

MUSICWEEK

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European court casts doubt on validity of Sony BMG link-up and may halt EMI Warner merger

Majors reel after ruling

Mergers

by Paul Williams

Bertelsmann, EMI, Sony and Warner are left considering their immediate future options this week, after a bombshell ruling from Luxembourg's Court of First Instance.

All four majors' business strategies have been thrown into turmoil by last Thursday's judgment to annul the European Commission's 2004 decision, green-lighting Sony and BMG's merger. The judgment is a massive vic-

tory for the independent sector, whose European body Impala had battled against the odds to oppose the merger, bringing the lawsuit against the EC which prompted the legal ruling.

Sony BMG's owners Bertelsmann and Sony Corporation face the prospect of re-submitting their application to merge the recording interests to the Commission, even though their operations have operated as one and the same for more than 16 months. Meanwhile, EMI and Warner are now anxiously assessing what the ruling could mean to their own ongoing

efforts to bring their two businesses together.

Nunis Securities media analyst Richard Hitchcock says the Court of First Instance ruling - which follows a complaint brought against the EC merger decision by indie group Impala in December 2004 - comes at an extraordinary time given the amount of consolidation in the industry at the moment.

"The whole industry's in a state of flux and, with this decision, the authorities are announcing a lightning-up of any consolidation," says Hitchcock, who

describes the court's decision as "very significant".

"You can't really underestimate the implications," he says. "There are two ways of looking at it: there's the EMI perspective that this is case-specific ruling and it relates only to the way Sony BMG went about its merger, but the broader viewpoint is that this sends out a message about consolidation in the industry."

Sony BMG partners Bertelsmann and Sony, alongside EMI and Warner, are all understandably biding their time before drawing any firm conclusions

about the consequences of the judgment. Following the announcement Sony BMG, which now potentially faces being unawaked, issued a statement saying, "We are studying the judgment carefully and shall discuss the appropriate next steps with the European Commission."

EMI Group chairman Eric Nicolli describes the Court of First Instance decision as "unprecedented", although quickly adds, "I'm never shocked by anything that happens in this industry."

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● Impala reaction, p3



Hawley to play Music & Brands

Richard Hawley takes a break from his busy schedule of festival appearances to perform at Music Week's Music & Brands conference this Wednesday.

Hawley will perform at the evening showcase of the

conference, on a bill which also includes The Automatic and The Young Knives.

Around 200 delegates, from the brand and music sectors, are due at the Landmark Hotel conference, which includes speakers and representatives from Coca-Cola, Coors, Nokia, Vodafone, C4, 3 and others.

Hawley, whose critically-acclaimed Mute album Coles

Corner has to date achieved 60,000 sales in the UK, arrives back in the country after a successful appearance at the Traffic Festival in Italy, where he ended his set with a performance of Pink Floyd's Interstellar Overdrive, in tribute to Syd Barrett, who died earlier in the week (see p15).

His summer schedule includes an acoustic performance on

August 6 at the Curzon Cinema in London's Soho, before a screening of his favourite film of all time, Zulu.

Activity will continue over the coming month with appearances at Leicester's Summer Sundae, Edinburgh's T On The Fringe, V Festival in Stafford and Chelmsford, the Dublin Electric Picnic Festival and Dorset's End Of The Road event.

Coalition backs copyright move

A coalition of industry groups including Aim, BMR, Bacs, MMF and MU is pushing for a new digital right p4

Music & Brands set for lift-off

Music Week previews this Wednesday's Music & Brands conference, also offering more brand case studies p7

Midnight sun shines on music

To accompany this week's Norway Talent 2006 CD, MW surveys the market and highlights its best new acts p10

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Your guide to the latest news from the music industry

Bottom line

Bertelsmann to consider offers

● **Bertelsmann** may be open to further offers for its **BMG Music Publishing** division, after agreeing to keep its July 10 bid deadline firm. The German media group, which put the publishing group up for auction earlier this year in order to partly fund a \$4.5bn (£2.4bn) share buy-back from Groupe Bruxelles Lambert, invited 15 companies to tender and is understood to have received most of those already. It is expected to be looking for bids around the \$2bn (£1.3bn) mark.

● **Sanctuary** has reached an out-of-court agreement with three of its former **Music World/Urban Division** managers, **Tony Carter**, **Julian Erving III** and **Tony Davis**, after a dispute following the termination of their employment. In February this year, ● **Moscow-based counterfeit CD plant** **Russobit-Soft** has been ordered to pay record companies £80,000 for illegally manufacturing CDs for artists including **Cher**, **Radiohead** and **Michael Jackson**.

● Young people "resent" getting promotional messages by SMS text, according to youth research organisation **Vevo**. Speaking at last Wednesday's **BPI AGM**, **Vevo** manager **Julian Rolfe** told 99% of 15- to 24-year-olds who responded to an online survey disliked text messages as a way of receiving promotional information.

largely flat, according to a briefing at the company's **AGM** last week by chairman **Adam Broadbent**.

● The **BPI** has written to **Margaret Beckett** over **allmusic.com**'s **Paraphone** imprint **Regal** is to launch a singles club, which will release one seven-inch single every month for the next year. Each of the seven-inch releases will be limited to a run of 500 copies, while they will also be made available as digital releases.

Sign here

BMG in tie-up with Endemol

● **BMG Music Publishing** has signed a deal with **Endemol** to sub-publish the TV firm's music catalogue.

● **Zomba Music Publishing** has bought **The Strongarms Music Publishing Catalogue** from founders **Anna** and **Mark Jolley** and **The Teilar Music Group**.

● **HMV** has linked with **The Sun** to offer free downloads from its **HMV Digital service**. The promotion started last Friday with 14 free downloads, including tracks from **Rozzville**, **Paulo Nutini** and **The Feeling**.

● **Delicious Digital** has won the contract to create a brand for what will be India's largest radio network. The company is working with parent company **Adidas FM Radio** to create a music identity for its 45 stations.

● **Gibson Global Corporation** has acquired **Nelson** Group jukebox subsidiary **Deutsche Wurfliter**. The deal ends years of litigation between **Gibson** and **Nelson** about the use of the **Wurfliter** brand name.

● Rare tracks and recordings by **Universal** artists held in the **BBC** archives are set to become available for the first time as digital releases following a deal struck between **Universal** and **BBC Worldwide**.

● 'For one thing, the chances of four majors becoming three by the end of the year have declined dramatically' - Editorial, p14

strategy and business development for two years, may remain as a consultant at the company.

● **MCPs-PRS** has appointed former **MCA** executive **Sarah Faulder** as its first public affairs director, in line with its relations with government in the UK and Europe.

● **Impala** has agreed a new management structure that sees **Beggans** group chairman **Marlin Mills** take on executive chairman of the independent organisation. It follows **Michal Lambert** decision to step down.

● **Michael Eavis** has created a record label to release recordings of **glastonbury** performances on CD and DVD. The **Glastonbury Phonographic Society** label's first release will be a soundtrack to the documentary **Glastonbury The Film**.

● **David Mansfield** joins **Absolute's** Liverpool radio bid, p6

● **Whizz Kid Productions**, the independent TV production company set up and run by ex-ITV chief executive **John Gornall**, has appointed former **ITV** colleagues **Lisa Chapman** and **Katherine Allen** as, respectively, managing director/ head of production and executive producer.

● **Xfm** has appointed **Miles Walsh** to the newly-created position of network head of music, p6

● **Pink Floyd** founding member **Syd Barrett** has died, **Obituary**, p19

● **Chrissy** deputy chairman and non-executive director **Charles Levson** has died aged 64, **Obituary**, p19

● **GC&M Media** has appointed **Will Harding** group strategy and development director, with a remit to develop revenues from "non-traditional" sources. **Harding** joins from **BSkyB** where he was commercial director of the **Sky Networked Media Division**.

● **Empar Performance TV** has promoted senior music scheduler **Mark Adams** to the role of head of music, reporting to director of music **Simon Sadler**.

● **MCPs-PRS** has appointed **Paul Clements** as its licensing director and **Mark Lawrence** as operations director.

● **Gibson Global Corporation** since 1996 and was previously licensing manager.

● The **Music Managers Forum** has appointed a new membership officer. **Katy Wynne** joins from the central royal clemency department at **EMI**.

● **Joakim Holland** has been named **2005 BBC Radio 2** artist of the year at the **2005 BBC Radio 2** Awards.

● Other winners at the awards, which took place at the **Mermade Theatre** in

London last Thursday, included **Quincy Jones**, who received the **lifetime achievement** award and **Clare Teal**, who won best vocalist. A full winners list can be viewed on **musicweek.com**.

● **Former** **Deep Purple** and **Whispering Gigs** manager **John Coletta** has died aged 75. **Coletta** helped to found **Deep Purple** in the late Sixties in collaboration with **Tony Edwards**, and the pair continued to manage the band as they became a huge global phenomenon in the early Seventies. **Coletta** went on to manage other artists including **Wildebeest**, **David Coverly** and **Vivienne Elliman**. He remained active in the music industry until the end of his life promoting a series of concerts in Spain in 2005.

Exposure

Empar lands deal for Robbie show



Williams: gig to be shown across Europe

● **Empar Radio Events** has been given international radio distribution rights to a **Robbie Williams** concert next month, which could see it broadcast live across more than 30 countries in Europe, Africa and the Middle East.

● **Kylie Minogue** is a potential headline act for **Glastonbury** in 2007, according to the festival's chief booking agent **Marlin Ellbourne**, who told the **BPI AGM** that names are lined up for next year's festival.

● **Galaxy** will be the official radio partner for the **Manchester Pride** festival 2006. The event takes place from August 18 to 28, with **Galaxy** hosting the main stage on August 26.

● Social networking site **Bandwagon** has launched a dedicated Irish portal at www.bandwagon.ie. The site will focus on Irish acts while also featuring compilation, A&R events and opportunities for artists to be considered for the chance to perform at various gigs and festivals in Ireland.

● The **Digital Radio Development Bureau** has launched a **DAB digital** radio podcast featuring music news and the latest tunes from stations across the UK. It will change each week and sit on **DRD's** consumer facing website www.digitalradio.gov.uk and websites of stakeholders including **Xfm**, **Capital Radio** and **Choice**.

● The annual **Kerrang! Day of Rock** takes place at **Oxford Street's Virgin Megastore** on August 10 and will feature **Fightstar** and **The Automatic**, as well as **Archi Envere**, **Sixth and Bring Me The Horizon**.

● **New TV series Live From Abbey Road** has linked up with **Fremantle International Distribution**, p5



Bailey Rae: first Europe platinum award

● **EMI** artist **Corinne Bailey Rae** has picked up her first **Platinum** Europe award, for her enormous debut album, while **B-Unique**/**Polydor**/**K2zer** **Chiefs** debut **Empirement** picked up an **award for** European sales.

● **Industry** organisations back a new right to license **ISPs** and other digital distributors, p4

● **MTV Networks** vice chairman and president **Bill Reed** used a keynote address at last Wednesday's **BPI AGM** to call for greater co-operation with the music industry to allow the network to better represent British music around the world.

● **EMI** and **Universal** are backing an industry **apprenticeship programme**, p4

● The **European Parliament Committee for Culture and Education** has voted to back **EC recommendations** unveiled last October to **reamp cross-border online licensing**.

● **Emap** has warned that revenues for the year ahead are likely to be

People

Digital strategy man at EMI quits

The man charged with **EMI's** digital strategy has parted company with the UK group following a restructuring of its digital operations. **Adam Klein**, who has been executive vice president for

MUSICWEEK online poll

Welcome to the **MUSIC WEEK** poll. To vote, simply visit our website at musicweek.com and click on the poll link.

This week we ask: Does the **Sony** **BMG** decision rule out a potential tie-up between **EMI** and **Warner**?
 a. Yes b. No

Last week, we asked: Is **The Firm** and **EMI's** business model sustainable going forward?
 a. Yes 40% ●●●●●●●●
 b. No 60% ●●●●●●●●

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Impala chief suggests Sony and BMG will have to "go back to square one" following ruling

Indies hail victory in legal battle...

Companies

by Robert Ashton

Impala chairman Martin Mills says his European indie organisation is thinking of renaming July 13 "Independents Day".

It is certainly not an exaggerated response, after a day which could have seismic ramifications for Mills's sector – indeed the whole music industry – following the Court of First Instance (CoFI) ruling to annul the European Commission's decision to allow Sony and BMG to merge.

Now, instead of the industry talking being of four majors reducing to three – EMI and Warner Music Group have pressed ahead relentlessly with their merger talks and, more recently, competing bids which assumed that the regulatory environment had softened – the CoFI's judgment could see the global market revert back from four to five majors.

"It's a real David v Goliath case," says the thrilled Beggars Group chairman. "A major precedent has been set. Now Sony BMG have got to go back to square one."

He remains anxious to dispel the notion that he has any truck

against majors – in fact, he likes them so much he wishes there were more. "This challenge was never cut and dried," he says, "but it was a risk we thought we needed to take. This is a huge validation for us."

According to an ECI spokesperson, the CoFI judgment means Sony and Bertelsmann will now have to apply again to the Commission to merge their music groups. If they do so – and it is assumed they will, following the restructuring and cost-cutting measures they have already put in place since July 2004 – the spokesperson says it will be considered under 1989 merger laws (Legislation 4064) which existed in January 2004 when Sony and Bertelsmann first applied to the EC to combine their music interests: the merger laws were changed in 2004.

Also, if they do reapply to the Commission to review the evidence and case for a merger, a fresh pair of eyes will be assessing it. Mario Monti, who was competition commissioner when the 2004 merger was greenlighted, has been replaced by Neelie Kroes.

However, Sony and Bertelsmann also have access to an



They have built a house without getting the necessary planning permissions and now they've got to redo it
Martin Mills, Impala

appeal, limited to points of law only, which can be brought before the CoFI within the next two months.

Although this avenue is available, Mills is adamant that the Sony BMG consortium is now foundinging up a one-way street and offers the analogy that "they have built a house without getting

the necessary planning permissions and now they've got to redo it."

Mills adds that the key point for Impala was market concentration, which is "harmful to public interests".

Chairman and CEO Alison Wenham agrees. "The case for collective dominance...we didn't feel the Commission addressing this properly and the CoFI has upheld that," she says. "This is a real watershed."

Impala deputy secretary general Helen Smith, who was in Luxembourg to hear the ruling delivered, adds, "The assessment is that the EC made fundamental mistakes in allowing the merger to go ahead. They made errors of assessment and they were so grave [the CoFI] has been annulled. The CoFI accepted every single one of our arguments. This is a huge precedent; it is phenomenal."

In its 124-page judgment, the CoFI agreed, stating that the Commission "did not demonstrate to the requisite legal standard either the non-existence of a collective dominant position before the concentration or the absence of a risk that such a position would be created as a result of

the concentration".

Not only do Smith and Mills question how Sony BMG can come back from the blow, but they also believe the decision has a huge commercial impact on the market and the chances of EMI and Warner pulling off a similar combination. The EMI share price crashed from 303p to 273p immediately following the announcement, although slightly recovered by the end of trading last Friday.

Impala president Patrick Zellnick believes EMI and Warner will now have little success at pushing through a merger. "There is no doubt that it will block any further mergers and will transform how music and other creative sectors are treated," he says.

In turn, the BPI responded to the decision in different terms. Executive chairman Peter Janicsson says, "We try to represent our members, not to interfere with their businesses."

"We should use our efforts to tackle the problems, not the symptoms. Majors consolidating and independent experts pointing difficulties and access to finance are all symptoms of the same underlying problems facing the industry."

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...as Sony BMG gets on with business at sales conference

Sony BMG executives avoided any mention of the Court of First Instance judgment, as the major gathered for a London sales conference just hours after the ruling was announced.

The major's new UK & Ireland chairman and CEO Ge Doherty came closest to broaching the subject on the conference's first day last Thursday, apparently alluding to the merger in both his opening and closing speeches.

"We have been through an

incredible 20 months. We have been through the merger," he said, opening the conference at the Shepherd's Bush Pavilion.

Later he added, "We saw on the screen the benefit of the merger. We lost a lot of sleep, but it was worth it when you see what is on the screen. We are in the midst of trying to work out what the future is for all of us."

The conference, which targeted media and retail on the first day and Sony BMG staff on

day two last Friday, also featured appearances from Justin Timberlake, 1965 Records founder James Endicott, Columbia label group managing director Mike Smith, commercial division senior vice president Richard Story, RCA managing director Craig Ldjan and futures division senior vice president Clive Rich.

Doherty used his own address to give a further insight into why the major decided to split its frontline operations into

two companies, Columbia and RCA Label Groups. "We got through it [the merger] to the beginning of this year, when we decided we had lost some of the brand identity," he said. "So we decided to bring back two of our best-known brands, RCA and Columbia."

1965 Records signing The View played at the conference, as did RCA's Sandi Thom and Columbia's Kasabian. The audience heard new tracks from Jamiroquai

(Runaway, the first single to be taken from his forthcoming greatest hits set), Justin Timberlake (SexyBack, My Love and What Goes Around from new album FutureSex/LoveSounds), Christina Aguilera (Makes Me Wanna Party from new album Back to Basic) and Bob Dylan (Workingman's Blues from new album Modern Times). Video exclusives were also offered of new releases from OutKast, Pink and Beyoncé.

THE PLAYLIST

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



DR OCTAGON
Axis (Casual)
Koolhaai is back with a heavyweight new sound, but thankfully with his off-sister back on the return. (from *Expectation* album, Aug 29)



MATT HARDING
Close (Moshi)
Possible future single from Moshi. Moshi stalwart's third album for the label. Harding displays his well-known pop nous. (from *Expectation* album, Sep 4)



VARIOUS
Hater (Various/XXL)
The eponymous duo's critically-lauded debut gets a full release in the wake of their absorbing album *The World Is Gone* (single, Sep 4)



LEMAR
It's Not That Easy (Sony BMG)
The first single from Lemar's third album *The Truth About Love* demonstrates the singer's growing maturity as an artist and writer. (single, Sep 11)



BROADCAST
Illumination (Warner)
Originally released on *Extended Play Two*, this shows Broadcast's skill in mixing pop with an experimental approach. (from album *The Future* Crayon, Aug 21)



POP LEVY
Blue Honey (Cesura)
A timeless glam racket from LA-based Lev. The bopping effort will mix pop with an experimental approach. (from album *The Future* Crayon, Sep 18)



WORKING FOR A NUCLEAR FREE CITY
Troubled Son (Melodic)
Innovative antics from WFAAFC, who have been remixing the likes of Staxianer and The Roots. (from album, Sep 18)



DAREKZ
Earls (Source/EM)
Jean-Benoit Duncak's solo debut offers an acoustic platter of Gothic pop, of which this none-more-Air track is a high point. (from *Daniel* album, Sep 18)



MOTOREZZES
Super Heartbeats (Kichwa)
Opener from the North East. Three-piece's debut shows skill, great tunes and a great summer sound. (from album *The Motorezzes*, July 31)



HOT CHIP
Solidarity (EM)
Hot Chip at their poppiest – takes from the Mercury-worth second album *The Warning*. (single, Aug 14)

Industry groups hope to claw back millions of pounds

Coalition pushes for change in copyright

Rights

by Robert Ashton

A coalition of music industry organisations – embracing labels, publishers, managers, artists, musicians and songwriters – is pushing for an historic change in UK copyright law by proposing a new right to license ISPs and other digital distributors.

The proposed new right, provisionally billed as the Value Recognition Right (VRR), is designed to claw back the millions of pounds that leak out of the industry when consumers digitally share or duplicate music.

The concept was debated and refined at a top-level meeting last Wednesday, where representatives from a string of organisations debated how the new right could become workable.

While the group – including Aim chairman and chief executive Alison Wenham, British Music Rights chief executive Emma Pike, MCPS-PRS chief executive Adam Singer, British Academy of Composers & Songwriters chairman David Ferguson, Music Manager Forum chairman Jazz Summers, Musicians' Union general secretary John Smith – acknowledges that there are still long hours of debate ahead before the concept can be turned into reality, they believe the move could provide a workable framework for the fast-developing digital future.

The music group alliance – the only notable exception from it was the BPI – is at pains to point out that it does not want to penalise the consumer and that the new right is not a levy, but simply a means of ensuring that the indus-



We need an agreement from the Government that it is a positive step

Alison Wenham, Aim

try and music creators earn something from vast traffic in music tracks that are transferred over myriad ISPs and mobile services (some estimates put it at around 60%), but which are currently unlicensed and do not pay anything.

It is envisaged that the move to be able to license these commercial companies, many of whom are using music as a key part of their business model and platform for growth, will bring ISPs into the value chain linking consumers and creators and also encourage the emergence of more legal music sharing services.

However, the group was unable to say how much licences

would cost, saying that they may depend on the type of company involved and how the licence is applied – possibly as a blanket licence or per use. Also, the group says it has not done the maths on how much it could earn from this new licence. But it is likely to be significant, with Wenham pointing out that some £0.5bn is currently lost to illegal filesharing.

After further debate and clarification, the coalition intends to submit the VRR to the Gowers Review in September, which is currently examining a range of UK copyright issues, including length of term. Although Gowers reports in the autumn, Wenham is confident the group's recommendations will get a fair hearing with a policy analyst from Gowers acting as an observer at Wednesday's roundtable. "We need agreement from Government that it is a positive step," adds Wenham.

To introduce VRR may require a change in the copyright law and if that happens it would be the first change in UK legislation since the introduction of the EU Copyright Directive in October 2003, which clarified the types of communication carriers available to the public.

The BPI voiced disappointment that the announcement was planned for the day of its AGM, which prevented them from participating in the round table and press conference. In his AGM speech, BPI executive chairman Peter Jamieson said he had only received the outline of the Value Recognition Right 24 hours before the launch, later insisting that the BPI was not unwilling to buy into the idea, but that it had to review it first.

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What the coalition says...

We now live in an age where control of distribution has left our shores. In our debate, we asked if copyright law is fit for purpose in the digital age and we came up with the answer that the law falls short
Aim chairman Alison Wenham

Our discussions began with the premise that digital changes everything. The distance between the music industry and distribution is greater and new music distributors will grow and new players will come in so we need to find a way to license them. How

do we enter a commercial relationship with these companies that are now in charge of distribution of music?
British Music Rights chairman Emma Pike

This is not any kind of levy. But there are large companies benefiting greatly from copyrighted music and we feel they are licensable. Consumers should be allowed to swap music from their mobiles to other digital devices, but the service providers are not paying copyright owners for any of this traffic

MU assistant general secretary Horace Trubridge

We're not just looking at this from our end of the telescope. We recognise this is a marketplace and this problem is a problem that goes right through the value chain. We want consumers to have music for free, but we want to transfer the licensing architecture online that has worked in the offline world for some time. If this works, the consumer will not see any expense
British Music Rights board member Andy Heath

SNAP SHOT

THOM YORKE

Chrysalis Music Group has signed Radiohead frontman Thom Yorke to a worldwide publishing deal for his XL-issued solo album *Eraser*, which was yesterday (Sunday) expected to debut inside the UK top three.

Chrysalis Music Group UK managing director Alison Donald says that the deal, which does not affect Yorke's publishing deal with Warner/Chappell as a member of Radiohead, was a mutual fit.

"In the same way that he wanted his solo record to be on XL, he wanted something separate for his publishing."

CAST LIST: Management: Courtyard Management. Product manager: Ben Beardsworth. XL Recording Group. TV: Craig McKel. Beggers Group. Regional press: Michael Cleary, Beggers Group. CLU/regional

Industry unveils new apprenticeship scheme

The music business and Government are set to unleash a revolutionary new way for hundreds of talented young people to enter the industry with the launch of a creative apprenticeship programme.

The scheme, which begins as a pilot in September, will see recruits join a host of music companies as apprentices. Already EMI, Universal, UK Unisigned and a number of Birmingham-based promoters have signed up to the initiative, which in the pilot year will result in up to 25 people pass through the scheme after learning in all music sectors from business affairs to live performance.

Creative & Cultural Skills music industry skills director Al Tickle says apprenticeships have been tried in the past, but they have failed because the "industry was not involved in their development".

However, since Secretary of State for Culture, Media and Sport Tessa Jowell launched the new programme three years ago, to deliver this type of education and training. "This could be the best industry-led route for young

people, who haven't done the formal education route because it is difficult to enter our industries if not a graduate," adds Tickle.

It is hoped that, if the pilot is a success, the 12-month-long apprenticeships, funded jointly by the employers and the Learning & Skills Council, will be rolled out nationally next year.

Meanwhile, Jowell flew out to Los Angeles last week to meet with top executives from the music business and also establish a dedicated strategy group focused on UK acts breaking in the US.

Jowell was scheduled to meet executives from companies such as Capitol Records, Virgin Entertainment and Universal Music.

A DCMS spokesman says it is envisaged the new group would be part of the joint government and industry music export group, comprising groups such as the BPI and UK Trade & Investment.

"The aim of the US-focused group is to push harder, because in the 1980s the UK had a 30% share of the US market. Now this market share is just about 8%," she says.



...ing manager; Stewart Green, Beggar's Group Press; Murray Chalmers, Radio; Ruth Barlow, Beggar's Chris Bellan, Beggar's Group.

she says. "And it makes sense to come to us, where he knows he will get personal attention and we are enormous fans. The signing fits the Chrysalis ethos and culture of artists like Apex Twin, Dangerous and Outlook. Innovative artists is what we like to speculate in and I think he felt at home with that."

Donald adds that, while the deal was a UK signing, it came about as a result of close collaboration with Chrysalis Music Group US president Kenny MacPherson. "Kenny and I worked very closely together on this," she says. "Both Kenny and I have worked with Kxlotek before, when we were at Warner/Chappell."

"It is not very often that we get the opportunity to sign one of the world's leading songwriters. It is a privilege to work with of his stature and unique vision," she adds.

BPI calls on Foreign Secretary to raise Russian download site issue

Piracy

by Paul Williams
The BPI is calling on Foreign Secretary Margaret Beckett to directly intervene in the organisation's ongoing fight against illegal Russian digital music service allofmp3.com.

In light of the G8 summit being staged last weekend in St Petersburg, executive chairman Peter Jamieson has written to Mrs Beckett asking her to raise the issue of the site with President Putin and the Russian Government.

The BPI was an important legal victory against allofmp3.com earlier this month when the UK High Court agreed the organisation could take action against the site, so allowing any case to be heard in the UK. This is despite the fact that the site is based in Russia.

Now it is stepping up its efforts with Jamieson noting in a letter sent to Beckett last week, "We assert that allofmp3.com is illegal and that the operator of the site is breaking UK law by making sound recordings available to his customers without the permission of the copyright owners. This website is doubly damaging because it encourages consumers to believe that royalties are paid to artists and record companies. In fact, no such arrangements are in place with

British rights-holders, nor with those of any other nations as far as we can tell."

Jamieson notes in the letter that it is difficult to measure the site's direct cost to the UK music industry, but he points to a consumer study by XTN in April suggesting allofmp3.com had a 14% share of the £38m download market. "We therefore ask the Government to take the issue of allofmp3.com directly with President Putin, and to urge the Russian Government to take action against the operators of the site by insisting that it is removed from the internet," he adds.

Meanwhile, as part of its ongoing anti-piracy efforts, the BPI announced last week it had written to ISPs Tiscali and Cable & Wireless requesting they suspend 59 internet accounts for illegal filesharing. Previously, the BPI had focused its efforts on directly tackling individuals, having to date pursued legal

action against 139 people for "serial" uploading. BPI director of communications and development Steve Redmond told last Wednesday's BPI AGM. "The good news is early indications are that both Tiscali and Cable & Wireless will co-operate and pull the plug on those people if we give them the evidence."

The BPI has also unveiled new research efforts to give new insight into the economic effects of music piracy on the UK industry. A study of 2,000 people carried out for the organisation by IPQS revealed that 7% of those quizzed (equating to 3.5m people) had bought pirated product, averaging 10.6 CDs each.

Among those who had admitted to buying pirated goods, the survey suggests that without the availability of a pirated CD 12% would not have bought anything at all, 13% would have found another way to have got the music, 24% would have probably bought a legitimate version and 45% would have definitely gone for the legal option. The BPI's Redmond notes that this is equivalent to 16.5m CD annually, amounting to a retail value of £150.5m or a value to the trade of £99.3m. The 16.5m CDs match the total number of legitimate units sales achieved last year by the 13 biggest-selling albums in the UK.

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BPI chief outlines 10 big issues

BPI executive chairman Peter Jamieson has outlined his vision for the "Top 10" of industry issues as he used the platform of the BPI AGM to urge consultation but attack sectarianism in the business.

The keynote speech at last Wednesday's meeting at BPI headquarters was still possible an update of the copyright tribunal pitching the BPI and seven digital service providers against the MCPS-PRS Alliance over online royalties, with Jamieson suggesting a "voluntary settlement" was still possible.

"I remain convinced that this can be achieved and I can assure you that there is abundant good faith on both sides towards getting there," he said. "As much as anything, the teams of people on both sides are striving to find solutions to a problem of which technology keeps moving the goalposts. When the process started, words like streaming and podcasting were hardly even in the dictionary."



Jamieson with keynote speaker Bill Roedy

However, in contrast to what he described as "incessant behind-the-scenes activity" by both sides in the tribunal to achieve a voluntary settlement, he launched an attack elsewhere in the speech on what he called sectarianism in the industry.

"Some parts of our industry seem to want it both ways - both to work with record companies and to snipe against them. This is sad when it is public and not between us and them. It is worse when the media gets involved,

but it is far, far worse when Government platforms are used for inter-branch warfare," he told the AGM.

But Jamieson also spoke of a "new generation of music industry representative bodies", which he said "were beginning to work together in more consultative fashion to the benefit of all".

His AGM Top 10 covered the issue of private copying, where he reiterated the BPI's aim to find a way "to leave the consumer in no doubt" about immunity from prosecution for private copying of copyrighted material, providing they did not pass it on to a third party. The speech also highlighted the importance of good industry communication, ongoing industry efforts to support artists, surrounding other businesses using music for their own purposes, the 50-year copyright rule, the Brits and what he called a "boom period" for British music "which does not look like fading".

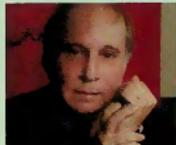
Big names back Abbey Road series

Paul Simon, Diana Ross and The Who are among the first crop of acts to be confirmed for a new series capturing artists performing inside Abbey Road studios.

Live From Abbey Road, which will begin screening this November on Channel 4 and More 4, will also feature artists such as Richard Ashcroft, Massive Attack, Corinne Bailey Rae and The Killers in what will be 12 60-minute programmes.

The series' producers, former MGM board director Michael Gleason and musician/record producer Peter Van Hoque, have also secured the services of Fremantle International Distribution, which will look to push Live From Abbey Road to broadcasters across the globe.

Gleason says recording has already begun on the programmes, which will launch to coincide with the 75th anniversary of Abbey Road and will include three artists per-hour show each playing three songs. "We started with Mac Rebennack, aka Dr John, and he called the show 'an eye-opening manoeuvre' we then had Paul Simon, the Gipsy Kings, Go Go Dolls and LeAnn Rimes," he says.



Simon to perform live at Abbey Road

As the music industry gears up for the departure of Top Of The Pops at the end of this month, Gleason points out Live From Abbey Road offers a new take on TV music programming. "There's no audience and no presenter. It's a show produced by musicians in their creative home of the recording studio and Peter [Van Hoque] is in the sound room and lot of them bring in their own sound engineers. They have a whole day to lay down three tracks and it's all shot in high Definition," he says.

As part of an international push, discussions are underway with four broadcasters in the States alone about screening the series.

LIVERPOOL FM LICENCE APPLICANTS
Altirk FM
 Liverpool (All TALK FM Liverpool) - speech-based
The Arrow
 (Chris's Radio) -

classical/contemporary rock
CityTalk (Emap) - speech
102.9 Jack
 (GCap) - speech
 (concertum including Absolute Radio.

Communications
David Mansfield - variety rock music
Live FM (Liverpool Local Radio) - speech/classic rock and classic hits
Merrylee
 (Merrylee Ltd) -

speech/music mixed at 45+ to 64-year-olds
Original 106 FM
 (Ganwell) - adult-orientated music
Planet Rock (GCap) - classic rock
RockTalk

The above shows applicants for the new Liverpool FM licence (group applying in brackets)

Mansfield to chair Absolute's battle to win closely-contested FM licence Veteran backs Liverpool bid

Radio

by Paul Williams

Former GCap Media chief executive David Mansfield is making a return to UK radio by backing Absolute Radio's application for a new Liverpool FM licence.

In his first venture since exiting GCap in January, the one-time Capital Radio chief executive has agreed to chair a bid by Absolute with Irish radio owner CommunityCorp to launch a classic rock-flavoured Jack FM station in the city. The move reunites him with former colleague Clive Dickens who left Capital in 2000 to set up Absolute.

Dickens' group is one of several licence applicants looking to reach out to mature rock fans in Liverpool as it aims to launch a station serving a potential audience of around 1.5m adults. GCap is offering Planet Rock, Chrisyals Radio's bid is The Arrow and GMG Radio is putting forward RockTalk.

The licences which closed for applications last Thursday, will be one of the last chances for a radio group to launch a brand new FM station of any real scale, as regulator Ofcom comes near to the end of completing the process of advertising new analogue services. Apart from this licence, the only other significant FM licences outstanding are a Greater Manchester licence advertised earlier this month and what is billed as a "target" licence for South Wales, which is due to be advertised in August.

Rock-based applications are notably prevalent among the hopefuls, with both GCap and Chrisyals looking to give their respective digital-only services Planet Rock and The Arrow an analogue presence for the first time, while GMG Radio is offering a rock and speech hybrid called Rocktalk with core artists including Black Sabbath, The Eagles, Led Zeppelin and Pink Floyd. However, Emap, which already owns Liverpool CHR station Radio City, has opted for a speech service.

Chrisyals Radio's Arrow application is being publicly supported by Beatles producer Sir George Martin and proposes an adult rock format with the aim of widening audience choice in the city. The group's Daniel Owen believes, with the musical heritage of Liverpool,

that the Arrow format will be a "perfect fit".

"It's a massive radio market and the gap is among older listeners and particularly among those who want something different from the run-of-the-mill pop music and are frankly fed up with turning on the music" he says.

GCap's application with Planet Rock follows the brand's success in being named digital station of the year at both the Sony Radio Awards in May and the Commercial Radio Companies Association Awards a fortnight ago. As its name suggests, GMG Radio's Rocktalk application will combine classic hard and soft rock and speech and target a 35- to 64-year-old audience. GMG Radio development director Jeff Stephenson says his group decided on a hybrid approach, as Liverpool is already well served with music radio stations. "The difficulty going with all speech is people don't want it for 12 hours or 24 hours but interspersed with music" he says.

Absolute's application includes offering Pete Best - famously sacked as the Beatles' drummer on the eve of their breakthrough - as a co-presenter of the morning show.

Dickens says, "What he brings is a little bit of musical credibility. He is Liverpool through and through and connects with that adult male audience who currently disconnects with commercial radio in the city."

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Liverpool: the licence will be one of the last chances for a radio group to launch a brand new FM station of any great scale

Xfm's new head of music unveils plan

Quickfire

Mike Walsh has been appointed as the first network head of music for Xfm, directing music policy across all the company's brands. In this new role, he aims to increase co-operation with the music industry for mutual benefit. The appointment of Walsh, whose previous role of head of music for GCap North incorporated Xfm Manchester and Scotland plus the Century FM network, follows Xfm London head of music Nigel Harding's arrival at Radio One as music producer.

What is the thinking behind the creation of the new position? It's his more proactive with the music industry and working together in a more creative way. It brings the network together in a focused way and gives the industry a single point of contact.

What are you hoping to achieve?

The music industry is the main partner for Xfm as a network and we want to have as much dialogue as possible, because a healthy Xfm means a healthy music industry. We can work together in much closer co-operation than we have been doing previously and that's something that can help us both.

What is the message you are going to take to record companies? We need to communicate to them that we're going to be easy to talk to. Xfm has always been a popular brand for the music industry because it champions new music, but we want to make it more accessible. We also want to think about longer-term projects, so we want to get involved in artist development alongside record companies and think as far in advance as possible. Really, it's a case of us being more focused and proactive.

Will the Xfm stations retain their regional diversity? The regional differences between Scotland and Manchester and the



London stations are small, but important because they need to be part of the areas they serve. Xfm has always prided itself on finding new talent and that means being close to the music scene on a regional level. So, although the lion's share of the music content will be the same, there will still be important local variations. You've worked on both sides of the fence, both at GCap and as a pluggier for Parlophone. What would be your advice for pluggers looking to get music onto Xfm?

Come and speak to us as early as you can. Let us try and be a bigger part of the artist development plan than we are at the moment, because it's something we can both benefit from. How exactly will Xfm benefit from getting behind artist development?

We get the kudos of bringing hot new artists to Xfm first and we can hopefully benefit from that by maintaining a relationship with an act, which can only be beneficial because it means we'll have access to that act when they move onto the next level.

Which new acts are you excited about at the moment? Liam Frost, from Manchester, is one of the best new songwriters any of us have seen in absolutely ages. Then there are all in The Park and there were one and a half thousand kids watching who knew all the words, despite the fact they hadn't released a record yet. They're definitely a new MySpace phenomenon.

VIEWPOINT NIK GOODMAN



Change is in the airwaves

Imagine you arrive in a new town. You go to the high street to buy something. You're not sure what you want, but you want something a bit different. It's OK, but nothing inspiring. You try the next shop. It's similar to the last one and again nothing really grabs you. You try another - it's just like the last two, functional products, but with no sparkle.

Now imagine that high street is your local radio dial: lots of similarities, no uniqueness... nothing really to come back for. I'm sorry, but there are a lot of places like that.

Commercial radio's come in for quite a bit of stick recently; a low market share against the BBC, difficult trading conditions and changing technologies putting more pressure on listening figures. But change is in the air.

The current round of radio licence applications is showing that creativity is not dead in the commercial sector. I was delighted to see that the Jack FM format that has been taking North America by storm has been proposed by Absolute Radio for the new Oxford

The current round of radio licence applications is showing that creativity is not dead

licence and now for Liverpool. Likewise, the applications to run a new service for Bristol have shown that, in terms of formats, green shoots of creative recovery are poking through. GCap's Chill is innovative and would definitely sound different to the current sound offerings - and 106.5 Rock Radio's application promises Van Morrison and Van Halen in the same hour.

And then there's Channel 4. Their desire to run the second commercial national digital multiplex is apparent to all and gathering partners such as Universal Music will no doubt help their application. I'm excited by the prospect of an innovative broadcaster being given the opportunity to develop new formats for commercial radio.

Of course, commercial radio has jewels in its crown with stations such as Kerrang! and Xfm, and presenters such as Johnny Vaughan and Lauren Laverne to fly the flag, but more are needed. Nik Goodman is a former programme director of London-based Capital Radio

In advance of this week's much-anticipated Music & Brands conference, *MW* looks forward to the event, reviews the two days' events and highlights a further series of partnerships

Music and brands make their mark



It is impossible to avoid the increasing links between music and brands.

Walk around the centre of any provincial British city and you will see the evidence, on billboards, in shop windows, on bus sides.

Turn on the television or radio and there is more evidence, as music brands latch onto musical artists, events and custom-designed shows. Wander into the heart of any music festival this summer and it is unavoidable.

Such partnerships have become an intrinsic part of the modern day environment, for music companies looking for new income streams and – whisper it – promotion to new audiences, not to mention brands looking to create new associations for their brands, across a range of sectors, alcohol, fashion, mobiles, motors, sportswear, fizzy drinks and much more.

It is against such a backdrop that *Music Week* launches its first Music & Brands conference this Wednesday (July 19), at the Landmark Hotel in west London.

Around 200 delegates are set to descend on the hotel to hear experts across both fields talk about their experiences, their successes and, in some cases, failures.

But how can such moves be judged? Music & Brands will offer an answer, the day kicking off with the launch of an exclusive study of consumer attitudes to brand partnerships. The study, based on responses from more than 900 consumers, shows how consumers have not only come to accept music-brand partnerships – but welcome them. A key finding is that the level of acceptance is correlated with age, with teenagers most receptive to brand involvement.

The report indicates that 51% of consumers believe brands sponsoring and partnering with music is great or good idea, compared to just 12% who believe it is a bad or very bad idea. In particular, 62% of consumers are in favour of brands sponsoring large outdoor music festivals (as long as it does not affect the music), compared to 11% who are against. Similarly, 64% are in favour of brands

sponsoring live venues, compared to 8% against.

As well as highlighting consumers' acceptance of brand partnerships, the study also evaluates the effectiveness of a string of such deals, based on the consumers' responses. This provides insight into the type of partnership most likely to yield an optimal return in investment.

Entertainment Media Research director of research Steve Evans says he is astonished by some of the results, which he says send out a clear message to the brand and music communities.

"What all of this says is that this is measurable, that you can predict the effectiveness of and ineffectiveness of planned partnerships," he explains. "Our perception is that a lot of partnerships are entered into without any real notion of science, but you can predict how well a music partnership can work for a brand – and the other way round."

A more detailed analysis of the report will be provided in next week's *Music Week*, while a full version of the 90-plus page report will be available to download free after Tuesday's conference.

Music & Brands would like to thank the following sponsors:

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More pioneers leading the way

With Music & Brands just a few days away, *MW* offers the latest in its series of brand partnership profiles, examining how they work, what they have brought to both sides and how they will develop in the future. By *Richard Heap* and *Adam Benzine*

Bacardi B-Live Radio

Leading premium rum brand Bacardi launched the world's first fast-moving consumer goods (FMCG) brand-funded online and mobile radio service in April this year. Aimed at music-loving adults, it allows consumers to download software onto their phones for free and listen to streamed dance music 24 hours a day, featuring content created exclusively for the station by artists including Ashley Beedle, Dimitri From Paris, Spinnna and Qool DJ Marv.

Bacardi has established a musical heritage through its live DJ events at international music festivals developed through successful experiential marketing activity and strong in-bar promotional campaigns. Bacardi B-Live Radio is the first of its kind for any FMCG brand and is designed to extend Bacardi's existing music properties to new and existing audiences.

By creating Bacardi B-Live Radio, Bacardi has built direct interaction with its target consumers, promoting the brand beyond traditional means via new technology which it feels has real relevance to its target consumer's lives. The brand has also championed the initiative in order to broaden Bacardi's media reach beyond traditional platforms such as TV ads.

The project was developed, managed and executed by Cake, the brand entertainment agency which has been integral to the production of the Bacardi development in mobile and online radio. The agency was also responsible for handling the global trade press launch held in London in April. In turn, solutions agency Think Espionage executive produced, A&Red and licensed Release The Spirit tracks for Bacardi B-Live Radio.

Time frame: Bacardi B-Live Radio has been in development since July 2005. The trade launch to global media was executed on April 6 2006 in London, with the consumer-facing roll out launching across the globe from June 2006.

Project champions: Bacardi Global Brands global brand director John Burke; Bacardi Global Brands global brand manager Sarah Tinsley; Cake chief executive Mike Mathieson; Think Espionage global talent director Adam Dewhurst.

Bud Rising

Bud Rising started out as a Budweiser initiative designed to build an urban festival to dominate London, providing a focus for a mixture of new and established acts. The project was launched in June 2004, also including a Dublin leg, where, as well as promoting Budweiser among 18- to 29-year-olds, the shows were partly designed to boost the city's alcohol trade in the light of the smoking ban.

Promotions began in London in March 2005, ahead of the festival launch on May 20, running for 11 days until May 30. Some 20,000 people attended, comprising 17,000 sold tickets and 3,000 attendees who won tickets to the events via in-bar promotions run by agency Inferno.

London's Bud Rising event featured 40 live shows in total, 10 of which were put on in partnership with Mean Fiddler. The remaining 30 were free "Rising" events, designed to showcase new bands from independent labels including Output, Sunday Best, IKY and Pierce Panda.

In Dublin, the program ran for 10 days and included 59 shows, two music photography events and six free outdoor events. There were an average of four to eight gigs per night (more on Fridays and Saturdays compared to early week-nights).

The strategy in Ireland involved getting Bud Rising events in all areas of the city, and creating a link in consumers' minds between the Irishness of the smaller bands playing in the "Rising" of the smaller Budweiser brand. And it seems to be building momentum: this year a Bud Rising event at Marley Park, Dublin, on August 22 includes performances by Morrissey, The Magic Numbers and The Dandy Warhols.

Time frame: Launched June 2004, this programme is still live.

Project champions: Budweiser Ireland marketing manager April Redmond, KLP Entertainment, Natasha Kizic; KLP Entertainment, Alan Steel; Mean Fiddler.

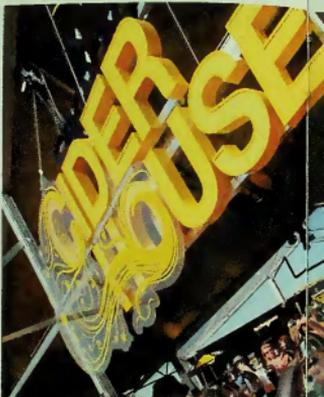
JD and Feeder

April 2006 saw sports fashion retailer JD team up with Echo-signed Feeder in a joint venture to promote the band's latest release in JD's 350 nationwide outlets.

JD has enjoyed a strong association with music throughout its 24-year history and saw a campaign with Feeder as an opportunity to provide a deeper, more credible association, unrivalled access to the band and relevant content for reaching its target audience. In return, it was able to provide the band with high-street visibility for the launch of their greatest hits album, *The Singles*, and its focus track, *Lost And Found*.

The two sides were brought together by experi-

Red hot bands Strongbow's Claborhouse at the Isle of Wight Festival (right); JD Sports linked with Feeder (bottom left)



ential music specialists Xtaster, whose experience of working with the UK's major record labels and consumer brands helped them to match both partners marketing requirements and implement an integrated campaign. Xtaster worked with JD and its partner agency Capitalize, as well as with Feeder and their record label Echo, to coordinate the campaign.

Co-branded activity ran UK-wide for four weeks and included 374 window strips, changing room stickers, counter point-of-sale material including 40,000 postcards, and preview plays of the album and single. Competitions ran in-store and on the JD website to win "money can't buy" prizes including gig tickets, opportunities to meet the band and signed merchandise. Xtaster supported all activity with the recruitment of a 1,000-strong Feeder street team which generated a word-of-mouth, peer-to-peer campaign to drive footfall into JD stores and online. The campaign was also supported by 40 regional club promo nights in conjunction with *Rock Sound* magazine.

The campaign saw the Feeder album achieving gold status within its second week and reaching number two in the UK albums chart, with *Lost And Found* entering the UK singles chart at number 12. JD received more than 2,500 competition entries and saw a sharp rise in the number of unique hits to the JD/Feeder online microsite. The promotion also saw 131 consumers receiving high-value JD/Feeder prizes across a two-month period.

Time frame: Online aspect of the campaign started March 2006, with in-store display and PoS material running throughout April. The Feeder/JD microsite was live from April through to the album's release on May 15. Xtaster viral, street and promotional activity ran in conjunction throughout March, April and May.

Project champions: Xtaster director Stuart Knight; Bigger Picture Media, David Rowell, representing Echo Records; Riot Management, Matt Page; Capitalize account director Barbara Walker.



the way



Strongbow Ciderhouse

Strongbow has been a fixture at UK festivals since it was first made available at Homelands in 1999. This summer, in partnership with its long-standing marketing agency RPM, the brewer is rebranding, with the established Strongbow Rooms name making way for 'The Ciderhouse'.

The name change has been introduced in an effort to give the drink brand a point of difference compared to its rivals: while many in-festival bars will sell beer, only the Ciderhouse will focus specifically on cider.

By the end of the summer – a prime period for targeting possibly consumers with a refreshing, chilled drink such as cider – Strongbow will have had a presence at Global Gathering (July 28-29), V Festival (August 19-20) and Creamfields (August 26), as well as the Isle of Wight Festival (June 9-11). And it will use Ciderhouse to drive sales among its core demographic of 16- to 24-year-old males.

Over the 17 days of live events, RPM predicts that 500,000 consumers will sample the product and, thus, potentially create up to 150,000 new cider drinkers.

Strongbow will also look to entice customers with live music and DJs within their The Ciderhouse areas, including acts from Hayseed Dixie to DJ Erol Alkan. Other artists performing this summer include Fat Freddy's Drop, Infadels, Spektrum, X-Press 2 and Lottie. Each Ciderhouse will also be surrounded by the 'Strongbow Orchard', an outdoor area providing customers with a space to take a break from the festival madness and relax.

Time frame: Strongbow made its first foray into festivals at Homelands 1999 and is at four events this summer, including Isle of Wight Festival and V Festival.

Project champions: RPM, marketing manager Sarah Heynen; RPM, marketing director Jon Eggleton.

Music & Brands offers heavyweight panel line-up

Wednesday July 19, 2006
Landmark Hotel, London

9.10 Introductory remarks
Ajax Scott, Publisher, Music Week

9.20 Presentation: Brands And Music: The View From The Street
Steve Evans, Entertainment Media Research
Entertainment Media Research provides an overview of the brand environment, drawing on an exclusive survey of the research organisation's broad panel of music consumers in the UK.

9.45 Presentation: Victory And Defeat – How To Find Your Dream Partner
Dan Jackson, author

9.55 Panel session: The Secret Of A Successful Marriage
Duncan Bird, Sony BMG; Mark Jones, Pias Wall Of Sound; Dominic Caisley, TStream. Moderator: Dan Jackson
Jackson talks through some historic examples of music associations which have succeeded – and some which have failed – setting the stage for a discussion on what works and what doesn't, what makes a good partnership and what are the perfect ingredients for a disaster.

10.55 Panel session: The Artist Is The Brand
Guy Holmes, Gut Records, Two Seas; Eric Cohen, Pitbull Entertainment; Peter Hook, New Order; Adam Bradley, AdBrady. Moderator: Ajax Scott.
Revised a few years, to include artists who would run a mile from the possibility of performing for a brand – now they play at brand-sponsored venues and festivals, and endorse a range of products from beer and ice cream, to cosmetics or the latest mobile gadget. What has happened to change their views? And are any endorsements an endorsement too far?

11.30 Panel session: Noughts And Ones: The New Digital Gold Rush
Cindy Gallop, former BBH; Richard Gottshor, The Orchard; Niamh Byrne, The Engine Room. Moderator: Ted Cohen, Tag Strategic.

As well as emerging as a key medium for distributing music, the kings of the digital music sector are engaging with musicians, labels and live promoters in host of new ways, as they seek to use music to excite their future customers. This session will address how both sides can help each other, and benefit mutually from a new generation of brand partnerships.

12.05 Case study: The Pop Star And The Mobile Firm
Robbie Williams' i-Mobile Partnership. Moderator: Matthias Innes, T-Mobile; Tim Clark, IE Music. Moderator: Martin Talbot.

The two sides of this highly beneficial partnership between artist and brand will talk in moderated discussion about the connection, how it came together, how it has benefited both sides, why the two sides fitted together, and, of course, what lessons can be learned.

12.35-1.00 Lunch and networking break

14.00 Case study: Living On The Coke Side Of Life: Coca Cola And Wieden+Kennedy/Amsterdam
Tom Dunlop, Wieden+Kennedy/Amsterdam; Ivan Wicksteed, Coca-Cola. Moderator: Martin Talbot.
Representatives from Coca Cola and its global advertising agency Wieden + Kennedy outline the strategy behind its new Living On The Coke Side Of Life campaign, which launches in Europe this month.

For the campaign, a string of cutting-edge British acts have created new music to accompany short ad stings, which engage the environments of viral marketing, digital downloads, music and animation to create a unique approach to global marketing.

14.30 Panel session: It's All About The Show
Simon Loyal, Nokia; Dominic Chambers, Vodafone; Mike Mathison, Coke. Moderator: Ajax Scott.
The business has come along way since brands were happy to simply slap a trademark onto an existing piece of music, or buy into an artist's credibility – at a premium price. Brands are increasingly looking to create their own bespoke events and properties to maximise the value of their connection with music. In this session, representatives from both sides of the divide will talk about new bespoke properties in the live sector which have been created for brands to build a connection with music.

15.00 Case study: 24 Hours Of Beer And Music: Channel 4 And Carling
Neil McCullum, Channel 4; Martin Boyle, Coors Brewers. Moderator: Martin Talbot.
Live in London, 24 hours, 19 bands, eight venues, 15,000 live gig-goers, 3m TV viewers – in its third year, Carling Live 24 proved to be a success for all concerned. The 2006 representatives of Channel 4 and Coors provide an insight into the creation and development of the unique 24-hour music festival, how it paid off for both Carling and C4.

15.50 Panel session: Ditching The 30 Second Model
Martin Lowe, Popworld; Phil Mount, Initial TV; Mark Nichols, Moderator: Ajax Scott.
Podcasts, Sky+ and other time-shifting technologies are empowering the consumer to choose what broadcast they want to access, when and how – and without any ads. Meanwhile, digital media is unlocking broadcast opportunities across new platforms – whether radio, TV, web, mobile and more – by the day. One of the results has been an explosion in brand-funded programming. This session will examine how brands are working harder and smarter, by creating new programming vehicles of their own, to access these – and other, new – audiences.

16.20 Panel Session Sealing The Club Connection
Kate Young, Soto Music; Gonsky's Caroline Prothero, Prohibition Management; Gary Blackburn, Anja Pluging; Adam Dowhurst, Think Espionage. Moderator: Martin Talbot.
Dance music has become the genre of choice for many ad creatives looking to tap into club culture credibility. In the Noughties, this crossover has moved beyond simply using dance music for a TV ad, into initiatives designed to embrace the atmosphere and lifestyle backed by brands including Heineken, Bacardi and many others.

16.55 Keynote session
Lou Pearlman, Trans Continental Records, Inc. Moderator: Martin Talbot.
Lou Pearlman is a modern day pop impresario, the man behind Backstreet Boys and 'N Sync – the band which launched Justin Timberlake's career – the creator of Transcontinental Airlines and the author of the book *Bands, Brands & Billions*.

17.30 Closing remarks
Martin Talbot, Editor, Music Week

17.45 Evening Reception
The Automatic, Richard Hawley, The Young Knives

With a supportive newly-elected government and a flourishing varied live music scene, the land of

Norway's music fact

A casual glance at the Norwegian music scene in 2006 should cause executives and artists across the world at least a pang of envy. Its live sector continues to flourish, while a diverse range of domestic acts are grabbing an ever greater share of the market.

Moreover, a new government - which was elected last autumn - appears to be showing an unprecedented level of support for the pop/rock sector. Meanwhile, promotional platforms, in the form of music video channels and a nationwide commercial radio station, are providing a further boost for local artists.

With Norwegian acts a prominent feature of international music conventions Popkomm, SXSWS, Eurosonic and Go North in recent years, it is hardly surprising that several appeared at launch of brand new industry gathering The Great Escape in Brighton back in May.

"I would have happily booked 10 bands this year," says the event's booker Martin Elbourne, who included The Low Frequency In Stereo, Kaizers Orchestra, Madruga and Serena Maneesh on the bill.

Two young Sami acts make waves



While music influenced by Norway's Sami culture has hitherto been known mainly in world music and jazz circles, most notably through Nils Aslak Valkeapää and Mari Boine, there are signs that this could soon change thanks to two young acts.

Both Adjagas (pictured) and Niko Valkeapää have been making waves on the international scene, with the former recently signing to pioneering Berlin electronica label K7, and the latter performing at Eurosonic last year. Each draws on the vocal traditions of their native Lapland and sings in the Sami language, but far from deterring audiences, they appear to be winning them over.

"Everywhere we perform, people say 'wow, this is great music, we've never heard anything like it before,'" says Georg Buljo, who co-wrote Valkeapää's eponymous Norwegian Grammy-winning album and runs the Duppidi label.

He is currently working on a new collection of songs with Valkeapää, which are due to be released in the new year, while Adjagas' debut is scheduled for release in late autumn.

In a country which has written the book when it comes to being successful with niche genres, don't be surprised if you find yourself singing along in Sami by the new year.

Elbourne is one of many prominent international industry regulars at Norway's annual showcase event by:Larm and is in no doubt about the contribution it makes.

"by:Larm is the best event in Scandinavia and one of the reasons it is so good is that the standard of music is so high," he says.

Like many of his peers, who include bookers from several UK festivals as well as labels and publishers, he has been actively courted by Music Export Norway and the Norwegian embassy.

For the past three years, international media and music industry representatives have been flown to by:Larm - which is hosted in one of four Norwegian cities every February - and the Øya summer festival.

This year, the latter takes place from August 9 to 12 and will see 29 Oslo venues host 95 acts at night, while during the daytime and evening, acts including The Low Frequency In Stereo, Adjagas and Hurra Torpedo will play at a 12,000-capacity open-air site in the city's centre.

Øya's bill has always concentrated on domestic acts, with 75% of this year's line-up from Norway. Apart from offering a platform to play in front of the international media, it is also geared to preparing artists for breaking out of their home market.

"If Norwegian bands are to play at international festivals, it is important for them to get experience at events such as Øya," says booking manager Claes Olsen.

Both Øya and by:Larm are widely credited with inspiring the growth of regional festivals, which, this year, will again be attended by around a quarter of the country's 4.6m population.

"A lot of people who run rock venues are starting festivals, they look at Øya and want to do something similar, albeit smaller," explains Vegard Stromsodd, co-owner of Pilot Management, which looks after acts including Serena Maneesh, Silver, Xploding Plastix and Hurra Torpedo.

Stromsodd also points out that, increasingly, these events enjoy the patronage of major sponsors, in particular from mobile phone manufacturers and networks targeting the youth market.

This is in addition to public funding, which Music Export Norway managing director Inger Dirdal estimates is allocated to some 50% of festivals.

Nevertheless, by:Larm general manager Erlend Mogård Larsen believes that a consolidation of the sector is extremely likely, unless a new wave of crowd-pulling acts breaks through.

"The big artists play up to 20 festivals and by next year festival organisers will face the problem of who they will book as headliners, because all the large Norwegian acts have now been used," he says. "They can fill the gap with international artists, but only a few festivals are in a position to do that."

However, in addition to the rise in local repertoire, recent developments both at government level and in the media suggest that the supply of fresh talent in the live sector could continue.

Dirdal suggests that the new government - which is committed to allocating 1% of the state budget to culture by 2014 - is showing signs of joined-up thinking when it comes to the creative industries.

"They are working out how to join culture,



Lorraine: the band's label and management company have entered into a joint venture with Sony BMG in the UK to launch the indie pop act outside of Norway

trade and internal development," she says.

This is also reflected at a local level, with the city of Bergen leading the way.

Silje Wegerland is a consultant with the Bergen music industry body Brak, which provides a one-stop-shop for artists and labels, as well as fulfilling a lobbying role in both the public and private sector.

"The Labour government is definitely much better than what went before. This culture minister played in a band," she says, adding that shortly after Trond Giske met with her organisation, he made an additional Nkr100,000 (£8,700) available the day before Christmas.

After identifying a need for practice rooms, Brak secured a Nkr4m (£350,000) grant from the city and is also picking up support from the private sector, most notably the Sparebanken Vest regional bank, which allocates 25% of its annual profit to culture.

"If the labels and musicians in Bergen are to have a rich future, then we must support them," says the bank's general manager, Harald Qaesth, who adds that to do so they needed to work with an umbrella organisation such as Brak.

In terms of the media, there are also positive developments. Nationwide radio station Kanal 24 was launched in 2004 with an AC format. Since spring 2005, it has switched to focusing on fresh domestic talent and now styles itself as a commercial BBC, according to editor-in-chief, Jan Erik Pedersen. Boasting 600,000 daily listeners, its policy of dedicating 35% of its music playlists to Norwegian acts was rewarded this year when it became the official radio partner of by:Larm. The

The Labour government is definitely much better than what went before. This culture minister played in a band

Silje Wegerland, Brak

NORWAY FACTS
2005 album sales
in units (% change
on 2004)
Local 4,195m
(+28.4%)
International

7027m (+24.7%)
Classic of 0517m
(+10.1%)
Total 11,293m
(+10.9%)
2005 singles sales

0.514m (372%)
Population: 4.6
million
Currency: Nkr
10000 = EUR 12.72

= USD 16.18
Gold award
20,000 album units,
5,000 single units
Platinum award
40,000 album units,

10,000 single units
* Source: Fono
Journal/FIMI
Media
Press V/G and
Dagbladet

Raffle NOK: P3 and
P4, Kanal 24
TV M TV Norway,
Vice
Festivals
Øya, by Larin, Quart.

Info: (email)
Hu Music
(electronic/new
music)

Features are edited by Joanna Jones

d of the midnight sun is making the rest of the world sit up and listen. *Olaf Furniss reports*

ces a bright future



There are real opportunities to get their videos played. It's wonderful that you can see a video for a band which doesn't even have an album out

Sarah Chanderia, Hicale Entertainment Group

According to many veterans, the ties between the Norwegian and international music business are becoming increasingly strong.

Kai Robole, managing director of Oslo's Waterfall Records and management company, recently entered into a joint venture with Sony BMG in the UK with a view to launching indie pop act Lorraine outside Norway. He believes that the deal is a breakthrough, as previously he was obliged to enter into third-party licensing agreements, which saw the company cede control to its major partner. He is in no doubt about how the perception of Norwegian acts has changed.

"The first time I went to New York they said, 'You're from Norway, that's the capital of Sweden isn't it?' You don't get that these days," he says.

In the UK, this is underlined by Columbia Records' VP A&R Mike Pickering's enthusiasm for Lorraine.

"Their album *Pop Noir* is a pop classic in the waiting," he says of the band, who have already gained high profile support slots at the Pet Shop Boys, A-ha and the Sugababes.

However, while the overall prospects for Norwegian music continue to be positive, there is concern about the effects of illegal down-

loads and their repercussions on both the single and compilation markets.

Industry analyst and editor of trade magazine *Faro Journalen* Asbjørn Slettenmark believes that the situation is exacerbated by legal download services such as iTunes in Norway, who he accuses of failing music buyers.

"It's okay if you want to buy a U2 album on the day of release, but for Norwegian acts they are five to 15 days behind," he says.

This is supported by EMI Norway marketing director Bjørn Rogstad. "[At the moment] download suppliers lack the musical knowledge to compete with the illegal providers," he says.

Nevertheless, he remains optimistic that the launch of 3G mobile services will provide a boost to sales later in the year, as consumers begin buying tracks for their phones.

It is clear that both at home and abroad, the Norwegian music industry has built a solid foundation in recent years. In many respects, it can act as a role model to other smaller markets, and while it faces the same tough challenges encountered by the international business, it has one distinctly enviable advantage – a wealth of talent, both in terms of its acts and the people working them.

Norwegian metal sets its sights on the US market

When Music Export Norway commissioned a poll of retailers around Europe for by:Larm in 2004, a significant majority of UK respondents associated the country's musical output with electronics and metal.

While the former has gained prominence with acts such as Röyksopp, the latter has occupied a poll position in the world, in particular in the black metal genre.

"Apart from A-ha, black metal is [Norway's] biggest musical export," says Sigurd Wastes, a member of the by:Larm team with responsibility for international development.

While the church-burning antics of some more fanatical exponents of the genre led to a media boycott in the Nineties, times have changed. Few in the media or industry would now ignore the status and popularity of black metal.

"It's an important specialist genre," says Håkon Moslet, head of music at P3, Norway's equivalent of Radio One, whose station boasts two shows dedicated to metal.

Anders Odden, is a veteran of the scene and was a founding member of Cadaver. He is a business advisor and plays with Celtic Frost.

"The next thing for Norwegian metal will be to have a big breakthrough in the US," he says, citing the fact that Dimmu Borgir were billed on the main stage at



the last Ozzfest in 2004 and have notched up sales approaching 400,000 of their 2003 album *Death Cult Armageddon*.

Such figures dwarf the sales of most mainstream Norwegian acts and the band are not alone in being close to a significant breakthrough.

Satyricon recently signed to Roadrunner for the world excluding Norway and the US (where they are released through metal label Century Media). The band have effectively crossed over into the mainstream in their home country and played to 100,000 people at Oslo's Top 20 Live event in June.

Roadrunner international vice president of marketing/acquisitions Wally Middendorp is confident that their recently released album, *Now, Diabolical*, is set to take them

to new heights outside Norway

once they embark on live dates. "There are lots of kids who have never seen the band live, there is a whole untapped market out there," he says.

And should Satyricon require a further seal of approval, they need look no further than the Norwegian ambassador to the UK, who recently attended a London show so he could out-metal his son-in-law.

According to Odden, a greater diversity is also appearing on the Norwegian metal scene, with power metal and old-school heavy metal making a comeback.

And, as if evidence were needed of how far things have developed, look no further than Wig Wam, who represented Norway in this year's Eurovision song contest.

Satyricon: have burned path into the mainstream, playing to 100,000 people at Oslo's Top 20 Live event in June

move came amid widespread dissatisfaction with the state youth station P3, which many insiders believe has reduced its commitment to new artists.

"The record companies [and music industry] recognise that, as a big commercial station, we have been held to play so much new Norwegian music," says Pedersen.

In addition to Kanal 24's rise in the market, a boom in music video TV programming, largely driven by SMS voting, has also provided a boost to the local industry.

"There are real opportunities to get their videos played," says Sarah Chanderia, president of publishing company Hicale Entertainment Group. "It's wonderful that you can see a video for a band which doesn't even have an album out."

Chanderia believes that up-and-coming acts receive healthy backing from the Norwegian media as a whole and is convinced that the proliferation of music TV and international interest has led to acts and labels upping their game.

"The music is of an international standard and there is growing awareness of the need to have the necessary marketing materials and make the right [international] partnerships," she says.

In the UK, the Norwegian embassy has helped to foster such partnerships, putting labels, managers, artists and agents in touch with their British counterparts and giving grants for British promoters to market gigs by Norwegian acts.

"We don't care if it's black metal or a chamber orchestra, we will support them equally," says cultural attaché Petter Opdahl. "We are here to help newcomers to the market."

With this week's
Music Week...



NORWAY TALENT 2006

TRACCOLLECTING

1. Datarock - Fa-Fa-Fa
2. Bertine Zetlitz - 500
3. The Low

Frequency In Stereo

- 21
3. Something Sally - Sally Can't Wait
4. Kristiana - I
- Wanna Go With You
6. Marthe Valle - Dandy

7. Jim Stark - It's All Right
8. Brut Boogaloo - Hour Of Darkness
9. Animal Alpha - Bundy
10. Torch - The Experiment

11. Thomas Dybdahl - Something Real
12. Marit Larsen - Under The Surface
13. D'Sound feat. Tony Monrrelle - Birthday
14. Helene Rask - No Love
15. Maria Mena - Just Hold Me
16. Eivira Nikolaisen - Love I Can't Defend

17. Tony Monrrelle - Birthday
18. Helene Rask - No Love
19. Maria Mena - Just Hold Me
20. Eivira Nikolaisen - Love I Can't Defend

New Norwegian invasion

From the funky Seventies-inspired music of Datarock to Elvira Nikolaisen's string-backed MOR output, *Music Week* highlights the depth and variety of music coming out of Norway

1. Datarock - Fa-Fa-Fa

Fredrik Saraosa and Ketil Moeses will release Fa-Fa-Fa as a seven-inch single in the UK on September 4, featuring a remix by British band Shakes. With a funky Seventies-inspired sound, the single will be available on 12-inch with remixes by Princess Superstar and Bjorn Torske. The duo are set to play in London at the Luminale on Kilburn High Road on August 14. www.datarock.no/theband.html

2. Bertine Zetlitz - 500

A black belt in karate, occasional author and Norway's leading pop artist, Bertine Zetlitz is a force to be reckoned with. Taken from her forthcoming album My Italian Greyhound - out in the UK via EMI on September 11 and mixed by Depeche Mode, Kylie Minogue, 808 State and Seal collaborator Stephen Fitzmaurice - 500's synth-based pop overlaid with Zetlitz's delicate vocals might just provide her with a much-deserved international break. www.bertine.com

3. The Low Frequency In Stereo - 21

Having carved out a strong following in Germany, The Low Frequency In Stereo appeared at a special Norwegian constitution day gig on May 17 in London followed by a showcase at The Great Escape. Their album The Last Temptation was released via Sheshock in the UK in June and they will be playing at Oslo's Øya Festival on August 12. www.lowfrequencyinstereo.com

4. Something Sally - Sally Can't Wait

Female-fronted five-piece Something Sally, who play electro-fused acoustic country, are four-fifths Norwegian, one-fifth Spanish and currently based in Liverpool. Their first single Sally Can't Wait is to be released through daWorks Records and a full-length debut album is scheduled for early 2007. www.somethingsally.com

5. Kristiana - I Wanna Go With You

Miriam and Espen Gulbrandsen make swirly beat-driven pop, and are signed to Nordic Records, which released the album Station To Station in 2004. The duo are managed by Best Of. www.bestofmusic.cd/kristiana www.myspace.com/kristiana

6. Marthe Valle - Dandy

Marthe Valle released debut album It's A Bag Of Candy in October 2005 and



Fresh Norwegian talent: (clockwise from above): Kristiana, Marit Larsen, Thomas Dybdahl and Bertine Zetlitz



three months later won a Spellemannprisen award, Norway's equivalent of a Grammy, for best new cover. Signed to Grammar Records and distributed in Scandinavia by MBO, 23-year-old Valle's sound is breezy and refreshing. She produced her album with Paal Brekkas and Lars Lien, after in 2004, releasing an EP titled Four Steps Closer. www.marthevalle.no

7. Jim Stark - It's All Right

Three-piece Jim Stark - comprising Enar Stokke Fjernes, Inge Sorbrosen and Tom Rudi Torjusen - are named after James Dean's character in Rebel Without A Cause and released an eponymous album on Sweet Recordings/EMI last year. The band played only a few festivals in Norway this summer, preferring to spend time in the south of the country recording a new album. Featuring horns, acoustic guitar and vocal harmonies, the band's sound is scathing, but Stark's tough-edged vocals stop it being soppy. www.jimstark.no

8. Brut Boogaloo - Hour Of Darkness

This five-piece's album, When The Dog Takes Over, was released on Midnight Monkey, with a sound that harks back to hairy Sixties psychedelia. The band have been playing festivals in Norway this summer, and on August 6 are set

to play at Oslo's Rockefeller Music Hall with The Hisscoppers. www.brutboogaloo.com

9. Animal Alpha - Bundy

After an impressive performance at last year's Bylarm, Animal Alpha were signed by Norwegian independent stalwart Racing Junior, managed by one of Norway top teams Vix Management and produced by Sylvia Masoy Shivy. The band's extreme sound has also garnered good reviews in UK magazine *Metal Hammer*, has attracted 2700 friends on Myspace and saw them sell out Oslo's 500-capacity John Dee club two nights running - rare in Norway - before they had released any material. www.animalalpha.com

10. Torch - The Experiment

Five-piece hardcore band Torch are signed to Kong Tiki Records and played Norway's Quart Festival on July 4, opening for Flacoba. Citing influences including Slightly Stoopid, Darfones and Glassjaw, the band's debut album Death to Perfection has received rave reviews in the Norwegian rock press. www.myspace.com/torchofficial

11. Thomas Dybdahl - Something Real

This singer-songwriter produces delicate acoustic indie, which has won him a Spellemannprisen award and

also an Alarm award. He has released three gold- and platinum-selling albums - That Great October Sound (2002), Stray Dogs (2003) and One Day 'N' Dance For Me, New York City (2004). The last of these went straight to number one on the official album chart in Norway. Dybdahl is currently mastering a fourth album in New York. www.thomasdybdahl.com

12. Marit Larsen - Under The Surface

Marit Larsen made her first foray into music when she released a children's album with childhood friend Marlon Raven at the age of 12. At 16, she was signed to Atlantic as one half of pop duo M2M and, six years later, her debut solo album Under The Surface (Virgin/EMI) is already gold in Norway. www.maritlarsen.com

13. D'Sound feat. Tony Monrrelle - Birthday

Seventies-influenced funk trio D'Sound - Simone, Kim and Jonny - are signed to daWorks Records. Starting with Spice of Life in 1997, the band have so far released seven albums, the most recent being My Today. www.dsound.com

14. Helene Rask - No Love

Glamour model and pop star, 26-year-

old Helene Rask has released two singles through the Best Of Music label, and also owns model agency Rask Models. After deciding to move into music in 2004, Rask started to record with songwriter and engineer Victor Nord at Zonar Studios in Oslo. Rask made headlines with the video for her single My Love: it was one of the most expensive music videos ever made in Norway. www.helenerask.com

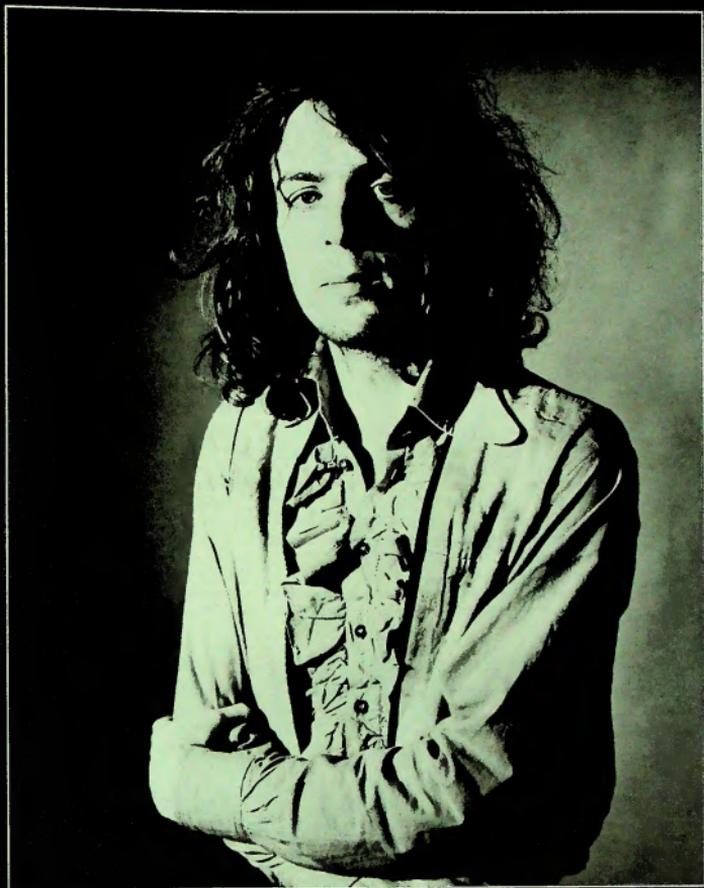
15. Maria Mena - Just Hold Me

Singer-songwriter Mena is 18 years old and Just Hold Me comes from her album Write Turns Blue. Her voice is in turns full and powerful, a winning formula for her poppy ballads. Mena's first Norwegian album, Another Phase, went platinum in Norway and won her three nominations for Spellemannprisen awards. www.mariamenas.com

16. Eivira Nikolaisen - Love I Can't Defend

With one brother fronting shoe-gazing maestros Serena Maneesh and the other in punk outfit Silver, responsibility for fighting the pop corner at family-backed MOR number is produced by Eivora, aka Knut Schreiner, of Turbo Grob fame. Nikolaisen plays Madame Jusos in London on September 13.





Syd Barrett 1946-2006

“Shine On”

EMI

EMI and Warner would be crazy to merge until Sony BMG's new application is heard

Credit to indies for forcing EU's hand

EDITORIAL
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There are few big surprises in music these days. But the media certainly got it right in trumpeting an event which "rocked the music industry" last week.

There are few events with drama to rank alongside last week's decision by a Luxembourg court to question the validity of the European Commission's clearance of Sony's merger with BMG two years ago.

Few in the industry gave independents' organisation Impala a prayer when it sued the European Commission for failing to consider the application fully. Many thought it was an act of folly. Call it arrogance, call it a Goliath complex – whatever, they couldn't have been more wrong.

The independent lobby deserves the utmost respect for its achievement. Whatever your view on last week's result, the indies have earned immense credit and admiration for seeing their task through, with determination and tenacity. Anyone who ever doubted that they are a force should feel humbled this week.

But what next? For one thing, the chances of four majors becoming three by the end of the year have declined dramatically.

EMI and Warner would surely be crazy to embark on their own walk down the aisle until Sony BMG's

new application has been heard. The pair have already suffered too many knockbacks to want to risk another.

Of course, the EC could still stand by its 2004 decision. Just because the means by which it reached its original judgement was flawed doesn't mean the decision was necessarily wrong. But no-one can make any assumptions – the events of July 13, Independents Day, should have proven that – a fact which impacts on Sony, Bertelsmann, EMI and Warner.

If the EC does reverse its previous decision, many other questions will be posed. Not least, what happens to a merged company with clearance in the US – via the Federal Trade Commission – but opposition in Europe? Could it be split in one market and separate in another?

It will not end there. Any reversal decision would be followed rapidly by a lawsuit from Sony and Bertelsmann.

Ahead of any EC decision, Sony and Bertelsmann are sure to be considering their options. Whatever the inevitable blandness of their public statements, they must prepare for an unpalatable possibility, that demerger may yet be forced upon them.

It is almost unthinkable. Or at least it was before last Thursday.

DOOLEY'S DIARY



Bombshell was in the stars

Remember where you heard it: Talk about the planets all lining up in union last Thursday. On the same day the Court of First Instance dropped its Sony BMG bombshell, the major's UK company happened to be staging a big conference in London that afternoon. Meanwhile, EMI – eagerly awaiting the court announcement as it continued to plot its own major marriage with Warner – was getting ready at the same time for its AGM. Over at the AGM, Eric Nicol was no doubt relieved to have escaped any questions from the gathered shareholders about the court decision, which made it difficult to read. Nicol also had to face such cryptic questions from shareholders as, "Do you have the copyright of the new Dreaming Of A White Christmas?" to which Nicol responded, "No, but I can certainly sing it to you". Even EMI having one of 2006's biggest new stars on its books didn't satisfy some. As Corinne Bailey Rae's album played ahead of the AGM formally beginning, one elderly shareholder observed, "It sounds as though she's in pain". And, to prove the music business isn't all sex, drugs and rock'n'roll, Nicol spent his Thursday night reading the 124-page Court Of



Quincy Jones was the guest of honour at last Thursday's BBC on the night where Joëlle Holland, Clare Toul and Jim Tomkinson. Dooley's favourite acceptance speech was from Orchard-distributed Alan Barnes, who picked up the best instrumental award from Ken Clarke. "First of all," he said, "I'd like to apologise to my dad for accepting an award from a Tory MP"

First Instance judgment from cover to cover. "Meanwhile, there were no signs of dampened spirits over at Sony BMG's conference. New CEO Ged Doherty quipped, "I found myself as a manager thinking that everyone who works for a record company is a complete tosser," he told the capacity crowd. "I am clearly a bigger tosser than they are". Director of communications Paul Birch also tried his hands with the one-liner. "We have enough technical gear up here that people might think that Terminal 5 has relocated," he said. As for the conference, Dooley was impressed by the bash, although there was some

rather off-messy activity on display. Firstly Kasabian guitarist Serge Pizzorno laid into star act Justin Timberlake. "SonyBack?" he inquired from stage of Timberlake's new single. "What's all that about?" Then a presentation of Fever Media, the company's new TV production division, was undertaken by when, Island Records act U2. Oh, and where was Sony BMG's uberlord Rob Stringer the AT Lords watching the cricket. Play it cool, Trig. Staying with Sony BMG, his international hotshot Dane Shack has certainly learnt something on his travels. With wife Nicki Chapman

away preparing for *It's Only Fools On Horses* on the day of their wedding anniversary. Shack called up to reek a love poem – all of which was captured for national television. Dooley didn't know Leeds fans were capable of such things...In the lull before the Sony BMG storm, EMI executive chairman Peter Jamison revealed his own problems with any punters as he delivered his keynote speech last Wednesday at his organisation's AGM. He recounted one phone call he had received earlier in the week, which went, "This DRM business, I can't get my music. Don't look up our culture. It's our right. Fuck you!" Then there was the email from a music pirate who boasted of making available more than 70,000 different tracks to be downloaded. "You will never stop people like me, because you don't have the savvy to do so or the manpower," the email stormed, concluding with a now emerging pattern of, "Fuck you!". Meanwhile, guest speaker Bill Roedy revealed his former MTV colleague Peter Jamison had offered him some encouraging advice about how to approach his AGM speech. Jamison thoughtfully suggested, "Don't be intelligent, insightful or charming. Just be yourself". Finally, Dooley wishes the very best of British to Jill Drew as she embarks on a life beyond being head of public relations for PPL. Jill has Friday at the association was on last day and she left on a high as that was the day that PPL, after years of trying, finally got Beyoncé to register. Jill had personally been chasing the star's management down at SXSW and her good work finally paid off.

Piper who called the tune in Pink Floyd's early years

Obituary

Former Pink Floyd managers Peter Jenner and Andrew King pay a tribute to the legendary Syd Barrett, who died last week.

It is hard to exaggerate the importance of Syd in the history of popular music in the UK.

His genius was the glue which held together the various personalities who made up Pink Floyd and their management (ourselves) through their revolutionary early days. We were completely incompetent managers, Roger was a bass player with a deliberate but limited technique, Nick a drummer of character rather than technical brilliance and only Rick had any serious musical knowledge.

Syd was, however, a guitarist, singer and songwriter with no fear and a childlike inventiveness, who provided the songs and the musical boldness which permitted the rest of us to achieve what I doubt any of us would have done without him.

He knocked out songs with a facility that was awe-inspiring. He maintained a simplicity and directness of vision whether writing about childhood and innocence, or the sky and the world out there in the firmament, or about his own later struggles with himself. The directness and wit of *Bike* is also piercingly present in Jugband Blues and Vegetable Man.

Don't forget either how skilled he was and hardworking. He told me once that it took him nearly a month to write the lyric for Arnold Layne. He was a classically



trained pianist and a fine guitarist. Those apparently intuitive outbursts of sound are based on real skills and hard practice. Like any great abstract artist, his draughtsmanship was thoroughly solid.

The tragedy for all was to see his innocence and enthusiasm and thrill of discovery slowly dissolve into confusion and non-communication. But his spirit was what made the Floyd's sound and inspired the rest of the band to take their unique approach to popular music, which survived after he left and continued to influence much of their subsequent best work. Sometimes it seems that a major part of the Floyd's later work is about Syd. Maybe it was his spirit that inspired the rest of the original band and his friend Dave Gilmour to build such a great body of work on the foundations that were created under his influence.

Our only regret can be that we lost his company and his creativity

at such a young age. But perhaps he was glad to be out of the madness of the music business, the pressure, the greed, the ambition, the endless grind of travel and interviews and bullshit. What did that have to do with being an artist and having a life? Why should anyone have to cope with these absurd and cruel obstacles to artistic fulfillment?

His family supported him for many years and we are grateful he was in safe hands and properly cared for. We hope he was happy in his life. We will all treasure our memories of our time with Syd.

Here are the words of another poet from Cambridge, Stephen Spender, telling us to remember and honour:
*"The names of those who in their lives fought for life
Who wore at their hearts the fire's centre.
Born of the sun they travelled a short while towards the sun,
And left the vivid air signed with their honour"*

Executive left a lasting legacy

Obituary

One of the most travelled and respected executives in the industry died last week, when Chrysalis deputy chairman and non-executive director Charles Levinson lost a three-month battle against serious illness.

Levinson played a keen role in the development of both Virgin and Island at key points in their history.

He also held executive positions at Arista Records, Warner Home Video and The Music Channel and also took on the unpaid role of chairman of Friends Of The Earth.

Levinson began his career as a lawyer at Harbottle & Lewis in 1967, after graduating from Cambridge where he studied law and natural sciences. It was at Harbottle & Lewis where he first met Chrysalis' Wright, the current Chrysalis chairman.

Wright remembers, "He was a wonderful bloke to have around, always incredibly active. He would put his heart and his soul into everything he did, which is why it was such a shock to hear the news of what happened to him - he was always charging around from one place to another."

Levinson died aged just 64 and, says Wright, will be missed by all who worked with him on account of his enthusiasm, fun and passion.

One of Levinson's strengths was his breadth of experience over more than 30 years in music, television and radio. He worked with Chris Blackwell at Island and Richard Branson at Virgin, and



Wright says he will leave a lasting legacy.

As he's going to leave a huge hole," says Wright. "He was very important to Richard Branson in the early days of Virgin, when Richard didn't have the reputation he has now. Charles gave them an awful lot of free advice. And, with Virgin, Island and Chrysalis, he's contributed a huge amount to the structure of the organisations and they would all have looked very different without him."

Wright also says Levinson's death is a loss on a personal level. He says, "He was a great friend and supporter - very loyal and was involved in everything I did."

Levinson was also a keen rugby supporter and sat on the board of Wasps. He was also chairman of the ICA and, in 1993, was appointed a Chevalier de l'Ordre des Arts et des Lettres by the French Government.

Levinson had been seriously ill since suffering a heart attack in April.

He leaves a wife, Caroline, and daughters Eliza and Georgia.

Is the Valuation Recognition Right a good idea for the digital age?

The big question

It was suggested last week that ISPs and digital distributors should have to pay for a licence called the value recognition right to pay for the music they use. Is there room for another licence?

Fran Nevrick, PPL/VPL

"PPL participated in last Wednesday's round table debate about copyright through the presence of Peter Leatham, director of legal & business affairs and rights negotiation. The Value Recognition Right is an interesting concept notwithstanding that some might perceive it as a system of levies under another name. We should remind ourselves that it is copyright itself which is the very bedrock of the music industry and we must be very careful not to jeopardise

this crucial infrastructure before 'tweaking' existing concepts or introducing new ones. I do not feel that a sufficient or fully representative debate has taken place to enable anyone to arrive at fully considered long term solutions. We look forward to taking part in this important dialogue."

Jazz Summers, MMF

"The more decent music that's out there, the more traffic ISPs and MSPs are going to get so why can't we say, 'Pay us a small percentage of your turnover'? It would relate to millions of pounds being reinvested in the industry every year. We feel that rather than the ISPs and MSPs being the devil, I think that they should be encouraged to understand the benefits of a healthy music industry." Martin Mills, Beggars Banquet
"There is room in the market. Indeed, this is trying to fill a gap. We don't have any means of getting

remuneration from music moving from one private individual to another. This idea has broad support from the industry, apart from major music labels and the reason for that is the

With this idea the value rightly belongs to the people who make the music, not to the new intermediaries

Paul Saunders, Playlouder MSP

basis of their business is control of the means of distribution. What we're doing is acknowledging that control of distribution is no longer entirely possible and it's an acknowledgement they may find hard to make." Paul Saunders, Playlouder MSP
"With this idea, the value rightly

belongs to the people who make the music, not to the new intermediaries. I would have thought it would get broad support not only within the industry but with anyone who thinks about these things. The difficulty is taking a broad idea like that and trying to put it into policy, but I would see it as a big step forward for the industry."

Catherine Bell, Chrysalis Music Publishing

"With this idea, two things need to happen. One, the whole industry needs to buy into it: we all have to grow up and stop all the infighting that takes place. And two, everyone has to realise that blanket licensing is the only way forward in the digital world: if people are going to hang on to consent issues there's no point pursuing it."

David Ferguson, British Academy of Composers and Songwriters
"Copyright is a tool for enabling

people to receive remuneration for their work: if that tool is no longer enabling people to be remunerated, then it's the right time to reform it. This is a completely sensible proposal because it applies to virtually all creative works that can be distributed in a digital fashion. I'm sure it would gain large-scale support from the entire creative community."

Jody Haskayne, Tiscali
"Saying that this is a cross-industry proposal is all very well, but it would have been nice if they had spoken to us first. Looking at this, we don't think that the music industry should attempt to licence what is essentially something illegal happening on our networks. We should be invited to help with this issue moving forward, both on technical, legal and commercial levels."

Classified

Contact: Maria Edwards, Music Week
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JOBS

Crime Revision Assistant, Publishing - Your enthusiastic involvement is required to assist in the preparation of copy for editorial consideration and to liaise with international services regarding staffing, budgets and royalty rates. Must possess excellent communication, organisational and time skills. Previous marketing experience advantageous. **Job:** Product Manager - Entertainment On A Dynamic and an exciting product manager is currently required to create a new monthly magazine. If you have at least 3 years experience in a similar role, and are interested in joining a leading brand, we have an exciting opportunity for you. We are looking for a highly motivated and energetic individual with a proven track record of being responsible for the whole publishing campaign from conception through to publication. **ES-406**

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You will be well-connected, be a superb communicator and negotiator, have a keen eye for detail and will enjoy working in a dynamic environment.

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Post: FRUKT, 13-19 Vine Hill, London EC1R 5DX

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MANAGEMENT ACCOUNTANT Ref: 14103

Leading Record Label has a fantastic opportunity for a bright and focused Part Qualified Financial Management Accountant to play an integral role in the acquisition and development of contemporary, variance analysis, monthly management accounts and assisting the FC with general business affairs. Location: Central London

FINANCE DIRECTOR Ref: 14108

International organisation are looking for a dynamic Finance Director from an Entertainment or Retail background who has the ability to drive a financial department and interact with senior management from non-financial backgrounds. You'll be a qualified accountant with at least 10 years P&L experience within supply chain, as well as possessing a high level of strategic planning & analytical skills. Location: Central London

ROYALTY ACCOUNTANT Ref: 14107

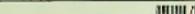
Fastly growing indie record label seeks motivated and experienced Royalty Accountant. You will be expected to contribute to the development of the business, as well as increasing the efficiency of the royalty system. With experience of handling artists and producers satisfactorily, you will have a demonstrated passion for music and strong experience of royalties. Location: West London

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If you think you fit the bill, send your CV, including salary details, and information on your previous experience by e-mail to info@brightonjames.co.uk, or by post to Roger Brighton, 17 Ford, 421s Finchley Road, London NW2 6LU.

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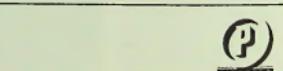
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- 20 **(1)** DIRTY PRETTY THINGS DEADWOOD
- 21 **(4)** SERGIO MENDES/BLACK EYED PEAS MAS QUE NADA Compendium
- 22 **(7)** MIJSE SUPERMASSIVE BLACK HOLE Relian 3/Warner Brothers
- 23 **(6)** GNARLS BARKLEY SMILEY FACES Warner Brothers
- 24 **(3)** LOSTPROPHETS ROOFTOPS (A LIBERATION...)
- 25 **(2)** ARMAND VAN HELDEN FEAT. TARA MYYMYMY Warner Bros
- 26 **(5)** GEORGE MICHAEL AN EASIER AFFAIR Soulfirm Prod
- 27 **(8)** JAMES MORRISON YOU GIVE ME SOMETHING Epic
- 28 **(4)** THE FEELING FILL MY LITTLE WORLD Island
- 29 **(9)** NYLON LOSING A FRIEND Rekord Music
- 30 **(1)** JUSTICE VS SIMTIAN WE ARE YOUR FRIENDS Tin
- 31 **(2)** THE KOOKS WAIVE Virgin
- 32 **(6)** MILBURN CHESHIRE CAT SMILE Mercy
- 33 **(3)** ROOSTER HOME Brigade
- 34 **(25)** OAKENFOLD/BRITTANY MURPHY FASTER KILL PUSSYCAT Parade
- 35 **(36)** BEATFREAKZ SOMEBODY'S WATCHING ME Data
- 36 **(22)** JAMIE T SHELLA Virgin
- 37 **(1)** KELLY CLARKISON BREAKAWAY RCA
- 38 **(37)** RED HOT CHILI PEPPERS DANI CALIFORNIA Warner Brothers
- 39 **(33)** KEANE IS IT ANY WONDER? Island
- 40 **(5)** RICHARD ASHCROFT WORDS JUST GET IN THE WAY Reliance



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- 1 **(1)** CLUBLAND 9 UMTAQ/VEVO
- 2 **(2)** RENAISSANCE - THE CLASSICS PT 2 Renaissance
- 3 **(3)** CLASSIC EUPHORIA History Of Sound
- 4 **(4)** R&B CLASSICS Sony BMG TriStar
- 5 **(9)** BEYOND THE SEA Sony BMG TV
- 6 **(8)** R&B SUMMERTIME Sony BMG TV
- 7 **(7)** SUMMER HOLIDAY HITS Universal TV
- 8 **(4)** RAVIN' VEVO
- 9 **(1)** IN THE MIX - IBIZA CLASSICS EMI Virgin
- 10 **(5)** CLUBBERS GUIDE SUMMER 2006 Mercury 02 Sound
- 11 **(6)** THE LATINO MIX Sony BMG TriStar
- 12 **(14)** FLOORFILLERS - CLUB CLASSICS UMTAQ/VEVO
- 13 **(13)** MANUMISSION - IBIZA CLASSICS COLLECTION MERCY
- 14 **(13)** FEELGOOD SONGS EMI Virgin
- 15 **(4)** BONKERS 16 Reed
- 16 **(1)** ESSENTIAL R&B - SUMMER 2006 Sony BMG TriStar
- 17 **(6)** THE NO 1 FUNKY HOUSE ALBUM 2 Dorland
- 18 **(15)** PAYSCHOOL POP EMI Virgin
- 19 **(10)** HELTER SKELTER UNITED IN HARDCORE Mercy 02 Sound
- 20 **(6)** DRIVING WITH DISNEY Hall Berry

FORTHCOMING

- KEY SINGLES RELEASES**
- FEDER LEWIS & LOUD JULY 17
- ROCK PRODIGY AND TEALAMP PUT YOUR JULY 17
- THE BROTHERS JULY 17
- GNARLS BARKLEY SMILEY FACES JULY 17
- WARNER BROS PEAS JULY 17
- MICKY PLEASE PLEASE ISLAND JULY 17
- RED HOT CHILI PEPPERS TELL ME BABY JULY 17
- WARNER BROS JULY 17
- WHIRLWINDS TELL ME MESSY JULY 17
- CHINA - AGUILERA - NOT TO OTHER JULY 17
- MASSIVE ATTACK JULY 24
- KASABIAN EMPIRE COLUMBIA JULY 24
- MADONNA GET TOGETHER WARNER BROS JULY 24
- SHAPESHIFTERS SENSITIVITY POSITIVE JULY 24
- PARIS HILTON STARS ARE BLIND JULY 24
- THE BLOOMFIELDSONS HANES XL JULY 31
- KEY ALBUMS RELEASES**
- LIV ALLO ALLO RIGHT STILL GETS AWAY JULY 17
- THE BROTHERS JULY 17
- RADIOLIGHT BAZON (G)T MESSURY JULY 17
- JAMES DEAN BRAUFEHLD THE GREAT JULY 24
- WESTERN COLUMBIA AUG 7
- NICK LACHEY WHAT'S LEFT OF ME/RECA AUG 7
- PARIS HILTON PARIS HILTON AUG 14
- WARNER BROS AUG 14
- WRESTLING AGUILERA BACK TO BASICS AUG 14
- SO AUG 14
- LAMBCHOP DAMAGED CITY SLANG AUG 14
- OUTMATH TELEWILD RCA AUG 21
- IRON MAIDEN IT'S A MATTER OF LIFE AUG 28
- AND DEATH EMI AUG 28
- BETWINE B DUBS RCA SEPT 4
- MESSY ELLIOTT RESPECT THE ATLANTIC SEPT 4

- 20 **(23)** GNARLS BARKLEY ST ELSEWHERE Warner Brothers
- 21 **(15)** FEEDER THE SINGLES Tina
- 22 **(2)** PINK 'I'M NOT DEAD LifeLine
- 23 **(24)** KELLY CLARKISON BREAKAWAY RCA
- 24 **(26)** NE-YO IN MY OWN WORDS Mercy
- 25 **(25)** JACK JOHNSON CURIOUS GEORGE (OST) Reprise/Island
- 26 **(20)** THE FEELING TWELVE STOPS AND HOME Island/Island
- 27 **(28)** CORINNE BAILEY RAE CORINNE BAILEY RAE Good Group/EMI
- 28 **(22)** THE DIXIE CHICKS TAKING THE LONG WAY Qwest
- 29 **(18)** THE AUTOMATON IN BETWEEN DREAMS Bludge/Polydor
- 30 **(37)** JACK JOHNSON IN BETWEEN DREAMS Island/Island
- 31 **(31)** SHAYNE WARD SHAYNE WARD Spy Music
- 32 **(19)** NELLY FURTADO LOOSE Geffin
- 33 **(32)** KAISER CHIEFS EMPLOYMENT Bludge/Polydor
- 34 **(29)** BUSTA RHYMES THE BIG BANG Interscope
- 35 **(51)** WOLFMOTHER WOLFMOTHER Melkor
- 36 **(40)** GUNS N' ROSES GREATEST HITS Geffin
- 37 **(33)** THE KILLERS HOT FUSS Loose/Keg
- 38 **(36)** JOHNNY CASH RING OF FIRE - THE LEGEND OF Columbia/VEVO
- 39 **(38)** ORSON BRIGHT IDEA Mercy
- 40 **(30)** TRINITY TRINITY UJA



THOM YORKE: SOLO ALBUM MAKES STRONG DEBUT

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1. CHASTITY MURRAY SILENT FENCES	1	1	1
2. CHRISTINA AGUILERA AIN'T NO OTHER MAN	2	1	2
3. SUPERMADRE TELL ME WHY	3	1	3
4. JUSTIN THERESA LAZY SUNDAY	4	1	4
5. BRENDA KATY AMY TEA U	5	1	5
6. THE SHARPEST POINT OF MY SENSITIVITY	6	1	6
7. FRANZ FERDINAND BLENDING PURPLE BOOTS ON	7	1	7
8. THE SIMPSON ALL THIS LONG	8	1	8
9. PARIS HILTON SING AS A SINGER	9	1	9
10. MESSIAH THE MOUNTAIN WARRIORS	10	1	10
11. CASPER THE FLU	11	1	11
12. CHOCOLATE PAINT, MUMS AND DADDIES	12	1	12
13. THE RAPTURE (PART OF MY HEART) PART II	13	1	13
14. TOMMY STYVAE SINGLES	14	1	14
15. MICHAEL GARY BERBERINE	15	1	15
16. SPARKY THE WOLFING DOG	16	1	16
17. CHAMBLING THE BURN	17	1	17
18. DUFFY SMITH'S SENSATION (I'S) YOU ARE	18	1	18
19. BUBBLES IN THE WIND (PART OF MY HEART)	19	1	19
20. UNIDENTIFIED	20	1	20

PRE-RELEASE AIRPLAY TOP 20

These charts are also available online at musicweek.com

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COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1. RAYMOND JAXX HUSH HUSH	1	1
2. GET SOME BOYS (MUSIC)	2	2
3. CHRIS LANE feat. LAURA JONES	3	3
4. SUPREMACY INC. MAPPING TOP SECRET	4	4
5. ANTONELLA PERES feat. RAY	5	5
6. PROJECT BLUEBOK	6	6
7. MADONNA SEX ON THE BEACH	7	7
8. ANDY FINCH BROTHER	8	8
9. BENCH THE FENCE & JERRY MORANO (I) TOURN AROUND	9	9
10. KEVIN JOHNSON feat. JEFFREY LIND	10	10
11. THE BASS WITCHES (MUSIC) WHAT YOU DO	11	11
12. SHARON PAT FEAT. ALL THE TIME	12	12
13. STANISLAVS DISCOPIKA	13	13
14. THE WARRIORS (PART OF MY HEART)	14	14
15. OCT 5 (PART OF MY HEART)	15	15
16. MANDY NGUYEN MAMA	16	16
17. BASH SHAW feat. ALEXANDER	17	17
18. BOA SHAW feat. THE SUNSHINE	18	18
19. FUTURE FEAT. TINA TAYLOR	19	19
20. M. HERRN & M. SCHNEIDER	20	20

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1. PISTON DOLLS feat. SNOW DOGS BULLDOG	1	1
2. MARY ELI feat. BROOKLYN EVANGELIST	2	2
3. CHRIS BROWN feat. THE WING CLIMB THAT	3	3
4. MC DEXY DEXY	4	4
5. SEAN PAUL feat. GUNNA feat. THE SAME	5	5
6. LEMAR feat. SHANNA SMOO DANCE	6	6
7. KELLY FERDINAND feat. BEE	7	7
8. PRINCESS FEVER	8	8
9. ROSA BRINES feat. JAY COCK	9	9
10. FEMME feat. JAY COCK	10	10
11. FEMME feat. JAY COCK	11	11
12. 213 feat. JAY COCK	12	12
13. LUTHER BUCK feat. JAY COCK	13	13
14. GARY ANDERSON feat. JAY COCK	14	14
15. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	15	15
16. BRITAIN feat. JAY COCK	16	16
17. BRITAIN feat. JAY COCK	17	17
18. JAY COCK feat. JAY COCK	18	18
19. JAY COCK feat. JAY COCK	19	19
20. JAY COCK feat. JAY COCK	20	20
21. JAY COCK feat. JAY COCK	21	21
22. JAY COCK feat. JAY COCK	22	22
23. JAY COCK feat. JAY COCK	23	23
24. JAY COCK feat. JAY COCK	24	24
25. JAY COCK feat. JAY COCK	25	25
26. JAY COCK feat. JAY COCK	26	26
27. JAY COCK feat. JAY COCK	27	27
28. JAY COCK feat. JAY COCK	28	28
29. JAY COCK feat. JAY COCK	29	29
30. JAY COCK feat. JAY COCK	30	30

POPULARITY CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1. BEATPOPPER feat. DEANNA BERRY CHARLES	1	1
2. BEATPOPPER feat. DEANNA BERRY CHARLES	2	2
3. ALEX CALDWELL & ARIANA FANTON	3	3
4. TOMMY feat. LUNA KEE	4	4
5. TOMMY feat. LUNA KEE	5	5
6. FRESKO THE STUNNER IS BACK	6	6
7. ANITA HALL feat. STEVE EDMONDS WINDY THE SHORNER	7	7
8. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	8	8
9. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	9	9
10. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	10	10
11. ANITA HALL feat. STEVE EDMONDS WINDY THE SHORNER	11	11
12. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	12	12
13. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	13	13
14. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	14	14
15. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	15	15
16. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	16	16
17. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	17	17
18. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	18	18
19. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	19	19
20. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	20	20
21. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	21	21
22. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	22	22
23. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	23	23
24. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	24	24
25. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	25	25
26. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	26	26
27. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	27	27
28. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	28	28
29. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	29	29
30. MANDY NGUYEN feat. SNOW DOGS feat. SMOO DANCE	30	30



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Week 28

Upfront p20 TV & radio airplay p23 New releases p26 Singles & albums p28

FAST CHART

SINGLES

NUMBER ONE

LILY ALLEN SMILE (Regal)

The fifth different song to make the Top 40 with the title Smile, Lily Allen's is the first to reach number one. Among 1,036 previous number ones, the only one with Smile in its title was Steve Harley's 1975 chart-topper 'Come Up And See Me (Make Me Smile)'.
ARTIST ALBUMS

NUMBER ONE

MUSE BLACK HOLES & REVELATIONS

(Helium 3/Warner Bros)
Muse's first number one album. Absolution, dipped to number five on its second week on release in 2003, but follow-up Black Holes & Revelations is made of sterner stuff and remains top. In a very competitive 2006, it is only the fourth album to hang on for more than one week, joining efforts from Arctic Monkeys, the Chili Peppers and Keane.

AIRPLAY

NUMBER ONE

LILY ALLEN SMILE (Regal)

Grinning her way to a third week atop the airplay chart, Lily Allen opens up a commanding 33.9% lead over runners-up The Kooks' She Moves In Her Own Way, scoring an audience of 79,077 (the year's third best) from 2,136 plays.

COMPILED

NUMBER ONE

VARIOUS CLUBLAND 9 (A&M/UMTV)

Its sales dipped 25.7% last week to 34,163, but Clubland 9 remains at the top, selling nearly three times as many copies as Renaissance: The Classics, Part 2, which has been runner-up during its reign.

THE SCHEDULE

ALBUMS

THIS WEEK

Lily Allen *Alright, Still* (Regal); Razorlight *Razorlight* (Mercury); The Pipettes *We Are The Pipettes* (Merchis Industries); Paolo Nutini *These Streets* (Atlantic); Max Sedgley *From The Rooms To The Shoals* (Sunday Best); The Basement *Illit Hugs And Playground* (Trust Columbia)

JULY 24

James Dean Bradfield *The Great Western* (Columbia); Sleepy Jackson *Personality* (Virgin); Jurassic 5 *Feedback* (Polydor); She Wants Revenge *She Wants Revenge* (Polydor); Tapes 'n Tapes *The Loon D.L.I. Rogue Traders Here Comes The Dram* (RCA); Tom Petty *Highway Companion* (Warner Bros)

JULY 31

DMX *Year Of The Dog Again* (RCA); Olie Trice *Second Rounds* (Polydor); James

The Market

Stalenate grips chart summits

by Alan Jones

There's no change at the top of the singles or albums chart this week, with Lily Allen and Muse, respectively, enjoying second weeks at the summit.

Allen's Smile single jumped 10-1 last week - the last single to make that move was The Firm's Star Trekkin' in 1987 - and continues at the top with sales of 10.8% at 85,228. Former chart-toppers Shakira and Wyclef Jean continue in close attendance, with Hips Don't Lie remaining at number two on sales of 33,546 - a 9.5% dip. Anglo-Australian dance act Rogus Traders make the biggest download/fail release transition, jumping 18-3 with Voodoo Child, while the week's highest new entry, debuting at number 14, is X Factor winner Shayne Ward's third single, Stay By Me.

Boosted by TV advertising, Muse's Black Holes & Revelations album sold 47,519 copies last week. Although that's 58.7% down on its first-week sale, it is better than the typical 70% dip experienced by harder rock acts on their second week and more than enough for it to remain comfortably at number one.

At the start of the week, it did look as though The Eraser, an album by Radiohead's Thom



Thom Yorke: Top Three entry for Radiohead singer's side project

Yorke, might provide a challenge, but it didn't materialise. Indeed, Yorke's number two sales flash placing becomes number three on the final chart, with The Kooks' Inside In/Inside Out resserting itself at the weekend to hold on to the number two slot, with sales up 6.6% at 39,123.

Driven by the very popular singles She Moves In Her Own Way and Smile, which dip 10-11 and 28-31 as physical stocks continue to dwindle, The Kooks' album achieved the highest sale of its 25-week career last week and has now sold more than 500,000 copies since its release in January. Yorke's album, which he declines to describe as solo, is, in his own words, "more beats and electronics" than traditional songs and perhaps shouldn't be compared to his Radiohead

output - but, for the record, it sold 35,123 copies last week, whereas Radiohead's last album, Hail To The Thief scored first-week sales of 114,320 in 2003.

Meanwhile, the highly acclaimed Guillemots debut, entering at number 17 with Through The Windowpane, a fortnight after they secured their first hit single with Made Up Love Song #43. Through The Windowpane is the eclectic London-based band's first album for Polydor and sold 14,645 copies last week. They were previously signed to Sanctuary's Fantastic Plastic label, which released the uncharted From The Cliffs - a budget compilation album of tracks on their two EPs - in March, since when it has sold 7,584 copies.

KEY INDICATORS

SINGLES

Sales versus last week: -1.7%
Year to date versus last year: +62.2%

MARKET SHARES

Universal	35.2%
Sony BMG	23.9%
EMI	14.2%
Warner	9.6%
Indies	11.1%

ARTIST ALBUMS

Sales versus last week: -4.4%
Year to date versus last year: +1.0%

MARKET SHARES

Universal	39.6%
Sony BMG	19.5%
Warner	16.9%
EMI	10.9%
Indies	13.1%

COMPILATIONS

Sales versus last week: -2.7%
Year to date versus last year: -9.7%

MARKET SHARES

Universal	33.6%
Sony BMG	23.6%
EMI	14.0%
Warner	3.7%
Ministry Of Sound	13.9%
Others	11.2%

RADIO AIRPLAY

MARKET SHARES

Universal	33.1%
Sony BMG	24.8%
EMI	14.3%
Warner	15.0%
Indies	12.8%

CHART SHARE

Origin of singles sales (Top 75):
UK: 53.7% US: 36.7% Other: 9.6%
Origin of albums sales (Top 75):
UK: 63.5% US: 36.5% Other: 0%

For full listings, see musicweek.com

NEW ADDITION



Columbia is to release a greatest hits collection from Jamiroquai on November 13. The album will include 16 past singles from the act's six albums, as well as two new tracks, including lead single Runaway, which was premiered at Sony BMG's sales conference last week.

SINGLES

THIS WEEK

Red Hot Chili Peppers *Tell Me So* (Epic)
Warner Bros) Feeder *Save Us* (Baby)
Rihanna *Unfaithful* (Mercury); Marley
Phase 1 *Phase 1* (Island); Franz Ferdinand
(Domino); *Don't Put Your Boots Back On*
(Emon); *Grant's Barkley Smiley Faces*
(Warner Bros); Sean Paul *Never Gonna Be The Same* (Atlantic); *Wannamurra*
You Give Me Something (Polydor)

JULY 24

Zero 7 *You're My Flame* (Atlantic); The
Strokes *You Only Live Once* (Rough
Trade); Shapeshifters *Sensitivity*
(Positiva); *Kasabian Empire* (Columbia);
Madonna *Get Together* (Warner Bros);
Pet Shop Boys *Minimal* (Parlophone);
Christina Aguilera *Aint No Other Man* (RCA);
Bonnie Prince Billy *Cursed Sleep*
(Polydor); Snow Patrol *Wire And Glass*
(Domino)

JULY 31

Paris Hilton *Stars Are Blind* (Warner Bros); *Boy Kill Boy* Civil Sin (Mercury);
The Ramones *Harold D.L.I.* Frank 'n'
Not Shy (Polydor); The Horrors *Death At The Chapel* (Polydor); *Captain Glorious* (EMI)

AUGUST 7

The Futureheads *Worry About It Later* (Warner Bros); *Orson* Happiness (Mercury); *Outkast*; *The Mighty O* (RCA);
Hope Of The States *This Is The Question* (Columbia)

AUGUST 14

Hot Chip *Colors* (EMI); *Primal Screams* Dolls (Columbia); *Daniel Powter* Jimmy Dots (Virgin) (Warner Bros); *Beeie* Man Girls (Virgin); *Arctic Monkeys* *tc* (Domino); *The Young Knives* *Weekend And Black Days* (Transgressive); *Ronan Keating* *Tris* (Polydor); *Duncan James* *Can't Stop A River* (Innocent)

BPI AWARDS
ALBUMS
 Johnny Cash
 American V - A
 Hundred Highways
 (Various) (label)
 Wolfmother
 Wolfmother (Various)
 (label)
 Ray Lamontagne
 Trouble (M4H Floor)
 (gold)
 Sergio Mendes
 Timeless (JVC)
 (gold)
 The Zutons
 Tired Of
 Ranging Around
 (Various) (gold)



Leading Mercury contenders: (clockwise from top) Arctic Monkeys, Lily Allen And The Kooks

THOM YORKE THE DIVISOR (CD)

CARY ROLF
 DVD OF MUSIC: **RAW**
CRIMINAL MENTAL FEAT CORINNE BAILEY RAE (EM)
CULLENTERS THROUGH THE WINDOW PANE
 (POLYGRAM)
JAMES HUNTER PEOPLE DONNA TALK (ROUND)
KARINE VALMART SURRELLES IN GIALLO (SPIT & POLISH)
LILY ALLEN ALBERT ST (LEGACY)
MOTOPHONY'S LIBERATION TRANSMISSION
 (VISIBLE NOISE)
PLAN B WHO NEEDS ACTION WHEN YOU GOT WORDS
 (BVI)
RICHARD HAWLEY CRIES DOWNER (MUTE)
SNOW PATROL LIVES OVER (POLYDOG)
SNOW THIS IS MY HOME ALL CITY
THE AUTOMATIC NOT ACCEPTED ANYWHERE (B-NOISE)
THE NOOKS INSIDE IN/INSIDE OUT (VIRGIN)
PETE SELBY
SENIOR MUSIC BORN, BODIES GOOD
ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM,
 THAT'S WHAT I'M NOT (DOMINO)
BELLE & SEBASTIAN THE LIFE PURSUIT (ROUGH TRADE)
CRIMINAL MENTAL FEAT CORINNE BAILEY RAE (EM)
FRANK FERNANDO YOU COULD HAVE IT SO MUCH
 BETTER (CORNER)
JIM MUR TOWER OF LOVE (M4H DVD)

KATE BUSH ACQUA (EWE)
MICHAEL CARNEY CHAGS AND CREATION IN THE
 BACK YARD (POLYGRAM)
ROCKY HORROR PICTURE SHOW (MUTE)
RICHARD HAWLEY CRIES DOWNER (MUTE)
THE NOOKS INSIDE IN/INSIDE OUT (VIRGIN)
THE NOOKS INSIDE IN/INSIDE OUT (VIRGIN)
THE PUPPETS WE ARE THE PUPPETS (WEAPONS
 INDUSTRIES)
PETE SIMMONS
GROUP HEAD OF PROGRAMMES, CHRYSLIS RADIO
ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM,
 THAT'S WHAT I'M NOT (DOMINO)
CRIMINAL MENTAL FEAT CORINNE BAILEY RAE (EM)
DAVID GILMOUR ON AN ISLAND (EWE)
EDDIES THE BACK ROOM (M4H DVD)
FRANK FERNANDO YOU COULD HAVE IT SO MUCH
 BETTER (CORNER)
GOLDFRAPP SUPERATURE (MUTE)
HEISE BLACK BELLES AND REVELATIONS (HELMUS
 WUNDERBROS)
SANDY TOMSON SILENCE, IT CONVOGES PEOPLE (CAN
 SWAN)
WIM PETROLO LIVES OVER (POLYDOG)
THE NOOKS INSIDE IN/INSIDE OUT (VIRGIN)
THE STREETS THE HARDEST WAY TO MAKE AN EASY
 LYING BOY
ZUTONS TIRED OF RANGING AROUND (DECATAGON)
MIKE SMITH
HANNOCHING DIRECTOR, COLUMBIA
ASHLEY BRONSON OUTTUT DEGRADING DEGRADING

(EM)
ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM,
 THAT'S WHAT I'M NOT (DOMINO)
COLDCHIT SOUND INSIDE (NOVA THREE)
EDITORS THE BACK ROOM (M4H DVD)
GRAHAM COXON LOVE TRAVELS AT LIGHTS SPEEDS
 (POLYPHONE)
HOT CHIP THE WARNING REMO
ISOBEL CAMPBELL & MARK LANGAN BALLAD OF
 THE BROKEN SEAS (V2)
KATE BUSH ACQUA (EWE)
PRIMAL SCREAM RUST CITY (BLES COLUMBIA)
SUPERGRASS ROAD TO RUEN (POLYPHONE)
THE UNCLEA A CALL AND RESPONSE (DECATAGON)
THE ZUTONS TIRED OF RANGING AROUND
 (DECATAGON)
FERRY UNDER-HAMILTON
MANAGING DIRECTOR, VIRGIN RECORDS
AMMUNITION PARKS ON FIRE (AMMUNITION PARKS
 ON FIRE (V2))
CRIMINAL MENTAL FEAT CORINNE BAILEY RAE (EM)
NOT CHIP THE WARNING REMO
KATE BUSH ACQUA (EWE)
KEANE UNDER THE IRON SEA (ISLAND)
LENNY BRIDGE AGAIN? ALL GOOD (V2)
LILY ALLEN ALBERT ST (LEGACY)
MYSTERY JETS MAKING DENKS (B+)
PLACED MYETS (ELEVATORS)
WOLFE STONES A RISEN BIRD (VIRGIN)
THE FEELING TWINE STOPS AND HOME (LEGACY)
THE NOOKS INSIDE IN/INSIDE OUT (VIRGIN)

Gray Bardini; Ne-Yo; Sade; Nelly Furtado; Maroon 5; Paolo Nutini; Last Request; Pet Shop Boys; Pharrell feat. Kanye West; Number One; Pink; Who; Passenger; Doves; feat. Snow; Doo; Boston; Ray Lamontagne; Trouble; Red Hot Chili Peppers; To Me; Hives; Richard Ashcroft; Words; Just Got To The Way; Rihanna; U2; Joss Stone; Rascal; Doves; Chilly; Roster; Home; Sean Paul; Never Gonna Be The Same; Sergio Mendes; feat. The Black Eyed Peas; M4H; Hives; Shakira; feat. Wyclef Jean; Hips Don't Lie; Shapechangers; feat. Chloë; Sensibility; The Feeling; Fly; My Little World.

GALAXY
 Armand Van Helden
 Mysterio; Bob Sinclar
 feat. Steve Edwards World, Hold On

Chicane feat. Tom Jones; Stoned In Love; Christina Aguilera; Ain't No Other Man; David Guetta; V; The Egg; Love; Don't Let Me Go; Jay-Z; Ne-Yo; M.I.A.; A Moment In Time; Mary J. Blige; Be Without You; Ne-Yo; Sexy Love; Nelly Furtado; Maroon 5; Pink; Who; Passenger; Doves; feat. Snow; Doo; Boston; Ray Lamontagne; Trouble; Red Hot Chili Peppers; To Me; Hives; Richard Ashcroft; Words; Just Got To The Way; Rihanna; U2; Joss Stone; Rascal; Doves; Chilly; Roster; Home; Sean Paul; Never Gonna Be The Same; Sergio Mendes; feat. The Black Eyed Peas; M4H; Hives; Shakira; feat. Wyclef Jean; Hips Don't Lie; Shapechangers; feat. Chloë; Sensibility; The Feeling; Fly; My Little World.

CLIST
 Basecamp; Jason Hu; Ghostface; feat. No-Ya; Lian; Justin Timberlake; Sneyk; Missy Elliott; We Run This; Plan B; Manna; The Shapechangers; & Chloë; Sensibility; The Similo; All This Love.

XFM
ARTYTIME LIST
 Arctic Monkeys; Maroon 5; Eminem; Arctic Monkeys; Lorde; Before; The Lights; Come On; Beyoncé; Jay-Z; Cold; Sex; Captain; Glorious; Dirty Pretty Things; Deadwood; Editors; Blood; Franz Ferdinand; Eleanor; P; Your Songs On; Gnarls Barkley; Smiley Face; Jack; Johnson; Joss; Down; James; Dean; Bradfield; That's No Way To Tell A Lie; Justice; Yo; Simian; We Are; Your; Friends; Kaiser Chiefs; Na Na; No; Naz;

Keane; Is It Any Wonder?; Keane; Crystal Ball; Lily Allen; Smiley; Lostposters; Rockfist; Muse; Supernature; Black; Hot; Orson; Bright; Ideas; Orson; Happiness; Primal Scream; Country; Girl; Primal Scream; Doves; Ray Lamontagne; Trouble; Razorlight; In the Morning; Red Hot Chili Peppers; To Me; Hives; Snow; Patrol; Chastity; Care; The Automatic; Member; The Feeling; Fly; My Little World; The Flaming Lips; The Warm; The Kooks; She; Move; Her; Own; Way; The; Racecourse; Hares; The Strakes; You Only Live Once; The Zutons; Valerie; Everling; List; Air Traffic; Just; Make; Me; Angels; & Always; It; Hurts; Bullet; For; My; Valentine; Kiss; Don't; Fall; Back; The; Slow; Bird; Feather; Saw; Me; Forward; Look; At; Eighteen; Graham; Coxon; I; Can't; Cuss; At

IN-STORE NEXT WEEK



Instore - Pharrell, Bill Withers, James Dean Bradfield, Heather Small, Now64, Godskitchen Global Gathering, Cream Summer 2006, Now Presents Holiday, We Love Salsa, **Album of the week** - Jaymes Blamire

BORDERS

Instore - Razorlight, Lily Allen, All Farke Tours, Mercury Music Prize, Paolo Nutini, The Rifles, Pink Floyd, The Beach Boys



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

HMV

Windows - Razorlight, Pharrell, Black Cinema, Instore - Bugz in the Attic, Humanz, Jurassic 5, Pharrell, Tapes N' Tapes, Bullet for My Valentine, Dead Prez, New York Dolls, The Sleepy Jackson, Feeder, Ray Lamontagne, Cosmic Rough Riders, Union Of Knives, Kasabian, Outkast



Recommended - Godskitchen, Lily Allen, Instore - Now! 64, Cream Summer 06, We Love Salsa, DVD - Fattboy Slim

MUSIC ZONE

CD of the week - Pharrell, DVD of the week - Beastie Boys, **Instore** - Lily Allen, Thom Yorke, James Dean Bradfield, Muse, Paolo Nutini, Pipettes, Keane, Lostposters, The Kooks, Johnny Cash, Rihanna, The Automatic, Shakira, Nelly Furtado, Moloko, Gnarls Barkley



Mojo recommended retailers - Llyns, The Drams, Extra Golden, Rambler, Jack Elliott, LIKETRAINS, Playlists: Tribute To Kris Kristofferson, **Selecta listening posts** - Michael Francis, Yell Frel, Quantic, The Rifles, Jeff Mills, Sex Pistols

Sainsbury's

Instore - Pharrell, James Dean Bradfield, Sam Cooke, Bill Withers, Heather Small, Rogue Traders, Wolfmother, Kick Back, Now! 64, Back To Home, Cream Summer 06, Gods Kitchen, Global Gathering 2006, We Love Salsa, **Album of the week** - Now! 64

TESCO

Instore - Acoustic, Bob Marley, Classics For Dinner/ Jazz For Dinner, Lily Allen, Madonna, Moloko, Paolo Nutini, Razorlight, The Beach Boys, Sean Paul, Gnarls Barkley, James Morrison, McFly, Red Hot Chili Peppers, Rihanna



Windows - Now! 64, James Dean Bradfield, Instore - Now! 64, James Dean Bradfield, Christina Aguilera, The Shapechangers & Chloë, Supernature, Freda, Snow Patrol, Kasabian, Madonna, Ray Lamontagne

WHSmith

Instore - Lily Allen, Paolo Nutini, The Beach Boys, Jazz For Dinner/Classics For Dinner, Moloko, Pirates Of The Caribbean 2 20ST

WOOLWORTHS

Album of the week - Razorlight; Single of the week - Supernature; **Features** - Back 2 House, Now! 64, Cream Summer, Wire & Glass

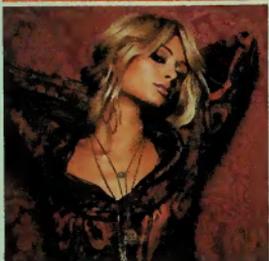
Your Song; Hot Club De Paris; Some Consists; Better; In; Kick Back; The; Rascal; Future; Paul; Simon; The Sleepy Jackson; God; Lead; Your; Soul; The; Wine; Wasted; Little; Dots; The; Wombats; Live; In; The; Road; TV; On; The; Radio; Why; Me; Union; Of; Knives; Taste; For; Harmony; By; Omer; Fata; Vice; From; The; Dow; Himself; White; Rose; Movement; Retard; Girl; G; Advice

ALSO OUT THIS WEEK
SINGLES
Danian (Mer): #1 West (Jared),
Terri Walker: I Am
Deborah: Maria
Lewson:
Sleepwalking

(Phonetic)
ALBUMS
OAK: Year Of The
Sun Again (RCA)
Orie: Trice: Second
Blows On Me
(Polygram)
The
White Sport:
Songs The Postman

Can White (B334)

Records released 31.07.06



SINGLE OF THE WEEK
Paris Hilton
Stars Are Blind

Warner Bros W723CD1
Taking time out from preening her make-up dogs, Hilton's debut draws heavily from Eighties pop, with a bouncy beat that calls to mind UB40's Kingston Town or The Tide Is High by Blondie. With drawled and breathy vocals, some parts sound like she is making another naughty video. But Radio One is convinced: the song is on the station's A-list. Her self-titled album - which features production from Scott Storch, JR Rotem and Dr Luke - follows a week later.



ALBUM OF THE WEEK
Pharrell Williams
In My Mind

Virgin 3461542
Quite where Pharrell finds the time to make quite as much music as he does is a mystery, even more remarkable is that his fecundity is matched by only concern. This, his long-awaited first solo album, is consistently brilliant, with a relentlessly churning rhythm driving the whole piece and an appearance from like likes of Snoop Dogg, Kanye West, Jay-Z and Gwen Stefani providing variety.

Singles

Adem
Launch Yourself (Domino RUG231CD)
Despite exemplary production credentials and a host of top remixers, it is hard to escape from the fact that Launch Yourself is rather lifeless. The melody drings and Adem's voice hardly inspires, although there are some interesting layered effects.

Boy Kill Boy
Civil Sin (Mercury 1702239)
Civil Sin is highly-charged electro rock that thumps you straight away and, once its got its hooks in, refuses to let go. The hypnotic synths and moody bass only ease off two-and-a-half minutes in, to showcase the string section, but then the band ramps up the speed again on what is an exhilarating ride. This is a strong single that has made Radio One's B-list and Xfm's daytime list.

Peter Bjorn & John feat. Victoria Bergman
Young Folks (Wichita WEBB107SCD)
It seems like an unlikely source, but a largely unknown Swedish trio have teamed up with The Concrete's frontwoman to produce what is one of the most brilliant and beautiful pop songs of the year. The breezy summery melody and optimistic lyrics contrast perfectly with the cool fragility of the vocals and the result is an effortlessly infectious record that deserves to be a very big hit.

Captain
Glorious (EMI CDEM5700)
Released a fortnight in advance of their debut album This Is Hazeville, Glorious has been enjoying blanket support since its including a C-listing at Radio One. It is a harmless piece of ILR-friendly pop which, thanks to sparkling Trevor Horn production, should better previous single Broke's number 38 peak.

Frank
I'm Not Shy (Polydor FIMS170)
After The Faders and Love Bites fell some way short of setting the

work on fire, the prospects for girl bands with guitars do not look great, but in the case of Frank things are a little different. Not only do they have a Channel 4 docudrama under their belts, but they also have the talents of Brian Higgins and Xenomania on board, which is why this debut single is a well-crafted bit of guitar pop that should establish them in the charts.

The Horrors
Death At The Chapel/Crawdaddy Simone (Loog L00G016)
The second single from Southern five-piece The Horrors is a dark, fearsome beast, sporting racing drums, spooko organs and some truly demented vocals from Paris Badwan, singing like a man who has stared into the abyss. Such proto-gothic horror recalls The Birthday Party at their scariest or a rockier Bauhaus.

Manic Mouth
Lips & Hips (Purr PURR019)
The world is waking up to the fact that some of the most interesting punk music was made by young women such as The Raincoats, The Slits and The Modettes, and this lot fit comfortably into that league. Lo-fi and a bit ragged for sure, but with more to say a lot of their floppy-haired boy competition.

Midlake
Roscoe (Bella Union bellad20)
Midlake ploughs a similar furrow to the likes of Mercury Rev: laidback, folk rock with a West Coast US feel. Moody guitar work gives Roscoe a soft rhythm, while the vocals are not a million miles from Thom Yorke's.

Panic! At The Disco
Lying Is The Most Fun A Girl Can Have Without Taking Her Clothes Off (Decaydance/Fueled By Ramen SAM0152)
Jumping between breathy paranoia and a crashing chorus, Lying... piano gives Panic! At The Disco's brand of emo a more of a radio-friendly edge than their contemporaries. This single is on the Oasis C-list and Xfm's evening playlist, and the Las Vegas four-piece is set to play three nights at Brixton Academy from October 22.

Phoenix
Consolation Prizes (Virgin SOL00CD124)
Despite a wealth of fantastic song, Phoenix sadly remain a cult concern in the UK. Consolation Prizes probably won't change that - their brand of blue-eyed soul remains an idiosyncratic addition to the music scene - but it continues their run of great singles.

The Raconteurs
Hands (XL XLS236CD)
Brendan Benson's rock influence is clear on this follow-up to the top 10 Six Six Six As She Goes. Its Sixties-inspired power chords give it a timeless feel that oozes quality, evoking the likes of The Who and The Byrds. With a C-listing at Radio One powering its rise up the airplay chart, this should give the album a boost.

The Simulou
All This Love (Backyard/Direction 8287/883502)
The competition remains wide open for this summer's dance smash and The Simulou have a fairly decent chance of matching it with All This Love, a chirpy synth house number that displays a notable Hall & Oates influence. Radio One has A-listed the track.

TV On The Radio
Wolf Like Me (4AD BAD2066CD)
Despite strong competition, Wolf Like Me proved the standout track on TV On The Radio's brilliant second album Return To Cookie Mountain. The song boasts a darkly psychedelic pop that could, with the right radio support, help to broaden the band's appeal beyond their current feverish fanbase.

Vitalic
You Are My Sun/Bells (Pias DIF0103)
Released to promote the repackaged version of last year's sublime OK Cowboy album, these are two tracks taken from a bonus CD that comes with the new version and serves to remind what a talent the Frenchman is. The stronger track is Bells which, perhaps more than anything he has released to date, captures the potency of the peerless Vitalic live show.

Albums

The Black Neon
TXBIZ (Memphis Industries MI1070P)
The Black Neon's simmering take on English psychedelia owes more than a little to the Jesus And Mary Chain - never an easy track to pull off. But when done with sufficient brio and just the right kind of lethargic songwriting nous, as it is here, the results can be tasty.

Duels
The Bright Lights And What I Should Have Learned (Nude NUDE19CD)
Not only do Duels look a little like an early Blur, but their live show is as charged an affair of spiky, energetic stompers as Blur in their Leisure days. With their debut Duels seem to have fast forwarded straight to the later-Britpop era, however. The production is slick, clean and widescreen, and there is even the odd acoustic lament. But the band wear such maturity well and have huge potential at radio.

Espers
Espers II (Wichita WEBB110CD)
Philadelphians Espers' 2005-released debut showcased their medieval magic to some acclaim, but this full-boiled follow-up really should bring home the bacon. This intoxicating, faintly sinister folk-fueled music really sets them apart from the current acoustic crop, and deservedly so.

Inara George
All Rise (Loose WCD145)
Inara George is the daughter of the late Lowell George, aka Little Feat, so she is following in big footsteps. On her second solo album, she moves effortlessly through Natalie Merchant or Norah Jones territory, but with her own individual voice. Joined by her godfather Jackson Browne on standout track A Day, she comes across as a fresh and beautiful writer.

The Immediate
Strip And Remember (Fantastic Plastic EPOS02)
The Dublin four-piece's eclectic debut EP provoked comparisons

with Franz Ferdinand, the Walker Brothers and all manner in-between. The follow-up is taut, intelligent guitar-pop that if anything, veers towards The Undertones, with an assuredness that suggests great things to come. Definitely ones to watch.

James Morrison
Undiscovered (Polydor 9878240)
James Morrison's voice is more soulful than a white 21-year-old Englishman's should rightly be. Alongside the piano and Morrison's acoustic guitar, other instruments are used subtly to great effect, such as the violin on current single You Give Me Something and the harmonica on The Letter. Usually folk-bassed music wouldn't appeal to a mainstream audience, but despite that, this is certainly to be big.

The Motorettes
The Motorettes (Kithenware KW0335)
This three-piece from the North East play feeldog music and opening track Super Heartbeats bursts with power-pop enthusiasm. That level of excitement stays with you for the rest of the album and tracks such as Heart...stop...ing reveal a quality of songwriting that bodes well for a rosy future.

Nitzer Ebb
Body Remixer: Remixes (Nowamute N0M164CD)
Chicmesford boys Ben Harris and Douglas McCarthy took inspiration from the likes of Kraftwerk, Caberet Voltaire and DAF to create their brutal industrial-techno dance tracks. This album remixes tracks from their catalogue and features mixes by Derrick May, Black Strobe, X-Press 2 and more.

Osmilade
Yeruba Records: 5 Years Later (Cinco Anos Despues) (Soul Jazz YGR116)
This two-CD collection rounds up the best of the US producer's work, including remixes and productions for other artists. It will be a deep for anyone with a will of mass Afro-house.

This week's reviewers: David Bird, Ben Cardew, Richard Pezz, Jim Larkin, David Lawrence, Nick Teets and Simon Ward

Lily Allen, The Kooks and Nelly Furtado continue to lead airplay, as Rihanna surges and Ray Lamontagne benefits from the belated sales success of his debut album

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST	TITLE	Label	Wk	Plays	Cap	Acc	Streams
1	2	THE AUTOMATIC MONSTER	THE AUTOMATIC MONSTER	WARRNER BROS	25	25	25	25	25
2	1	BOB SINCLAIR FEAT. STEVE EDWARDS	WORLD, HOLD ON... (REPEATED)	REACTED	25	25	25	25	25
3	9	NELLY FURTADO	MANEATER	GETTEN	20	24	24	24	24
4	1	CHARLIS BARKLEY	SMILEY FACES (LARGER BROS)	WARRNER BROS	20	24	24	24	24
5	9	SUPERMODE	TELL ME WHY	SONY	20	24	24	24	24
6	16	SNOW PATROL	CHASING CARS	FICTON	22	22	22	22	22
7	9	ROGUE TRADERS	VOODOO CHILD	ISLAND	22	22	22	22	22
8	3	ARMAND VAN HELDEN	MYMYMY SOUTHERN FRIED	SONY	22	22	22	22	22
9	3	LILY ALLEN	SMILE	ISLAND	22	22	22	22	22
10	19	PUSSYCAT DOLLS FEAT. SNOOP DOGG	BUTTONS	ADM	21	21	21	21	21
11	9	RIHANNA	UNFAITHFUL (BY HIM)	WARRNER BROS	21	21	21	21	21
12	3	THE KOOKS	SHE MOVES IN HER OWN WAY	VERGINA	21	21	21	21	21
13	16	CHRISTINA AGUILERA	AIN'T NO OTHER MAN	ISLAND	20	20	20	20	20
14	9	RED HOT CHILI PEPPERS	TELL ME BABY	WARRNER BROS	20	19	19	19	19
15	15	MADONNA	GET TOGETHER	WARRNER BROS	20	18	18	18	18
16	1	FALL OUT BOY	A LITTLE LESS SIXTEEN CANDLES	MERCURY	17	18	18	18	18
17	17	MUSE	SUPERMASSIVE BLACK HOLE	WELLS MANNING BROTHERS	17	17	17	17	17
18	3	THE ZUTONS	VALERIE	DELTA	17	16	16	16	16
19	3	RAZORLIGHT	IN THE MORNING	VERTIGO	22	16	16	16	16
20	9	ORSON HAPPINESS	ME	MERCURY	7	16	16	16	16
21	19	BEYONCE	DEJA VU	SONY	16	16	16	16	16
22	23	BUSTA RHYMES	I LOVE MY CHICK	INTROSCOPE	14	14	14	14	14
23	29	CHRIS BROWN FEAT. LIL' WAYNE	GIMME THAT JAZZ	ROYAL	13	13	13	13	13
24	1	PARIS HILTON	STAY AS BLIND	WARRNER BROS	5	12	12	12	12
25	2	JUSTICE VS SIMIAN	WE ARE YOUR FRIENDS	SONY	12	12	12	12	12
26	1	JUSTIN TIMBERLAKE	SEXYBACK	ZUMA	8	11	11	11	11
27	1	THE SIMILAO	ALL THIS LOVE	REACTED	6	11	11	11	11
28	26	FRANZ FERDINAND	ELEANOR PUT YOUR BOOTS ON	COUCH	4	11	11	11	11
29	1	ARCTIC MONKEYS	LEAVE BEFORE THE LIGHTS COME ON	DEMON	4	11	11	11	11
30	7	FEEDER	SAVE US	ISLAND	6	11	11	11	11

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INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST	TITLE	Label	Wk	Plays	Cap	Acc	Streams
1	1	PINK	WHO KNEW	LAFACE	24	24	24	24	24
2	2	LILY ALLEN	SMILE	ISLAND	24	24	24	24	24
3	3	THE FEELING	FILL MY LITTLE WORLD	ISLAND	24	24	24	24	24
4	4	NELLY FURTADO	MANEATER	GETTEN	24	24	24	24	24
5	6	KELLY CLARKSON	BREAKAWAY	REACTED	24	24	24	24	24
6	9	CHRISTINA AGUILERA	AIN'T NO OTHER MAN	ISLAND	24	24	24	24	24
7	11	MADONNA	GET TOGETHER	WARRNER BROS	24	24	24	24	24
8	10	JAMES MORRISON	YOU GIVE ME SOMETHING	PLASTIC	24	24	24	24	24
9	15	THE ZUTONS	VALERIE	DELTA	24	24	24	24	24
10	17	WILL YOUNG	WHO AM I	SONY	24	24	24	24	24
11	5	SABOTY TRUCK	WINDY HAS A PINK ROCKER	(WITH FLOWERS)	ISLAND	24	24	24	24
12	7	KEANE	IS IT ANY WONDER?	ISLAND	24	24	24	24	24
13	13	THE KOOKS	SHE MOVES IN HER OWN WAY	VERGINA	24	24	24	24	24
14	19	PAOLO NUTINI	LAST REQUEST	ATLANTIC	24	24	24	24	24
15	14	JACK JOHNSON	UPSIDE DOWN	BROOKLYN RELEVANT	24	24	24	24	24
16	12	CHARLIS BARKLEY	CRAZZY	WARRNER BROS	24	24	24	24	24
17	10	RIHANNA	UNFAITHFUL (BY HIM)	WARRNER BROS	24	24	24	24	24
18	20	BOB SINCLAIR FEAT. STEVE EDWARDS	WORLD, HOLD ON... (REPEATED)	REACTED	24	24	24	24	24
19	24	SHAKIRA FEAT. WYCLE JEHU	HIPS DON'T LIE	SONY	24	24	24	24	24
20	21	ORSON	NO IT'S MORNING	MERCURY	24	24	24	24	24
21	22	NERINA PALLOT	EVERYBODY'S GOING TO WAR	WITH AROUND	24	24	24	24	24
22	16	SNOW PATROL	CHASING CARS	FICTON	24	24	24	24	24
23	25	GEORGE MICHAEL	AN EASIER AFFAIR	ISLAND	24	24	24	24	24
24	1	CHARLIS BARKLEY	SMILEY FACES	WARRNER BROS	24	24	24	24	24
25	13	PUSSYCAT DOLLS FEAT. SNOOP DOGG	BUTTONS	ADM	24	24	24	24	24
26	18	RIHANNA	SMILEY FACES	WARRNER BROS	24	24	24	24	24
27	29	CORINNE BAILEY RAE	TROUBLE SLEEPING	GOOD GOOD MUSIC	24	24	24	24	24
28	28	NEVO	SEXY LOVE	ISLAND	24	24	24	24	24
29	17	ROBBIE WILLIAMS	SIN SIN SIN	DEPENDING	24	24	24	24	24
30	7	RAZORLIGHT	IN THE MORNING	VERTIGO	24	24	24	24	24

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Wk
Plays
Cap
Acc
Streams



9. Snow Patrol
You've Got Another Thing Coming
The first single from Snow Patrol's current album, reached number two on the airplay chart in April and finally dips out of the Top 50 this week following handed the baton to follow-up Chasing Cars, which explodes 22-9, with an

audience of 376/m from 627 plays. Radio One is its biggest fan, airing it 22 times last week and making a 53-4 contribution to its audience, spurring the album to an 11-6 recovery. **21. Ray LaMontagne**
Ray LaMontagne's Trouble album arrives in the Top 10 this week, as airplay for the title track, an impassioned single, escalates. The track, due for



release next Monday (July 24), rockets 43-21, having been exposed to more than 27m pairs of

ears last week. Only the current singles by Lily Allen, The Pigeonettes and The Kooks were

aired more often on Radio Two, while Trouble was played 18 times last week.

CAPITAL

Pos	Last	ARTIST	TITLE	Label	Wk	Plays	Cap	Acc	Streams
1	1	PINK	WHO KNEW	LAFACE	24	24	24	24	24
2	2	LILY ALLEN	SMILE	ISLAND	24	24	24	24	24
3	4	THE FEELING	FILL MY LITTLE WORLD	ISLAND	24	24	24	24	24
4	3	WILL YOUNG	WHO AM I	SONY	24	24	24	24	24
5	6	JACK JOHNSON	UPSIDE DOWN	BROOKLYN RELEVANT	24	24	24	24	24
6	5	THE ZUTONS	VALERIE	DELTA	24	24	24	24	24
7	7	SNOW PATROL	CHASING CARS	FICTON	24	24	24	24	24
8	8	KEANE	IS IT ANY WONDER?	ISLAND	24	24	24	24	24
9	9	JAMES MORRISON	YOU GIVE ME SOMETHING	PLASTIC	24	24	24	24	24
10	10	THE AUTOMATIC MONSTER	THE AUTOMATIC MONSTER	B+WARRNER BROS	24	24	24	24	24

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CHRYSALIS

Pos	Last	ARTIST	TITLE	Label	Wk	Plays	Cap	Acc	Streams
1	1	ARMAND VAN HELDEN	MYMYMY	SOUTHERN FRIED	24	24	24	24	24
2	3	PINK	WHO KNEW	LAFACE	24	24	24	24	24
3	6	PUSSYCAT DOLLS FEAT. SNOOP DOGG	BUTTONS	ADM	24	24	24	24	24
4	2	NELLY FURTADO	MANEATER	GETTEN	24	24	24	24	24
5	8	NEVO	SEXY LOVE	ISLAND	24	24	24	24	24
6	4	MADONNA	GET TOGETHER	WARRNER BROS	24	24	24	24	24
7	10	JUSTIN TIMBERLAKE	SEXYBACK	ZUMA	24	24	24	24	24
8	12	CHICANE FEAT. TOM JONES	STONED IN LOVE	GLOBE/MANAFEST	24	24	24	24	24
9	14	BEYONCE	DEJA VU	SONY	24	24	24	24	24
10	13	CHRISTINA AGUILERA	AIN'T NO OTHER MAN	ISLAND	24	24	24	24	24

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Albums Chart

Pos	Weeks on Chart	Artist	Album	Label
39	38	7	ORSON BRIGHT IDEA	Nonesuch 1877351 (G)
40	30	4	TRINITY TRINITY Orson Bright & World Of Our Substantial	Nonesuch 1877351 (G)
41	62	46	RED HOT CHILI PEPPERS GREATEST HITS ②	Warner Bros 19426942 (EM)
42	3	36	PINK FLOYD THE DARK SIDE OF THE MOON ②	EMI 02040 (004) (E)
43	16	1	MASSIVE ATTACK COLLECTED - THE BEST OF Massive Attack Various Artists Virgin 020370 (G)	
44	53	75	MON JOVI CROSS ROAD - THE BEST OF ② ③ ④ ⑤ ⑥ ⑦ Paramount Comedy	Motown 527062 (A)
45	35	38	THE ROLLING STONES FORTY LICKS ② ③ ④ ⑤ ⑥ ⑦ Various Artists Virgin/Berlin 020370 (G)	
46	58	41	KEANE HOPES AND FEARS ② ③ ④ ⑤ ⑥ ⑦ Capitol/EMI	Nonesuch 1877351 (G)
47	31	28	JOSE GONZALEZ VENEER ② Various Artists Polygram 1702662 (E) (TAC)	
48	4	92	GREEN DAY AMERICAN IDIOT ② ③ ④ ⑤ ⑥ ⑦ Capitol/Columbia	Parade 19426942 (EM)
49	34	4	WILL YOUNG KEEP ON ② ③ ④ ⑤ ⑥ ⑦ Various Artists Sony 82674 (020) (F) (M)	
50	15	15	EURYTHMICS ULTIMATE COLLECTION ② Various Artists Epic 8705738 (02) (E) (M)	
51	34	10	THE EAGLES THE COMPLETE GREATEST HITS ② Various Artists Capitol/Columbia 8705738 (02) (E) (M)	
52	64	41	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS ② ③ Various Artists Epic 8705738 (02) (E) (M)	
53	4	3	PETER GRANT NEW VINTAGE Peter Grant Capitol 1877351 (G)	
54	1	1	REGINA SPEKTOR BEGIN TO HOPE Regina Spektor Capitol 1877351 (G)	
55	46	6	PRIMAL SCREAM RIOT CITY BLUES Primal Scream Capitol 1877351 (G)	
56	47	59	THE BLACK EYED PEAS MONKEY BUSINESS ② ③ ④ ⑤ ⑥ ⑦ Various Artists A&M 1877351 (G)	
57	41	6	RONAN KEATING BRING YOU HOME ② Ronan Keating Polygram 1877351 (G)	
58	64	23	JACK JOHNSON BRUSHFIRE FAIRYTALES Jack Johnson Universal 1877351 (G)	
59	55	10	ROBBIE WILLIAMS GREATEST HITS ② ③ ④ ⑤ ⑥ ⑦ Various Artists Cherry 1877351 (G)	
60	68	9	DIXIE PRETTY THINGS WATERLOO TO ANYWHERE ② Dixie Polygram 1877351 (G)	
61	60	29	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM... ② Arctic Monkeys Domino 1877351 (G)	
62	49	36	THE STONE ROSES THE STONE ROSES ② The Stone Roses Epic 1877351 (G)	
63	45	3	PLAN B WHO NEEDS ACTIONS WHEN YOU GOT WORDS Plan B Capitol 1877351 (G)	
64	23	1	RONAN KEATING 10 YEARS OF HITS ② ③ ④ ⑤ ⑥ ⑦ Ronan Keating Polygram 1877351 (G)	
65	3	36	RAZORLIGHT UP ALL NIGHT ② Razorlight Polygram 1877351 (G)	
66	41	23	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF George Benson Capitol 1877351 (G)	
67	50	3	THE ALL AMERICAN REJECTS MOVE ALONG The All American Rejects Interscope 1877351 (G)	
68	1	1	HANS ZIMMER PIRATES OF THE CARIBBEAN... (OST) Hans Zimmer Warner 1877351 (G)	
69	2	1	JACK JOHNSON AND ON ② Jack Johnson Capitol 1877351 (G)	
70	4	1	LOE SAVER ENDLESS JOURNEY - THE ESSENTIAL Loe Saver Capitol 1877351 (G)	
71	48	28	MADONNA THE IMMACULATE COLLECTION ② ③ Madonna Capitol 1877351 (G)	
72	23	1	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005 ② The Prodigy Capitol 1877351 (G)	
73	11	1	ANASTACIA PIECES OF A DREAM ② Anastacia Capitol 1877351 (G)	
74	57	9	THE REACENTEURS BROKEN BOY SOLDIERS The Reacenteurs Capitol 1877351 (G)	
75	72	49	JAMES BLUNT BACK TO BEDLAM ② ③ ④ ⑤ ⑥ ⑦ James Blunt Capitol 1877351 (G)	

Chart compiled from actual sales data by SoundScan, based on a sample of more than 4,000 UK stores.
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20. Girls Barkley
Girls Barkley's debut single Crazy famously topped the chart on downloads alone, and stayed at number one for seven weeks, but follow-up 'Smiley Faces' downloaded fully of 57,833 sales last week earn it a more modest number 23 debut. The record is immediately ahead of it in sales rank is... Crazy which sold 6,382 copies last week but is stalled out following debuts. Crazy has sold 759,859 copies to date. Girls Barkley's debut album St Elsewhere climbs for the third week in a row, improving 23-20 on sales up 175% at 12,643, taking its 12-week sales total to 302,065.

TOP 10 INDIE SINGLES

Pos	Artist	Single
1	BOB SINCLAIR/STEVE EDWARDS	WORLD HOLD ON (CHILDREN OF THE SKY)
2	ARMAND VAN HELDEN	FEAT. TARA MVMVMY
3	THE PIPETTES	FULL SHAPES
4	LOSTPROPHETS	ROOFTOPS (A LIBERATION BROADCAST)
5	TAPES 'N' TAPES	INSISTOR
6	DANCEROOM FEAT. TALIB KWEILI	OLD SCHOOL
7	JOSE GONZALEZ	HAND ON YOUR HEART
8	THE RIFLES	SHES GOT STANDARDS
9	PAUL OAKENFOLD	FEAT. BRITANNY MURPHY FASTER KILL PUSYCAT
10	SUB FOCUS	ALDPLANE/FLAMENCO

TOP 10 INDIE ALBUMS

Pos	Artist	Album
1	TRON YORKE	THE ERASER
2	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS
3	LOSTPROPHETS	LIBERATION TRANSMISSION
4	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005
5	JOSE GONZALEZ	VENEER
6	SUSAN STEVENS	THE AWAKENING
7	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM... THAT'S WHAT I'M NOT
8	KINKS	THE ULTIMATE COLLECTION
9	THE REACENTEURS	BROKEN BOY SOLDIERS
10	BOB SINCLAIR	WESTER DREAM

TOP 10 ROCK ALBUMS

Pos	Artist	Album
1	MUSE	BLACK HOLES & REVELATIONS
2	WOLFMOTHER	WOLFMOTHER
3	RED HOT CHILI PEPPERS	STADIUM ARCADIUM
4	LOSTPROPHETS	LIBERATION TRANSMISSION
5	GREEN DAY	AMERICAN IDIOT
6	MUSE	ORIGIN OF SYMMETRY
7	GUNS N' ROSES	GREATEST HITS
8	BILLY TALENT	GILLY TALENT II
9	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
10	MUSE	RESOLUTION

TOP 10 JAZZ ALBUMS

Pos	Artist	Album
1	NINA SIMONE	THE VERY BEST OF
2	GEORGE BENSON	THE VERY BEST OF - THE GREATEST HITS OF
3	NINA SIMONE	SONGS TO SING - THE BEST OF
4	MADELINE PEYRON	CARELESS LOVE
5	NORAH JONES	FEELS LIKE HOME
6	SEICHO MENDES	THE ESSENTIAL
7	MILES DAVIS	JAZZ BRILLES
8	NORAH JONES	COME AWAY WITH ME
9	NINA SIMONE	GOLD
10	SADE	THE BEST OF

TOP 10 CLASSICAL ALBUMS

Pos	Artist	Album
1	KATHERINE JENKINS	SECOND NATURE
2	THE CHORBOYS	THE CHORBOYS
3	ST THOMAS MUSIC GROUP	RIZZA TAIZÉ CHANT
4	HAYLEY WESTERDA	ODYSSEY
5	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION
6	PAAROTT/DOMINGO/CARRERAS	NESSUN DORMA
7	KATH JENKINS	THE ARMED MAN - A MASS FOR PEACE
8	KATHERINE JENKINS	LYING A DREAM
9	NICOLA BENEDETTI	MANDELSSOHN: CONCERTO FOR VIOLIN
10	STAATSKAPPEL WEIMAR/WIT R. STRAUSS	ALPINE SYMPHONY

■ Sales increase ▲ Sales increase +50%
■ New Entry ■ Re-Entry (1000000) ■ Gold (100000) ■ Platinum (300000)
■ Re-Entry (1000000) ■ Gold (100000) ■ Platinum (300000)

BPI Awards are based on combined sales of cassette, CD, LP and digital formats. UK and overseas sales are combined in the case of CD, LP and digital formats. CD, LP and digital sales are combined in the case of cassette, CD, LP and digital formats.

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