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In this week's issue: Industry proposes live academy;
Charts eye digital rules switch Plus: the charts in full

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IN A MOMENT 10 UGLY 11 EASY 12 TOO LOST IN
YOU 13 RUN FOR COVER 14 HOLE IN THE HEAD
15 PUSH THE BUTTON

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Lil' Chris poised to make his mark

As RCA act Lil' Chris enters the singles Top 20 on download sales only this week, labels and retailers are expected to ratify that all digital sales will count towards the singles chart from January 1. A decision will be made tomorrow (Tuesday) when the

Chart Supervisory Committee meets in London to discuss the issue, two weeks after Era dropped its opposition to such a change at its AGM on September 12.

Although the amendment is likely to pass without opposition, Era representatives will also use the opportunity to push for a relaxation of rules on physical product.

Era deputy chairman Paul Quirk says that the decision was inevitable - if taken reluctantly - given the penetration of digital sales.

Lil' Chris became one of the latest releases to make an impact in the upper reaches of the singles chart this week on download sales alone, with his debut single *Checkin' It Out*. The Killers, Scissor Sisters and Justin

Timberlake have all made Top 20 debuts on download sales within the past month.

Lil' Chris makes his London live debut tonight at the Barfly, Camden, following dates last week in Glasgow, Manchester and Birmingham. RCA plans to release a new single before Christmas, with an album to follow in the new year.
● Full story, p5

Industry seeks live academy

A music business consortium and a skills council have put forward a proposal for a £10m-plus live sector training college p3

Casting the digital net wide

Digital music offers new income streams - but its fragmented nature also creates challenges for tracking royalties p13

Putting packages to the fore

Innovative, eye-catching packaging is helping labels and manufacturers keep physical product ahead of digital sales p17

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



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BPI and MCPS-PRS hold last-ditch talks to avoid protracted Copyright Tribunal hearing

Tribunal deal edges closer

Copyright

by Martin Talbot

The BPI and MCPS-PRS are on the verge of settlement this week, thus averting a four-week Copyright Tribunal clash.

The tribunal confirmed late last Friday that the hearings which were due to start today (Monday) had been adjourned until this coming Thursday.

The tribunal chair, Judge Michael Fysh, who is due to oversee the case, agreed to an applica-

tion from the BPI and MCPS-PRS to adjourn the case for four days. It is understood that the two industry associations believe the extra time will enable them to finalise a deal.

The four interested groups - the labels are accompanied in the clash by seven digital music services and four mobile networks - were in constant conference calls in the second half of last week as the sides attempted to reach an accord.

One source told *Music Week*, "We are very hopeful that we can settle this. There is every chance of

that happening - there has been an incredible pace to discussions over the past few days."

However, the two sides are likely to still have to go through the motions and begin the tribunal hearing, even if they do settle.

The flurry of activity came after a dramatic week, with the man who led the MCPS-PRS into the tribunal - CEO Adam Singer - announcing his resignation.

The Copyright Tribunal was called in to officiate between the MCPS and BPI in July 2005, when the two sides could not find any

common ground on the MCPS-PRS online licence scheme, which imposes an 8% rate of gross revenue while reserving the right to raise that to 12%.

The labels and digital retailers - linking with the BPI are digital services AOL, iTunes, MusicNet, Napster, Real Networks, Sony Connect and Yahoo! and networks O2, Orange, T-Mobile and Vodafone, which joined the action in August 2005 - were seeking to show that MCPS was acting unfairly by insisting that 8% figure could be increased at any time. But

it was expected that the labels were looking to significantly reduce - even halve - the rate on digital music services.

Because the hearings involve so many players and are expected to attract so much interest, the proceedings will take place at the Law Society's council chambers in Chancery Lane. This venue can accommodate up to 90 people; the tribunal usually uses the Patent Office's Harnsworth House in Boquerie Street.

martin@musicweek.com
● MCPS-PRS chief resigns, p3

► [Adam Singer] brought some colour to the business which is often lacking' - Editorial, p20

30.09.06

Digest

MUSICWEEK

Incorporating **Info, M&A, Future Hits, Green Sheet, Hit Music, Record Movers and Tours Report**

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Your guide to the latest news from the music industry

Bottom line

Napster under financial review

● Napster has invited USBS investment bank advisors to conduct a "strategic review" of the business, as rumors mount over a potential sale. The company says it has not set a timetable for the completion of the process, adding the project does not assure a "specific transaction" will take place.

● High Street retailer **Woolworths** has posted pre-tax losses of £66.8m for the first half of this year. The figure compares to losses of £36.2m in the same period for 2005. Like-for-like sales fell 8.3%.

● **Ulster TV** has decided not to go ahead with a merger with SMG. p10

● **Universal parent company Viendi** has ended the FTSE 100's October stock market index. The index is expected to give investors and fund managers the opportunity to take positions in companies that satisfy globally-recognised standards of social responsibility.

● The industry sitses upon the **Creative Economy Programme** consultation, to offer ideas on how the Government can best help it. p8

● **HMV** and **Virgin Retail** are both examining the possibility of opening stores inside the new £1.5bn shopping centre to open in London's Shepherd's Bush in 2006.

● **Universal** has launched an extranet service at www.salesmusic.com to get retailers and digital partners access to its music group's upcoming release information.

● **Woolworths** is to launch an "Angry-style catalogue" in October, featuring entertainment products, including CDs, toys, confectionery, electrical, home and outdoor goods.

Sign here

Warner signs up to YouTube idea

● **Warner Music Group** has become the first major act to make material available on **YouTube** in exchange for a share of the site's ad revenues. Internet marketing firm Hitwise last week unveiled statistics showing that YouTube is the most popular website for video in the UK.

● **VidZone** has struck a deal with **Microsoft** to offer free video content in all downloads of Windows Media Player version 11 in the UK, US, Canada, Australia and New Zealand.

● **Renik** software company **U-Mixx** has forged an alliance with National Music Week which will see its product supplied to 1,800 schools across the UK.



Scissor Sisters: new EMI publishing deal

● **EMI Music Publishing** has entered into a new long-term deal with the **Scissor Sisters**. The deal is an extension of EMI Music Publishing's current publishing agreement with the Scissor Sisters for the world excluding the US and Canada.

● **Warner Music Group** is to supply its catalogue to legal peer-to-peer music network **Q-trax** for streaming and downloading.

● **US** indie label **Koch** is to make its catalogue available on **SpiralFrog's** legal downloading service.

● **Sony/ATV Music Publishing** has struck a deal with London-based Corporate Creative Licensing (CCL) to license song lyrics for use on merchandise such as T-shirts and greeting cards.

● **Enap** is to provide branded music video services and programming for BT's TV-wide-broadcast service, **BT Vision**, which is due to launch this autumn.

● **Aim** is to host a second event dedicated to music media and the independent sector in an effort to further raise the profile of independent music, taking place at the Sin Club on London's Charing Cross Road on October 18.

● **Digital distributor The Orchard** has signed a licensing deal with top100.cn, China's largest online music service.

● **Apple** has teamed up with online sales company **See Tickets** and marketing firm **Creative Tank** to offer free web streaming for bands.

● **Digital entertainment provider Aristo Mobile** announced at Popkomm a collective licensing deal with **Aim** to service its content on G.N.A.B., a legal peer-to-peer platform.

● **GMTV** has signed a deal with licensing specialist **Recall** which will see its programmes research and source commercial music using the company's web-based service.

● **Digital download service Wipit** has teamed up with San Francisco-based software firm **Sonicfile** to offer web users a free streaming service.

● **Channel 4** is to air **Killers** weekend, running from Friday September 29 to October 1.

Including exclusive performances and interviews



The Killers: Channel 4 exposure

Exposure

Microsoft cues rival to YouTube

● **Microsoft** is launching an online video-sharing service, in an attempt to rival the success of market leader YouTube. A test version of the site, named **Scoutbox**, will be available in the US from tomorrow (Tuesday).

● **Peter Mandelson** is due to address a music industry event being staged by **EMI** in Manchester tonight (Monday).

● **The BPI** used Popkomm to announce plans to return to Berlin for a second British Music Week. p4

● **The Who** are to be presented with a special award at the inaugural Vodafone Live Music Awards. The awards take place at Camden's Roundhouse venue on October 11.

● **Snow Patrol** are strongly placed in the US Top 10. p8

● **Virgin Retail** has hired design firm Checkland Kinsleydes for work on radical plans for its new £2m flagship store in Manchester.

● **The Mobo Awards** move to live transmission has been viewed as a triumph by organisers. p4

● **Sony Ericsson** has announced the launch of a promotional space for new and developing artists, teaming up with Sony Music to create **M-Buzz** for its Walkman phones.

● **Organisers of In The City** have scheduled a debate for this year's convention which will tackle the question of whether major labels invest enough money in new music.

The debate, titled "major record companies don't break bands anymore, publishers do", will be held on October 31.

● **AEG Live** is to host online auctions for platinum UK ticket. p5

● **Warner/Atlantic** concert **Undercurrent website**, (www.undercurrent.com), is launching an online store, offering downloadable music from its combined roster of artists.

● **Q magazine** is to celebrate its 20th anniversary by publishing an issue with 20 different covers.

● **Channel 4's Album Chart Show** returns for a second time on October 6.

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

People

Universal Group promotes insider

● **Ed Scott** has been promoted to **Universal Music Group's** international director of international promotions, having joined the major in 2000 as international promotions manager.

● **Producer Nigel Godrich** is to launch a downloadable music TV show, p4

● **Music licensing specialist Recall** has appointed a new vice president of sales for the UK, **Richard Salisbury** joins the company from Getty Images.

● **ZZ Top** have split with long-term manager **Bill Ham** after 37 years. The Texas rock trio have also ended their affiliation with RCA, 14 years after signing a five-album deal.

Justin Timberlake is to host and perform live at the 2006 MTV Europe Music Awards, which takes place on November 2 at the Bella Centre and Rundsplassen Town Square in Denmark. Red Hot Chili Peppers lead the nominations, competing for best group, best rock, best song and best album. They are followed by **Mrs. Green, Madonna, Shakira, Kelly Rowland, Christina Aguilera** and **Kanye West**, with three nominations apiece. **Timberlake** is nominated for best pop act and best male.



Music business consortium and skills council put forward proposal for £10m live academy

Industry partners seek live school

Education

by Robert Ashton

The live music sector could soon have its own dedicated academy to educate and train the promoters of the future, with a new £10m-plus state-of-the-art school being considered by the Government.

A partnership of music industry associations and companies – including EMI, Live Nation, Musicians Union and Academy Music Group etc. – and led by Creative & Cultural Skills (C&CS), is proposing the new facility. A site in Thurrock, located in London's Thames Gateway, has already been earmarked as a site for the Live Performing Arts Academy, which will be for students of A-level-age and above.

Al Tickell, music industry skills director at C&CS (the UK sector skills council for the creative and cultural industries), says the industry is responding to the Government's call for a range of new national skills academies.

She says the private sector con-

TODAY'S LESSON

The Live Performing Arts Academy

Definition? A school for the development of live music skills.

Backing it? EMI, Live Nation, Musicians Union, Academy Music Group etc...

Where? Thurrock, Essex.

Cost? Around £10m – £3m pledged by backers.

When? Initial approval by end of October.

sortium of trade bodies and industry has already pledged £3m towards the new school project and hopes the Government would provide at least another £6m if the bid is successful.

The proposed Live Performing Arts academy – which also has support from the Royal Opera House, Bectu and Arts Council – is in competition with other industry sectors such as film and TV, which also want to establish skills academies.

But the C&CS proposal, which could see hundreds of students working on degrees and specially designed higher education certificates covering areas like production management, sound, lighting and rigging, has already been shortlisted by the Department of Education and Skills (DfES), following a pitch led by Live Music Forum chairman Fergal Sharkey.

Sharkey says, "The UK's live music scene is in great shape, but

promoters and festival organisers all suffer from a lack of trained technicians. The National Skills Academy proposal should ensure we get the right people with the right skills to guarantee its future success."

Creative & Cultural Skills chief executive Tom Bewick says, "Despite high levels of enthusiasm for working in the live performing arts, the skills gap in the technical area is increasing and employers are reporting difficulties in recruiting adequately-skilled technicians – the people backstage who make everything possible."

"Our Academy will meet the real identified needs of the sector and equip trainees with skills that are in great demand."

Tickell adds, "A lot of young people go into the live music sector with all the festivals and promotion work. The industry is booming right now and there are a lot of technical issues, such as health and safety, but there are no courses covering that. There are also very few obvious pathways into the sector at

the moment and this new academy for Live Performing Arts would provide a clear progression route for promoters and others wanting to 'join in'."

Because the project will directly help the live sector, Tickell also envisages a lot of interest and possibly financial support from bands. "This is a good example of how sectors can come together to bring something off," says Tickell.

Minister for skills, Phil Hope MP, is expected to announce a decision on which academies will progress to the next stage of the process by the end of October. If the new live sector school is green-lighted for the next stage, the DfES will provide funding for C&CS and its consortium to draw up a detailed business plan incorporating the "size, shape and income stream" of the new facility.

National Skills Academies are being established or have been set up for other sectors, including TV, film, financial services, food, construction and manufacturing. rcbert@musicweek.com

Collecting society reels as boss announces departure

The MCPS-PRS Alliance put in place an interim management structure last Thursday following CEO Adam Singer's bombshell announcement that he is quitting the organisation.

MCPS and PRS put their respective boards in charge of leading the organisation, to give them time to "properly consider the long-term management approach".

The decision, taken at the Alliance board met last Wednesday for the final time before the tribunal, puts managing director Steve Porter and general counsel Crispin Evans in charge in their existing roles, along with Jeremy



Singer, leaving MCPS-PRS

Fabinyi, who takes on additional responsibility for focus on broadcast and online revenues. All three will report directly to chairman Ellis Rich.

Rich, chairman of PRS and joint

chairman of the Alliance, says they will study all avenues, adding that the succession process will not be a long-term one.

Singer would shed little light on his next career move, other than that he wants to keep his options open and seeks a "plural existence". He adds that he is not expanding his role as deputy chairman of court at Ofcom.

Singer believes he has achieved what he set out to do when he joined the organisation in February 2005 and that he made his decision to leave because the Copyright Tribunal is a "natural punctuation mark" to end his stewardship of the

collecting society.

In last week's announcement,

Singer indicated that he would leave once the tribunal is concluded: sources later indicated that he is preparing to depart in mid-November.

He adds, "Whatever the outcome of the Copyright Tribunal, it will lay down the digital templates, we will move from theory to practice. What we are dealing with is the whole digital future, the template for trading in the future of music."

He adds that he would prefer people to focus on his other achievements. "When I came here, my job was to help the

organisation look out. Now its presence is wider known, we have a much wider and broader management team and a better relationship with other major European societies. I have been a change counsellor."

Rich agrees with that assessment. He says, "Singer has brought us an enormous amount. We are in better shape and he has increased our profile. We value the time we've had from him."

Tom Bradley, chairman of MCPS and joint chairman of the Alliance, adds Singer "will leave us in a much stronger position to represent the interests of our members."

THE PLAYLIST

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

Supported by



KASABIAN
Shout The Runner (Columbia)
An innovative video brings the synthetic second single from Kasabian's new album to life. (single, November 6)



LAST GANG
Beat Of Blue (Unsigned)
Currently touring with The View, Last Gang wear a remarkably similar stylistic influence. Beat Of Blue sounds like a hit. (single, (demo)



CSS
Aisla (SubPop)
With its playful, carries musicianship and memorable hook, Aisla will keep the fire stoked on the airwaves for Brazil's finest export. (single, October 30)



TY
Closer (Big Dada)
First single from Ty's best album, yet. Adorn wordplay, wonderful production and great guest spots from the likes of Speech, De La Soul and Zen I. (single, November 6)



AIR TRAFFIC
Never Even Told Me Her Name (EMJ)
This piano-led pop-rock single – their first single for EMI – will sound great on radio and begin their mainstream assault. (single, October 30)



THE HOURS
All In The Jungle (AKAM)
The first signing to the revived AKAM, The Hours are Antony Geon (Pulp, Eastfaced) and Merlin Slattery (Los Strummer & The Mercenaries). (single, Nov 6)



BODYROX FEAT. YEAH YEAH
Yeah Yeah (Eye Industries)
A favorite with R1's Jo Whalley and Zani Lowe, this is a big crossover dance track that is set to tear up the dancefloors. (single, October 30)



THE ENEMY
40 Days & 40 Nights (ESFF)
Recently signed to Warner Bros, The Enemy's first release comes in the revised Staff Habit. Brash, punchy rock. (single, November 6)



EL FERRO DEL MAR
God Knows... (Memphis Industries)
A bewitching single that is at once hopelessly and wistfully. A divine musical talent. (single, October 23)



ALL ANGELS
Songbird (UCJ)
Set to soar at radio. (Chris) All Angels deliver a single that is at once hopelessly and wistfully. A divine musical talent. (single, November 6)

British Music Week back next year after 2006 success

Popkomm sees BPI plot return to Berlin

Conferences

by Paul Williams

The BPI used Popkomm in Berlin last week to announce plans to return to the city next year for a second British Music Week.

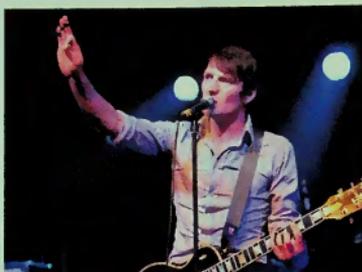
Acts including Universal Signing's Razorlight and The Feeling and a string of independent artists took part in a week-long programme of events in the German capital in May, taking in the likes of concerts, broadcasts and in-store appearances.

Although the event was viewed by the BPI partly as a way of testing the concept with a view to staging similar weeks in other key cities, it was deemed such a success that the organisation's director of communications and development Steve Redmond last Thursday announced at an Embassy reception held during Popkomm that the exercise would be repeated in 2007.

"When we did it this year – and clearly this year was a trial – I said to the German industry it would only take place again if they wanted it to," he says. "The upshot of it is I was kindly allowed to address the British Embassy reception and announced it would be in Germany again in 2007.

"I expect it to be on a grander scale next year; the enthusiasm from the German industry for UK music at the moment is excellent."

The Embassy reception – which included a performance by the act Orange Lights – was one of the highlights of what was a strong British presence at the 18th annual



The Feeling played Underworld showcase at British Music Week earlier this year

Popkomm, with nearly 200 UK companies in attendance.

The British stand was staged jointly by Aim, the BPI, UK Trade & Investment and the Welsh Music Foundation – provided one of the most popular meeting places in the Messe Berlin during the three-day conference.

According to UK F&I music export promoter Phil Patterson, the British stand was the busiest since the event moved from Cologne to Berlin in 2004. There are 198 British companies here, which is great, so there's a lot of business hopefully being done," he noted last week. "People are really happy with the British stand."

Among the UK companies represented, Cardiff-based independent Kung Fu was experiencing its first Popkomm and, even on day one, was already linking deals.

"We pretty much secured four or five deals already today," said director John Rostrom on the trade show's opening day last Wednesday, "and probably initiated contacts with three or four more."

Live Music Forum chairman Feargal Sharkey was also attending his first Popkomm and was "highly impressed."

Gut Records chairman Guy Holmes was in town looking to source dance repertoire for the Gusto label and to sign acts for his company's frontline label, which has now changed its name from Gut to Gifted. "We picked up the Hi-Tack record last year, which was a huge hit, and we picked up three other dance records which did really well last year and it's really important to come and see people," he said.

paw@musicweek.co.uk

● Dropping the Mobos jazz category has revealed how ruthlessly commercial their selection criteria have become' – Viewpoint, p20

ENTER SHIKARI

Enter Shikari have quietly built up a UK fanbase beneath the radar of the wider music industry and 18 months after leaving school, their DIY ethic looks to be reaping rewards.

Through an relentless live schedule, the band have gone from the first-support slot at small regional venues to sold-out Academy-size shows of their own. Last month, they took the support slot at My Chemical Romance's London album launch and they pushed terms at Leeds and Download this year.

Further evidence that the band are on the cusp of something big comes via their MySpace profile, where their songs are currently

averaging more than 9,000 user plays per day. Manager Ian Johnson of Must Destroy – the company behind the early development of The Darkness – says that, despite minimal interest, they feel no pressure to sign to a major label as they signed their publishing to Universal in May. "That deal enabled them to record something properly – before then they'd existed completely separate to the music industry," he says.

The band's debut single, a double A-side featuring Sorry You're Not A Winner and O.C. Time For Plan B, will be released via their own label, Ambush Reality on October 30. Their debut album will follow in 2007.

CAST LIST: Management: Ian Johnson, Must Destroy Publishing: Mike McCormack, Universal Music Agent: Adam Buxton, Saunders, Heller Skiller: Lawyer: Robyn Bradshaw, Bray & Kreis

SNAP SHOT



Mobos pull in headlines with

The Mobo Awards' move to live TV transmission has been viewed as a triumph by organisers, who rate this year's event as one of the best in its history.

For the first time, the Mobo Awards were broadcast live on BBC3 last Wednesday, ahead of a repeat on BBC1 two days later.

Despite logistical difficulties presented by the traditional design of the Royal Albert Hall, the transmission went out without any hitches and introduced a new element of freshness to the event, believes Mobo founder Kanya King – something Brits organisers will be hoping to repeat when they take next year's Brit Awards live. "You catch all the energy and excitement of the show by broadcasting it live," she says. "This makes it one of the most memorable awards shows we've ever done."

However, for a modest team confronted by a venue designed before television was invented, this was by no means a simple task. King says, "It's a major event, but we're a small independent company – we're not winning. Filming multiple artists is very difficult in the Royal Albert Hall, because there's no backstage and there's only one stage. So to get to many different artists on,

along with props like Formula One cars, is a very demanding task."

The awards categories open to both UK and US artists tended to be dominated by the latter, with US acts picking up trophies for best group, best song, best video, best R&B and best reggae. The notable exception was North London rapper Akala, who triumphed over the likes of Busta Rhymes and Kanye West to win in the hip-hop category.

Nevertheless, King believes the Mobos present a terrific platform for UK artists. "There's a wealth of British talent at the moment," she says. "Sway is an artist who performed unexpectedly at the nominations event last year and his profile has rocketed ever since – he got on the front page of the *Evening Standard*. And this year we had performances from Sway and Jamella, Lemar set the stage on live and Corinne Bailey Rae played and picked up two awards. It really showed off

Bailey Rae: double Mobo

AEG auctions to beat touts

AEG Live is to host online auctions for premium concert tickets, insisting it wants to clamp down on eBay touts and lower the cost of tickets for ordinary fans.

Rather than sell tickets at a flat rate and leave them for touts to auction at vastly inflated prices, AEG will auction tickets online for the best seats at the concerts it promotes. The aim is to allow fans to decide the market value of the tickets, making it difficult to buy them and then pass them on for a profit.

AEG Live senior vice president Rob Hallett says the extra revenues will feed back into the system and, ultimately, should enable the cost of tickets for non-premium seats to be reduced. The move follows

the introduction of a similar system in the US by Ticketmaster.

"It's successful in the US and it's helped in the battle against touts, because it lets fans dictate how much they want to pay," says Hallett. "Rather than go through some secondary agent, who might not even have the tickets that they're selling, fans can go through a reputable source where they're guaranteed to get the tickets if they're successful in the auction."

The service can be accessed through www.aeglive.co.uk, and the first concert for which tickets will be auctioned will be Jay-Z at the Royal Albert Hall this Wednesday – going on sale today (Monday) – followed by the Jason Trian-

derian tour. Typically, tickets will be available to bid for 14 days after they go on sale.

Hallett says suggestions that this is simply a way for the promoter to make extra money, rather than eBay or secondary agents, are missing the point.

"The long-term goal is to use the revenue from the tickets to go direct to artists' costs and this should hopefully enable us to bring the prices of tickets down," he says. "Touting costs are escalating all the time, and we'll now have 120 people on the road, which means we have to charge a lot for tickets. By auctioning off prime seats, we should be able to reduce the cost for other areas."

→ 46



with live event

the depth of British talent." The event drew two moments of controversy, the first resulting from a protest at this year's decision to drop the jazz category. And, on the night, Beyoncé's success in winning her third and final award of the night resulted in boos from a sizable section of the audience. King says that Beyoncé, like all nominees, was invited to attend, but was not available. Organisers were only noted of her non-attendance shortly before the event.

This year's event was also the first in which the BeMobo award was presented. It is an award designed to recognise positive work performed in the community and went to Anti-Slavery International. This socially aware aspect of the Mobos is, says King, something that makes it very different to other music awards.

"There's a huge responsibility on the team, because we've come to act as a voice for a large part of the community and we have to think and plan extra carefully in order to get things right," she says. "We have a terrific and internationally recognised platform to offer to both artists and causes."

© Jazz community controversy,

Leading producer launches TV show

Producer Nigel Godrich is to launch a downloadable music TV show and is in talks with the BBC about syndicating the programme. From The Basement will be available on an episodic basis from the iTunes Video Store, featuring performances from artists including Thom Yorke - who will perform new Radiohead material - The White Stripes and Four Tet.

The project has been put together by Godrich, Radiohead video commissioner Dilly Gent and producer James Chads, at a cost of roughly £50,000 an episode.

A first episode has been shot at Maida Vale studios and a second is currently in production. A UK TV deal is yet to be penned, although producers insist that the show will "definitely" be licensed for TV in the near future. Gent says that the team's priority is to make the show available for download first.

"The whole iTunes deal is huge," she says. "I hope we'll be up and running within the next month. Channel 4 were offered it, but after months of negotiations they decided they had no room for our show. I think they thought it was too niche."



Yorke performing new Radiohead songs.

p21 "We will definitely be licensing it for TV, though," she adds. "The BBC are showing a massive interest and we're in constant negotiations with them, but nothing has been agreed yet."

In the first episode, Thom Yorke performs new Radiohead songs Videotape and Down Is the New Up. It also features the last performance by the White Stripes for the foreseeable future, recorded before singer Jack White started touring with The Raconteurs.

"Once you start off with artists like Meg and Jack White and Thom, it makes it much easier to get other artists on board," says Gent. "We're getting really credible bands ringing us up wanting to go on the show."

Chart change under fire at Era indie event

Retail

by Ben Cardew
Era deputy chairman Paul Quirk used his speech at the retail association's second Indie Conference to criticise the proposed change in chart rules, which could allow all downloads to count towards the singles chart from January 2007.

Era announced last week that it had agreed to drop its longstanding opposition to such a change: the Chart Supervisory Committee now meets tomorrow (Tuesday) and is expected to approve the amendment. As it stands, downloads only count towards the singles chart from one week before a track is physically released until two weeks after the physical product is deleted.

Closing the conference, which took place at the Holiday Inn in Birmingham last Wednesday, Quirk said that the change was inevitable, yet sad. "This makes the singles chart virtually useless," he said. "No doubt any retailer still selling physical singles will produce their own charts and make it work for them."

While Quirk explained that he was not encouraging retailers to withdraw from the chart, he said many would have little choice.

However, he added that, despite his personal views, there was little point in Era continuing to oppose such a change. "We were being asked on a weekly basis to allow sales two to three weeks up front, all the time we have held the line," he said. "Now the penetration of digital is growing. We have always said that when it reaches a critical point we had to manage it properly for the consumer."

"It is becoming a major part of the chart. We were never going to stand in the way of progress."

The news provoked a strong reaction among retailers, one of whom predicted the imminent demise of the physical single. "I think that this is the watershed

moment when singles will disappear from stores," he says. "We will continue to have them for a while, but there is now no reason why labels have to bring a physical single out. The time has finally come when labels can achieve chart success without having to have a physical release."

However, Quirk is adamant that the digital issue should not overshadow the rest of the conference, which he, Era chairman Steve Knott and Era secretary general Kim Bayley considered a success, drawing around 200 delegates and 13 exhibitors. "It went well," says Bayley. "If we do it again, we will rearrange it to put more emphasis on indie-friendly repertoire."

This follows criticism from attendees that some of the major labels failed to tailor their presentations to suit the independent sector.

Rough Trade co-owner Nigel House says, "Overall it was positive, it is a great idea. But I think that it was a bit of a missed opportunity from the majors' point of view, with the notable exception of Mute, which should have been showcasing their new bands."

However, there was widespread praise for presentations from independent distributors Pinnacle, Vital and Proper, the latter outlining details of their Proper Partner and Proper Partner Gold schemes. "I thought Proper were excellent," says Quirk. "That was just what we needed. Pinnacle and Vital were more indie-orientated as well and that pleased a lot of people."

The day also saw presentations from Mute, which presented its Searchmize search engine, and Ranger Computers, which introduced its new Phoenix sales reporting system, as well as a live performance from EMI's Captain.

1965 Recordings' The View and FatCat's The Fratelles were also due to play, but both acts withdrew because of illness. ben@musicweek.com



Caplain played live at Era indie sales conference

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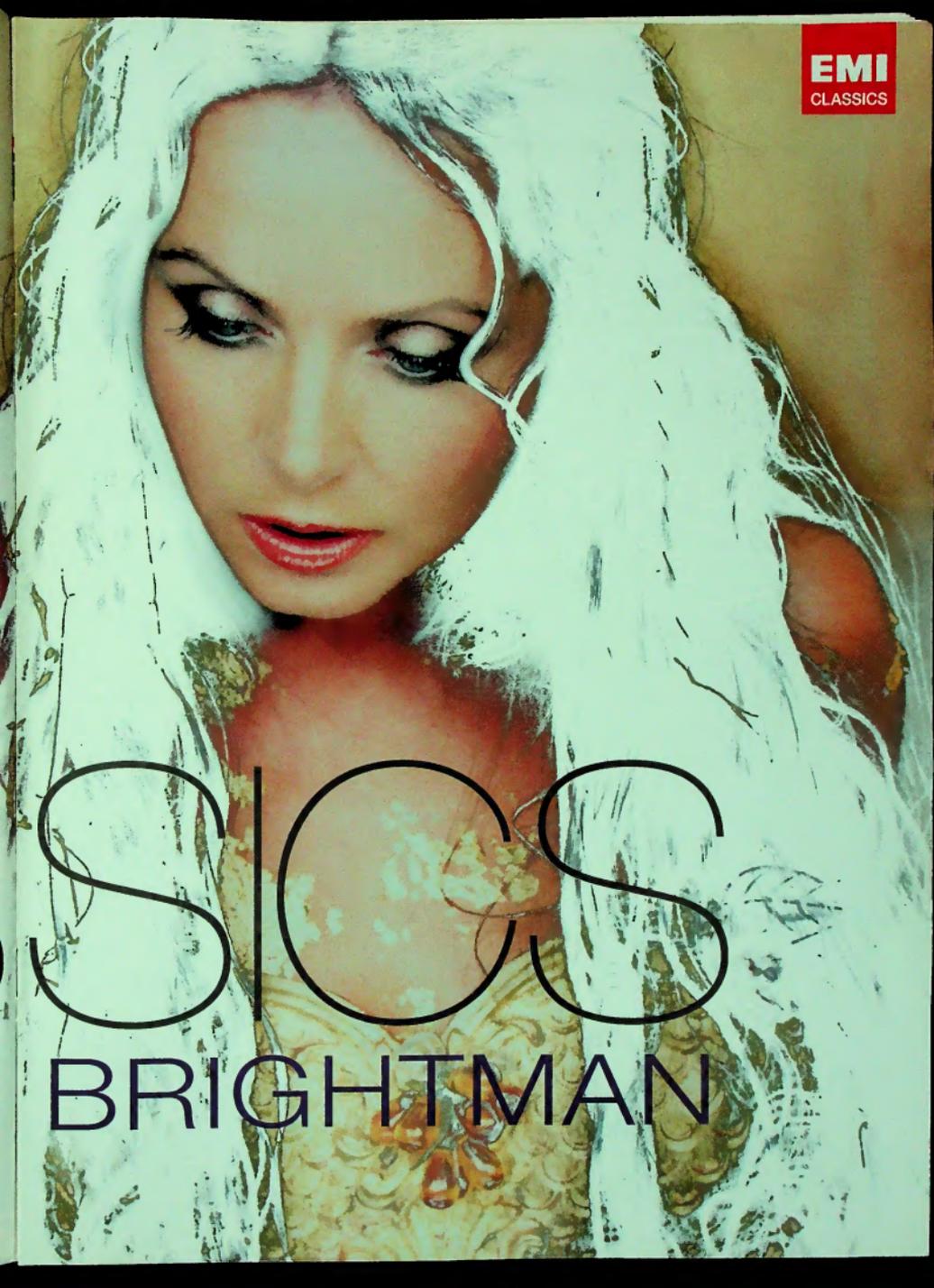
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 Barnes, EMI, National
 radio: The Skinner,
 EMI, Regional radio:
 Adrian Fredrick
 and Andrew
 Thompson, EMI TV
 Promotions: Kate
 Hozco, EMI, National
 press: John Bland,
 Ash Collins, 9PR,
 Regional press:
 James Howard,
 Fenicia

UK HOT 100 TOP FIVE SUCCESSSES
 Natalie Imbruglia:
 Unwritten (2006, 5)
 James Blunt: You're
 Beautiful (2005, 3)
 Dido: Thank You
 (2001, 3)
 Cher: Believe (1999, 3)

1)
 All Saints: Never
 Ever (1998, 4)
 Elton John:
 Something About
 The Way You Look
 Tonight/Candle In
 The Wind 1997
 (1997, 1)

Spice Girls 2:
 Discome 1 (1997, 4)
 Mike Morrissey:
 Return Of The Mack
 (1997, 2)
 Spice Girls: Say
 You'll Be There (1997)
 Spice Girls:
 100

Warrnole (1, 1997)
 (Peak position, years
 UK spent)
 The above shows UK
 tracks in the top 10
 to go to 100 weeks
 and the top five of
 the Billboard Hot
 100

Numbers add up for EMI priority push

by Jim Larkin
 EMI Records is making the Magic Numbers one of its top three priority acts for the second half of the year, as the band prepare for the release of their second album. The album, *Those The Brokes*, is out on November 6 and the record company is convinced it is packed with enough radio hits to enable it to surpass the success of the eponymous debut, which was released only last year and has so far sold 600,000 copies.

The band are signed to Heavenly, which is in the final stages of renewing its deal with EMI Records – *Those The Brokes* will be the first album release under the label's new licensing deal. EMI Records managing director Terry Felgate says the broad plan is to continue riding the wave of popularity that the first album gave the band and which saw them maintain a presence throughout the festival season.

"There's a momentum which we see continuing," says Felgate. "The album is a real marked progression and, having a fanbase there, I feel confident about taking things forward with this record. We only had one Top 10 airplay hit with the first album, and we have at least three on the new one."

The band's first album was released last June and built steadily throughout festival season as one of the featured records of the summer. "They make people happy – people smile when they watch them," says Felgate.

However, the new album – which will be previewed by the single *Take A Chance* on October 23 – will not have the benefit of a summer festival season this time in which to promote the new record. Felgate believes this will not dampen its chances.

"I don't think they'll be overly affected by this," he says. "It's being released in the busiest time for selling records, and they've been doing a lot of work over the summer, playing at

They make people happy – people smile when they watch them
 Terry Felgate, EMI

festivals and headlining their own show at the Eden Project."

The band have also made moves into the US market and have recently completed a US tour alongside the Flaming Lips and Sonic Youth. Indeed, the album was partly recorded in the US, at Allaire Studios in Woodstock in addition to London's Olympic Studios.

The band are managed by Alicia Harter and Paul Noble from Normal Management, who are particularly excited by the new record. "The new album is a large step on from the first one," says Harter.

"It's a real band album rather than recordings of Romeo's songs. Michele [Stodart] has really teamed up as a bass player and her contribution in places is terrific. Overall, it's more soulful – even funky in places – with a heavy dose of Cropper and Memphis."

The album was self-produced by the brother and sister team of Romeo and Michele Stodart, with co-production from Richard Wilkinson. There are two tracks which, for the first time, feature lead vocals from the band's two female members. Meanwhile, there are three tracks featuring string arrangements from Nick Drake collaborator Richard Kirby which Harter describes as "gorgeous".

Felgate is in no doubt about the potential of the album, and says the band are now among his company's highest priorities.

"As a label we've got a top three of Robbie Williams, Corinne Bailey Rae and The Magic Numbers," he says. "They're a very special act that don't come along too often."

jen@musicweek.com



The Magic Numbers: second album has "at least three" potential airplay smashes

TV sync pushes UK group into historic success Stateside Snow Patrol poised to hit US top five

GOING GLOBAL

by Paul Williams

Snow Patrol are on the verge of becoming the first British guitar band in 13 years to crack the top five of the *Billboard* Hot 100 chart, after racing to number six with *Chasing Cars*.

The Polydor act's progress on the countdown is part of the UK's strongest showing at the upper end of the chart in years. Warner's James Blunt (*You're Beautiful*) and Sony BMG's Natasha Bedingfield (*Unwritten*) have already breached the top five in 2006; previously, only one UK act – Cheeky/Sony BMG's *Dido* with *Thank You* – had managed to make such an impact this century.

If the track makes the step into the top five – which it has done at six – it will be the first by a band to do so since Duran Duran. *The Prodigy* and UB40 in 1995. All 10 tracks by UK or UK-regrouped acts which have broken into the US Top five over the past 10 years have either been by solo artists or vocal pop groups, including All Saints and Spice Girls.

Snow Patrol's breakthrough has been triggered by *Chasing Cars* featuring back in May in the



Snow Patrol: sync in TV series *Grey's Anatomy* has helped push single to new high

closing scene of the second season of ABC's hit medical drama *Grey's Anatomy*. The programme was seen by 23.8m viewers, prompting such demand digitally for the track that it debuted at 54 on the *Hot Shot* Debut on the Hot 100 the following week.

It then hung around the lower reaches of the chart for several weeks, but its popularity picked up to such an extent that earlier this month it debuted at 18 and a week ago was the US's third biggest-selling download – it has now sold 520,000 units.

"One sync has been incredible – it really has opened this record up," says Universal UK international marketing vice president Hassan Choudhury. "Grey's Anatomy has paved the way forward."

The band's US push has been bizarrely helped by Snow Patrol having had to postpone a tour in June because singer Gary Lightbody was suffering from vocal problems. The rescheduled dates are now underway as *Chasing Cars* makes its biggest impact yet on US radio and will conclude in Las Vegas on September 30.

After *Chasing Cars' US* success, which has sent the gold-selling album *Eyes Open* back into the Top 40 – it reached 31 last week – Universal is targeting other territories including Japan and Germany into 2007.

"This is a very long campaign and we want to be working the Snow Patrol record this time next year," says Choudhury. paulw@musicweek.com

Industry gives creative strategy input

The music industry has eagerly seized upon the Creative Economy Programme consultation to offer radical new ideas on how the Government can best help it.

Among them is a proposal for tax relief on A&R investment and the creation of a creative industries' strategy group. The deadline for responses to the CEP's draft reports from the working groups passed last Wednesday, with several industry associations, including the BPI, British Music Rights and the Music Business Forum submitting their own proposals.

The CEP working groups – which have been in place most of this year in an effort to help the Government build the most appropriate infrastructure for the UK's creative industries – had reported on August 5 with recommendations to promote growth in everything from music to fashion. These included a

reassessment of business education and a creative industries' "dating agency".

The music and other creative industries were then asked to respond to these reports, specifically assessing several issues, including the impact of the recommendations on their sector.

That invitation has been taken by some as a golden opportunity to throw in new ideas.

In its six-page submission to the DCMS, the MBF also asks that the Government should take a "fresh look" at the fiscal incentives for the music sector, including R&D tax credits.

Some CEP working groups suggested a new body to coordinate policy making, with the BPI in particular proposing a new creative industries strategy group (CISG).

This would have three main functions: the collection and analysis of statistics on the

performance of the creative industries; the formulation of strategic policy on the creative industries, covering areas such as skills, access to finance and export promotion; and a single focal point for Government and the creative industries to discuss issues.

British Music Rights' chief executive Emma Pike endorses many of the CEP working groups' recommendations, but places priority on business support, education and skills, competition and IP, infrastructure and evidence.

Intellectual property education is also a major plank of the MBF's submission. It states, "If the Government is to realise its ambition of making the UK the world's creative hub, it needs to instill a greater understanding of copyright as the currency of our creative economy." The MBF is also pushing for the creation of a Copyright Office.



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Ad slump prompts TV group to abandon merger with Virgin Radio owner

Ulster TV calls off SMG tie-up

Radio

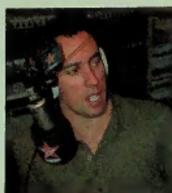
by Jim Larkin

The ongoing consolidation in the radio industry hit an unexpected stumbling block last week when Ulster TV decided conditions were too difficult for it to press ahead with its planned merger with SMG.

The merger would have created the first media group to control two of the three national FM commercial stations - SMG's Virgin and UTV's TalkSport - but last week UTV wrote to the SMG board to warn them the hunt was off, for the time being at least.

UTV studied the interim results which had been issued by SMG the previous week and noted that underlying revenues for the first six months of the year were down by 2% to £88.6m, because of its television interests. In all of SMG's divisions bar TV, revenues were up, but in television they were down by 7% to £57.9m.

Put this, together with an SMG statement anticipating a tough outlook for the television markets in which it operates, led UTV to



O'Connell breakfast host for SMG's Virgin

abandon hopes of a merger for the medium term unless there were exceptional circumstances.

Because of the statement it issued to SMG, City rules prevent it making another offer in the next six months unless competition comes in from a third party or if the SMG board recommends a previous UTV offer or comes through with a reverse takeover proposition of its own.

But, because both companies have so many interests beyond radio, it's difficult to say the aborted merger sends out any messages about consolidation in the radio

market, which is widely expected to continue apace throughout 2006 and 2007.

"Unlike GWR and Capital, you've got two businesses which are significantly more multi-platform," says Cliff Finet, formerly director of legal affairs at Capital Radio and now a partner specialising in media, brands and technology for legal firm Lewis Silkin. "While the Communications Act has made it easier to merge two multi-platform businesses, it's still not simple."

As well as Virgin Radio, SMG owns the two ITV franchises in Scotland and a TV production business which makes programmes for ITV. Finet believes SMG's statement about toughness in these markets gave UTV reason to be cautious enough to pull out of the deal, but he believes this is not the end of the matter.

"My suspicion is that UTV will wait a few months, during which time SMG might have sold Pearl & Dean or the television advertising market might be looking better, and they'll be a much better natural fit," he says. "That's assuming that a private equity firm doesn't

get involved, or we might even see the first foreign acquisition in this area."

Chrysalis Group chief executive Richard Huntingford also believes the two companies look likely to merge at some point. "UTV pulled out because they couldn't agree on the respective valuation of the two companies, but it's a consolidation that makes an awful lot of strategic sense and it wouldn't surprise me if they came together in six or 12 months." Separately last week, talk of industry consolidation was bolstered by the news that Saga has appointed KPMG Corporate Finance to conduct a review of its radio division, which includes four successful local franchises around the UK. It sent tongues wagging as to who might be the potential suitors should KPMG recommend a sale, and names such as Chrysalis and Guardian Media Group were mentioned. However, such a recommendation is far from a formality, as Saga has appointed the company to perform such a service in the past and it is seen purely as good housekeeping.

jim@musicweek.com

Radio digest

GCap gears up for jazz launch

GCap Media is to launch a jazz station on digital radio, playing music from across the entire genre. The station will launch towards the end of the year and operate as a sister station to Classic FM. It will target the 35+ ABCL demographic, and is intended to fill a gap in the market, which was widened by Guardian Media Group relaunching Jazz FM as Smooth FM and moving away from jazz in order to attract a wider audience.

Capital Radio is to stage a series of concerts next month, featuring Lily Allen, James Morrison and Paolo Nutini. Capital is calling the series Face To Face. All concerts will take place in London, and in the case of the Lily Allen show, will be streamed live on capitalradio.com. James Morrison will kick off the series at the Pugin Club in London's Piccadilly on October 3 with Lily Allen and Paolo Nutini performing at Gibson Studios in Rattlebone Place on October 5 and 13 respectively.

Chrysalis Group has announced its pre-close period update, saying that it has "outperformed" competitors this year. Radio revenues for the group, whose divisions include Heart and Galaxy, delivered overall growth of 4.2% to reach £65.5m over the 12 months. On a like-for-like basis, excluding the acquisition of Heart 106 in the East Midlands, revenues were flat at £61.7m.

Christian O'Connell and former Madness frontman Suggs will be seen in Virgin Radio's "Big Star" TV and internet advert campaign, launching this autumn. O'Connell and Suggs, who host the breakfast show and Saturday night's Party Classics respectively, will be shown running round London's West End in a series of teasers as aired last Friday, with a full promotional drive launched this week.

In a series of programming changes, Choice FM has brought in Chris Phillips to present a new urban show show from this coming Sunday. It is also replacing the Urban Chart with the Choice Classics show, hosted by Dave VJ. Meanwhile, Kat and Richard Blackwood are to separate, with the former presenting the breakfast show and Blackwood hosting the lunchtime slot.

Xfm has appointed Katie Torrie to the position of producer of the Richard Bacon drivetime slot, starting next Monday. Torrie replaces Paul Raffalli, who has been promoted to senior producer for Xfm, working specifically on the Lauren Laverne breakfast show.

Both Empa and GCap are due to announce their respective updates next week. Empa will open tomorrow (Tuesday) and GCap on Wednesday. Analysts will be paying close attention to GCap, which has posted disappointing results since it was created through the merger of Capital and GWR.

BBC Asian Network is to begin broadcasting the Radio One show Bobby Brice and Nihal from tomorrow (Tuesday). It will go on each week on both Radio One and Asian Network in a two-hour slot beginning at midnight.

MW talks to Trevor Dann as he takes the reins at the Radio Academy

Embracing radio's future

Profile

by Paul Williams

As Trevor Dann officially begins work today (Monday) as the Radio Academy's new director, he will have the reassuringly familiar face of Alan Freeman carefully watching over him. "Fried" is just one of a selection of legendary radio personalities whose framed black and white photos bestow the walls of the trade organisation's offices in Market Place, central London.

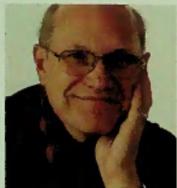
The picture is somewhat appropriate, given that Dann cites Freeman as the man who first inspired him to a lifelong career in radio and music broadcasting, taking in more than 20 years with the BBC, two at Empa as no less than managing director of pop, several years doing his own thing and now replacing John Bradford in charge of the Radio Academy.

Dann is under no illusions he has his work cut out in a job which is supposedly part-time at four days a week, but will have him trying to grapple with the Academy's role at a time when the radio industry is experiencing massive technological changes.

Now, with a staff of just two other than the organisation's Dann-notorious for having to carry out a series of sackings while at Radio One - is actually busy recruiting. And, more widely, he is aiming to get his head round just where the Radio Academy should be casting its net in membership recruitment.

"My view is if you make a podcast that's radio," he says. "There's precious little difference between satellite radio and DAB radio and streaming internet radio. They're all radio, as long as you engage content that's making radio and I want the Academy to be able to embrace all these new technologies and these new styles of production, because I think increasingly people will work in all of them. I don't think there's a radio producer of the future who will just do radio."

Given that Dann is keen to reach out to a wider group of potential members, without alienating its existing base. "When we announce the Radio Festival, I want people who work in the traditional radio station and transmitter world to feel they can own it, but I also want people such as AOL and 3 and iTunes to think radio is also what you do because it is and, similarly, record companies



I don't think there's a producer of the future who will just do radio

are making podcasts. What they used to call the EPK is increasingly a podcast," he says. "I want the Academy to be the focus of all of that stuff and so in so far as it needs to change I would like it to grow and encompass more of that greater radio."

Dann is also keen to strengthen the Academy's relationship with the music industry. However, given his period away from the centre of things, he acknowledges he has to do "some catching up" with the key executives first.

"I still think I know them personally, but I do need to go see them again and need to find out what they want from the Radio Academy," he says. "If what I find they want from the Radio Academy is never to darken their doors, then I'll have to try to persuade them that they're wrong. I suspect they'll say 'Let's talk about it' and I think we should."

For the music industry, the biggest interaction with the Radio Academy was the now defunct annual Music Radio Conference, which Dann believes could have new life. Dann - who co-hosted several of the conferences - agrees that pulling the plug on it was perhaps a good thing as "I think it hit a bit of a rut", but he suggests it may be the time for it to return.

Ultimately, Dann believes that much of his job will be about encouraging dialogue. "The Radio Academy is about debate," he says. "It's not about what we do; it's about what we facilitate. It's not what Trevor Dann wants, it's what all the people who join it want and one of the things I think they want is to talk to each other."

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Now the digital music market is making money, the royalties should be flooding in. But in a fragmented, confusing market, the numbers are not adding up just yet, says Kelly Fiveash

Are you getting your full digital pay cheque?

The rapid expansion of legal digital music over the past two years has undoubtedly been a positive development for the music industry. Recent analysis from Forrester estimates that digital music will comprise 36% of European business in five years' time, as digital download stores have opened up new avenues of choice, immediacy and accessibility.

But the shift from physical to digital media is not without sticking points, especially when it comes to calculating royalties. Independent record labels, in particular, are feeling the strain as they try to keep on top of the multifarious income streams that digital music generates.

By comparison, tracking the royalties produced by traditional CD or vinyl sales is a relatively straightforward process: labels use a distributor to deliver their products to retail, retailers pass sales revenue back to distributors, who then take a cut and report back to the label. The label subsequently pays its artists and passes a share out to publishers. This is simplified, of course (and ignores complications, such as third-party licensing or overseas sales), but the overall process is easily quantifiable and income streams are few and manageable.

In the digital world, royalties are a more fragmented proposition. Not only are there many more music stores (the majority of which are two years old or less), but they operate with different business models, including *à la carte* track sales (such as iTunes), subscription services (such as Napster) and now, in reference to the headlines surrounding SpiralFrog and QdTrax, the prospect of ad-funded models.

For labels, distributors and aggregators, this is a huge challenge. Even before a track is delivered to

a download store, the metadata (the digital finger print, such as ISRC code, encoded in each track) has to be 100% accurate. And then, rather than a handful of income streams, sales come in on a "drip-drip" basis with little in the way of standardized reporting. Even with the *à la carte* model, where sales are split per track rather than per album, this can potentially mean a huge increase in the size of royalty statements.

According to Bob Kohn, chairman and CEO of US-based digital royalty software system Royalty Share, labels risk drowning in paper.

"Labels are drowning in digital revenue files," he says. "A year or so ago that didn't matter too much, because the amount of revenue involved with digital music was very small. Now that revenue is significant, and dealing with it has become an urgent IT need."

"Look at the way things used to be done for an artist like Frank Sinatra," he adds. "He would record a song by, say, Cole Porter, and release an album for Capitol Records. So the song is owned by Warner Chappell and Capitol have to pay Sinatra for the recording. When you sell the CD, you can easily get a spreadsheet from your distributor that basically says, 'I'm going to pay x' percentage of the net revenue to Sinatra, and whatever units times whatever the statutory rate is to the publisher. Enter iTunes, eMusic, MSN, Rhapsody, Real Networks, MTV, and so on... the 150 or so global digital music services generating hundreds of millions of transactions."

"Aside from *à la carte* sales," you've got the subscription services like Napster where a user pays a fixed fee for all the streaming they want, and each transaction is not £0.79, it's something less than a penny. The order of magnitude is

greater than the number of transactions."

"Trying to get the digital accounting done is a significant addition to an already busy physical accounting run," agrees Matt Bristow, head of digital at Cherry Red. Initially the label negotiated deals direct with services rather than using an aggregator to cover the digital sector. Now the workload is intensive and software compatibility is, he explains, "a major challenge, as no two sets of reports are the same in format".

"Digital royalties have created quite a bit of work," adds Paul Sandell, head of digital at Domino Records. "For instance, with mobile revenue we might use four different aggregators and then they'll be reporting sales from the four different networks. It's not a huge problem, but it would be really nice if things were a bit more standardized."

The other predominant issue, he adds, is the lightning pace of the digital evolution, with different business models continually coming to market and shifting the goal posts – the latest being MySpace's announcement that it will start selling DRM-free downloads and YouTube's licensing deal with Warner Music Group. "Everyone is still finding their feet and there seems to be a new announcement and new rumours every week," says Sandell, "whether that's Google Video or SpiralFrog."

Of course, with limited staffing resources, most independent labels will rely on a distributor or aggregator to consolidate their sales data and supply coherent and timely digital royalty statements. "If you're a label and you've got to deal with multiple products, multiple prices and multiple VAT rates...it's an incredibly complicated monster," says Adrian Pope, head of Vital: Pias Digital. "For labels to collate that data and make sense of it is

The growth in digital music services: there are now more than 150 global digital music stores, all owing royalty payments to artists



Working out how much a single digital track earns can involve hundreds of different calculations in a given quarter
Scott Cohen, The Orchard

From the digital music stores, there needs to be a greater recognition and empathy of what their reporting data means to rights holders

Adrian Pope, Vital: Pias Digital

increasingly difficult and time consuming."

Though acknowledging that digital stores are getting – broadly – better at reporting, Pope says that they need to provide more transparent, detailed and timely reporting. "Ultimately, from the digital music stores, there needs to be a much greater recognition and empathy of what their reporting data means to rights holders. This is a track-based business, so labels need to be able to report transparently to their artists right down to track level – which means including the complete ISRC code, barcodes and publishing information."

"Digital is now a serious business that is impacting materially and the music industry as a whole needs better access to sales data. That doesn't necessarily mean royalty accounting – we can live without getting paid for three months – it's more about having a clue about what worked in a promotional and marketing sense and what didn't."

"The upside to getting this right is that the more information we get, the better we'll be able to market and sell our products. That's of benefit to everyone."

"Some digital stores are good at reporting and some are awful," adds Gareth Henry at Cadiz Music, who act as an aggregator for the likes of Nizlopi, and reveals that he has given up dealing with some stores because of sub-standard reporting. "The rubbish ones really scupper us," he adds, "as they hold up the whole accounting process."

"Admittedly, it's still early days for a lot of people and we've seen it improve over the past two years, but when you start with a new store then you get the same problems all over again."

Scott Cohen, co-founder of The Orchard, reiterates the crucial role of aggregators in making

sense of the online jungle. "Working out how much a single digital track earns can involve hundreds of different calculations in a given quarter," he explains, "so what we did from the start was build a sophisticated accounting system that could handle that."

He adds that much of the accounting software used by many of the major labels is not adequate for calculating the intricacies of digital revenue. "We've lived in a fairly simplistic world for a long time regarding accounting... in the world we're dealing in now, it's not a simple business model."

Dean Marsh, who, under his Independent Label Scheme, offers advice for a growing number of small labels, also brings up the question of standardised digital reporting – or lack thereof. While he does not think government or EU regulation will necessarily provide a solution, he does advocate self-regulation with more transparent and fairer accounting practices.

Marsh also questions the concept of ad-funded stores and how this will affect artists. "Under a typical recording agreement, advertising revenue isn't something that is shared," he says. Have any of the artists he represents expressed concerns about the digital sector? "Yes, very much so – when you advise artists on the provisions of a royalty agreement and they see how much they're being accounted to on the digital side, and they work out how much they're actually going to get, it can be quite shocking sometimes."

However, with digital sales accounting for around 6% of record companies' revenues in 2005 (IFPI figures) and likely to become increasingly significant in the years to come, the facility to collate and consolidate digital royalties – no

The publishing view on the evolution

Alongside their label cousins, music publishers have also been hugely affected by the online and mobile revolution.

In fact, says Willard Ahdriz, CEO of the Kobalt Music Group – which specialises in royalty administration and collection for a variety of music publishers and writers – publishers face more challenges than most. He refers here to the last Robbe Williams album which, accounting for every denomination of download, ringtone and single, spun off approximately 165 different product types around the world. Such an environment creates a potential nightmare for rights holders.

"There's a now huge matrix of royalty information that needs to be collected, processed and communicated back in an understandable way to the owner of the music. You don't need to be a genius to understand that, if you don't have a global platform, you won't be able to handle these billions of transactions in this new digital world."

Even for telecoms companies, the volume of data is daunting. "And they have the best billing

services in the world," adds Ahdriz. "If they are worried [then] the music publishing industry should be very worried. It's a big issue for the whole industry."

Ahdriz says that it is essential that the music industry introduces a regulatory legal framework so that the ownership of digital rights is utterly transparent; that this framework can uphold accurate collection procedures; and that digital portals are secure in order for content to be protected.

However, in this ever-changing landscape, there are still many untapped potentials for the publishing industry and Ahdriz confirms that Kobalt is, following the deal struck with EMI Music Publishing, in



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Solving digital market

discussions with SpiralFrog. The fact that the still-to-be-launched digital store will license song lyrics will provide publishers with yet another source of income.



Robbie Williams: his last album spun off 165 different products globally - making royalty calculations a challenge

matter how multifarious the format - is crucial.

There are royalty software specialists such as Counterpoint, Korreect and Musicale which have provided labels, publishers and accountants with bespoke accounting software on their PC desktops for some time. According to Asa Palmer, Musicale's marketing director, although dealing with the influx of digital income has presented its challenges, it is important that the music industry looks at the bigger picture and treats online and mobile sales in the same way as physical products. "From an accounting point of view, digital is just another product," she says.

Having initially produced a loading programme for iTunes sales reports, Musicale, whose clients include Beggars Group and Skint, has since created a generic digital loading programme. Consequently, labels only have to change the data fields in a spreadsheet before initialising a royalty run.

Counterpoint too has developed a digital downloads module to its Music Maestro software, allowing the user to administer artist and mechanical copyright royalties based on the sale of individual tracks. The module has the facility to flag sound recordings as available to be downloaded digitally - these are then linked to artist contracts and mechanical licenses in a similar manner to that of a CD or DVD.

A new player in this market is US-developed software system RoyaltyShare, which last week picked up a Popkomm Innovation In Music And Entertainment Award for most innovative product. Used by the likes of Epitaph and KOCH Entertainment and incorporating a web-based utility rather than locally installed software, Roy-

Some digital stores are good at reporting and some are awful. The rubbish ones really scupper us as they hold up the whole accounting process.

Gareth Henry,
Coda Music

Digital royalties have created quite a bit of work

Paul Sandell,
Denimo

altyShare allows users to access real-time financial data via a secure website. It is also free to install, taking a small percentage of royalties earned rather than charging a flat fee, and offers the facility to outsource accounting work. "Our system gives labels the freedom to focus on what they are good at - finding new acts and marketing and promotion," says CEO Bob Kohn.

Kohn, the co-founder of eMusic, claims that existing "legacy" software is insufficient to deal with the scalability and demands of the digital world - not only the increased volume of transactions and complex royalty splits, but also in terms of incorporating new business models.

Further down the scale, royalties is also an issue that affects upcoming musicians looking for a record deal. Billy Bragg has already put a magnifying glass over the small print of social networking websites and a number of bespoke portals - including 7 Digital's IndieStore, TuneTribe, PulseRated, Bandwagon, Arkade and now MySpace itself - all offer the opportunity for unsigned artists to upload and sell their music. As a result of Bragg's crusade, MySpace and Bebo changed their terms and conditions to clarify that content creators retain the ultimate ownership of their music.

The challenges of reporting royalties in a fragmenting digital world, as well as copyright ownership in general, look like they will continue unabated for some time; although it seems there is a consensus of opinion around adaptability, communication and standardising practices. As Scott Cohen says, "This is now a low-margin, high-volume business we're operating in, and everyone needs to wrap their heads around it."

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Anyone who thought that the art which surrounds music was becoming a thing of the past needed only examine Apple's latest digital launch last week for a reality check.

At the heart of their announcement was the Cover Flow function on the new version of iTunes, which allows users to flick through their digital music as if racked in a virtual record shelf. Cover art remains important to consumers in the digital world, it seems.

Of course, Apple's offer of micro sleeves such as these is a world away from the earliest days of album art, in the Fifties and before. Then, and in the decades that followed, 12-inch and gatefold album sleeves offered creatives a vast – relatively speaking – canvas to express themselves on.

Through the Eighties and Nineties, the designer's scope was downsized to fit the new CD format, less than a quarter of the size. But, while such artists might view now the CD era as halcyon days in hindsight, the digital era has not brought an end to their creativity.

Manufacturers and designers have certainly not stopped working together with artists and record companies to provide alluring physical product. Some argue the overall impact of downloading has been far from negative, and actually made physical product more alluring, with consumers demanding tangible products that they can buy, hold and cherish. Sales of seven-inch singles, for instance, have rocketed in the past few years – from just over 500,000 units in 2002 to 1.87m in 2005.

"It was an easy mistake to think that once the digital revolution got into full swing and the music companies were able to get their heads around creating a viable revenue stream from downloads that physical music, and the packaging that goes with it, would become a thing of the past," says CMCS managing director Adam Teskey.

"On the contrary, while there has been a steep decline in standard music industry print, such as J cards for singles and standard books and inlays for albums, there has been a marked increase in special packaging. It is obvious that the buying public still have a need for physical product, but now they expect added value and this is where specialist packaging has a major part to play."

Examples of CMCS's eye-catching products include a highly collectable boxed set for Elvis's #1 release (Sony BMG), an elaborate rigid card-based package with cloth binding and artist-driven artwork for David Gilmour's *On An Island* album (EMI) and a rigid pack with raised UV varnish for Robbie Williams' new album *Rudebox* (EMI). Design companies are, of course, more than eager to join manufacturers and labels in pioneering more specialised packaging.

"In our experience, packaging needs to be more 'special,'" says Two Design creative director Graeme Peak. "There are a lot of people still out there who much prefer physical product to a download – they want something on their shelf and they want it to look exclusive."

"Our work for artists including Westlife, Gypsy Kings and GZA has been proved by sales figures: well-designed, creative packaging is still very sought after and can attract premium prices albeit in smaller volumes. However, it is region-specific as well as artist-specific, the UK having some of the most visually educated and particu-



As digital grabs the headlines, labels and manufacturers are fighting back by producing innovative, eye-catching packages that are turning albums into must-haves. *By Paul Sullivan*

Designing objects of desire

Attracting attention: CMCS created special packaging for Elvis and David Gilmour (top)

It is obvious that the buying public still have a need for physical product, but now they expect added value

Adam Teskey, CMCS

lar consumers in the world, second only possibly to Japan. In my opinion and experience, the music industry generally is still a little blinkered about how much designers can add value to product in the same way we do in other disciplines such as brand identity, retail and creative direction. The ones that have got it have already reaped the rewards."

Last week, Blackburn-based manufacturer EDC announced the installation of new packaging lines to provide clients with fast turnarounds on orders using Super Jewel Box. This was in light of Universal Music's decision to upgrade the packaging and pricing of its CD releases, with frontline albums being released in three formats – deluxe, standard and basic. The deluxe and standard formats will be housed in the new packaging, the former capable of holding two discs in addition to bonus material and retailing for around £13.99, the latter a more durable jewel case with rounded edges and retailing for around

£10.40. The packaging has already been used on a collector's edition of the Scissor Sisters' *Ta-Dah* (a double CD set, including a free poster) and will also be used on a limited edition of *The Killers'* forthcoming album, *Sam's Town*.

According to HMV UK & Ireland managing director Steve Knott, Universal's decision to enhance its physical product and provide consumers with greater choice is welcome indeed. "Universal have done this for sensible reasons," says Knott. "They are very balanced in their approach with physical and digital, and the fact digital music is only 3% of the market means physical product will be around for a long time to come."

But it is not just retailers, labels, manufacturers and designers who realise the importance of decent-looking physical product. Many of today's artists tend naturally to be concerned with the visual aspect of their creative vision. Beck, for his new album *The Information*, liaised with design



Sticking to its strengths: Beck's new album *The Information* is packaged with customizable sticker sheets

company Big Active on the elaborate concept of including one of four different sticker sheets with each individual CD, each featuring original images by 20 different artists. The sticker sheets will also feature track titles and ambient graphics – the idea being that the listener can then create their own album cover and booklet using the source material.

"We hope that the project will bring some much-needed vitality to the physical album packaging format, at a time when CD sales are facing even greater competition from digital downloads," says Big Active creative director Gerard Saint. "Beck is well aware that his download sales are good, but he told us he was frustrated that fans who wanted something more tangible to own are pretty much short changed by the value they get from the CD packaging. We all agreed that we wanted to inject some of the magic back into the packaging experience for the new album. We also wanted to create packaging that was highly reflective of Beck's idiosyncratic and creative approach to his work. The idea was to draw the listener closer to the spirit of what Beck is about through the packaging."

"Interestingly, it is now usually the artists and their management who demand creative covers and packaging, as they recognise the importance of making an impact with all aspects of their output," says Ed Templeton of Red Design, creators of artwork for David Gray, McFly and Fatboy Slim among others. "Not only does it make an initial impact, but it also maintains the quality of all of their output over the long term in order to promote fan loyalty. Big bands such as Radiohead maintain high standards through all of their output, rewarding fan loyalty with great art and packaging as well as their music. They are testament to the belief that that kind of investment works – you get back what you put in."

As well as crafting increasingly unique packaging for physical products, manufacturers and designers are also exploring new creative possi-

bilities within the digital realm. Though the trend so far has been for reduced or non-existent visuals with music downloads, that looks set to change – and fast. Certainly, Apple is heavily promoting the Cover Flow function on the new version of iTunes, which allows users to browse and flick through album artwork as if they were on their shelves.

Record companies are already beginning to bundle digital packaging elements – such as PDF digital booklets, liner notes, artwork and photos – which can be downloaded for free. Companies such as TuneBooks, which has created digital packages for the likes of The Darkness, LL Cool J and Paul Simon, are eager to capitalise on the new possibilities the online domain brings.

Although musicians and labels must compete with other entertainment formats, opportunities for cross-platform exposure are legion. Many companies are thus focusing their efforts in this realm as well as keeping their fingers in the world of physical products.

"An exciting new area, both artistically and financially, is the development of animated and interactive visual content to promote and accompany music downloads," says Ed Templeton. "If designers begin producing content that is purchasable on its own or as an accompaniment to the music, then perhaps the royalty payment system for designers should be reintroduced. We have started to design iTunes booklets for the first time this year – a format that has great potential which hasn't been fully exploited yet. In fact this year has been our busiest of the past decade in terms of music design projects. The number of projects we are asked to do seems to be rising in line with the number of times I'm asked to make a comment on the death of the record cover."

It seems the demise of the relationship between music and art has been greatly exaggerated. Not only can the possibility of offering visual elements that are separate from the music they represent be seen as liberating, but the likelihood of downloads destroying the CD (or vinyl) markets completely is at best negligible; after all, TV never did kill radio, nor did CDs rid the world of vinyl.

Green tray counters piracy



Music packaging can have the added benefit of deterring piracy. A recent innovation in CD tray design, the Act-Pac, has been launched by CMCS Group Plc in partnership with specialist design and packaging innovators Modo Productions. The tray does not use plastic, as is the norm for most CD carriers, but is manufactured from

an entirely natural and renewable material – starch.

Act-Pac has been used for releases from Keane and King Biscuit Time and will be used on forthcoming albums from Warp artists Squarepusher and Plaid. Aside from its eco-friendly nature, it is also virtually impossible to copy.

I don't believe that downloads will totally overtake the market. We are all human and love to touch and feel product

Dean Rose, Thinktank

"I don't believe that downloads will totally overtake the market," says Thinktank's Dean Rose, who came up with the innovative packaging for Thom Yorke's *The Eraser* and Basement Jaxx's *Crazy Tch Radio* for XL Recordings. "We are all human and love to touch and feel product. I can't speak for the younger generation, who don't buy CDs, but my guess is that they will still purchase and treasure those specific artists' work that touches them, and they will want to have limited-edition tactile products in their collection."

"Let's not forget the huge amount of the music-buying public that are not of the download generation: you don't get many 60-year-olds joggling with their iPod Nanos, and even many of the younger generation are not yet downloading. Many of them still like to buy CDs."

New packaging on the rack



One of the problems companies encounter when wanting to put out innovative CD packaging is the fact that shops don't always want to stock them. Items that eschew the standard jewel-case format and come in a range of shapes, sizes and materials can be a source of annoyance for retailers, although these attitudes seem to be changing. "As a specialist we are more than used to accommodating different types of products," says HMV's head of music Gary Rolfe, in reference to

Universal Music's Super Jewel Box. "It won't cause us any problems, unlike other retailers who might struggle with having two issues of the same thing."

"It is an experiment. We need to stand back and see if there is an appetite for it. It is right to start thinking about how we can do things differently. The industry model was static for many years and now it is changing and we have to respond. It is encouraging that someone is trying different things."

Club Charts 30.09.06

The Upfront Club Top 40

| Pos | Artist | Track | Label |
|-----|------------------------------------|--|---------|
| 1 | FEDDE LE GRAND | PUT YOUR HANDS UP (FOR THE FEEL) | Virgin |
| 2 | DU JOSE | STEPPING TO THE BEAT | Mercury |
| 3 | GEORGE DUKE VS EST | BAZILIAN DUO AFFAIR | Mercury |
| 4 | ROGEE TRODES | WATCHING YOU | Mercury |
| 5 | NO ELECTRIC NO MATTER WHAT | | Mercury |
| 6 | RHYTHM REPUBLIC/MANSHALL JEFFERSON | MOVE YOUR BODY | Mercury |
| 7 | DAB HANDS | DO YOUR OWN THING | Mercury |
| 8 | SUN DUNE | | Mercury |
| 9 | PHILIPPE B | REPREZENTS VS PPI PROJECT | Mercury |
| 10 | DIPITY OLD MAN | TORN ME ON | Mercury |
| 11 | KEE & TINA | TURNER RAISE YOUR HAND (I GOT TO) | Mercury |
| 12 | BREITENRAZ | SUPERFREAK | Mercury |
| 13 | DAKORNUOJU | FEAT. PHARELL WILLIAMS SEX 'N' MONEY | Mercury |
| 14 | CHRIS LAKE | FEAT. LAURA V CHANGES | Mercury |
| 15 | ROUTE 33 | FEAT. ALEX JAMES LOOKING BACK | Mercury |
| 16 | EMAJY | AND THE AMARI BABIES STIMULATE/FEEL HIGH | Mercury |
| 17 | MASSON | EXCEPTEER | Mercury |
| 18 | PARIS AGENTS | 1 WEEK IN BIZZA | Mercury |
| 19 | HAIR | AVENUE IN MY MIND | Mercury |
| 20 | D.J.M.T. | WANKS/BURIT? | Mercury |

TOP 10 UPFRONT CLUB BREAKERS

1. **DAKORNUOJU** FEAT. PHARELL WILLIAMS SEX 'N' MONEY
2. **STRATULLERS** SINGULAR
3. **PARIS AGENTS** 1 WEEK IN BIZZA
4. **HAIR** AVENUE IN MY MIND
5. **INTERNAL** SET FOOTING

| Pos | Artist | Track | Label |
|-----|---------------------|---|---------|
| 21 | LUCKY 7 | WHY | Mercury |
| 22 | ATRIUM | IN LOVE WITH YOU | Mercury |
| 23 | JULIE | ONWARD DAY | Mercury |
| 24 | SOUL AVEGERS | FEAT. JAVINE DONT LET THE MORNING COME | Mercury |
| 25 | PHILIPPE B | BIZZA MI AMOR | Mercury |
| 26 | CHANEL | MY LIFE | Mercury |
| 27 | ENERGY 52 | CAFE DEL MAR 2006 | Mercury |
| 28 | FINELISS | FEAT. ALEXANDRA PRINCE I CAN'T GET ENOUGH | Mercury |
| 29 | YOSHIMOTO | DU WHA DU U DU | Mercury |
| 30 | SUPER JUPITER | YOU KNOW | Mercury |
| 31 | LONEL | RICHIE I CALL IT LOVE | Mercury |
| 32 | SHAWN | EMANUEL U BETTER BELIEVE IT | Mercury |
| 33 | VARIOUS | SUMMER OF SALACIOUS REGOROS DS (SAMPEL) | Mercury |
| 34 | TINA | REPOSESSED | Mercury |
| 35 | DI SCALA & CHRELLIN | TOUGH MY BODY | Mercury |
| 36 | SOISSOR SISTERS | I DON'T FEEL LIKE DANCIN' | Mercury |
| 37 | RHYTHM BOXAL | SUMMER LOVE | Mercury |
| 38 | SPACE COMBOY | THAT'S WHAT DREAMS ARE MADE OF | Mercury |
| 39 | FERRY | CONSTEN FEAT. CIRCU DJUK | Mercury |
| 40 | ARID/GAMIC | GIAPANA SWEET | Mercury |

COMMERCIAL POP TOP 30

1. **THE LAST AIRBORNE FIGHT** (feat. Kelly Rowland)
2. **DU JOSE** STEPPING TO THE BEAT
3. **ROGEE TRODES** WATCHING YOU
4. **NO ELECTRIC NO MATTER WHAT**
5. **DAKORNUOJU** FEAT. PHARELL WILLIAMS SEX 'N' MONEY

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Fedde Le Grand; top: Fedde Le Grand; bottom: Nelly Feat of the Urban Top spot by Felipe

Detroit track motors ahead

by Alan Jones
One of the hottest club records of 2006, but Your Hands Up For Detroit by Fedde Le Grand eased into pole position on the Upfront Club Chart this week, enjoying a handsome victory margin over runner-up and Data Records headline DJ Jose's Stepping To The Beat.

Detroit's electro-house monster has been huge in its native Netherlands, and was one of the big hits of Ibiza this summer. It has been in the Top 100 of the Upfront Club Chart for 14 weeks but had a very slow start as it was initially hard to find. It sort of fully released until October 20 but is around on 12-inch, on which format it has already reached number 53 on the main OCC sales chart. It has also topped the 12-inch sales chart on two separate occasions in the past three months – 10 weeks ago when the original 12-inch was released, and again three weeks ago when new mixes were issued.

An unusual start some say, among record. It is also getting major support from Radio One, with specialist spins from the likes of their Tony Arnie Mac, Judge Jules and Fergie being supplemented by daytime play, with the track now firmly established on the stations' playlists.

Like Le Grand plants the Dutch flag on the Upfront Chart summit, holy trinidad new girl group Nylon claim the Commercial Top crown for lead-in Sweet Dreams.

Currently sweeping nicely on their UK tour, Nylon have been touted as the next Spice Girls, are huge in Ireland and reached number 29 on the OCC chart here in July with Losing A Friend.

Sweet Dreams is a cover of the old Temptations hit and will be a double A-side with a song called Closer, which has not been promoted to clubs. Nylon's 11-1 team on the Commercial Pop Chart is tough luck on DJ Jose, who – as on the Upfront Chart – has to settle for runner-up slot. The difference is that Nylon beat him by a margin of less than 1%, compared to the 22% by which Fedde Le Grand beat him on the Upfront Chart.

Finally, there's no change on the Urban Chart, where Fergie's London Bridge spends a third week in charge, while Nelly Feat, Timbalands Promiscuous is runner-up for the fifth week in a row.



Produced in co-operation with the BPI and based on sales data from more than 100 retailers.
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MUSICWEEK

The Official UK Charts 30.09.06

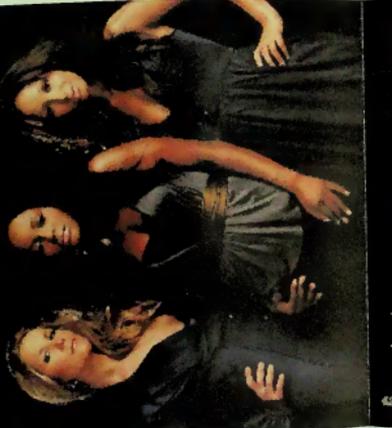
SINGLES

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
|----------|---|---------------------------------|----------------------------|---|----------------------|---|----------------------------|--------------------------|-----------------------------|------------------|-----------------------------|--------------------------|-------------------------|-----------------------------|--|---------------|---|--------------------------|----------------------------|-----------------------------|-----------------------------------|
| | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | THE KILLERS WHEN YOU WERE YOUNG | JUSTIN TIMBERLAKE SEXYBACK | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | FERGIE LONDON BRIDGE | SHAKIRA FEAT. WYCLEF JEAN HIPPS DON'T LIE | CASCADA EVERYTIME WE TOUCH | SNOW PATROL CHASING CARS | JAMELIA SOMETHING ABOUT YOU | PINK U & UR HAND | THE FEELING NEVER BE LONELY | LEMAR IT'S NOT THAT EASY | ROBBIE WILLIAMS RUDEBOX | THE FRATELLI CHELSEA DAGGER | CHAMILLIONAIRE FEAT. KRAVZYZ BONE RIDIN' | CASSIE ME & U | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... Ono | JANET & NELLY CALL ON ME | LIL' CHRIS CHECKIN' IT OUT | BEYONCÉ FEAT. JAY-Z DEJA VU | PUSSYCAT DOLLS I DON'T NEED A MAN |
| Pop/Rock | Mercury | Jive | Geffin | AM/Popular | Epic | All Around The World | Fiction | Parlophone | LaFace | Island/Island | White Star/ARCA | Geffin | Island | Universal | Soul Boy | Ono | Virgin | BMG | Columbia | AM/Popular | |

ALBUMS

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | |
|-----------|------------------------|-----------------------------|--|-----------------------|----------------------------|----------------------------------|-----------------------|-----------------|------------------------|-----------------------------------|-------------------|---------------------------|--------------------------------|-----------------------------|--------------------------------|---------------------|---------------------------------|---|----------------------------|------------------------------------|--------------------|--------------------------|-----------|
| | SCISSOR SISTERS TA-DAH | THE FRATELLI COSTELLO MUSIC | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS | SNOW PATROL EYES OPEN | LEMAR THE TRUTH ABOUT LOVE | ELTON JOHN THE CAPTAIN & THE KID | RAZORLIGHT RAZORLIGHT | KASABIAN EMPIRE | BOB DYLAN MODERN TIMES | THE FEELING TWELVE STOPS AND HOME | PINK I'M NOT DEAD | LILY ALLEN ALRIGHT, STILL | THE KOOKS INSIDE IN/INSIDE OUT | JAMES MORRISON UNDISCOVERED | MUSE BLACK HOLES & REVELATIONS | NELLY FURTADO LOOSE | SCISSOR SISTERS SCISSOR SISTERS | FREDDIE MERCURY THE VERY BEST OF FREDDIE. | PAOLO NUTINI THESE STREETS | THE ZUTONS TIRED OF HANGING AROUND | PUSSYCAT DOLLS PCD | BREAD THE SOUND OF BREAD | Edelweiss |
| Edelweiss | Mercury | Edelweiss | Mercury | Fiction | White Star/ARCA | Mercury | Vertigo | Columbia | Columbia | Nonesuch | LaFace | Virgin | Polydor | Holm 3/Warner Bros | Culter | Polydor | Parlophone | Affinity | Del-Axe | AMM | Edelweiss | | |

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| | | | |
|----|----|--|-----------------------|
| 20 | 17 | BEYONCÉ FEAT. JAY-Z DEJA VU | Gemini |
| 21 | 18 | PUSSYCAT DOLLS I DON'T NEED A MAN | ADM/Interscope |
| 22 | 19 | MUSE STARLIGHT | Mercury/Warner Bros. |
| 23 | 20 | JET PUT YOUR MONEY WHERE YOUR MOUTH IS | Blerida |
| 24 | 21 | THE ZUTONS OH STACEY (LOOK WHAT YOU'VE...) | Delazone |
| 25 | 22 | THE AUTOMATIC RECOVER | 8 Uniq/Upt/Interscope |
| 26 | 23 | ROGUE TRADERS VOODOO CHILD | RCA |
| 27 | 24 | LILY ALLEN LDN | Royal |
| 28 | 25 | KASABIAN EMPIRE | Columbia |
| 29 | 26 | RIHANNA UNFAITHFUL | Def Jam |
| 30 | 27 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | RCA |
| 31 | 28 | LOSTPROPHETS A TOWN CALLED HYPOCRISY | Volibe/Nones |
| 32 | 29 | EVANESCENCE CALL ME WHEN YOU'RE SOBER | Columbia |
| 33 | 30 | BEDOUIN SOUNDCLASH WHEN THE NIGHT... | 8 Uniq/Upt/Interscope |
| 34 | 31 | LUPE FIASCO FEAT. JILL SCOTT DAYDREAMIN' | Atlantic |
| 35 | 32 | CHERISH FEAT. SEAN PAUL DO IT TO IT | Virgin |
| 36 | 33 | THE KOOKS SHE MOVES IN HER OWN WAY | Capitol |
| 37 | 34 | ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS... | Dunmo |
| 38 | 35 | LILY ALLEN SMILE | Royal |
| 39 | 36 | CHANEL MY LIFE | Interscope |
| 40 | 37 | DANIEL O'DONNELL CRUSH ON YOU | Round |



THE KILLERS: RISE TO NUMBER TWO

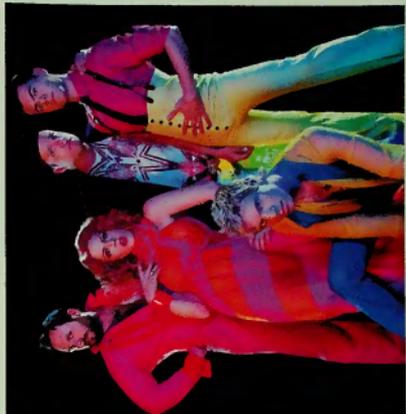
COMPLIATIONS

| | | | |
|----|----|--|------------------------|
| 1 | 1 | DANCE MANIA | Universal |
| 2 | 2 | HIGH SCHOOL MUSICAL | Walt Disney |
| 3 | 3 | THE ANTHEMS | Universal TV |
| 4 | 4 | NOW THAT'S WHAT I CALL MUSIC! 64 | EMI/Interscope |
| 5 | 4 | DAVE PEARCE - DANCE ANTHEMS - CLASSICS | Mercury of Sound |
| 6 | 5 | IBIZA ANNUAL 2006 | Mercury of Sound |
| 7 | 6 | THE PACHA EXPERIENCE | City |
| 8 | 7 | HED KANDI - THE MIX SUMMER 2006 | Red/Kent |
| 9 | 8 | INTERSCOPE RECORDS PRESENTS CLUB BANGERS | Inter/Interscope |
| 10 | 8 | THE NO.1 HARDCORE ALBUM | Dunmo |
| 11 | 16 | THE VERY BEST OF POWER BALLADS | EMI/Virgin |
| 12 | 16 | CLASSIC TRANCE ANTHEMS | EMI/Virgin |
| 13 | 17 | URBAN WEEKEND | Universal TV |
| 14 | 18 | EVERY CLASSICAL TUNE YOU'LL EVER WANT | Decca |
| 15 | 8 | FUNKY HOUSE '06 | Upt/Interscope |
| 16 | 14 | CLUBLAND 9 | Upt/Interscope |
| 17 | 9 | CAPITAL GOLD - FIFTIES LEGENDS | EMI/Virgin/Sony BMG TV |
| 18 | 15 | DRIVING SONGS | EMI/Virgin |
| 19 | 13 | ORIGINAL GARAGE ANTHEMS | WVNY |
| 20 | 10 | ULTIMATE DISNEY PRINCESS | Walt Disney |

FORTHCOMING

| | | | |
|--|---------|---|---------|
| KEY SINGLES RELEASES | SEPT 25 | JAMIEA WALK WITH ME PARLOPHONE | SEPT 25 |
| LILLY ALLEN LDN PARLOPHONE | SEPT 25 | JANET JACKSON 20 YU VIRGIN | OCT 2 |
| PRODIGY MIAMI HEAVY DON'T BE HASTY | SEPT 25 | BECK THE INFORMATION INTERSCOPE | OCT 2 |
| THE ANTHEMS WALT DISNEY | SEPT 25 | EXTANGUANGA REBELLESS | OCT 2 |
| PUSSYCAT DOLLS I DON'T NEED A MAN | OCT 2 | LUKE SIVAS THE SAME SIDE MERCURY | OCT 2 |
| ROZDRAUGHT AMERICA MERCURY | OCT 2 | THE KILLERS SMILE AT THE MACHINE | OCT 2 |
| GABRIELLE BAILEY BAE LIKE A STAR | OCT 9 | BADLY DRUMM BRY BOON IN THE UK | OCT 16 |
| HOT CHIP OVER AND OVER EMI | OCT 9 | PODIFY PRESS PLAY ATLANTIC | OCT 16 |
| PARLOPHONE RECORDS PRESENTS CLUB BANGERS | OCT 9 | ADAM LAMBERT ROCK FOREVER ISLAND/OCT 23 | OCT 23 |
| THE KILLERS SMILE AT THE MACHINE | OCT 16 | LUKE SIVAS THE SAME SIDE MERCURY | OCT 23 |
| PET SHOP BOYS HILAR PARLOPHONE | OCT 16 | MEATLOAF BAT OUT OF HELL 3 MERCURY | OCT 23 |
| BEYONCÉ FEAT. SEAN PAUL DO IT TO IT | OCT 16 | PET SHOP BOYS LIVE AT MERRILD THEATRE | OCT 23 |
| MEATLOAF IT'S ALL COMING BACK TO ME | OCT 23 | ROBBIE WILLIAMS SUGAR EMI | OCT 23 |
| NOVA MERCURY | OCT 23 | ROB STEWART STILL THE SAME RCA | OCT 23 |
| THE MAGIC NUMBERS TAKE A CHANCE | OCT 23 | | |
| HENRY | OCT 23 | | |

| | | | |
|----|----|--|------------------|
| 20 | 44 | THE ZUTONS TIRED OF HANGING AROUND | Delazone |
| 21 | 38 | PUSSYCAT DOLLS PCD | NMA |
| 22 | 18 | BREAD THE SOUND OF BREAD | Elektra/Nones |
| 23 | 31 | THE KILLERS NOT FUSS | Vertigo |
| 24 | 20 | DJ SHADOW THE OUTSIDER | Island |
| 25 | 20 | CHRISTINA AGUILERA BACK TO BASICS | RCA |
| 26 | 10 | GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF A... Atlantic | |
| 27 | 16 | FERGIE THE DUTCHESS | AAAI |
| 28 | 17 | MISSY ELLIOTT RESPECT M.E. | Atlantic |
| 29 | 22 | BASEMENT JAXX CRAZY TICH RADIO | XL |
| 30 | 51 | CORINNE BAILEY RAE CORINNE BAILEY RAE | Good Company/EMI |
| 31 | 25 | KEANE UNDER THE IRON SEA | Island |
| 32 | 26 | SHAKIRA ORAL FIXATION VOL. 2 | EPIC |
| 33 | 19 | BEYONCÉ B'DAY | Columbia |
| 34 | 35 | FEEDER THE SINGLES | EPIC |
| 35 | 34 | ORSON BRIGHT IDEA | Mercury |
| 36 | 24 | SANDI THOM SMILE IT CONFUSES PEOPLE | RCA |
| 37 | 42 | JACK JOHNSON IN BETWEEN DREAMS | Brooklyn/Island |
| 38 | 23 | BILLY JOEL PIANO MAN - THE VERY BEST OF | Columbia |
| 39 | 30 | NINA SIMONE THE VERY BEST OF | RCA |
| 40 | 41 | THE RAPTURE PIECES OF THE PEOPLE WE LOVE | Vertigo |



THE KILLERS: BIG-SELLING ALBUM DEBUT AT ONE

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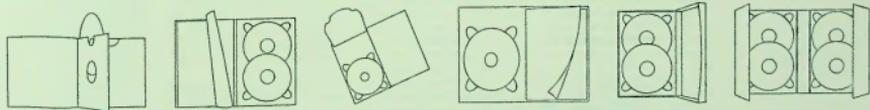
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The departing MCPS-PRS boss will be remembered for his way with words

Deal should not have come so late

EDITORIAL
MARTIN TALBOT



"The tribunal is one of those natural punctuation points; a digital rubicon that marks the end of analogue comfort".

Such a quote – which accompanied the statement announcing the departure of MCPS-PRS's colourful CEO – underlines precisely why I, personally, will miss Adam Singer. It is apt, perhaps, that the head of an organisation championing the songwriter's cause should be renowned for his choice quotes.

Singer often verged on being too intellectual for his own good – and for the music business – but he brought some colour to the industry which is often lacking.

His penchant for a florid turn of phrase generally elicited one of two responses from those who came into contact with him. He was viewed as either "smart" or "too smart". Some might unkindly suggest, even, "smart-arse" – although I suspect he has enjoyed the notoriety as much as the acclaim.

Sometimes, though, his critics failed to recognise that he was a deep thinker whose thoughts were often challenging, but not without merit.

Of course, in announcing his departure when he did last week, Singer ensured that his last contribu-

tion will be the conclusion of the ongoing stand-off between his own organisation on one side and record labels, digital music services and mobile operators on the other.

If the two sides do manage to concoct a resolution this week, that will be a relief indeed. But it will not save the vast proportion of the massive sums which will already have been spent on this dispute.

Twelve million quid is a huge sum in anyone's language. We have no way of knowing, yet, whether that is the final sum which has been spent on legal fees in preparation for what was expected to be a four-week process.

The conclusion of a deal before the hearings start could potentially halt – or slow down – the spending. But it comes far too late.

Singer's argument that it is a price worth paying for a process which will provide a roadmap for rights in the digital future just doesn't hold water.

If a settlement is possible this week, it was possible a year ago – if the political will was there. And a settlement all those months ago would have resulted in millions more pounds being paid to songwriters across the country.

And that is a damn shame.

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London SE1 9UY

DOOLEY'S DIARY



A happy end to an Era

Remember where you heard it: Era's second Indie Conference proved surprisingly **bitchy**. Sony BMG act **The View** were forced to pull out through illness, leaving 1965 Recordings' supreme James Endiscott to address the crowd, revealing that **Richard Hawley** apparently calls him James Indiscott. On the subject of Endiscott, look out for his children modelling and writing in the current issue of *Vibe* magazine. Back at Era's conference, the subsequent **Sony BMG presentation** was plagued with sound problems, leading Era secretary general Kim Bayley to quip, "Sorry for the technical problems – maybe next time you will bring the band". Also feeling under the weather were **Universal's The Fratells**, who pulled out at the 11th hour; Universal account manager Marc Fay d'Herbe took the rather generous

step of putting **£1,000 behind the bar** to make up for the disappointment... Of course, one of the other biggest events of the week saw many in the industry gather for the Mobos, where Keisha White was joined on the stage by Sam Brown for one of the night's highlights (pictured), less than 24 hours later performing at London's LULU for a show which was funded for Tiscali... Over in Berlin, the Brits were out in force at **Popkomm**. Hotel accommodation was at a particular premium, with not only delegates flying in for Popkomm, but a host of other events, too, including a marathon... The race for some music industry figures, though, was to find a bed before they all disappeared... Indie organisation **Impala** has not yet formulated its next move following Universal Music Publishing's deal to buy **BMG Music Publishing**, but Impala president Patrick Zink used a Popkomm session to stress the indie organisation's potentially key role in influencing the regulators' decision on whether to approve the takeover.

"They won't say yes" without asking us and we have strong reasons to oppose this," he warned... Given their new P45-mad bosses track record in previous jobs (ask DLT et al), staff at the **Radio Academy** might be wise to watch their backs



today (Monday) because **Trevor Dann** is joining as director. But it turns out they have no need to worry: "For the first time I've got a job where I haven't been hired to sack a load of people," wryly notes Dann, who gained the reputation as "**Dann, Dann the hatchet man**" during his tenure with Matthew Barwater in the brutal **Radio One revolution** of the early Nineties. Universal UK and Motown US Records have emerged triumphant in the bid to sign UK R&B singer, and songwriter, **Taio Cruz**. **Music Week** first featured a demo from Cruz, titled **I Just Wanna Know**, on **The Playlist** last month. It's a hit... On a similar tip, Atlantic's Max Lousada left a few **mouths agape** when he signed buzz band **Ghosts** minutes before they were sent onstage last Monday. Meanwhile, **V2** has signed **Cold War Kids**. The band were a favourite to emerge from **SKSX** this year and will release their debut album in 2007... **XL**, Parlophone, Virgin and 679 are currently battling it out in the hope of signing West London teenagers **Cajon Dance Party**. Who is the **A&R** scout who reckons he's got it in the bag, though?... Dooley would like to apologise for falsely crediting Graeme Loud for signing **Rumblestrips**. It was, in fact, Nick McEwan who signed the band... Finally, imagine the scenario: the **BPI** and **MCPS-PRS** settle their differences, but the digital music services and mobile companies aren't quite on the same page. As a result, the publishers are still left battling the new digital retailers. Surely it couldn't happen – could it?...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "Scissor Sisters played a pop concert last Saturday night and it was so good that west swathes of central London were transformed into smiling, arm-in-arm groups of extremely happy campers, which leaves us wondering why we can't have more top notch acts playing gigs like this in Trafalgar Square."

WEDNESDAY: "There are two things that stand out, after spending two hours in a Solio screening room to watch **Outkast's** joint foray onto the big screen, *Idlewild*. a) This is a very bad movie. b) Big Boi and André, despite their star quality, are fairly unconvincing actors."

FRIDAY: "What is it with haircuts these days? Dooley feels compelled to risk after witnessing up-and-coming band **Marver Brown** perform at the launch of Popworld's **Music They Should Play On The Radio** tour. They were OK. But their hair! My God. Three of the five members had such immaculate, just-stepped-out-of-a-salon locks that it left **Dooley shocked**."

To read the full entries on Dooley's weblog, go to www.musicweek.com

This week we ask:
Has indie
organisation Era
made the right
decision in
dropping its
opposition to

showing off digital
tracks to chart
eligible?

Last week, we asked: Is Universal right to take action against
You'll like and MySpace?

You said:
No 70%
Yes 30%

Forum is edited by Jim Larkin

Will Killers knock 'em dead with follow-up?

As **The Killers** prepare to unleash one of the most eagerly-awaited records of the year, **MW** talks to drummer **Ronnie Vannucci** about the follow-up to 2005's 1.5m-selling debut

Quickfire

Was most of the material written before you entered the studio?

A lot of the songs (on the new album) were written during sound checks on the Hot Fuss tour. Some of the songs, like Bones and Uncle Johnny, are already two years old.

Did you have any reference points in mind when writing this album?

No. We didn't have any posters of Bruce Springsteen, if you know what I mean.

What were your biggest influences?

We grew up a lot during the three years when we were out on the road, playing these songs that we'd already had for a year and a half and that's where a lot of the inspiration came from. A lot of the inspiration had to do with being away for the first time. More of us had ever been overseas or experienced this rock/roll thing, and it makes you realise who you are and how different you are from the rest of the world. I guess in that way, we're embracing who we are and where we come from. You gotta be proud of who you are, it doesn't mean you gotta



The Killers' Ronnie Vannucci (second left): 'It's important people see our band as four unique individuals who make this music together'

smother everybody and we're not waving American flags or anything. Working with Flood (Mark Ellis) and [Alan] Moulder, did the experience differ greatly from the first album, which you recorded with Jeff Saltzman?

Jeff recorded Hot Fuss in his house for free, so we gave him producer credits. The word producer has a lot of dynamics. Some people think that producers help the band write songs. Rick Rubin is rumoured to get the

band in a good headspace, yada yada yada, and Jeff's role was a simple deal which a lot of young bands agree to: a guy says 'I got the rig. I got the studio, I'll record you for free, but I want a piece of the action should you guys get picked up, simple as that.'

It must have been quite a different process for the second album?

Yeah, it was like going to school - we had a method to explore different ideas in the studio. Whereas last time

it was just a collection of demos and songs we pecced together, this time around we were able to spend some time on the songs. We'd go in and write a song over Friday and Saturday and by Tuesday the next week we were recording it. The songs were really young and kind of in a raw form, but it ended up working. So working with Flood and Alan, I really feel like they just gave everybody a voice. We had big discussions and we tried a bunch of different things. That's why it

took so long; we did three, three-week sessions and then four and a half weeks in London. For us, that's taking a long time.

What do you want to achieve with this album?

There's a deficit in music. We want to be that band that can kind of bridge the gap. We want to be that important band that makes the music that your kids can listen to and still be important. Our job is just to make brilliant songs and be an important band. There are not too many bands out there that seem to want to do that, not like we do. We want it all. Do you think about how you're perceived, or how you would like to be perceived?

We'd lose any sleep, but I think it's important that people see our band as four unique individuals who make this music together. The British like to hold the lead singer up on this big pedestal away from the rest of the band. Which might be easier to write about, but you need a spokesperson. But it's certainly not the case, especially not in our band.

Ronnie Vannucci is The Killers' drummer. The band release their second album, *Sam's Town*, on October 2.

Were the Mobos right to axe their jazz award?

VIEWPOINT JANINE IRONS



KANYA KING



Shame on the Mobo organisers

The Mobo Awards have failed to live up to their potential since they were launched in 1996.

There was a widespread buzz, even in the US, about the emergence of a new, globally acceptable alternative to the Mercury Prize and the Grammys. Broadcast to more than 57 countries, it included a wide range of genres, including

The Mobos can no longer legitimately claim to represent music of black origin

jazz, of course. The Mobos were a lifeline to emerging British talent and less mainstream voices such as Courtney Pine and Denys Baptiste, among others.

But a gradual, cynical shift means that "Mobo" now technically encompasses "all types of music from urban culture". Dropping the jazz category has not just revealed what scant regard they have for art; we also see how ruthlessly commercial their selection criteria have become. In 2005, Rihanna Benson won the jazz award - she's an R&B

singer who had not recorded any material for more than two years. This year it seems Mobo organisers couldn't find anyone famous enough to fill the jazz vacancy.

Mobo founder Kanya King blamed the "time constraints of the televised show". In fact, the jazz category has never received any TV airtime, just a byline credit. Perversely, the protest outside the Albert Hall this year is the most publicity jazz music has received for years at the Mobos.

Ms King claimed jazz musicians would still be eligible in the best song, newcomer and best male categories. There are, however, no jazz musicians nominated in these groups and there never have been. The message is quite clear: unless a jazz artist sells a certain amount of units, there is no place for their music at the Mobos.

In the short-term, this move harms the jazz community. In the long term, however, it strikes the death knell for the Mobos which can no longer legitimately claim to represent music of black origin if it doesn't respect the legacy of black music and art.

When a larger, better-funded award ceremony emerges from the debris, jazz musicians and celebrities will leave the Mobos behind. Janine Irons is managing director/CEO of Dune Records

It was jazz's turn to be 'rested'

The decision to rest the jazz category from this year's Mobo Awards was purely down to time restrictions - something that became especially important for a show that was taking the step of moving to live broadcast for the first time.

There was no agenda behind the decision. It's simply that it's impossible to carry all the categories that

The decision to rest the jazz category was purely down to time restrictions

people want us to. In the past, we've had to rest the gospel category because of time restrictions and, this time around, it was the turn of the jazz category to be rested.

There's every likelihood that it will return at next year's event, so this isn't a case of Mobo turning its back on jazz. Indeed, jazz is something that has had a great deal of support from Mobo in the past and this is something that will continue. There is no restriction on jazz artists entering other categories, whether it's for song, video,

group or individual performer.

Indeed, Corinne Bailey Rae was presented with two awards this year and gave a fantastic performance. Can anyone seriously say she is not jazz-influenced?

But Mobo is a televised awards show and the simple truth is that there is a finite amount of awards which can be handed out on the night. And being transmitted live on BBC 3 meant we had to be extra careful about not over-nudging.

I believe this year's Mobo Awards was one of our most memorable shows to date, giving a platform to a whole wealth of British talent, from Sway to Lemar to Corinne Bailey Rae and, notably, to new British rapper Akala, whose name has reached a far wider audience as a result of winning a Mobo award.

Mobo is a unique awards event in that we have to address so many concerns that people have - not just musical concerns but also social and political ones. And what the controversy surrounding the jazz award shows is how passionately all those surrounding the Mobo Awards care about music, and this is something I would encourage. In a way, we are happy for those protesting to use Mobo to gain a platform for jazz.

Kanya King is the Mobo founder.

Classified

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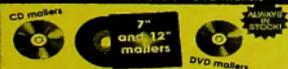
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Tony's duets aim to woo UK

The Plot

Sony BMG and Tony Bennett kick off festive campaign with album of duets aiming to span the generation gap

TONY BENNETT DUETS: AN AMERICAN CLASSIC (SONY BMG)
Sony BMG's commercial label division is poised to increase its profile over the final quarter of 2006 as a new studio album from Tony Bennett spearheads its key Christmas priorities.

Duets: An American Classic will be released on October 30 and will lead major campaigns on the label for Barry Manilow, Julio Iglesias and Andy Abraham, all of whom will release new studio albums pre-Christmas.

Head of commercial marketing Darren Henderson says that with UK audience yet "The primary market is 55+." However, there is a coolness about Tony Bennett which can provide us with a route

to a younger audience, through use of film and alike. We've got a chance of getting the original generation who are familiar with Tony Bennett, as well as the chance to introduce a new generation.

Duets is Bennett's first album in two years and features an all-star guest line up including Barbra Streisand, Bono, Elton John, Stevie Wonder, Paul McCartney and George Michael. A major television campaign will commence a week ahead of release, targeting TV, Channel 4, Five, relevant satellite channels and online, while a deal has been completed with iTunes that will see all album tracks individually available for download. A seven minute Making Of documentary will be offered as an exclusive to those who download the whole album.

"The thing about Tony Bennett is that in a funny kind of way, he's known, but he's not as much of a household name in the UK as in the US," adds Henderson. "Part of the marketing exercise of this record is by using duet artists we can introduce people to the man behind the songs."

Diana Krall duet The Best Is



Yet To Come, is already on offer as an exclusive pre-release iTunes single in the US, and Sony BMG will pursue the same strategy in the UK, commencing October 2. Additionally, via a deal with Yahoo, Sony BMG will offer exclusive video footage in the three weeks around release, taking advantage of six full videos of recording sessions featuring John Legend, Michael Bublé, Sting, Dixie Chicks, Elvis Costello and Billy Joel. A TV special and a documentary directed by Clint Eastwood are also currently being placed with a UK TV partner. "We are targeting a minimum of platinum sales for this album," says Henderson.

CAMPAIGN SUMMARY
MARKETING: Rachel Agnew, Sony BMG NATIONAL RADIO: Joe Reddington, Sony BMG REGIONAL RADIO: Bob Hermon, Sony BMG NATIONAL PRESS: Shoshanna Gilbert, Sony BMG REGIONAL PRESS: Lauren Lubin, PRR TV: Sam Wright, Setwave ONLINE PR: Gary Clay, Sony BMG

Wilson and Badly Drawn Boy take the viewer for a surreal ride

Promo focus

The video to Badly Drawn Boy's forthcoming single, *Nothing's Going To Change Your Mind*, starts out innocently enough: we fade in on a peaceful suburban street, in overcast conditions, as Damon Gough, aka Badly Drawn Boy, leaves his semi and pops open the door to his car – a Seventies vintage Triumph Dolomite, to be precise. But, as he enters the vehicle, it's evident something odd is afoot: there's no steering wheel in sight.

Gough remains unfazed and acts in his customary deadpan manner. After checking the position of his rear-view mirror, he lifts the hood of his unmarked dashboard, revealing a neat row of piano keys. And he starts to play, both the car and song spring into action.

Director Douglas Wilson extracts extra mileage from the central joke: when Gough plays a high note, the car responds by turning to the right; when he presses the piano-style foot-pedals, the car spins to a halt.



These neat sight gags are wound into an episodic narrative that carries us from the drab city to the bright countryside, through a rainforest – through which the singer navigates via sheet music – to a garage, where a friendly mechanic literally gives the car a tune-up; under the bonnet are the workings of a piano.

But while the high standards of originality in Wilson's music videos is indisputable – from Benny Benassi's Satisfaction to The Streets' Fit But You Know It, through to his recently

completed clip for Basement Jaxx's Take Me Back To Your House – this time, he explains that credit is due elsewhere. The piano-car concept actually came from Colin Macintyre of the band Mull Historical Society, who conceived the idea for a MHS video that Wilson pitched on four years ago, but was eventually abandoned.

● This extract is taken from the forthcoming issue of *Promo magazine*. For more information go to www.promonews.co.uk

TASTEMAKERS TIPS

Michie One People feat. Jimmy Cliff (Simply)

SARAH BENTLEY MUSIC JOURNALIST: TOBBY WORLD SERVICE

"Eat your heart out Gwen Stefani. Original rude girl Michie One, who co-wrote Rich Girl with Lochee Lou some years back (yes, the track Gwen Stefani covers), steps up to reclaim her place as the UK's premier reggae/dancehall DJ. A vintage dub baseline thunders underneath Michie's emotive chat, while reggae-royalty Jimmy Cliff provides the sublime hook. This is how reggae-pop should be done."

Fireflies feat. Alexandra Prince I Can't Get Enough (Data)

JUSTIN WILKES, MORNING SHOW, KISS 100.5

"With a funky bassline and retro feel, Fireflies' I Can't Get Enough

is the latest in a new wave of crossover dance records. The production skills of Steve Angello are proven once again when he teams up with fellow Swede Sebastian Ingrosso and Alexandra Prince of Gadjaf fame, who provides the extremely infectious vocals. If Terry Wogan can play Jealousy's Lucy, then Fireflies will be equally at home on Radio Two. This is a vocal house track with the potential to receive massive radio airplay and become the next in a string of hits from Data."

Spank Rock Bump (Ninja Tune)

RALPH MOORE, SENIOR MUSIC EDITOR, MIXMAG



"Spank Rock has one of the best stage names on the block – and let's be honest, Bump just vocalist Amanda Blank isn't too shabby a moniker either. But when jackin' house producer

THE INSIDER

Univillage



Univillage.com is a social networking site dedicated to serving the UK student community and, while still young, the website has already become the favoured web destination home for over 60,000 students since its launch just five weeks ago.

Championing a location and university-specific focus, the site's founders believe it has the edge on its competition when it comes to serving its targeted audience. "All the services we offer are very specific to your life at University," says co-founder Henry Yates. "You go on the site, [and] you

can find out what gigs are happening at your campus; when you go to the music section, if you're logged on as a Manchester student, all of the gigs around Manchester come up and everything from what's happening on campus to the message boards is all location and university-specific." Yates set up Univillage with Andrew Needham, co-founder of the successful student newspaper Student Pages, and also Yates's partner in youth marketing company, Face. Yates says it was research that emerged through their Face work which formed the catalyst for the site. "We do a lot of research through Face and out of that research last year, we saw students were spending 40

RADIO PLAYLISTS

RADIO 1

Bedouin Soundclash When The Night Falls My Song; **Bob Sinclar** Rock This Party; **Chris Lake** Let's Learn Vibe; **Charlotte** Something About You; **Chris Morrison** Wanderer's World; **LP** Chris Checker It Out; **Little Allen** LON; **Lordophant** & **Tove** Cold History; **Mass Starling** My Chemical Romance Welcome To The Black Parade; **Nelly** Furtafo feat. **TheBlackandPink**; **Paulo** Nuttal; **Janet** Don't Be Hardly; **Rozzright** America; **Schiller** Sisters I Don't Feel Like Dancin'; **The Automatic** Rescue; **The Feeling** Never Be Lonely; **The Fratellis** Chelsea Dagger; **The Killers** When You Were Young; **The Zeltins** Oh Stacey Look What You've Done!

RADIO 2

BadMeat Superhero; **Clayton** My Life; **Corinne Bailey Rae** Like A Star; **Evanescence** Call Me When You're Sober; **Federle** Le Grande Cal; **Mya** When You're Gone; **Janet** If It You Got The Money, Get Put Your Money Where Your

Mouth Is; **Lemar** It's Not That Easy; **P Diddy** feat. **Nicki Minaj** Come To Me; **Playstation 3** Don't Need A Man; **Reece** It's Real; **Rox** James Looking Back; **The Kooks** Oh La La; **The Magic Numbers** Take A Chance; **The Ordinary Boys** Lonely All The Time; **The Streets** Prangin' Out!

RADIO 3

Boyce Inexplicable; **Dilly** Pretty Things; **Wondering** Girls; **Christian** Radio; **Hot City** On – **Just** Over; **Jack** Johnson; **Phish**; **Phish** At The Glass; **I Was One** Not Together; **Rogue** Tigers; **Waching** You; **Scholar** Sisters To-Da (Lamb); **Scott** Matthews; **The View** Superior; **Tobacco**

RADIO 4

Boyce feat. **Luciana** Yeah You; **Bugs** In The Attic; **Don** Stop The Music; **Canale** Love In The Way; **Go**; **Mika**; **Ross**; **Travis**; **Arctic**

RADIO 5

Corinne Bailey Rae Like A Star; **Elton John** Captain And The Kid; **Paul**; **James Morrison** Wonderful World; **John Legend** Save Room

ALBUM OF THE WEEK

Sleepy Brown
Mr Brown

Purple Ribbon/Virgin CDVUS286
This is a classy album that bears repeated listening. Sleepy Brown was one of the prime movers behind the new Atlanta sound, a member of the Organized and Rhythmic Movement and 10 months later his sparkling beauty remains undiminished. The strength and depth of Bailey Rae's voice propels this subtle song to atmospheric heights, and is easily the singer's best work to date. Radio One and Radio Two are both solidly supporting the single, in turn helping it crack the Airplay Top 20 over the weekend. An understated triumph.



SINGLE OF THE WEEK

Corinne Bailey Rae
Like A Star

Good Grove/EMI CDEM710
Like A Star was the double Mobo winner's limited-edition debut single last November, and 10 months later its sparkling beauty remains undiminished. The strength and depth of Bailey Rae's voice propels this subtle song to atmospheric heights, and is easily the singer's best work to date. Radio One and Radio Two are both solidly supporting the single, in turn helping it crack the Airplay Top 20 over the weekend. An understated triumph.



Singles

Archie Bronson Outfit

Cherry Lips (Domino RUG240CD)
Produced by Nashville's Jacques King, this clattery guitar-led rock polemic recalls Dinosaur Jr circa 1989 mixed with a heavy dose of Odelay Midwest twang. The fake ending, which engages "secret" fourth member Duke Garwood on the Moroccan rhaïta, lays the foundations for a final 20-second wig-out. Brilliant.

Beck

Cellphone's Dead (Interscope 1709487)
Produced by Nigel Godrich, the first single from Beck's album *The Information* (released on Monday) is based around a looping keyboard riff. Evoking the likes of Odelay and his last album *Cover*, it is sure to please those who prefer Beck's idiosyncratic hip-hop stylings to his more melancholy moments.

Badly Drawn Boy

Nothing Is Going To Change Your Mind (EMI CDEM701)
On this evidence, Badly Drawn Boy has been listening to some of Jimmy Webb's greatest hits. Shifting through a variety of tempo changes and an almost baroque arrangement, Damon Gough's debut single for new label EMI marks a sophisticated departure from his independent days – although his ability to write and deliver a hook remains undiminished. It is perfectly pitched for both Radio One and Radio Two.

Beatfreakz

Superfreak (Data DATA135CD5)
Based around Rick James' 1981 classic of the same name, this dance track from Dutch duo Beatfreakz follows last year's hit Somebody's Watching Me. Currently topping *MW's* Club Chart, it is B-listed at Radio One.

Brinkman

Kisten Durst (Club Fandango GALAGOS06CD)
The first single from the new EMI-signed act drops via the Fierce Panda-affiliated Club Fandango label – an apt debut for this kitschy, radio-friendly pop.

Brinkman pen sunny indie-pop songs with an early Nineties swagger which is no bad thing. Signed to the Wildlife management stable, their EMI debut will follow later this year.

Field Music

In Cortext (Memphis Industries M1376CD5)
This taster for the North East trio's second album *Tones Of Town* pushes the limits of angular post-pop with a complex arrangement. Starting with trademark agit-drum, evolving into a muddle of intricate melody and quiet verse, this might be the track to finally prove Field Music are bigger than Sunderland. The release is supported by a full UK tour.

Hot Chip

Over & Over (EMI CDEM707)
Fresh from their Mercury Music Prize nomination and sizzling show at Bestival, the London outfit re-release their best-known single. In contrast to the emotive moods of much of their excellent album *The Warning*, it is a slice of spine-jerking electro-funk that should push their album up the Top 75 thanks to a C-listing at Radio One.

Hot Club de Paris

Everybody's Having (Moshi Moshi MOSH141)
This is only the second release from *MW's* hotly-tipped Scouse poppers, and already the restless three-piece are causing a stir. This jaunty follow-up to July's *Sometimes* is peppered with Britland-esque punk riffs and innocent lyrics about being on the dole. Boundlessly energetic, and renowned crowd-pullers, they are currently winning affection on tour with Maximo Park.

Jurassic 5 feat. Dave Matthews

Work It Out (Polydor 776650)
The political climate may be grim and mainstream hip hop may be ignoring it, but that isn't going to knock an ounce of Jurassic 5's trademark positivity out of them as they go about trying to change things on this, the first single from their fourth album. Melodic, upbeat and hopeful despite their serious message, Jurassic 5 are a band perfect for these times.

Just Jack

Writer's Block (Mercury LC00268)
This is the first release on Mercury for the smooth-talking Camdenite, taken from the album *Overtones*. Boxed in between synth-ed-out Spanish guitar hooks and Chic samples, with diva chorus support, Jack's spacious 2005 rhymes sound like *The Streets'* Mike Skinner put through a Mr Softex machine.

Sean Lennon

Dead Meat (Parlophone CDCL882)
While rock stars' offspring are usually better suited to careers in the modelling industry, Sean Lennon transcends his surname with the first single from his Jon Brion-produced album, *Friendly Fire*. A frail and gorgeous ballad – with suitably biting lyrics – is this an intriguing introduction to his first significant music project for almost eight years.

My Chemical Romance

Welcome To The Black Parade (Warner DMV001916)
This taster for the band's third album *The Black Parade* is produced by Rob Cavallo. Following their hits *Helena* and *I'm Not Okay (I Promise)*, it should chart high thanks to an A-listing at Radio One. The album follows on October 23.

Placebo

Meats (Virgin FLORCD30)
Fresh from lending their trademark cool to the current *Primal Scream* album, *The Kills'* Alison Mosshart tries her magic with Placebo and helps make this album title track one of the band's best moments to date. Taught, claustrophobic and druggy, it is a world apart from the kindergarten goth of the band's early years and should help them convert new fans.

The Rifles

Peace & Quiet (Red Ink/Right Hook 82876897652)
MW first featured a demo from this band in 2005 and, 12 months on, their music continues to sound as fresh as it did then. Like Billy Bragg, swaggering atop a rollicking musical beat, *The Rifles'* music is at once poetic and laddish. Its lyrical message about a hopeless relationship will strike a chord with a broad audience.

Albums

Bonobo

Days To Come (Ninja Tune ZCEND119)
Simon Green's third long-player makes a bold leap from sounding like the work of one man in a bedroom to that of an ensemble in full swing. Dripping with exotic Latin funk, it is an accomplished set that marks a high point in his career to date.

Albert Hammond Jr

Yours To Keep (Rough Trade RTRADD0338)
The songs on Albert Hammond Jr's new album were apparently rejected by The Strokes, although it is hard to see why: The guitarist's voice has greater range than Julian Casablancas, and tracks such as *Back To The 101* and *Bright Young Thing* would have enhanced *First Impressions* On Earth. Perhaps inevitably, Casablancas guests, along with Ben Keweller and Sean Lennon.

LeToya

LeToya (EMI 3742740)
Despite having been marginalised as the *Pete Best* of *Destiny's* Child, LeToya Luckett was actually a founding member who co-wrote some of the group's biggest hits, including *Bills Bills Bills* and *Say My Name*. Her debut solo effort is packed with potential R&B hits, and genre like *She Don't* should put her firmly back on the radar.

Loney, Dear

Solgone (Something In Construction SICNOTE025)
This Swedish one-man band comes with support from Rough Trade, which made *Solgone* album of the week in July, and it was compared to Bright Eyes and Sufjan Stevens by some. Such lofty comparisons take some. Lively comparisons take some. Lively comparisons take some. Lively comparisons take some. Lively comparisons take some.

Tilly And The Walls

Bottoms Of Barrels (Moshi Moshi MOSH0104)
Suggesting that the Omaha outfit's first album *Wild Like Children* was no novelty sensation – the band features a tap-dancer

as percussionist – this second set offers a similarly idiosyncratic, energetic take on indie-pop. All their teenage obsessions are still there, but there is a depth to the songwriting that hints that there is much more to come.

Various

Grinewave (Antidote ANTPR118)
Grinewave seems to have rather slipped off the music industry radar of late, but there are still countless talented producers making great underground tracks. Indeed, from Wiley's Gauntlets to Jammer's Murkle Man, the genre appears to be flourishing and *Sentex* is an excellent choice to select this useful round-up.

Various

Sunday Afternoon Out At Dingwells (Clive ETHOC012)
Celebrating Gilles Peterson and Patrick Freney's legendary Sunday session *Talkin' Loud And Saying Something*, this double CD set highlights its influence on the jazz-tinged club scene. Featuring some of the names who played at the club, including Roy Ayers, Airto and Mark Murphy, it also includes a string of classics that will bring a smile to your face.

Jeremy Wainwright

The Art Of Fiction (Transgressive TRANS038)
The half-French songsmith's superb debut collects the best of his various EP tracks, with highlights including the loveborn *I Promise* and the fantastic anti-pop of *Dirty Blue Jeans*. His songs are abstract and progressive, and his themes of love and childhood – best expressed on the brooding *Modern Children* – are never less than totally engaging.

Yam Who?

Revue (Little League LLCDD002)
This brings together recent works from mysterious remix team Yam Who?, including tracks from Rodney P and Incognito, as well as their debut single, a cover of Minnie Riperton's classic *Here We Go*. The production is typically lush, and the album is a neat round-up of their work.

This week's reviewers: Anita Anzil; David Best; Adam Buxton; Ben Green; Stuart Clarke; Jim Larkin; Owen Lawrence; Nick Tesco and Simon Ward.

30.09.06

TV Airplay Chart

| Rank | Artist | Genre | Wk |
|------|--|-----------------|-----|
| 1 | JUSTIN TIMBERLAKE SEXYBACK | POP | 396 |
| 2 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | POP | 374 |
| 3 | PUSSYCAT DOLLS I DON'T NEED A MAN | ROCK | 368 |
| 4 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POP/R&B | 363 |
| 5 | BOB SINCLAIR & CUTEIE B ROCK THIS PARTY | ROCK | 287 |
| 6 | THE KILLERS WHEN YOU WERE YOUNG | ROCK | 236 |
| 7 | PINK U & UR HAND | ROCK | 265 |
| 8 | EVANESCENCE CALL ME WHEN YOU'RE SOBER | ROCK | 279 |
| 9 | LILY ALLEN LDN | POP/R&B | 278 |
| 10 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | R&B | 274 |
| 11 | JAMELIA SOMETHING ABOUT YOU | POP/R&B | 262 |
| 12 | BEATFREAKZ SUPERFREAK | R&B | 242 |
| 13 | LIL CHRIS CHECKING IT OUT | R&B | 239 |
| 14 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... | DISCO | 232 |
| 15 | LEMAR IT'S NOT THAT EASY | R&B | 222 |
| 16 | BEYONCE FEAT. JAY-Z DEJA VU | POP/R&B | 221 |
| 17 | P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME | R&B/POP/R&B | 220 |
| 18 | FERGIE LONDON BRIDGE | POP | 218 |
| 19 | ROBBIE WILLIAMS RUDEBOX | POP/R&B | 213 |
| 20 | THE FEELING NEVER BE LONELY | ISLAND | 210 |
| 21 | RAZORLIGHT AMERICA | ROCK | 205 |
| 22 | NE-YO STAY | POP | 200 |
| 22 | CHRIS LAKE CHANGES | ISLAND | 200 |
| 22 | PAOLO NUTINI JENNY DON'T BE MASTY | ALTY/R&B | 200 |
| 25 | THE ORDINARY BOYS LONELY AT THE TOP | POP/R&B/POP/R&B | 196 |
| 26 | MUSE STARLIGHT | HELMON/POP/R&B | 175 |
| 27 | CASCADA EVERYTIME WE TOUCH | AMM | 184 |
| 28 | BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY... | POP/R&B/POP/R&B | 179 |
| 29 | ROGUE TRADERS WATCHING YOU | R&B | 172 |
| 30 | OK GO HERE IT GOES AGAIN | JIVE | 170 |
| 31 | JAMES MORRISON YOU GIVE ME SOMETHING | POP/R&B | 158 |
| 32 | CORINNE BAILEY RAE LIKE A STAR | GOOD/POP/R&B | 154 |
| 32 | CASSIE ME & U | BAD/POP | 154 |
| 34 | THE ZUTONS ON STACEY (LOOK WHAT YOU'VE DONE) | DELAUNAY | 147 |
| 35 | TRIVIUM ANTHEM (WE ARE THE FIRE) | ROCK/R&B | 145 |
| 36 | OUTKAST IDLEWILD BLUE (DON'T CHU WORRY 'BOUT ME) | R&B | 136 |
| 37 | LOSTPROPHETS A TOWN CALLED HYPOCRISY | VEVILE/ROCK | 135 |
| 38 | PLACEBO MEDS | YMO/ROCK | 131 |
| 39 | KEVIS BOSSY | ROCK | 131 |
| 40 | DAVID HASSELHOFF JUMP IN MY CAR | ROCK/ROCK | 130 |



1. Justin Timberlake
The top of the TV airplay chart is usually dominated by female artists but Justin Timberlake's SexyBack has prevailed now for five weeks in five weeks, keeping the blues of Pussycat Dolls, Nelly Furtado, Pink, Jamelia and Aguilera at bay. Timberlake is top again this week with the video for SexyBack airing 376 times on stations on the panel, with a dozen or more plays from 13 stations, and top contributions coming from Chart Show TV.



40. David Hasselhoff
His biggest radio supporter is LBC 97.3's Ian Lee who airs it daily but David Hasselhoff's single Jump In My Car got too little support from the Music Control airplay chart panel last week to rank in the Top 1000. It is a different story on TV, however, with the video receiving support from six stations last week, resulting in a tally of 130 plays, coming in at 106-40 leap in the chart.

Justin Timberlake tops for a second successive week, while Nelly Furtado and PCDs climb to two and three respectively

ON THE BOX THIS WEEK

BBC1
Friday Night With Jonathan Ross
Host: Jonathan Ross
Guests: Lily Allen, guest: Eric

BBC2
TOPPS Race-light
Host: Furtado

ITV
Losee Women Nick
Host: Nick
Guests: Lily Allen, guest: Eric
The Sharon Osbourne Show
Host: Sharon Osbourne
Guest: Lily Allen, guest: Eric
Ant & Dec's Saturday Night Takeaway
Host: Ant & Dec
Guests: Lily Allen, guest: Eric

CHANNEL 4
Freddy's Squeaky
Host: Freddy's Squeaky
Guests: Lily Allen, guest: Eric
The Album Chart Show
Host: The Album Chart Show
Guests: Lily Allen, guest: Eric
Vodafone's Top Killa
Host: Vodafone's Top Killa
Guests: Lily Allen, guest: Eric
Sorey Erskine's The Fatheads Club
Host: Sorey Erskine
Guests: Lily Allen, guest: Eric
Girls About the Record
Host: Girls About the Record
Guests: Lily Allen, guest: Eric

T4
The Killers/Buddy
Host: The Killers/Buddy
Guests: Lily Allen, guest: Eric

POPWORLD
Lily Allen/Al Santia
Host: Lily Allen/Al Santia
Guests: Lily Allen, guest: Eric

MTV ADDS
The Killers/Lily Allen
Host: The Killers/Lily Allen
Guests: Lily Allen, guest: Eric

THE BOX ADDS
Lily Allen/Kashiban
Host: Lily Allen/Kashiban
Guests: Lily Allen, guest: Eric

MTV MOST PLAYED

| Rank | Artist | Genre |
|------|--|----------------|
| 1 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | R&B |
| 2 | MUSE STARLIGHT | HELMON/POP/R&B |
| 3 | RAZORLIGHT AMERICA | ROCK |
| 1 | JUSTIN TIMBERLAKE SEXYBACK | POP |
| 5 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POP/R&B |
| 6 | LILY ALLEN LDN | POP/R&B |
| 6 | THE KILLERS WHEN YOU WERE YOUNG | ROCK |
| 8 | THE ZUTONS ON STACEY (LOOK WHAT YOU'VE DONE) | DELAUNAY |
| 9 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | POP |
| 10 | HOT CHIP OVER AND OVER | ROCK |

THE BOX MOST PLAYED

| Rank | Artist | Genre |
|------|--|---------|
| 1 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POP/R&B |
| 2 | JAMELIA SOMETHING ABOUT YOU | POP/R&B |
| 3 | LILY ALLEN LDN | POP/R&B |
| 3 | LIL CHRIS CHECKING IT OUT | R&B |
| 3 | PUSSYCAT DOLLS I DON'T NEED A MAN | ROCK |
| 6 | FERGIE LONDON BRIDGE | POP |
| 6 | ROBBIE WILLIAMS RUDEBOX | POP/R&B |
| 9 | OUTKAST IDLEWILD BLUE (DON'T CHU WORRY 'BOUT ME) | R&B |
| 10 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | POP |

KERRANG! MOST PLAYED

| Rank | Artist | Genre |
|------|--|----------------|
| 1 | EVANESCENCE CALL ME WHEN YOU'RE SOBER | ROCK |
| 2 | LOSTPROPHETS A TOWN CALLED HYPOCRISY | VEVILE/ROCK |
| 3 | TRIVIUM ANTHEM (WE ARE THE FIRE) | ROCK |
| 3 | THE AUTOMATIC MONSTER | ROCK/POP/R&B |
| 5 | RED HOT CHILI PEPPERS TELL ME BABY | ROCK |
| 5 | GREEN DAY JESUS OF SUBURBIA | ROCK |
| 7 | MUSE STARLIGHT | HELMON/POP/R&B |
| 8 | RED HOT CHILI PEPPERS AND CALIFORNIA | ROCK |
| 9 | TENACIOUS 3 TRIBUTE | ROCK |
| 10 | THE ALL-AMERICAN REJECTS IT ENDS TONIGHT | ROCK |

MTV2 MOST PLAYED

| Rank | Artist | Genre |
|------|--------------------------------------|-----------------|
| 1 | THE KILLERS WHEN YOU WERE YOUNG | ROCK |
| 2 | RAZORLIGHT AMERICA | ROCK |
| 3 | LOSTPROPHETS A TOWN CALLED HYPOCRISY | VEVILE/ROCK |
| 4 | WOLFMOUTH LOVE TROU | ISLAND |
| 5 | HOT CHIP OVER AND OVER | ROCK |
| 5 | OK GO HERE IT GOES AGAIN | AMM |
| 7 | THE AUTOMATIC RECOVER | POP/R&B/POP/R&B |
| 8 | MUSE STARLIGHT | HELMON/POP/R&B |
| 8 | YEAR YEAH YEARS CHEATED HEARTS | POP/R&B |
| 10 | THE STREETS FRINGIN OUT | ROCK |

MTV BASE MOST PLAYED

| Rank | Artist | Genre |
|------|---|-------------|
| 1 | P DIDDY FEAT. N SCHERZINGER COME TO ME | R&B/POP/R&B |
| 1 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | POP |
| 3 | CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDE | ISLAND |
| 3 | CASSIE ME & U | BAD/POP |
| 3 | FIELD MOB SO WHAT | ROCK |
| 6 | NE-YO STAY | POP |
| 6 | CHINCY FEAT. TYRESE PULLIN' ME BACK | ROCK |
| 5 | CHOSTACE KILLANE-YOKYANIE WEST BACK LIKE... | POP |
| 8 | LETOVA TORN | ROCK |
| 10 | JUSTIN TIMBERLAKE SEXYBACK | POP |

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Play Chart

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | GENRE | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|---|---------------------------|----------------|----------------|----------------|----------------|
| 26 | 37 | 3 | PUSSYCAT DOLLS I DON'T NEED A MAN | ROCK | 847 | 20 | 20.39 | 18 |
| 27 | 31 | 1 | JAMES MORRISON WONDERFUL WORLD | POP/ROCK | 280 | 305 | 19.98 | 121 |
| 28 | 33 | 6 | FEDDE LE GRAND PUT YOUR HANDS UP A DETROIT | SOUL | 299 | 25 | 19.25 | 18 |
| 29 | 35 | 7 | GNARLS BARKLEY CRAZY | ROCK/BLUES | 355 | 8 | 18.30 | 72 |
| 30 | 32 | 1 | LIL CHRIS CHECKING IT OUT | R&B | 182 | 130 | 17.82 | 49 |
| 31 | 30 | 12 | BEYONCE FEAT. JAY-Z DEJA VU | COLUMBIA | 701 | 2 | 17.60 | -3 |
| 32 | 34 | 2 | THE AUTOMATIC RECOVER | BUNGE/POP/ROCK | 251 | 1 | 17.51 | 29 |
| 33 | 34 | 4 | LOSTPROPHETS A TOWN CALLED HYPOCRISY | VELOCITY | 188 | 3 | 17.39 | 6 |
| 34 | 34 | 5 | KEISHA WHITE I CHOOSE LIFE | IMPACT | 299 | 7 | 17.37 | -22 |
| 35 | 36 | 5 | THE FEELING FILL MY LITTLE WORLD | ISLAND | 1091 | 13 | 17.03 | -3 |
| 36 | 35 | 1 | CHANEL MY LIFE | NEWCASTLE/IMPACT/VELOCITY | 280 | 6 | 16.52 | 33 |
| 37 | 45 | 4 | LUPE FIASCO FEAT. JILL SCOTT DAYDREAMIN' | ATLANTIC | 309 | 14 | 16.46 | 15 |
| 38 | 43 | 2 | THE ZUTONS VALERIE | DECADES | 1285 | 10 | 16.19 | -2 |
| 39 | 41 | 1 | BOB SINCLAR & CUTE.B ROCK THIS PARTY | DEFLECTED | 175 | 52 | 15.89 | 90 |
| 40 | 41 | 2 | P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BABY | SONANTALIC | 403 | -5 | 14.99 | -2 |
| 41 | 38 | 3 | ROGUE TRADERS VOODOO CHILD | RCA | 490 | 9 | 14.92 | 3 |
| 42 | 40 | 3 | RONAN KEATING IRIS | IMPACT | 674 | 39 | 14.27 | 14 |
| 43 | 37 | 9 | KEANE CRYSTAL BALL | ISLAND | 552 | -64 | 13.89 | 20 |
| 44 | 37 | 6 | SANDI THOM WHAT IF I'M RIGHT | RCA | 973 | 12 | 13.75 | 12 |
| 45 | 42 | 1 | MY CHEMICAL ROMANCE WELCOME TO THE BLACK... | REPRO | 182 | 80 | 13.73 | 48 |
| 46 | 48 | 9 | CASSIE ME & U | IMPACT | 377 | 1 | 12.88 | 2 |
| 47 | 43 | 1 | JAMES MORRISON SOUNDCLASH WHEN THE NIGHT FEELS... | BUNGE/POP/ROCK | 154 | 26 | 12.74 | 8 |
| 48 | 45 | 9 | KASABIAN EMPIRE | COLUMBIA | 322 | -8 | 12.66 | -78 |
| 49 | 46 | 1 | THE KOOKS OOH LA | VELOCITY | 238 | 42 | 12.65 | 62 |
| 50 | 45 | 13 | PAOLO NUTINI LAST REQUEST | ATLANTIC | 604 | -21 | 12.39 | 6 |

PRE-RELEASE

| ARTIST TITLE | EST. AIRPLAY |
|---|--------------|
| 1 RAZORBLIT AMERICA VERIFIED | 5027 |
| 2 CORINNE BAILEY RAE LIKE A STAR | 2347 |
| 3 NERINA PALLOT SOPHIA | 2242 |
| 4 JAMES MORRISON WONDERFUL WORLD | 2056 |
| 5 FEDDE LE GRAND PUT YOUR HANDS UP A DETROIT | 1925 |
| 6 BOB SINCLAR & CUTE.B ROCK THIS PARTY | 1839 |
| 7 P DIDDY/NICOLE SCHERZINGER COME TO ME BABY | 1599 |
| 8 MY CHEMICAL ROMANCE WELCOME TO THE BLACK... | 1373 |
| 9 THE KOOKS OOH LA | 1265 |
| 10 THE MAGIC NUMBERS TAKE A CHANCE | 1026 |
| 11 ELTON JOHN THE BRIDGE | 1025 |
| 12 ALL SAINTS ROCKSTEADY | 9499 |
| 13 LEANN RIMES/B MCGADDEN EVERYBODY'S SOMEONE | 981 |
| 14 BEATFREAK SUPERFREAK | 899 |
| 15 LUTHER VANROSS SHINE | 891 |
| 16 GEORGE MICHAEL/MITVA THIS IS NOT REAL LOVE | 850 |
| 17 ROUTE 33 LOOKING BACK | 732 |
| 18 THE ORDINARY BOYS LOVELY AT THE TOP | 692 |
| 19 JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN | 672 |
| 20 JUSTIN TIMBERLAKE MY LOVE | 638 |

ON THE RADIO THIS WEEK

| ARTIST TITLE | EST. AIRPLAY |
|---|--------------|
| 1 ONE SHOW IN New Music | 5027 |
| 2 STEVE LAMUCKI | 2347 |
| 3 NERINA PALLOT SOPHIA | 2242 |
| 4 JAMES MORRISON WONDERFUL WORLD | 2056 |
| 5 FEDDE LE GRAND PUT YOUR HANDS UP A DETROIT | 1925 |
| 6 BOB SINCLAR & CUTE.B ROCK THIS PARTY | 1839 |
| 7 P DIDDY/NICOLE SCHERZINGER COME TO ME BABY | 1599 |
| 8 MY CHEMICAL ROMANCE WELCOME TO THE BLACK... | 1373 |
| 9 THE KOOKS OOH LA | 1265 |
| 10 THE MAGIC NUMBERS TAKE A CHANCE | 1026 |
| 11 ELTON JOHN THE BRIDGE | 1025 |
| 12 ALL SAINTS ROCKSTEADY | 9499 |
| 13 LEANN RIMES/B MCGADDEN EVERYBODY'S SOMEONE | 981 |
| 14 BEATFREAK SUPERFREAK | 899 |
| 15 LUTHER VANROSS SHINE | 891 |
| 16 GEORGE MICHAEL/MITVA THIS IS NOT REAL LOVE | 850 |
| 17 ROUTE 33 LOOKING BACK | 732 |
| 18 THE ORDINARY BOYS LOVELY AT THE TOP | 692 |
| 19 JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN | 672 |
| 20 JUSTIN TIMBERLAKE MY LOVE | 638 |

RADIO GROWERS

| ARTIST TITLE | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|---------------------------------------|----------------|----------------|----------------|
| 1 LETHAL TOYN | 502 | 253 | 1 |
| 2 LEMAR IT'S NOT THAT EASY | 1776 | 20 | 3 |
| 3 THE FEELING NEVER BE LOVELY | 1795 | 228 | 3 |
| 4 PINK U & I R HAND | 194 | 375 | 3 |
| 5 SUGABABES EASY | 196 | 375 | 3 |
| 6 LONNIE RICHIE I CALL IT LOVE | 1160 | 152 | 3 |
| 7 RAZORBLIT AMERICA | 300 | 190 | 3 |
| 8 THE ORDINARY BOYS LOVELY AT THE TOP | 847 | 144 | 3 |
| 9 PUSSYCAT DOLLS I DON'T NEED A MAN | 280 | 144 | 3 |
| 10 JAMES MORRISON WONDERFUL WORLD | 280 | 144 | 3 |

RADIO TWO

| ARTIST TITLE | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|---|----------------|----------------|----------------|
| 1 NERINA PALLOT SOPHIA | 1000 | 1000 | 1 |
| 2 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | 1000 | 1000 | 1 |
| 3 LEMAR IT'S NOT THAT EASY | 1000 | 1000 | 1 |
| 4 THE ZUTONS VALERIE (LOOK WHAT YOU'VE DONE) | 1000 | 1000 | 1 |
| 5 RAZORBLIT AMERICA | 1000 | 1000 | 1 |
| 6 LONNIE RICHIE I CALL IT LOVE | 1000 | 1000 | 1 |
| 7 KEISHA WHITE I CHOOSE LIFE | 1000 | 1000 | 1 |
| 8 CORINNE BAILEY RAE LIKE A STAR | 1000 | 1000 | 1 |
| 9 LIL ALLEN LYN | 1000 | 1000 | 1 |
| 10 JAMES MORRISON WONDERFUL WORLD | 1000 | 1000 | 1 |
| 11 THE FEELING NEVER BE LOVELY | 1000 | 1000 | 1 |
| 12 LEANN RIMES/BRIAN MCGADDEN EVERYBODY'S SOMEONE | 1000 | 1000 | 1 |
| 13 JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN | 1000 | 1000 | 1 |
| 14 ELTON JOHN THE BRIDGE | 1000 | 1000 | 1 |
| 15 EMBRACE TARGET | 1000 | 1000 | 1 |
| 16 RICHARD HAWLEY HOTEL ROOM | 1000 | 1000 | 1 |
| 17 RICHARD DRAVO BOY NOTHING'S GOING TO CHANGE... | 1000 | 1000 | 1 |
| 18 JADEJUDY | 1000 | 1000 | 1 |
| 19 SIMPLY RED OH WHAT A KATIE | 1000 | 1000 | 1 |
| 20 KATE MELUA IT'S ONLY PAIN | 1000 | 1000 | 1 |

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Radio 140

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EFFECT WORLD
Sadeleine Peysroun
And you'll hear all year
30 October
on sale 23 October
www.uk.com



27, with support from 45 stations providing 290 plays and an audience of 199,000. Corneil aired the track 32 times, while 105 FM 21.2 times but a dozen spins on Radio Two provide 62.6% of its total audience. 21. Corinne Bailey Rae Withing a brace of Mibo awards in the week will not just have hindered Corinne Bailey Rae's quest for airplay for Like A Star. The latest single from her self-titled debut album was also the first, peaking at 34 on sales but only 154 on airplay last year. How it will do on sales second time around remains to be seen but it's airplay profile is much better, and it jumps 47-23 this week.

11. James Morrison
James Morrison's debut single Give Me Something has been in the Top 20 of the airplay chart for 16 weeks and holds steady at number 11 this week.

despite competition from forthcoming follow-up Wonderful World, which rocks 78-47.

EMAP BIG CITY

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | GENRE | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|---|-----------------|----------------|----------------|----------------|----------------|
| 1 | 1 | 1 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POP/ROCK | 1000 | 1000 | 1000 | 1 |
| 2 | 2 | 2 | THE KOOKS SHE MOVES IN HER OWN WAY | VELOCITY | 1000 | 1000 | 1000 | 1 |
| 3 | 3 | 3 | THE FEELING FILL MY LITTLE WORLD | ISLAND | 1000 | 1000 | 1000 | 1 |
| 4 | 4 | 4 | JAMES MORRISON YOU GIVE ME SOMETHING | POP/ROCK | 1000 | 1000 | 1000 | 1 |
| 5 | 5 | 5 | PINK YOU KNEW | IMPACT | 1000 | 1000 | 1000 | 1 |
| 6 | 6 | 6 | SHAKIRA FEAT. WYCLEF JEAN HIPPO DON'T LIE | IMPACT | 1000 | 1000 | 1000 | 1 |
| 7 | 7 | 7 | JAMIELLA SOMETHING ABOUT YOU | IMPACT/VELOCITY | 1000 | 1000 | 1000 | 1 |
| 8 | 8 | 8 | LEMAR IT'S NOT THAT EASY | RCA | 1000 | 1000 | 1000 | 1 |
| 9 | 9 | 9 | THE ZUTONS VALERIE | DECADES | 1000 | 1000 | 1000 | 1 |
| 10 | 10 | 10 | THE FEELING NEVER BE LOVELY | ISLAND | 1000 | 1000 | 1000 | 1 |

GCAP - THE ONE NETWORK

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | GENRE | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|--|----------|----------------|----------------|----------------|----------------|
| 1 | 1 | 1 | PINK U & I R HAND | ISLAND | 1000 | 1000 | 1000 | 1 |
| 2 | 2 | 2 | THE FEELING NEVER BE LOVELY | ISLAND | 1000 | 1000 | 1000 | 1 |
| 3 | 3 | 3 | LEMAR IT'S NOT THAT EASY | RCA | 1000 | 1000 | 1000 | 1 |
| 4 | 4 | 4 | SANDI THOM WHAT IF I'M RIGHT | RCA | 1000 | 1000 | 1000 | 1 |
| 5 | 5 | 5 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POP/ROCK | 1000 | 1000 | 1000 | 1 |
| 6 | 6 | 6 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | IMPACT | 1000 | 1000 | 1000 | 1 |
| 7 | 7 | 7 | RED CHILI PERFORMERS TELL ME BABY | VELOCITY | 1000 | 1000 | 1000 | 1 |
| 8 | 8 | 8 | ANDIANO VAN HEDDEN MY MY MY | VELOCITY | 1000 | 1000 | 1000 | 1 |
| 9 | 9 | 9 | DAVID CUETTA VS THE EGG LOVE DON'T LET ME GO | IMPACT | 1000 | 1000 | 1000 | 1 |
| 10 | 10 | 10 | P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME | IMPACT | 1000 | 1000 | 1000 | 1 |

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

The Official UK

Scissor Sisters outsell the rest of the Top 10 combined to debut at one with 288,167 sales, while Elton John - who features on Ta-Dah - enters at six

TOP 20 MUSIC DVD

| UK | US | ARTIST TITLE | Label |
|----|----|---|-----------------|
| 1 | 1 | U2 ZOO TV - LIVE IN SYDNEY | Universal Video |
| 2 | 2 | FREE FOREVER | Warner |
| 3 | 1 | FREDDIE MERCURY LOWER OF LIFE SINGER OF SCAGS | Parlophone |
| 4 | 2 | PINK FLOYD PULSE - 20 YEARS | Parlophone |
| 5 | 3 | GREEN LIVE AT WHEATLEY STADIUM | Parlophone |
| 6 | 5 | PINK FLOYD SYD BARRETT PINK FLOYD SYD BARRETT | Dunoon |
| 7 | 4 | WHO THE YESSIES AG | Sire |
| 8 | 9 | PINK FLOYD THE WALL | Sire |
| 9 | 3 | LIVE CAST RECORDING LES MISERABLES IN CONCERT | Warner |
| 10 | 13 | BLONDIE LIVE | DMS UK |
| 11 | 12 | VARIOUS 40 YEARS OF TOP OF THE POPS - 1964-2004 | BBC TV |
| 12 | 10 | THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE | Warner |
| 13 | 6 | STATUS QUO THE ONE & ONLY | Universal TV |
| 14 | 0 | LED ZEPPELIN SONG REMAINS THE SAME | Warner |
| 15 | 0 | ANDREA BOCELLI I AM IN TUSCANY | Polygram |
| 16 | 0 | BURBIE WILLIAMS WANT WE GOT LAST SUMMER | Orion |
| 17 | 0 | VARIOUS ARTISTS JERRY SPRINGER - THE OPERA | Fox Video |
| 18 | 16 | THE EAGLES HELL FREEZES OVER | BMG Video |
| 19 | 18 | ELVIS PRESLEY 68 COMEBACK SPECIAL | BMG Video |
| 20 | 8 | CIRLS ALROUND OF THE RECORD | Profile |

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TOP 20 COMPILATIONS

| UK | US | ARTIST TITLE | Label |
|----|--|--|-------------|
| 1 | 1 | VARIOUS DANCE MANIA | Capitol |
| 2 | 0 | OST HIGH SCHOOL MUSICAL | Universal |
| 3 | 3 | VARIOUS THE ANTHEMS | Walt Disney |
| 4 | 2 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 64 | EMI Music |
| 5 | 4 | VARIOUS DAVE PEARCE - DANCE ANTHEMS - CLASSICS | Mercury |
| 6 | 5 | VARIOUS 100 ANNUAL 2006 | Mercury |
| 7 | 6 | VARIOUS THE PRIMA EXPERIENCE | CTV |
| 8 | 7 | VARIOUS HED KANZ - THE MIX SUMMER 2006 | Red |
| 9 | VARIOUS INTERSCOPE RECORDS PRESENTS CLUB BANGERS | Interscope | |
| 10 | VARIOUS THE 100 LARGEST ALBUMS | Capitol | |
| 11 | 16 | VARIOUS THE VERY BEST OF POWER BALLADS | EMI |
| 12 | 0 | VARIOUS CLASSIC TRANCE ANTHEMS | EMI |
| 13 | 17 | VARIOUS URBAN WEEKEND | Universal |
| 14 | 10 | VARIOUS EVERY CLASSICAL TUNE YOU'LL EVER WANT | LCJ |
| 15 | 8 | VARIOUS FUNKY HOUSE '06 | Capitol |
| 16 | 14 | VARIOUS CLUBLAND 9 | Capitol |
| 17 | 9 | VARIOUS CAPITAL GOLD - FIFTIES LEGENDS | Capitol |
| 18 | 15 | VARIOUS DRIVING SONGS | EMI |
| 19 | 13 | VARIOUS ORIGINAL GARAGE ANTHEMS | Walt Disney |
| 20 | 0 | VARIOUS ULTIMATE DISNEY PRINCESS | Walt Disney |

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THE YEAR SO FAR: TOP 20 ALBUMS

| UK | US | ARTIST TITLE | Label |
|----|----|---|------------|
| 1 | 1 | ARCTIC MONKEYS WHOEVER PEOPLE SAY I AM THAT'S MY NAME | Capitol |
| 2 | 2 | SHOW PATROL EYES OPEN | Parlophone |
| 3 | 1 | HOURS IN THE WOODS | Virgin |
| 4 | 1 | JACK JOHNSON I RE-RELEASED DREAMS | Brushfire |
| 5 | 3 | CORINNE BAILEY RAE CORINNE BAILEY RAE | Mercury |
| 6 | 5 | RED HOT CHILI PEPPERS STADIUM ARCADIUM | Warner |
| 7 | 7 | KEANE UNDER THE IRON SEA | Island |
| 8 | 6 | JAMES BLUNT BACK TO BEDLAM | Atlantic |
| 9 | 9 | KELLY CLARKSON BREAKAWAY | RCA |
| 10 | 10 | KAISER CHIEFS EMPLOYMENT | BMG |
| 11 | 11 | SHAYNE WARD SHAYNE WARD | Sony |
| 12 | 12 | WILL YOUNG KEEP ON | Sony |
| 13 | 13 | KIT TUNSTALL LIVE TO THE TELESCOPE | BMG |
| 14 | 15 | PUSSYCAT DOLLS PCD | ADM |
| 15 | 14 | CHARLIS BARKLEY I'S ELSEWHERE - THE BEST OF | Mercury |
| 16 | 19 | MASSIVE ATTACK COHESION - THE BEST OF | Virgin |
| 17 | 17 | PINKIE MY HOT DATE | Capitol |
| 18 | 17 | JUNNY J SMITH JOURNEY SOUTH | Capitol |
| 19 | 18 | GORILLAZ DEMON DAYS | Parlophone |
| 20 | 19 | ANITA SIMONE THE VERY BEST OF | BMG |

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6. Elton John
An appearance on the first Parkinson of the new season two days before the album's release, and a writing credit on the current Scissor Sisters number one *I Don't Feel Like Dancing*, help Elton John to kickstart the career of his latest album *The Captain & The Kid*. An autobiographical follow-up to his 1975 number two album *Captain Fantastic and the Brown Dirt Cowboy*, it debuts at number six on sales of 26,550. John's '70s chart album (the 27th to go) is easily his number 21, peaking at his last, 2002's *Peachtree Road*.



21. Pussycat Dolls
Completing a full year on the chart, during which time it has never charted higher than number eight or lower than number 42, *The Pussycat Dolls'* debut album *PCD* rallies 28-21 this week, an fifth single 'Don't Need A Man' debuts at number 21 on sales of 5,448. Downloads *PCD* sold 12,180 copies last week - its top tally for eight weeks - and is selling towards its millionth sale, with a career of 102,794 at close of business last Saturday. In America, it has sold 2,146,583 and slips 17-23 this week.

| UK | US | ARTIST TITLE | Label |
|----|-----|---|-------------|
| 1 | 1 | SCISSOR SISTERS TA-DAH | Capitol |
| 2 | 2 | THE FRATELLI COSTELLO MUSIC | Capitol |
| 3 | 1 | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS | Jive |
| 4 | 4 | SHOW PATROL EYES OPEN | Parlophone |
| 5 | 3 | LEMAR THE TRUTH ABOUT LOVE | Walt Disney |
| 6 | 6 | ELTON JOHN THE CAPTAIN & THE KID | Mercury |
| 7 | 8 | RAZORLIGHT RAZORLIGHT | Virgin |
| 8 | 5 | KASABIAN EMPIRE | Capitol |
| 9 | 4 | BOB DYLAN MODERN TIMES | Capitol |
| 10 | 6 | THE FEELING TWELVE STOPS AND HOME | Blue |
| 11 | 9 | PINK I'M NOT DEAD | Capitol |
| 12 | 10 | LILY ALLEN ALRIGHT, STILL | Capitol |
| 13 | 15 | THE KOOKS INSIDE IN/INSIDE OUT | Virgin |
| 14 | 11 | JAMES MORRISON UNDISCOVERED | Capitol |
| 15 | 13 | MUSE BLACK HOLES & REVELATIONS | Capitol |
| 16 | 10 | NELLY FURTADO LOOSE | Capitol |
| 17 | 21 | SCISSOR SISTERS SCISSOR SISTERS | Capitol |
| 18 | 3 | FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO | Capitol |
| 19 | 16 | PAOLO NUTINI THESE STREETS | Capitol |
| 20 | 44 | THE ZUTONS TIRED OF HANGING AROUND | Capitol |
| 21 | 38 | PUSSYCAT DOLLS PCD | Capitol |
| 22 | 38 | BREAD THE SOUND OF BREAD | Capitol |
| 23 | 100 | THE KILLERS HOT FUSS | Capitol |
| 24 | 0 | DJ SHADOW THE OUTSIDER | Capitol |
| 25 | 0 | CHRISTINA AGUILERA BACK TO BASICS | Capitol |
| 26 | 0 | GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF A BOHEMIAN | Capitol |
| 27 | 0 | FERGIE THE DUTCHESS | Capitol |
| 28 | 17 | MISSY ELLIOTT RESPECT M.E. | Capitol |
| 29 | 3 | BASEMENT JAXX CRAZY TITCH RADIO | Capitol |
| 30 | 51 | CORINNE BAILEY RAE CORINNE BAILEY RAE | Capitol |
| 31 | 25 | KEANE UNDER THE IRON SEA | Capitol |
| 32 | 26 | SHAKIRA ORAL FIXATION VOL. 2 | Capitol |
| 33 | 3 | BEYONCE B'DAY | Capitol |
| 34 | 33 | FEEDER THE SINGLES | Capitol |
| 35 | 34 | ORSON BRIGHT IDEA | Capitol |
| 36 | 24 | SANDI THOM SMILE IT CONFUSES PEOPLE | Capitol |
| 37 | 42 | JACK JOHNSON IN BETWEEN DREAMS | Capitol |
| 38 | 37 | BILLY JOEL PIANO MAN - THE VERY BEST OF | Capitol |

| ARTIST | LAST WEEK | WEEKS ON CHART | PEAK POSITION | WEEKS ON CHART | PEAK POSITION |
|--------------------------|-----------|----------------|---------------|----------------|---------------|
| SCISSOR SISTERS | NEW | 1 | 1 | 1 | 1 |
| THE FRATELLI | NEW | 1 | 2 | 1 | 2 |
| JUSTIN TIMBERLAKE | NEW | 1 | 1 | 1 | 1 |
| SHOW PATROL | NEW | 1 | 1 | 1 | 1 |
| LEMAR | NEW | 1 | 1 | 1 | 1 |
| ELTON JOHN | NEW | 1 | 6 | 1 | 6 |
| RAZORLIGHT | NEW | 1 | 7 | 1 | 7 |
| KASABIAN | NEW | 1 | 8 | 1 | 8 |
| BOB DYLAN | NEW | 1 | 9 | 1 | 9 |
| THE FEELING | NEW | 1 | 10 | 1 | 10 |
| PINK | NEW | 1 | 11 | 1 | 11 |
| LILY ALLEN | NEW | 1 | 12 | 1 | 12 |
| THE KOOKS | NEW | 1 | 13 | 1 | 13 |
| JAMES MORRISON | NEW | 1 | 14 | 1 | 14 |
| MUSE | NEW | 1 | 15 | 1 | 15 |
| NELLY FURTADO | NEW | 1 | 16 | 1 | 16 |
| SCISSOR SISTERS | NEW | 1 | 17 | 1 | 17 |
| FREDDIE MERCURY | NEW | 1 | 18 | 1 | 18 |
| PAOLO NUTINI | NEW | 1 | 19 | 1 | 19 |
| THE ZUTONS | NEW | 1 | 20 | 1 | 20 |
| PUSSYCAT DOLLS | NEW | 1 | 21 | 1 | 21 |
| BREAD | NEW | 1 | 22 | 1 | 22 |
| THE KILLERS | NEW | 1 | 23 | 1 | 23 |
| DJ SHADOW | NEW | 1 | 24 | 1 | 24 |
| CHRISTINA AGUILERA | NEW | 1 | 25 | 1 | 25 |
| GET CAPE. WEAR CAPE. FLY | NEW | 1 | 26 | 1 | 26 |
| FERGIE | NEW | 1 | 27 | 1 | 27 |
| MISSY ELLIOTT | NEW | 1 | 28 | 1 | 28 |
| BASEMENT JAXX | NEW | 1 | 29 | 1 | 29 |
| CORINNE BAILEY RAE | NEW | 1 | 30 | 1 | 30 |
| KEANE | NEW | 1 | 31 | 1 | 31 |
| SHAKIRA | NEW | 1 | 32 | 1 | 32 |
| BEYONCE | NEW | 1 | 33 | 1 | 33 |
| FEEDER | NEW | 1 | 34 | 1 | 34 |
| ORSON | NEW | 1 | 35 | 1 | 35 |
| SANDI THOM | NEW | 1 | 36 | 1 | 36 |
| JACK JOHNSON | NEW | 1 | 37 | 1 | 37 |
| BILLY JOEL | NEW | 1 | 38 | 1 | 38 |

the **KILLERS**

Sam's Town



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