1	ARMAND VAN HELDEN	FEAT TARA MVMNTAY	Capitol
2	EMBRACE	WORLD AT YOUR FEET	Capitol
3	TRINIDAD & TOBAGO	TARTAN ARMY	Capitol
4	STAN BOARDMAN	STAN'S WORLD CLIP SONG	Capitol
5	THE DIALERS	DON'T GO	Capitol
6	MORRISSEY	THE YOUNGEST WAS THE MOST LOVED	Capitol
7	JOHN PARR	V5 TOMMYKNOCKERS NEW HORIZON	Capitol
8	PAUL OAKENFOLD	FEAT BRITANNY MURPHY FASTER KILL PUSSYCAT	Capitol
9	TONY CHRISTIE	IS THIS THE WAY TO THE WORLD CLIPP?	Capitol
10	CRAZY FROG	WE ARE THE CHAMPIONS	Capitol

TOP 10 INDIE ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	PAUL WELLER	CATCH FLAME	Capitol
2	JOSE GONZALEZ	VEHEER	Capitol
3	THE RACONTEURS	BROKEN BOY SOLDIERS	Capitol
4	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol
5	THE PRODIGY	THE LAW - THE SINGLES 1990-2005	Capitol
6	MORRISSEY	RING LEADER OF THE TORMENTORS	Capitol
7	EMBRACE	THIS NEW DAY	Capitol
8	PAUL OAKENFOLD	A LITTLE MIND	Capitol
9	CONEXION	WE OPERATE	Capitol
10	KINKS	THE ULTIMATE COLLECTION	Capitol

TOP 10 ROCK ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	RED	TOO CHILI PEPPERS STADIUM ARCADIA	Warner
2	36 CRAZYFISTS	REST INSIDE THE FLAMES	Capitol
3	AFI	DECEMBER UNDERGROUND	Capitol
4	GUNS N' ROSES	GREATEST HITS	Capitol
5	GREEN DAY	AMERICAN IDIOT	Capitol
6	WOLFMOTHER	WOLFMOTHER	Capitol
7	NICKELBACK	ALL THE RIGHT REASONS	Capitol
8	LORDI	THE ROCKY HORROR	Capitol
9	TUO	DURO DROG	Capitol
10	TALKING BACK	SUNDAY LOUDER NOW	Capitol

TOP 10 JAZZ ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	NINA SIMONE	THE VERY BEST OF	Capitol
2	VARIOUS ARTISTS	THE JAZZ ALBUM 2006	Capitol
3	NINA SIMONE	SONGS TO SING - THE BEST OF	Capitol
4	MICHAEL BUBLE	CALL ME A CAT	Capitol
5	NORAN JONES	FEELS LIKE HOME	Capitol
6	THE COMMITMENTS	THE COMMITMENTS (GST)	Capitol
7	VARIOUS ARTISTS	JAZZ	Capitol
8	MAURILENE PERRYNOX	CARELESS LOVE	Capitol
9	NORAN JONES	COME AWAY WITH ME	Capitol
10	JAMIE CULLUM	TWENTYSOMETHING	Capitol

TOP 10 CLASSICAL ALBUMS

LAST WEEK	ARTIST	TITLE	LABEL
1	HAYLEY WESTERNA	ODYSSEY	Capitol
2	KATHERINE JENKINS	SECOND NATURE	Capitol
3	THE CHOIRBOYS	THE CHOIRBOYS	Capitol
4	BYRN TERPFL	SIMPLE GIFTS	Capitol
5	KATHERINE JENKINS	LIVING A DREAM	Capitol
6	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Capitol
7	NICOLA BENEDETTI	MONDRIAN CONCERTO FOR VIOLIN	Capitol
8	KATHERINE JENKINS	THE ARMED MAN - A MASS FOR VOICE	Capitol
9	PAWROTTI/DOMINGO/CARRERAS	NESSUN DORMA	Capitol
10	KATHERINE JENKINS	REQUIM	Capitol

101-110	111-120	121-130	131-140
141-150	151-160	161-170	171-180
181-190	191-200	201-210	211-220
221-230	231-240	241-250	251-260
261-270	271-280	281-290	291-300
301-310	311-320	321-330	331-340
341-350	351-360	361-370	371-380
381-390	391-400	401-410	411-420
421-430	431-440	441-450	451-460
461-470	471-480	481-490	491-500

THE DAY WILL INCLUDE...

- Networking breakfast and lunch breaks
- Exclusive evening party featuring live performances from some of the hottest up-and-coming acts in the UK
- Keynote address from one of the biggest names in the business
- Panel sessions featuring experts from across the music and brands worlds
- Case studies exploring high profile partnerships from the inside
- Exclusive consumer research commissioned for the event

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Time	Session	Title	Speakers
09.10	Introductory remarks		Ajax Scott, Publisher, Music Week
09.20	Keynote address	Announced soon	
09.50	Presentation	Brands and music: the view from the street	Entertainment Media Research
10.15	Presentation	Victory and defeat - how to find your dream partner	Dan Jackson, Author
10.25	Panel session	The secret of a successful marriage	Rob McDermott, Madmax Entertainment, Duncan Bird, Sony BMG, Adam Bradley, AdBradley
10.55	COFFEE BREAK		
11.25	Panel session	The artist is the brand	Guy Holmes, Gut records, Two Seas, Eric Harle, DEF, Peter Hook, New Order
12.00	Panel session	Noughts and ones: the new digital gold rush	Cindy Gallop, Former BBH, Richard Gottfeller, The Orchard, Ted Cohen, EMI, Recorded Music, Nialam Byrne, The Engine Room
12.35	Case study	The pop star and the mobile firm: Robbie Williams' T-Mobile partnership	Matthias Immel, T-Mobile, Tim Clark, IE Music
13.00	LUNCH BREAK		
14.30	Case study	Living on the Coke side of life: Coca Cola and Wieden & Kennedy	Ivan Wickstead, Coca Cola, Tom Dunlap, Wieden & Kennedy
14.50	Panel session	It's all about the show	Simon Lloyd, Nokia, Dominic Chambers, Vodafone, Mike Mathieson, Cake
15.20	Case study	24 hours of beer and music: Channel 4 and Carling	Neil McCallum, Channel 4, Martin Coyle, Coors Brewers
15.45	Panel session	Ditching the 30 second model	Martin Lowe, Popworld, Phil Mount, Initial TV
16.15	Case study		
16.40	Keynote address		Lou Pearlman, Trans Continental Records, Inc.
17.10	Closing Remarks		Martin Talbot, Editor, Music Week
17.30	EVENING RECEPTION LIVE MUSIC		

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