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**In this week's issue: Universal buys BMG Music Publishing;
Takeover fever grips Woolworths. Plus: the charts in full**

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Universal's bid for BMG Publishing faces uphill trek, as Impala voices concern over buyout

Indies query BMG deal

Publishing

By Jim Larkin and Robert Ashton
Universal Music Publishing is facing a fight with European indie label group Impala as it looks to win regulatory approval for its acquisition of BMG Music Publishing.

Spurred on by its historic victory in July in getting the European Commission's merger of Sony and BMG overturned by the Court of First Instance, Impala now has in its sights Universal's record-breaking £1.63bn (£1.1bn) deal with Bertelsmann

for the music publishing group.

The deal brings together two of the biggest music publishing catalogues with each claiming more than 1m copyrights apiece. The indie group will decide at its next board meeting, during the Popkomm conference in Berlin next week, what shape its plan of attack will be.

It expressed severe concerns over the Universal deal last week, insisting it would put a dangerous amount of power in the hands of a company which is already the number one player in recorded music.

The group's chairman Martin

Mills says, "It's likely that the European Commission will look into it and, as part of that process, we'll be given the opportunity to voice our concerns. We'll be making a submission, but quite what we'll say and what other action we take will be decided at the meeting."

Mills says Impala is increasingly concerned with the level of consolidation in the music industry and argues this case is special because it crosses recording and publishing. "It creates an alliance with the party that is already dominant in the music recording market and that raises serious concerns for us."

He also believes the regulatory climate has changed in favour of those opposing consolidation in the wake of the Impala victory which has forced Sony BMG to re-submit its merger application.

Analysts appeared surprised by Bertelsmann's decision to opt for Universal owner Vivendi considering the regulatory issues and the German media group's insistence earlier in the auction process that it wanted a quick, pain-free sale. Other rival bidders are understood to have included MTV owner Viacom in partnership with venture capital group Apollo Management

and Warner Music, while BMG Music Publishing worldwide chairman and CEO Nicholas Firth was eyeing a management buyout.

UMPG chairman and CEO David Renzer knows that his group now faces a crunch few weeks and that regulatory approval is the biggest hurdle to the merger of UMPG and BMG Publishing. Renzer would make no other official comment other than to say that so far the focus has been on the deal and that "it's at a very, very early stage in the process".

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p3 analysis



Mika hits right note for Island

Mika, Island Records' bright new hope for 2007, brought the curtain

and the house down on Universal's 2006 conference in London last Thursday.

Mika, the Beirut-born, New York-raised, London-based singer,

songwriter and producer, performed four numbers at the post-conference party in Shepherd's Bush, in front of an audience of Universal executives and partners from the worlds of retail, digital and media.

Signed to Island Records via Tommy Mottola's Casablanca imprint, Mika is a high priority for Universal going into next year. His debut release arrives on October

2, a low-key seven-inch and download-only single, coupling Relax (Take It Easy) and Billy Brown, followed by his first live tour in November. But this activity will be followed on January 29 by the artist's first full single release, Grace Kelly, followed by a debut album on February 12.

The Universal event came the day after EMI unveiled its big

autumn priorities in front of a similar audience at the Mermad Theatre in London.

While Universal hosted live performances from acts including Razorlight, The Killers, Bryn Terfel, Take That and James Morrison, EMI presented performances from the likes of The Magic Numbers, Badly Drawn Boy, Corinne Bailey Rae, Lily Allen and Jamelia.

Full coverage, p6

Woolies snaps up THE distribution

Acquisition lays foundations for rivals to challenge Tesco's dominance of the music market among UK supermarkets p4

RCA takes Lemar to the next level

RCA confident that soul singer Lemar's third album, The Truth About Love, will breach the 1m sales mark p5

Bernie Taupin & Sir Elton return

Lyricist Taupin talks about his new album with Sir Elton John, a work which charts their 39-year partnership p8-9

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Digest

That so many debuts are in the running for crossover success is encouraging for the health of British music' - Editorial, p20

MUSICWEEK

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Exposure

James Brown joins Proms bill



Brown, live performance at Proms

James Brown is the latest name to be added to the bill of the BBC's **Electric Proms** next month. He will be singing soul and jazz classics as well as his own material and will also be honoured for his contribution to music. Other new names on the bill are Jamie T and Young Tiger, Razorlight, Richard Hawley, Jamaica, Niño Furtado, Scotti Pollitt and Seth Lukanen are among the artists who will record sets for the new series of **Top Of The Pops 2**, which starts on September 30. The first wave of names to be joining the **UK Music Hall Of Fame** this year has been announced. p4

MTV has announced that the 2006 **MTV Europe Music Awards** will be broadcast simultaneously from two venues in the centre of Copenhagen. The event, which takes place on November 2, will come from the city's main square, Rådhuspladsen, and the Bella Center.

Next week's sets of the **Arctic Monkeys** debut album have doubled since the band's victory at the 2006 **National Mercury Prize**. p5

Snob Patrol travelled to the US on promotional duties last week and saw their single **Chasing Cars** climb 18-7 on the **Hot 100**.

Trials of **UBC Media's** music download service have revealed strong consumer interest in real time downloads via DAB mobile handsets, the company announced last week. The results showed that triallists who were able to buy tracks as they were played on their mobile phones had an average of seven tracks a week, at a price of £1.25 and that 83% of users were keen to use the handsets in the future.

Mobile operator 3 is to give customers access to exclusive live performances delivered by their phones, starting with Lily Allen. The project is one of the first to be overseen by the former East West general manager Gareth Currie, in his new role as head of music content at 3 in the UK.

Next week's **Popkomm 2006** will include a Songwriter festival, under the slogan **Acoustic At Its Best**. The three-day festival takes place at Rickenbacker's Music Inn in Berlin. Channel 4 is to air a weekend of **Scissor Sisters**-related programming, including footage of their Trafalgar Square charity gig. The programming starts on Friday all-Bran with the 30-minute **4Music Presents** special. **ITV1** is seeking a sponsor for its

replacement for CDiUK, which will be a Friday lunchtime music show based around a MySpace-style concept in which viewers are able to interact and provide their own content to the show.

Bottom line

MySpace to sell unsigned music

MySpace is to begin selling downloads of tracks by unsigned artists in what is the site's first move into digital retail. Songs are being made available to buy as DRM-free MP3 files and artists will be able to set their own prices.

EMI chairman and CEO **Tony Wadsworth** used the platform of his company's autumn conference to press for all qualification restrictions to be lifted for digital releases in the combined singles chart.

Shares in **Woolworths** have risen sharply after news emerged of a possible takeover strategy from one of its biggest shareholders, Icelandic investment group Baugur. Meanwhile, **Woolworths** has bought **Total Home Entertainment**, for £20m. p4

Indie retailers have called on MPs to raise the issue of the **Channel 5's VAT loophole** in Parliament. p4

Universal parent company **Vivendi** reported a 109% increase in adjusted net income in the first half of 2006, thanks to a strong performance from Universal, as well as its games and pay TV divisions. Adjusted net income was £1.38bn (£936m) for the six months ended June 30, compared to €1.28bn (£944m) for the same period last year.

Despite slightly reduced revenues of €888m (£604m) against last year's €952m (£647m) at its BMG division for the half-year to the end of June 2006, the German media group **Bertelsmann** managed to increase

sales throughout the rest of the group to post interim revenues of €91.2bn (£6.2bn), up from last year's €79bn (£5.4bn).

Virgin Radio owner **SMG** is reported to have resumed negotiations with **UTV** over a possible merger agreement.

Boxer is to open a 22,000 sq ft store in Dundee in November. The store - the company's fifth in Scotland - will bring **Boxer's** total new retail space this year to more than 140,000 sq ft, with **Newbury**, **Southampton** and **Milton Keynes** all opening this autumn.

Sign here

Babyshambles join Regal stable

Babyshambles have become the latest artist to join the Regal stable, also home to Lily Allen. Pete Doherty's band will join the label for the rest of this November of a new EP.

MTV is partnering with mobile technology specialist **Bango** to provide browser and buy functionality on its new **Wap** service, which has been launched across the UK and Ireland.

EMI Music Publishing has signed **Beyoncé** Knowles to a long-term worldwide co-publishing deal. The deal means that the company will represent the singer's new album **B'Day**, which is expected to debut at number one on the US albums chart this week.

MusicRage has signed a new European agreement with **Sony BMG** to deliver audio and video content from the label via a la carte downloads and subscription.

Barfly's new central London venue **The Fly** has had its application for a live music licence approved.

Nile Rodgers, **John Lee Hooker** and **Phil Ramone** are just three of the top producers lined up to address the **Music Producers Guild/Music Tank** event **Production Magic** on November 11 at north London's **Magpie Circle**. The event will comprise panels, interviews and debates with guest speakers also including **Guy Chambers**, **Madness** and **Morrissy** co-producer **Clive Langer** and **Sony BMG A&R** executive **Nick Raphael**.

People

Ex controller of Radio Three dies

Former Radio Three controller **Sir John Drummond** died in hospital last week aged 73. Drummond was director of the BBC, Poems and the Edinburgh International Festival.

EMAP has announced a reorganisation of a management structure, which sees chief executive of **Enpar Consumer Media** **Paul Keenan** take responsibility for radio as well as the company's other consumer offerings.

MTV owner **Viacom** has installed **Philippe Dauman** as president and CEO following the resignation of previous incumbent **Tom Freeston**. **Dauman** has been a director of **Viacom** since 1987.

Former **Polydor** finance director **Geoff Harris** has been promoted to senior finance director at **Polydor**, **UMTV** and **Universal Music Classics & Jazz**.

Warner Music International has appointed **Marla Oshover** as vice president, human resources. **Oshover** has worked for **Coca-Cola** and **Shell International Petroleum**.

Rachel Arnold has joined **Malcolm Gerris's Whitby Hill Entertainment** as controller of entertainment. **Arnold** is most closely associated with **I'm A Celebrity, Get Me Out Of Here!**.

Management company **Merlin** **Ited** has appointed **Gijs Baendael** as head of its music division.

Rachel Arnold has joined **Malcolm Gerris's Whitby Hill Entertainment** as controller of entertainment. **Arnold** is most closely associated with **I'm A Celebrity, Get Me Out Of Here!**.

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EMI Music Publishing will link its song copyrights by artists including **Jay Z**, **Nelly Furtado** (pictured) and **Sling** with Universal's recorded copyrights after signing a deal for the States with the free music download service **SpiralFrog**. Following a similar tie-up announced a fortnight ago between the service and Universal, the music publisher will allow its vast catalogue to be

used for the advertising-supported service, while giving it a worldwide licence to allow users of the service to search for and display the lyrics of its Anglo-American repertoire. **EMI Music Publishing** co-CEO **Roger Faxon** describes **SpiralFrog** as "an interesting proposition". "These guys have done a lot of research on the basic premise of it. It has real substance," says **Faxon**.



EMI MUSIC PUBLISHING
181 Avenue of the Americas, New York, NY 10014

EMI MUSIC PUBLISHING

Revenues: \$419.6m

Ebitda: \$105.4m

Estimated global market share: 20%

UK 2005 chart market share: 21.0%

Roster includes Arctic Monkeys, James Blunt, Pink, Scissor Sisters, Kanye West



WARNER/CHAPPELL

Revenues: \$328m (\$607m)

Ebitda: \$75.8m (\$141m)

Estimated global market share: 15.5%

UK 2005 chart market share: 13.9%

Roster: includes Dixie, Green Day, Madonna, Radiohead, Red Hot Chili Peppers



UNIVERSAL MUSIC PUBLISHING GROUP

UNIVERSAL MUSIC GROUP PUBLISHING

Revenues: \$272.7m (£390m)

Estimated global market share: 12.5%

UK 2005 chart market share: 19.8%

Roster: includes Jack Johnson, Kaiser Chiefs, The Killers, Prince, U2



MUSIC PUBLISHING UNITED KINGDOM

BMG MUSIC PUBLISHING

Revenues: £259.5m (£681m)

Ebitda: \$45m (£68m)

Estimated global market share: 12.5%

UK 2005 chart market share: 16.8%

Roster: includes Coldplay, Keane, Kelly Rowland, Timberlake, Robbie Williams

Sources: Companies' annual reports/IFPI analysis and company estimates. Ebitda - earnings before interest tax depreciation & amortisation. Ebita - earnings before interest tax & amortisation. Global - operating income before Depreciate & Amortisation

Universal's plans to take over BMG Music Publishing could knock EMI from the top spot Universal waits for bid approval

Publishing

by Paul Williams & Robert Ashton
Universal Music Publishing executives were held up in Marrakech last week as work began on putting together what is likely to be the world's biggest music publishing company.

Executives including UMPG chairman and CEO David Zaner and European president/UK managing director Paul Connolly were already in the Moroccan city for the planned conference, which was overshadowed by the announcement of the record-breaking deal with Bertelsmann to buy BMG Music Publishing for €1.63bn (£1.1bn).

With the deal yet to be passed by regulators, it is understood that decisions on management structure and personnel, the location of the combined HQ and redundancies have not yet been discussed in any detail. However, it is understood that senior executives are preparing for all possibilities - especially in light of the overturning of the Sony/BMG merger by the European Court of First Instance last July. A variety of options are being drawn up in case, for example, Universal owner Vivendi needs to dispose of any

Top dog: who ranks as the biggest publisher?

Universal's record-breaking deal to buy BMG Music Publishing has thrown into question who can claim the title of world's number one music publisher.

Before the €1.63bn (£1.1bn) tie-up was finalised last week to combine what are generally regarded as the third and fourth biggest music publishers, it was universally accepted that the biggest operator in the sector was EMI Music Publishing.

But, while there are no widely-accepted global market shares for publishing as there are for the recorded music industry, it appears Universal will now overtake EMI on its takeover of BMG Music's complete.

Analysts last week were generally quoting a market share of 20% for EMI, 15.5% for Warner/Chappell and 12.5% each for Universal and BMG. This gives the combined Universal/BMG entry about a quarter of the global music publishing market, thus putting it ahead of EMI.

But, as EMI Music Publishing CEO Roger Faxon notes, publishing market share depends on the criteria used - chart alone, airplay share, or relative revenues. On the latter measure, says Faxon, EMI is currently the biggest player. But a combined Universal/BMG would leap into first place, with pre-consolidation revenues at \$532.2m

(€761m), some €112.6m ahead of EMI.

Faxon plays down concerns that EMI could lose its crown. "It's not an important issue for us," says Faxon. "We're into quality."

Indeed, another senior EMI source points out that EMI's publishing operations achieve profits twice as large as those of BMG, on revenues just 60% larger.

In the UK, Music Week's publishing market shares placed EMI Music Publishing as the top publisher last year with a 20.1% share across singles and albums. Universal and BMG finished respectively in second and third places - their combined share would have amounted to 36.6%

assets to win approval for the deal.

Although there is no strict timetable in putting the new company together, approval could take as long as seven to nine months, before which the respective Universal and BMG publishing businesses will operate separately as normal.

Global investment bank Lehman Brothers is suggesting the deal could create synergies of

€40m (£27m), although one senior executive with knowledge of the deal suggests that further due diligence could be required before it can be finalised.

"This is really just starting; these things will take a few months," he says. "How it will merge and what will happen to executives is down to the new shareholder. So far, it has been

dealt with at a very, very high level and us foot soldiers are waiting."

Some analysts have suggested the €1.63bn (£1.1bn) price paid by Vivendi was high - one broker says at a multiple of 20 times of BMG's ebitda (£81m-BE55m), the price "looks quite full" - perhaps indicating that Bertelsmann thought the risk of tangling with the regulators to get the higher price was worth taking.

BMG Music Publishing chairman and CEO Nick Firth accepts the price paid by Vivendi "is the highest price ever paid for a music publisher", but suggests that it is reflected in the "tremendous shareholder value we created for Bertelsmann" and the depth and breadth of the BMG Music Publishing catalogue...

A Bertelsmann spokesman would not reveal how high the other six final bids were, but insists the German media group will have the €1.63bn (£1.1bn), already earmarked to help buy back Groupe Bruxelles Lambert's 25.1% stake in it, by the end of the year. The spokesman would not elaborate if this meant the group had been given a clear run by the EC, possibly after informal talks.

The buyback, which prompted the sale of BMG Music to raise the necessary funds, was imple-

mented to keep Bertelsmann privately owned after GBL earlier this year threatened to float its one-quarter share.

EMI Music Publishing co-CEO Roger Faxon believes the price paid reflects the value of music publishing. "What these deals really demonstrate is the value that music copyrights have in the current environment," he says. "To have that amount of value, there's a strong belief they will be increasingly valuable going forward."

The two new huge competitors for BMG Music Publishing, which has been built over the past 19 years hugely through the efforts of Nick Firth who has done a good job. It's an example of why we are so bullish in music publishing. It's why we think it's a great business with a bright future. That's the way we look at it."

The same company's chairman/co-CEO Marty Bandier, who was behind the next biggest music publishing deal when he bought CBS Songs in 1986 for \$125m, says he does not believe you can overpay for "great music publishing assets."

"In the long-term these assets, if properly administered, marketed and promoted, will bring a handsome return on your investment. That's a general rule," he says.

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THE PLAYLIST

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Supported by **MUSIC**



KENNEDY
Your Mama
(single)
A tough-as-nails check pop song with a memorable lyrical twist, this is currently unsigned throughout the UK but has been attracting heat at the MTV Flux in the US. (unsigned)



KLAXONS
Magick (Polydor)
(single)
An immense, reassuring piece of music that is at once joyful, melancholy, despairing and combated. Brilliant. (single, UK)



SIMON WEBBE
Coming Around
(single)
Agains' (Amel) His debut solo album sold 650,000 in the UK and this first single on this first follow-up places him in good places for the week. (single, October 30)



THE RIFLES
Peace & Quiet
(Red Ink)
MIV supported this band since their first demo and this track has already shined a little brightly since their first demo. (single, October 9)



SOUL AVENGERZ
FEAT. JAVINE
Don't Let The Morning Come
(Positive)
Club and radio play continues to pick up for this uplifting track since their first demo. (single, October 2)



NINKOLA
RACHELLE
Don't Talk About This Love
(Unsigned)
Supporting Lamar on his new album, Ninkola is a promising writer with a voice that will connect with a wide audience. (demo)



YEDA 4
Traffic Jam
(Columbia)
Possessing familiarity from the opening bar, this second single from Yeda 4 is the song to bed them in with commercial radio. (single, October 30)



CORINNE
BAILEY RAE
Like A Star
(EMI)
This song was MIA's introduction to Corinne and was first featured in 2005. Now set for a re-release, our only concern is whether America will let us have her back. (single, October 9)



JOSH PYKE
Keep Your Pardon
(Island)
Acoustic-born Pyke was signed by Island after this year and his first single from his debut mini-album. Acoustic, melody-drenched songs of much beauty. Timless. (from mini album, November 18)



BRINKMAN
Kirsten Dunst
(Club Fandango)
Kinky guitar pop from this recent addition to the record is his Master's Voice label at EMI. A natural for radio play. (single, October 9)

Acquisition of THE to boost supermarkets' music sales

Rivals to give Tesco run for its money

Retail

by Ben Cardew

Woolworths' acquisition of Total Home Entertainment has laid the foundations for Sainsbury's and Morrisons to challenge Tesco's dominance of the music market among UK supermarkets, according to UK managing director Lloyd Wigglesworth.

In the latest BPI figures covering 2005, Tesco claimed a 12.1% unit share of the UK albums market, ahead of Asda with 8.5%, Sainsbury's with 5.4% and Morrisons with 2.5%.

However, Sainsbury's, a client of THE, has recently launched a number of initiatives to boost music sales – including increasing the amount of floor space it dedicates to music – and Wigglesworth believes that it will benefit from the combination of THE and EUK, following EUK parent company Woolworths' £20m acquisition of the rival distributor.

"The acquisition enables us to bring Sainsbury's on board," he says. "Sainsbury's growth in entertainment has lagged behind Tesco in many ways. There is an opportunity in the grocery sector for other companies to catch up. Sainsbury's is one of these, Morrisons [an EUK client] is another. We hope to help Sainsbury's and Morrisons achieve their full potential."

Wigglesworth admits that EUK was keen to add the Sainsbury's business to its portfolio, following Tesco's decision to take its distribution of music and video in-house from April 2007.

Yet there is clearly enthusiasm

Who supplies the supermarkets with music?



for the deal at Sainsbury's, too. Music and film buyer Brian Foote says, "The acquisition of THE by Woolworths group sees the combination of two first-class distributors and companies and their combined strengths will give us a great platform for growth."

THE and EUK will retain their existing infrastructures during the Christmas trading period and, while Wigglesworth will ultimately assume responsibility for both companies, James Browning and Chris Stephenson – CEO and finance director of THE respectively – will remain in their roles until the end of the year.

However, there is concern among music retailers that THE, which has a large number of independent clients, will ultimately be absorbed into EUK.

One independent retailer says, "A lot of indie rely on THE. I don't think they will be dropped, but I don't think they will be happy that they are being bought by Woolworths. Will Woolworths take THE in

house or will they let it stand alone? Every independent store has an account with THE. I wonder if Woolworths is just buying it for the Sainsbury's account."

Pete Thompson, managing director for Vital, for whom THE handles physical distribution, says that, while it is still very early days for the combined companies, all of the signs are positive. "It has worked very well for us and them [THE] and the relationship is very healthy and strong," he says.

Wigglesworth explains that the future of THE will be decided in the New Year, when the busy Christmas period has finished. "We would expect there to be integration between the two businesses but we will be in a better place to understand that early next year," he says.

"One of the things that we wanted was to bring new customers on board and we will be working very hard with any potential customers. That will determine what the group looks like in 2007," says ben@musicweek.com

Call for VAT loophole action

Independent music retailers are calling on MPs to raise the question of the Channel Islands VAT loophole in Parliament, after it emerged that both Asda and Tesco may have to withdraw their mail-order businesses from Jersey.

The two supermarket giants currently sell CDs and DVDs via mail order to the UK from bases in Jersey, taking advantage of a tax loophole which allows goods under the value of £10 to be sold into the UK without paying VAT.

However, the Jersey Government has decided not to renew the retailers' licences to operate out of the island. This decision is understood to be under review, but if it

stands both companies will be forced to close their Jersey operations.

Mike Dillon, owner of Apollo Music in Paisley, who joined a delegation of independent music retailers at a meeting with Treasury officials on the subject, says that this decision represents a turning point. "There are a growing number of MPs now concerned about various aspects of supermarket dominance," he says.

"We feel at the moment that we have won the battle, but the war is not finished yet. The next step is to raise the issue in Parliament."

Dillon says that the group has the support of MPs, including Jim Dowd, the Labour MP for

Lewisham West, who headed the All-Party Parliamentary Group for Small Shops, and Liberal Democrat leader Sir Menzies Campbell.

However, an Asda spokesman says that any possible change would not affect the company's mail-order business. "If we do have to leave Jersey we have contingency plans in place," she says.

Tesco says in a statement, "We will continue to sell through Jersey until February next year. We are open for a licence to continue this operation, but our application was declined. We are looking at alternatives and customers can rest assured we will continue to offer great prices on CDs and DVDs."

CAST LIST:
Management:
Chris Hillford, Bryce Edge, Guyanji Publishing, Richard Manners
Warner/Chappell
Agent: Charlie Myatt, 13 Artists

Press: Murray Culbert, Infinite

RADIOHEAD

Warner/Chappell has extended its worldwide music publishing agreement with Radiohead in a deal incorporating the band's forthcoming studio album and any foreseeable future works.

Concluded last week, the deal extends a relationship which has existed since 1994 and, as part of the agreement, Warner/Chappell has extended its rights over the existing Radiohead catalogue.

"This keeps us in the Radiohead business for a substantial time," says Pete Thompson, managing director for Vital, for whom THE handles physical distribution, says that, while it is still very early days for the combined companies, all of the signs are positive. "It has worked very well for us and them [THE] and the relationship is very healthy and strong," he says.

"The deal marks the second time Warner/Chappell has extended its

deal with Radiohead. After initially signing the band for three albums in 1994, the publisher extended its rights over their catalogue following their 2001 Computer for a further three albums.

The band are currently out of a record deal having completed their contractual obligations with EMI following the release of *Mail To The Thief* in 2003. They are not expected to make a decision about their recording partner until the completion of the new studio album, work on which is set to begin later this month.

Manners says the band are keen about getting back into the band. "They want to make a classic Radiohead album," he says.

SNAP SHOT



Hall Of fame welcomes next wave of inductees

The UK Music Hall Of Fame steering group has decided on the first wave of acts to be welcomed into the institution this year, with Brian Wilson among the inductees who will be performing live on the night.

Wilson joins Rod Stewart, Dusty Springfield, Led Zeppelin and Sir George Martin on this year's list of Hall Of Fame inductees. The list of Hall Of Fame inductees ceremony will take place on November 14 at London's Alexandra Palace and will also feature around half a dozen other acts yet to be announced.

Inductees will either be performing live or be the subject of a tribute in instances where this is not possible. Joss Stone and Patti LaBelle will be performing two of Springfield's best-known hits, while Australian trio Wolfmother will play a tribute set to Led Zeppelin.

Elton John had also been on the organisers' wish list of acts for induction this year, but he has requested to defer the honour until next year to tie in with his 60th birthday celebrations.

The event is now in its third year, and the selection process has moved from a public vote to a steering committee consisting of 60 industry figures. It is headed by broadcaster Paul Gambaccini, who



Wilson performing on the night

says that, while there are no rules governing the time the acts must have been around before they are eligible for selection, as there are in the US Hall Of Fame, it is no accident that the selected acts are all veteran artists.

"It requires some lasting significance to be a part of it," says Gambaccini. "Robbie was inducted in the first year and other people that became famous in the Nineties will eventually get in, but we should get some of the older people in now while they're still thriving."

He also says the decision to induct Wilson could not have been delayed for too much longer. "It was important to get Brian while he's still playing," he adds.

As well as being broadcast on Channel 4, the event will be aired in the US via VHS on November 25. Mark Radcliffe will also host a broadcast from the event on R2.



CAST LIST:
A&R: Nick Raphael
 & Jo Charrington
White Rabbit:
 Marketing: Simon
 Burnibus, RCA
National Radio:
 Lighton Woods &
 Mark Murphy, RCA

Regional Radio:
 Lynn Swindaleurst,
 RCA,
 The Arcaj Quilife,
 RCA, Online: Seb
 Weller, RCA
Press: Joanna
 Burns, Joanna
 Burns PR

Club/Street:
 Rozee Styles, Prodz
 & Jennifer Mills,
 Richard Griffin &
Management:
 Harry Maggs,
 Mosaic
 Management

RCA hopes to continue artist's positive curve with third album **Lemar aims for 1m sales**

Talent

by Stuart Clarke

As Lemar's third studio album hits retail today (Monday), executives at RCA will be looking for signs that their decision to allow the artist a little time to grow proves the right move.

Almost two years since the release of his debut album, *A Time To Grow*, Lemar has redefined his sound and returned with a strong soul record which could provide the key to unlocking the 1m sales mark and affirm his talents as a career recording artist.

"We didn't want to rush it on this record," says Harry McGee of Modest Management. "We were really trying to take it forward from where *If There's Any Justice* left us, which was a very important track for Lemar. Through it, I think that people gained a much clearer view of what he means as an artist."

The *Truth About Love* was A&R'd by Nick Raphael and is released on Raphael's Sony BMG imprint White Rabbit, also home to Imogen Heap, G4 and The Vacancy. In making the album, which he describes as a "very natural record to make", Raphael assembled an all-star cast of writers and musicians. Harold Lilly (Alicia Keys, Luther Vandross, Jamie Foxx), Fitzgerald Scott (Keith Sweat, previous Lemar) and Paul Barry (Enrique Iglesias) are among those featured. Jerry Hey, the man behind string sections for Michael Jackson's *Thriller* and *Bad* albums and recordings by George Benson and Earth, Wind & Fire, arranged the album's entire string and horn sections.

"Instrumentally, we just wanted the best we could get," says Raphael. "Everybody had a really clear vision of what we wanted to achieve: live band, live recorded vocals with a bit of that American gloss and touch. Hopefully that comes across."

That gloss was delivered by Grammy-winning producer Brian Rawling and Manny Marroquin (Alicia Keys, Kanye West and John Mayer) who mixed the album at Larabee studios in LA. "Lemar was very specific about Manny's involvement," adds Raphael. "He is a fan of Manny's sound."

At first glance, Lemar in 2006 is a far cry from the former bank account manager who, dressed in sneakers and a sweat-top, first graced our screens on the BBC



Lemar: redefined his sound

reality television series *Fame Academy*. Despite the transition, however, it has been no five-minute make-over. Over the course of two albums, Lemar has enjoyed a positive career sales curve: his previous albums sold 600,000 and 750,000 respectively.

A residency at the Jazz Cafe in London, beginning this week, will set the pace for the new album and serve as a re-introduction to the wide media this week. RCA, meanwhile, is targeting key TV spots such as *Parkinson*, *Paul O'Grady* and *Later with Jools Holland*. "It is a great position to be in," says Barnabas. "He has made a beautiful record and we are ready to take him to the next level and turn him into the household name that we feel he is near to."

Lead single *It's Not that Easy* was yesterday (Sunday) on target to enter the Top 10 after debuting at number 43 on downloads alone. RCA plans a second single in the run-up to Christmas. It is, says Raphael, their best-planned set-up campaign yet for the artist. "We really worked towards meeting the perfect plot. It was about preparation and the logic is, quite simply, two singles before Christmas is better than one," he adds.

As part of their launch, RCA has drawn on an interactive Bluetooth campaign over recent weeks through which a free Lemar promotional video has been made available to Bluetooth-compatible mobiles in clubs and shopping centres.

"I've always had total passion for this artist," says Raphael. "He is the type of artist that should sell 1m records and I've always felt that one day we can achieve that."

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Mercury win caps great year for Arctic Monkeys

Arctic Monkeys are to follow their *Nationwide* Music Prize win by winning and demanding new material, with a view to an album release some time in 2007.

The Domino band's album *Whatever You Say I Am That's What I'm Not*, which in January became the fastest-selling debut album in history in the UK, took the £20,000 prize at the annual ceremony at London's Grosvenor House Hotel last Tuesday, despite strong competition from acts such as Richard Hawley and Guillemots.

Domino product manager Jenny Bradshaw says the win caps a remarkable year for the band, but the emphasis is now on moving forward.

"Everyone was really proud, it was really great to see the reaction of their fans," he says. "But it won't make much difference for the new album. The band are writing songs now and they are about to go into the studio and start demanding new material over the next few months."

Despite fears among retailers that the choice of such a high-selling album would leave little room for a Mercury uplift, sales of *Whatever...* have picked up considerably since the announcement. HMV reported last week that sales of the album had increased by 52% and



Arctic Monkeys: sales of their debut album had north following their Mercury win

distributor Vital said that it had received 35,000 re-orders.

However, Guy Moot, managing director of the band's publishing company EMI Music Publishing, says that the any short-term sales uplift is largely irrelevant compared to the album's long-term appeal.

"I think the Mercury Prize helped a bit, but with a group like the Arctic Monkeys it is more like they have a classic catalogue album that will sell for years to come," he says.

HMV head of music Gary Rolfe says that several of the unsuccessful nominees have also enjoyed

sales lifts. "We've already seen a significant rise in sales of the nominated artists over the past few weeks, including for Guillemots, Richard Hawley and Hot Chip, who appear to be the early beneficiaries from Tuesday night's announcement.

"Obviously, a lot of people already own a copy of the Arctic's CD, so any percentage increase may prove smaller in relative terms for some of the other artists, but there should still be a big lift in actual unit sales that will comfortably take the album back into the Top 10," he adds.

An afternoon of leading live talent culminates with new material from Take That

Universal delight at broad success

by Stuart Clarke

Universal Music Group used its annual conference to premier new material from Take That last week.

The group, who were signed to Polydor in May, closed the conference at the Shepherd's Bush Empire with a live performance of forthcoming single *Patience*, which will precede the release of a new studio album in the final quarter of this year.

It was the culmination of an impressive afternoon of live talent, with The Killers opening the event, performing their current single, *When You Were Young*, and Boney, a second track from their new studio set, *Sam's Town*. This was followed over the course of the afternoon by performances from Razorlight, Peter Dinklage, The Fratelli, The Feeling, Bryn Terfel and James Morrison.

In his closing address, UMG UK and UMGi chairman and CEO Les Moonves gave his welcome to the continuing success of the UK operation. "No company in this business has ever delivered this breadth of music to the public at one time," he said.

In the past month, Universal had six albums in the Top 10 – two



Take That closed the conference with a live performance of their new single

from each frontline company, three follow-up albums and three from new artists, he added. "That is a phenomenal success story. It is a tribute to all our teams and everyone who has supported us."

In his opening address, the day's host, commercial director Brian Ross, also highlighted the company's strength in the growing digital arena, but insisted that there will be no resting on laurels. "There is no complacency at Universal Music," he said. "Our success has made us work even harder."

Mercury was the first label out of the blocks, with president Jason Levy voicing confidence over the label's success since his transition from Island in 2005. Year-on-year, he said, Mercury has enjoyed a 55% increase in share of the singles market and 94% increase in the album market, over the past 12 months. A video presentation highlighted sales targets for existing product in the market from charting talent, before introducing new talent for 2007 including Just Jack, Mr Hudson, Dragonette,

Shiny Toy Guns and Gold Spot. New albums from Elton John, Meat Loaf, Lucie Silvas and Lionel Richie were also highlighted as key priorities for the company.

Island's president Nick Gifffield took the stage to introduce The Fratelli, then looked ahead to 2007, premiering material from ex-Sugababe Mutya's debut solo album and confirming the release of a new studio album from Fortified next year. Mutya will take her first steps as a solo artist via a collaboration with George Michael entitled *Real Love*, the new single from his forthcoming greatest hits set.

The signing of UK talent Scott Matthews to Island was also confirmed, while the Jack Johnson success story looks set to continue with the first UK release of his 1999 US debut, *Flake*, in October.

Polydor co-president Colin Barlow stepped up to highlight greatest hits collections from Girls Aloud, Abba and Snoop Dogg as key final quarter priorities, as well as a new album from Yusuf Islam – the artist formerly known as Cat Stevens – in November, along with Gwen Stefani's second solo album.

"As a label, we have delivered more artist breaks than anyone,

more consistently, over the past 10 years," concluded Polydor president and Universal Music Operations president David Joseph. "As a label, we're fiercely proud of what James [Morrison] has achieved so far." 2007 is also shaping up already with new albums from Kaiser Chiefs, The Horrors and Klaxons.

As the first signings to John Williams' W14 imprint, new albums from Level 42, Siouxsie Sioux and Alison Moyet led the catalogue presentation, which included the unveiling of a new "True" range of compilations.

"I know what you're thinking – classical, fudging boring," followed UCM MD Bill Holland, as he put his tongue firmly in cheek to kick off his company's presentation, quickly proving his own suggestion wrong. With new albums from Katherine Jenkins, Niall Spence, Michael Bolton, Diana Krall, Bryn Terfel, Luciano Pavarotti, Sting, Aled Jones and Russell Watson, to name a few, the operation is looking in decidedly good shape. Holland also introduced new talent, Al Angels, before turning to Bryn Terfel to close.

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Strong schedule on show at EMI conference, as All Saints and Badly Drawn Boy join up

Big hitters join EMI proposition

by Paul Williams

All Saints and Badly Drawn Boy were publicly welcomed into the EMI fold at the major's autumn conference, as chairman CEO Tony Wadsworth flexed a powerful year for domestic breakthroughs.

While not performing, the four members of All Saints gathered on an EMI stage for the first time since signing to Parlophone as they discussed their as-yet-united forthcoming album at last Wednesday's conference at London's Mermaid Theatre.

Another proven hitmaker, former XL signing Badly Drawn Boy, also made his EMI bow, bringing the event's presentations to a close with a highly popular three-song set from his forthcoming EMI Records first set *Born In The UK*.

The arrivals of All Saints and Badly Drawn Boy to EMI's roster will only further strengthen what Wadsworth once again set out as his company's status as the number one supplier of UK talent. He turned to the stats to back his claim, suggesting EMI was responsible for 33% of sales by UK artists in the year to date, compared to 20% for closest rival Universal.

"In the past two years, there has been a significant swingback to UK music in the UK. Two years ago, UK music made up 50% of the UK market – now it is up to 60%," said Wadsworth, who noted that was good news for EMI. "We pride ourselves on being number one for UK music."

A good proportion of that success has come via new artist launches, among them Corinne Bailey Rae, whose chart-topping debut album is up to double platinum in the UK, Lily Allen, the Kooks, whose first album *Inside In/Inside Out* a week ago passed 1m UK shipments, and the likes of KT Tunstall and Simon Webbe.

Tunstall and Webbe will be back among the fourth quarter schedules this year for EMI – and just as Christmas Day always falls on December 25 – the company's own festive calendar predictably carries the name of Robbie Williams.

Williams' *Rudebox* album (out October 23) takes its place in an EMI Records schedule alongside the likes of Badly Drawn Boy and The Magic Numbers, whose second album, *Those The Brokes*, appears on November 6.



All Saints: third studio album on the way for Parlophone

Over at Parlophone, managing director Miles Leonard could not hide his delight at having secured a reformed All Saints for what will be only their third studio album. "In our eyes, this was certainly unfinished business and they agreed," said Leonard, who describes the November 20-issued album as "progressive, exciting and beautiful".

Delegates were treated to a sneak preview of the album's lead-off single *Rock Steady*, while there was also a first listen to some of the

music from *Love*, a new Beatles album soundtracking the Fab Four's new Cirque du Soleil show in Las Vegas.

Parlophone's fourth quarter offerings also include a new Jamelia album, *Walk With Me* (out September 25).

Under managing director Ferdy Under-Hamilton, Virgin has enjoyed something of a renaissance in 2006 through the likes of the Kooks and will be boosted this autumn by new albums from its American arm by acts including

Janet Jackson and Ke\$ha.

Mark Collen's Angel Music Group will be pushing for 1m-plus album sales for Simon Webbe's second album *Grace* (out November 13), having seen his first album *Sanctuary* achieve more than 650,000 domestic sales. Meanwhile, Angel also has the first new Diana Ross studio album since 1999, it will be launching a new boy band in the shape of 365 and will be aiming to break Australian star Keith Urban.

Relentless announced details of a new acoustic KT Tunstall album, while Mute will offer best of from Depeche Mode and Moby.

Naturally, the company's catalogue and commercial marketing department has also lined up a host of retrospectives from acts including Roxette, Electronic, Gomez and REM. It is also putting a £500,000 marketing spend behind Cliff Richard duets album, *The Two Company* (The Duets).

It will additionally be handling the UK release of Disney's High School Musical soundtrack, the biggest selling album of the year to date in the US.

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AMUSIC HISTORY IN BRIEF
1998: site founded at GoodMusic
1999: GoodMusic is renamed eMusic
2000: eMusic launches the first

digital music subscription service
2001: eMusic is bought by VU Net
2002: GoodMusic is renamed eMusic
2003: eMusic hits 100,000 subscribers

December 2005: eMusic adds one million track exclusive live version of the First Her Comes Your Man
March 2006:

unrarises 150,000 subscribers
Sept 2006: eMusic launches the first pan-European digital music service

Station is first to branch into digital retailing through its website

Classic FM to sell downloads

Radio

by Jim Larkin

Classic FM is to launch a download service this week, making it the first national radio station to begin selling digital music through its website.

The station is launching the service in partnership with eMusic, the second largest digital music service in the world, which is supplying the technology behind the Classic FM digital brand. Profits will be split between the two companies, making it a direct means of revenue generation for the GC&P Media station.

The service, at www.classicfm.com/downloads, goes live on Wednesday as a trial service through which 50 downloads will be available to buy for the first month, although pricing details have yet to be announced.

Classic FM station manager Darren Henley believes the potential for classical music downloads is enormous. "One of the great things for the classical record com-



Mozart: getting down with digital

panies is that there's a wealth of material from the last 400 years sitting on shelves gathering dust, but the digital world gives them an opportunity to make all that available in a way they can't do on the High Street," says Henley.

The station, which celebrated its 14th anniversary last week, has done much to advance its online offering in recent months. It relaunched the website and appointed a new editor and pro-

ducer for it and improved navigation. Classic FM has also been offering dedicated podcasts through the site.

It is not the first time classical music downloads have been made available through a radio station's website, however. Most notable was Radio Three's Beethoven season in 2005, in which all nine of the composer's symphonies were made available free of charge, resulting in more than 1m downloads. This attracted strong criticism from the music industry, which believed it harmed sales, but the BBC argued it proved valuable in establishing an audience for such a service. BBC music and radio director Jenny Abramsky has since vowed the Corporation will never begin selling downloads.

Classic FM's move is the first of any major radio brand directly into digital retail. Henley says the move into new areas online is important because of the nature of the music it plays.

"We play pop music that happens to be 400 years old," he says.

"This was the pop music of its day, but one of the problems is that much of the music is by dead guys – Mozart isn't about to pop down to HMV in Oxford Street to do a signing – so you have to think of new ways of bringing this music to people. Our job is to help new people discover classical music."

Following the trial, the Classic FM download service will run on a subscription model, with customers paying a monthly fee in return for unlimited access to the classical music content available through eMusic. Classic FM is to be the first UK partner for eMusic since its launch in the UK.

eMusic supplies downloads as MP3s which can be played on any digital music device, including iPods. It has deals with 3,800 labels from around the world and a catalogue of more than 1m tracks. In the UK, it offers customers a subscription service through which a certain number of tracks are made available each month. The starting point is £9.99 for 40 tracks.

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Radio digest

R1 dedicates day to mark Scissors Sisters release



Scissors Sisters: R1 day coming up

Radio 10 is declaring this Friday Scissors Sisters Day as it turns over parts of its daytime schedule to mark the release next Monday of the Polydor act's second album *Ta-Dah!*. The New Yorkers will be performing tracks during the day at the BBC's Maida Vale studios to be broadcast live on Chris Moyles' breakfast show and on the Jo Whiley, Vernon Kay, Scott Mills and Essential Selection programmes. Whiley's programme will come live from Maida Vale, where she will interview the group.

▶ **Ennamp! Magic 105.4** is to launch an advertising campaign to drive audiences to a revamped version of its music quiz, which will see £15,000 won every weekday for three weeks. The campaign launched last week with one 30-second ad and three 30-second radio spots and commercials. The ads, which were created by St Luke's, will be shown across ITV, C4, Five and Ennamp! Magic TV Channel. From today (Monday), the campaign will be supported by a series of bus side adverts.

▶ **GC&P station Xms DJ Eddy Temple-Morris** is to take his Remix night on tour. The tour takes 11 nights, starting on Friday, September 22 in Edinburgh and finishing on October 20 in London. Bands appearing include the Infidels, White Rose Movement and Performers. DJs include Pentium and Roots Manuva, as well as Temple-Morris himself.

▶ **The Local Radio Company** has sold Winchester radio station Win FM for £400,000. The Local Radio Company chief executive Richard Vheally says the loss-making station did not respond to profit improvement plans. "We acquired Win FM as part of our original acquisition of Radio Investments. It has been significantly loss-making over the last few years," he says.

▶ **Independent Media Distribution**, a digital distributor of music and commercials to television and radio, has reported a 135% increase in sales for the first six months of the year. Turnover for the six months to June 30, 2006 was £2.03m, which contrasts with £1.75m in the same period last year. However, the company still posted a pre-tax loss of £0.15m, which was nevertheless an improvement on the £0.20m lost in the first half of 2005.

Director rings in the changes at Emap

Quickfire

Emap last Wednesday rolled out a new programming schedule for its newly-structured Kiss network following the rebranding of its stations Vibe 101 in Bristol and Vibe FM in East Anglia as Kiss 101 and Kiss 105-108 respectively. The line-up changes, which see Kiss 101 and Kiss 105-108 sharing most of its output and some shows being broadcast across the network, have been overseen by Kiss group programming director Andy Roberts.

What was the broad thinking behind the changes?

There were two elements to it: the first was the transition of the two Vibe stations in Bristol and East Anglia to come under the Kiss banner and the second was for Kiss to have a complete overhaul in London. In May, I was asked to improve it and to set it on a new journey, so I looked at the music policy and the presenters and the whole dynamic with a view to getting it on a better track. The main thing was the music policy and that set it up for a great set of Rajas in my first full quarter.

What did you do in terms of scheduling?

There were changes to the daytime presenters because we'd come to the end of the road with a few of them.

And from Fridays at three o'clock we now start the weekend early and we have live mixing into the studio – we should be showing our DJ skills, so we take our playlist and mix it live. There's also a new chart show called Fresh 40, which we're sharing with Galaxy and includes sales data from downloads and record sales as well as radio play.

What are your plans online?

It's interesting to see where radio goes with the internet. Do our websites become radio with pictures or something else? If you look at MySpace or YouTube you realise they succeed because they're interactive and because they allow the listener to choose what to listen to, and that's something radio can learn from. Listeners will be able to decide what's next on the breakfast show and we'll be able to give them it – the world's changing.

But doesn't having listeners pick the point of having a DJ and a team of producers?

There are different roles for different DJs – there are presenter personalities and then there are the music specialists. There are some DJs who you pick because they're experts on music and others who are there because of how they interact with listeners. It's that old thing of ratings by day and reputation by night, but we'll certainly be making sure we keep up a diversity of music across R&B,



grime, hip hop and dance.

How does the range of music played on Kiss contrast with the situation a year ago?

A year ago, Kiss was in a dark place. It was predominantly urban and six months ago we decided to make a change to include more dance. Trouble was, there's so much dance around, so we've really had to seek it out, and that's helped a few artists out there get exposure that they wouldn't have got. But it's not going to be a dance station – R&B and hip hop will always be a part of what we do.

It wasn't so long ago that dance was being written off by the mainstream press. How healthy do you think that scene is?

I don't think it's written off. You just

have to put in a bit of effort to find the best. Music will always shift around and you can see that in the way guitars have come around again. But we can go on MySpace and find great dance music and it's important we strive to seek it out.

Which artists are you excited about at the moment?

It's funny – I don't have loyalty to a particular artist because everything is disposable. If a record is really good, like the Cascades one, that's a million miles away from release, then we'll batter it because for one thing you're destroying it for other stations and also because you're doing exactly what the record company wants, and it's important for stations to stand up like that.

How well do you get on with record companies?

I'd like to think they're important. There are some you believe when they tell you how great a record is and some you don't. They're important to us because they have the product, but so we've really had to be used by them and to support a record in order to help them get it on the Radio 10 playlist. With us it's more driven by listeners – if you know they're requesting a record then I say "Put it on!" it doesn't matter if we only played it 10 minutes ago. We should play records to death in the same way people do at home when they have them. I've no problems with not sticking to the playlist.



ELTON JOHN & BERNIE TAUPIN: A BRIEF HISTORY 1967: Even before meeting the pair, begins collaborating by mail after Liberty Records'

Ray Williams asks Elton to come up with some music to lyrics submitted by Taupin. **1968:** Signed as staff songwriters by DJM Music, the pair

start writing songs for acts such as Lulu and Long John Baldry. **1969:** Debut album Empty Sky written by the two, is released.

1970: First visit to US is seen as turning point in their careers. **1971:** Breakthrough hit Your Song brings a phenomenal

Seventies run of hit singles and albums, among them seven consecutive US number one albums, including Goodbye Yellow Brick Road and Captain

Fantastic And The Brown Dirt Cowboy. **1978:** Partnership temporary ends following the Blue Moves album, as Elton is paired with Gary Osborne and

Bernie Taupin: 'The p

Sir Elton John and lyricist Bernie Taupin are back with a new album, the belated follow-up to 1975's autobiographical ground-breaker *Captain Fantastic And The Brown Dirt Cowboy*. Taupin talks to *MTV* about the challenges he faced charting the pair's past 35 years and shares his thoughts on *The Captain & The Kid*

Talent

By Paul Williams

When it was first suggested that Elton John and Bernie Taupin follow up their landmark 1975 autobiographical album *Captain Fantastic And The Brown Dirt Cowboy*, the lyricist was not exactly bowled over.

In fact, Taupin — the original *Brown Dirt Cowboy* — almost recoiled with horror at the idea of trying to create a successor to a work that stands as one of the creative highpoints of the pair's near 40-year professional relationship. "It certainly wasn't my ideal" chuckles Taupin.

Instead, he points the finger at Sanctuary Group CEO Merck Mercuriadis, whose company acquired Elton's management operation 21st Artists a year and a half ago. "When he first came up with the idea, I was less than enthusiastic, I guess for several reasons," Taupin recalls.

"I didn't know how people would react to it, how it would be accepted, but I think more than that I felt the weight of the foundation of it was going to rest on me."

It is, perhaps, an understandable reservation. The *Rocket/Mercury* release next Monday (September 18) of *The Captain And The*

'The East and West coasts of the US are responsible for making us what we are'

Bernie Taupin

Kid comes 31 years after its predecessor, the original *Captain Fantastic*, which became the first album in US chart history to enter at number one. That album covered

the relatively short period in the lives of Elton (*Captain Fantastic*) and Taupin (*Brown Dirt Cowboy*), from when the pair first wrote together in 1967 to just before their first American trip in 1970.

In contrast, the ambitious follow-up covers the intervening 35-plus years. And, inevitably, as lyricist, Taupin knew he would play the key role in chronicling that period.

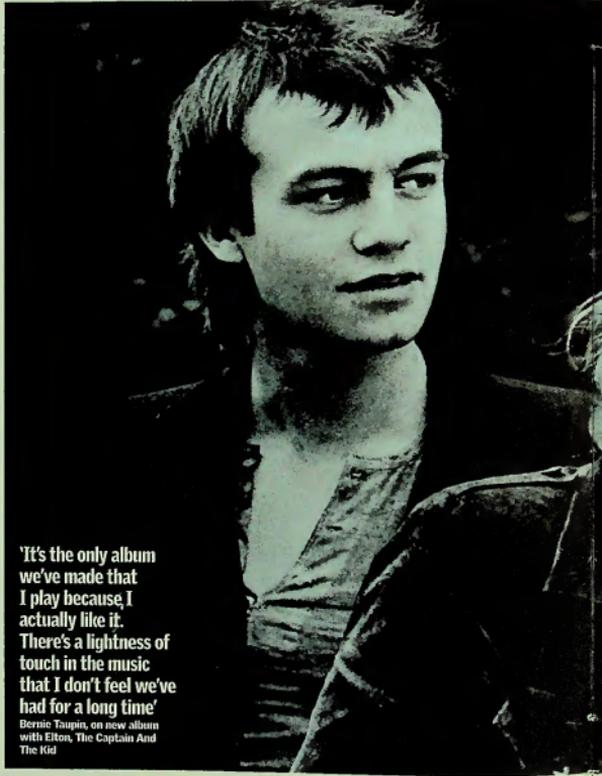
"How do you encapsulate 30 years?" he asks. "Actually, it's more than 30 years. When you consider the fall of next year is going to be our 40th anniversary, that alone takes your breath away."

"I know the pressure was on me — how do you encapsulate that much time into one small little round disc? At first I was kind of hesitant and I let that be known."

"I said 'You have to give me some time, you have to let me chew on it to see if it is do-able.' I realised I couldn't really attempt it in the same way as we did the original, where each song seemed to be very much about an individual event or a certain subject matter."

"I knew if we did this again I had to be more general to make the songs very large, meaningful situations that have affected everybody in their lives. I wanted people outside of what we were going through to relate to it, in the sense that I wanted the songs to talk about things everybody goes through in their lives, possibly to a greater or lesser magnitude than we'd experienced; things that everybody on their run through life collides into or comes into contact with. Those things are basically the general things: they're love, death, success, failure, retribution, you know, redemption."

The autobiographical nature of the project placed new



'It's the only album we've made that I play because I actually like it. There's a lightness of touch in the music that I don't feel we've had for a long time'

Bernie Taupin, on new album with Elton, *The Captain And The Kid*

demands on Taupin and John's famous "two rooms" approach to songwriting — the pair famously never physically write together, with Taupin supplying John with a bundle of lyrics to add music to. In a break with usual practice, the duo spent a couple of days in Atlanta talking through the album and discussing the ideas which would rest at its heart.

"We talked about it a lot before," recalls Taupin. "We didn't go in blind with this record at all. We did work it out, but Elton seemed very happy with the points I touched upon. He thought I'd

encapsulated it very well and he was very complimentary."

"He was very determined to go and do it in the same way that we had structured the first one — in chronological order (as it was written) and I think that's paid off."

Despite his initial hesitation, Taupin says coming up with the first line of the first track of the album was what "really got the ball rolling". That line was: "We heard Richard Nixon say, 'Welcome to the USA.' The resulting track provides a perfect scene-setter for the album, recalling the duo's first visits to the US in 1970, which proved

to be the turning point in their career, leading to the worldwide breakthrough hit *Your Song* the following year.

"It just came to me one day, but that kind of happens with me," says Taupin. "That's how I'll write — I'll suddenly get a flash of inspiration and everything falls on the page from there. Once I got that, I was pretty excited about the line, because I thought, 'OK in one line I've set the time and place.'"

"Richard Nixon is synonymous with the early Seventies. He is synonymous with upheaval and great

Taupin begins writing with other collaborators.
1983: Too Low For Zero is first album in more than six years penned exclusively by

the two.
1997: Their composition *Candle In The Wind 1997* becomes the world's biggest-selling single of all time.

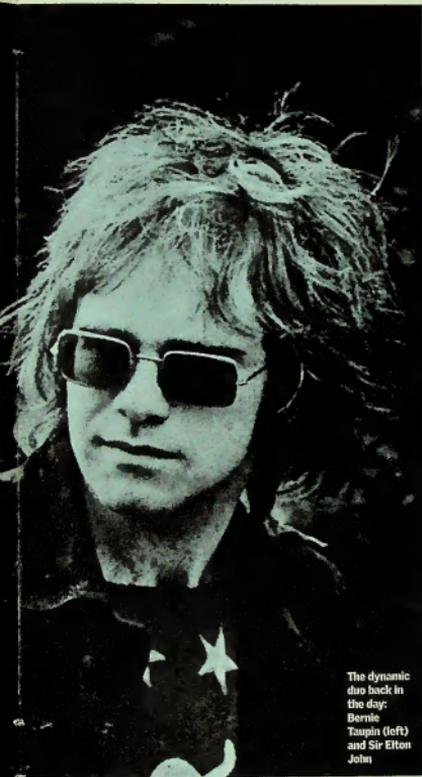
2004: The autobiographical *The Captain And The Kid*, covering the past 35 years of their lives, is primed for release.

THE CAPTAIN & THE KID TRACKLISTING
1. Postcards From Richard Nixon
2. Just Like Neat's Ark
3. Wouldn't Have

You Any Other Way (NYC)
4. Tinderbox
5. And The House Fell Down
6. Elvis Never Fade Away
7. The Bridge

8. I Must Have Lost It On The Wind
9. Old 67
10. The Captain And The Kid

pressure was on me'



The dynamic duo back in the day: Bernie Taupin (left) and Sir Elton John

change in the US. Also, he was in power when we first came to the US and his aura was around everything. There was this great turmoil, but at the same time there was this great sense of excitement and change, so, basically, I used him as a metaphor for the times."

"The importance of America to the pair's careers is heavily reflected in the album, notably in the opening track and their salute to the Big Apple, *Wouldn't Have You Any Other Way (NYC)*.

"I was raised on a staple diet of Americana and it was my ambition to get here," recalls Taupin. "I

tried to encompass all of that in one song. I used the references to Steve McQueen, Brian Wilson and Disney because they were so synonymous with Los Angeles, not just California, but Los Angeles, Hollywood, in particular. I wanted to capture the moment that was on the streets, what was in the air, the people.

"It was so invigorating for us and at the same time I wanted to talk about what it was like being on the road, the characters you met, encompass those first couple of years which I tried to do in Noah's Ark. And then I wanted to

Return to New York kickstarts promo campaign for new album

It is appropriate that Elton John chose New York to give the first public performance of selected songs from the new album *The Captain And The Kid* (pictured). The city has played a pivotal role in the story of John and Taupin in the past 35 years, from their first career-making US concerts in 1970 through to last September, when Elton performed the original *Captain Fantastic* album in its entirety at his favourite venue, Madison Square Garden.

A year on, he was back in New York to debut songs from the new album last Wednesday, at the official Fashion Rocks pre-party hosted by Condé Nast Media Group at the city's Rose Theater. The concert and cocktail party was in support of the Elton John AIDS Foundation.

He first played New York in November 1970, a month after his self-titled second album entered the *Billboard* albums chart. That August he had made his live US debut at the Troubadour in Los Angeles, supporting singer-songwriter David Achles, winning an ecstatic review in the *Los Angeles Times* says "really was the starting point".

talk about New York. In a way, New York was, and still is, comparable with California and Los Angeles; those two, the East and West Coasts of [the US] really are responsible for making us what we are today."

The new album also deals with topics such as love and loss (I Must Have Lost It On The Wind), falling into vice (And The House Fell Down), pressure and success (Tinderbox) and the battle to survive (download-only lead-off single The Bridge), concluding with the reflective *Old 67*, through which Taupin and John look back on their adventures.

On the new project, Taupin says he argued strongly with John that the new album should be kept simple. Openly honest, Taupin admits the pair "lost our way for a long time", making "a series of albums that weren't really up to our potential". Even though he believes they found the plot again with 2001's return-to-form *Songs From The West Coast*, he candidly contends the follow-up, *Peacehater Road*, was "overly produced".

"I remember sitting there saying 'If we make this overblown, people are going to jump all over

"I sent shock waves around the media, because it was an extraordinary review. It gave us the opportunity to think, 'Maybe we've done something right here.'"

However, Taupin is quick to stress the pair were far from overnight successes. "We opened at the Troubadour on the West Coast and then in San Francisco," he says. "We were very lucky to get extremely good reviews which reverberated to the East Coast. We became popular on the coasts, but for the most part, the rest of America were oblivious to us. It took a while - I won't say a long time - so we paid our dues.

"We travelled in Greyhound buses and on commercial flights and spent a long time on the road. Obviously, word of mouth got ahead of us, but at the same time we still had a lot to prove."

us," he recalls. "They're going to say it's self-indulgent. If it's not honest, people are not going to buy it. I don't mean financially buy it, but in the sense of listen to it. I have to say [Elton] came through and some of his vocals are the finest he's ever done."

One important element in creating the album's very specific sound is the decision not to make the album in a recording studio. "[Elton] recorded it in an old theatre in an open room at La Brea Park and I think that really paid off, because it gave it a much warmer, less clinical technical feel about it," says Taupin.

For a man so unsure about the project in the first place, Taupin is

'I knew the pressure was on me - how do you encapsulate 30 years into one disc?'
Bernie Taupin

now remarkably at ease with the new record. "It's the only album we've ever made that I actually play because I like it. Usually, if I make an album I kind of listen to



As part of promotion for the new album, the two songwriters will both be appearing on ITV1's new series of Parkinson to promote the album, while Elton John and his band will launch a new late-night series on BBC1 on Thursday, September 14, offering intimate performances by legendary and contemporary acts. The first programme will feature a mixture of classic tracks and songs from the new album in a concert at LSD St Luke's in Shorefield.

it, play it and then that's it, put it away, next. But this one, I actually put it on as if it's someone else's record. I just like the album; I like listening to it. I like the simplicity of it. I like the playing. I like the songs. There's a lightness of touch in the music that I don't feel we've had for a long time."

And, for the first time in their 39-year career, Taupin is pictured on the front cover of an Elton John album again.

"It was a pleasant surprise - after 40 years I deserve it!" jokes Taupin, who throughout the Seventies had been responsible for designing the cover art of a number of Elton John albums, including the original *Captain Fantastic*.

Given the original album came out in '75 and its successor this year, at this rate a third autobiographical album should be on its way sometime around 2037. But not if Taupin has anything to do with it.

"Oh no, I'm not doing another sequel!" he laughs. "And I don't want to turn it into a stage play or a movie. I want to do something else. This is it. I'm not doing another one."

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VOICEPRINT
Happy Birthday Sweet Sixteen!

Mighty Oaks from Little Acorns Grow the proverb says, and so it is with the Voiceprint record label which celebrates its sixteenth birthday this September. From a solitary fax machine located in the unlikely setting of founder and MD, Rob Ayling's kitchen, Voiceprint has since grown into a major independent record company that not only releases its own product but also distributes other labels. It now has offices in the UK, North America and South America.

In the last sixteen years, Voiceprint has released albums from established artists as diverse as Asia, Rick Wakeman, Gong, The Monkees, Iggy Pop and America. It has also launched new acts such as Ju Fletcher and Sean T. Hunter.

Voiceprint has reissued many classic albums such as the debut album from Refugee and the back catalogue from Welsh band The Alarm. Other innovations have been to enable artists to issue their own official bootlegs - Asia, Mountain and Spear Of Destiny are just three bands that have taken this route, with releases that have proved to be extremely popular.

Voiceprint has also promoted singles by their artists and within the last twelve months, All About Eve and Hawkwind, to name but two, have achieved chart success.

2006 is well on the way to being another successful year. With much sought after releases from Patrick Moraz, Annie Haslam and Bill Bruford already added to the catalogue, many more are scheduled for the second half of the year.

So join us in celebrating our first sixteen years.

Here's to the next 16.

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Claire Dupree reports on the buzzing North East region, where a wealth of home-grown acts are making waves thanks to a growing network of local labels and studios which, thanks to the North East Recording Organisation, now offer a credible alternative to the Big Smoke

It's grin up north



Not since the early Eighties heyday of Prefab Sprout and The Police has the North East music scene found itself under such a media spotlight. Thanks to the global success of bands such as Maximo Park, The Futureheads and Field Music (and with a host of emerging artists such as The Motorettes, Matinee Orchestra and Elaine Palmer set to follow) the region is firmly back on the musical map – a fact reflected by the strength of local labels and studios, without which many of these acts would never have succeeded in the first place.

The buzz around the North East has already been recognised at governmental level. In 2004, representatives of the UK Trade and Investment Partnership (the organisation created to help UK businesses engage in overseas trade) contacted key players in the region with the idea of setting up an umbrella organisation to support these integral businesses.

The result of this consultation process is the North East Recording Organisation (Nero), which launches this month, is administered by Paul Burns and Russ Conway, of the Tees Music Alliance, and is briefed to support this small but thriving scene. With the help of Mark Adamson,

from regional development agency ONE North East, Nero has been able to secure funding to offer a unique range of services for its members.

For Burns, Nero's impact on the long-term future of music in the region will be hugely positive. "We can offer advice and tell people about funding or services that they may not have been aware of," he explains. "We're also able to offer our members affiliate membership of Aim and negotiate group discounts to attend overseas trade missions. By bringing companies together around a table, Nero also hopes for an exchange of ideas and information that will lead to an organic growth in business for our members."

For Conway, citing the examples of Go North in Scotland or South West Sound in the west country, Nero will have "internal" and "external" aims: to "join the dots" between a variety of different businesses for the mutual and collective benefit of all, and to highlight and promote the diversity of music across the whole of the North East.

"Outside of London, Manchester is the only region with all the component parts of the music industry, with regard to studios, labels, distribution and PR," says Conway, "but Newcastle is not far behind. We're trying to share the expertise of

Making waves:
Kitchenware's The
Motorettes (left),
and up-and-
coming artist
Elaine Palmer

our members, to put the North East on the map, and to show young artists that they don't have to be in the middle of London to make it."

One company under the Nero umbrella already has a wealth of experience, as well as chart success in three succeeding decades. That is Newcastle-based Kitchenware Records, founded by Keith Armstrong, Paul Ludford and Phil Mitchell in 1982, and currently home to Editors, The Sirens and The Motorettes. With former artists including Prefab Sprout, The Kane Gang and The Light-house Family, Armstrong says the label has always reflected its surroundings and sought to release music irrespective of genre.

"The label was formed to release the kind of records we loved, to put a spotlight on Newcastle and show music could be promoted worldwide from here," he explains. "We believe if something is good everyone has a right to hear it – we don't have any time for elitism."

Also based in Newcastle is Overground Records, established in 1986 for the express purpose of re-releasing deleted Television Personalities single, 14th Floor. From there, the label has issued more than 100 releases, including rare recordings by Alternative TV, Richard Hell and Swell Maps.

We're trying to show young artists that they don't have to be in the middle of London to make it

Russ Conway,
Nero



"There was no gameplan," says founder John Espen. "The label was started to re-issue some punk (and related) material that was deleted and some recordings that had yet to be made commercially available." Having worked as a promoter, publisher and record shop proprietor, Espen adds he is looking forward to working with Nero in an advisory capacity.

Another re-issue label, this time on the other side of the Tyne, in Houghton-le-Spring, is Voiceprint, run by Rob Ayling. Currently celebrating its 16th birthday, Voiceprint has released albums by artists as wide-ranging as Asia, Rick Wakeman, The Monkees, Iggy Pop, The Alarm, All About Eve and Hawkwind, and is primed to release new material from Tangerine Dream and former Kitchenware act Martin Stephenson And The Daintees. Voiceprint also offers third-party distribution for labels and artists.

Just a stone's throw away, in Jarrow, is rock specialist Demolition Records. Established in 2000 by Ged Cook, the label has released albums from established artists such as David Lee Roth, Twist&Sister and Quiet Riot, as well as emerging acts such as Electric Eel Shock and McQueen.

For Cook, who has expanded the label internationally, the North East scene has never been more exciting. "I'd like to think that Demolition Records' aim, as the leading 'rock label' in the North East, is to continue to break into new territories," he says. Demolition is enjoying growing success at the moment and has already opened international offices in Tokyo, Frankfurt and New York. The company also aims to establish an office in Sydney, Australia within the next few months.

However, heavy rock is not the only prominent genre of the region. Middlebrough-based electronics label DIN, described by founder Ian Boddy as "a bridge between the analogue sound of the early Seventies synth pioneers and the digital soundscapes of the more experimental modern exponents of electronic music", has released albums by ex-Throbbing Gristle member Chris Carter and US ambient pioneer Robert Rich.

Boddy, himself an artist, with a career stretching back 25 years, is also keen to share his knowledge via Nero. "I've got a lot of experience that I'm happy to share," he says. "It's not getting any easier for bands and artists to build a career."

Graham Throuwer, owner of Newcastle record shop altvinyl, is also a member of Nero. Taking inspiration from Rough Trade in London, Throu-

wer says the shop has become a hub for the local artists, running its own record label (with initial releases from Volcano The Bear and Astral Social Club, and future signings including Jazzfinger, Zovavo!, France, Cathode and Matinee Orchestra) and promoting live events.

"altvinyl has always been part of the local music scene," he says. "Our aim is to release music by artists who we admire and champion. These artists are, in some cases, local, but also hail from other parts of the UK, the US and continental Europe."

"Musically, the label will focus on the more experimental, alternative end of the spectrum. It is a new venture and we are working with several artists on limited edition, eight-inch square, uncut, clear vinyl."

Other micro labels in the region include Captains of Industry, Cabin Boy Cooperative, Distraction Records and Construction Records. The latest to join this list is Newcastle-based Stonefish, set up by Steve Nelson, owner of recording studio Blast Recording, local musician Nat Hardwick and producer Darren Hall.

Stonefish has the added advantage of being able to offer artists on its roster world-class recording and mixing facilities at Blast Recording, full design and marketing solutions, in-house web development and a dedicated street team. Having worked with a number of local bands, the label is currently concentrating on releasing Hardwick's forthcoming debut album.

As a studio, Blast has played host to artists from Sony BMG, Hard Road Records, Demolition Records and A7 Music. Its facilities have also been used by a number of top-flight producers and engineers, including Adrian Hall (Britney Spears, Tom Jones, Michael Jackson) and Dom Morley (Tina Turner, Richard Ashcroft). Gil Norton (Foo Fighters, Counting Crows, Beavis) also recently visited the studio, having heard of its growing reputation.

Another key studio, based in Stockton-on-Tees, is Shush! Recording, which was opened in 2005 by brothers Dave and Kevin Smith, both of whom have a background of live and studio sound engineering since the early Eighties.

The brothers are enthusiastic about local music and working with local artists. "We are also musicians, we shy away from the 'time is money' mentality," says [Dave] Smith. "We would like to continue to work with local musicians to produce recordings, and live performance sound, to a

high quality. As a part of the local music business community we strive towards the development of an environment that can breed local success, rather than see young talent needing to migrate to be creative and successful."

One thing the North East had been lacking was a nationwide distribution network, and with the help of local voluntary organisation Generator and Tyne & Wear Partnerships, NDN Distribution was born earlier this year.

Managed by Tony K, who founded Red Rhino Distribution, and Terry Hollingsworth, a former director of dance specialists Delta Distribution, NDN will be crucial for the local music scene according to Russ Conway, who describes the new venture as "the essential part of the jigsaw" and "the thing that will well everything together".

"Having worked with everyone from bedroom DJs to the likes of The Cult, The Ramones, Depeche Mode and The Smiths, K and Hollingsworth's experience will be a valuable component of the Nero umbrella.

"As a company, NDN is creating viable infrastructure for the music industry in the North East," says Hollingsworth. "By allowing local acts and labels access to affordable and fair distribution we will be able to supply the national independent music scene with a constant stream of fresh music from the area."

Certainly, these are exciting times for an area rich in musical talent. And with Nero promoting and supporting the interests of its members that talent will now have a lasting infrastructure in which to evolve.

Nero welcomes enquiries from North-East-based labels, studios, publishers and other music-based companies.
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Northern highlights: McQueen (above) look set to follow Matinee Park and The Futureheads (below) into the charts



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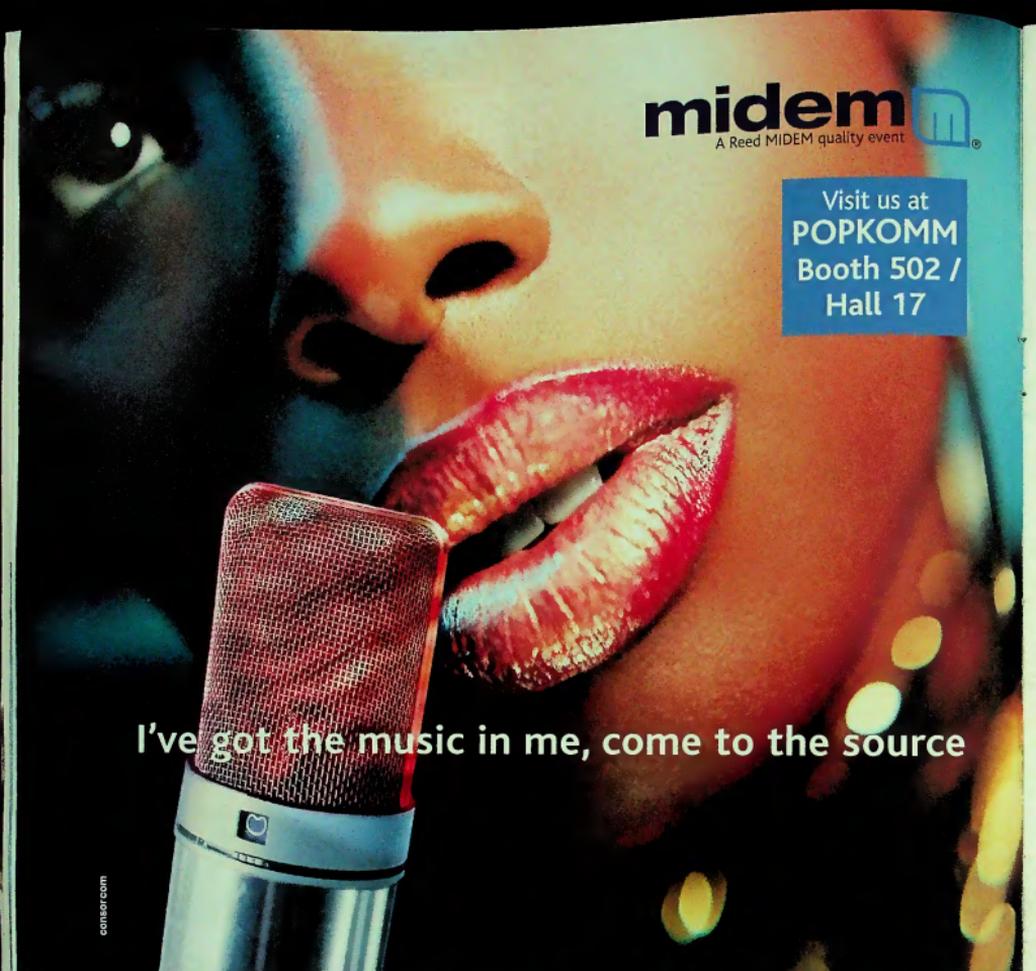
NERO is an alliance of record labels, recording studios, distributors and music publishers in North East England. It is committed to raising the profile of regionally based music companies and the artists they work with.

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A battle is developing between two high-definition standards vying to replace DVD – HD DVD and Blu-ray – each backed by rival manufacturers and high-profile brands. By *Adam Woods*

Rival formats jostle for high-def lead

The entertainment industry has seen its fair share of format wars. But if anyone thought the rise of digital delivery would end the procession of new physical platforms, they were sorely mistaken.

In fact, this time the global electronics giants may truly have created the ultimate format in its bid to establish a speedy replacement for standard definition DVD. And not just one of them, as the industry rallies round two new champions: HD DVD, supported by Toshiba, NEC, Sanyo, Microsoft and others, and the Blu-ray Disc, which counts Sony, Disney and 20th Century Fox among its backers.

In the light of the arrival of HDTV, either one of these new high-definition formats represents a possible long-term replacement for DVD. Both formats are capable of storing far more data than the standard 4.7Gb DVD – HD DVD comes in 15Gb and 30Gb versions, Blu-ray 25Gb and 50Gb – and both consequently offer significant improvements in terms of audio and video quality.

In April, the first HD DVD discs emerged on to the US market – all of them feature films, with U2's Rattle & Hum documentary the sole musical representative. A handful of Blu-ray products fol-

I think it is obvious that HD DVD or Blu-ray is the future

John Reed,
Sanctuary
Records Group

lowed in June and the music industry, which watched while the film studios carved up the DVD market first time around, is sizing up its opportunity to get in on the early-adoption excitement.

"If you compare a standard-definition DVD to a high-definition format, the difference is breathtaking," says Ian Rowe, UK marketing manager at Eagle Vision, which is one of the first British labels to invest in the next-generation discs, with half-a-dozen releases in each slated for the autumn.

"Obviously, the initial driver will be television rather than DVD, but once people get their eyes used to watching high-definition television – and that is going to take a period of time – they will want a DVD that is a similar quality, or actually slightly higher," Rowe adds.

The music industry's general experience of new formats, of course, is that very few are destined to succeed. What is more, in recent years, the irreplaceable popularity of low bit-rate MP3s, combined with the muted response to SACD and DVD-Audio, has demonstrated that most consumers appear to demand very little in terms of sound quality.

But where the audio-visual experience is con-

cerned, the situation could not be more different. HD DVD's alliance with Microsoft, and Blu-ray's relationship with the PlayStation 3 are expected to drive uptake of high-definition formats, but the real spur seems to be our increasingly refined tastes in the quality of our home viewing – more than evident this July with the rocketing sales of HD-enabled widescreen TVs, purchased in time for the 2006 World Cup.

"I think it is obvious that HD DVD or Blu-ray is the future," says John Reed, head of special markets at Sanctuary Records Group. "It's interesting, because most music buyers don't seem to care that much about audio quality. But I think a lot of people watch digital and they are aware that it doesn't look that good on a really big TV – you watch a film on a plasma screen and it looks really pixellated."

Assuming one or both of the new formats capture the mass market in the same way DVD has done, the music industry will expect, at the very least, to recreate its share of DVD sales. But if it can ensure that there are plenty of key titles available when HD DVD and/or Blu-ray grip the public's imagination and players start to move out of the shops, there could be a chance to win some converts too.

Both HD DVD and Blu-ray have nominal support among the majors, although the next few months will highlight which of them can be expected to convert thought into deed.

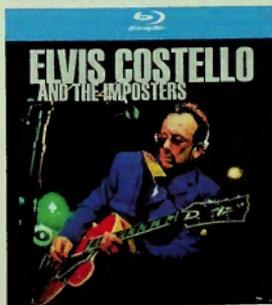
Universal and Sony BMG are both publicly backing Blu-ray at corporate level (the former will be releasing *Abba: The Movie* and *Kayne West's Late Registration – The Abbey Road Session* on November 20) and EMI is understood to be weighing up high-definition releases in the UK for this autumn.

Warner Home Video's support for both formats is no longer any guide to the position Warner Vision International can be expected to adopt, although given the record group's long-term relationship with DVD-Audio, Warner may be expected to go with its close relative, HD DVD.

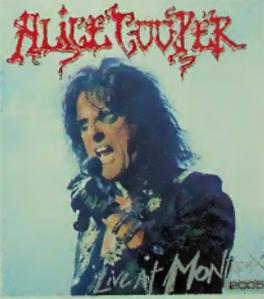
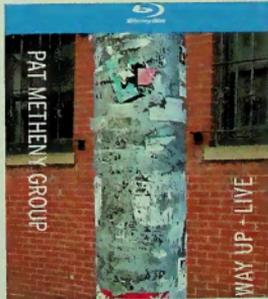
Many companies, and particularly those creating concert films, have been shooting in HD for several years in anticipation of this consumer rollout and in order to satisfy the demands of markets which have already embraced the technology at the level of home entertainment.

"A major part of our business is selling our music programming to TV," says Rowe. "Obviously we have been able to sell high-definition programmes to the US and Japan for some years now and that has helped us to spread the cost of shooting in high-definition."

Although the high-definition release schedules are still in the process of being confirmed, those in the production chain are beginning to report general stirrings of interest among clients,



New Formats: Eagle Vision will be releasing live performances from Elvis Costello, Pat Metheny Group and Alice Cooper among others on both HD DVD and Blu-ray



Winning over the market

Those with responsibility for lobbying in favour of HD DVD and its rival, the Blu-ray Disc, have a way of putting the rival disc down without ever quite acknowledging its existence.

The HD DVD Promotion Group is a Tokyo-based spin-off of the DVD Forum, the powerful committee which defines the technical specifications of the DVD format. In that sense, it is entitled to trumpet HD DVD as "the only next-generation DVD", even while locked in a format war.

Blu-ray was developed outside the DVD Forum by a consortium known as the Blu-ray Disc Association (BDA), originally driven by Sony and now also including Universal Music Group and Apple, in addition to numerous consumer electronics brands. Blu-ray was never submitted for consideration as an official DVD format and cannot technically be described as a DVD, though the strapline of the BDA – "beyond high definition" – is a snooty nod to the competition.

To the untrained eye, the two rivals offer remarkably similar propositions. Each of the discs offers a dramatic improvement in audio and video quality in comparison to DVD, which has a capacity of just less than 5Gb. HD DVD discs come in 15Gb single-layer and 30Gb dual-layer versions, while Blu-ray Disc is somewhat larger, offering 25Gb or 50Gb of storage in the same configurations.

Both formats are aimed at the mainstream home entertainment market and carry high-definition video and multi-channel audio. Both products are a natural extension of the current move towards high-definition television (HDTV) championed in the UK by Sky, Telewest and the BBC. HDTV offers four times the picture resolution of standard television and seems likely to ride to success on a wave very like the one which

brought plasma TV screens into so many British homes.

Toshiba (HD DVD) and Samsung (Blu-ray) will be unveiling the UK's first standalone players within the next month.

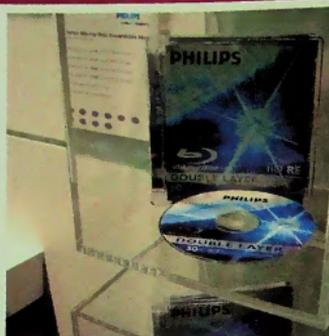
According to Derek Wright, Samsung product manager audio, the Blu-ray player, with its £899 to £999 price tag, will come bundled with two discs (including an as-yet-unnamed jazz title) and be aimed very much at those early adopters who have already purchased HD TV sets.

In that respect, the success of at least one of these next-generation formats seems virtually guaranteed. There are even those who maintain that there is space in the market for both, with universal players potentially evolving to handle Blu-ray and HD DVD titles.

Nonetheless, the backers of each would clearly prefer to believe that their format will emerge as the eventual standard, and each has built its own exclusive hardware and software alliances with that goal in mind. Universal Studios has pledged itself to HD DVD, while 20th Century Fox and Sony Pictures Entertainment are investing only in Blu-ray releases and the other major film studios are supporting both.

But it is in the games arena that the battle seems most likely to be won or lost. Sony is giving Blu-ray a healthy push by building the format into its long-awaited PlayStation 3 console, which is due for a US and Japanese launch in November and is expected to top the 100m unit sales of its predecessor, the PS2.

In response, HD DVD has secured the backing of Microsoft, which has announced that its Xbox 360 is HD DVD-compatible, albeit only for those prepared to invest in an external drive, released later this year.



priced to sell in store at around £20.

"I think it is too early to say whether one or both of them will take off, but for the moment we are being very even-handed," says Rowe. "We are not expecting to do enormous numbers this autumn, but it is important for us that we are seen to be one of the first people out there."

"People are starting to come to us and ask questions about [HD DVD and Blu-ray], but what they seem to be doing at the moment is getting an understanding of the cost of things, which no-one has a clue about yet," says Andy Evans, managing director of authoring house The Pavement.

According to Rob Pinniger, Abbey Road Interactive has been qualifying any quotes it sends out, with a proviso that costs may rise as the nature of the format reveals itself. "We are bound to come across all sorts of the bugs in the authoring software and things like that," he says. "It is just going back to the very early days of standard-definition DVD authoring."

For those involved in the authoring process, HD DVD is said to constitute a relatively easy transition from standard DVD, while Blu-ray, which is technologically the more ambitious of the two formats, is said to be rather harder to pick up.

With both, of course, the devil is in the detail. Those who recall the dawn of DVD will remember what happened when producers really began testing the boundaries of the format. Possibly the most notorious misfire occurred in 1999, when copies of *The Matrix* were found to be incompatible with many players, essentially because hardware manufacturers and authoring houses had interpreted the early guidelines in fractionally different ways.

With only a few players currently on the market, it will once again take time to iron out the technical aspects of the formats. "All of that is pretty likely to happen again and I think we are already seeing the very early stages of that," says Pinniger.

Manufacturers are only just starting to dedicate lines to the formats and the extent of demand is still sufficiently untested for full-scale adoption to truly begin. Blu-ray in particular poses a manufacturing problem, as it calls for entirely new machinery, while HD DVD can be produced on modified DVD lines.

Though the two formats differ greatly in their

Battling for supremacy: the Blu-ray format (above right), backed by Universal and Sony BMG

authoring and manufacturing processes, their saving grace is that they call for the same kind of audio and video code, meaning that one set of content, properly encoded, will work on either or both types of disc.

All the same, the high cost of entry means that even those labels which are committed to pioneering the new formats need to think long and hard before deciding which titles to release.

Liberation Entertainment, a US-based DVD production and distribution house, believes its live Soundstage series, shot in high definition and featuring artists such as Tom Petty & the Heartbreakers, Lindsey Buckingham and Randy Newman, could appeal to the tastes of early adopters.

"Where the budget is \$30,000 just to author and produce an HD release, you want to make sure you have got a title which makes the whole thing worthwhile," says Liberation's UK managing director Spencer Pollard.

Inevitably, some or all of this extra cost will be passed on to the consumer when the discs hit the shelves. "We know they are vastly more expensive to author at the moment than standard DVDs and they are also much more expensive to manufacture," says Rowe.

The arrival of this next generation of video formats, coupled with the rise of digital music, seems to give an indication that the days of the physical format war fought exclusively over music are over.

In fact, the struggle between Blu-ray and HD DVD could well be the last great physical format war of any kind. If the market doesn't want a DVD disc with the capacity of a medium-to-large iPod, it probably doesn't want another optical disc format at all.

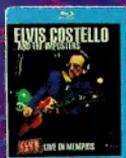
Many questions remain to be answered, but there is one fact about high-definition formats on which everyone agrees: whether they succeed or fail, they won't take off overnight. "When we started doing DVD 10 years ago, it took at least three years before it turned into something special," says Evans. "There is going to be at least another four or five years in DVD, especially in Europe, where we are a long way behind the HDTV take-up in the US."

There is still time to weigh the benefits of the next generation of optical discs. Some suggest that Blu-ray may already have dealt the killing blow to HD DVD with its PlayStation 3 gambit, although, just last week, Sony announced that the machine's European launch would be moved from November 2006 to March 2007. That will be an undoubted blow for retailers this Christmas, but, as DVD demonstrated, when audio-visual formats take off, they really take off, and this time the music business is determined to be there when it happens.

There is going to be at least another four or five years in DVD, especially in Europe

Andy Evans, The Pavement

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Tenor goes from working in a chip shop to singing at the Albert Hall

Universal has high hopes for Spence

by Andrew Stewart

With the battle for quarter four classical sales about to commence, Universal Classics and Jazz is predicting big success for its latest crossover tenor.

Nicky Spence, who recently completed studies at London's Guildhall School of Music, signed to UCI earlier this year and appeared at the Classical Brit Awards show in May. His debut album, *My First Love*, rolls out on October 16 with the support of television advertising and a marketing campaign designed to establish Spence as "the Scottish tenor".

The 23-year-old artist, who is set for a mini concert tour of Scotland in November, is delighted with his first disc. "It's important to strike a balance when you make music accessible by not making it dull," he says. "The biggest thing for me is to try to sing music that people really enjoy. Music is meant to strike a chord in the listener's heart, which I think is why academics have a problem working out why people love classical crossover."

My First Love includes a clutch



Spence: The Scottish tenor

of popular Scottish songs, including Ae Fond Kiss and Burnie's My Love Is Like A Red, Red Rose. The repertoire list also contains Evry Valley from Handel's *Messiah*, Reynaldo Hahn's Bach-inspired *A Chorus, Girls Were Made To Love And Kiss*, a version of Verdi's *Brindisi* with Lesley Garrett, and a new vocal arrangement of the main theme from *Braveheart*, complete with Spence's lyrics. "We hope Nicky's *For The Love Of A Princess* will become something of a 21st-century Scottish anthem," says Mark Wilkinson, head of classics

at UCI of the latter.

Producer Chris Hazell, who is responsible for chart-topping crossover albums from Bryn Terfel and Aled Jones, worked hard to fashion attractive orchestral arrangements for Spence's chosen material. The Royal Philharmonic Orchestra was booked for the sessions. Mark Wilkinson explains that the album's programme and soundworld have been "hand-built" for Classic FM's audience. "It's a young, thrilling tenor voice," he says. "And he has a fascinating story to tell, about how he got from working in a fish and chip shop to singing at the Royal Albert Hall."

Spence is booked to appear on a peak weekend BBC1 autumn show. He will also present a public showcase at St James's, Piccadilly, in October, complete with live webcast. The singer says he's determined to engage new audiences with classical singing. "I've always had this desire to be a communicator and, with classical music, it's not always easy to find the chance to sing to a large audience."

The Spence story contains suffi-

cient human interest to connect with the mass market. After leaving school, he worked in a Dumfries chippy, a job which contributed to his peak body weight of 23 stone. The young musician shed almost half his bulk after gaining a place at music college and began to make his mark as a classical singer. "My background was listening to The Beatles and the Mamas & Papas when I was kid. Classical music came into my life when I was about 16 and then my voice dictated the direction I followed. I think music is there to be enjoyed, whatever package you put it in; if people are enjoying it, then it's an important part of their lives."

According to Spence, his choice of repertoire and Scottish tenor image should appeal directly to an older demographic, especially to fans of Kenneth Mcellar. "There's also a younger audience for my work, which I hope the album will attract. The biggest thing for me is, I hope, to have longevity. I've been working too hard to be here one minute and gone the next."

andrewstewart1@btcsit.co.uk

Ravel

Bolero; Concerto for the Left Hand; *Pavane*, etc. Chaveller; Anima Eterna/Irmsseer. (Gün Zag Terrivoxes ZZZ 060901). Ravel's recording for *Bolero*, made in 1930, is notorious for its poor sound and other technical problems. Jos van Imsseer and his exciting Anima Eterna band go back to instruments of the inter-war years and make a convincing attempt to recreate the distinctive French orchestral sound and playing style. But the ensemble's fluid approach to rhythm, completely in keeping with the period, is what catches the ear.

Gershwin

Porgy & Bess. Soloists: Nashville SQ/Mauceri. (Decca 475 7877 (2CD)).



Gershwin's savvy cuts and additions to the 1935 Broadway premiere of *Porgy & Bess*, overlooked for most productions since, have been reinstated here for this world premiere recording of the composer's "final" intentions for his opera. The double album's musicalological value is multiplied many times over by the quality of this performance, directed with irresistible energy by John

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CLASSICS

Club Charts 16.09.06

The Uprfront Club Top 40

| Pos | Artist | Track | Label |
|-----|------------------------------------|-----------------------------------|-------|
| 1 | DIRTY 33 FEAT. ALEX JAMES | LOOKING BACK | Mer |
| 2 | DIRTY 33 | FEEL YOUR HEARTS UP (FOR DETROIT) | Mer |
| 3 | CHRIS LANE FEAT. LAURA V. CHAMBERS | UPPER YOU KNOW | Mer |
| 4 | SUPER JUPITER | YOU KNOW | Mer |
| 5 | HOUSE AGENTS' WEEK 1 | BRIZA | Mer |
| 6 | PHILIPPE B | BRIZA (M. AMOR) | Mer |
| 7 | FEDE LE GRANDE FEAT. YOUR HANDS UP | (FOR DETROIT) | Mer |
| 8 | SOUL AVERAGE FEAT. JAVINE DUNN | LET THE MORNING COME | Mer |
| 9 | SIN, SINCE | LET THE MORNING COME | Mer |
| 10 | DI SCALA & CRELLIN | TOUCH MY BODY | Mer |
| 11 | SPACE COMPANY | WHAT DREAMS ARE MADE OF | Mer |
| 12 | CHANEL M.V. LIFE | WHAT DREAMS ARE MADE OF | Mer |
| 13 | FIRELITES FEAT. ALEXANDRA PRINCE | I CAN'T GET ENOUGH | Mer |
| 14 | BEATBEAT FEAT. EMMY | WHAT DREAMS ARE MADE OF | Mer |
| 15 | LONER RIDER | CALL IT LOVE | Mer |
| 16 | RHYTHM ROYAL | SUMMER LOVE | Mer |
| 17 | GEORGE DUKE VS. ESL | BRAZILIAN LOVE AFFAIR | Mer |
| 18 | ARMONOMIC | SHAWA SWEET | Mer |
| 19 | ROBBIE WILLIAMS | RIDEBOX | Mer |
| 20 | EMAUJ AND THE ADAM BABIES | STIMULATE/REAL HIGH | Mer |
| 21 | GERSTER | UNDER THE RISE OF LOVE | Mer |
| 22 | SHAWN EMMANUEL | U BETTER BELIEVE IT | Mer |
| 23 | DAB HANCS | NO YOUR OWN THINK | Mer |
| 24 | TERRY KING | PRESSURE TO LIVE | Mer |
| 25 | JANET & NELLY | CALL ON ME | Mer |
| 26 | SPONSOR SYSTEMS 1 | I DON'T FEEL LIKE DANCIN' | Mer |
| 27 | SIMPLY RED | OH, WHAT A GIRL | Mer |
| 28 | PHILIPPE PHEERES VS. FBI PROJECT | EVERYBODY... | Mer |
| 29 | DI JONES | STEPPIING TO THE BEAT | Mer |
| 30 | DI JONES | SET ME FREE | Mer |
| 31 | STYLOPHONEIC | BABY BEAT BOX | Mer |
| 32 | FEDDIE MERCURY | LYING ON MY OWN/LOVE KILLS | Mer |
| 33 | IVE & TIVA TURNER | RAISE YOUR HAND (I GOT TO) | Mer |
| 34 | BEYONCE FEAT. JAY-Z | DEJA VU | Mer |
| 35 | BASEMENT JAXX | HUSH BOY | Mer |
| 36 | NO ELECTRIC | NO MATTER WHAT | Mer |
| 37 | DAVID GUETTA VS. THE EGG | LOVE DON'T LET ME GO... | Mer |
| 38 | YOSHIMOTO | DU WHAT U DU | Mer |
| 39 | BRISNLEY EVANS FEAT. SY SMITH | THAT SOUND | Mer |

TOP 10 UPFRONT CLUB BREAKERS

| Pos | Artist | Track | Label |
|-----|------------------------------------|-----------------------------------|-------|
| 1 | DIRTY 33 FEAT. ALEX JAMES | LOOKING BACK | Mer |
| 2 | DIRTY 33 | FEEL YOUR HEARTS UP (FOR DETROIT) | Mer |
| 3 | CHRIS LANE FEAT. LAURA V. CHAMBERS | UPPER YOU KNOW | Mer |
| 4 | SUPER JUPITER | YOU KNOW | Mer |
| 5 | HOUSE AGENTS' WEEK 1 | BRIZA | Mer |



'Dirty' track cleans up

by Alan Jones

Kicking around for nearly a year in one form or another, *Tremble On* by Dirty 33 and a funky house mash-up of 1995's *Turn Me On* by Peaches feat. Kelly Brown and the Tomcatcumcumbum of Dirty Old Men by The Three Degrees. It has repeatedly sold more than 8,000 copies on white label and jumps 12-1 on the Uprfront Chart this week after finally being serviced to DJs ahead of its full commercial release. Put together by James Winstone of the Freshnessers at the suggestion of Vincent Morrissey and Alan Jones, it's been dropped by all the top names including Stoneyard, The Benqueez, Herd & Fitz, Michael Gray, Alister Whitehead, Soul Avengez and Garage Park.

Turn Me On also jumps 14-2 on the Commercial Pop Chart, finishing up just behind the new number one, London Bridge by Feigie from Black Eyed Peas. Although, records topping the Uprfront and Commercial Pop charts simultaneously are fairly commonplace, few are number one on the Commercial Pop and Uprfront charts at the same time - but that's what Beyoncé did last week, and Feigie does this week.

Another number one in the US, London Bridge is due for full commercial release here next week, and made it to the top of both charts, finishing up 4% ahead of Dirty Old Men on the Commercial Pop Chart and 2% ahead of both Nelly Furtado and Timberland's *Ponponz and Janet & Nelly's Call On Me* on the Uprfront Chart.

Timoneer in the Uprfront Chart, in recent weeks has been fast and frantic compared to the recent past, with a noticeable increase in hot topics. As a result of all this activity, there are only two records in the top 40 this week which have been in the chart more than five weeks - the lowest tally so far this year. The two with staying power are Don't Let Me Go (Walking Away) by David Guetta vs. The Egg (10 weeks) and Basement Jaxx's *Hush Boy* (eight weeks).

Meanwhile, breakers 11-20 this week are as follows: 11 Around The Mermaidline, Jaxx's *Hush Boy* feat. Carrie Ryan, 12 Shine Little (La La La La) - Killa Deezys feat. Carrie Ryan, 14 Shine Little (La La La La) - Killa Deezys feat. Carrie Ryan, 15 Exceeder - Mason 15 Celebrate the Summer - Lacuna, 16 Like It - Tune Brothers, 17 Watching You - Rogue Traders, 18 Something About You - Jamaica, 19 I Thought the Night - Gina G, 20 Kyle - Akcent.

COMMERCIAL POP TOP 30

| Pos | Artist | Track | Label |
|-----|------------------------------------|-----------------------------------|-------|
| 1 | DIRTY 33 FEAT. ALEX JAMES | LOOKING BACK | Mer |
| 2 | DIRTY 33 | FEEL YOUR HEARTS UP (FOR DETROIT) | Mer |
| 3 | CHRIS LANE FEAT. LAURA V. CHAMBERS | UPPER YOU KNOW | Mer |
| 4 | SUPER JUPITER | YOU KNOW | Mer |
| 5 | HOUSE AGENTS' WEEK 1 | BRIZA | Mer |



Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets
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MUSICWEEK

The Official UK Charts 16.09.06

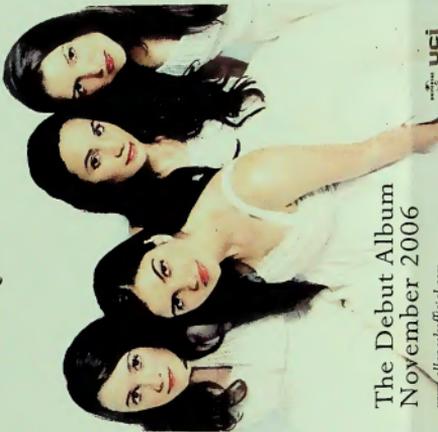
SINGLES

| | | Single | Artist |
|----|----|--|----------------------|
| 1 | 4 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | Jive |
| 2 | 1 | JUSTIN TIMBERLAKE SEXYBACK | Jive |
| 3 | 15 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | Gfene |
| 4 | 30 | ROBBIE WILLIAMS RUDEBOB | Opicall |
| 5 | 2 | SHAKIRA FEAT. WYOLEF JEAN HIPS DON'T LIE | Epic |
| 6 | 7 | SNOW PATROL CHASING CARS | Edition |
| 7 | 41 | LEWAR IT'S NOT THAT EASY | White Rabbit |
| 8 | 3 | BEYONCE FEAT. JAY-Z DEJA VU | Columbia |
| 9 | 12 | THE FEELING NEVER BE LONELY | Island |
| 10 | 6 | CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN' | Universal |
| 11 | 5 | THE FRATELLIS CHELSEA DAGGER | Falcat |
| 12 | 10 | CASCADA EVERYTIME WE TOUCH | All Around The World |
| 13 | 38 | MUSE STARLIGHT | Helium Warner Bros |
| 14 | 8 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (radio edit) | Radio |
| 15 | 11 | PINK U & UR HAND | LaFace |
| 16 | 9 | CASSIE ME & U | Real Jaz |
| 17 | 13 | JAMES MORRISON YOU GIVE ME SOMETHING | Polydor |
| 18 | 16 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | ROA |
| 19 | 17 | ROGUE TRADERS VOODOO CHILD | ROA |
| 20 | 14 | ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON | Dunmo |
| 21 | 18 | RIHANNA UNFAITHFUL | Def Jam |
| 22 | 16 | HELENA PARRINGTON DANCY | UCI |

ALBUMS

| | | Album | Artist |
|----|----|--|--------------------|
| 1 | 2 | SNOW PATROL EYES OPEN | Island |
| 2 | 1 | KASABIAN EMPIRE | Columbia |
| 3 | 4 | BEYONCE 0'DAY | Columbia |
| 4 | 7 | THE FEELING TWELVE STOPS AND HOME | Island |
| 5 | 3 | BOB DYLAN MODERN TIMES | Columbia |
| 6 | 6 | FREDDIE MERCURY BEST OF FREDDIE MERCURY SOLO | Parlophone |
| 7 | 4 | MISSY ELLIOTT RESPECT ME | A&R |
| 8 | 9 | NELLY FURTADO LOOSE | Gfene |
| 9 | 8 | MUSE BLACK HOLES & REVELATIONS | Helium Warner Bros |
| 10 | 11 | PINK I'M NOT DEAD | LaFace |
| 11 | 6 | JAMES MORRISON UNDISCOVERED | Polydor |
| 12 | 6 | AUDIOSLAVE REVELATIONS | Epic/Leverage |
| 13 | 5 | CHRISTINA AGUILERA BACK TO BASICS | ROA |
| 14 | 10 | THE KOOKS INSIDE IN/INSIDE OUT | Virgin |
| 15 | 13 | RAZORLIGHT RAZORLIGHT | Vertigo |
| 16 | 14 | BASEMENT JAXX CRAZY TITCH RADIO | XL |
| 17 | 4 | IRON MAIDEN A MATTER OF LIFE AND DEATH | EMI |
| 18 | 14 | BREAD THE SOUND OF BREAD | Ebata |
| 19 | 14 | BILLY JOEL PIANO MAN - THE VERY BEST OF | Columbia |
| 20 | 15 | PAOLO NUTTINI THESE STREETS | Atlantic |
| 21 | 12 | MEANE UNDER THE IRON SEA | Island |
| 22 | 10 | LEWY ALLEN ALBUQUERQUE | UCI |

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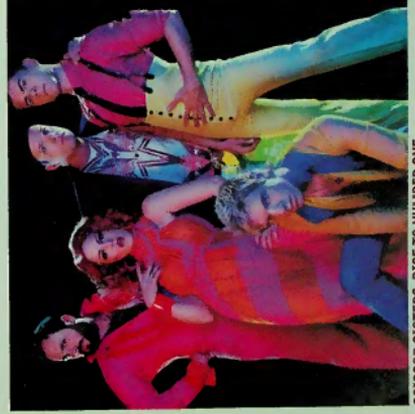
| | | | |
|----|-----------------------|---------------------------------|----------------------|
| 19 | ROGUE TRADERS | VOODOO GRILL | RCA |
| 20 | ARCTIC MONKEYS | LEAVE BEFORE THE LIGHTS COME ON | Domino |
| 21 | RIHANNA | UNFAITHFUL | Def Jam |
| 22 | KELIS FEAT. TOO SHORT | BOSSY | Verve |
| 23 | SUPAFLY INC | MOVING TOO FAST | DADA |
| 24 | KASABIAN | EMPIRE | Columbia |
| 25 | FERGIE | LONDON BRIDGE | AKM |
| 26 | MICKY MODELLE V | JESSY DANCING IN DARK | at a Round The World |
| 27 | LILY ALLEN | SMILE | Boyz |
| 28 | JAMIELLA | SOMETHING ABOUT YOU | Perthshire |
| 29 | THE KOONS | SHE MOVES IN HER OWN WAY | Verve |
| 30 | JEALOUSY LUCY | | Purple City |
| 31 | SANDI THOM | WHAT IF I'M RIGHT | RCA |
| 32 | BASEMENT JAXX | HUSH BOY | XL |
| 33 | PAOLO NUTINI | LAST REQUEST | Atlantic |
| 34 | SANDI THOM | I WISH I WAS A PUNK ROCKER... | RCA |
| 35 | LORENZ | SET ME FREE | Signature Music |
| 36 | THE RAPTURE | GET MYSELF INTO IT | Verve |
| 37 | KEANE | CRYSTAL BALL | Island |
| 38 | THE FEELING | FILL MY LITTLE WORLD | Island |
| 39 | PARTS STARS | ARE BLIND | Worme Brothers |
| 40 | RAZORLIGHT | IN THE MORNING | Verve |

COMPILATIONS

| | | |
|----|-------------------------------------|------------------------|
| 1 | DANCE MANIA | UNIVERSITY |
| 2 | 1. NOW THAT'S WHAT I CALL MUSIC! 64 | EMI/Virgin/DATV |
| 3 | IBIZA ANNUAL 2006 | Ministry of Sound |
| 4 | THE PACHA EXPERIENCE | GTV |
| 5 | HED KANDI - THE MIX SUMMER 2006 | RedOne |
| 6 | NUMBER 1 DANCE ANTHEMS | WARY |
| 7 | ANDREW LOYD WEBBER - GOLD | Railly/Atlantic/Parade |
| 8 | ORIGINAL GARAGE ANTHEMS | WARY |
| 9 | DRIVING SONGS | EMI/Virgin |
| 10 | CLUBLAND 9 | UNIVERSITY |
| 11 | URBAN WEEKEND | Universal TV |
| 12 | SUMMER CLUB HITS | UNIVERSITY |
| 13 | LET'S HEAR IT FOR THE GIRLS | EMI/Virgin |
| 14 | THE VERY BEST OF POWER BALLADS | EMI/Virgin |
| 15 | FLOORFILLERS - CLUB CLASSICS | UNIVERSITY |
| 16 | BIG TUNES X-RATED | Ministry of Sound |
| 17 | FESTIVAL '06 | WARY |
| 18 | THE BEST CLUB ANTHEMS 2006 | EMI/Virgin/Sony/BMG TV |
| 19 | ESSENTIAL R&B - SUMMER 2006 | Sony/BMG/TVTUNTY |
| 20 | R&B CLASSICS | Sony/BMG/TVTUNTY |

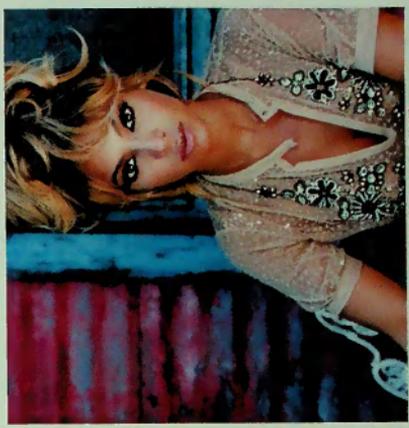
FORTHCOMING

| | | | |
|----------------------|-----------------------------|---------------|---------|
| KEY SINGLES RELEASES | MAGIC NUMBERS TAKE A CHANCE | REARLY | OCT 23 |
| AMY WINDERHOSE | BACK TO BLACK | ISLAND | OCT 23 |
| JOHN LEONARD | SAVE ROMAN | RCA | OCT 23 |
| MEATLOAF | IT'S ALL COMING | MERCURY | OCT 23 |
| PET SHOP BOYS | NUMB | PARLOPHONE | OCT 23 |
| CORINNE BAILEY RAE | RAE LIKE A STAR | EMI | OCT 9 |
| HOT CHIP | OUTERS AND OVER | EMI | OCT 9 |
| PLASEN | RESISTANCE | MERCURY | OCT 9 |
| EMERSON | CALL ME MARIL | COLUMBIA | SEPT 25 |
| LILLY ALLEN | UNRAVEL | PARLOPHONE | SEPT 25 |
| PAOLO NUTINI | JENNY DON'T BE HASTY | ATLANTIC | SEPT 25 |
| THE POSTCARD DOLLS | I DON'T NEED A MAN | SEPT 25 | |
| THE STREETS | FRAGEN | OCT 69 | |
| KEY ALBUMS RELEASES | AMY WINDERHOSE | BACK TO BLACK | ISLAND |
| JOHN LEONARD | SAVE ROMAN | RCA | |
| MEATLOAF | IT'S ALL COMING | MERCURY | |
| PET SHOP BOYS | NUMB | PARLOPHONE | |
| CORINNE BAILEY RAE | RAE LIKE A STAR | EMI | |
| HOT CHIP | OUTERS AND OVER | EMI | |
| PLASEN | RESISTANCE | MERCURY | |
| EMERSON | CALL ME MARIL | COLUMBIA | |
| LILLY ALLEN | UNRAVEL | PARLOPHONE | |
| PAOLO NUTINI | JENNY DON'T BE HASTY | ATLANTIC | |
| THE POSTCARD DOLLS | I DON'T NEED A MAN | SEPT 25 | |
| THE STREETS | FRAGEN | OCT 69 | |



SCISSOR SISTERS: RISE TO NUMBER ONE

| | | | |
|----|--------------------|-----------------------------|---------------|
| 20 | PAOLO NUTINI | THESE STREETS | Atlantic |
| 21 | KEANE | UNDER THE IRON SEA | Island |
| 22 | LILLY ALLEN | ALRIGHT STILL | Boyz |
| 23 | NINA SIMONE | THE VERY BEST OF | RCA |
| 24 | SHAKIRA | ORAL FIXATION VOL. 2 | RCA |
| 25 | ARCTIC MONKEYS | WHATEVER PEOPLE SAY I AM... | Domino |
| 26 | RAY LA MONTAGNE | TROUBLE | Epic |
| 27 | SANDI THOM | SMILE IT CONFUSES PEOPLE | RCA |
| 28 | ONSON | THOUGHT IDEA | Mercury |
| 29 | CHAMILLIONAIRE | THE SOUND OF REVENGE | Universal |
| 30 | THE KILLERS | HOT FLUSS | Verve |
| 31 | GUILLEMOTS | THROUGH THE WINDOWPANE | Verve |
| 32 | THE ROLLING STONES | FORTY LOCKS | Polydor |
| 33 | SCISSOR SISTERS | SCISSOR SISTERS | Virgin/Dave |
| 34 | FEEDER | THE SINGLES | Polydor |
| 35 | THE ZUTONS | TIRED OF HANGING AROUND | Epic |
| 36 | RIHANNA | A GIRL LIKE ME | Columbia |
| 37 | RICHARD HAWLEY | COLES CORNER | Def Jam |
| 38 | MASSIVE ATTACK | COLLECTED - THE BEST OF | Mute |
| 39 | JACK JOHNSON | IN BETWEEN DREAMS | Virgin |
| 40 | LOST PROPHETS | LIBERATION TRANSMISSION | Postfleshband |
| | | | Viable Rock |



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PHAIL HI-ARTS

ICA

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airplay

airplay

| Rank | Artist | Label |
|------|------------------|---------|
| 1 | PHILIPPO GEMELLI | Mercury |
| 2 | PHILIPPO GEMELLI | Mercury |
| 3 | PHILIPPO GEMELLI | Mercury |
| 4 | PHILIPPO GEMELLI | Mercury |
| 5 | PHILIPPO GEMELLI | Mercury |
| 6 | PHILIPPO GEMELLI | Mercury |
| 7 | PHILIPPO GEMELLI | Mercury |
| 8 | PHILIPPO GEMELLI | Mercury |
| 9 | PHILIPPO GEMELLI | Mercury |
| 10 | PHILIPPO GEMELLI | Mercury |

PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist | Label |
|------|--|----------|
| 1 | HEALTHY FOUNDATION FEAT. TIMBALAND AND PROMISCUOUS | Atlantic |
| 2 | JAMIE XX | Mercury |
| 3 | CHRIS CARLTON | Mercury |
| 4 | FRANCIS AND THE CRYSTALS | Mercury |
| 5 | LUKE FUSCO FEAT. JILL SCOTT | Mercury |
| 6 | KELIS FEAT. TONY DANZA | Mercury |
| 7 | SPINNY TANK | Mercury |
| 8 | CHARLIE W. LIFE | Mercury |
| 9 | ROBERT 33 | Mercury |
| 10 | PASSIONAL DOLES | Mercury |
| 11 | AVIOL FEAT. STEVE EDWARDS | Mercury |
| 12 | FEDERICO GARDINI | Mercury |
| 13 | THE STRIPES | Mercury |
| 14 | SOUL AMBASSADOR | Mercury |
| 15 | OLIVIA | Mercury |
| 16 | ROCKY STARBUCK | Mercury |
| 17 | PROBANT | Mercury |
| 18 | BEAT RELEASE SUPERHERO | Mercury |
| 19 | JAMET JACKSON | Mercury |
| 20 | PROBANT | Mercury |

COOL CUTS CHART

URBAN TOP 30

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 featuring **Deborah Allen**
 18 SEPTEMBER

THE DI TONES
 featuring
 DEBORAH ALLEN
 18 SEPTEMBER

www.epicrecords.co.uk

| Rank | Artist | Label |
|------|--|---------|
| 1 | THE DI TONES FEAT. MARIAM AND DANCE LIFE | Mercury |
| 2 | ROBEY THOMAS | Mercury |
| 3 | HEALTHY FOUNDATION | Mercury |
| 4 | BRITANNIA | Mercury |
| 5 | DAVID WILSON | Mercury |
| 6 | THE STRIPES | Mercury |
| 7 | MARY LO | Mercury |
| 8 | FRANCIS AND THE CRYSTALS | Mercury |
| 9 | JAMIE XX | Mercury |
| 10 | THE STRIPES | Mercury |
| 11 | HEALTHY FOUNDATION | Mercury |
| 12 | HEALTHY FOUNDATION | Mercury |
| 13 | HEALTHY FOUNDATION | Mercury |
| 14 | HEALTHY FOUNDATION | Mercury |
| 15 | HEALTHY FOUNDATION | Mercury |
| 16 | HEALTHY FOUNDATION | Mercury |
| 17 | HEALTHY FOUNDATION | Mercury |
| 18 | HEALTHY FOUNDATION | Mercury |
| 19 | HEALTHY FOUNDATION | Mercury |
| 20 | HEALTHY FOUNDATION | Mercury |

| Rank | Artist | Label |
|------|--------------------|---------|
| 1 | HEALTHY FOUNDATION | Mercury |
| 2 | JAMIE XX | Mercury |
| 3 | HEALTHY FOUNDATION | Mercury |
| 4 | HEALTHY FOUNDATION | Mercury |
| 5 | HEALTHY FOUNDATION | Mercury |
| 6 | HEALTHY FOUNDATION | Mercury |
| 7 | HEALTHY FOUNDATION | Mercury |
| 8 | HEALTHY FOUNDATION | Mercury |
| 9 | HEALTHY FOUNDATION | Mercury |
| 10 | HEALTHY FOUNDATION | Mercury |
| 11 | HEALTHY FOUNDATION | Mercury |
| 12 | HEALTHY FOUNDATION | Mercury |
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| 17 | HEALTHY FOUNDATION | Mercury |
| 18 | HEALTHY FOUNDATION | Mercury |
| 19 | HEALTHY FOUNDATION | Mercury |
| 20 | HEALTHY FOUNDATION | Mercury |

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Rutter

Lighten Our Darkness - Music for the Close of Day. Cambridge Singers/Rattle. Collegium Records CCLCD 131 (CD + bonus disc). With three entries in Classic FM's most recent Hall of Fame and a place in the station's Top 10 of British composers, John Rutter's popular star continues to shine brightly. The latest release from his own record label includes a bonus disc of the Offices Of Compline in its accepted Anglican form to stand in company with a typically sensitive selection of Compline motets and evening hymns.

Pärt

Da pacem Domine. Salve regina. Magnificat, etc. Estonian Philharmonic Chamber Choir/Hillier. (Harmonia Mundi HMU 907401).

Nine recent compositions from Pärt's pen underline the timeless quality of the Estonian composer's work. Echoes of medieval compositional techniques combine here with the Classical Brit Award winner's

trademark bell-like sonorities and strategically placed dissonances. This, the third Part volume from Paul Hillier and his Estonian Philharmonic Chamber Choir, stands out as a real winner.

J.S. Bach

Violin Concertos. Huggitt, Sornerie. (Gaudéamus CD GAU 356). September's disc of the month from Sanctuary Classics leads with a fizzing performance of the Concerto in D minor BWV 1052, usually heard in its surviving form for harpsichord and strings, but offered here in a reconstructed version of its earlier Violin Concerto incarnation. Monica Huggitt's solo playing comes with bags of character and presence. This title is backed by advertising in the specialist classical press.

Beethoven

Symphony No.9. Solists, LSO & Chorus/Haitink. (LSO Live LS00092). Bernard Haitink's ongoing Beethoven symphony cycle with the LSO has drawn rave reviews. His reading of the "Choral" Symphony, recorded live at the Barbican last December, shows just why Haitink ranks with the great post-war Beethoven interpreters. Adamantine energy and profound vision come together in this Ninth, capped by



the work's unbridled finale. This should prove a big autumn seller for the LSO's own-brand label.

Bruckner

Symphony No.4. LPO/Ternstedt. (LPO 0014).



The late Klaus Tennstedt's archive of Radio Three recordings with the London Philharmonic has produced several popular titles in recent years, including an impressive Wagner disc on the

orchestra's own label. While the idiosyncratic German conductor may be best known for Mahler, his Bruckner performances were always compelling. This account of the so-called "Romantic" Symphony, from December 1989, recalls the white heat of a Tennstedt gig and the almost ritualistic power of his conducting.

Wagner

Tristan und Isolde. Treleaven, Brewer, etc. BBC SO/Runnicles. (Warner Classics 2564 62964-2 (4CD)). Those who caught the BBC

ALBUM OF THE MONTH

Mozart

Arias. Kožená OAE/Rattle. (Archiv 477 5799) This release from Deutsche Grammophon's Archiv label should command attention, not least because it offers the first collaboration on disc between Czech mezzo-soprano Magdalena Kožená and her husband Simon Rattle. Rattle and the Orchestra of the Age of Enlightenment fashion vivid, multi-faceted accompaniments, complementing the soloist's daring way with familiar Mozart. This key early autumn release is backed by a heavyweight marketing campaign.

Symphony's serial unfolding of Wagner's opera, one act per concert, left the Barbican Hall wondering if the entire performance would ever be commercially released. Well, here it is, thanks to an exclusive licensing deal between the Cooperation and Warner Classics. Seizing performances by John Treleaven and Christine Brewer in the title roles and a strongly convincing interpretation by Donald Runnicles mark this out as an important addition to the Wagner catalogue.

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In the crucial run-up to the festive season, debut album sales are set to rise for new artists

Labels gear up early for Xmas rush

EDITORIAL
MARTIN TALBOT



The final run-in has begun. It might seem absurd, with almost one-third of the year still to go until Christmas, but the nights are drawing in, Xmas cards are appearing in stores and record labels are beginning to prepare their assault on retail.

The business of preparing for festive business seems to start earlier each year.

With the music sector – across retail and the crucial media outlets – locking in earlier and earlier every year, no-one can afford to prevaricate. The various plots outlined for this year's big hitters from EMI and Universal at their respective – highly impressive – conferences last week implied, perhaps, that if you haven't got your crucial slot on Parky lined up by now, you might as well cancel the festive egg nog.

One of this year's guessing games will be working out which records will do a James Blunt, Scissor Sisters or Keane and storm through into the mass crossover mainstream over the coming weeks.

Lest we forget, at the start of September last year, James Blunt had sold 1.3m albums. Over the following four months he added an extra 1.1m. For many albums, the crucial months lie ahead.

In the driving seat as this autumn starts are Snow

Patrol (725,000 and counting), The Kooks (706,000), Corinne Bailey Rae (613,000) and Keane (520,000), not to mention a string of newcomers hovering around the 200,000 mark, including Lily Allen, The Feeling, Orson, James Morrison, Ray Lamontagne and Sandi Thom.

That so many debuts are in the running is encouraging indeed for the health of British music.

And, of course, there are the dominant Arctic Monkeys, 1.0m albums and counting, newly crowned as Mercury winners 2006. For an audience looking hopefully towards a worthy outsider such as Hot Chip or Richard Hawley last Tuesday, the Monkeys' victory was vaguely anti-climactic on the night.

But to criticise the Mercurys for their choice would be absurd. The Mercurys' fiercest critics highlight its failure to recognise any of Radiohead's albums or for choosing M People over The Prodigy and Blur in 1994; on occasion, its judges have selected an interesting, alternative choice rather than the stand-out album of its year. But when we look back on 2006, the Arctic Monkeys' Whatever You Say I Am, That's What I'm Not will be a logical choice; a thoroughly deserving winner.

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The problem with music TV - there's no music on it!

VIEWPOINT
JAMES HYLAND



The paradox of music TV at the moment is that, although there are now more channels than ever before, it seems like it's harder to watch any music on them. This is something these channels need to address if they are to prosper in an age when TV faces intense competition from new media.

Take MTV. It's a great brand, but it has problems. You're lucky if you can watch it and see more than two or three videos before an ad break comes along and, when it does, you have to search hard for another station that isn't also playing ads. Ads aren't that much of a

We've created a music channel which is purely about the music

problem when they're for a new album, but when they're for washing-up liquid people will be inclined to switch off.

The other problem for MTV is that it has filled its schedules so full of US programmes that it feels like they're just taking an American station and using it to sell adverts in the UK. I think audiences in this country want more than that.

The 16- to 24-year-old market that makes up the core audience

for most music TV is a difficult one to hit, given all the other demands on their time, and we created Bubble Hits because we thought it was the right way of reaching them. We've created a music channel which is unique in that it is purely about the music, with no ad breaks and no non-music imported programming. We offer a combination of videos and also exclusive editorial content such as irrelevant interviews with pop stars.

It is funded through a combination of sponsorship and text messaging, with no ad breaks and therefore no reason for viewers to switch over. Viewers text us requesting videos and we charge £1 per text. This isn't something that we make much money from, and people have said we're crazy for attempting it, but we're not interested in making massive amounts of money in the short term – we want to build a business and a brand that will stick around.

And the reality is that, unless other music channels look at alternative means of funding and stop giving viewers reasons to switch over, they may struggle to be around in a few years.

James Hyland is the joint founder of new music channel Bubble Hits, which launched last month.

Is there too much power in the hands of too few?

The big question

Does Universal's acquisition of BMG Music Publishing mean too much power is now concentrated in the hands of too few companies?

Jeremy Lascelles, Chrysalis Music

"It's quite bad for the industry although potentially quite good for companies like ourselves, because it creates a different commercial environment. Convergence is bad generally and it's a huge concern if Universal is the biggest player in recording and publishing. And there's the worry that Universal and EMI will get into a pissing contest whereby they do commercially unviable deals so they can say they're number one in market share."

Jonathan Shalit, Shalit Global

"When I read Impala were thinking about blocking it, I thought Fuck off Impala – stop trying to block every move! The reality is that if you're a shit hot songwriter, then the cream will always rise to the top. Jamella's new album will be a worldwide hit, whether it's published by BMG or BMG through Universal."

Howard Berman, Mesmerising Music

"It's a cliché, but publishing is all about good songs and I don't think some of the majors becoming much bigger limits the opportunities for smaller companies to discover

songs. Indeed, when people get bigger it can make it easier for the smaller companies to discover new talent."

Adam Clough, 365 Artists

"Yes. It'll be very interesting to see how the mergers commission views this because you've got a major corporation taken on the assets of another, and this is the first time I've seen Vivendi/Universal take on the catalogue of someone else. I wonder if Universal will eventually just gobble up the entire industry, because it seems as though every independent is affiliated to them."

Tim Parry, Big Life Music

"There's always a worry about monopolies and too much power in one place, but it's the way business is going. As an independent publisher it gives us more opportunities because there's effectively one major less, but it's still a shame that it has to happen because presumably they're both profitable companies and now there will be a lot of jobs that will be lost within them."

Douglas Mew, D Music

"That's the theory, but I wouldn't have thought it will cause any problems because 90% of publishing is administration and banking. When it comes to exploitation, independent publishers will probably be better because they keep the same team in place for longer."

MUSICWEEK online poll

Welcome to the Music Week poll. To vote, visit musicweek.com and click on the poll link. Last week, we asked: 'Is winning the Nationwide Mercury Prize a help or ultimately a hindrance for an act?' Help: 78% Hindrance: 26%

This week we ask: Should the regulatory authorities approve Universal's takeover

of BMG Music Publishing?
a. Yes
b. No

Forum is edited by Jim Larkin



Chant! all round at the Mercys, with Richard Hawley and Jo Whalley sharing a jar or two (1), Scritti Politti's Green (2) and Thom Yorke (3) performed, while Marc

Rodriguez clumped up with R2 boss Lesley Douglas (4). Later in the week, Universal's Lucian Grainge and Brian Rose (5) celebrated their conference, as did John Williams and

David Joseph (6), Columbia, meanwhile, marked Kasabian's double number ones with a disc (7), Qiana Conley and Pete Chalmers celebrated Big City (centre) to Notting Hill Music

(8), while, at the EMI conference, Mark Colton and Tony Wadsworth welcomed Keith Urban (9) and Miles Leonard (right) introduced Tini Turner (10).

DOOLEY'S DIARY



Conferences calling...

Remember where you heard it: It was a tale of two conferences last week, with both EMI and Universal offering up their impressive wares for the pre-Christmas period. Robbie didn't make it, but for many delegates the most disappointing no-show at last week's EMI conference was EMI commercial marketing's co-MD Peter Duckworth. As part of a comedy double act with partner in crime

Steve Davis, Duckworth has become something of a legend at recent EMI conferences with his witty banter in presentations. But his colleague Steve Pritchard, taking his colleague's place at last Wednesday's event, revealed Duckworth had been absent this year because it was reckoned his routines were so good rather than any of the releases he was presenting. However, Dooley was delighted to see EMI's big sales guy Mike McMahon back as conference MC, helpfully informing the gathering through. "Please don't be alarmed, I'm not 'Tony Wadsworth in a fat suit' - it's a 'sleazebag' conference we're wearing the same shirt". Talking of Wadsworth, the Bolton boys really were in town for the conference. **Badly Drawn Boy** checked out on stage. "I'm just a poor boy from Bolton like Tony Wadsworth. It's not easy, it's Tony?". Dooley is still puzzling why EMI is issuing a DVD about **Wigan Athletic**. So what's the fun?... And what are **Thom Yorke** and

Damon Albarn soon to have in common? The next day it was all about Universal. And just who is the man behind Mike? Well, apart from the Mottola connection, the multi-talented 22-year-old was signed personally by a certain **Lucian Grainge**, who is, of course, boss of the UK and ROW outside America. Grainge reminisced about conferences past in his closing comments, recalling his first such event, when he drove down to the Imperial Hotel in Torquay in 1979, in his **Cortina**, while he was a talent scout for CBS. In those days, he recalled, the A&R department took on the sales team at football, and by the end, everyone struggled to work out which hotel room they started the conference in. **Outrageous**... One of the highlights of the Universal conference was the dynamic **Take That** performance of **Patience**. Sounded familiar? Of course, that's because the track was included as the background music between sessions. Now that's what Dooley calls subliminal... Pity David

Joseph, who did an absolutely sterling job despite being up until 3am the previous morning with house alarm problems. Joseph of course, was the perfect person to introduce the 'That, a decade after first working with that in an earlier life at RCA. On a signing list, Mike Saul has made his first major signing since returning to Warner/Chappell. The former Mercury A&R man last week secured hotly-sought-after London band **Air Traffic**, who were signed to EMI by Keith Wozencroft earlier this year... Meanwhile, over at Island, the 2007 schedule is taking shape. **Luke Tom**, who was signed earlier this year has completed his debut album while Dan Keeling and Angus Blair recently signed **Clocks** to the roster. The band have signed their publishing to **Coalition**... Who was the manager who stumbled upon his current band by simply typing "Top 10 unsigned artists" into Google, clicking the first name that came up, and getting in touch?... Australian teenagers **Operator Place** continue to

generate interest across the pond and several US labels have chipped in to fly the band out to New York for a gig at Pano this week. Going the other way, signing duo **Blondfire** enjoyed a fleeting visit to London last week on the account of several UK labels... **The Rapture** marked their return to London on Tuesday with an Xfm-endorsed show at Carling Academy, Islington. They later joined the post-Mercury Awards/GQ man of the year crowd at the K West until the early hours of Wednesday morning... **Wolfmother** will pay homage to **Led Zepplin** at the forthcoming UK Hall Of Fame event. It was with interest that we read a past **NME** interview with the band in which they dismiss Led Zep's influence. "I don't have any Led Zeppin albums," said drummer Myles Heskett. Well, you surely must honour them at the awards then. Of course... Meanwhile, Dooley bears that **Jamie Nelson's** transfer to Universal may not be as out and dried as first thought...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "You've probably already heard about **OK Go's** A Million Ways video, which has apparently been downloaded 9m times since it was first made available on iTunes. But they went and topped the lot at last week's MTV VMAs, performing the whole thing absolutely live. Now that's star quality. And we wonder why Brit bands can't always cut it internationally any more."
TUESDAY: "Snow Patrol last night sensationally revealed what their

detractors have long held to be true - that they are a band bereft of rhythm and soul. To set the remark in some sort of context, despite his band's earnest music reputation, frontman Gary Lightbody is one of the funniest frontmen around and prone to making such quips. "We're probably get quoted on that tomorrow," he noted afterwards, and was, of course, wily off the mark."
WEDNESDAY: "Ultimately, there was something vaguely unsatisfying in

Arctic Monkeys' win at the Mercury Prize last night. But it was hard to argue against it. The Monkeys album is excellent and, ultimately, the Mercury success is judged by history. It is judged on the fact that for all their "greatest album of all time" accolades, the view in a (wholly unscientific) straw poll last night was that the Mercury has never been as right as they were when Screamadelica won in its first year. Until now, perhaps."

THURSDAY: "So what exactly do you do after 20 years in the experimental indie guitar game? Give up? Move out of your parents' house? Or how about adding an exuberant pop edge, with piano and Latin rhythms? Well, if you're **No La Tengo** you do the latter and sound better for it. Not that Dooley didn't like their thrifty effort. It's just that, well, isn't the new album, I'm Not Afraid Of You And I Will Beat Your Ass, better than anything they've done in the past?"

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Week 36

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FAST CHART

SINGLES

NUMBER ONE

SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)
The Scissor Sisters plucked five Top 20 singles off their self-titled album, but achieved their first number one to date with I Don't Feel Like Dancin', the first single from new album *Ta-Dah*, which is out next Monday (September 18).

ARTIST ALBUMS

NUMBER ONE

SNOW PATROL EYES OPEN (Fiction)
The first album to enjoy three separate runs at number one since James Blunt's *Back To Back*, Snow Patrol's *Eyes Open* has never dropped below number one in a 19-week chart career to date, and has sold 770,567 copies, a 2006 tally bettered only by the Arctic Monkeys.

AIRPLAY CHART

NUMBER ONE

SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)
Number one for the fourth week in a row, I Don't Feel Like Dancin' is the first record to break the 2,500 plays barrier this year, with 2,543 plays on stations monitored by Music Control last week earning it a 2006 top audience of nearly 88m.

COMPLIATIONS

NUMBER ONE

VARIOUS DANCE MANIA - ULTIMATE CLUB PARTY (A&T/W/Universal)
Now 64 steps down after six weeks at number one, ending pole position to Dance Mania, Selling 27,818 copies on its first week in the shops, Dance Mania's 41 tracks include hits by Infernal, Cascada and Helly Fardal.

THE SCHEDULE

ALBUMS

THIS WEEK

The Fratells Costello Music (Island); Bat For Lashes Far And Gold (ECHO); Lemar The Truth About Gold (RCA); Justin Timberlake *FutureSex/LoveSounds* (RCA); Ke\$ha *Ke\$ha Was Here* (Virgin)

SEPTEMBER 18

DJ Shadow *The Outsider* (Island); The Rapture *Pieces Of People We Love* (Mercury); Darkest Darkest (EMI); Scissor Sisters *Ta-Dah* (Polydor); Get Cape Wear Cape Fly *Chronicles Of A Bohemian Teenager* (Atlantic); When John The Captain And The Kid (Mercury); Chingy Hoodstar (Parlophone); Fergie The Dutchess (Polydor)

SEPTEMBER 25

Cassius 15 Again (Virgin); Sparkhorse *Dream For Light Years* (Parlophone); Four Tet *Remixes* (Domino); Janet Jackson 20 YO (Virgin); Jamella Walk

The Market

Sisters' sales cut to the chase

by Alan Jones

After debuting at number four on downloads alone, I Don't Feel Like Dancin' by The Scissor Sisters finally hit the shops last Monday, and sold 66,227 copies across the formats - the highest weekly tally for any single since Gnarls Barkley's *Crazy* sold 69,202 copies on its fourth week at number one some 19 weeks ago - to jump to number one.

The Scissor Sisters' self-titled debut album, which has sold nearly 4.5m copies so far, increases its sales for the seventh week in a row to 7,654, and rebounds 62-33, to achieve its highest chart placing for 33 weeks. Follow-up *Ta-Dah*, home to I Don't Feel Like Dancin', is out next Monday (September 18).

Meanwhile, it is a fabulous week for Snow Patrol. In the US, their first Hot 100 hit Chasing Cars jumps 18-7, while parent album *Eyes Open* improves 45-41. In the UK, they're doing even better, with Chasing Cars reaching a new peak on its eighth week in the chart, while *Eyes Open* is back at number one.

Chasing Cars has moved 25-25-13-10-12-7-7-6 so far, and sold 15,641 copies last week to take its total sales to 89,563, while *Eyes Open* debuted at number one in May, and returned to the summit



Scissor Sisters: Highest weekly sales tally since Gnarls Barkley's *Crazy* single

a fortnight ago, before ceding pole position to Kasabian last week. This week, it narrowly eclipses the Kasabian band - outselling it by 45,450 sales to 44,396 - to move back to number one.

The only album to sell more copies in 2006 than *Eyes Open* is the Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not*, their first Hot 100 hit Chasing Cars jumps 18-7, while parent album *Eyes Open* improves 45-41. In the UK, they're doing even better, with Chasing Cars reaching a new peak on its eighth week in the chart, while *Eyes Open* is back at number one.

The Arctic Monkeys' slight improvement is in stark contrast to defeated finalist Richard Hawley's *Coles Corner* album, which achieves a new chart peak, exactly a year after its debut, leaping 102-37 on sales up 201.4% at 61,541. At the awards ceremony, Arctic

Monkeys' Alex Turner paid tribute to fellow Sheffield act Hawley, and said "someone call 999 - Richard Hawley has been robbed."

Hawley's album 50 - previous best placing, number 50 - has thus far sold 62,651 copies, and has spun off the singles *The Ocean* (number 102), the title track (number 136), *Just Like The Rain* (number 94), *Born Under A Bad Sign* (number 81) and *Hotel Room*, which debuts this week at number 64, and is huge on Radio Two, where it was aired 18 times last week, more than all but two other songs.

Aside from Muse, every other act nominated for the Mercury Prize enjoyed a sales surge last week, including current albums from The Gullies (up 46-31 on sales up 86.3%), Hot Chip (84-64, 79.9%) and Thom Yorke (72-42, 62.3%).

Alan Jones

KEY INDICATORS

SINGLES

Sales versus last week: +5.8%
Year to date versus last year: +41.9%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 40.4% |
| Sony BMG | 27.2% |
| EMI | 10.4% |
| Warner | 8.6% |
| Others | 13.4% |

ALBUMS

Sales versus last week: -9.9%
Year to date versus last year: +0.4%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 33.5% |
| Sony BMG | 29.6% |
| EMI | 14.2% |
| Warner | 15.4% |
| Others | 7.3% |

COMPLIATIONS

Sales versus last week: +2.8%
Year to date versus last year: -9.7%

MARKET SHARES

| | |
|-------------------|-------|
| Universal | 46.3% |
| EMI | 18.4% |
| Warner | 10.7% |
| Sony BMG | 2.3% |
| Ministry Of Sound | 16.2% |
| Other | 6.1% |

RADIO AIRPLAY

MARKET SHARES

| | |
|-----------------|-------|
| Universal Music | 40.3% |
| Sony BMG | 23.1% |
| EMI | 13.9% |
| Warner | 9.4% |
| Indies | 8.5% |

CHART SHARE

Origin of singles sales (Top 75):
UK: 52.0%; US: 25.3%; Other: 22.7%
Origin of albums sales (Top 75):
UK: 58.7%; US: 38.7%; Other: 2.6%

For fuller listings, see musicweek.com

NEW ADDITION



The Automatic, Hot Club de Paris and Get Cape. Wear Caps. Fly are among the artists that have contributed new material to a concept album, the brainchild of yordancanais: Milo. Each artist was invited to enter the band's makeshift studio and record a new song in a day. **Print Is Dead** V1 is released on V2 on November 11.

SINGLES

THIS WEEK

Jamella *Something About You* (Parlophone); Gaillémets *Trains To Brazil* (Polydor); Fergie *London Bridge* (Polydor); Katie Melua *It's Only Pain* (Dramatic); Lostprophets *A Town Called Hypocrisy* (Visible Noise); The Walkmen *Louisiana* (WEA)

SEPTEMBER 18

Janet & Nelly *Call On Me* (Virgin); The Killers *When You Were Young* (Mercury); The Zutons *Stacey* (Deltasonic); Jet *Put Your Mouth Where Your Mouth Is* (Atlantic); Paapa *Hi* (Domino); The Pipettes *Judy* (Merlimis Industries)

SEPTEMBER 25

DJ Shadow *Evil* (Island); Chris Lake *Changes* (Island); Lily Allen *LDN* (Parlophone); Paolo Nutini *Jenny Don't Be Hasty* (Atlantic); Evnesence *Call Me When You're Sober* (Columbia); The Vines

Don't Listen To The Radio (Hovvly); The Streets *Prangin Out* (679); The Pussycat Dolls *I Don't Need A Man* (Polydor)

OCTOBER 2

Plan B *Who Needs Actions When You Got Words* (Mercury); Brothers: Cassius *Top Top* (Virgin); Badly Drawn Boy *Nothings Gonna Change Your Mind* (EMI); Ludacris *Money Moves* (Mercury); Ne-Yo *Stay* (Mercury); Razorlight *Amnesia* (Mercury); Clinic *Harvest* (Domino)

OCTOBER 9

Peaches *Meets (Virgin)*; Corinne Bailey Rae *Like A Star* (EMI); Hot Chip *Over And Over* (EMI); Tim Fin *Couldn't Be Done* (Parlophone); Just Jack *Writers Block* (Mercury)

OCTOBER 16

Pat *Stop Boys Numb* (Parlophone); Meathall *It's All Coming Back* (Mercury)

RPI AWARDS
ALBUMS
Classicalism –
Sound Of Revenge
(alt)

Jack Johnson –
In Between Dreams
(four times
platinum)

DVDs
Pink Floyd – Pulse
(two times
platinum)

The Smurf. That, along with
Javina's vocal talents, means this is
surely an anthem in the making."

Angus & Julia Stone

Chocolates and Cigarettes EP (Independent)

JOHNNY SHARP, O/M/O



"Already the sound of small-hours smokers everywhere in their native Australia, this debut release from a brother and sister duo is custom made for late night introspectives and heartbroken folkies everywhere. Their voices can best be described as Incarnably forlorn – on Private Lawns, Julia reminds you of Hope Sandoval, on All Of Me she echoes Kristin Hersh's quieter moments. Most impressive, though, are the songs – simple, but blindingly effective, acoustic compositions, warm boy-girl harmonies and delicate, less-is-

more arrangements. Resistance is surely futile."

Charles Campbell-Jones

Wasting The Duke (Bronzerat)

CHRIS ELLWELL-SUTTON, MUSIC CRITIC,
EVENS STANDARD



"As his retro cover art suggests, Campbell-Jones has a decidedly Seventies-flavoured take on things. His voice may not be technically brilliant, but it's unique and versatile as are the range of sounds and instruments he shows off on his thought-provoking debut. There's a pleasingly scrappy, bluesy quality about his slide guitar on When I'm Not Looking, which also features some lovely piano work. With a psychedelic sound that's big and epic, without being overproduced, Charles Campbell Jones deserves a serious listen."

My Top 10

BARRY 'SCRATCHY' MYERS
DJ

1. GOOD: BORBELLO ANYTHING AND EVERYTHING
2. LL BLAIN: SEVEN SILENCE SUPER BLOOM INTERNATIONAL (EM INTERNATIONAL)
3. K.L. BURNSIDE: A BROTHERED WIND (JAY PRESS)
4. RANKING JOE: THE RENAISSANCE OF AND NUMEROUS RELEASES BY 5. PINKO: GRACEY KAY/AKKA A ZONKARA (FONO)
6. ALEXA LIPSTIC: INTERLOCKING... (WORLD MUSIC NETWORK)
7. THE SEVENTH SONS OF SADNESS, MISERY & APOE: DRY & BLOODS
8. DEAD BROTHERS: WUNDERKAMMER (POODO RHYTHM)
9. SCOTT KEMNER: WHISKEY SASSI (BLACK HEAT)
10. CULTURE TWO: 75 CLASS LURE (GIBBS)

"Rock'n'roll ain't dead. It has been constantly morphing since it first took shape, calling on the blues, R&B and country, injecting the mix with the spirit and energy of its time. The most vibrant made it a hybrid. Take a snatch of soul from here, a rhythm from there and an ounce to the bounce to make 'em dance. Add a pinch of heartbreak, anger or passion out of your own book and you're on to something!"

Top 10 Tiscali sessions

1. Yeah Yeah Yeahs
2. Echo & The Bunnymen
3. The Futureheads
4. Funeral For A Friend
5. We Are Scientists
6. The Surface
7. A Ha
8. Fireproof New York
9. Kable
10. Graham Coxon

as the portal's most active yet for live content. With its Reading content alone – which was webcast live from the festival – it will stagger the release of all 15 live performances it recorded over the next six months. Its monthly live nights in London are adding further value to the online offering, with footage from rising

There's this transition going on in the internet world, particularly from telecom players

musical talent. It is the live content, says Ayers, which is adding most value to the Tiscali brand. "Although it's great doing the events, the most valuable asset that we were buying with our sponsorship [of Reading] was our content," says Ayers. "The 15 acts that we did in the tent will give us 15 miniature gigs to roll out over the next six months."

In a further bid to raise the profile of the music brand, the monthly Tiscali Music Live events, which have to date been held at

Carling Academy in Islington, will be moved to a new location at U1U in central London.

Ayers says the role of the ISP is changing and content is king. "There's this transition going on in the internet world, particularly from telecom players, in that we're ceasing to be telecom suppliers and we're starting to be media distributors," he says.

"Up until about two years ago, our strategy was very much one of content is a nice business to run on top of ISP, but it doesn't really make a huge difference day to day."

Address: Tiscali UK, 20 Broadwick Street, London, W1F 8HT
Tel: 020 7087 2000
Website: www.tiscali.co.uk/music

London Richie I Call It Love, Marina Poulakopoulos, Raarlight America, Richard Hawley
Hail From The Sun, Scissor Sisters I Don't Feel Good, The Feeling Never Be Lonely.
B LIST
Embrace Tonight, James Dean Bradfield An English Gentleman, Katie Melua It's Only Pain, LeAnn Rimes/Brian McFadden
ErinOry's Someone, Liane Turner, Lily Allen
L1 Music Starlight, Shawn Colvin Till Me Up, Simply Red Oh What A Girl?, The Zutons Oh Society.
C LIST
Alicia Keys/Brandy On Home... The Soul Sessions, Bob Dylan Modern Times
Robyn, Jack Savoretti/Wildcat, Jamella Something About You, Keane Crystal Ball
Marti Pellow/Moogies Over Memphis
Santana Photo Nudes/Janet Doe Be Happy, Sheryl Crow/Cher/Donna Summer/Koolhaas Inc. Sandi Thom What If It's Not Scott?
Matthews Evans, The Boy Lanes Likely To Happen Me Grady, The Pigeonettes, Joe The Rolling Stones Biggest Mistake,

CAPITAL **THE BROTHERS**
ALEXA LIPSTIC, Basement Jaxx, Hush Boy, Charley Do It To It, Christina Aguilera Ain't No Other Man, Corinne Bailey Rae Like A Star, David Guetta vs The Egg Love Don't Let Me Go, (Walking Away) Diddy Come To Me, Ewanescence Call Me Home, Scissor Sisters: Jennifer Arsenault/Jessica Something About You, James Morrison You Are Me Something, James Morrison Wonderful World, Janet Jackson/Melly Call Me, Anouk Lucy, Jay-Z's Work It Out, Justin Timberlake Jarkesy/Keane Crystal Ball, Robbie Williams/Chloe Li-Kate Brown/Kylee Silver/When You Were Young/Lemar It's Not That Easy, Tom Odell/Lily Allen, Lupa Lupa Face Down, Daniel Radcliffe/Sarah Jane Morris/Tha Dogg Pound/Rebecca Pidgeon/Nelly Furtado/Poisonous/Ne-Yo/Pink/Who Know/Pink U2/Jerry Dorsey/Da Funky Bunch/Who Know/U2/My Friend/Peasegod/Dolls I Don't Need A Man/Raquel Rodriguez, Red Hot Chili Peppers/Twenty One Pilots/Lafayette Park/Rob Williams/Mo'Nique/Rihanna/Lafayette Park/Rob Williams

Rushmore, Route 33 Looking Back, Sade's Then What Is It? Right?, Scissor Sisters I Don't Feel Good, Shakira feat. Wyclef Jean Hips Don't Lie, Shawn Enamuel I Better Believe It, The Feeling Never Be Lonely, The Zutons On Song

GALAXY **Canada** Everywhere We Touch, Christina Aguilera Ain't No Other Man, David Guetta V The Egg Love, Don't Let Me Go, Jamella Something About You, Justin Timberlake SayGoodbye, Mary J Blige vs Without You, Nelly Furtado feat. Ruben Blomqvist Promiscuous, Pink U2 Jerry Dorsey, Jay-Z's Work It Out, A Max Regus Turner's Kootana Oh! Scissor Sisters I Don't Feel Good, Simply Red Oh What A Girl, Tammy Avey 'Till It's Ultraheat
B LIST
Basement Jaxx/Hush Boy/Casey U2/Me/Justin Dorsey/Lily Allen/Chris Lake/Grady/Diddy feat. Nicole Conn/Who Know/Lupa Lupa/Diddy/Pharell Williams Number 1

IN-STORE NEXT WEEK



Instore – Free, Scissor Sisters, Elton John, Chris Isaak, Rapture, Grizzly Bear, Bonnie Prince Billy, Yo La Tengo, Classic Trace; **Album of the week** – Scissor Sisters



Instore – Beastles Campaign, Justin Timberlake, Lemar, Fratelli, Liam Frost, Bat For Lashes, Kelis, Mars Volta, Diana Krall, Bryan Terf



Album of the month – Basement Jaxx, Instore – Amp Fiddler, Grizzly Bear, Bonnie Prince Billy, Yo La Tengo, Koolhaas, Aim, Sunshine Underground, Iain Archer



Instore – Kasabian, Bob Dylan, Instore – Cassius, Future Sound of London, Method Man, Stacie Orrico, The Roots, Black Crowes, Deers, Sunshine Underground, Basement Jaxx, Fratelli, Opa, Slick, Freddie Le Grande



Recommended – Elton John, Fergie, Instore – Ultimate Discs Princesses, Club Bangers, Arctic Monkeys, Freddie Mercury DVD



Windows – Value campaign – chart CDs from 59.85, 2 for £10 on selected CDs & DVDs; **CD of the Week** – Scissor Sisters; **Instore** – Jay-Z, Fratelli, Lemar, Liam Frost, Kelis, REM, Mars Volta, Mastodon, DJ Shadow



Mojo – The Great Depression, Dawn Landes, Paljo, Graciously, Xavier Rudd, Fionn Regan; **Wednesday** – Death Before Disempower, Martin Luther, Selecta 13th, Seafood, Pama International

Sainsbury's

Instore – Scissor Sisters, Fergie, Elton John, Level 42, Rapture, Free, Chris Isaak, No 1 Headbangers, Club Bangers, Classic Trace, Ultimate Discs Princesses, High School Musical; **Album of the Week** – Sister Sisters

TESCO



Instore – Scissor Sisters, Fergie, Elton John, DJ Shadow, Rapture, Free, Chris Isaak, Level 42, Ultimate Discs Princesses, Classic Trace, Club Bangers, High School Musical

WHSmith

Instore – Paris, Prince, Seth Lakeman

WOOLWORTHS

Album of the week – Scissor Sisters, Fergie, Single Of The Week – Keisha White, Instore – Elton John, Ultimate Discs Princesses, Classic Trace, Club Bangers, Fleetwood Mac, Sugababes, Green Day, Supertramp, Bob Dylan, Stone Roses, Fall Out Boy, Shakira, Puffery, Jam

Quark What You're Doing

EVERING LIST
747's Death Of A Star, Allen, The Happy Song, Brownback Jacks, Title To The Golden Archer, Cool So Of Trakin, Starback Is A Doof Disco Automatic, 'Hot Chip And When
'Hot Chip And Paris
Ewanescence/When You Were Young/Justin
Barker/Wendy Power, 'Justice & The Licks Top
Fits, Lark Lee/Love Happy As Always
Leidiphop's A Town Called Hippy/When You
Young/Puffery Club On Cream, 'Nicky Wine Break
My Little Sissy, CD, Go Home I Don't Know, I
Punka Disco Dance, Phoenix Conclusion/Prize
'Pierced Violets, Puffery Top Artist
'Simple Kid The Ball Of Ankle, Season
Youn' Born To Please, Switches Let Down The
Law, The Blood Of America, Scissor
Sisters I Don't Feel Good, Scott
The Automatic receive, The Feeling Never Be
Lonely, The Fratelli Christmas Digger, The
Killers When You Were Young, The Koolhaas Do
La, The Ordinary Boys Love Us All The Top,
The Rapists To Be The Vines Don't
Listen Get The Music, The Zutons On Society

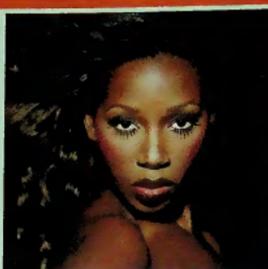


SINGLE OF THE WEEK

Lily Allen
LDN

Regal CDREG137

Allen is sure to repeat her summer success with the cheeky refrain of *LDN* and its paean to the seazier side of the metropolis. Along with the excellent Nina Mourizadeh directed video the blessed Ms Allen is all over radio and TV like sunlit lotion. A-listed for ages at *Radio One*, you just know she'll go in at number one; and if she doesn't, then her dad may well come round and punch someone, in an appropriately cheeky London way of course.



ALBUM OF THE WEEK

Jamelia

Walk With Me

Parkphone 3735522

Jamelia has long been tipped as the one British act capable of taking on the American R&B giants and this album represents the first time she delivers on that promise consistently. From the radio-friendly *Something About You to No More*, which makes bold use of a *Stranglers* sample, it is a work packed with invention and passion. Things now look all set for Jamelia to go ahead and establish herself on the world stage.

Singles

The Boyfriends

Once Upon A Time (Boobytrap BO08REC02CD)
The Boyfriends are clearly not ashamed of the comparisons to The Smiths - they have just returned from touring Morrissey on the European leg of his tour. Jangly guitars and the dulcet tones of singer Martin Wallace tell bitter-sweet tales of ended relationships. Not especially original, but pleasant to hear all the same.

The Datsuns

System Overload (V2 VVR5042748)
This is a glam-stomping rabble-rousing scorch that shows off a new direction for the Kiwi quartet that includes a new, heightened sense of melody punctuated by a deft use of keyboards. Taken from their third album *Smoke & Mirrors*, which is released on October 9, the band are currently on a UK tour.

Department Of Eagles

Romo Gotti/Sailing By Night (Melodic MELO/038)
This is taken from the much praised debut album *The Cold Nose*, which lopped through genres with gleam. Romo Gotti is a radio-friendly chugger, but the B-side remixes are what will catch the attention of the converted. Tunn's reworking of *Sailing By Night* converts the original electronics into a pastoral romp, while *Daedalus* gets spooky. Impressive stuff.

James Dan Bradford

An English Gentleman (Sony BMG 88697003132)
This is a simple, joyful and curiously affecting song that deserves a special place in the hearts of many in the music industry. It is an ode to the Manic Street Preachers' original manager, the late Philip Hall, and recalls the joy of the band's early days and the role he played in helping establish them. The tragic events that would follow are well documented, but it is the ability of Bradford and his bandmates to transcend circumstances and make records

as positive as this that give the record its special charm.

Dirty Pretty Things

Wondering (Mercury 1705365)
This disappointing run-of-the-mill third single is the lowpoint on an otherwise excellent debut from Carl Barât's new combo. Unfortunately, it is hard to see how this will lift album sales higher than current gold status.

DJ Shadow

Enuff (Island 1705620)
Featuring former Tribe Called Quest member Q-Tip on the mix, this surprisingly congenial pop-dance number is new territory for DJ Shadow - it is sample-free. This radical departure should win the San Franciscan some new converts, but hopefully not at the expense of his die-hard audience.

Lil' Chris

Checkin' It Out (RCA 88697002812)
Aimed squarely at the McFly generation, this lightweight rock-pop workout is low on melody and sophistication, but the age of the performer - sweet 16 - is driving the press coverage. B-listed at Radio One.

The Memory Band

Why/Come Write Me Down (Peacefrog PF 6084CD)
This is a subtle, pastoral version of Carly Simon's *Why*, which cuts through to the poignant heart of the song. Nancy Wallace proves once again that she has one of the purest voices around and delivers a quiet yet powerful performance. Taken from the forthcoming album *Apron Strings*, their first for Peacefrog which worked wonders for Jose Gonzalez.

Paolo Nutini

Jenny Don't Be Hasty (Atlantic ATLK043CD)
Following the mass penetration of his debut single, *Last Request*, this follow-up is rather a lacklustre affair. A standard mid-tempo rocker low on emotion, it probably won't power him to the heights enjoyed by *Schizmate* James Blunt. However, it is A-listed at Radio One and its release coincides with a sold-out UK tour.

The Pipettes

Judy (Mercury Industries M1077 ERM00539)
Inspired by Radio Two, this is what we Brits do so well. It is end-of-the-pier stuff, but with a huge hook. There's an echo of Mari Wilson in *The Pipettes*, which is certainly a good thing. This is the soundtrack to most girls' lives, dressed up in charity shop chic and looking fabulous in retro sunglasses.

Lionel Richie

I Call It Love (Mercury 1707683)
Taken from Richie's LA Reid-executive produced album *Coining Home*, this smooth mid-tempo soul swayer - written and produced by team of the month Stargate (Rihanna, Ne-Yo) - is a classy affair with a memorable chorus that is being supported by Radio Two and regional commercial stations.

Bob Sinclar

Rock This Party (Defected DFD142CD5)
This track has been played by *Musik Week*, tipped big time and C-listed at Radio One. As always, Bob's your uncle with his mash up of C4C Music Factory's *Everybody Dance Now* and *Snap's The Power*. Irresistible.

The Streets feat. Pete Doherty

Prangin' Out (b79 679141)
The Streets teamed up with the ever-entertaining Pete Doherty for maximum tabloid effect on new single *Prangin' Out*, even if Doherty's contribution is fairly negligible. The single is still one of the better tracks on *The Streets' Hardest Way To Make An Easy Living* however, with clever production and sharp lyrics concerning the perils of touring.

Ben Taylor

Magic Lady EP (Independiente ISOM1125)
The son of James Taylor and Carl Simon has a sound resembling his father's laid-back Californian soulful folk, but is different enough to put his own stamp on proceedings. An introspective yet easy delivery on *This first single* is memorable enough to trigger the clamour for all things singer-songwriter.

The Vines

Don't Listen To The Radio (Heavenly ERM00539)
An exciting guitar-fuelled chest-beater big on hooks and brilliantly performed, this should fire up sales of the bewitching parent album *Vision Valley*. Radio support comes from Xfm.

Albums

Four Tet

Remixes (Domino WIGGD180P)
Remixes is a two-disc compilation. The first disc includes *Four Tet's* favourite remixes for other artists, while the second disc compiles every remix that has been produced of *Four Tet's* own work. The line-up of names is fiercely eclectic, from Radiohead to Pole, but the whole things hangs together well and is an essential purchase for *Four Tet* fans.

Filipon

Biscuits For Corberus (Tiny Dog TDRO12)
Filipon's recipe of psychedelic instrumentation and fairytale-like lyrical rhymes leave a strangely addictive taste in the mouth of the listener. And despite the eclectic fusion of sounds and influences that make up the band's sound, this possesses an undeniably mainstream sensibility. An increasingly infectious listen.

Kid Koala

Your Mom's Favourite DJ (Ninja Tune ZENCD127)
This at times exhilaratingly skillful DJ's third album proper serves up the trademark diet of cut-ups and "trumpet scratching" for which he has won much praise. Alarmingly eclectic, there's something for everyone here with the rocking *Stopping Traffic* and excellent *Slewest 1* being the standout cuts on an excellent set.

Judas Priest

The Essential (Columbia 828766562)
This collection is part of the growing *The Essential...* series which has featured Bob Dylan, The Clash and Leonard Cohen. This one charts the wide-

spanning career of one of Britain most-loved metal bands with all the favourites present, including *Breaking The Law*, *Hell on Wheels* and *Love Bites*.

Seether

One Cold Night (Wind-Up 82876857542)
Recorded earlier this year live and acoustic in Philadelphia, this CD/DVD doublepack reveals a softer side to the US four-piece. The inclusion of some of the band's harder tunes such as *Gasoline* and *Truth* in this new setting is both refreshing and rewarding and reveals singer *Shannon Morgan* to be more than a little accomplished.

Martin Solveig

In The House (Defected 1TH18CD)
This has to be one of the best dance compilations to come along for some time. Parisian Solveig has already achieved chart success over here with his funk-rush mash-ups. *Rocking Music*, *Everybody and Jealousy*, and this pulls together some obvious influences of his own material. From the start, it is set down and party; played loud in cars or clubs, it will help to bring back the sun this autumn.

Working For A Nuclear Free City

Working For A Nuclear Free City (Melodic MELO/040)
This is an impressive debut from an outfit who wrap their post-punk missions in layers of atmospherics. The band's sound has already been recognised and they have been busy remising the likes of *Starsiator* and *Archie Bronson Outfit*.

Zero 98

Bongos, Bleeps and Basslines (Ninja Tune ZENCD120)
Bongos, Bleeps and Basslines - as well as being largely self-reviewing - is the kind of playfully innovative dance music album that it seemed everyone had forgotten how to make, continuing the Ninja Tune realisations after great albums from *Ammonium* and *Daedalus*. It deserves to make a large impact.

This week's reviewers: Phil Brooke, Jimmy Brown, Ben Cardow, Stuart Clark, Jim Larkin, Owen Lawrence, Nick Tecco

There is no change to the top three, with the chart-topping Scissor Sisters way ahead of their rivals, and also scoring number ones on the singles sales and TV airplay charts

RADIO ONE

| Pos | Last | Artist | Title | Label | Wk | Pts | Audience |
|-----|------|---------------------|------------------------------------|-----------------------|----|-----|----------|
| 1 | 1 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' | POISON | 70 | 25 | 2250 |
| 2 | 9 | THE FEELING | NEVER BE LONELY | ISLAND | 70 | 24 | 2182 |
| 3 | 12 | JAMIELLA | SOMETHING ABOUT YOU | IMPACTONE | 70 | 24 | 2064 |
| 4 | 6 | THE FRATELLIS | CHELSEA DAGGER | ISLAND | 71 | 23 | 2008 |
| 5 | 4 | JUSTIN TIMBERLAKE | SEXYBACK | JIVE | 20 | 23 | 1970 |
| 6 | 4 | MUSE | STARLIGHT | WELLDON SWANMER BROGS | 21 | 23 | 1895 |
| 7 | 3 | NELLY FURTADO | FEAT. TIMBALAND PROMISCUOUS | GUTTEN | 24 | 23 | 1840 |
| 8 | 19 | KASABIAN | EMPIRE | COLUMBIA | 15 | 21 | 1870 |
| 9 | 25 | CHRIS LAKE | CHANGES | ISLAND | 30 | 21 | 1810 |
| 10 | 1 | DAVID GUETTA | VS THE EGG LOVE DON'T LET ME GO... | GLSD | 26 | 21 | 1758 |
| 11 | 12 | PINK U + UR HAND | LADICE | JIVE | 19 | 20 | 1919 |
| 12 | 4 | BEYONCE FEAT. JAY-Z | DEJA VU | COLUMBIA | 21 | 20 | 1644 |
| 13 | 12 | THE KILLERS | WHEN YOU WERE YOUNG | VERDUGO | 19 | 19 | 1587 |
| 14 | 22 | LOSTPROPHETS | A TOWN CALLED HYPOCRISY | WORLDIE RECK | 11 | 19 | 1497 |
| 15 | 18 | ROBBIE WILLIAMS | RUDEBOXX | CHRYSALIS | 18 | 19 | 1481 |
| 16 | 21 | LILY ALLEN | LDN | PARLOPHONE | 14 | 17 | 1525 |
| 17 | 0 | LUPE FIASCO | DIYORISMIN | ATLANTIC | 4 | 16 | 1253 |
| 18 | 0 | ROUTE 94 | LOOKING BACK | ISLAND | 7 | 16 | 1084 |
| 19 | 22 | LIL CURVE | CHECKIN' IT OUT | ISKA | 11 | 15 | 1085 |
| 20 | 29 | FERGIE | LONDON BRIDGE | ISKA | 9 | 14 | 1086 |
| 21 | 0 | THE ZUTONS | ON STAYEY FLOOR WHAT YOU'VE DONE | WORLDIE RECK | 5 | 14 | 1021 |
| 22 | 0 | THE AUTOMATIC | RECOVER | WORLDIE RECK | 10 | 13 | 978 |
| 23 | 4 | ARCTIC MONKEYS | LEAVE BEFORE THE LIGHTS COME ON | DEPHEMO | 13 | 13 | 958 |
| 24 | 16 | LEMAR | IT'S NOT THAT EASY | ISKA | 17 | 13 | 280 |
| 25 | 5 | RAZORLIGHT | AMERICA | VERDUGO | 12 | 12 | 1349 |
| 26 | 25 | JEALOUSY LUCY | PURPLE CITY | ISLAND | 10 | 12 | 1044 |
| 27 | 0 | THE STREETS | FRANCONI OUT | WARRIOR BROGS | 8 | 12 | 792 |
| 28 | 29 | CASSIE | ME & U | NOBODY | 9 | 11 | 792 |
| 29 | 0 | CHAMILLIONAIRE | FEAT. KRAVZY BONE | RIZIN | 18 | 11 | 437 |
| 30 | 15 | AKXWELL | FEAT. STEVE ENDERS | WATCH THE SUNRISE | 17 | 11 | 800 |
| 31 | 16 | KELIS | BOSSY | VERDUGO | 17 | 10 | 4643 |

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INDEPENDENT LOCAL RADIO

| Pos | Last | Artist | Title | Label | Wk | Pts | Audience |
|-----|------|---------------------------|---|-----------------------|------|------|----------|
| 1 | 1 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' | POISON | 225 | 209 | 7036 |
| 2 | 2 | JAMES MORRISON | YOU GIVE ME SOMETHING NEW | POISON | 2664 | 1873 | 3678 |
| 3 | 4 | THE KOOKS | SHE MOVES IN HER OWN WAY | VERDUGO | 1629 | 175 | 7598 |
| 4 | 3 | PINK | WHO KNEW | LADICE | 1756 | 152 | 7674 |
| 5 | 13 | LEMAR | IT'S NOT THAT EASY | ISKA | 1741 | 149 | 2112 |
| 6 | 6 | SNOW PATROL | CHASING CARS | FRETEN | 1649 | 149 | 1826 |
| 7 | 8 | THE FEELING | NEVER BE LONELY | ISLAND | 1650 | 149 | 1826 |
| 8 | 10 | THE ZUTONS | VALERIE | DEDEPHENO | 1760 | 125 | 3627 |
| 9 | 10 | SHAKIRA FEAT. WYCLEF JEAN | HIPS DON'T LIE | EPIC | 1500 | 124 | 4073 |
| 10 | 13 | THE FEELING | WILLY JEAN | WORLDIE RECK | 1467 | 120 | 1722 |
| 11 | 15 | PINK U + UR HAND | LADICE | JIVE | 1871 | 119 | 1066 |
| 12 | 5 | CHRISTINA AGUILERA | AIN'T NO OTHER MAN | ISKA | 1508 | 113 | 1815 |
| 13 | 8 | KHANNA | UNFAITHFUL | ISKA | 1706 | 108 | 1408 |
| 14 | 7 | LILY ALLEN | SMILE | RESAL | 1451 | 102 | 1881 |
| 15 | 14 | JUSTIN TIMBERLAKE | SEXYBACK | JIVE | 1651 | 102 | 1881 |
| 16 | 16 | KEANE | CRYSTAL BALL | ISLAND | 185 | 104 | 1740 |
| 17 | 19 | SANDI THOM | WHAT IF I'M RIGHT | ISKA | 145 | 94 | 1201 |
| 18 | 23 | JAMIELLA | SOMETHING ABOUT YOU | IMPACTONE | 143 | 89 | 1307 |
| 19 | 30 | NELLY FURTADO | FEAT. TIMBALAND PROMISCUOUS | GUTTEN | 41 | 87 | 1366 |
| 20 | 17 | DAVID GUETTA | VS THE EGG LOVE DON'T LET ME GO... | GLSD | 182 | 86 | 1418 |
| 21 | 21 | RONAN KEATING | ROSE | POISON | 187 | 79 | 793 |
| 22 | 18 | BEYONCE | DEJA VU | ISLAND | 198 | 75 | 793 |
| 23 | 24 | PINK! NUTTING | LAST REQUEST | ATLANTIC | 169 | 73 | 616 |
| 24 | 22 | NELLY FURTADO | MANEATER | GUTTEN | 161 | 68 | 1191 |
| 25 | 27 | KEANE | IS IT ANY WONDER? | ISLAND | 147 | 67 | 1047 |
| 26 | 0 | ROBBIE WILLIAMS | RUDEBOXX | CHRYSALIS | 136 | 67 | 1047 |
| 27 | 0 | MUSE | STARLIGHT | WELLDON SWANMER BROGS | 146 | 66 | 807 |
| 28 | 0 | LILY ALLEN | LDN | PARLOPHONE | 129 | 62 | 8137 |
| 29 | 25 | SANDI THOM | (I WISH I WAS A PUNK ROCKER WITH FLOWERS...) ISKA | 167 | 62 | 783 | |
| 30 | 25 | WILLIAMS YOUNG | AM I SORRY | ISKA | 158 | 65 | 1383 |

© Nielsen Music Control. Sales ranked by total amount of plays on 16 mainstream independent local stations from 00:00 on Sun 3 September 2006 to 24:00 on Sat 9 September 2006.

The UK Radio Air

| Pos | Last | Artist | Title | Label | Wk | Pts | Audience |
|-----|------|---------------------------|------------------------------------|-----------------------|------|-------|----------|
| 1 | 1 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' | POISON | 2543 | 8 | 88 |
| 2 | 2 | THE FEELING | NEVER BE LONELY | ISLAND | 1536 | 10 | 66.43 |
| 3 | 3 | LEMAR | IT'S NOT THAT EASY | ISKA | 1516 | 16 | 50.32 |
| 4 | 4 | JAMIELLA | SOMETHING ABOUT YOU | IMPACTONE | 959 | 32 | 42.10 |
| 5 | 5 | MUSE | STARLIGHT | WELLDON SWANMER BROGS | 860 | 31 | 39.75 |
| 6 | 6 | PINK U + UR HAND | LADICE | JIVE | 1950 | 11 | 36.86 |
| 7 | 7 | JAMES MORRISON | YOU GIVE ME SOMETHING NEW | POISON | 1950 | 11 | 36.86 |
| 8 | 8 | JUSTIN TIMBERLAKE | SEXYBACK | JIVE | 1112 | 8 | 34.39 |
| 9 | 9 | RAZORLIGHT | AMERICA | VERDUGO | 633 | 17 | 33.86 |
| 10 | 10 | JEALOUSY LUCY | PURPLE CITY | ISLAND | 317 | 17 | 33.86 |
| 11 | 11 | BEYONCE FEAT. JAY-Z | DEJA VU | COLUMBIA | 798 | 34 | 33.14 |
| 12 | 12 | THE KOOKS | SHE MOVES IN HER OWN WAY | VERDUGO | 1802 | 4 | 32.31 |
| 13 | 13 | DAVID GUETTA | VS THE EGG LOVE DON'T LET ME GO... | GLSD | 928 | 49 | 31.92 |
| 14 | 14 | THE FRATELLIS | CHELSEA DAGGER | ISLAND | 610 | 76 | 30.73 |
| 15 | 15 | NELLY FURTADO | FEAT. TIMBALAND PROMISCUOUS | GUTTEN | 963 | 39 | 29.96 |
| 16 | 16 | SNOW PATROL | CHASING CARS | FRETEN | 1536 | 3 | 28.57 |
| 17 | 17 | LILY ALLEN | LDN | PARLOPHONE | 761 | 82 | 28.44 |
| 18 | 18 | PINK | WHO KNEW | LADICE | 1508 | 11 | 26.89 |
| 19 | 19 | THE KILLERS | WHEN YOU WERE YOUNG | VERDUGO | 6 | 25.38 | 3 |
| 20 | 20 | SHAKIRA FEAT. WYCLEF JEAN | HIPS DON'T LIE | EPIC | 1235 | 7 | 25.14 |
| 21 | 21 | SANDI THOM | WHAT IF I'M RIGHT | ISKA | 1101 | 12 | 24.93 |
| 22 | 22 | LIONEL RICHIE | I CALL U LOVE | ISKA | 384 | 47 | 24.68 |
| 23 | 23 | CHRISTINA AGUILERA | AIN'T NO OTHER MAN | ISKA | 1212 | 32 | 24.57 |
| 24 | 24 | KASABIAN | EMPIRE | COLUMBIA | 773 | 43 | 24.19 |
| 25 | 25 | ROBBIE WILLIAMS | RUDEBOXX | CHRYSALIS | 316 | 21 | 22.64 |

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Contributor ■ Biggest increase in plays ■ Audience increase if 50% or more



L. Scissor Sisters

The Scissor Sisters win the battle for airplay chart honours this week, with I Don't Feel Like Dancin' soaring to first-place status of 2,543 plays and 88.0m listeners last week, after setting exposure on 100 of the 114 stations on the Music Control

panel. The track's audience was 32.45% higher than any other record, while its nearest challenger on plays had 1,950 airings. The most-played song on both Radio One (226) and Radio Two (21), IDOL's top play tally was 61 on Rock FM, 17 by Lily Allen. Lily Allen's debut single Smile spent six weeks at number one on the airplay chart, but slips 20-30 this week, as it is



David Guetta

overlaid by upcoming follow-up LDN, which surges 33-32. LDN is already firmly established at

CD MASTERING DVD AND ECD AUTHORIZING VINYL MASTERING
SECURE DIGITAL DELIVERY (W/AMINET & FTP) DVD
VIDEO CONVERSIONS (ALL FORMATS) ON/OFFLINE VIDEO
AUDIO CONVERSIONS VIDEO DUPLICATION

CHRYSLIS

| Pos | Last | Artist | Title | Label |
|-----|------|---------------------------|------------------------------------|------------------|
| 1 | 1 | DAVID GUETTA | VS THE EGG LOVE DON'T LET ME GO... | GLSD |
| 2 | 2 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' | POISON |
| 3 | 3 | JUSTIN TIMBERLAKE | SEXYBACK | JIVE |
| 4 | 4 | SHAKIRA FEAT. WYCLEF JEAN | HIPS DON'T LIE | EPIC |
| 5 | 5 | NELLY FURTADO | FEAT. TIMBALAND PROMISCUOUS | GUTTEN |
| 6 | 6 | PINK U + UR HAND | LADICE | JIVE |
| 7 | 7 | FEDDE LE GRAND | PUT YOUR HANDS UP 4 DETROIT | WARRIOR OF SOUND |
| 8 | 8 | CASCADA | EVERYTIME WE TOUCH | ARTY |
| 9 | 9 | CHRISTINA AGUILERA | AIN'T NO OTHER MAN | ISKA |
| 10 | 10 | CASSIE | ME & U | ISAD |

where it was aired 17 times last week, and from which it earned slightly more than half of its overall radio audience of 28.4m. Some 60 other stations aired the track.

Play Chart

| WEEK | LAST WEEK | WEEKS ON CHART | PEAK POSITION | ARTIST/TITLE | WEEKS ON CHART | LAST WEEK | WEEKS ON CHART | PEAK POSITION | ARTIST/TITLE |
|------|-----------|----------------|---------------|--|------------------|-----------|----------------|---------------|--------------|
| 26 | 31 | 2 | 0 | THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE!) | IRELAND | 414 | 38 | 22.43 | 27 |
| 27 | 40 | 3 | 0 | ELTON JOHN THE BRIDGE | MEXICO | 66 | -6 | 22.10 | 32 |
| 28 | 5 | 8 | 37 | KEANE CRYSTAL BALL | ISLAND | 1234 | 0 | 21.96 | 65 |
| 29 | 41 | 2 | 0 | CHRIS LAKE CHANGES | IRELAND | 176 | 2 | 21.34 | 52 |
| 30 | 20 | 14 | 27 | LILY ALLEN SMILE | IRELAND | 1098 | -36 | 20.28 | -31 |
| 31 | 36 | 7 | 0 | THE ROLLING STONES BIGGEST MISTAKE | IRELAND | 65 | -38 | 20.21 | 34 |
| 32 | 49 | 2 | 0 | LOSTPROPHETS A TOWN CALLED HYPOCRISY | IRELAND | 193 | 3 | 20.10 | 53 |
| 33 | 24 | 8 | 59 | RONAN KEATING IRIS | IRELAND | 813 | -2 | 19.44 | 23 |
| 34 | 18 | 2 | 46 | LUPE FIASCO FEAT. JILL SCOTT DAYDREAMIN' | ATLANTIC | 390 | 0 | 19.09 | 57 |
| 35 | 3 | 0 | 0 | KEISHA WHITE I CHOOSE LIFE | IRELAND | 199 | 58 | 18.89 | -41 |
| 36 | 31 | 23 | 30 | THE FEELING FILL MY LITTLE WORLD | ISLAND | 1244 | 3 | 18.80 | 0 |
| 37 | 3 | 64 | 4 | RICHARD HAWLEY HOTEL ROOM | MUTE | 61 | 20 | 17.48 | 3 |
| 38 | 34 | 48 | 48 | THE ZUTONS VALERIE | IRELAND | 1285 | -8 | 17.28 | 5 |
| 39 | 39 | 7 | 36 | CASSIE ME & U | IRLAND | 411 | -2 | 17.26 | 2 |
| 40 | 40 | 23 | 6 | ARMAND VAN HELDEN MYMYMY | SONYBMG | 392 | 0 | 16.55 | -31 |
| 41 | 51 | 25 | 0 | CNARDS BARKLEY CRAZY | WARNER BROS | 391 | -2 | 15.72 | 29 |
| 42 | 30 | 32 | 21 | RIHANNA UNFAITHFUL | IFM JAY | 1130 | -22 | 15.22 | -24 |
| 43 | 33 | 20 | 0 | ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON | DECCA | 271 | -14 | 14.88 | -63 |
| 44 | 18 | 32 | 0 | JACK JOHNSON BETTER TOGETHER | IRISH/REPUBLICAN | 395 | -2 | 14.85 | 60 |
| 45 | 38 | 32 | 39 | ROGUE TRADERS VOODOO CHILD | IRCA | 527 | -29 | 14.71 | -17 |
| 46 | 1 | 25 | 1 | FERGIE LONDON BRIDGE | POLYDOR | 148 | -26 | 14.58 | 31 |
| 47 | 29 | 6 | 33 | BASEMENT JAXX HUSH BOY | IRCA | 423 | -2 | 14.53 | -63 |
| 48 | 45 | 33 | 0 | WILL YOUNG WHO AM I | SONYBMG | 632 | -5 | 14.19 | -4 |
| 49 | 36 | 3 | 0 | PUSSYCAT DOLLS I DON'T WANT A MAN | POLYDOR | 531 | 60 | 13.94 | 103 |
| 50 | 26 | 5 | 39 | CHAMILLONNAIRE FEAT. KRAYZIE BONE RIDIN' | ISLAND | 373 | 30 | 13.06 | 56 |

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audience. Its top supporters were The Pulse (40 plays), followed by 96.4 FM The Wave (37) and Forth One (32). 22, Lionel Richie I Call It Love is set to become Lionel Richie's first single for more than two years and has already eclipsed the airplay success of its predecessor, 2004's Just For You. The first single from Richie's new album, Coming Home, it received its highest level of support from London's Choice FM, where it was added 24 times last week. It was also played 21 times on 96.4 FM The Wave, 19 times on Kay 103 and more than 10 times on 14 other stations with 10 plays on Radio Two.



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



21. Sandi Thom
Thom's What If I'm Right peaked at number 22 on sales last week, but now releases that position on airplay, climbing 29-21. Despite its limited retail success, it edged above 1,000 plays

last week, of which eight from Radio Two and four from Radio One provided nearly half of its

EMAP BIG CITY

| WEEK | LAST WEEK | WEEKS ON CHART | PEAK POSITION | ARTIST/TITLE |
|------|-----------|----------------|---------------|---|
| 1 | 1 | 1 | 1 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' |
| 2 | 2 | 2 | 2 | THE KOOLES SHE MOVES IN HER OWN WAY |
| 3 | 3 | 3 | 3 | THE FEELING FILL MY LITTLE WORLD |
| 4 | 4 | 4 | 4 | JAMES MORRISON YOU GIVE ME SOMETHING |
| 5 | 5 | 5 | 5 | PINK WHO KNEW |
| 6 | 6 | 6 | 6 | RIHANNA UNFAITHFUL |
| 7 | 7 | 7 | 7 | SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE |
| 8 | 8 | 8 | 8 | THE ZUTONS VALERIE |
| 9 | 9 | 9 | 9 | CHRISTINA AGUILERA AIN'T NO OTHER MAN |
| 10 | 10 | 10 | 10 | LEMAR IT'S NOT THAT EASY |

GGAP - THE ONE NETWORK

| WEEK | LAST WEEK | WEEKS ON CHART | PEAK POSITION | ARTIST/TITLE |
|------|-----------|----------------|---------------|--|
| 1 | 1 | 1 | 1 | DAVID GUETTA VS THE EGG LOUVRE DON'T LET ME GO |
| 2 | 2 | 2 | 2 | PINK U + UR HAND |
| 3 | 3 | 3 | 3 | JUSTIN TIMBERLAKE SEXYBACK |
| 4 | 4 | 4 | 4 | CASCADE EVERYTIME WE TOUCH |
| 5 | 5 | 5 | 5 | ROGUE TRADERS VOODOO CHILD |
| 6 | 6 | 6 | 6 | PINK WHO KNEW |
| 7 | 7 | 7 | 7 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' |
| 8 | 8 | 8 | 8 | ULTRAVAST BY SCOTT BROWN ELYSIUM I GO AWAY |
| 9 | 9 | 9 | 9 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS |
| 10 | 10 | 10 | 10 | SUPALNY INC MOVING TOO FAST |

PRE-RELEASE

| THE ARTIST/TITLE | Label | WEEK | LAST WEEK |
|--|-----------------|------|-----------|
| 1 RAZORLIGHT AMERICA | REVERCH | 3198 | |
| 2 LILY ALLEN I DON'T WANT A MAN | POLYDOR | 2844 | |
| 3 THE KILLERS WHEN YOU WERE YOUNG | REVERCH | 2518 | |
| 4 LIONEL RICHIE I CALL IT LOVE | IRCA | 2468 | |
| 5 THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE!) | IRELAND | 2243 | |
| 6 ELTON JOHN THE BRIDGE | MEXICO | 2200 | |
| 7 CHRIS LAKE CHANGES | ISLAND | 2134 | |
| 8 KEISHA WHITE I CHOOSE LIFE | IRCA | 2090 | |
| 9 PUSSYCAT DOLLS I DON'T WANT A MAN | POLYDOR | 1395 | |
| 10 ROUTE 33 LOOKING BACK | ISLAND | 1299 | |
| 11 THE AUTOMATIC REDEEMER | REVERCH/POLYDOR | 1299 | |
| 12 CHANEL MY LIFE | REVERCH | 1258 | |
| 13 LIL' CHRIS STEVING IT OUT | IRCA | 1234 | |
| 14 AXWELL FEAT. CHEEKE EDWARDS WATCH THE SUNRISE | BMG | 1153 | |
| 15 PAOLO NUTINI JENNY DON'T BE HASTY | ATLANTIC | 1123 | |
| 16 JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN | COLUMBIA | 1113 | |
| 17 JET PUT YOUR MONEY WHERE YOU WANT IT | ATLANTIC | 1108 | |
| 18 P DIDDY COME TO ME | ATLANTIC | 940 | |
| 19 SIMPLY RED OH WHAT A GIRL | SONYBMG | 915 | |
| 20 SHAWN COLVIN FILL ME UP | REVERCH | 831 | |

RADIO GROWERS

| THE ARTIST/TITLE | WEEK | LAST WEEK |
|--|------|-----------|
| 1 LILY ALLEN I DON'T WANT A MAN | 761 | 342 |
| 2 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | 963 | 271 |
| 3 THE FRATELLI CHELSEA DAGGER | 620 | 264 |
| 4 RAZORLIGHT AMERICA | 665 | 262 |
| 5 PINK U + UR HAND | 1253 | 242 |
| 6 JAMIELLA SOMETHING ABOUT YOU | 959 | 235 |
| 7 LEMAR IT'S NOT THAT EASY | 1536 | 205 |
| 8 MELODY LUCY | 860 | 202 |
| 9 PUSSYCAT DOLLS I DON'T WANT A MAN | 531 | 199 |
| 10 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | 2543 | 193 |

RADIO TWO

| THE ARTIST/TITLE | WEEK | LAST WEEK |
|--|---------------|---------------|
| 1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | IRLAND | POLYDOR |
| 2 THE FEELING NEVER BE LONGER | IRLAND | POLYDOR |
| 3 RICHARD HAWLEY HOTEL ROOM | MUTE | MUTE |
| 4 ELTON JOHN THE BRIDGE | MEXICO | MEXICO |
| 5 LIONEL RICHIE I CALL IT LOVE | IRCA | IRCA |
| 6 MELODY LUCY | REPUBLIC CITY | REPUBLIC CITY |
| 7 THE ROLLING STONES BIGGEST MISTAKE | IRCA | IRCA |
| 8 LEMAR IT'S NOT THAT EASY | IRCA | IRCA |
| 9 KEISHA WHITE I CHOOSE LIFE | IRCA | IRCA |
| 10 RAZORLIGHT AMERICA | REVERCH | REVERCH |
| 11 JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN | COLUMBIA | COLUMBIA |
| 12 MELODY LUCY | REPUBLIC CITY | REPUBLIC CITY |
| 13 SHAWN COLVIN FILL ME UP | REVERCH | REVERCH |
| 14 RONAN KEATING IRIS | POLYDOR | POLYDOR |
| 15 KATIE MELUA IT'S ONLY RAIN | DECCA | DECCA |
| 16 KEANE CRYSTAL BALL | ISLAND | ISLAND |
| 17 THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE!) | IRELAND | IRELAND |
| 18 SANDI THOM WHAT IF I'M RIGHT | IRCA | IRCA |
| 19 EMBRACE TARGET | INDEPENDENT | INDEPENDENT |
| 20 DUNCAN JAMES CAN'T STOP RIVER | ANGEL | ANGEL |

NEW MUSIC WEEK ONLINE

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

Singles

160906
Top 75

Scissor Sisters arrive at the top, moving 4-1, in their first week on physical release, while Nelly Furtado, Lemar and Robbie Williams leapfrog into the Top 10

The Official UK

TOP 20 DOWNLOADS

| The Last | ARTIST TITLE | Label |
|----------|---|------------------|
| 1 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | Capitol |
| 2 | SNOW PATROL CHASING CARS | Virgin |
| 3 | JUSTIN TIMBERLAKE SEXYBACK | Epic |
| 4 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | PolyR |
| 5 | SHAKIRA FEAT. WYCLE JEN HIPS DON'T LIE | Cap |
| 6 | BEYONCÉ FEAT. JAY-Z DEJA VU | Columbia |
| 7 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY) | Capitol |
| 8 | THE FEELING NEVER BE LONELY | Universal |
| 9 | JAMES MORRISON YOU GIVE ME SOMETHING | PolyR |
| 10 | CASCADA EVERYTIME WE TOUCH | Al Armani (Epic) |
| 11 | THE FRATELLI CHELSEA DAGGER | Universal |
| 12 | CHAMILLONNAIRE RIDDIN' | Universal |
| 13 | PINK U & UR HAND | Universal |
| 14 | CASSIE ME & U | LaFace |
| 15 | ROGUE TRADERS VOODOO CHILD | BMG |
| 16 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | RCA |
| 17 | KASABIAN EMPIRE | Columbia |
| 18 | THE KOOKS SHE MOVES IN HER OWN WAY | Virgin |
| 19 | ROBBIE WILLIAMS RIDEBACK | Decca |
| 20 | RHIANNA UNFAITHFUL | Def Jam |



3. Nelly Furtado
Timbaland scored a number one assist last week, topping the chart as co-writer (under real name Timbaland Mosley) and co-producer of Justin Timberlake's *Sexyback*. But he just falls short of replacing himself at number one, as Nelly Furtado's *Promiscuous* - on which he performs the same roles and also gets a 'featuring' artist credit - pulls up short, jumping 15-3 on sales of 27,211. It is the second single from Furtado's third album *Dove*, following *Loose*, which spent three weeks at number one and, despite being deleted, is the year's fifth biggest seller (268,073 copies).

TOP 20 RINGTONES

| The Last | ARTIST TITLE | Label |
|----------|--|---------------------|
| 1 | CASCADA EVERYTIME WE TOUCH | Mercury |
| 2 | SHAKIRA FEAT. WYCLE JEN HIPS DON'T LIE | Sony BMG (PolyR) |
| 3 | BEYONCÉ FEAT. JAY-Z DEJA VU | Mercury (Columbia) |
| 4 | JUSTIN TIMBERLAKE SEXYBACK | Zomba (Epic) |
| 5 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO | Mercury (Capitol) |
| 6 | ROGUE TRADERS VOODOO CHILD | Orion (BMG) |
| 7 | SNOW PATROL CHASING CARS | Island |
| 8 | LILY ALLEN SMILE | Universal (Capitol) |
| 9 | SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...) | RAMPA |
| 10 | RHIANNA UNFAITHFUL | BMG (Mercury) |
| 11 | CHAMILLONNAIRE FEAT. KRATZIE BONE RIDDIN' (EXPLICIT) RIDDIN' DIRTY | Epic/Universal |
| 12 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | RCA/BMG (World) |
| 13 | RHIANNA UNFAITHFUL | Decca/BMG |
| 14 | THE KOOKS SHE MOVES IN HER OWN WAY | France |
| 15 | CHARLIS BARKLEY CRAZY | Capitol (Mercury) |
| 16 | JAMES MORRISON YOU GIVE ME SOMETHING | Mercury (Capitol) |
| 17 | PINK U & UR HAND | EMI (Mercury) |
| 18 | MICKY MODELLE VS. JESSY DANCING IN THE DARK (DANCING DJ REMIX) | ADM |
| 19 | PARIS STARS ARE BLIND | Mercury (Capitol) |
| 20 | BEATREAKZ SUMMERBOYS WATCHING ME | EMI |



4. Robbie Williams
Williams returns to the top five after failing to reach it with his past two hits, but is unlikely to break his number one drought which will stretch to five more releases - which jumps 30-4 this week, on sales of 24,821 - on singles of the title track from Williams' forthcoming album, *Rideback*, provides his with the 27th hit of his career since departing *The Police*. He had 29 consecutive Top 15 hits between 1996 and June 2000, when *Sin Sin Sin* broke the sequence, peaking at number 22.

TOP 20 EUROPEAN DOWNLOADS

| The Last | ARTIST TITLE | Label |
|----------|--|--------------|
| 1 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | Capitol |
| 2 | JUSTIN TIMBERLAKE SEXYBACK | Sony BMG |
| 3 | SNOW PATROL CHASING CARS | Universal |
| 4 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | Universal |
| 5 | SHAKIRA FEAT. WYCLE JEN HIPS DON'T LIE (FEATURING WYCLE) | Sony BMG |
| 6 | ROBBIE WILLIAMS RIDEBACK (RADIO EDIT) | EMI |
| 7 | BEYONCÉ FEAT. JAY-Z DEJA VU | Sony BMG |
| 8 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | Sony BMG |
| 9 | RHIANNA UNFAITHFUL | Universal |
| 10 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO | EMI |
| 11 | JAMES MORRISON YOU GIVE ME SOMETHING | Universal |
| 12 | THE FEELING NEVER BE LONELY | Universal |
| 13 | THE FRATELLI CHELSEA DAGGER | Universal |
| 14 | CHARLIS BARKLEY CRAZY | Warner Music |
| 15 | PINK U & UR HAND | Sony BMG |
| 16 | NELLY FURTADO UNFAITHFUL | Universal |
| 17 | CASSIE ME & U | Warner Music |
| 18 | CASCADA EVERYTIME WE TOUCH | EMI |
| 19 | JAMELIA SOMETHING ABOUT YOU | Capitol |
| 20 | PARIS STARS ARE BLIND | Warner Music |

| The Last | ARTIST TITLE | Label |
|----------|---|-----------|
| 1 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | Capitol |
| 2 | JUSTIN TIMBERLAKE SEXYBACK | Epic |
| 3 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | PolyR |
| 4 | ROBBIE WILLIAMS RIDEBACK | Columbia |
| 5 | SHAKIRA FEAT. WYCLE JEN HIPS DON'T LIE | Epic |
| 6 | SNOW PATROL CHASING CARS | Virgin |
| 7 | LEMAR IT'S NOT THAT EASY | W&A |
| 8 | BEYONCÉ FEAT. JAY-Z DEJA VU | Columbia |
| 9 | THE FEELING NEVER BE LONELY | Universal |
| 10 | CHAMILLONNAIRE FEAT. KRATZIE BONE RIDDIN' | Universal |
| 11 | FRATELLI CHELSEA DAGGER | Universal |
| 12 | CASCADA EVERYTIME WE TOUCH | Mercury |
| 13 | MUSE STARTLIGHT | Capitol |
| 14 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... | Mercury |
| 15 | PINK U & UR HAND | Capitol |
| 16 | CASSIE ME & U | LaFace |
| 17 | JAMES MORRISON YOU GIVE ME SOMETHING | PolyR |
| 18 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | RCA |
| 19 | ROGUE TRADERS VOODOO CHILD | RCA |
| 20 | ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON | Capitol |
| 21 | RHIANNA UNFAITHFUL | Def Jam |
| 22 | KELVIS FEAT. TOO SHORT BOSSY | Mercury |
| 23 | SUPAFY IN MY MOVING TOO FAST | Mercury |
| 24 | KASABIAN EMPIRE | Columbia |
| 25 | FERGIE LONDON BRIDGE | ADM |
| 26 | MICKY MODELLE VS. JESSY DANCING IN DARK | ADM |
| 27 | LILY ALLEN SMILE | Capitol |
| 28 | JAMELIA SOMETHING ABOUT YOU | Capitol |
| 29 | THE KOOKS SHE MOVES IN HER OWN WAY | Virgin |
| 30 | JEALOUSY LUCY | Capitol |
| 31 | SANDI THOM WHAT IF I'M RIGHT | Capitol |
| 32 | BASEMENT JAXX HUSH BOY | Capitol |
| 33 | PAOLO NUTINI LAST REQUEST | Mercury |
| 34 | SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...) | Capitol |
| 35 | LORENZ SET ME FREE | Mercury |
| 36 | THE RAPTURE GET MYSELF INTO IT | Mercury |
| 37 | KEANE CRYSTAL BALL | Mercury |
| 38 | THE FEELING FILL MY LITTLE WORLD | Mercury |

| UK TITLE | US TITLE | US LABEL | US WEEKS ON CHART | US PEAK |
|----------|----------------------------------|-----------|-------------------|---------|
| 1 | THE FEELING FILL MY LITTLE WORLD | Mercury | 1 | 1 |
| 2 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 3 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 4 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 5 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 6 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 7 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 8 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 9 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |
| 10 | THE FEELING NEVER BE LONELY | Universal | 1 | 1 |

Albums

16.09.06
Top 75

More than a quarter of the Top 20 is made up of new entries, with Beyoncé scoring highest at three, followed by Freddie Mercury and Missy Elliott at six and seven

The Official UK

TOP 20 MUSIC DVD

| Wk On Chart | Artist Title | Label/Format |
|-------------|--|-----------------------|
| 1 | 1 FREDDIE MERCURY LOVER OF LIFE SINGER OF SONGS | Capitol/CD/DVD |
| 2 | 1 PINK FLOYD PULSE - 2010/94 | PIG 82 |
| 3 | 1 DREAM THEATER SCORE | Warner Music Video/CD |
| 4 | 1 GIRLS ALONG OFF THE RECORD | Replay 83 |
| 5 | 1 STATUS QUO THE ONE & ONLY | Telstar TV 83 |
| 6 | 2 PINK FLOYD SYD BARRETT PINK FLOYD & SYD BARRETT STORY | Shanachie DVD |
| 7 | 2 THE EAGLES PARADELL TOUR - LIVE FROM MELBOURNE | Replay/CD |
| 8 | 3 PINK FLOYD THE WALL | Warner Music Video/CD |
| 9 | 4 WHO THE VELAS JOB | SMP Columbia/CD |
| 10 | 4 VARIOUS 40 YEARS OF TOP OF THE POPS - 1964-2004 | ABC/CD |
| 12 | 1 RAINBOW LIVE IN MANCHESTER 1977 | Each Vision 83 |
| 13 | 6 VARIOUS METAL - A HEADBANGERS JOURNEY | Monument Pictures/CD |
| 14 | 6 VARIOUS THE TUBE - THE BEST OF SERIES 1 | Network 83 |
| 15 | 6 THE PIXIES AGGOSTIC - LIVE IN NEWPORT | Each Vision 83 |
| 16 | 5 PAUL WELLS AS IS NOW | Libertine CD/CD |
| 17 | 5 PAUL MCCARTNEY PUT IT THESE | Capitol DVD |
| 18 | 2 JAMIES BLUNT ON THE VERGE - THE BEDLAM SESSIONS | Atlantic/Cadet/CD |
| 19 | 18 THE EAGLES LIVE FREEZES OVER | BAC Video/CD |
| 20 | 1 VARIOUS ROADAGE 2006 | Replay/CD |

3. Beyoncé **Destiny Fulfilled** got an early gift when Deja Vu topped the singles chart a fortnight ago, but her second solo album - released on her 25th birthday (September 4) and titled for obvious reasons, *Destiny Fulfilled* - has to settle for a number three debut on sales of 32,012. The former Destiny's Child star's debut solo album Dangerously In Love made a much bigger splash when it was released in June 2003, starting to number one on first-week sales of 313,144, which have since swelled to 1,039,139 copies.



6. Freddie Mercury Released to critics with what would have been his 60th birthday last Tuesday (September 5), *The Very Best Of Freddie Mercury* Solo debuts at number six with sales of 23,355. The album, available both as a single disc and as a double-disc set, should receive another boost with the screening of an ITV documentary, *It's A Kind Of Magic, Tomorrow* (September 12). Queen back catalogue benefited from the anniversary TV, with Greatest Hits re-releasing 95-87 and Live At Wembley '86 and Greatest Hits II re-releasing 86-81 and Greatest Hits III re-releasing 84-79 and 84-79 respectively.

| Wk On Chart | Artist Title | Label/Format |
|-------------|---|----------------------------------|
| 1 | 2 SNOW PATROL EYES OPEN | Capitol/CD |
| 2 | 1 KASABIAN EMPIRE | Columbia 821048/CD 83 |
| 3 | 1 BEYONCÉ DESTINY FULFILLED | Columbia 821048/CD 83 |
| 4 | 7 THE FEELING TWELVE STOPS AND HOME | Novel 897288/CD |
| 5 | 3 BOB DYLAN MODERN TIMES | Columbia 821048/CD 83 |
| 6 | 2 FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO | Replay/CD |
| 7 | 1 MISSY ELLIOTT RESPECT M.E. | Affinity 750795/CD 83 |
| 8 | 9 NELLY FURTADO LOOSE | Geffen 885703/CD 83 |
| 9 | 8 MUSE BLACK HOLES & REVELATIONS | Intellium/Warner Bros 2564/CD 83 |
| 10 | 11 PINK 11 NOT DEAD | Capitol 821048/CD 83 |
| 11 | 6 JAMES MORRISON UNDISCOVERED | Replay 821048/CD 83 |
| 12 | 1 AUDIOLAVE REVELATIONS | Capitol 821048/CD 83 |
| 13 | 5 CHRISTINA AGUILERA BACK TO BASICS | Capitol 821048/CD 83 |
| 14 | 10 THE KOOKS INSIDE IN/INSIDE OUT | Virgin 821048/CD 83 |
| 15 | 13 RAZORLIGHT RAZORLIGHT | Verano 22009/CD 83 |
| 16 | 8 BASEMENT JAXX CRAZY TITCH RADIO | Capitol 821048/CD 83 |
| 17 | 2 IRON MAIDEN A MATTER OF LIFE AND DEATH | Capitol 821048/CD 83 |
| 18 | 1 BREAD THE SOUND OF BREAD | Capitol 821048/CD 83 |
| 19 | 14 BILLY JOEL PIANO MAN - THE VERY BEST OF | Columbia 821048/CD 83 |
| 20 | 15 PAOLO NUTINI THESE STREETS | Affinity 750795/CD 83 |
| 21 | 13 KEANE UNDER THE IRON SEA | Capitol 821048/CD 83 |
| 22 | 8 LILY ALLEN ALRIGHT, STILL | Capitol 821048/CD 83 |
| 23 | 17 NINA SIMONE THE VERY BEST OF | Capitol 821048/CD 83 |
| 24 | 15 SHAKIRA ORAL FIXATION VOL. 2 | Capitol 821048/CD 83 |
| 25 | 13 ARTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT | Capitol 821048/CD 83 |
| 26 | 12 RYC LAMONTAGNE TROUBLE | Capitol 821048/CD 83 |
| 27 | 14 SANDI THOM SMILE IT CONFUSES PEOPLE | Capitol 821048/CD 83 |
| 28 | 18 ORSON BRIGHT IDEA | Capitol 821048/CD 83 |
| 29 | 23 CHARMILLONNAIRE THE SOUND OF REVENGE | Capitol 821048/CD 83 |
| 30 | 10 THE KILLERS HOT FUSS | Capitol 821048/CD 83 |
| 31 | 4 GUILLEMOT THROUGH THE WINDOWPANE | Capitol 821048/CD 83 |
| 32 | 11 THE ROLLING STONES FORTY LICKS | Capitol 821048/CD 83 |
| 33 | 6 SCISSOR SISTERS SCISSOR SISTERS | Capitol 821048/CD 83 |
| 34 | 27 FEEDER THE SINGLES | Capitol 821048/CD 83 |
| 35 | 21 THE ZUTONS TIRED OF HANGING AROUND | Capitol 821048/CD 83 |
| 36 | 5 RHIANNA A GIRL LIKE ME | Capitol 821048/CD 83 |
| 37 | 4 RICHARD HAWLEY COLES CORNER | Capitol 821048/CD 83 |
| 38 | 10 MASSIVE ATTACK COLLECTED - THE BEST OF | Capitol 821048/CD 83 |

TOP 20 COMPILATIONS

| Wk On Chart | Artist Title | Label/Format |
|-------------|---|--------------|
| 1 | 1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 64 | Capitol/CD |
| 2 | 2 VARIOUS BEZA ANNUAL 2006 | Capitol/CD |
| 3 | 3 VARIOUS THE RACHA EXPERIENCE | Capitol/CD |
| 4 | 4 VARIOUS SHED KANDI - THE MIX SUMMER 2006 | Capitol/CD |
| 5 | 6 VARIOUS NUMBER 1 DANCE ANTHEMS | Capitol/CD |
| 6 | 7 VARIOUS ANDREW LLOYD WEBBER - GOLD | Capitol/CD |
| 7 | 8 VARIOUS ORIGINAL GARAGE ANTHEMS | Capitol/CD |
| 8 | 9 VARIOUS DRIVING SONGS | Capitol/CD |
| 9 | 9 VARIOUS CLEVELAND 9 | Capitol/CD |
| 10 | 7 VARIOUS URSAN WEEKEND | Capitol/CD |
| 11 | 5 VARIOUS SUMMER CLUB HITS | Capitol/CD |
| 12 | 5 VARIOUS LETS HEAR IT FOR THE GIRLS | Capitol/CD |
| 13 | 5 VARIOUS THE VERY BEST OF POWER BALLADS | Capitol/CD |
| 14 | 12 VARIOUS FLOORILLERS - CLUB CLASSICS | Capitol/CD |
| 15 | 10 VARIOUS BIG TUNES & RARE | Capitol/CD |
| 16 | 14 VARIOUS FESTIVAL 06 | Capitol/CD |
| 17 | 13 VARIOUS THE BEST CLUB ANTHEMS 2006 | Capitol/CD |
| 18 | 9 VARIOUS ESSENTIAL R&B - SUMMER 2006 | Capitol/CD |
| 19 | 9 VARIOUS R&B CLASSICS | Capitol/CD |

THE YEAR SO FAR: TOP 20 COMPILATIONS

| Wk On Chart | Artist Title | Label/Format |
|-------------|--|--------------|
| 1 | 1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 64 | Capitol/CD |
| 2 | 2 VARIOUS NOW THAT'S WHAT I CALL MUSIC 63 | Capitol/CD |
| 3 | 3 VARIOUS FLOORILLERS - CLUB CLASSICS | Capitol/CD |
| 4 | 4 VARIOUS CLEVELAND 9 | Capitol/CD |
| 5 | 5 VARIOUS CLASSIC EUPHORIA | Capitol/CD |
| 6 | 6 VARIOUS BIG CLUB HITS | Capitol/CD |
| 7 | 7 VARIOUS R&B DRIVING SONGS | Capitol/CD |
| 8 | 8 VARIOUS THE VERY BEST OF POWER BALLADS | Capitol/CD |
| 9 | 9 VARIOUS CLUBBERS OUTLINE 2006 | Capitol/CD |
| 10 | 10 VARIOUS FUNNY HOUSE SESSIONS 06 | Capitol/CD |
| 11 | 11 VARIOUS NME PITS THE ESSENTIAL BANDS | Capitol/CD |
| 12 | 12 VARIOUS ESSENTIAL R&B - SUMMER 2006 | Capitol/CD |
| 13 | 13 VARIOUS HOUSEWORK SONGS | Capitol/CD |
| 14 | 14 VARIOUS MASSIVE R&B - SPRING COLLECTION 2006 | Capitol/CD |
| 15 | 14 VARIOUS ENGLAND - THE ALBUM | Capitol/CD |
| 16 | 16 VARIOUS R&B CLASSICS | Capitol/CD |
| 17 | 17 VARIOUS CLEVELAND 2006 | Capitol/CD |
| 18 | 18 VARIOUS CLUBBERS GUIDE SUMMER 2006 | Capitol/CD |
| 19 | 19 VARIOUS NOW THAT'S WHAT I CALL MUSIC 62 | Capitol/CD |
| 20 | 20 VARIOUS CLEVELAND 1 TRIME HARDCORE 2 | Capitol/CD |

Albums listed this week: 239

Year to date: 8,573

Singles listed this week: 145

Year to date: 5,540

For more information on our lists or to be added to our e-mail list, visit www.rollingstone.com or e-mail to owners@mr.cw.com

Records released 18.09.06

| | | | | | | |
|----|-------------|-------------------|----|-------|------|---------|
| 3 | DAVID BYRON | THE SILENT GARDEN | CD | 10/11 | 2006 | Capitol |
| 4 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 5 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 6 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 7 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 8 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 9 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 10 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 11 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 12 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 13 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 14 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 15 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 16 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 17 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 18 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 19 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 20 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |

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|----|-------------|-------------|----|-------|------|---------|
| 21 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 22 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 23 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 24 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 25 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 26 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 27 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 28 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 29 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 30 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 31 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 32 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 33 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 34 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 35 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 36 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 37 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 38 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 39 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 40 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |

| | | | | | | |
|----|-------------|-------------|----|-------|------|---------|
| 41 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 42 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 43 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 44 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 45 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 46 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 47 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 48 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 49 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 50 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 51 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 52 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 53 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 54 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 55 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 56 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 57 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 58 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 59 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 60 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |

The Everly Brothers
The Everly Brothers (Ace CDCHM 1127)

Hitting the ground running, the Everly Brothers self-titled 1957 debut album finds their distinctive harmonies already in place, as they work their way through a brief set, containing their first two hits, Bye Bye Love and Wake Up Little Susie, and their spin on 10 other songs, many of them covers of tunes originally by the likes of Gene Vincent, Ray Charles and Little Richard. All told, there is less than 27 minutes of music here and to keep down the price of purchase and the use of world resources, Ace has put the album in their new "hip pocket" series, with no frills and a slim cardboard sleeve replacing the original 12-inch album in miniature, at a similarly cut-down cost.

Singles

| | | | | | | |
|----|-------------|-------------------|----|-------|------|---------|
| 1 | DAVID BYRON | THE SILENT GARDEN | CD | 10/11 | 2006 | Capitol |
| 2 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 3 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 4 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 5 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 6 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 7 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 8 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 9 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 10 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 11 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 12 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 13 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 14 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 15 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 16 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 17 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 18 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 19 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 20 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |

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|----|-------------|-------------|----|-------|------|---------|
| 21 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 22 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 23 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 24 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 25 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 26 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 27 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 28 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 29 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 30 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 31 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 32 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 33 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 34 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 35 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 36 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 37 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 38 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 39 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 40 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |

| | | | | | | |
|----|-------------|-------------|----|-------|------|---------|
| 41 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 42 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
| 43 | THE BEATLES | THE BEATLES | CD | 10/11 | 2006 | Capitol |
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Various
All You Need Is Covers: The Songs Of The Beatles (Castle CMMDD 1396)

Originally released in 1959, on the Sequel label, *All You Need Is Covers: The Songs Of The Beatles* makes a welcome reappearance on the Castle label and remains one of the most eclectic compilations of Beatles covers ever. Some of the greatest Beatles songs are put to the osh in a variety of styles and with varying degrees of success. There is a toe-curiously bad Step Inside Love from Nina Baden-Semper (the black female lead in Seventies TV show *Love Thy Neighbour*), and a similarly scary Ob-La-Di, Ob-La-Da from the 1970 England World Cup Squad, but Isaac Scott's blues-infused Hell, Scots folk musician Bobby Eaglesham's quietly elegant For No One and the John Schroeder Orchestra's wiggled-out funk in the USSR are among many highlights.

the **KILLERS**

Sami's Town



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MUSICWEEK

ERA Indie Conference Brochure

Autumn 2006



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A new name, a new era – quite literally. Marking the second independent retailers conference in Birmingham – and the first since entertainment retailers' association Bard was renamed Era – *Music Week* has produced this comprehensive guide to the biggest and best releases of the coming autumn. In partnership with seven key suppliers – EMI, Pinnacle, Proper, Sony BMG, Universal, Vital and Warner – we have brought together details of all the biggest albums likely to make an impact this Christmas. These include new releases from the likes of Jet and P.Diddy on Atlantic, EMI's Robbie Williams and The Beatles, Pinnacle's Tom Waits and the Gypsy Kings, Proper's Nancy Griffith and Nickel Creek, Sony BMG's Rod Stewart and Westlife, Universal's The Killers and The Scissor Sisters and Vital's Oasis and The Holloways, not to forget some of 2006's key titles, including multiple-platinum albums on Warner Music from Muse and the Red Hot Chili Peppers. Of course, these are only a small sample of the range of titles about to hit the shelves. Before outlining the full breadth of the schedule, *Adam Webb* looks at the health of the market as it heads into the autumn season.

With Christmas Day now little more than three months away, the set-up for this autumn's release schedule is in hand, on target and ready for lift-off. It is time to light the blue touchpaper and stand well back.

As the industry prepares for the most important quarter of the year – 25% of the annual calendar which last year accounted for 39% of 2005's album sales – it does so with plenty of positive signs. The singles market is buoyant, driven by digital business, unit sales are up 46% year-on-year, bringing new life to a sector which looked to be in an unaltable decline just 18 months ago.

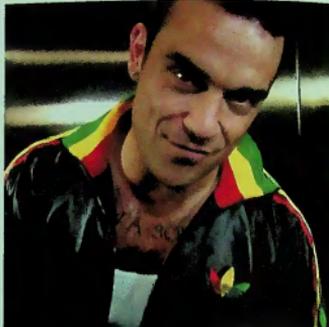
In turn, the albums market is on par with a record 2005, as debut British artists lead the way, including the 1m-plus album debutants the Arctic Monkeys, as well as The Kooks (700,000 albums and counting), Corinne Bailey Rae (500,000 albums) and a string of other notable newcomers; take your pick from James Morrison, Lily Allen, Simon Webbe, The Feeling, Orson, Editors, Sandi Thom and even (whisper it) the X Factor triumvirate of Shayne Ward, Andy Abraham and Journey South, 300,000 albums each and still selling.

But, for all such bright spots, 2006 has been a difficult year on the high street. A quick straw poll of independent retailers results in a string of familiar adjectives: "difficult", "downturn", "bleak".

"It's been a fairly difficult summer," says Jim Cook, manager of Nottingham's Selectadise, summing up a litany of challenges currently facing the UK's high streets. "There's been the World Cup and the weather, but it's mostly due to increased downloading. It's affected us remarkably this year. The rise of downloads – both legal and illegal – is really damaging for us. I know people who have been listening to tons of new music and haven't paid for a thing."

Indeed, the broad industry's optimism engendered by the growth of digital music sparks the opposite emotion from those in the business of bricks and mortar retailing.

2006 has already been something of a watershed year in regards to digital music. The internet-led rise to stardom of the Arctic Monkeys (their record-breaking debut *Whatever People Say I Am That's What I Am* Not is still the biggest-selling album of the year) was followed by a change in chart



Six of the acts set to make an impact in the fourth quarter: (clockwise from top left) Robbie Williams

rules, which subsequently saw Gnarls Barkley becoming the first UK number one single on download sales alone.

From 2005 and a starting point of zero, digital singles now regularly command over 50% of the singles chart and almost 80% of the total singles sold are digital. Research analysts Forrester are predicting digital sales will account for around one third of European record company profits by 2011.

But ignoring the importance of the traditional record shop would be a mistake. Even if Forrester's predictions are correct, it would still see, five years from now, 60% of music industry revenue passing through the doors of physical retailers or via mail-order websites. At present, digital sales (including ringtones), still account for just

10% of record company profits. That's impressive, but the vast majority of revenue still comes from physical product. An overwhelming percentage of those Im+ Arctic Monkeys albums will have been bought in high street record shops.

"We are finding we have to specialise to differentiate," says Ian De-Whytall, owner of Crash Records in Leeds. "We sell a lot of punk and metal. For example, the Gogol Bordello album has been a consistent seller because it doesn't appear anywhere else. You are not going to see that one in Tesco or Asda. Also seven-inch singles and long-players are important, as they pick up the little bits of business that are more specialist."

The need for independent retailers to adapt to this challenge-

fresh new Era



From left: The Killers, Red Hot Chili Peppers, Rod Stewart, Oasis and Tom Waits

ing environment has been reflected in Bard's decision to rebrand itself as the Entertainment Retailers Association (Era), says Paul Quirk of Quirk's Records in Ormskirk.

"It was a natural progression," explains Quirk, who is also Era's deputy chairman, and highlights the fact that a digital-only retailer, 7 Digital - represented by founder Ben Drury - has just taken a place on the organisation's council. "We're no longer simply record dealers - we now represent games, DVD and all forms of entertainment. That was the thinking behind the change. The Era council is a wide spectrum, with everyone from Amazon to Blockbuster to Tesco onboard."

Describing current retail conditions as "death by a thousand cuts", Quirk does however retain some

sense of optimism. "We don't have to reinvent ourselves, but simply make sure that we have a role to play - whether that means finding new ways of selling, adapting our business or going online," he says. "They'll be a whole presentation at the conference dealing solely with new initiatives. But that's the point of an independent conference - it's to give people hope and to share expertise."

For most of the day, however, the Era conference will focus on this autumn's schedules. At the heart of these will be that raft of new British acts, whose debuts will be at the forefront of this Christmas's schedule. Even aside from the likes of The Kooks' *Inside In/Inside Out*, Lily Allen's *Alright, Still*, Paolo Nutini's *These Streets* and The Feeling's *Twelve Steps*

And Home, hopes are high for new albums from The Fratellis (following this week's impressive number two debut), Klaxons, Get Cape Wear Cape Fly, Tiny Dancers, The Long Blondes or The Holloways (all released in, or just before, Q4).

Elsewhere, the suppliers' schedules herald a host of returning stars, including new albums

from Robbie Williams with *Rudebox*, Scissor Sisters' *Ta-Dah and The Killers' Sam's Town*. Already released albums such as Red Hot Chili Peppers' *Stadium Arcadium*, Muse's *Black Holes and Revelations*, Jack Johnson's *In Between Dreams*, Snow Patrol's *Eyes Open* and Corinne Bailey Rae's eponymous debut are also likely to see a significant uplift.

There are plenty of second albums to whet the appetite too, with new releases from Jet (*Shine On*) and The Magic Numbers (*Those The Broken*), not to mention Kasabian's *Empire*, Keane's *Under The Iron Sea*, Razorlight's eponymous second and The Zutons' *Tired Of Hanging Around*, all of which have built upon impressive showings from the last year or two.

The pop market is also particularly strong (this year bearing a determinedly nostalgic flavour) with new albums from Ninetees stars All Saints and Take That, alongside Jamelia, Simon Webbe and greatest hits from both Girls Aloud and Sugababes.

The seasonal 'best of's are certainly as strong as ever this year, with retrospective collections from the likes of Oasis, George Michael, Aerosmith, The Clash, Depeche Mode, Jamiroquai, Paul Weller and Moby.

Another phenomenon - in the wake of Bob Dylan's top three chart placing - is the return of heavyweight artists from previous generations; the first new albums in decades from The Who, Yusuf Islam and one of the most intriguing releases of the quarter, The Beatles soundtrack to the Las Vegas Cirque du Soleil, *Love*.

Across the range, there is something for everyone, it seems. The point at which that assertion will be definitively tested will not arrive until everyone is tucking into their post Christmas leftovers, however.

In the meantime, for a glance at the autumn season to come, tuck into the release listings over the following 12 pages.

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Welcome



Dear colleague, It is my great pleasure to welcome you to the Era Indie

Conference 2006.

Following on from last year's very successful first conference, I am delighted that this important event is once again taking place this year. I sincerely hope that this will become a regular and important fixture in our industry calendar.

This year's conference promises to be even bigger and better than last year's inaugural event. Once again, we have secured the support and involvement of the major record companies and distributors who will be joining us to present their Q4 release schedule.

I am sure you will join me in extending sincere thanks to all the representatives of these companies who, I know, will deliver stimulating presentations, making for a most interesting and entertaining day.

As you will be all too well aware, the retail sector in general, and music retail in particular, is experiencing difficult trading conditions. It is therefore highly encouraging to see the quality of this year's releases, from all the labels and across all genres. I hope that you will greet the record company representatives, who have travelled to be with us today, with the appropriate level of enthusiasm and appreciation.

On the back of last year's success, Era has worked very hard to make this year's event even more rewarding. Many people have been involved in the organisation of this conference and I would like to extend my heartfelt thanks for their considerable efforts. In particular, I would like to thank my deputy chairman, Paul Quirk, and Era's secretary general, Kim Bayley, for their extraordinary commitment and dedication in making this year's conference a reality.

I am sure it will be a great day and I really hope you will find this conference provides you with great benefit and much enjoyment.

Steve Knott, Era Chairman, Era

EMI presents a diverse range of albums from established artists and fresh young acts: from Robbie to Jamie T, Jamelia to Tiny Dancers

A gamut of greats from EMI

September 25

Chingy
Hoodystar (Parlophone)
Chingy returns with his third album – featuring guest appearances from Tyrese, Three 6 Mafia, Spiffy and Fatman Scoop, as well as production duties from the likes of Jermaine Dupri, Poli Paul, Timbaland, The Trak Starz, Mannie Fresh, Mr. Collipark and Kwame.

Jamelia
Walk With Me (Parlophone)
Jamelia returns with her third album, the follow-up to 2004's double platinum album *Thank You*. First single *Something About You* was released on September 11, soon to be followed by the awesome, Depeche Mode-sampling *Beware Of The Dog*.

Janet Jackson
20 Y.O. (Virgin)
Jackson returns with her highly anticipated new album *20 Y.O.* It finds her working with one of the most successful pop/R&B producers of recent times, Jermaine Dupri, as well as longtime friends and hit makers Jimmy "Jaxx" Harris and Terry Lewis, her original collaborators

on the seminal *Control*. The four now make an unparalleled dream team of talent behind the microphone and the mixing desk.

October 2

KT Tunstall
KT Tunstall's Acoustic Extravaganza (Relentless)
Between Christmas and New Year 2005, following months on the road, KT Tunstall and her band spent two days holed up in a tiny recording studio on the Scottish Isle Of Skye. The results of this session are KT Tunstall's *Acoustic Extravaganza* – a collection of stripped-back acoustic versions of new songs, B-sides, early material, a Beck cover and reworkings of tracks from *Eye To The Telescope*.

October 9

Sleepy Brown
Mr Brown (Virgin)
The multiple Grammy-award-winning soul icon returns with his third album. Exemplifying its exciting and groundbreaking, yet polished finish is the lead single – the Neptune-produced *Margarita*, featuring Pharrell.

October 16

Badly Drawn Boy
Born In The UK (EMI)
Badly Drawn Boy returns with his fifth studio album and first for EMI. Whittling down nigh on 30 tracks to just 13 wasn't the easiest process, but his first album in two years is also his best to date. The first single from the album is one of the best songs he has written – *Nothing's Gonna Change Your Mind* comes out on October 9, one week before the album.

Pet Shop Boys
A Life In Pop (DVD): *Concrete* – In concert At The Mermaid Theatre for *Radio Two With The BBC Concert Orchestra* (CD) (Parlophone)
This DVD documents the Pet Shop Boys' life in pop as well as their first ever live album release, recorded at the Mermaid Theatre. It features a host of star guests ranging from Rufus Wainwright to Robbie Williams.

October 23

Robbie Williams
Rudebox (EMI)
The natty, dirty, bass-infused electro-funk-pop monster that is

the single *Rudebox*, is the track that precedes the excellent album of the same name – the latest studio album from Robbie Williams, with production credits from William Orbit and Mark Ronson, among others.

October 30

Gorillaz
Phase Two – Slow Boat To Hades (Parlophone)
Phase Two rounds up the incredible videos that accompany *Demon Days*, as well as hi-tech performances, inventive animated shorts, acceptance speeches, cameos from *Demon Days* guests, games, wallpapers, screensavers plus loads of hidden extras.

November 6

The Magic Numbers
Those The Brokes (Heavenly)
Take A Chance (October 23) is the new single that will kick-start the plot on *The Magic Numbers'* second album. Their eponymous debut was met with the kind of devotion from fans that caused massive sold-out gigs before the album was even released. *The Magic Numbers* eventually went on to sell more



Robbie Williams: *Rudebox* album set to follow Williams

than 600,000 copies in the UK and the band look set to continue this success.

Moby

Go – The Very Best Of Moby (Mute)
This impressive best of features a brand new track featuring Debbie Harry – New York, New York. This release will be backed with full promo duties from the man himself.

November 13

Keith Urban
Days Go By (Angel)
Since his last album which sold more than 3.5m globally, Keith Urban has enjoyed a major lift in public profile. Now, armed with his most commercially accessible songs to date, he is set to move straight into the mainstream. Now a global priority for EMI and with three visits to the UK planned over the next 12 months, Urban is one to watch.
Depeche Mode
Best Of Depeche Mode Volume One (Mute)
One of the most influential bands in the whole world with more than 40 Top 40 hits in a 25-year career, release a career-defining best of. It will be preceded by a new single, *Martyr*, on October 30.

November 20

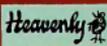
The Beatles
Love (Parlophone)
Sir George Martin and son Giles Martin worked together with Parlophone, Apple, Paul McCartney, Ringo Starr, Yoko Ono and Olivia Harrison in order to



Jamelia: follow-up to double-platinum second album



KT Tunstall: extravaganza of acoustic tracks



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Already out

Lily Allen

Alright, Still (Regal)

Lily Allen's rapid rise to fame has been a remarkable one - initial "low key" releases soon led to millions of MySpace listens, and then to a stunning debut that is still selling extremely well.

This Is Hazellville (EMI)

The debut album from the epic pop pioneers is populated by strange

characters, intriguing stories and huge tunes borne from the band's varying, eclectic and consistently passionate love of music. Their melodic prowess has been proven over and over again this year with their busy touring schedule, supporting the likes of Kaiser Chiefs, The Magic Numbers and The Delays, as well as playing headline tours and festivals.

Cherish

Unappreciated (Parlophone)

The four sisters who make up Cherish have already made a staggering impact in the

US and intend to do the same in the UK this summer with their *Jaze Pha* and *Jasper*-produced debut album. First single *Do It To It* was released on September 11.

Electronic

Best Of (EMI Catalogue)

Probably the greatest supergroup of the era, Electronic united New

Order frontman Bernard Sumner and former Smiths guitarist/producer Johnny Marr. Starting in 1987, the project ran concurrently with Sumner's New Order commitments and Marr's work with *The The* and *The Pretenders*.

Seth Lakeman

Freedom Fields (Relentless)

Singer-songwriter Seth Lakeman's rapid rise from the

underground looks set to continue when he releases his next single from *Freedom Fields*, *White Hare*, in October. The follow-up to his 2005 Mercury-nominated album *Kitty Jay*, *Freedom Fields* was originally recorded for £600 in the kitchen studio of his brother's Dartmoor cottage and is a testament to Lakeman's raw talent, unfettered musicianship and far-sighted DIY determination.

Future Sound Of London Teachings From The Electronic Brain (Virgin Catalogue)

Future Sound Of London were formed by Brian Dougan and Garry Cobain in the early

Nineties and are one of the most respected and influential electronic acts of the past 15 years. Incorporating elements of classical, hip hop, electronica, industrial, punk and dub, their expansive and sample-laden tracks were always exquisitely produced and utterly unique.

Richard Hawley

Coles Corner (Mute)

"Someone call 999. Richard Hawley's been robbed" was the lament of the Arctic Monkeys as they received this year's Mercury Music Prize. Since then, Hawley's album has been receiving the success and recognition that it deserves since its release last year.

Hot Chip

The Warning (EMI)

Like Richard Hawley, Hot Chip have enjoyed the spotlight that the Mercury Music Prize has shone on their acclaimed album. The band have been a regular name on the summer festival circuit, and are about to embark on their biggest headline tour to date. The single *Over & Over* is re-released on October 9.

Kelis

Kelis Was Here (Virgin)

Kelis's return has been eagerly awaited. The queen of off-kilter R&B

is back with new album *Kelis Was Here*, with production duties from high-profile names including Will.i.am (Black Eyed Peas), Cee Lo (Gnarls Barkley), Max Martin and Raphael Saadiq.

The Kooks

Inside In/Outside Out (Virgin)

The Kooks have enjoyed a very successful year in 2006 following the release of their debut album in January, as well as a number of singles that all firmly set up camp in the singles chart.

Freddie Mercury

Lower Of Life, *Singer Of Songs* (DVD); *The Very Best Of Freddie Mercury Solo* (Parlophone)

Released to coincide with what would have been the Queen frontman's 60th birthday (September 5), these new collections bring together the very best of his solo work, as well as an extensive

range of videos, interviews and commentaries.

LeToya

LeToya (EMI)

As an original member of Destiny's Child, LeToya co-wrote the group's signature songs *Bills Bills Bills* and *Say My Name*. Now, with her self-titled debut solo album, the powerful singer wants millions of her fans to be saying her name all over again. The album charted at number one in the US and LeToya is in the UK in September to perform live at this year's prestigious *Mobo Awards*.

Mansu

Legacy: The Best Of Mansu (Parlophone)

From their formation in 1995 to their split in 2003, Mansu released three

critically acclaimed and commercially successful albums including the number one album *Attack Of The Grey Lantern*. *Legacy* features the lead tracks

single *If You Got The Money* is released on October 16, followed by the eagerly anticipated album in the new year.

Tiny Dancers

(Parlophone)

This cool, quirky quintet from

from all the band's EPs including *Stripper Vicar*, *Taxless*, *Being A Girl* and the classic *Wide Open Space*.

Pharrell

In My Mind (Virgin)



The prolific talent that is Pharrell Williams released his debut solo

album this year, along with the impressive singles *Can I Have It Like That*, *Angel* and *Number One*.

Corinne Bailey Rae

Corinne Bailey Rae (EMI)

The sublime voice of Corinne Bailey Rae has been one of this year's recording success stories. An almost constant presence on the albums chart since its release in February, her debut has already produced the hit singles *Put Your Records On* and *Trouble Sleeping*. A third, *I Like A Star*, has a full release on October 9.

REM

The Best of the IRS Years (EMI Catalogue)



This is the first complete career overview of REM's recordings for IRS Records

(1981-1987). All releases have been developed, compiled and endorsed by all four members of the band. The CD features 21 classic singles, hits and band favourites, while the DVD includes all the music videos as well as TV appearances and interviews.

Various

High School Musical (Disney)

The inspiring soundtrack to *High School Musical* was the best-selling US album in the first half of 2006 and has also enjoyed great success in Canada, Philippines, Australia and New Zealand.

The Disney Channel UK premiere is on September 22, followed shortly by the single release of *Breaking Free*.

Sheffield have already released a couple of limited seven-inches that will be followed in November by their first full EP release. The album will be released early in the new year to their already considerable fanbase.

craft this Beatles sound collection as the soundtrack to the Las Vegas show *Cirque du Soleil*. Now, "the closest thing to a new Beatles album" gets its full release.

Crowded House

Farewell To The World (Parlophone)

All original members of Crowded House joined together on

November 24, 1996 to play one last gig on the new stage of the Sydney Opera House. The emotional show was watched by almost 100,000 people, with all proceeds going to Sydney Children's Hospital. This DVD commemorates the 10th anniversary of the show.

Simon Webbe

Grace (Innocent)

Webbe's debut album *Sanctuary* sold more than 650,000 copies alone in the UK. Now he has delivered a rock-solid follow-up, lead by the hook-laden first single *Coming Around Again*. The mission is clear from parent label Angel Music Group: Im-pub UK sales and for Simon Webbe to mature into a household name.

November

All Saints (Parlophone)

The two albums that All Saints released before their split were both commercially successful and critically acclaimed - hence the reason why Parlophone consider this credible pop act to have a lot of unfinished business. Single *Rock Steady* is released in early November, followed shortly by the album at the end of the month.

Hilary Duff

Hollywood Records

The teen sensation that is Hilary Duff releases her next album through Angel/Hollywood Records this November - a sure-fire hit among her legion of young fans.

2007

Jamie T

(Virgin)

London's Jamie T has built up a large fanbase (including Zane Lowe and Jo Whitley) with his punk/rap/reggae stylings. A truly unique talent, his next

Universal gears up for the sales rush with the return of The Killers and the Scissor Sisters among many other potential multi-platinum sellers

Universal unveils heavy weight titles

October 2

The Killers
Sam's Town (Mercury)
When You Were Young, the first single from The Killers' second album, is released on September 18 – a startling statement of intent from a record which, as the follow-up to 2004's five million-selling Hot Fuss, was always going to be huge. The single is already shaping up to become Universal's most downloaded track in a week. The band tour the UK during November.

Scott Matthews
Passing Stranger (San Remo/Island)
Matthews is a remarkable new artist, reminiscent of Island's own Nick Drake. At Dave Grohl's request, he supported Foo Fighters in their pre-Hyde Park warm-up shows, while Zane Lowe, Mark Radcliffe and Jo Whiley have been raving about his single Elusive (September 18), which has been playlisted at Radio One, Radio Two and Xfm. He recorded his debut album Passing Stranger last year in Birmingham and is currently on tour in the UK.

October 23

Meat Loaf
Bat Out Of Hell III: The Monster Is Loose (Mercury)
Meat Loaf unleashes the long-awaited third instalment of the most successful rock album series of all time. With original Bat cast members on board such as Jim Steinman and Todd Rundgren, plus new additions Desmond Child, Nikki Sixx and female singer Marlon Raven, the boundary-busting creative spirit of the first two albums has been maintained on this third episode. The single It's All Coming Back To Me Now is out on October 16, the same day that Meat Loaf performs material from all three Bat albums at London's Royal Albert Hall.

The Ordinary Boys
How To Get Everything You Ever Wanted In 10 Easy Steps (B Unique/Polydor)
The third album from B-Unique's The Ordinary Boys, and the first through Polydor, features the Top 10 hits Nine2Five and Boys Will

Be Boys, as well as new single Lonely At The Top. They head out on the road for another sold out tour in October.

October 30

The Who
Endless Wire (Polydor)
This is The Who's first new album in 24 years and reflects a band still pushing the boundaries of rock music. Alongside nine new Townshend compositions, half of the album is the full-length version of the mini opera Wire And Glass, a taster of which was released earlier this Summer. Heaving headlined T In The Park and Hyde Park in 2006, the band are currently undertaking a sold-out US tour before returning to the UK for their last European show of the year at London's Roundhouse as part of the Electric Proms event. A Parkinson appearance is also confirmed.

Any Winehouse
Back To Black (Island)
Ivor Novello award winner, Mercury Music Prize and triple Brit nominee, Amy Winehouse returns with the hugely anticipated single Rehab. Amy confirms on this new album what a truly remarkable talent she is. Her refined songwriting approach and fearless lyrics have been crafted onto some of the most astonishing material of her career so far. The album sees her teaming up once again with Frank producer Salaam Remi and producer of the moment, Mark Ronson (Robbie Williams, Lily Allen).

November 6

Russell Watson
Love Affair (U.C.)
"The Voice" returns with an album of classic love songs from the golden age of ballads. With 5m album sales to his name, and a recent greatest hits compilation that went to number two in the charts, Russell Watson's sixth album follows his triumph on BBC's Just The Two Of Us earlier this year. With a huge UK tour booked, he is sure to score his second hit of 2006.

November 13

Katherine Jenkins
Serenade (U.C.)
Jenkins has sold more than 1m albums, sold out the Royal Albert Hall, and has now been signed as one of the international faces of Mont Blanc. She recently toured Iran as the new forces sweetheart, and her last album reached number four in the pop charts. She was also the highest selling classical artist in the UK in 2004/5 and, with the release of her fourth album, Serenade, she is set for her fourth classical chart number one in a row.

Sugababes
Overloaded: The Singles Collection (Island)
Some 2m singles sold, four number ones, 5m album sales, including three triple-platinum discs in the UK – Sugababes have achieved more Top 10 singles than the Spice Girls, All Saints, Destiny's Child or Bananarama, and more Top 10 hits with original songs than any girl group since The Supremes. Overloaded: The Singles Collection is the definitive Sugababes compilation, featuring 13 hits taken from four albums plus two new tracks, including their most smashy Easy. Four digital versions of the album will also be available, plus a stand-alone hits DVD featuring a karaoke facility. To launch this collection, Sugababes are playing the 100 Club on October 3 and the Dominion Theatre on October 29.

Yusuf
An Other Cup (Polydor)
A primetime BBC documentary announced the return of Yusuf Islam – formerly Cat Stevens – to music earlier this year. Some 30 years in the making, his new album is a collection of new songs including the revival of some spellbinding compositions which lay unfinished in Yusuf's musical memory. All were recorded over the past year with renowned producer Rick Nowels. The album is preceded by the single Heaven/Where True Love Goes on November 6.

November 20

Snoo Dogg
The Blue Carpet Treatment (Polydor)
After last year's triumphant performances at the Brits and Live 8, the legendary Doggfather is back with a brand new studio album featuring Stevie Wonder and Ne-Yo, plus production from Neptunes and Timbaland. Debut single Vato features Pharrell Williams and B-Real from Cypress Hill.

tbcc 2006

10cc
The Greatest Hits...And More (Universal)
10cc's influence on the current music scene can't be questioned with bands such as Orson and The Feeling owing a debt to their sound. This comprehensive best of album includes all 11 UK top 10 hits, album tracks, live favourites, and hits from the spin-off bands. The promotional campaign will use an animated TV ad in a similar style to 2005's hugely successful Supertramp campaign. **Take That**
tbcc (Polydor)
Since they announced their return last November, Take That have played 33 sell-out dates to more than half a million fans. They signed to Polydor in June and are currently putting the finishing touches to their first album in 10 years. The stunning first single is called Patience.

February 12

Mika
TBC (Island)
Mika, the Beirut-born, New York-raised, London-based singer recorded his debut album in LA with Greg Wells (Elton John, Pink, Carole King and the Pussycat Dolls). Having gained a following on MySpace, a word-of-mouth reputation is gathering momentum around him. His debut single, Relax (Send It In) vinyl and download only, is released on October 2. Following acclaimed shows at Manumission Ibiza, London's Borderline and Bestival, Mika will tour the UK in November. Grace Kelly, his second



Universal appeal: (clockwise from left) The Killers

single, is a spoof 4/5 opera set to a technicolour pop backdrop and will be released on January 29 2007. His album will follow on February 12.

Also out in 2007

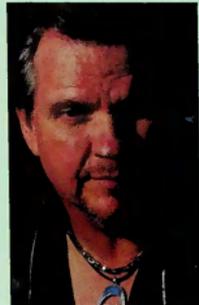
Dragonette
TBC (Mercury)
Having already toured with the Scissor Sisters and Duran Duran, this young (and cute) husband and wife team are set to release their debut album early next year. Dragonette will be touring the UK throughout November, but before then, Martina's vocals will be showcased on the new Basement Jaxx single, Take Me Back To Your House, a track which she also co-wrote with the band.

The Horrors

Count In Fives (Polydor)
One of the most exciting bands to emerge in 2006, Southend's The Horrors have built a loyal cult following and are set to expand on that when they open the NME Rock N Roll Riot Tour in October. Also hoping to create a massive word-of-mouth buzz is their banned Sheena Is A Paraitse video, directed by Chris Cunningham, which has attracted more than 100,000 views on YouTube. The band follow up their two sold out singles with their next limited, non-chart eligible release, Count In Fives. Produced by Jim Salvano (of Nick Cave's Bad Seeds) and mixed by Alan Moulder, it hits the shelves on



Deliver their follow-up, Sugababes offer their best of, Meat Loaf returns



Already out

The Automatic
Not Accepted Anywhere (B-Unique/Polydor)



One of NME's bands of the year, The Automatic have three sold-out

UK tours, a bona fide anthem called *Monster* and a gold top three album under their belts. Polydor is bidding to propel the album to platinum on the back of their next 27-date tour next month and the release of the single *Raoul* in November.

DJ Shadow

The Outsider (Island)



DJ Shadow returns after a four-year hiatus with the highly acclaimed new album *The Outsider*, which features collaborations with Kasabian, and Q-Tip among others.

Following acclaimed appearances at the Wireless festival and Koko, DJ Shadow has lined up an 11-date UK tour during November through mid-December.

Fergie

The Dutchess (Polydor)



The leading lady of Black Eyed Peas steps out with her solo album featuring John Legend, Rita Marley and Ludacris, with production by Will.i.am. The top five debut single *London Bridge* will be followed by a second single in December.

The Feeling
Twelve Steps And Heres (Island)
The Feeling's debut album is already platinum, driven by three top 10 singles.

Following tours of Europe and the US, the band have a sell-out UK tour lined up in October and November. Their fourth single, *Love It When You Call*, will be released on November 13.

The Fratellis

Costello Music (Island)



Produced by Tony Hoffer (Air/Beck), The Fratelli's debut album has already

spawned two huge UK hits. The Glaswegians are headlining the NME Rock/Roll Rest tour in October before releasing the single *Whistle For The Choir* on November 20. In December, they're lined up to support Kasabian on their arena tour.

Guillemots

Through The Windopane (Polydor)



James Morrison has one of the most distinctive voices in the UK right now. His debut shipped platinum and went straight to number one in its first week of release. James' second single, *Wonderful World*, is out on October 16, and will be followed by the Christmas single *Pieces Don't Fit Anymore*. Sold-out tours are set up for October and December.

Keane
Under The Iron Sea (Island)
Keane's second album, *Under The Iron Sea*, is already double platinum in the UK and has already spawned two huge hit singles. The album was the highest selling digital album on release and was the most successful pre-order campaign iTunes has yet run. The next single *Nothing In My Way* will be released on October 30 to coincide with a sell-out UK tour.

Orson
Bright Idea (Mercury)



Having signed to Mercury Records last November, Orson are fast approaching their debut number one album, as well as topping the charts with their debut single *No Tomorrow*. The band return with a new single, *Already Over*, on November 13.

The Rapture
Pieces Of The People We Love (Vertigo)



The Rapture have received their highest radio, TV and chart results to date with *Get Myself Into It*, the first single from their second album *Vertigo*, while this new album has gained the band exposure to a much wider audience. The second single, *Whoa! Alright-Yeah...Uh Huh*, is released on November 20.



In their recent cover feature, *Sunday Times Culture* described Guillemots as

"the perfect contemporary band: eclectic, spontaneous, passionate and thrilling". Their Mercury-nominated debut album has made

Guillemots one of the most talked-about new bands of 2006 and now they are preparing to support Scissor Sisters on their sold out Arena tour in November.

James Morrison

Undiscovered (Polydor)



James Morrison has one of the most distinctive voices in the UK right now. His debut shipped platinum and went straight to number one in its first week of release. James' second single, *Wonderful World*, is out on October 16, and will be followed by the Christmas single *Pieces Don't Fit Anymore*. Sold-out tours are set up for October and December.

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Razorlight
Razorlight (Mercury)



Following the massive success of this number one album, which was

released in July, Razorlight lead up to the release of what will be their biggest single to date, *America*, on October 2. They embark on their first arena tour later that month. A third single will be released early 2007.

Scissor Sisters

To-Dah (Polydor)



Scissor Sisters have returned with a bang with their number one single *I Don't Feel Like Dancin'* and album *To-dah*, which was launched with a free concert in Trafalgar Square on September 16. The new album has already been described as "like Scissor Sisters' second singles compilation" by *Uncut* in a four-star review. The band embark on their biggest tour to date in November.

Snow Patrol

Eyes Open (Fiction/Polydor)



A number one album three times already this year, *Eyes Open* is fast approaching triple-platinum status. Snow Patrol have a sell-out arena tour lined up for December, after the release on November 12 of their second single, the powerful *Martha* with *Whitehorse* duo *Set The Fire*.

Bryn Terfel

Tutto Mozart (J&J)



Terfel returns with a new album this autumn to mark the 250th anniversary of Mozart. Having sold 1m copies of the self-titled *Bryn*, the Welsh bass-baritone now joins forces with Mozart expert Sir Charles Mackerras and the Scottish Chamber Orchestra to perform some of Mozart's best-loved arias.

Wolfmother

Wolfmother (Modular)



Wolfmother's debut has already sold more than 100,000 copies in the UK, and their fourth single, *Joker & The Thief* (due in November), will feature in the new *Spide* Jonze-produced *Jackass 2* movie (due out in the UK in November). The band will headline the MTV2 *Spawning New Music* tour in November and will appear on this year's UK Hall Of Fame paying tribute to Led Zep.

October 30. An album will follow in 2007.

Mr Hudson

TBC (Mercury)

Big things are in the pipeline for Mr Hudson and his band the Library - including a string of live shows in the months ahead and the release of his debut EP, *Bread & Roses*. It takes someone with foresight and imagination to pull off the cross-pollination of hip hop and reggae beats with classic song writing, but in doing so Mr Hudson has hit upon a hit formula. His debut album will be out early 2007.

Just Jack

Overtones (Mercury)

A musical maverick, talented DJ and sparring wordmith, Just Jack releases his fantastic, hook-laden single *Writer's Block* on Mercury on October 9. His debut album - due early 2007 - is an intoxicating, irrepressible combination of hip hop, disco, house and funk. Infused with Jack's bright charismatic snap and lyrical spin, it's simply shameless good music.

Klaxons

Magick (Polydor)

Anybody who witnessed Klaxons' Reading show will know this is one of Britain's brightest, most original new bands, delivering a genre pile-up that owes more to P!nk's *MSK* than *Shut Up & Dance*. They follow up the cult success of indie-released singles *Gravy's Rainbow* and *Atlantis To Interzone* with *Magick*, their first

release for Polydor, on October 30. Their debut album will be released early next year.

Amy McDonald

TBC (Mercury)

McDonald, a talented 19-year-old Glaswegian singer-songwriter, is currently working on her debut album and is set to deliver her blend of melody-driven songs from the heart early in 2007. With influences drawn from Kurt Cobain to Bob Dylan, her songs portray a maturity way beyond her years.

Shiny Toy Guns

TBC (Mercury)

This band will be without a doubt one of the most original acts to emerge in 2007. LA-based and freshly signed to the Mercury Music Group this indie-rock/electronic-fused combo are already causing quite a stir on MySpace, with a growing community of over 100,000 friends. A limited-edition single, *Le Disco*, will be out in November, followed by their debut album.

Paul Weller

Hit Parade (Island)

In the year he was honoured with a lifetime achievement award at the Brits, Hit Parade is the first complete retrospective for the legendary Paul Weller (combining his Jam, Style Council and solo material) and will coincide with the broadcast of a BBC-commissioned full length documentary covering his career to date. There will be a 15-date UK tour at the end of the year.



To order any of the product listed, please call 01296 426151

It's been a record-breaking year for Warner Bros – combining superstar sales and artist development

WB maintains platinum run

Out now

Gnarls Barkley
St Elsewhere (Warner)



New domestic signings Gnarls Barkley made their mark earlier in the

year when Crazy made chart history by becoming the first single to reach number one on download sales alone – where it then remained for eight further weeks. Their debut album, St Elsewhere, also hit number one and is now approaching 500,000 sales in the UK (1.5m worldwide). A third single, Who Cares, is released October 30, coinciding with a return promotional visit. This will include some key TV appearances. Warner Bros will support the album with a heavyweight campaign, with the target of 1m-plus UK sales finally in sight.

Madonna
Confessions On A Dancefloor (Warner)



With 7m copies sold to date globally, including 1.2m in the UK,

Madonna's ninth number one album, Confessions On A Dancefloor, marked her return as the queen of pop. She also made chart history, with the singles Hung Up and Sorry talking up to give her a 12th UK number one – more than any other female artist to date. A fourth single, Jump, is set for release on November 6, and will feature heavily in the film The Devil Wears Prada. Combined with a strong quarter four TV campaign, Confessions... is shaping up to be an essential gift purchase this Christmas.

Muse
Black Holes And Revelations (Helm 3/Warner Bros)



Well on their way to selling their 600,000th copy of Black Holes And Revelations, Muse paused for breath to



Taking success to the next level: Red Hot Chili Peppers (top) and Muse

headline, and outrightly own, Reading/Leeds 2006. Other landmark achievements this year have included the album debuting at number one, and their biggest chart and airplay singles to date with Supermassive Black Hole and Starlight respectively. Their success is set to continue with a sell-out arena tour in November, around which the band will be undertaking further mainstream promotions. Two further singles are yet to come – the rousing and powerful Inevitable (November 13) and the stop-stopping Knights of Cydonia which, with its suitably epic video, will cement Muse's reputation as one of Britain's most important and successful bands.

The Red Hot Chili Peppers
Stadium Arcadium (Warner)



The Red Hot Chili Peppers remained at the top of their game in 2006 with the

release of their number one double album Stadium Arcadium. Having sold more than 4m copies worldwide, and already double platinum in the UK, the band kicked off the year with an amazing 93-date world tour, including four sold-out

nights at Earl's Court. The album also contained the two UK hit singles Dani California and Tell Me Baby. The momentum is set to continue this autumn with the release of a third single, Snow, on November 20, when the band returns to the UK to undertake promotion. With further singles planned for 2007, along with a stadium tour and more UK promotion, this is only the start for the world's biggest rock band. The album is sure to feature high in end-of-year polls.

The Young Knives
Voices Of Animals And Men (Transgressive)



From playing small venues and pubs to selling out The Astoria two nights running, The Young Knives' live popularity has been mirrored by media and sales escalation, culminating with an appearance on Later... fantastic press and a Radio One playlisting. The Oxford-based trio have now achieved three Top 40 singles, while their debut album has already reached 40,000 UK sales. Their next single, The Decision, is released October 30 on the back of their sell-out UK tour.

Forthcoming

Larkin Love

The Freedom Spark (Transgressive)
Now with two Top 40 hits under their belt, the "Thamesbeat" four-piece proved themselves one of the highlights at the Reading Festival this year and will be supporting The Subways, Kooks and Dirty Pretty Things this autumn, as well as squeezing in a sell-out tour of their own.

Released September 25

My Chemical Romance

The Black Parade (Reprise)
Following up from 2004's multi-million selling Three Cheers For Sweet Revenge, The Black Parade will not only be this year's must-have rock album, but also an album of massive crossover potential. The band recently won Best Band On The Planet at the 2006 Kerrang Awards.

Released October 23

Josh Groban

Title to Go (Warner)
With his previous two albums having sold more than 12m copies, Groban is now established as one of the finest male solo artists in the world. His new album is produced by David Foster and Glen Ballard,

and showcases his versatile baritone voice with a mixture of pop, classical and Latin influences. With multiple promo trips confirmed for Europe this autumn, Warners will emulate Groban's US success with TV and radio performances and a UK tour planned for spring 2007.

Released in November

The Subways

Title the (Irrefutious)
Having sold 100,000 copies of their debut album, Young For Eternity, the still unbelievably young threesome return early next year with their follow-up.

Released in early 2007

Other albums out in 2007

Alongside the long awaited return of Ash and Linkin Park – 2007 will also see the UK release of Australian superstars The Ten Tenors as well as the forthcoming Best Of Garbage – a band who have sold more than 12m records and enjoyed 12 UK hits. Add to this first releases from a host of amazing newly signed talent, and 2007 promises to be an equally successful year for the eclectic label.

Label spotlight: Nonesuch

Sitting comfortably alongside Warner Bros's wide array of multi-platinum sellers is surely the jewel in the crown of artistic achievement, the ever-evolving Nonesuch label. Home to some of the world's greatest talent, Nonesuch has had a formidable 2006.

Shawn Colvin

These Four Walls (Nonesuch)



Newly-signed to the label, Colvin delivers one of the strongest albums of her 20-year career,

already accompanied by the first of two promotional trips and radio support, plus touring in November. **Out now**

Glen Keates

Mobile (Nonesuch)



Featuring his take on Reich's Clapping Music, Kotche took a sidestep from his day job as

Wilo's drummer to deliver this beautiful album. "A tremendous showcase for how much innovative sound Kotche can draw out of an instrument typically relegated to timekeeping," reckoned *Fitzfink*, in a seven-star review. **Out now**

Brad Mehldau

House On Hill/Love Sublime (Nonesuch)



Releasing two albums in 2006, Mehldau confirmed his position as

contemporary jazz's biggest-selling artist. House

On Hill helped to cement his position as a performer at the top of his game, and the much heralded Love Sublime took his art to new realms. **Out now**

Gothic Archies

The Tragical Treasury: Songs From A Series of Unfortunate Events (Nonesuch)



The side project of Magnetic Fields frontman Stephen Merritt, this work is a

companion album to the final publication in the successful Lemniscata Snicket book series, which has sold 50m copies worldwide, including 5m in the UK. This release will bring 2006 to a suitably eclectic close for Nonesuch, with the promise of more great things to come in 2007.

Released October 9

Steve Reich

Phases A: Nonesuch Retrospective (Nonesuch)

America's greatest living composer has his 70th birthday celebrated with this five-disc retrospective box set. Between September 28 and October 8, the Barbican in London will mount a wide-ranging and exploratory retrospective of Reich's music. **Released in November**

Atlantic poised to capitalise on a roster brimming with established and new acts, from rock and hip hop genres

It's all go on Atlantic front

Out now

Cassie
Cassie (Atlantic)



Cassie is one of the hottest new R&B acts around. The former model was snapped up by P. Diddy for his Bad Boy label and has just released her self-titled debut album. First single Me & U was a top 10 smash and is the prefect precursor to a UK promo trip in September and second single Long Way 2 Go.

Missy Elliott
Respect M.E. (Atlantic)



Missy Elliott's CV speaks for itself: 10m album sales across six titles, 10 top 20

singles, countless awards, and credited with re-inventing hip-hop on an almost annual basis. Distilling all her essential tunes onto one CD, her very first best-of collection, Respect M.E. was released on September 4. Backed up by a TV campaign, it includes the killer tracks Get Ur Freak On, For My People, Work It and 14 others.

Charlotte Gainsbourg
5:55 (Atlantic)



P. Diddy: new album features an array of stellar collaborations



Jet: aiming to better their debut album, which sold 4m copies



One of the greatest stars of modern French cinema, Gainsbourg resumes her recording career in collaboration with such luminaries as Jarvis Cocker, Air and The Divine Comedy's Neil Hannon. Recorded in Paris, 5:55 was produced by

Nigel Godrich, the acclaimed English producer whose previous credits include work with Radiohead, Beck, Travis, REM and Paul McCartney. A string of strong reviews has already begun the process of bringing Charlotte to a far wider UK audience.

Get Cape. Wear Cape. Fly
The Chronicles Of A Bohemian Teenager (Atlantic)



Paolo Nutini: performances on primetime TV this autumn

Forthcoming

Lupe Fiasco
Lupe Fiasco's Food & Liquor (Atlantic)



Hailing from Chicago, Lupe Fiasco is poised to be the next superstar of hip hop. Already

being hailed as one of the most prolific new rappers of our time, he shone brightly on Kanye West's Touch The Sky single with his creative use of metaphors and now comes to the musical arena with his debut album. Jay-Z features as one of the executive producers, while guest artists include Jill Scott, Kanye West and Mike Shinoda (Linkin Park). First single Kick Push got things started for Lupe as a solo artist, while the infectious second single, Dynamrinal, has boosted awareness of the album even further.

Released September 25

Shine On (Atlantic)



Jet return with a blistering brand new album, the follow-up to their critically acclaimed 4m-selling debut Get Born. Recorded in Barbados, Massachusetts and Los Angeles with super-producer Dave Saruly



From touring himself around the country with a laptop and a guitar, Get Cape. Wear Cape. Fly

releases his debut album this week (Monday, September 18). Having previously toured with Funeral For A Friend, The Automatic and iForward, Russia!, Sam embarks on his own 40-plus date UK tour in September. Angry, cheerful, impassioned, inspired, soulful (sort of), tuned-in and talented: Get Cape. Wear Cape. Fly is ready for lift-off.

Paolo Nutini
These Streets (Atlantic)



A year ago no-one had heard of Paolo Nutini, but after three sell-out tours, a top three, platinum-selling debut album, and rave reviews for both his talent and his looks, he is set to become a household name. Second single Jenny Don't Be Hasty is set for release on September 25 and cues up a stellar run to the end of the year, including performances on GMTV, Sharon Osbourne and Parkinson, two further sold-out tours, and a performance at Edinburgh's New Year's Eve celebrations.

(the man behind Get Born, as well as records by Oasis, Primal Scream, Dirty Pretty Things) Shine On is ferar rock'n'roll at its very best. Every bit the worthy successor to their debut, it is poised to take them to the next level. Recent performances at Reading and Leeds demonstrated that not only have the band become a phenomenally tight live unit, but that UK audiences are crying out for their return.

Released October 2
P. Diddy
Press Play (Atlantic)



One of the most distinguished figures in urban music, P. Diddy's first studio album

since 2001's multi-million selling The Saga Continues... is set to drop on October 16. New album, titled Press Play, includes duets with a who's who of the hottest stars around, including The Pussycat Dolls' Nicole Scherzinger (who features on the new single Come To Me), Fergie, Jamie Foxx, Big Boi, Keyshia Cole and Brandy. Following a massive marketing campaign and promotional visits to the UK, a second single featuring Christina Aguilera (Tell Me) will be released this side of Xmas.

Released October 16

Parlani At The Disco
A Fever You Can't Sweat Out (Atlantic)



One of the breakthrough underground acts of the year, Parlani At The Disco burst onto

the scene on a tide of internet-fueled fan support, killer visuals, and some hysteria-inducing live shows. Their debut album is now approaching 200,000 sales as they head into an even more fertile period: a re-release of cult-classic and huge US hit I Write Sins Not Tragedies and four sold-out nights at Brixton Academy.

Sean Paul
The Trinity (Atlantic)



Sean Paul, the world's best-selling reggae artist, returned in 2005 with

The Trinity, the follow-up to his 6m-selling debut, Dutty Rock. Already with eight Top 20 hits under his belt, he releases Give It Up To Me (feat. Keisha Cole) on October 23. The final single to be taken from the album The Trinity. Give It Up To Me is also the lead track from the movie Step Up, which recently topped the US Box Office in its opening week.

Albums from Jamiroquai, Aerosmith, II Divo, John Legend, Evanescence and Westlife are on their way to join its strongest autumn line-up yet

Sony BMG turns to its big sellers

October 2

Evanescence

The Open Door (Columbia)
This is the follow-up to the hugely successful album *Fallen*, which has sold more than 12m copies worldwide. It includes the first single, *Call Me When You're Sober* (September 25). The band returns to the UK in November for a major tour followed by two promo visits before Christmas.

Bruce Springsteen

We Shall Overcome: The Seeger Sessions - American Land Edition (Columbia)
This expanded version of the critically acclaimed album inspired by Pete Seeger includes four new tracks and an extended 40-minute DVD. Bruce and the Seeger Sessions Band return to play more UK dates in November.

October 9

Luther Vandross

The Ultimate Luther Vandross (RCA)
This is a solid reminder of the creative genius, soulful magic and sheer artistry of Luther Vandross, one of the most influential vocalists of our times. It is the first career-spanning collection of the late singer and it includes his biggest hits, plus three previously unreleased tracks including the single *Shine*.

October 16

Deacon Blue

Singles (Portrait)
This new 19-track digitally

remastered collection includes 16 Top 40 hits and three brand new songs including *Bigger Than Dynamite*, which is released as a single on October 9. The reformed band will be undertaking a full promo schedule before commencing a UK tour in November.

John Mayer

Continuum (Columbia)
The Grammy-winning US songwriter returns with his most soulful and cohesive work to date, combining his signature pop sound with the feel, sound and sensibilities of an old-school blues record. A live London show on October 23 is expected to fuel the critical response.

Various

Radio One's Live Lounge (Sony BMG)
This album from Jo Whalley's Radio One show offers a unique selection of tracks from her Live Lounge sessions, it will consist of cover versions alongside some artists' own tracks. Acts featured on the album include The Kooks, Lily Allen, The Foo Fighters, Coldplay and Snow Patrol.

October 23

John Legend

Once Again (RCA Label Group/Columbia)
Three-time Grammy-winning soul artist John Legend is to release his hotly anticipated second album *Once Again* on October 23. Produced by John Legend, Kanye West, Will.i.am

and Raphael Saadiq, the new set is preceded by the lead single *Save Room* (October 16), which is a perfect taster of the album's outstanding quality. Legend is supporting the UK release with a Royal Albert Hall show and full promo plan.

Shakin' Stevens

Now Listen (Portrait)

This is the first new studio album in 15 years from the biggest-selling singles artist of the Eighties. Stevens returns after winning *ITV's Hit Me Baby One More Time* show last year and his 200,000-selling *Greatest Hits* Collection. Now Listen features a mix of new material and covers.

Rod Stewart

Still The Same: Great Rock Classics Of Our Times (RCA Label Group/UK)
On October 23, Rod Stewart returns with his first rock album in eight years. It comes hot on the heels of his Grammy-winning *Great American Songbook* series, which is the biggest set of new music recordings in history, selling almost 15m copies

worldwide. Campaign highlights include performances on Parkinson, *The X Factor*, *The Royal Variety Performance*, *GMTV* and *Paul O'Grady Various*. **Guilty Pleasures** (Sony BMG)
This is the first TV-advertised compilation from the club night of the moment. *Guilty Pleasures*, also a radio show, has numerous magazine and radio features inspired by it. Tracks from the likes of David Essex, ELQ and Barry Manilow will delight the devotional fanbase.

October 30

Aerosmith

Very Best Of (Columbia)
This fantastic single-disc 18-track album is the first to span all of Aerosmith's greatest hits. From Columbia through Geffen and back to Columbia, it includes hits such as *I Don't Want To Miss A Thing*, *Dude Looks Like A Lady* and *Walk This Way* (with Run-DMC). The collection also features two new tracks.

Tony Bennett

Duets - An American Classic (Portrait)

Tony Bennett was 80 years old in August and, to celebrate this landmark event, Portrait will release *Duets: An American Classic*. The album features newly recorded duets of his classic tracks, with a stellar list of collaborators, including Barbra Streisand, George Michael, Paul McCartney, Elton John and Stevie Wonder.

The Clash

The Singles Box Set (Sony BMG)
This 19-disc boxed set available on CD and vinyl - one disc for each of the Clash's UK singles - includes the previously non-for-sale *XXIV* Capitol Radio EP (freebie and is packaged in replica sleeves with replica labels. The set also includes a 44-page booklet. The CD format includes bonus tracks from 12-inch, non-UK B-sides and promos, six of which have never been available on CD.

November 6

Boney M

The Magic Of Boney M (RCA)

The original pop phenomenon are back this year with a greatest hits collection. Their music is the inspiration behind the current *West End* show *Daddy Cool* and is essential for any Christmas party.

Julio Iglesias

Romantic Classics (Portrait)
The world's biggest Latin superstar returns with his first English-language album in more than 12 years. It features covers of hits such as *I Wanna Know What Love Is*, *This Guy's In Love With You*, and *Dance All Night*, which uses the theme music for the BBC1 hit show *Strictly Come Dancing*. Iglesias will be in the UK for major TV appearances around the release date.

Jamiroquai

High Times - Singles 1992-2006 (Columbia)

Every year an album comes along that makes people really take notice of the number of hits one artist has had. This is that album. The hugely impressive tracklisting



Big hitters: Sony BMG's autumn schedule is boosted

includes such hits as *When You Gonna Learn*, *Too Young To Die*, *Emergency On Planet Earth*, *Space Cowboy*, *Half The Man* and *Deeper Underground*, to name to name just a few. A huge campaign is developing.

Manic Street Preachers

Everything Must Go - 10th Anniversary Edition (Sony BMG)
1996 was the year that the Manics made the move from cult band to universal popularity with their fourth album, *Everything Must Go*. It saw them scoop two Brit awards in 1997 - best album and best British group - as well as three *NME* Brit awards. For the 10th anniversary edition, the band have scoured the archives for previously unreleased material and recorded a brand new 45-minute documentary along with producer Mike Hedges.

November 13

Angelis

(Sycos Music/RCA Label Group)

This is the highly anticipated project from the team behind II Divo and Westlife - set to be unveiled in the very near future. If their previous track record is anything to go by, expect this to be one of the big sellers of Christmas.

Andy Abraham

Album title tbc (Portrait)
X Factor favourite Andy Abraham returns with his second album, featuring classic soul covers and a brand new track. Promotion plans include a huge tie-up with GMTV, coupled with a debut solo headline tour in October ending at the Royal Albert Hall.

Gloria Estefan

Very Best Of (Epic)
More than 70m worldwide record sales make Gloria Estefan one of the world's great recording stars. This 20-track Best Of features



Westlife: always a contender for the Christmas number one album

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...by releases from (clockwise from above) Jamiroquai, George Michael and Tony Bennett



Already out

Christina Aguilera
Back To Basics (RCA)

The number one album Back To Basics is Christina Aguilera's first release since

2001's critically acclaimed, five-selling Stripped album which sold 2m copies in the UK alone. On the DJ Premier-produced first single Aguilera paid tribute to the music that inspired her, winning a number two spot on the UK singles chart in August. The next single is the heartfelt ballad Hurt, out on October 30, with a full UK arena tour planned for November.

Beyoncé
I'D Day (RCA Label Group/Columbia)

featuring Jay-Z, the first single from the superstar's new album I'D Day,

stormed to number one in August. Released on her birthday, the new album is Beyoncé's first full-length solo work since her multi-platinum 2003 solo debut, Dangerously In Love. The single, Irreplaceable, is out on October 29. It will be supported by a T4 special, Ant & Dec performance and heavyweight marketing campaign.

Bob Dylan
Modern Times (Columbia)

Modern Times debuted on the UK chart at number three and brought Dylan's biggest week one sales in more than three decades. The album received unanimous critical acclaim across the board and continues to go from strength to strength.

Kasabian
Empire (Columbia)

Kasabian's critically acclaimed second album was released on August 28, went straight to number one and is now platinum. Through September and October the band are on a 20-date US tour, returning to the UK in December for a 13-date arena tour including Earl's Court. Shoot The Runner, the second single, will be released in November.

albums globally in just two years making them Sony BMG's biggest selling act globally, with 2.4m sales in the UK alone. Their third studio album is a collection of new and classic songs.

Lemar
The Truth About Love (RCA Label Group/White Rabbit)

Lemar has quietly notched up six Top 10 singles and 1.5m sales in the last

couple of years, and is set to add to that success with The Truth About Love, his critically acclaimed third album. It features the Top 10 hit It's Not That Easy and new single Someone Should Tell You. Lemar will make his debut appearance on Parkinson in October, supported by a full promo diary and comprehensive marketing campaign.

OutKast
Idowid (RCA Label Group/Zomba)

Three years since the release of the five-times-Grammy Award-winning album Speakerboxxx/The Love Below, Big Boi and André 3000 returned in August with the critically acclaimed soundtrack to their debut movie Idowid. The suitably innovative upcoming new single Idowid blue coincides with the UK release of the film this October.

Pink
I'm Not Dead (RCA Label Group)

I'm Not Dead is already platinum in the UK with the fourth single Nobody Knows scheduled for November 13. The album includes the hit singles, Stupid Girls, Who Knew, and U+U Hand. Pink's profile will be raised by the I'm Not Dead European tour which runs from September to December, the launch of a Pink-branded PSP in October and a UK promo trip in November.

Shakira
Oral Fixation Vol. 2 (RCA Label Group/Epic)

By teaming up with Wyclef Jean, Shakira created the biggest single of the summer, in the shape of the number one smash Hips Don't Lie, which sold a huge 200,000 downloads and 200,000 physical units to date. Illegal will be the Latin star's third single from this hugely successful gold album and will be released at the beginning of November.

Barry Manilow
Sings The Greatest Songs Of The 60s (Portrait)

Following his number one US album Greatest Songs Of The 50s, which sold 100,000 copies in the

Nina Simone
The Very Best Of (RCA)

With more than 400,000 albums sold since release in May, this has been the

soundtrack to the summer, with classic tracks such as My Baby Just Cares For Me, Put A Spell On You and the unforgettable Feeling Good. It also features Ain't Got No (I Got Life), the Müller sync track which has been running for the past 18 months.

Sandi Thom
Smile... It Confuses People (RCA)

The number one platinum-selling debut album draws on a musical palette that varies from Bob Dylan and Carole King to Stevie Wonder. The album includes her debut number one single I Wish I Was A Punk Rocker (With Flowers In My Hair), What If I'm Right, and new single Lonely Girl. The single will be supported by continued nationwide touring and a solid marketing strategy right through to Christmas.

Justin Timberlake
FutureSex/LoveSounds (RCA Label Group/Zomba)

Following his 1.5m-selling, multi-award-winning debut Justified, the pop megastar celebrated his first number one single in the UK with the futuristic Timbaland collaboration SexyBack, the lead track from his new album FutureSex/LoveSounds. The new single My Love featuring TI will be released on November 6.

The Zutons
Tired Of Hanging Around (Columbia Label Group/Deltasonic)

This is one of the albums of the year, having already yielded the hits Why Wont You Give Me Your Love, Valerie and Oh Stacey (Look What You've Done). The next single Secrets is equally as infectious. It will be released in November when the band embark on their sold-out UK tour followed by heavy album marketing leading up to Christmas.

UK, Manilow returns with his second instalment in his series. The star will be in the UK to promote this collection with major TV appearances planned.

November 20

Barbra Streisand
The Christmas Album (Portrait)

Streisand's two Christmas releases are packaged in a double pack and follows her success last year with Gypsy Too. The set includes her legendary 1967 Christmas album and 2001's Christmas Memories, which many critics regard as her finest work since the Broadway album.

David Cassidy & The Partridge Family
Could It Be Forever... The Greatest Hits (Portrait)

The original Seventies teen idol David Cassidy returns with a new collection of his solo and Partridge Family hits, including How Can I Be Sure, Cherish, Could It Be Forever & Breaking Up Is Hard To Do - all digitally remastered from the originals.

Various
R&B Yearbook (Sony BMG)

This is the follow-up to 2005's biggest-selling R&B compilation of the year, with more than 250,000 copies sold. Featuring the very biggest hits of the year, including Déjà Vu by Beyoncé, SOS by Rihanna, Aint No Other Man by Christina Aguilera, Beep by The Pussycat Dolls and many others.

November 27

G4
Title tbc (RCA Label Group/White Rabbit)

Pop-opera quartet G4's third album follows their incredibly successful 2005 which saw them releasing two platinum albums, hitting the number one spot, and selling 1.2m units. GMYT and Songs Of Praise performances have been secured.

Il Divo
Siempre (Syco Music/RCA Label Group)

Il Divo have sold more than 11m

... classics such as Rhythm Is Gonna Get You, Can't Stay Away From You, 1-2-3, plus Doctor Pressure v Miami Sound Machine, the Mylo chart hit of last year. With a full promotional trip planned for December, this will be a massive Christmas release.

George Michael
Twenty Five (Aegean/Sony BMG)

Over a 25-year career, George Michael has accumulated 80m album sales, 11 number one

singles and seven number one albums and has been crowned the most-played artist on UK radio. Embarking on a sold-out 50-date European tour in September, Michael's new collection features early hits with Wham! through to four new tracks, including the single This Is Not Real Love with former Sugarbabe Mutya, out on November 6. Key promotional activity includes a special South Bank Show documentary.

Tenacious D
The Pick Of Destiny (Columbia)

Jack Black and Kyle Gass, the gods of rock who together form the power-metal duo Tenacious D, have once again made the greatest album of all time - a history-making, world-shaking soundtrack that will rock your very soul. The film of the same name opens in the UK on November 17, followed by a major UK tour in December.

Westlife
The Love Album (Syco Music/RCA Label Group)

Last year Westlife sold a staggering 1.2m albums and 100,000 DVD's in the UK in only eight weeks. Charting at number one in all formats, the group shifted 300,000 tickets for their sold-out UK tour. This year the boys release a covers album of classic love songs, including You Light Up My Life, The Rose, and All Out Of Love.

New releases from Jarvis Cocker and Tom Waits join current albums from Lostprophets and Morrissey

Pinnacle hits new heights

September 25

Babybird

Between My Ears There's Nothing But Music (Babybird Recordings) Babybird returns from a six-year hiatus with a brand new album, which will be supported by a full UK tour. The single, *Tot Much*, follows on October 16.

Gipsy Kings

Fasajero (Tinto Tinto) For almost two decades, the Gipsy Kings have been musical heavyweights, filling arenas and selling more than 18m albums. Their new album finds the band in top form following the huge critical success of 2004's *Roots*.

Nicky Wire

I Killed The Zeitgeist (Red Ink) The debut album from Manic Street Preachers' Nicky Wire always promised to be spectacular and I Killed The Zeitgeist doesn't disappoint. It features the single, *Break My Heart Slowly*.

October 2

Daniel O'Donnell

Until The Next Time (Rosette) O'Donnell has been a constant presence in the UK charts for the past two decades, with 18 single chart entries and six UK Top 10 albums since 2000. His new album features *Crush On You*,

along with 14 other completely new and original songs.

October 9

The Bluetones

The Bluetones (Cooking Vinyl) The band's first recording for Cooking Vinyl sees them bounce back from the threat of obscurity with an album that fizzes with rejuvenation.

Electric Six

Switzerland (Metropolis) The third album from Detroit's Electric Six is their best yet, combining a mix of sex, humour and aggression that has brought the band two top five singles.

Albert Hammond Jr

Yours To Keep (Rough Trade) This debut album from the Strokes guitarist also features him as vocalist. It includes guest spots from fellow Stroke Julian Casablancas and Sean Lennon.

October 23

The Others

Inward Parts (Lime) Having pioneered the art of guerrilla gigging, The Others went on to deliver three Top 40 singles and a 30,000-selling debut album. Back with a new label and a new album, they are just as outspoken and

controversial as before.

Undie Bob

Sugar & Spite (Mother City) This is the debut from the Glasgow five-piece who have been compared to acts as diverse as REM, Prefab Sprout and Radiohead.

November 6

Jarvis Cocker

(The Rough Trade) Debut solo album from the Pulp frontman.

The Long Blondes

Someone To Drive You Home (Rough Trade) After breaking into the Top 30 with their debut *Rough Trade* single, *Weekend Without Makeup*, *The Long Blondes'* debut album is sure to see them climb further up the chart.

Joanna Newsom

Ys (Drag City) Co-produced by Van Dyke Parks and recorded by Steven Albini, *Ys* is the follow-up to the *The Milk-Eyed Mender*.

November 20

Tom Waits

Orphans: Brawlers, Bawlers & Bastards (Anti) The great US performer and songwriter releases a three-CD set

featuring 54 songs, including 30 new recordings.

Early 2007

Jesse Mallin

Glitter In The Gutter (One Little Indian)

Cooper Temple Clause

Make This Your Own (Sanctuary)

The Fall

New album (Slogan / Sanctuary)

Electric Soft Parade

New album (Truck)

Shit Disco

Debut album (Fierce Panda)

Out now

Bat For Lashes

Fur & Gold (Echo)

Following a captivating show at the All Tomorrow's Parties festival in May, *Bat For Lashes'* debut has become one of the most eagerly anticipated albums of the year.

Bullet For My Valentine

The Poison (Visible Noise)

With two Top 40 singles and a gold-certified debut album, *Bullet For My Valentine* continue to explode. They collected the trophy for best single at the Kerrang! Awards for *Tears Don't Fall*.

Liam Frost & The Slowdown

Family

The Mourners Of St Paul's (Lowlife) Through some spellbinding live shows, Frost has amassed a huge amount of press attention and a rabid fan base. His debut album has been championed by the likes of *Mojo*, *NME* and *Uncut*.

Howling Bells

Howling Bells (Bella Union) Howling Bells are one of the year's hottest stories, having released their debut album to a rapturous critical reception in May.

Bert Jansch

The Black Swan (Sanctuary) This breathtaking return to form by the influential, Mojo Merit Award-winning folk legend features guest appearances by Beth Orton and Devendra Banhart.

Lostprophets

Liberation Transmission (Visible Noise)

Lostprophets have cemented their reputation as one of Britain's biggest rock bands with a number one album and Top 10 single, *Rootflops*. They recently won the best British band and best album accolades at the Kerrang! Awards.

Midlake

The Trials Of Van Occupanther (Bella Union) Formed in the small town of Denton, Texas, Midlake are one of the most talked-about bands of 2006. Their second album, *The Trials Of Van Occupanther*, was hailed as a classic upon its release.

Morrissey

Ringleader Of The Tormentors (Sanctuary) The Mozfather's much-anticipated follow-up to *You Are The Quarry* will not disappoint. This gold-selling album also features the top three single, *You Have Killed Me*.



Key autumn releases: (clockwise from above) The Mo...

The first full career retrospective autumn schedule, which

Vital

September 25

Aim

Flight 602 (ATTC) Over the past six years *Aim* Taylor (aka *Aim*) has established himself as one of the UK's leading underground artists, releasing the critically acclaimed *Cold Water Music* and *Hinterland* albums, as well as releasing a whole host of artists including Ian Brown, Si Elicane and The Charlatans. Following his live set at the Big Chill and headlining Manchester's D:Perfusion and London's Fruitcock, *Aim* will be heading out on a tour of the UK & Ireland this October and November. *Flight 602* is the first album on Taylor's own imprint, ATTC Records.

X-Press 2

MakeShift (Jeepood) (Skint) Featuring vocal contributions from Kurt Wagner (Lambchop), Tim De Laughter (Polypunch), Anthony Roman (Radio 4), Bernard Fowler (ex-Peech Boys), Kissing The Pink and Rob Harvey (The Music), *X-Press 2* follow-up to *Muzikium* will find an audience a world away from clubland. After performing at festivals this summer, a full UK tour is planned for the autumn.



Heading for the top: (clockwise from above) Bat For Lashes, Lostprophets and Morrissey



embark on a sold-out joint headline tour with the Pigeon Detectives. The album will be supported by an extensive online and mobile campaign.

November 20

Oasis
Step The Clocks (Big Brother)
Oasis are the favourite band of millions worldwide and this first full career retrospective features 15 tracks from Rock'n'Roll Star to The Importance Of Being Idle. This is primed to be one of the biggest compilations this Christmas and an opportunity to look back on the immense contribution Oasis have made, and continue to make, to British music.

February 2007

Good Shoes
title the (Brille)
A quintessentially British sound combined with the youthful swagger of frontman Rhys Jones makes Good Shoes one of the most exciting bands around today. This is a foursome that makes the writing of great singles seem simple, their simple catchy songs and melodies belying hidden lyrical and musical depth.

Out now

747s
Zampano (Ark)
Hot on the heels of 747's much-publicised Arctic Monkeys collaboration comes the band's debut album, produced by Mike Crossey and mastered by John Davis of Alchemy Solo (Razorlight, The Zetons). In 2006, the band have toured with The Raconteurs, The Strokes, Orson, The Nolettes and Good Shoes, among others.

Iain Archer
Magnetic North (PIAS/WOS)
An Ivor Novello award winner, Archer has already gained support from the likes of Radio One's Edith Bowman and Zane Lowe. His debut album is backed up by a nationwide acoustic tour, festival appearances and a sold-out support slot with his former band. More UK dates, will be announced for this October.

Junior Boys
So This Is Goodbye (Domino)
Junior Boys' second long-player is their first to be released worldwide on Domino. The Canadian duo's unique combination of Eighties electro pop, modern beats and glacial songwriting has won a string of top-line reviews, including a 90% score on influential US site Pitchfork. Fresh from playing a hugely anticipated sold-out show at the Luminaire in London, Junior Boys will support Hot Chip during their October UK tour.

Diverse genres from folk to jazz to Americana are ready for autumn

Proper covers all bases

September 25

Nic Jones
Game Set Match (Topic)
e.s.t. Tuesday Wonderland (Act)
e.s.t. have truly broken the mould and re-cast it. Their recent appearance in the US's *Down Beat* was the first time in that magazine's illustrious 72-year history that a European jazz group has taken cover position. A *Jazzwise* cover in the UK should see the start of critical ferment on these shores. The truth is that Tuesday Wonderland won't disappoint either – as Jamie Cullum said, "This band has become one sound, one genius mutant human being with six hands, three brains and one musical sensibility".

Soweto Kinch
A Life In The Day Of Bl19: Tales Of The Towerblock (Dune)
Soweto Kinch is among the artists forming the centrepiece project of National Music Week, designed to encourage children across the country to experience different genres of music. Bl19 is a bold look at the little details, the ordinary aspects of people's lives in an inner city estate that has become synonymous with violence. Kinch refuses to patronise or make easy

judgements and, befitting his Oxford education, proves eloquent, but also empathetic to his subjects.

October 2

Nic Jones
Game Set Match (Topic)
The tragic events that ended Nic Jones' recording and performing career in 1982 deprived folk music of one of its most unique voices. Penguin Eggs is revered the world over as a classic, rated by Stuart Maconie as "maybe the best British acoustic folk album ever made". With Game Set Match, Topic Records' Tony Engle and David Suff have been allowed unprecedented access to Jones' personal archives of live recordings, which they have subsequently remastered. It is the perfect insight into why he was regarded in such high esteem, both as a guitarist and singer.

Kyle Eastwood
Now (Candle)
As the oldest son of Clint, Kyle grew up with a jazz soundtrack. His father's passion for the music is well known, but Kyle has built on this and grown to be a skilled player and composer,



Soweto Kinch taking joy role in National Music Week

retrospective from Oasis leads a sizzling which also features a host of new releases

fires up releases

October 2

Juliette And The Licks
Four On The Floor (Hassle)
This thumping second album from Juliette And The Licks, displays their knack for catchy tunes, backed up by beats courtesy of Dave Grohl. Preceded by the single Hot Kiss, Lewis will appear on the covers of *Notion*, *Burn* and *Icons* in September, with further features running in *Kerrang!*, *NME*, *Uncut*, *Mojo*, the *Guardian* Guide, *Observer Music Monthly* and *Times 2*.

October 16

The Blood Arm
Lie Down Lie (City Rockers)
The Blood Arm started their career by self-releasing 1,000 copies of demos to sell at shows and through their website. The recordings might have been raw, but the strength of the songs earned them fans the world over and led to opening slots and tours with Franz Ferdinand, The Killers, Maximo Park, Hot Hot Heat and Spoon. Their new album will be preceded by the single, *Suspicious Character*.

October 30

Aiden
Rain In Hell EP (Victory)
After playing the Van's Warped

Tour (US), Download, Reading and the Give It A Name Fest (UK), Aiden's debut album *Nightmare Anatomy* has been met with worldwide success, winning the *Kerrang!* best international newcomer award and *Metal Hammer* award for best newcomer. This new EP features four new tracks and covers of tracks by Billy Idol and The Misfits.

Beirut
Gully Orkestar (A4D)
It may sound like an entire Balkan orchestra playing modern songs as mournful ballads and upbeat marches, but Beirut's first album is largely the work of one 19-year-old Albuquerque native, Zach Condon, and was recorded almost entirely at home. Horns, violins, cellos, ukuleles, mandolins, glockenspiels, drums, tambourines, congas, organs, pianos, clarinets and accordions, along with Condon's deep-voiced croon, have created one of the most unique debuts of 2006.

The Holloways
So This Is Great Britain (TVT)
With their single *Two Left Feet* picking up support from *NME* and *Radio One*, The Holloways' debut album is tipped for great things. Preceded by another single, *Generator*, the band will

Music Week provides a handy guide to the season's new releases

Autumn releases



The Levellers: live DVD builds on festival profile

contributing to the soundtracks of several big films. This is his second release for Candid and he is joined by some of the leading jazz players in London. Ben Callum, who writes and arranges for brother Jamie, adds vocals to three songs and BBC Jazz Award-winning pianist Andrew McCormack is also heard to great effect. It is modern, funky fusion at its finest with superb ensemble playing throughout.

October 9

The Levellers
Chaos Theory DVD (On The Fiddle)
The Levellers have long banked in their outsider status, while steadily building a career that is tipping towards 20 years. This July, Simon Rothstein proclaimed that "The Levellers were my favourite act of the whole T In The Park weekend" (in *The Sun* of all places). This DVD, recorded the a little earlier in the year, sees the band storm through a crowd-pleasing beat-of-set. High production values include 15 separate camera angles and a great second disc of extras.

October 16

Mindy Smith
Long Island Stores (Vanguard)
On the heels of her critically acclaimed Vanguard Records debut, singer-songwriter Mindy Smith is back with her highly anticipated second CD, a nod to her family and her heritage growing up in Smithtown, New York. Long Island Stores retains the raw, emotional intimacy of Smith's songs and haunting vocals, but adds some sharp edges both musically and lyrically, broadening the landscape of her storytelling. The album is co-produced with Dolly Parton's producer Steve Buckingham.

October 30

Waterson:Carthy
Holy Heathens & The Old Green Man (Topic)
For more than 40 years, Norma Waterson and Martin Carthy have been at the forefront of the

English folk scene. Joined by their daughter, multi-award-winning singer and fiddle player, Eliza, as well as honorary family member, the brilliant melodeon player Tim van Eyken, they form one of the UK's most successful and influential folk bands. **Waterson:Carthy**. Their sixth album, *Holy Heathens and The Old Green Man*, includes a myriad of uplifting and passionate songs from around the UK traditionally sung in the days between Christmas Eve and Twelfth Night.

November 13

Nickel Creek
Reasons Why (Sugar Hill)
This "best of" package comes at the end of seven years of constant touring and recording that has seen Nickel Creek rise from cult oddity to cover-grabbing success story. On successive visits to the UK, they have played to sell-out crowds at progressively larger venues. This pack includes a CD with previously unreleased live tracks and a DVD mixes live footage with promo videos.

tbc

Nanci Griffith
Rex's Torch (Rounder)
Tuban singer-songwriter Nanci Griffith returns with a new album and her first for Rounder. It includes three Tom Waits covers, plus Jimmy Webb's *If These Walls Could Talk*, among others. Griffith has just finished yet another sell-out UK tour.

Out now

Beltweed
Burlisque (Westpark Music)
Beltweed have been on our radar for a while and last year *Mojó* enthused, "if this is a portrait of folk music in 2005, bring it on!", while giving a five star rating to the E.Pomoyous mini-album. Their potential has been realised in this full-length debut album. Sumptuously packaged, this is folk music that presses all the right buttons for the traditionalists and the no-folkers alike.

September 25

Alm - Flight 602 (ATIC)
Babybird - Between My Ears
There's Nothing But Music (Babybird Recordings)
Chiny - Hoodstar (Parlophone)
e.s.l. - Tuesday Wonderland (Act)
Gipsy Kings - Pasajero (Tinto Tinto)
Jamella - Walk With Me (Parlophone)
Janet Jackson - 20 Y.O. (Virgin)
Larrikin Love - The Freedom Spark (Transgressive)
Lupe Fiasco - Lupe Fiasco's Food & Liquor (Atlantic)
Nicky Wire - I Killed The Zeitgeist (Rockinh)
Soweto Kinch - A Life In The Day Of B19: Tales Of The Towerblock (Dune)
X-Press 2 - Makeshift Feelgood (Slint)

October 2

Daniel O'Donnell - Until The Next Time (Rosette)
Bruce Springsteen - We Shall Overcome: The Seeger Sessions - American Land (Daniel O'Donnell) - Until The Next Time (Rosette)
Evanescence - The Open Door (Columbia)
Jet - Shine On (Atlantic)

Juliette And The Licks - Four On The Floor (Hassle)
KT Tunstall - KT Tunstall's Acoustic Extravaganza (Reckless)
The Killers - Sam's Town (Mercury)
Kyle Eastwood - Now (Candid)
Nic Jones - Game Set Match (Topic)
Scott Matthews - Passing Stranger (San Remo/Island)

October 9

Herb Hammond Jr - Yours To Keep (Rough Trade)
The Bluetones - The Bluetones (Cooking Vinyl)
Electric Six - Switzerland (Odetrol)
Gothic Archies - The Tragic Treasury: Songs From A Series of Unfortunate Events (Noneseuch)
The Levellers - Chaos Theory DVD (On The Fiddle)
Luther Vandross - The Ultimate Luther Vandross (RCA)
Sleepy Brown - Mr Brown (Virgin)

October 16

Badly Drawn Boy - Born In The UK (Capitol)
The Blood Arm - Lie Lover Lie (Cloak Rockers)
Deacon Blue - Singles (Portrait)
John Mayer - Continuum

(Columbia)
Mindy Smith - Long Island Stores (Vanguard)
P.Diddy - Press Play (Atlantic)
Pet Shop Boys - Pet Shop Boys: A Life In Pop (DVD) / Concrete - In concert At The Mermaid Theatre for Radio Two With The BBC Concert Orchestra (3) (Parlophone)
Various - Radio One's Live Lounge (Sony BMG)

October 23

John Legend - Once Again (RCA Label Group/Columbia)
Meat Loaf - Bat Out Of Hell III: The Monster Is Loose (Mercury)
My Chemical Romance - The Black Parade (Reprise)
The Ordinary Boys - How To Get Everything You Ever Wanted In 10 Easy Steps (B Unique/Polystar)
The Others - Inward Pains (Linea)
Robbie Williams - Rudebox (EMI)
Rod Stewart - Still The Same...Great Rock Classics Of Our Times (RCA Label Group/J)
Shakir Stevens - Now Listen (Portrait)
Meat Loaf - Sugar & Spice (Mother City)
Various - Guilty Pleasures (Sony BMG)

We list the top-selling releases for the year to date, which are

How 2006 has

TOP 20 SINGLES

| ARTIST TITLE | Label (ship date) |
|--|-------------------|
| 1. CAROL'S BARKLEY COZY | Virgin |
| 2. SHAKIRA FEAT. WYCLEF JEAN HIP'S DON'T LIFE | Epic |
| 3. SANDI THOM I WISH I WAS A PLUK ROCKER | RCA |
| 4. INFERNAL FROM PARIS TO BERLIN | North/South |
| 5. NELLY FURTADO MANEATER | Geffin |
| 6. RIHANNA SOS | Def Jam |
| 7. NOTDORIOUS BIC/DIDDY/NELLY NASTY GIRL | Bad Boy |
| 8. ORSON NO TOMORROW | Mercury |
| 9. LEIF ALLEN SMILE | Regal |
| 10. SHAYNE WARD NO PROMISES | Virgin |
| 11. SHAYNE WARD THAT'S MY GOAL | Sire |
| 12. MECK FEAT. LEO SAYER THUNDER IN MY HEART | April/May 2 Nov |
| 13. THE KOOKS NAVE | Virgin |
| 14. CORINNE BAILEY RAE PUT YOUR RECORDS ON | EMI |
| 15. PUSYCAT DOLLS FEAT. WILLI AM BEEP | Atari |
| 16. RIHANNA UNFAITHFUL | Def Jam |
| 17. AUTOMATIC MONSTER | Biscuits/Motley |
| 18. NEYO SO SICK | Def Jam |
| 19. NIZLOPP JOB SONG | RTA |
| 20. CHICO TI'S CHICO TIME | Sony BMG |

Chart based on sales of singles up to and including week 36. Source: OCC/Music Week

TOP 20 ARTIST ALBUMS

| ARTIST TITLE | Label (ship date) |
|--|----------------------|
| 1. ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM... | Domino |
| 2. SNOW PATROL EYES OPEN | Virgin |
| 3. THE KOOKS INSIDE INWISID OUT | Virgin |
| 4. JACK JOHNSON IN BETWEEN DREAMS | Brushfire/Interscope |
| 5. CORINNE BAILEY RAE CORINNE BAILEY RAE | EMI |
| 6. RED HOT CHILI PEPPERS STADIUM ARCADUM | Warner Bros |
| 7. MEANE UNDER THE IRON SEA | Island |
| 8. JAMES BLUNT BACK TO BEDLAM | Atlantic |
| 9. KELLY CLARKSON BREAKAWAY | RCA |
| 10. KAISER CHIEFS EMPLOYMENT | B Group/Parlophone |
| 11. SHAYNE WARD SHAYNE WARD | Sire |
| 12. WILL YOUNG KEEP ON | Sony BMG |
| 13. KEVIN KULLEY UP TO THE TELESCOPE | Meridian |
| 14. CAROL'S BARKLEY S/T ELSEWHERE | Warner Bros |
| 15. PUSYCAT DOLLS FET | Atari |
| 16. MASSIVE ATTACK MEZZANITE - THE BEST OF | Virgin |
| 17. JOURNEY SOUTH JOURNEY SOUTH | Sire |
| 18. CORTELLAZ DEMON DAYS | Polystar |
| 19. MINA SIMONE THE VERY BEST OF | RCA 75 |
| 20. THE ZIMONS TREK OF HANGING AROUND | Dolomite |

Table shows sales of albums up to and including week 36. Source: OCC/Music Week

eases, listing all the key albums by date

The checklist

Notes

October 30

Aerosmith - Very Best Of (Columbia)
Aiden - Rain In Hell EP (Victory)
Any Winehouse - Back To Black (Island)
Beirut - Galag Orkestar (4AD)
The Clash - The Singles Box Set (Sony BMG)
Gorillaz - Phase Two: Slow Boat To Hallelujah (Parlophone)
The Holloways - So This Is Great Britain (TVT)
Tony Bennett - Duets: An American Classic (Portrait)
Waterson/Carthy - Holy Heathers and The Old Green Man (Topic)
The Who - Endless Wire (Polydor)

November 6

Boney M - The Magic Of Boney M (RCA)
Jamiroquai - High Times: Singles 1992-2006 (Columbia)
Jarvis Cocker - Title the (Rough Trade)
Josma Newsom - Ys (Drag City)
Judo Iglesias - Romantic Classics (Portrait)
The Long Blondes - Someone To Drive You Home (Rough Trade)
The Magic Numbers - Those The Breaks (Heavenly)
Mantic Street Preachers -

Everything Must Go: 10th Anniversary Edition (Sony BMG)
Moby - Go: The Very Best Of Moby (Mute)
Russell Watson - Love Affair (UCJ)

November 13

Andy Abraham - Album title the (Portrait)
Angelis - Angelis (Syco Music/RCA Label Group)
Depeche Mode - Best Of Depeche Mode Volume One (Mute)
George Michael - Twenty Five (Aegean/Sony BMG)
Gloria Estefan - Very Best Of (Epic)
Katherine Jenkins - Serenade (UCJ)

Keith Urban - Days Go By (Angel)

Nickel Creek - Reasons Why (Sugar Hill)

Sugababes - Overloaded: The Singles Collection (Island)

Tenacious D - The Pick Of Destiny (Columbia)

Westlife - The Love Album (Syco Music/RCA Label Group)

Yusuf - An Other Cup (Polydor)

November 20

Barbra Streisand - The Christmas Album (Portrait)
The Beatles - Love (Parlophone)
Crowded House - Farewell To The

World (Parlophone)

David Cassidy & The Partridge Family - Could It Be Forever...The Greatest Hits (Portrait)

Oasis - Stop The Clocks (Big Brother)

Simon Webbe - Grace (Innocent)

Snoop Dogg - Tha Blue Carpet Treatment (Polydor)

Tom Waits - Orphans: Bravlers, Bawlers & Bastards (Anti)

Various - R&B Yearbook (Sony BMG)

November 27

Barry Manilow - Sings The Greatest Songs Of The 60s (Portrait)

G4 - Title the (RCA Label Group/White Rabbit)

Il Divo - Siempre (Syco Music/RCA Label Group)

2006 the

10cc - The Greatest Hits...And More (Universal)

All Saints - Title the (Parlophone)

Hilary Duff - Title the (Hollywood Records)

Josh Groban - Title the (Warner)

Mika - Title the (Island)

Nanci Griffith - Ruby's Torch (Rounder)

Steve Reich - Phases: A Nonesuch

Retrospective (Nonesuch)

Take That - Title the (Polydor)

Early 2007

Amy McDonald - Title the (Mercury)

Cooper Temple Clause - Make This Your Own (Sanctuary)

Dragonette - Title the (Mercury)

Electric Soft Parade - Title the (Track)

The Fall - Title the (Slogan/Sanctuary)

Good Shoes - Title the (Brille)

The Horrors - Count In Fives (Polydor)

Jamie T - Title the (Virgin)

Jesse Malin - Glitter In The Gutter (One Little Indian)

Just Jack - Overtones (Mercury)

Kixxons - Magick (Polydor)

Mr Hudson - Title the (Mercury)

Paul Weller - Hit Parade (Island)

Shiny Toy Guns - Title the (Mercury)

Shit Disco - Debut album (Pierre Panda)

The Subways - Title the (Infectious)

Tiny Dancers - Title the (Parlophone)

Release dates all correct at time of going to press. For full details of individual releases, see listings over earlier pages.

are sure to keep doing the business right into the festive season

shaped up so far

TOP 20 ARTIST DEBUT ALBUMS

| YTD | ARTIST/TITLE | Label (distributed) |
|-----|--|---------------------|
| 1 | 1. ARCTIC MONKEYS - <i>Whatever People Say I Am...</i> | Virgin |
| 2 | 2. THE HOODS - <i>Inside In/Inside Out</i> | Virgin |
| 3 | 3. CORINNE BAILEY RAE - <i>Corinne Bailey Rae</i> | EMI |
| 4 | 4. JAMES BLUNT - <i>Back To Bedlam</i> | Atlantic |
| 5 | 5. KAISER CHIEFS - <i>Employment</i> | Bluebird/Phonix |
| 6 | 6. SHAYNE WARD - <i>Shayne Ward</i> | Sony Music |
| 7 | 7. KT TUNSTALL - <i>Eye To The Telescope</i> | Real Gone |
| 8 | 8. ONYXUS BARKLEY - <i>St Elsewhere</i> | Warner Bros |
| 9 | 9. PUSSYCAT DOLLS - <i>F.U.D.</i> | BMG |
| 10 | 10. JOURNEY SOUTH - <i>Journey South</i> | Spa Music |
| 11 | 11. HARD-FI - <i>Stages Of CCTV</i> | Atlantic/Cherrytree |
| 12 | 12. JOSE GONZALEZ - <i>Vener</i> | Pushing |
| 13 | 13. RIKHANNA - <i>A Girl Like Me</i> | Del. Jan |
| 14 | 14. ANDY ABRAHAM - <i>The Impossible Dream</i> | Sony BMG |
| 15 | 15. SIMON WEBBE - <i>Sanctuary</i> | Innocent |
| 16 | 16. FEWING - <i>Twelve Stops And Home</i> | Mercury |
| 17 | 17. DRISCOLN BISHOP - <i>Joke</i> | Mercury |
| 18 | 18. JAMES MORISON - <i>Undiscovered</i> | Portrait |
| 19 | 19. EDITORS - <i>The Dark Room</i> | Melkonn |
| 20 | 20. SANDI THOMAS - <i>Smile To Confess People</i> | RCA |

Labels shown sales of debut albums, up to and including week 36. Source: OCC/Music Week.

TOP 20 UK ALBUMS

| YTD | ARTIST/TITLE | Label (distributed) |
|-----|--|---------------------|
| 1 | 1. ARCTIC MONKEYS - <i>Whatever People Say I Am...</i> | Virgin |
| 2 | 2. SNOW PATROL - <i>Eyes Open</i> | Fiction |
| 3 | 3. HOODS - <i>Inside In/Inside Out</i> | Virgin |
| 4 | 4. CORINNE BAILEY RAE - <i>Corinne Bailey Rae</i> | EMI |
| 5 | 5. KEANE - <i>Under The Iron Sea</i> | Atlantic |
| 6 | 6. JAMES BLUNT - <i>Back To Bedlam</i> | Sony Music |
| 7 | 7. KAISER CHIEFS - <i>Employment</i> | Syco |
| 8 | 8. SHAYNE WARD - <i>Shayne Ward</i> | Sony BMG |
| 9 | 9. KT TUNSTALL - <i>Eye To The Telescope</i> | Real Gone |
| 10 | 10. KT TUNSTALL - <i>Eye To The Telescope</i> | Virgin |
| 11 | 11. MASSIVE ATTACK - <i>Collectors' - The Best Of</i> | Virgin |
| 12 | 12. JOURNEY SOUTH - <i>Journey South</i> | Spa Music |
| 13 | 13. GORILLAZ - <i>Demons Days</i> | Parlophone |
| 14 | 14. TUNZONS - <i>Tired of Hanging Around</i> | Dedicated |
| 15 | 15. COLDPLAY - <i>X&Y</i> | Parlophone |
| 16 | 16. HARD-FI - <i>Stages Of CCTV</i> | Atlantic/Cherrytree |
| 17 | 17. RAZORLIGHT - <i>Razorlight</i> | Virgin |
| 18 | 18. BEST BLACK HOLDS & REVELATIONS | Warner Bros |
| 19 | 19. FEEDER - <i>The Singles</i> | Mercury |
| 20 | 20. ANDY ABRAHAM - <i>The Impossible Dream</i> | Sony BMG |

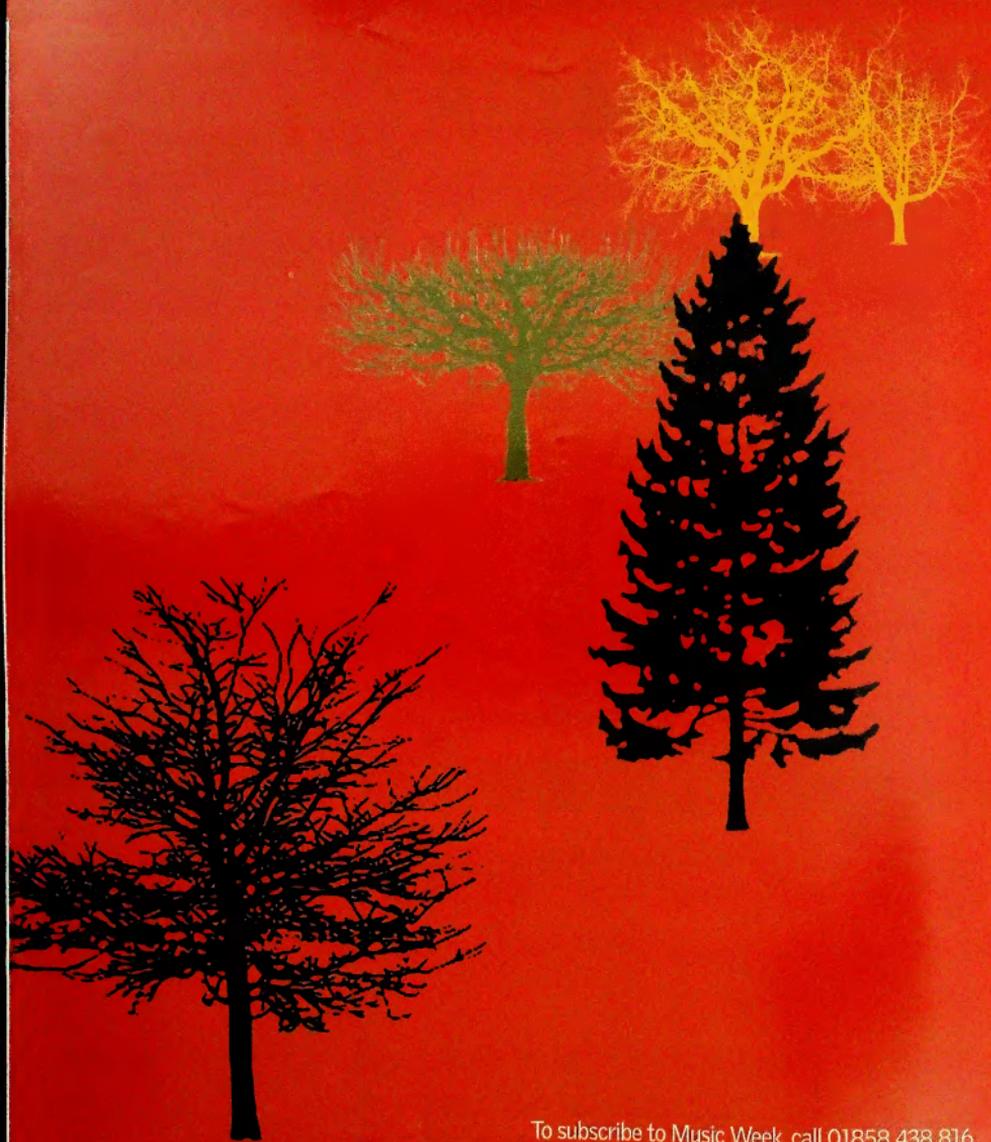
Labels shown sales of UK-released albums, up to and including week 36. Source: OCC/Music Week.

TOP 20 COMPILATIONS

| YTD | ARTIST/TITLE | Label (distributed) |
|-----|---|---------------------|
| 1 | 1. VARIOUS - <i>Now That's What I Call Music 64</i> | EMI Music/EMI |
| 2 | 2. VARIOUS - <i>Now That's What I Call Music 63</i> | EMI Music/EMI |
| 3 | 3. VARIOUS - <i>Top 100 Classics - Club Classics</i> | ANTIQUITY |
| 4 | 4. VARIOUS - <i>Classic Euphoria</i> | AntiPop/EMI |
| 5 | 5. VARIOUS - <i>Classic Euphoria</i> | Mercury Of Sound |
| 6 | 6. VARIOUS - <i>Big Club Hits</i> | BMG |
| 7 | 7. VARIOUS - <i>R&B Lovesongs</i> | Sony BMG/EMI |
| 8 | 8. VARIOUS - <i>The Very Best Of Power Ballads</i> | EMI |
| 9 | 9. VARIOUS - <i>Clubbers Guide 2006</i> | Mercury Of Sound |
| 10 | 10. VARIOUS - <i>Funky House Sessions 06</i> | Mercury Of Sound |
| 11 | 11. VARIOUS - <i>Nine Presents The Essential Bands</i> | EMI Music/EMI |
| 12 | 12. VARIOUS - <i>Essential R&B - Summer 2006</i> | Sony BMG/EMI |
| 13 | 13. VARIOUS - <i>Housework Songs</i> | EMI |
| 14 | 14. VARIOUS - <i>Massive R&B - Spring Collection 2006</i> | Sony BMG/EMI |
| 15 | 15. VARIOUS - <i>England - The Album</i> | EMI Music/Sony BMG |
| 16 | 16. VARIOUS - <i>R&B Classics</i> | Sony BMG/EMI |
| 17 | 17. VARIOUS - <i>Clubmix 2006</i> | ANTIQUITY |
| 18 | 18. VARIOUS - <i>Clubbers Guide Summer 2006</i> | Mercury Of Sound |
| 19 | 19. VARIOUS - <i>Now That's What I Call Music 62</i> | EMI Music/EMI |
| 20 | 20. VARIOUS - <i>Clubland X-Name Hardcore 2</i> | ANTIQUITY |

Labels shown sales of compilations, up to and including week 36. Source: OCC/Music Week.

All charts YTD represents position in the full year to date chart.



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