

In this week's issue: Simon Cowell talks to MW; Copyright row rumbles on Plus: the charts in full

MUSICWEEK

TONY BENNETT

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HMV and Virgin revamp digital

The leading specialist chains are relaunching their download stores in a bid to take on the likes of iTimes n4

Diesel honours top new talent

The CD with this issue of Music Week highlights fresh UK talent - the finalists in the Diesel-U-Music Awards p13

Websites move to the next level

"Web 2.0" sites such as MySpace are building communities - but draw a mixed reaction from labels p14

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MCPS-PRS faces tribunal battle despite deals with labels, iTunes and mobile operators

Copyright row rumbles on

Copyright

The publishing sector is preparing to return to the Copyright Tribunal for battle with some of the UK's leading digital music services, despite reaching a settlement with the record labels last week

Publishers' association MCPS-PRS is readying its case for new hearings starting in mid-November. While its new ally the BPI is unlikely to join the case, the settlement will be used as evidence of an industry consensus on the online royalty rate.

The deal was struck 15 months after the BPI and seven digital service providers referred the MCPS-PRS Alliance to the tribunal over its 12.0% rate for online royalties.

The agreement was finalised at 2.14pm last Thursday, after the various sides convened at the Law Society's Council Chamber in Chancery Lane, London. MCPS-PRS CEO Adam Singer and BPI chairman Peter Jamieson gave their thoughts on the deal at a series of briefings at the BPI's South Bank headquarters later that afternoon.

They outlined a three-year deal

based on a rate of 8% of gross revenue less VAT for downloads from mobile or PC. A lower 6.5% rate for non-on-demand services - such as webcasts - was also agreed.

Digital music market leader Tunes and the four UK mobile network operators - O2, Orange, T-Mobile and Vodafone - also joined the settlement, although they have been unable to agree on

Copyright Tribunal proceedings are continuing in respect of the other six digital service providers -Real Networks, Yahoo, MusicNet, Napster, AOL and Sony Connect. The services are understood to be

unhappy with the rate, because they operate less conventional busi-ness models, at odds with the traditional per-download deal.

Jamieson says, "The BPI is very pleased to no longer be participat-

ing in the tribunal reference.
"It's a voluntary settlement; not a tribunal reference that has bound us since 1991 in the physical world. It's a settlement which paves the way for greater industry co-opera-tion in the future, I believe, and a greater ability to grow the market in which we find ourselves."

Adam Singer says, "Getting a settlement with the BPI is really terrific, because they are

our natural other halves in the music sector, so it means at least we have a degree of music internal agreement."

Jamieson defends the BPI's decision to join forces with the ISPs in the first place, noting that the environment had changed since that reference in June last year.

*Fifteen months ago, we got to a point in the discussions where we had to call for a ref and 15 months on we've got to a point where we can say We can do without a ref, so that's the progress that's been achieved in the 15 months," he says.

Further coverage, p3, p17

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Your guide to the latest news from the music industry

Bottom line

EMI Publishina hoss in talks

holding firm at EMI Music Publishing at present, but has been in dialogue with Edgar Bronfman about possible future ventures according to sources. The co-CEO and chairman was reported last week to beset to leave imminently following discussions with the Warner Music Group chairman about a position at Warner. It is also suppested Bandler is looking to mount a takeover of EMI Music Publishing, Despite quit speculation, a source suggests You're not going to see a story in two days or a week saying 'Marty quits but he's thinking about his next step and at some point will move on



rd-FI: avallable on new online :

 Warner Bros and Atlantic's UK Undercurrent website is launching an online store for its street team community, offering downloadable music from its combined roster of artists, including Green Day

 The Chart Supervisory
 Committee failed to finalise changes to the rules governing digital restrictions on the singles chart last

 HMV delivered a trading update revealing that sales have continued to fall at its UK and Ireland stores, albeit at a slower rate. Like-for-like sales over a 12-week period fell 5.4% compared to a fall of 16.7% for the first nine weeks which has been already reported. The retailer is to stage an official launch for National Music Week at its Oxford Circus store. Both HMV and Virgin are

relaunching their digital stores. p4 GCap Media expects half-year revenues to be down by 9%, largely as a result of the struggling Capital Radio, but it is to resume marketi the flagship London station in a bid to ve its fortunes.

 Emap expects to report a 2% drop in underlying revenue for the six months to September 30, owing to tough trading conditions, the group unced in a half-year update EMI shares rose by around 7% last Wednesday following a report that Warner Music Group was looking to make a renewed bid for the UK major Filesharing software developer Limewire is countersuing the major record companies, accusing them of anti-competitive behaviour. The suit claims that the majors colluded to create a monopoly over the digital

distribution of capyrighted music by withholding licences to distribute

 Inventors in the US are reported to have patented a disc that can store HD, Blu-Ray and standard DVD. The RRC reports that inventors at Warner Brothers film studio have filed a patent for the triple-format disc Experts at the British Library have warned that a blanket 20-year extension to copyright law may put the UK's national music archive at risk because they believe the extra time may cause the masters to decay. Online video company Video-C has re-launched with a series of new features designed to enable its 800,000 regular visitors to view high

quality online videos. Representatives from the British music Industry are to visit Belfast in October, as part of the relaunched educational tour of the UK. The tour being co-ordinated by collecting society MCPS and will feature representatives from key industry bodies, including the BPI and Aim MoS has criticised the majors for using DRM to restrict choice, p4 Consolidation in the mobile music market leaves three companies providing back-end services, p5

Exposure

Classical event honours winners

 The Berlin Philharmonic Orchestra. conducted by Claudio Abbado received the record of the ve ccolade for its rendition of Mahler's Symphony No.6 at this year's Classic FM Gramophone awards. The artist of the year award went to Canadian planist Angela Hewitt for recordings of Bach and Ravel. Label of the year went to Virgin Classics The video for Robbie Williams'

next single, Lovelight, will receive its debut airing on ITV1 this Friday. • Four EMI artists will have content pre-loaded onto Microsoft's Zune Media Player to be launched in the US on November 14, according to the

Roxy Music are to receive the Channel Four radio music icon ard at the Diesel-U-Music



Marvin Gaye: released on new format

Awards this Wednesday Universal Music is poised to ease a new format, the Earbook CD, and hardback book range, covering artists such as Dusty Springfield, Marvin Gave and The Jam. Demon Vision is to release its first interactive DVD, to coincide with Q magazine's 20th anniversary. Q: The Essential Music Quiz is released on

November 27 Fascination is releasing the Connie Fisher album next week, p5 Radio station Big L 1395 has found a new home on medium wave. The return of AM signal status is the latest in a string of successes for the

London-based station MTV2 music show Rockfeedback TV is set to be aired on Channel Four every Saturday night from this

 NME is to feature a covermount CD to tie-in with its Club NME tour. The CD. Dancefloor Distortion, is mixed by Simian Mobile Disco and features 15 new-rave tracks.

 Public voting has started for this year's UK Festival Awards, founded by music website VertualFestivals.com A ceremony will take place this month at London Islington's Carling Academy and will recognise promoters and artists in 21 categories

Sign here

'Sense has prevailed in the online royalty dispute between the labels and the publishers' - Editorial, p16

Universal finds brands partner

O Universal Music Group has formed a joint venture with media investment company GroupM to develop music and brand partnerships on behalf of third parties. The venture, titled BrandAmp, was put together by GroupM holding company WWP CEO Sir Martin Sorrell and UMGI chairman and CEO Lucian Grainge

 Univillage, the newly-launched rocial naturation site aimed specifically at UK students, says it is on course to see up to 90% of first-

year freshers sign up.

© Collection societies PPL and PRS have announced a waiver on any fees curred for events carried out as part of National Music Week

 Zomba Music Publishing has signed The Eagles Of Death Metal cowriter Jesse Hughes to a worldwide publishing agreement. Coca-Cola and iTunes have

announced a partnership designed to give unsigned artists the opportunity to have their music included on cornedy duo Adam & Joe's podcasts. EMI Music North America is to sell and lease back its iconic Capitol Records Tower from property developer Argent Ventures. EMI says this will enable Capitol Records and Capitol Studios to continue their operations at the location "for many

upare to come" RDF Media Group has chosen Audio Network to provide music to all of its production companies under

 Virgin Radio unveiled its latest publicity stunt last week - a 20ft star stuffed with fake banknotes which will hang over Regent Street until a listener correctly guesses the amount inside

People

Legendary movie composer dies

Celebrated British composer Sir Malcolm Arnold has died aged 84. Obituary, p17 EMI chairman Eric Nicoli addressed a meeting at the Labour Party Conference in Manchester last wook and reassected the arguments for term extension

 Michael Jackson's working relationship with Gut Records chairman Guy Holmes appears to be over, according to reports.

• IPC Ignite! has announced the appointment of Gareth Beesley as

and tax breaks

associate publisher of music monthly titles Uncut and Loaded.



Wolverhampton-born signerongwriter Scott Matthews and is preparing for the full release of debut album Passing Strangers on October 22, previously available through nall independent San Remo The title track will be released

as a single on November 27. accompanied by press, radio and TV promotion and an extensive UK tour throughout October and November. Product manager Tom March says Matthews is an act In the mould of Island heritage artists such as Nick Drake and John Martyn.

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MCPS-PRS and BPI agree digital royalty deal, but six digital services still face Tribunal

Publishers and labels make peace

Copyright

by Paul Williams

EMI Group chairman Eric Nicoli has been described as the "can of WD40" in facilitating negotiations between the publishing and records sectors.

Nicoli's important role was also ognised by BPI chairman Peter Jamieson as a seemingly inevitable 11th hour settlement announced by the two sides last Thursday, just minutes into the delayed copyright tribunal hearing

MCPS-PRS CEO Adam Singer paid tribute to Nicoli's contribu tion as the deal was announced "The person who was determined drive peace through in a very helpful manner was Eric who, of course, sits at the top of a company, half of it is a Peter [Jamieson, BPI] member, half of it is my member, explained Singer.

'He didn't do deal points. He was hilingual and he was a lubricant. He was in the middle. Things occasionally need facilitating. He wasn't involved in the hammer and tongs details

Following the resolution, Nicoli said, "I'm delighted that record companies, music publish-ers and some key distributors have

found a way through the complex issues associated with the British asic industry's transition to digital. This new agreement will allow us all to concentrate our managent and financial resources on building the digital music business. Our collective focus must be on connecting our artists and consumers in every imaginable legal way and to returning our industry

The deal between the two sides was greeted with relief by both organisations, which see it as paving the way for greater co peration in a digital market responsible for 34m unit sales so far this year

Jamieson says, "For the music industry, we are both thrilled to bits to have got, after all this time. plate for the future in terms of the rates for online music which has painstakingly through persistence and patience by a number of people over a long period of time."

Singer describes the agreement as "historic". "It's not the agreement so much that is historic. "What's important is it is ing to lay down a template which clearly gives direction to what digital trading is going to be





maturity".

Battle goes on for six digital services: (clockwise from top left) AOL, Yahoo, MusicNet, Sony Connect, Real Networks and Napster "Having a deal imposed on you by an outside third party in the guise of a tribunal is as near to hanging as this industry gets and. as you know, it concentrates the mind," observes Singer, who suggests reaching the settlement demonstrates "a real sign of sector

Jamieson says, "Adam and I have always believed we could do a settlement. Apart from anything else, it's been about keeping faith. And anytime anybody has asked me since June 2005, I've always said we will settle. We have striven UR VIDEA COURT SE

w RealPlayer 10 for Muc CK V

0 ====

make the cake much bigger."

The 8% rate agreed matches

that which was announced as an

introductory rate after the Alliance unveiled its online royalty

rate of 12% in February 2002

Although the deal struck runs for

three years, Singer stresses "any

kind of length" agreed was "arbi

trary". He adds, "But it seemed to



strongly at the RPI for settlement sides that that was the right kind Now that we have a template of term in a market that is changfor the digital world, we can start ing unbelievably fast". "When you are pioneering and forging a new market place there is to work out how to divide the cake and give our entire focus on how to

a risk you hold it back if you get something wrong so everyone felt secure with three years," adds Jamieson who is not expecting to have to face such negations again come 2009. "We hope and believe we have set a template that will last for a couple of decades, because we don't want to go through this process again."

Crib Sheet

So, what's this deal all about

Well, basically, the publishers (represented by MCPS-PRS) have agreed with the labels (represented by the BPI) to a new online royalty rate of 8% of gross revenue less VAT. But isn't 8% what the labels have wanted all along?

Well, not precisely. It is a little more complicated than that. The online

s to the current physical

rate of 8.5% of dealer price. When this physical rate was set by the Copyright Tribunal in 1991, it was sidered to be equivalent to 6.5% of retail price. But that 8.5% of dealer price is today considered by many to be worth more than 6.5% over the years, dealer prices have remained the same but retailers have discounted off them by offering reduced in-store prices, while labels have discounted by offering "buyee-get-one-free" type de Still, the labels wanted 8% and

this was a "discounted" rate and

they have got it.

increase it up to 12% if necessary

Yes, but the publishers insisted that

The reason was rooted in their concern that a retail price-based rate could leave publishers and songwriters exposed if prices collapse in the digital world. In other words if iTunes reduce their prices from 70n to 40n the nublishers' rate would fall from 6.3n to 3.2n So how does this deal get round

wanted to reserve the right to

For the first time in the UK, the deal introduces a "minima". Applied in other markets around the world, it basically means that if retail prices drop below a certain level

sonowriters and publishers will still earn a guaranteed royalty - 4o for a single track download, but declining on a per track basis when bought as

It has all been very expensive too, basn't it? Yes. But they insist it has been worth

it Essentially, if the total digital music market is worth almost £100m a year in the UK, that's just over £80m ex-VAT. On that basis, the difference between the 8% and 12% rates is the difference between £6.4m and £9.2m. The BPI's costs are believed to be around £2m, so they will make their money back in

less than a year. Fantastic. So everyone wins.

Yes, it seems so, although not vone is completely happy just yet. Tunes and the four mobile companies - 3, 02, Orange and Vodafone - have backed the settlement as a whole, but they remain without agreement on one single point. Plus, the six other digital music services who joined the BPI's action are still arguing. So what happens there then?

The Copyright Tribunal reference remains live and will sit again in November, unless there is a settlement of course

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







Tragedies (D dance/FBR) in February, this single drops in the middle of four sold out nights at the (single Oct 23)



Sorry, You're Not A Winner (Ambush Reality) dance, part certain Enter

Oct 30)



(album, Nov 6)



Exceeder (Boss Records) Already a massive sono has the leos the heart of the (single, Nov 6)



Pressure (Fuelled By Ramen) on the Fuelled By home to Fallout The Disco - and pen equally catchy

(single, Oct 30)



I Wish I Could (Source-Etc) ray of sunshine. It Dune's new album Giant, which is due

(single, 2007)



Pop does not get much better than this Greg Kurstin (All Saints, Lily Allen, Peaches produced debut (single, 2007)



Jonah & The Whale (unsign

hybrid of Helmet and David Byrne.

stand-out from the

Like a wei





MUSIC"

Bunky, bass-driven pop, the new single from the forthcoming best of successfully winning formula

Retailers seek concessions

A firm decision on the introduction of all digital sales into the singles chart was deferred last week, as retailers lobbied for a relaxation on the format rules governing physical releases.

The Entertainment Retailers Association (Era), which for part of the committee with the BPI and label and broadcast representatives, announced a week ago that it had dropped its longstanding opposition to such a change. This brought it into line with the BPI and, as a result, the Chart Supervi sory Committee (CSC) was widely expected to approve the amend-

ent last Tuesday However, Official UK Charts Company (OCC) director Omar Maskativa says that more discussion is needed. 'There was general

ment in principle to changing the chart rules from next year. likely January 1, providing all the technical developments can be done," he says, "The committee also discussed whether physical and digital formats should be increased. There was some agree ment on that but it will have to be

fed back to the wider industry. Era secretary general Kim Bay-lev says that the organisation's support for relaxing the rules on ownloading is not dependent on changes to the rules on physical product but insists that Era must act in the interests of physical

retailers, as well as consum However, the proposals have already proved controversial with physical retailers. Era deputy chairman Paul Quirk says the

bath". "We are physical retailers. If we have a chart that we can't buy then it's no use to us," he adds. "As of January 1 all independents will have to go on their own. They will have to put out their own chart."

FMI commercial and digital media senior vice president Mike McMahon, who is on the CSC but was not present at last Tuesday's meeting, says the physical format rules were brought up by retailers

at a recent BPI-Era meeting. Depending on what comes out of it, in principle trying to change the rules to allow a hit more freedom and flexibility with physical formats was something the BPI

agreed with," he notes. The next CSC meeting is scheduled for November 21.

THE LONG BLONDES

A bespoke website through which fans are invited to upload images of themselves in return for

return for exclusive digital content sits at the heart of Rough Trade's campaign for The Long Blondes' debut album, which will be released next

month.
www.iknow-howitfeelstobeyourage.com will
host picture
galleries of The
Long Blondes' fan
showing how it
feels to be their
age. In return for
their images, fan: their images, fans will receive a free ringtone of the band's new single, Once And Never

Once And Never Again, and be entered into a draw to attend a VIP album launch event. Rough Trade marketing manager Clair Britt says it was a

CAST LIST: Radio: Michelle G'Donnor, Brad Humer, Anglo Plugging, Regional radio: Steve Tandy, Intermedia: Oliuktollege/Street Learn: Wild, National press: Sam Wills, Darling, Regional press: Becky Nolan, Darling, Marketing Claire Britt, Rough Trade. Online. Leslie Griettl, Rough Trade.

way to tap directly into the band's core fanbase. "Their fanbase is young, stylish and digitally savey," sike zays. "Their MySpace site attracted 23,000 friends

SNAP

SHOT

rien...
reganically,
now we're
utilizing this and
their mobile
database to
promote the
band's new sing
and debut allow
hand's f

band's new single and debut album." The band's first studio set, Someone To Drive You Home, is released on November 13 precaded by the aforementioned single on October 23, Rounh Trade single on October
23. Rough Trade
founder Geoff
Tran's Says, 'The
Long Blendes
represent the
future of Rough
Trade, We could

High-street retailers improve their download sites

HMV and Virgin take digital to next phase

Digital

Retail giants HMV and Virgin are relaunching their digital music stores, in a renewed bid to chal-lenge iTunes Music Store's dominance of the UK download mark

The second phase of HMV's digital store, which was rolled out last Thursday, offers a new site, www.hmvdigital.com, allowing customers to buy downloads without any new software. Other new features include audio clips of available tracks, differential pricing and artist playlists.

Virgin Retail, which this summer launched download starter

packs to tie in with its digital service, also plans to make changes to its download store in the coming months, to emphasise ease of use The current site is doing well but we have had a change in strat-

egy at Richard Branson's request in order to come more in line with Virgin values," says Virgin Retail head of digital Rudy Tambala. "We have been given the direc-

tive of demystifying the solution, removing the confusion surrounding the whole digital thing for the ole on the street. We are evolving the service to an easy-to-use, easy-access web-based platform with new features, design, usabili-ty, accessibility and so on. This will ilable in quarter four."

HMV and Virgin launched their download stores within days of one another in September 2005. with considerable marketing



HMV digital store: to challenge iTunes

pends. While both companies say they are pleased with the perform-ance of their digital offerings to date, Apple's iTunes Music Store continues to dominate the UK market. Apple announced last September that it had an 80% share of UK downloads and analysts believe that its stake is unlikely to have diminished.
"I actually think iTunes had

about 65% to 70% of the UK market," says Jupiter Research direc-tor Mark Mulligan. "But I would expect to see no major change in this. Virgin and HMV haven't fulfilled a lot of expectations.

There were issues about technology, but they are not the reason that they were held back," he adds. "The reason was that the iPod was so strong to compete against. It is so dominant they have a small chunk of the market to go for."

"A really strong relationship with a device manufacturer would

Competition in the digital market is set to increase further ket is set to increase further through a challenge from Microsoft, whose Zune player is believed to have a proprietary for-mat similar to the iPod. This would mean that it would only be ompatible with Microsoft's own download store, due to launch at the same time as the device. However, the Zune wil not launch in the UK until sometime next year, although it will be available before Christmas in the US

Despite these challenges, HMV UK and Ireland managing director Steve Knott remains confident that HMV's reputation in the music market will win through. "With new services and hardware being introduced to the market all the time, the digital arena is starting to open up, as we always thought it would.

"I firmly believe that it will be the renowned brands with the strongest reputation for promoting and selling music, such as HMV, that will have the best longterm chance of cutting through the different offers. This next phase in HMV's digital development will allow us to take our download offer to the next level."

HMV last week issued a trading update, which revealed that sales have continued to fall, albeit at a slower rate. Like- for-like sales over a 12-week period fell 5.4%, compared to a fall of 16.7% for the first nine weeks. Knott says that he is "encouraged" by these results. ben@musicweek.com

Ministry advocates DRM-free route

Dance label Ministry of Sound has waded into the digital rights management issue, critic major labels for "severely restricting consumer choice".

The label today (Monday) launches a DRM-free online music store (www.mosdownload.com) with a variable pricing structure.

It opens with 60,000 tracks

available, rising to more than 100,000 by the end of the year. linistry of Sound group

managing director Lohan Presencer says having DRM on digital downloads is "a sort of a nonsense". "It limits the player that you can play the music on ar it makes you incompatible with iPods - the most popular player on the market," he says.
"I think that DRM primarily

limits the choice to consumers. We believe it serves no purpose in the long run, because if someone really wants to copy music, they'll do it anyway. We hope the major record companies will start making DRMfree product available because at present they are severely restricting consumer choice."

In addition to being DRM-free.

the Ministry store offers a variable pricing structure, with 192 or 320 kilobytes per second quality downloads available from 99p Tunes offers 128kbps downloads

"The variable pricing depends on the labels," says Presencer. "If they want to sell cheaper because that's a part of their strategy then that's their choice to make. Going up to a higher bit rate is also important to DJs: when they are downloading and playing in clubs on very high-end systems, you're

going to hear the difference. The Ministry store is one of a ing number of download sites to offer a DRM-free service and recently there have been signs that major labels may be beginning to sway. In July, Yahoo! Music made Jessica Simpson's single A Public Affair available as a DRM-free download in the US with her label's consent, albeit at the higher-than average price of \$1.99 (£1.06), while last week US label Hollywood announced it would make Jesse McCartney's new

album, Right Where You Want Me. available as a DRM-free download for \$9.99 (£5.32).

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Fascination. Director of promotions: Neil Hughes, Polydor. TV: Ruth Thompson/

Regional radio: Grant Crain, Polydor



Mobile music deals take suppliers list down to three

by Nicola Slade

The mobile music download market has further consolidated with a series of deals, leaving just three companies providing back-end platforms to the UK operators

Just a year ago, around a dozen different companies handled such responsibilities, but new agreements have left the sector largely under the control of Groove Mobile, OD2 and Musiwave.

LA-based Groove Mobile, which has been running the Orange download store since 2005, has now won the contract to ovide a download infrastructure to the leading mobile music operator 3. It makes Groove Mobile the

biggest aggregator in the sector.

Meanwhile, OD2, which was
spun out of parent company Loudeye, and then acquired by Nokia, took control of the handset manufacturer's latest music offering Music Recommenders - while it is also working on a planned launch in quarter four of an agreement

While T-Mobile and Virgin are yet to enter the mobile download ctor. Vodafone continues to use



download technology supplied by French company Musiwave, a partnership it struck in 2002. Last year, a raft of companies were involved in behind-the-

scenes operations to deliver mobile downloads, but while there are still a number of content providers, it now falls to just three players to run the back-end technology. Groove Mobile's contract with

3 links it with the most successful mobile download store in the UK, claiming a 17% market share in th download sector, and in May this ar reported it had sold more than 1m tracks through its store.

3 marketing director Graeme

milestone was significant to us and to the wider music industry. In single sales, 3 is second only to iTunes on the internet with 17% of digital on the internet with 17% of digital downloads on 3 alone – a few years ago, no one would have believed mobile could have had such an impact on the music market. These are exciting times for us as the market looks set to grow and grow

3 had originally been operating the store with an in-house team However, the deal with Groove Mobile will result in the firm being supplied with a deeper catalogue of songs for its 3.75m subscribers

or songs for its 3:/5m subscribers priced at 99p each, while plans are afoot for a dual-delivery service, as well as incorporating playlist shar-ing and a recommendation engine into the service.

Nokis's launch of the Music Recommenders service will be fronted by David Bowie. The service, through which 40 indeworld supply 10 new tracks per month for users to preview and buy, marks Nokia's first use of the OD2 platform

Maria winner bids to beat A&R snobbery

As it faces a race against time to get the Connie Fisher album into the shops for next Monday, Andrew Lloyd Webber's Really Useful Group believes the succ of BBC1's How Do You Solve A Problem Like Maria? can bring about a genuine return of musical theatre to the charts.

With around 8m tuning in for the final of the Saturday evening show last month, RUG head of records Tris Penna believes the winner's debut album of cover versions will go Top 10 and will continue to sell in the run-up to Christmas and beyond. He also believes it will help break down preconceptions in the industry

about the type of music that sells "There is a snobbery within the usic business and they'd much rather have four white boys with a drummer, two guitarists and a singer," says Penna. "But the feedback from young people to the show has been really interesting, and the shows when we started using music theatre tracks rather than pop tracks

proved far more popular." Fisher's album is being released through Universal's new Fascination label, which is confident of turning the singer into a star with long-term chart potential. The label signed the singer after she won the BBC1 talent show on September 16. Within a week, the album was completed, artwork designed a television ads signed off, making it



one of the fastest-turnaround

projects in Universal history.

The album includes songs from
The Sound Of Music as well as selections from other musicals such as Evita and Cabaret, together with tracks that Fisher

performed on the programs Fascination's head Peter Loraine believes it has hupe potential, particularly in the pre-Christmas market.

"It was a huge television show," says Loraine. "This is now a chance to bring these great songs to a new audience."

However, Fisher opens in The and Of Music in the West End Sound Of Music in the West End on November 15, which means promotion time will be reduced. Universal is also bringing out an album of recordings from the show before Christmas. Nevertheless, Loraine believes

Fisher has a recording career if she wants it. "She'll remain signed says. "She has the talent to cut it as a big-selling artist."



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Chart coup underlines major's market-leading position

Universal dominates albums top five

Charts

by Paul Williams

Universal was yesterday (Sunday) aiming to fill four of the top five slots on the UK artist albums chart as it dominates the market like

never before ters, The Fratellis, Razorlight and Snow Patrol has ensured the major moves into the critical fourth quarter in the rudest of health; a week ago it set a new benchmark by ago it set a new benchmark by becoming the first company to con-trol more than 50% of the market with a record-breaking 58.1% share. To further underline its domination, it also occupied six of the chart's Top 10 places.

Universal's share was than three times that of closest rival Sony BMG and more than 20 percentage points bigger than the other three majors combined. Although it heads the artist albums market most weeks, more usually Universal can expect to lead with a share of between 30% and 40%, although it did nudge 45% for a

couple of weeks in August.

Polydor alone a week ago ed a 38.5% control of the s tor, its share boosted by 288,167 opening sales for the Scissor Sisters opening sales for the outset. course to claim a second week at the top over the weekend. The same company was also looking to retain a top five place with Snow Patrol's Eyes Open, while sister companies Island and Mercury were also top five bound respe-



James Morrison: debuted in top spot

cely with The Fratellis' Costello Music and Razorlight's self-titled and album Another half a dozen Universal

albums were also aiming for Top 20 places ahead of the arrival of a crowded fourth quarter of big releases from the major, beginning today (Monday) with new albums by acts including The Killers, Beck d Ludacris. Other key forthcon ing releases from the major for Christmas include new studio albums from Meat Loaf, Take That and Amy Winehouse, plus first "best of s from Girls Aloud

The major also continues to set the pace on compilations, a week ago claiming a 47.7%, share of the

and figuring on eight of the Top 20 seller Universa

versal's current domination is notable for the fact it is largely made up of UK-signed acts on first or second albums. The successes include Polydor act James Morrison's debut Undiscovered, which opened at number one in August with nearly 85,000 sales and is now platinum. Mercury signings The Feeling have also reached platinum status with their introducto ry Twelve Stops From Home, while Island act Keane's second album Under The Iron Sea is double platinum. The homegrown hits have been accompanied by a number of US successes, including Nelly Furtado's Loose and Pussycat Dolls' long-running PCD, which was last week heading towards its onemillionth sale

Universal Music Group International and UK chairman and CEO Lucian Grainge puts his group's unparalleled success down to a combination of strong followup albums and discovering a raft of

We focused on the artists on trying to make the best possible sec-ond albums we could and we also have made a commitment to invest ing and discovering new talent and they've collided," he says. "Scissor Sisters, Razorlight and Keane have delivered fantastic follow-up albums at a time when everyone is concerned about second albums and we've also signed and developed new talent such as Orson, The Feeling and The Fratellis."

High School Musical makes all-singing debut

by Stuart Clarke It has garnered virtually no radio

support and its terrestrial debut is still a couple of months away, but Disney's High School Musical is already turning into one of the phenomena of the autumn season

Despite its only real exposure to date coming via a screening of the movie on satellite/digital channels Disney and Disney Plus One a weekend ago, the soundtrack was vesterday (Sunday) easing its way yesterday (Sunday) easing its way to the top of the UK compilations chart. With repeated broadcasts on Disney and a screening on either BBC1 or BBC2 in December, it now ns set to replicate its success in the US, where it is at three-time platinum status with 3m sales and stands as 2006's biggest seller

We believed that it would work, but it's quite a leap of faith that it would work to this level without all the usual avenues like lo airplay, so early on," says EMI's commercial marketing and catalogue co-managing director Steve Pritchard, whose division is fling the release as part of a licensing deal the major has with

Disney-owned Hollywood Records EMI initially gave the soundtrack a soft release in July. keen to take advantage of any interest that generated in the UK movie was first aired in January. Over the months that followed 4,000 units of lead single Breaking Free were sold digitally in the UK, while around 1.100 physical albums were snapped up. "The soft release was about accommodating the word of mouth that we were anticipating," says senior product anager Hikaru Sasaki, "We really didn't do an awful lot in traditional areas to highlight this from a marketing perspective, but it's been on YouTube, it's been on Bebo, and these are areas that reach our target audience of six to 14 [years].

Around 1.8m viewers tuned in when the movie premiered on Disney and Disney Plus One the

les have increased considerably. Currently the soundtrack boasts nine tracks juside the iTunes Top 100, including five within the top 50. Such a presence mirrors a

pattern in the US where earlier this year nine tracks from the album entered the US Hot 100. breaking all records for any albu before it. The franchise is also spawning its own solo stars, with leading female Vanessa Anne dgens becoming the first in the US this week to release her o album. The Hollywood-issued set will be release by EMI's Angel division in the UK next year. "It's been nothing short of a phenomenon," says Mike Storey marketing director for Disney's

Buena Vista Music Group, "The kids instantly identify with this story. When it premiered on the Disney Channel in the US it had the same reaction that we've had here, to we have been working towards this for a long time. The movie will be repeated in

various formats on the Disne

Channel over the next month including dance-along versions and karaoko versions. It will air on October 6, 7, 23, 25 and 27 with a screening on BBC terrestrial TV to follow in December, EMI will give the campaign an extra boost leading into 2007 with the release of the DVD and a two-disc special edition of the soundtrack, "We want to maintain it in the charts through until Christmas," says Pritchard. "Our next target is platinum and it's finding out how far we can broaden the audience from platinum upwards. I think there's an appeal there for wider musicals fans, the female audience from 25 to 44, fans of Westlife, fans of Grease, it's got those potential audiences as well. That's the next step."

"It's a simple idea that everyone wished they'd had," says Storey. "This one just happened to be successful."

US booking agent makes UK move

After months of speculation, the giant US booking agent Creative Artist Agency opened an office in London last week, as the large US operators make a move on the an touring market. CAA has poached Emma Banks

and Mike Greek from the Sanctuary-owned Helter Skelter agency to run the office. The move could result in CAA taking over business from a number of acts rrently handled by Helter Skelter, including Red Hot Chili Peppers and Franz Ferdinand. The latest development follows a long period of intense

eculation in which both CAA and rival William Morris Agency were said to be eyeing up a move into Europe. WMA already has a ion office, but not staffed

one of the strongest rumours currently circulating is that WMA is trying to recruit one-time Dire Straits manager Ed Bicknell to ead the company. WMA is refusing to comment

on its plans for the UK, but if the rumour is true it would be a dramatic return to the industry for Bicknell. Last week, however, Bicknell did not rule the move out, but suggested it was unlikely, "I never comment on rumours," he sald, "especially when they are so wide of the mark".

Nevertheless Ricknell concedes be has been "in cussions with some initials but listed "PRS, Ascap, BMI, PPL, CAA, WMA, Basca, MMF, ICM MCPS, IMG, EMI or the MU" as

possible contenders, suggesting a return to the industry is on the cards in some form. Meanwhile, another veteran of

the live industry says CAA's move to recruit Banks is a smart one. "She's an extremely able agent," he says. "She works hard and puts the hours in, which means that CAA now has the two things it needs to succeed in Europe: personnel and income."

The source says US agents are making the push into Europe saturated than the US and that up to their US equivalents. It

ean arenas have now caught enables the larger agents to sign up acts to look after them for world tours rather than foreign em to find different agents to



High School Musical: 2006's biggest-selling album in the US to date



LONDON FACTS The cost of the Westfield

It will create 150,000 so m of restaurants, cafes, bars and loisure. There will be 4,500 car site covers an

of the site. Westfield supermarket, a gym, a 14-scree

Massive development in west London poses threat to West End's hard-pressed stores

West End feels ripples from giant mall

Retail

by Ben Cardew

The London newspapers cannot ave made easy reading for West End retailers of late. While shop per numbers have made a slo recovery since the terrorist bombings of 2005, online shopping seems inexorably on the rise and the recent increase in interest rates has led to predictions of a slump in ner spending.

And then in mid-September came news of Westfield London in White City, a mall equal in size to the Bluewater shopping centre, yet within 15 minutes of central London by Tube

Developer Westfield says that the mall, which is due to open in 2008, will contain flagship branches of Marks & Spencer. Debenhams, Waitrose and Next, as well as 265 smaller stores. It will be served by two new Underground stations, a rail station and two bus terminals, with Westfield promising "a whole new level of

To date, no music retailers have signed up, although both HMV and Virgin Retail say that they are

looking into the possibility of opening outlets there. However, there is concern, notably from retail consultancy Verdict, that a new wave of short ping centre construction could lead to excessive supply and there-

fore damage existing shopping areas - in London's case, this means Oxford Street and the rest of the West End "Westfield is just one of the new

developments that is being opened over the next five years," says Verdict senior retail analyst Nick Gladding. "There is 2.79m sq m of shopping space coming onto the market between 2005 and 2010. Westfield will have a huge

effect. It is in a wealthy area that doesn't have a very good retailing sector at the moment; it also does n't have very good transport links to central London. It will do very well and therefore have an impact on West End shops."

Retail in London's West End 😞

Westfield London is not the only competition that the West End faces - work is due to start soon on the new Stratford City complex, which will include

150,500 sq m of retail space. Nevertheless, HMV head of property Mark Bowles remains ontimistic. "Westfield London is already having an effect, galvanis-ing the New West End Company

[which represents retailers on Bond Street, Oxford Street and Regent Street]," he says. "We feel that the New West

Fopp Reckless Reco Borders
 Borders
 Ray's Jazz Shop End Company is now finding its

feet and that it is having an impact, for example in the plans to semipedestrianise Oxford Street

He believes that Westfield will attract a different clientele from the West End, which draws 75% of its custom from international and

"Westfield will have a huge catchment area, out west Chiswick. They don't have their own shopping centre like Blue-water," he says. "I don't think that they are people who regularly go to Oxford Street. There will be some overlap, but it won't be as great as ople imagine. I think areas such as Kensington High Street and Fulham Broadway [where Virgin has stores] will suffer more."

Unsurprisingly, Virgin dis-agrees. "The real impact is going to be for indie stores in places like Acton," says a Virgin spokesman. "Kensington High Street has always been a store that is more about location and the area is very popular with tourists. Kings Road in Fulham is growing and it will continue to do well. It has a very

loyal customer base." However, both agree that the new mall will help to attract new shoppers to Lon "It could regenerate central Lon-don as a destination shopping

area," says Bowles. area, says Bowles.
"In the long term we have everything building up to the Olympics. We can see more tourists coming to London. I don't see why the West End can't be part of that."

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joined BMG in 1990, forming the IQ label, before efore ing to Arista as A&R executive a year later. In 1994, he transferred to

the romoary eve





went into TV

So, X Factor is now entering the live audience phase - at what stage of the process do you know how good this year's batch of contestants

Well, I always look for "the one". Some pe look at it as, "Yes, we have 12 great people," "20 great people". If you're lucky, you find two good people. But I think, "Is there one good person out of the 110,000, who could get through this and come out of the other end as a potential record-

Reality TV pop shows have been around now for five years. How do you feel about those kinds of programmes going forward, as you continue to draw from the same pool of contestants?

Wherever you do these shows, an issue is the talent pool. But you have to be realistic - we are only looking for one [winner]. Now, if 110,000 people apply and you haven't found one, then there is a major problem. So, I think the odds are probably stacked in our favour.

The problem would be if the amount of people who applied declined. But every time we have done this show, the number has gone up. We had 40,000 applying in year one, 65,000 in year two

and 110,000 in year three. Some argue that - Will Young and Kelly Clarkson aside, perhaps - the reality TV pop phenomenon has yet to develop artists with the potential for true longevity. Do you go along with that?

, I do go along with it, to an extent. From the US and the UK combined, if we are being honest, e have one international artist so far which is Kelly Clarkson, someone who has gone on to to sell all over the world.

It's a good thing and a bad thing. It's a bad thing that we haven't got more, but the good thing is that if she can do it, if we can find someone like that from the show, there's no reason we can't do that again.

You have to be optimistic and hope and believe

that one year you are going to find someone who can become a true multi-platinum international artist. But there's no guarantee. You just have a better chance with this show than you normally

do when you sign an artist.

It's proven that you can sell a ton of records on a show like this; that part is not going down - if anything it's going up. So, is it worthwhile or not as an A&R exercise? Absolutely,

Now, we control probably the most important music plug in the country - the X-Factor results show. Those 11 hours are controlled by this company [Syco] now and that's a very nice position to be in, because there are not many slots on TV at the moment which are worthwhile anymore. That implies that you think the modern record company needs to have a stake in TV. Is it essen-

It's essential to me. I went into TV as a necessity. It wasn't something I particularly wanted to do. It just felt right that we should be creating our own programming. Then you only have to ask yourself rather than other people.

Look, five years ago, six years ago, there were probably 50 shows across terrestrial and non-ter-restrial available for an artist. Now, when you look at how many TV shows there are, which I think is crucial to market a certain type of artist, there are not many around. You have to really scratch around to find 10 worthwhile TV shows

that you can put an artist on. So any record company not having a stake in TV is missing a trick?

Well, I think so. If you were launching a middle-Well, I think so. It you were taunching a minute-of-the-road artist today and felt that your target audience was 30-plus females and you wanted to find 5m people, where would you go? And that's the problem. My whole business, ever since I've been at

BMG, has been incredibly dependent on TV not radio - to market and sell our records.

This autumn, five years after making Simon Cowell - the A&R man whose Jerome, 5ive, Il Divo, Westlife and Kelly industry executive in the world. Besides and American Idol, his fingerprints could albums in the UK last Christmas. Two of the US last year, Kelly Clarkson and I

A&R either. His Syco operation - a join model of the modern record label, strade Music Week's Martin Talbot about TV to

future in the,r

I went into TV as a necessity. It wasn't something I

particularly wanted to do. It just felt right that we

should be creating our own

programmes

whether we were signing things that came off TV like Power Rangers or WWF or using TV to launch artists such as Westlife or 5ive or Il Divo.

TV has always been my lifeblood You made that conscious decision prior to the first series of Pop Idol, in 2001. But at that point did you envisage building a division on the scale of Syco, as it now is?

You can always feel a shift in the market; if you can guess it a year before it happens then you normally win. And around about 2000 or 2001, I could just sense a change. I didn't know what the change was, other than that a change was coming

and that I had to shift how we ran our company.
I made a conscious decision that we should be running an entertainment company rather than a record company, with the main idea being that one aspect of the company can help the other side of the company.

a to 2000 Cowell received the Music Week Awards A&R prize, as credit for and Robson &

is a life-sized cut-out of Itimself, as

Cowell is on





as a necessity

If you are

on a music

show you

trying to be

honest, and

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I never take

it seriously

the show

king his TV debut on Pop Idol 2001, e track record spans Sinitta, Robson & IV Clarkson – is the most famous music s playing a part in the launch of X Factor all be found on five of the biggest-selling of these were among the biggest acts in Il Divo. And his success is not limited to oint venture with Sony BMG - is also a ddling music and TV. Cowell here talks to talent shows, A&R, Simon Fuller and his music media.

> There is a synergy and a purpose, and the record label and TV side run beautifully together. One example was when [then Sony BMG UK chairman] Rob Stringer said to me last year that they wanted to launch Take That for their 10th anniversary, would we be able to make a documentary. And so we did the deal. We made money on the TV side for making the

> documentary, it rated incredibly well. Just as importantly, the record company sold 1.5m Take That albums. That's where it works incredi-You appear to be involved in three discrete types

> of show - X Factor-style talent search shows, Take That-style documentaries, plus non-music related shows like America Inventor. Is that the range you are focusing on?

> We work very closely with Freemantle, I would describe us as partners, with one sole objective in

mind. Within a period of time, we want to become the most successful entertainment production company in the world.

The success this year of the Disney Channel's High School Musical – which has spawned the biggest-selling album in the US this year – has highlighted how powerful music-related dramas can be. Is that an area you have looked at? I started looking at this three years ago, way

before High School Musical. I went round all the networks saying that the next big thing has to be drama and that within a year's time we would have a major drama on an American network revolving around music

But it's a lot more difficult to do well than reality TV. This is a really different area. If you get it

But High School Musical did not surprise me in the slightest, because I've been banging on about this for three years. Just to touch on your new Syco deal with Sony

BMG, which you signed at the end of last year. How much freedom does it give you?

We have an incredibly open relationship with Sony BMG, always have done. They have always been very supportive of what we are doing. I've always tried to explain to them that there is a sanity to what we are doing; there are a few raised eyebrows when you announce that you are going to make a programme about inventions on a minute, you are in the record business!"

But I've always believed in what I call target practice. When I was putting out Power Rangers records or WWF records, years ago, people used to say "why the hell are you doing this?" Well (a) it's making money and (b) I'm understanding

And it's the same with any show we are making. Partly, the attitude is teaching ourselves. And Sony BMG totally understand the rationale of what I've done here. We don't run a company with a big overhead; across the TV company and record label there are nine of us. So our overheads are really manageable. The record compa-ny has got more successful year-on-year, so that hasn't suffered. And their openness makes it easy for me to work with them

for me to work with them.

You must have had other offers – you probably could have walked away if you had wanted to – so, you must be very comfortable here. Is it that openness and freedom which made you want to stay - aside from the money, of course.

Of course, the money is nice. Look, it's very easy for a lot of companies to go, "We would love you to come and do the same thing for us." But, when I was on the open market, probably about 17 or 18 years ago, there was only one company who were prepared to back me and that was BMG. That support has been there for 18 years.

It's easy to say, when you are successful, "I will go and do this elsewhere." But I felt, particularly when we did this last negotiation, that there w still this debt from me to them I had to pay off. which was "You put me in this position - you helped me do this, so I still owe you something." So, how do you manage to divide your time between music and TV, between the US and the UK. Or can you not really break it down like that? The most important thing, whether running a

record or TV company, is that it doesn't matter how good the ideas are, someone has to execute them brilliantly. Over the years making records, great people have worked with me here, fantastic producers who make the dream a reality, and great artists. It is the same principle in TV. When you make a record, you work with about five peo-ple; when you make a TV show, you have about

I've been very lucky. When I got into TV, I had great producers to make the shows a hit. Now we are making more shows, we have to concentrate



● In the Sonolay Times Rich List, last spring, Cowell ranked equal 938th, with an estimated wealth of E50m. Forbes estimates Cowell's annual rather or C18m.

 Cowell's big projects for this Christmas include Westlife's The Love Album, which is scheduled for release on November 13, an Siempre, released in November 27, and a debut album by new cholrboy group, Angells, on November 13.

on the fact that we have to have great producers and I think I have some of the best producers in the world working with me.

And that has to become my priority. A lot of people from the record business look at the TV business and think, "This is very basic, it's very

straightforward." I wish.
So how profitable is Syco now and how will you measure its development over the next few

measure i

We are making good money. But you have to look at it in two ways: what money is it going to look at it in two ways: what money is it going to look in; and what is the potential value of this company in five years' time. That's what I'm keen on. If you are in the creation of hits business and you are known to be a creator of hits - long-term brands - then you have a very valuable company.

And there are a few things on the horizon which I word go into detail or now, which word go into detail or now, which word go into be bigger than anything we have done before. But it is our experience of records and TV which is taking us to another level now. In trying to be smart about it. Let other people go and do all the groundbreaking new shuff, then we look at it and do it better. That's how we operate.

With all your various responsibilities, on both sides of the Atlantic, how do you fit it all in? You have to create a shorthand and if you've worked with people long enough, they get your shorthand. If I'm sitting here with Steve Mac and

shorthand. If I'm sitting here with Steve Mac and we've decided we want to record such and such a song with Westlife, he knows what I'm hearing. And it's the same with the team of people here. We know each other so well.

Most things go wrong because you have something in your mind and the people who are making it for you are seeing and hearing something completely different and you spend all your time undoing it. So you have to have that really kind of close relationship.

I wouldn't know how to make a record or physically make a TV show. I just surround myself with people with good people who do it very very well

Do you ever hanker for the days when life was simpler, when you just ran a record label and went into the studio to make records? But that was always tough as well. At the end of

every year, you'd have a decent Christmas and then think, 'I have to be Father Christmas again next year.' When you finish one record, you have to work on the next one. It's very competitive, so I always felt pressure, to be honest. It's easier for me now because I think more tal-

ented people want to work with me now than they did five years ago. I think that's one of the reasons why, possibly, we're more successful now. Me on my own, I'm useless. I'm just someone

Me on my own, I'm useless. I'm just someone spouting off whatever is in my mind. With talented record producers, TV producers and executives, I'm good. But on my own, I'm absolutely hopeless.

Anyone who wanders around town saying, "That was all me, that was all me", they are kidding themselves, apart from other people. That's just rubbish.

You are being amazingly modest, far more modest than people who watch you on Pop Idol might think of you as. A lot of people watch you on TV and ask, "Is he really like that?" Are you aware of that?

When you watch last week's show, you are talking about five days' filming condensed into an hour and, guess what, they show all the nasty comments. Most of the time you are probably quite nice in an audition room.

But that's the nature of TV. It's like Gordon Ramsay; he is a charming guy when you meet him, but from his edited highlights on the show, he's yile. But he knows that, I know that

If you are on a music show you are just trying



to be real and honest, and to make the show have a sense of humour, which you've got to have. But I never take it seriously.

Do you play up to the "Mr Nasty" image?

Well I can be a bit more loose. If someone is sitting opposite me at dinner wearing a hideous tie, I probably wouldn't say, "You have a hideous tie on." But if they came into an audition for "Tie Idol', and they wanted my opinion, I would probably tell them. It's different circumstances.

You are currently both in front of and behind the camera – how long can you imagine yourself remaining in front of the camera?

It's a good question. If you think that the audience like you and that you bring a value to the show and you own the show, there's a purpose to it. If it's going on the TV for the sake of going on TV, then I'm not going to be doing this that much longer.

There will come a point inevitably when suddenly the audience goes, "I've had enough of you now." That's the point when you have to go, "Thank you very much, its all been fine – now I'll just carry on producing shows."

I probably got more of a buzz getting the figures on Got Talent in America, the show I made with NBC with Piers [Morgan], seeing that show go to number one, than I did being on a show myself. I don't miss being on the shows. I want the people I put on the shows to be successful, I want the shows to be successful.

Having worked with artists - who, as we know, can be massive one year and gone the next - you must be as aware as anyone of the fickleness of fame.

rickieness of fame.

Olow, Lee's be honest. Particularly in America, it famel opened so many more doors. I'm not on the properties of the

When your new deal was confirmed, it was suggested that you are committed to four more American Idols. Is that as far as you can imagine going?

Cowell looks to the future: "There's a coup of obvious rou we should be

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Well, if you had asked my after the first year, the idea of reaching five would have been a bit of a pipe dream. Now were about to hit number six, so you never know. It's the same rules – if the ratings stay up and an audience are keen to watch you why not?

Even after your legal battle, you still work together with Simon Fuller on American Idol, How is your relationship with him now?

Even throughout the last lawsuit, which probably lasted it is mounts, we must have had dinner on the constraints. Here why he had issued the constraints and thinks knew why the had launched X. Factor. There was a kind of understanding that only he and I understood really and, because we understand both positions, it didn't feel particularly personal. In ever thought it was going to go to court, so I treated the whole thing as kind of like paperwork.

On the night of the [American Idol] final, we spent the entire night with him and I just chairing and ignored everyone else. We are very similar – Simon wants to be the top dog and I want to be the top dog. And I kind of Ilike that healthy competition. He doesn't want me to be more successful than him and I don't want him to be more successful than him and I don't want him to be more successful than me. I'm quite open about that. I don't have a problem with that.

In the cuttings around your settlement, there was talk of Pop Idol in the UK during 2006. Obviously that is not going to happen now – will we see Pop Idol in the UK again?

Thomestly have absolutely no idea. My focus is X Factor. I think the market really can only sustain so many talent shows in one year—which is one of the reasons why American Idol has been is so successful, because it really is the only music show in America. Thying to launch another show on the market here, with X Factor lasting 18 weeks, that might be tough.

So there is no accord with him that American Idol will continue in the US and that you won't launch X Factor against him?

Yes, there is an understanding there. As long as I'm doing American Idol, X Factor won't be on the air I'in the US1.

And the other way round?

I've never really discussed that with him, to be honest. I've never thought about it. My focus is X Factor. And it's more successful than ever before. I don't know how you would do two shows like that in any one year.

In the past five years, as you have spent time hopping backwards and forwards between the UK and US, what changes have you noticed?

I don't think anything has changed too much, really. There is more variety for the audience we used to sell to than there existed 10 years ago, and you have to take that into account. Having said that, the same rules still apply—great arists, great songs, you are going to sell shiftoads of records. For instance, You've Beautiful by James Blunt. That record can and will exist in the climate today, as it would have done 20 years ago.

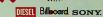
I've never been too swayed by all the technology arguments, I just think that I would like a song like You're Beautiful, please, and I will sell loads of records. Just worry about the records and the artists...

Finally, do you now consider yourself to be more of an A&R executive or a TV executive? I see myself as an executive of an entertainment

company. I wouldn't give up either. Genuinely I wouldn't. The two have to work alongside each other. And we have to expand this a little bit more now outside of TV and music as well. And there's a couple of obvious routes we should be going down next, which we probably will.

And are you going to tell us about them? No way! [laughs]

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The CD accompanying this issue of Music Week showcases the Diesel-U-Music Awards finalists - nine undiscovered acts bristling with crossover potential

Diesel Awards acclaim UK's hot new acts



David E Sugar has been creating chip music on his Gameboy for two years, combining games console bleeps with dreamy vocals and lush guitar melodies. This track has a driving beat to keep the multi-layered computer game sounds and abstract vocals in line, and makes a graceful introduction to his eclectic production style. wolved in music since the tender age of nine, David has contributed music to the BBC, introduced Radio One's Rob Da Bank to chip music and was approached by Malcolm McLaren to front a Gameboy band.

2. The English Channel - Forty Nights And Forty Days A heady mix of Poland 505 house and European el this Andrew Weatherall/Shaun Ryder-inspired track captures the spirit of Screamadelica with the clarity of New Order. Unafraid to use the odd bit of Lancashire dialect to scruff up his vocals, this offering encapsulates the Channel's cocky approach to songwriting, which is

starting to win him critical acclaim. 3. Duke Dumont - Popdatpussy

After becoming a Diesel-U-Music Awards 2006 finalist, the Duke - who describes his music as electro-club-thrash - announced that he is due to release Mekon and Missy Elliott remixes through Wall Of Sound and Atlantic respectively. Combining booty-house lyrics with minimal drum & bass clatter - complete with time-stretched drums and vocals - this track builds to a steady 4/4 beat and promises to become a dancefloor filler.

The North London hip hop/grime artist has already worked with Mobo-winning Dexplicit, X-Factor's Nicholas Dorsett and Knuckles of Jammers Neckle Camp. This, his second single, is a slice of smooth urban rap that has already gained support from pirate radio stations Xtreme 101.7 and Bosey 97.5.

5. Caskade - League Of My Own

Caskade, real name Ben Cook, has been honing his rap style for seven years. Citing UK hip-hop acts Skinnyman, Klashnekoff and Ruffstylez as inspiration, this Welsh artist isn't afraid to big himself up. A French gypsy Wurlitzer loop starts the track, bringing an interesting dimension to Caskade's colourful lyrics, which boast that he's the biggest guy in town

6. L-Marie - Break Me

Hailing from Glasgow, L-Marie has been performing in Scotland for years, collaborating with artists on SoulClap, a division of Universal Urban. She also released the soulinfused Mixtage series Liza Heat, which drops original soulful vocals over heavy hip-hop instrumentals. Break Me is a minimal slice of blissed-out soul that relies heavily o L-Marie's depth of tone, while a classical guitar plays delicately in the background.

7. Gilkicker - That Day

In the business of making infectious, giddy guitar-pop. Gilkicker are building up guite a live following in Londo Founder member Sam McCarthy originally formed the band in Portsmouth with four schoolmates. Very quickly they became the most popular live act in town. One track was even picked out by BSkyB Sports to soundtrack televised highlights of Portsmouth FC lifting the Championship trophy

8. Quad Riot - Johnny Negro
This Kentish four-piece peddle a fine line in taut riffology, sounding not unlike Bloc Party duelling with The Killers They plan on gigging hard, learning their craft and writing more songs such as Johnny Negro – a spiky Eighties pop treat that sees the singer (also called Johnny Negro) lurch between jerky Simon Le Bon-esque verses to falsetto

9. The Very - Dancefloor Hell

ases, this band have played No strangers to industry st

















Diesel-U-Music UK finalists: (clockwise from bottom left) The English Channel, David & Sugar, Illamadi, Caskade, Quad Riot, L Marie, The Very, Gilidcker

Manchester's In The City, T-Break at 2005's T In The Park and recorded sessions for Radio One and Radio Scotland. The raw garage sound on Dancefloor Hell suggests Joey Ramone is alive and well, squeezing into his drainpipes and leathers one last time to produce this guitar-driven anthem.

For more information on Diesel-U-Music and the winners, please contact Neil Shivers.



A launchpad for bands

Diesel-U-Music, which has been sourcing and supporting unsigned bands for seven years, has just ned its doors to artists from around the globe in a bid to diversify its roster. And, with a string of new partners on board,

the widest platform possible for winning artists to reach industry tastemakers. Meanwhile, while a new open-voting system has raised the event's public profile Accepting entries from the Accepting entries from the rock, urban/hip lop and electronic genres, the contest will propel its winners into the limelight with backing from a wide-reaching network of independent record labels,

This year's competition winners will perform at the Diesel-U-Music Channel 4uside established artists

promotion agencies, magazines and radio. Past champs include

Mylo, Souvenir (aka Tom Vek), The Pistolas and DJ Yeda, all

Outstanding Contribution To Music & Lifetime Achievement banners, Previous winners in these categories include Mark E Smith, the late John Peel, Isnac Hayes and Glastonbury founder Michael Eavis. www.diesel-u-music.com

This week's accompanying Diesel-U-Music CD gives a taster of this year's Diesel-U-Music



Websites which build communities around music content, such as MySpace, YouTube and others, have provoked diverging reactions from major labels, reports *Adam Woods*, who surveys the new sector and examines the potential of this consumer-led beast

Web 2.0: to love or to loathe?

This time last year, few of us had even heard of MySpace, YouTube or Bebo, but now, as we all know, destinations built around social networking and user-generated content are ubiquitous almost to the point of over-familiarity.

Over recent months, so-called "Web 2.0" tieups and flare-ups have accounted for a significant volume of column inches, and even experienced industry-watchers have struggled to gauge the true relevance of such sites amid the cloud of hype that swirts around them.

However, with the arrival of branded channels from the largest networking portals and the promised launch of download services from others, commercial models are beginning to evolve, giving the music industry an opportunity to evaluate these Web 2.0 properties. Are they a genuine gift from the internet gods and un intriguing new income stream, or just another fun way for convents to internet with likesal control?

sumers to interact with illegal content?
Certainly, those majors which have contributed to the debate – chiefly Universal and Warner – seem to differ as to whether sites which build unofficial communities around music content should be eviscerated or embraced.

In spite of Universal Music Group's purported involvement in the still-to-be-lamenbed ad-fund-ed download store Spiral Frog, chairman and CEO Doug Morris had menacing words for the new guard of copyright cavallers at a recent investors' conference in Pasadena. Labelling companies such as YouTube and MySpace as "copyright infringers who were usen sor millions of dollars," he hinted at legal reprisals, promising that Universal would shortly reveal how the would be 'deal'.

ing with these companies.

No surprise, then, that Universal has not yet entered into the kind of arrangement recently announced by Warner Music Group and YouTube, according to which Warner gives the video sharing site a licence to broadcast its music and videos—subject to the agreement of individ-

ual artists – in return for a slice of ad revenue. "We want to lead through innovation as opposed to leading through litigation," said Alex Zubillaga, Warner executive vice president of digital strategy and business development.

Setting aside the media fuss, one fact that can't be ignored is the excitement that interactive, organic web applications have generated at a grassroots level. The dynamic that exists between the industry and the fans at the moment is possibly the strongest I can remember, 'says knight, director of Camden-based community platform Xuster.

This a bit like the range wars in the Wild West at the moment, with all the different players arriving on the scene and digital real estate springing up everywhere, Knight continues. The difference is that, rather than the big people taking it out on the little people, the little people are much more involved in the process this time.

"It is the consumer that has supported You'lube, not Apple or some entrepreneur. It is the consumer that has driven MySpace and Bebo, and when it comes down to digital, it is that twoway street that makes it so exciting."

The evolution of the web into what is frequently defined as its second phase is at least partly responsible for the opening of this two-way channel. Web 2.0 - a phrase coined almost two years ago by executives at internet publishing company O'Reilly Media and fleshed out since by founder and online grun Tim O'Reilly - refers to a spiritual a family of internet applications which derive much of their power from mass public input.

an taminy of the mean and the mean of their power from mass public input.

Some of these, such as eBay, Wikipedia, Flickr and Google Addense, embody Web 2.0 in its purest form, in that they could only exist on the web. But there is an 'out with the old' element to the Web 2.0 philosophy – out go personal websites and centralised content management, for instance, in come blogs/MySpace pages and bit torrents.









Building communities around music: (from top) YouTube.com; MySpace.com; NME.com; Channel4.com; Indiestore.com

MySpace

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"If you think that, a few years ago, it was important to have a website: that has [become] so last century now," says Scott Cohen, founder and VP international of digital distributor The Orchard. "A website that is not connected to a community of like-minded people is a little pointless; it is a silo and you just hope that someone finds it:

silo and you just hope that someone finds it."
The alternative that social networking provides is the ability to target customers, not by demographics such as age, see, income or location, but by what Cohen describes as peyhodraphics—"what their likes and dislikes are, what their usage patterns are, what they want. And that, to me, is a far more powerful way to market to consumers."

The impact of MySpace on the music world has perhaps been overstand, with many journalists, in the case of the Arctic Monkeys or Lily Allen at least, stending to ignore the continued relevance of more traditional promotional channels such as press, ratical and TV. But with 3m bands and consulting like 111m members, the News International Control of the Control of

own recordings.

This first foray into e-commerce is not due to launch until the end of this year, but according to

MySpace chief executive Chris De Wolfe, demand for the service is high.

Every new application and functionality of the site is added because we hear from our users that it is something they would like to have, he says. Awase fans and MySpace used have been asking us since the sites when they are going to be able to buy their favourite music right from the artist music mofile."

Just as the muste channel on MySpace was initially utilised by independent and unstigned artists, so the company believes early adopters of the Snoop service will come from a similar pool. We expect early users of the MySpace and Snoop digital muster service to be up-and-coming on digital must service to the open-decoming on digital must service to the open-decoming on their visibility and connection with fairs, "say De MySpace and Snoop and their visibility and connection with fairs," say De MySpace and Snoop and their visibility and connection with fairs, "say De MySpace and MySpace and MySpace will not be the last major insertable, MySpace will not be the last major insertable, MySpace will not be the last major.

Inevitably, MySpace will not be the last major social networking site to attempt to extend its reach into music retail, and it may not even be the first. US-based, British-owned networking site Bebo attracted 100,000 bands to its Bebo Bands offshoot in six weeks, briefly overtaking MySpace in the UK as a result. Unsurprisingly, it has plans for an integrated music store of its own.

We have been talking to Snocap and all of those companies, says Jim Scheiman, Bebo vice president of business development and sales. "It is going to take MySpace a while to come to market with this and we would expect to have our own service out there by the time they do."

While these with a seated for the season of the season of

There is already some evidence that social networking sites are directly fixelling online musisales. Research from web-tracking outfit Fittwise shows that UK music sites free #11.5% of theirsits straight from social networking sites during the week of September 10 to 16, making a direct link between online community interaction and actual music-buying. It is the

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"A lot of people say exposure on social-networking sites is not revenue-generating activity, but potentially it is, because if you discover a band on one of these sites, you can go to a music site and buy a CD," says Heather Hopkins, Hitwise director of research.

Given the high profile of MySpace and Bebo, it would be easy to assume that concepts of community on the internet rest entirely in the hands of a few sky-rocketing brands. But the beauty of a community is that amyone can build one. Indeed, the Web's facility to bring together previously disparate individuals to form specialist or like-minded communities is anguably its great strength.

In the UK alone, a healthy santtening of companies has already sprung up, all of whom make use of different aspects of the community principle. Student social networking site Unividiage, for instance, attracted 100,000 users within five weeks of its Angust lannch. Operations such as 7 Digital's indicators, Tuneffibe, Arkade.com and Pulse Rated all allow unsigned arts and and music online, while others and its States and Bandwegng ain to bail of diffice communities via

Companies explore virgin online territory

In the advertising world, the buzz-word of the moment is "engagement", as brands rush to find ways of interacting with a consumer base which is increasingly embracing the relatively ad-free world

of Web 2.0.

A similar trend has emerged in the music business in recent months. The launch of MTV Flux, where VH2 once stood, is touted as a testament to MTV's faith in the creativity of its audience and the watchability of the content they generate.

In August, the network marked its 25th anniversary with a specially commissioned video by This Streets (pictured) compiled from footage shoot by five MTV viewers, who were each given video cameras and instructed to shoot what they filed. Elsewhere, YouTube and Warner Music Group believe their recent deal can generate a similar sense of grass-roots engagement. The financial advantage to Warner is self-

similar sense of grass-roots engagement. The financial advantage to Warner is selfevident: YouTube's business model dictates that it attracts watchables content, while the label receives a slice or advertising income. Writing on the YouTube blop, "the Journal of the World of the World of the certified forms," Warner is the first secord label to entirate and support your creativity by authorizing use of their music content for free, in partnership with your favorite artists."
Inviting the listeners to get involved is nothing new. As far back as 1994, Todd Rundgren released his New World Order allum with CD-ROM software which allowed fans to mix the allum themselves. Rundgren also extended the principle that year to his gigs, where members of the audience were encouraged to come orastop, play instruments and morses buttons.

Press buttons.

However, in his book Lost In

Music, Giles Smith wrote

witheringly of the experiment:
"Call me old-fashloned, but if I go and see Todd Rundgren, I want to see him at the piano playing some of his times; I don't want to see some geek get out of the audience and noodle around on Todd's synths. I'm quaint enough to believe that, while geeks are everywhere. Todd Rundgrens are few and far between."

Fast forward a decade and the rules of engagement have changed immeasurably. The geeks' time, it seems, has finally come.

Red pair and an analysis of the second street by th

Net gain: (above) MTVcommissioned Streets video directed by viewers: MTV Flux website, with ads from Kerrang! and Vodafone brands among others.

7 Digital managing director Ben Drury says indiestore doesn't am to compete with MySquee, although he notes that some artists are using their indiestore page, which users can personalite, as their defeated become page. He also points out that, while MySquee will very likely have the biggest reach of any unsigned download site when it launches, it will almost certainly not have the most attractive terms, given that MySpace and Snocap are expected to take 45e per song 3old.

"What we are offering is a much better deal has Snozen, which we don't think is a very good interface at all—we don't think it is a very good interface at all—we don't think it is a very good unterface at all—we don't think it is a very good interface at all—see both the state of the state

Meanwhile, Bandwagon offers music and editorial from around 300 independent labels, as well as large volumes of user-generated content, including what its founder, Huw Thomas, claims is the largest unsigned music catalogue in Europe – 20,000 tracks from 5,700 bands.

For the unsigned bands themselves, Bandwagon offers not just a promotional platform and the ability to sell PC and mobile downloads and ringtones, but also the possibility of a synce deal. From its catalogue of unsigned music, Bandwagon culls a shifting catalogue of music which it offers to ad agencies and games developers.

Xtaster and its urban sister site, 360-X, are

most easily compared to online street team operations, designed to reel in grass-roots fans, introduce them to new music and encourage them to get involved at street – as well as screen – level.

Obviously the broad stroke is with the record companies at the moment, especially now they have started to see the validity of digital, as opposed to this obsession with press and radio; says Knight, a former head of international at Ministry of Sound. 'If you don't get added to the Alist or if you didn't get the feature in the NME,

do you write off the campaign? Of course not? Xlaster has an active membership of around 40,000 fam and a broader database of almost a million. The communities are out there, says million. The communities are out there, says laterally if they are going get to them. "Live music is doing phenomenally well, he says. The weak point is music sales. So why can't you buy musical a gipt Vingin has all these people beadlining their festival — there should be a 'Virgin Megasture' festival — there almost be the silver of a special festival — the same than the property of the same and the festival effects."

Such a convergence of live music and Web 2.0 principles recently centred around the unlikely figure of Suzanne Vega, who became the first-major recording artist to play a giv within the fast-growing MMOG (massively multi-player online game) Second Life. It is a safe bet that, as of the artists follow, viewers will soon be able to click to buy CDs and merchandise while they watch.

So can it be that Web 2.0 will potentially offer a more satisfying music experience than the offline world itself? Perhaps not, but in this ever-shifting business, it may be able to give the physical world some very real pointers. The music industry should not leave it to the judges to decide on online royalties

We must hope for another deal



Sense has prevailed in the online royalty dispute between the labels and the publishers. And we will all say "hurrah!" to that.

It has taken too long, cost too much and wasted energy, but that's for yesterday. Today we should celebrate.

As an agreement, the deal is crucial in providing a solid, reliable platform on which to build digital business going forward. Of course, there are still details to be ironed out.

Next month, services offering alternative business models - not rooted in the "pay 79p, you get a track" idea - will attempt to resolve their issues.

Some of us will regret the BPI's decision to draw the digital music services into the debate. It may well be true that circumstances then made it logical for the BPI to look for their support, but it leaves us still on the verge of a tribunal battle, despite the settlement. And that is a shame.

A tribunal will be a point of resolution, it is true; Judge Fysh will force a decision and close the issue once and for all. Whether it is to the satisfaction of the music business is irrelevant; a decision will be reached. And imposed. That is, in itself, alarming.

Of course, there are still six weeks before that

moment arrives. Let's just hope the settlement bug is infectious.

Stateside, the Scissor Sisters have had their new album pulled from Trans World Entertainment record shops, after frontman Jake Shears uttered an outrageous slur at a retail convention.

The slur? Shears criticised one of the chain's stores for selling a CD for \$20 - an outrageously high price, apparently. As a result, some 1,000 US shops are now refusing to stock Ta-Dah, dealing a blow to the Sisters' hopes of breaking their home market. The furore perhaps indicates why Shears and co are having such a tough time doing so.

It is strange to hear a US radio programmer suggesting that the Scissor Sisters are too out-there to appeal to the "soccer moms" who tune into his station. This is a band which has sold 2.5m albums in the UK, precisely because they do cross over to every demographic.

In Britain, we like our pop stars to be outrageous, committed and opinionated - even if we don't always agree with them.

To me, \$20 sounds a fine price for a CD. But that is no reason to castigate Jake Shears.

martin@musicweek.com Martin Talbot, editor, Music Week, CMP Information, First Floor, Ludgate House, 245 Blackfriars Road,



Remember where you heard it: Dooley began his week in glamorous Croydon, taking a stroll are Brit School with Harvey Goldsmith (pictured below). The legendary promoter explained the reason he chose to study pharmacy at Brighton Poly was because 'I was interested in the marketing of cosmetics and perfumes, and wity people chose one product over another". Great training for working with rock bands then Meanwhile, up in Manchester, BPI communications supremo Steve Redmond was forced to queue up for seven hours to wait for his pass to get into the Labour Party conference. On the plus side, he's now a worldclass player at Snake on his mobile Still, Eric Nicoli was the first to get in the Labour leadership jokes and cheer things up at EMI's do at the conference, cracking a gag that he had

assurances the current leader will be in place for another two years, only to then reveal he was talking about Sir Alex Ferguson... He may only be 16 but Lif Chris brought out the rock'n'roll in his audience last Monday night, But wait a minute - was that Alex Crass rocking out on someone's shoulders?. Last Wednesday was a busy night what with Juliette And The Licks, MySpace and Jay-Z all putting on shows Paul Oakenfold was among those spotted at Jay Z's Royal Albert Hall show. We bear the party kicked on at Mo*vida... Meanwhile, Bloomsbury Bowling Lanes was left £300 cut of pocket after the Juliette And The Licks' afterparty when they lost one of the New York Dolls' shoes Dirty Pretty Things, former members of Skunk Anansie and Dooley himself were among those dranged into the karaoke booth for some late night nditions with Juliette.. Last Thursday the Copyright Tribunal finally threatened to get underway and the list of the legal bods involved in the dispute read like something out

of Chredo We had a Judge Fysh a Colonel Arnold and a Rear Admiral Green This was something of a contrast to the American lawver representing the US digital giants. who looks not ınlike Magnum PI and is called

very personal, one-on-one audience with managing director Steve Knott. Smart move, Orange & Blue Music Dooley hears that Polydor is planning an English-language version of Tokio Hotel's album in the UK sometime in 2007. The teenagers have been a sation in Germany this year... Love Of Diagrams have signed to Matador... Who was the A&R executive who arrived home to find 30 armed police storming his apartment building? Fortunately, they were there for his neighbours. Or so he tell us. You hear a lot about China's online censorship laws, but they're really not that tight. Placebo's latest album Meds has just been banned from record shops by the Chinese authorities, yet strangely it remains available to buy online. And the band have also just been allowed to play a show in Beijing. Someone must really te that album's artwork... Good luck to Katie Melua who today (Monday) will be attempting to set a world record for playing the deepest-ever unclerwater concert. She's playing at the bottom of one of the four shafts of the Statoil Troll A Platform gas rig in the North Sea, She'll be

some 369 meters below the surface

which, in a very real sense, is the

closest thing to crazy...

So, you're a new band with your own

label and you want your music in the

if you're being clever, why not buy a few shares in Britain's biggest music

retailer - that'll be listed company

HMV - go along to their AGM and

plan to do for unsigned acts? Cue a

very publicly ask the board what they





TUESDAY: "Punters sharing an average age of 14 grammed unstairs for Lil' Chris' debut London show Don't look at us like that. Scores of 14-year-old girls (and they were the ones they let inside the venue) screamed throughout his set, and even appeared to know the words to his songs. The little fella didn't quite know what to do when a bra was WEDNESDAY: "Here at Music

Week, Tim Westwood very much divides opinion. While half the office runs to the hills at the very mention of his name, the other has a lingering respect for the way a man of such unlikely background could become, arguably, the most important person in European hip hop.

THURSDAY: "Lee Hazlewood's back, with a solo album that is billed worryingly, as his last, Dooley has spun it and if you are not moved, you have a heart of the blackest night. If this is Lee's last album - and he underwent some heavy surgery in 2005 - then what a way to end. To read the full entries on Dooley's Weblog, go to www.musicweek.com



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The Upfront Club Top 40



29

FIREFLIES FEAT. ALEXANDRA PRINCE I CAN'T GET ENOUGH

SOUL AVENCERZ FEAT. JAVINE DON'T LET THE MORNING COME

VARIOUS SUMMER OF SALACIOUS RECORDS '06 (SAMPLER)

TWM REPOSSESSED

≫ ⊗ CHANEL MY LIFE

27

24 8 5 SUN GONE

B ROUTE 33 FEAT. ALEX JAMES LOOKING BACK BEATTREAKZ SUPERFREAK

STARKILLERS DISCOTEKA

HOUSE AGENTS I WEEK IN IBIZA



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LUTHER VANDROSS SHINE

IKE & TINA TURNER RAISE YOUR HAND (U GOT TO ATRIUM IN LOVE WITH YOU EMJAY AND THE ATARI BABIES STIMULATE/REAL HIGH BOB SINCLAR/CUTEE B/DOLLARMAN/BIG ALI ROCK THIS PARTY

PHILTRE PHREEKS VS. FPI PROJECT EVERYBODY (ALL OVER.) DALLAS SUPERSTARS ALBUM SAMPLER

CHRIS LAKE FEAT. LAURA V CHANGES

FATBOY SLIM CHAMPION SOUND/STAR 69

40 % E LIONEL RICHIE | CALL IT LOVE SCISSOR SISTERS I DON'T FEEL LIKE DANCIN JAMIROQUAI RUNAWAY PHILIPPE B IBIZA MI AMOR BODYROX FEAT. LUCIANA YEAH YEAH





raders get the knack

and went on to achieve the same placing on the OCC sales chart a Commercial Pop club charts in June with their single Voodoo Child Rogue Traders reached number three on both the Uptront and

marked a successful UK debut for the Anglo-Australian band, and The track, based around a sample from Elvis Costellos rump It Up.

Commercial Pop charts this week 1979 hit My Sharona, and jumps to the top of the Upfront and success, Watching You is constructed around the riff from The Knack's follow-up Watching You looks set to do even better. Using the same rock/dance sound that made its predecessor such a

Sex 'n' Money, while it finishes up 27.4% ahead of nearest challenger On the Upfront Chart, it has a 13.9% victory margin over Oakentold's

Portelli, Dirty South and The Rogue Traders themselves. Paris Avenue's In My Mind on the Commercial Pop chart. Mixes of Watching You come from Chris Lake, Olli Collins & Fred

and is likely to be followed next week by Come To Me, which receives its Pussycat Dolls track also makes the Top 10 of the sales chart this week, Don't Need A Man is this week's highest climber, jumping 26-8. The Scherzinger, who also fronts the Pussycat Dolls, whose own new hit Diddy's fifth number one on the chart, and features vocals from Nicole chart career but has moved 19-7-1 in the past fortnight. Come To Me is the chart to P Diddy's Come To Me, which made a slow start to its Fergie's London Bridge loses a close-fought battle and its leadership of Meanwhile, after three weeks at the top of the Urban Club Chart,

Raychel – Give U What U Need, 20. Fish Go Deep – The Cure And Gloria Estefan – Rhythm Is Gonna Get You, 19. Streetplayer feat Cowboys - Wicked Mountain, 17. Outwork feat. Mr Gee - Elektro Helena Paparizou, 15. Crazy Situation – Shibuku, 16. Midnight Something Kinda Ococh, LS. Bootyluv – Boogle Znite, 14. Mambo follows: 11. Pussycat Dolls – I Don't Need A Man, 12. Girls Aloud – Finally, breakers 11-20 on the Upfront Club Chart this week are as

TOP 10 UPFRONT CLUB BREAKERS

4 THE ENERGIES LIFE BEGINS 2 TIESTO FEAT, MAXI JAZZ DANCE 4 LIFE MOBY FEAT DEBBIE HARRY/MOBY NEW YORK NEW YORK/GO

CASS FOX TOUCH ME

HABABES EASY

The Cause

COMMERCIAL POP TOP 30

A . . . I ACHINA (SI FROATS THE CHALSER 3 8 2 NU ELECTRIC NO MATTER WHAT PARIS AVENUE IN MY MINU SZCHXXXXA1/82H41151

The Official UK Charts 0710.06

SINGLES

SCISSOR SISTERS I DON'T FEEL

2 | 2 | THE KILLERS WHEN YOU WERE YOUNG 3 | 19 LIL' CHRIS CHECKIN' IT OUT

- 32 EVANESCENCE CALL ME WHEN YOU'RE SOBER 5 JUSTIN TIMBERLAKE SEXYBACK
 - 6 | 27 LILY ALLEN LDN
 - 7 PUSSYCAT BOLLS I DON'T NEED A MAN
- 8 | 4 | NELLY FURTADO FEAT, TIMBALAND PROMISCUOUS 9 45 CAST OF HIGH SCHOOL MUSICAL BREAKING FREE WALDON
 - SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE | • JAMELIA SOMETHING ABOUT YOU
- CASCADA EVERYTIME WE TOUCH FERGIE LONDON BRIDGE VINK U & UR HAND
 - 16 14 THE FRATELLIS CHELSEA DAGGER 18 11 THE FEELING NEVER BE LONELY 17 S SNOW PATROL CHASING CARS 15 C RAZORLIGHT AMERICA
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PRE-RELEASE AIRPLAY TOP 20

- FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT P DIDDY FEAT, NICOLE SCHERZINGER COME TO ME
- JAMET IF YOU GOT THE MOVEY ALL SAINTS ROCKS I SAUY BOOYROOK YEAH YEAH

ROUTE 33 LOOKING BACK

- BEYONCE IRREPLACEABLE
- YUMMY BINGHAM FEAT, JADAKISS COME GET !! MIKA RELAX TAXE IT EASY TATO CRUZ I JUST WANNA KNOW

HOT CHIP OVER AND OVER

DIRTY OLD ANN TURN ME OF BUCZ IN THE ATTIC DON'T STOP THE MUSIC

LUTHER VANDROSS SHIME SUCABABES EASY SOUL AMENCERZ DON'T LET THE MORNING COM

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URBAN TOP 30

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'Royalty deal is a milestone for our music industry'

VIEWPOINT



doubt, with today's patterns of Spirit of unity will benefit us all

RPI and MCPS-PRS that was reached last Thursday was not "sensational" (not least because the tribunal continues without the BPI), but it was a significant victory and important milestone for our music industry.

We now find ourselves with a secure basis not just for the further

Progress is only achieved by unreasonable men

development of the digital musi market, but for renewed collabora tion between many elements of the British music industry.

Nor is it the only element of our programme to stimulate the growth of the digital market to have received a boost recently. We look forward to admitting downloads to the singles chart on an equal footing with physical formats next year, following an agreement in principle that this can happen.

One by one, the internecine dis-putes which have bedevilled the industry ever since the advent of digital are being resolved. This period of transition has been challenging and frustrating. It has some ics seemed that we have been at odds with just about every other sector of the music community

We have been accused of being anti-music-fan (our campaign against illegal filesharing), anti-physical retailer (that issue of downloads into the charts) and anti-publisher (the tribunal), but, as the old adage goes, "progress is only achieved by unreasonable men", and what is first seen as heresy often becomes orthodoxy. The digital market, which is so important a part of our future, continues to grow dynamically and as more changes fall into place can progress to growing exponentially.



music consumption, nothing less than exponential growth will suf fice if it is to preserve and stimulate the ability of the recorded music sector to diversely invest in new British music. In the hothouse atmosphere of an industry which is under pressure, it is easy for us

sometimes to lose perspective.

The fact is, that given the momentous structural changes which are affecting our business, it is inevitable that there will be tensions. We are in effect creating a brand new music industry and

we're having to learn on the job. The BPI itself has had to morph from being "just" a trade association to being an active change agent driving some of the neces-

sary developments. The challenge for all of us through this period of change is to see our disagreements for what

they are, "growing pains".
I'm delighted we reached a vol-untary deal with the publishing community. That new spirit of unity promises to bring benefits in all kinds of ways, from forming a more common front on government issues in this most crucial year of the Gowers Review to greater cooperation in anti-piracy to working together more closely to maximise the value of music in the face of those all too willing to diminish it We can move forwards on the back of a "voluntary agreement" between creators and investors designed to stimulate growth and harmonise activity. It is a significant idend" that invites and challenges us to go further. Peter Jamieson is BPI executive chairman



This deal lavs down a template

Getting a settlement with the BPI is really terrific, because they are our natural other halves in the music sector, so it means at least we have a degree of music internal agreement. What has been a split industry on this issue can now act as one industry to explore and grow the online market.

What's important about this agreement is that it's going to lay down a template which clearly gives direction to what digital trading is going to be like in this new environment. With a template, everyone has certainty and certain ty helps promote growth. This

agreement sets an eight per cent rate with guaranteed minimum royalties applying. The record industry can therefore be certain about the rate and composers. songwriters and publishers can be certain about the minimum amounts they will receive. Guaranteed minimum royalties

are really important to us because they preserve value in a digital age; a digital age where increased supply will reduce barriers to entry and where price points will come

It has taken us a while to get to where we are because the issues of rate and minimum royalties caused anxieties for the BPI and the Alliance. We are not normal commercial organisations. We are both representative organisations and when you put two swarms together you get a lot of buzzing.



That's essential for the pro-

we've been going through. Both groups started off 15 months ago. saying, "Come on, if you think you're hard enough." And then what happens is you start having an exchange of information and, as the level of ignorance is traded out more information on the real issues each side faces creates an understanding of what each sides' problems really are. Then you can start thinking, "What is the right way to solve this, so both sides can live," because actually what we are

Everyone has certainty and certainty helps promote growth

dealing with here is an ecology and if the ecology doesn't work it doesn't work for anyhody. What we have demonstrated through this process is that the two groups know how to trade. That will be really important for us in future where we have to adapt much more quickly to chang-ing business models. We can't keep running to the ref, we'll have to sort things out between us and this settlement shows we can do that.

So 15 months on, we have a p tial agreement, with the BPI v wing from the reference, and a deal for three years, which seems to be the right kind of term in a market that is changing fast. It's the three bears principle - any more seemed too much and any less did n't seem right. And it cost us a bit to get here. But, as any stag knows, you have to break a lot of antlers to get the deer of your dreams

Peter [Jamieson] and I have remained close during this process and I'd like to thank him for all of his efforts, plus those of Eric Nicoli who often acted as facilitator. Thanks also to Alliance General Counsel, Crispin Evans and his team. In five years' time, when minimum royalties they achieved for us should ensure that little statucs of them will be popping up in the foyer of every publisher. Adam Singer is MCPS-PRS CEO



Obituary Industry

mourns top

One of Britain's prostost composers, Malcolm Arnold, died, aged 84, last week, Here friend and follow musician Brian Willey pays a

I can't resist referring to a description of Malcolm Arnold as a trumpete made by music critic John Amis who, although arknowledging that he was a superb instrumentalist, wrote, "When he played a solo he would change colour, turning from pink to all shades of red, through purple to puce then, when finished, he would regard his instrument with disgust, as though it had pooped on the carpet."

Born in Northampton on 21 October 1921, he began learning niano, violin and viola at the age of four. In 1933, he met Louis Armstrong and, listening to his records, taught himself to play the trumpet. At 16, he won a scholarship to the Royal College of Music, joining the London Philharmonic Orchestra in 1941 becoming its principal trumpet player

He enlisted in the army in 1944 and, after rigorous training as a soldier, to his disgust he ended up playing cornet in a military band. Once back in civw street, there was a short contract with the BBC Symphony Orchestra before returning to the LPO in 1946.

dubbed "one of the great hopes of Potish music" Tonal attractive withy high-spirited and, above all superfile crafted his music was occasionally controversial, often breaking with consention

Among some 130 film scores, the notable ones were: The Sound Barrier (1951): Albert RN (1953); The Belles of St. Trinian's (1954) plus their three sequels: The Sea Shall Not Have Them (1954); The Bridge on the River Kwai (1957): The Inn of the Sixth Happiness (1958): Whistle Down the Wind (1961): and The Heroes of Teleman

The orchestral score of The Bridge on the River Kwai won him an Ivor Novello and in the US he was the first Made a CBE in 1970 and created a knight in the 1993 New Year's Honours list, in 1984 he was awarded an [vor for outstanding services to

Suffering from a king infection, he was taken to hospital on September 23 morning and died that evening but with the knowledge that he will be remembered as a revered legend in British musical annals. Brian Willey Full version on musicweek.com

The 11th hour settlement

Songwriters, composers and publishers to publishers to be paid:

8% of retail price, less VAT, for full-track digital downloads, in mobile and online a reduced rate of

mand services These rates subject (eg. 4p).

Deal to run for initial period of

three years

MCPS-PRS and BPI joined in agreement by Vodafone, as well as ITunes, barring one AOL, MusicNet, Napster, RealNetwo Sony Connect and Yahoo Music fall to agree - set for further tribunal hearing.

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The latest jobs are also available online every Monday at www.muslcweek.com publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS



The MCPS-PRS Alliance, with an annual turnover in excess of £500m and 850 employees, carries out a unique role at the heart of the music industry, licensing the use of music in the UK on behalf of composers, lyricists and music publishers in the UK and world-wide. We are currently looking for:

Senior International Manager

We see looking for a heavy-hitting negotiator, with power commercial experience and international exposure. You will have a strong track exceed in maximising reviews and increasing potentiation within existing markets, probably within the creative sector. Healty a Franch or Sparkth Speaker, you'd combine experience of working with different cultures with enormous drive, leader-hip skills and credibility. Worldwide Travel will be involved.

Audit and Compliance Manager

circa £25 - £30K + Bonus

Based in Streatham, SW16 Leading a team of 3 Audit Scrices Consultants, the successful applicant will play an integral role in the guidance of the audit program ensur the department maximizes methic distributions through the audit process. A high degree of relationship management, commercial focus registration skills are required in this challenging and reveniding position.

Licensing Manager Based in Streatham, SW16 circa £25 - £30K + Bonus

We are looking for a commercially focussed, self motivated individual with licensing and preferably management experience A natural leader, with a proven ability to identify and exploit business opportunities, you will manage one of the MCPS Licensing Teams to ensure that revenues are maximised, penetration of the company's licences throughout the audio and media markets is increased and members' interests are protected at all times.

Licensing Advisor

Starting Salary £18,598 Based in Streatham, SW16

As an advisor, you will handle all incoming telephone and email enquiries relating to the Media Licensing schemes, providing the best possible service to licensees and members. You will also be expected to pro-actively discuss licensing opportunities with licensees whenever appropriate The successful applicant will have excellent negotiation skills and proven customer service skills.

Research Officer - Classical

Starting Salary £16,965

Based in Streatham, SW16 Maintaining the Copyright mainframe systems for Classical works. In addition to updating these files, you will be involved in resolving queries from other departments, Hembers and affiliated Societies by phone, fax or letter.

The successful applicant should have knowledge of Classical Repertoire (old and contemporary), be able to work to deadlines within a system of targets and controls, be a good team worker and willing to adapt to changing circumstances relating to work processes. Please apply with full CV and covering letter, specifying which position you wish to be considered for to recruitment@mcps-prs-alliance.co.uk

THE MUSIC ALLIANCE

Further information regarding any of the positions is available upon requ

Closing date for all applications is Friday 20th October 2006

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The UK Music Promoters department at Live Nation is looking for an Assistant Promoter to assist a team of 5

This role will include:

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creating show confirmations and tour itineraries - processing artist contracts for amending, signing and

payments - collecting advertising contribution details and raising

involces work permit applications

- providing production reps with artist information and

- general office tasks (filing, photocopying, taking

messages etc) The ideal candidate would be someone who has existing ence in the process of administering the booking

and implementation of live concerts To Apply: Please send your C.V. to claire.hill@livenation.co.uk Only successful applicants will be contacted for interview



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For more details please see: www.blowupmetro.com/jobs06.aspx NO ACIENCIES PLEASE

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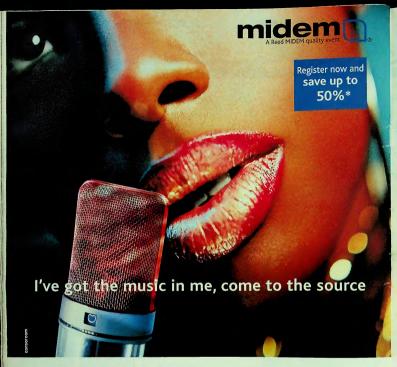
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Data Week 39

Britain's most comprehensive charts service

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

FAST CHART

SINGLES

SCISSOR SISTERS I DON'T FEEL LIKE

DANCIN' (Polydor) Number one on the combined singles chart for four weeks in a row, I Don't Feel Like Dancin' is in its seventh week at the download chart top spot, where its 17,237 cales last week were 48.6% more than any other digital rival.

ARTIST ALBUMS

SCISSOR SISTERS TA-DAH (Polydor) Romping to an easy second week at number one. Ta-Dah sold almost exactly three times as many copies as nearest challengers The Fratellis' Costello Music. which is number two for the third week

RADIO AIRPLAY

SCISSOR SISTERS I DON'T FEEL LIKE DANCING (Polydor)

Number one for the seventh week in a row, I Don't Feel Like Dancin', incredibly enjoyed a best-yet tally of 2,851 plays last week - 28 more than the week before and an audience of 76.73m. That is 997 plays more than the next most-aired sono James Morrison's You Give Me Something

COMPILATIONS

VARIOUS HIGH SCHOOL MUSICAL

(Walt Disney) Responding rapidly to repeated

screenings on The Disney Channel, sales of the soundtrack to Disney's High School Musical soared by 130.5% to 42.711 last week.

The Market

Sisters score a hat-trick

by Alan Jones It is treble tops for the Scissor Sisters, who are number one on the singles chart for the fourth straight week with I Don't East

Like Dancin' while that track remains on top of the radio airolay chart, and Ta-Dah enjoys a second week of domination at the top of the albums chart. Although Madonna was the

last US act to maintain simultaneous superiority on both the singles and albums charts for a fortnight as recently as last November, when single Hung Up and album Confessions On A Dance Floor paired up, it is a great deal longer since an

American group turned the trick In fact, it was last achieved when Blondie's reign with single Heart Of Glass and parent album

Parallel Lines overlapped by two weeks in February 1979. It is the second long-standing record previously held by Blandie that the Scissor Sisters have taken - their self-titled debut album was the biggest seller of 2004, the first by an American group to take the annual sales title with an album of new material since the aforementioned Parallel Lines topped the 1979 tabulations

With sales last week of 32,338 for I Don't Feel Like Dancin' and Finn Imaginary Kingdom (Parlophone):

JoJo The High Road (Mercury):

Clinic Visitations (Domino)

OCTOBER 23

OCTOBER 30

Here Lies (Island)

Squarepusher Hello Everything (Warp);

John Legend Make Love Music (RCA):

Meat Loaf Bat Out Of Hell 3 (Mercury):

Pet Shop Boys Live At Mermaid Theatre

(Parlophone): Robbie Williams Rudebox

(EMI); Army Winehouse Back To Black

(Island): Rod Stewart Still The Same

(RCA); Lucie Silvas The Same Side

Black Parade (Warner Brothers)

Sons Down Besides Your Beauty

Others (Columbia); Betty Curse

(Mercury): My Chemical Romance The

Deftones Saturday Night Wrist (Warner

Brothers); Ciara the (RCA); Favourite

(Atlantic); The Holloways So This Is

Great Britain (TVT): Vega 4 You And



134,953 for Ta-Dah - dips of 23.6% and 52.3% week-or - Scissor Sisters' continued domination of both charts was never in doubt. The Killers' When You Were Young remains their closest rival on the singles chart. but that track suffered a 33.6% dip in sales to 19,045 last week. while The Fratellis' third week at number two on the albums chart was attended by sales off 12% at

45,053 - barely a third of

Ta-Dah's tally. Both Scissor Sisters discs are making excellent progress in the year-to-date rankings, with I Don't Feel Like Dancin' climbing 12-8 with cumulative sales of 217,251, while Ta-Dah jumps 35-15 with a 13-day sales

tally of 423,274.

Overall singles and albums sales were both fairly strong last week, with singles improving 2% to 1.180.814, while albums were up for the third week in a row, growing 6.1% to 2.738,605. helped by the start of new sales at both Virgin and HMV. Current albums by The Kooks, Lily Allen and The Zutons are among those available for £5.99, at the moment and all increased sales significantly as a result, with Allen's Alright, Still up 12-4 on sales up 93.4%, The Kooks' Inside Out/Inside In improving 13-8 on a 65.6% hike and The Zutons

Tired Of Hanging Around

galvanising 20-12 with a 36.5%

increase in demand. Alan Jones

KEY INDICATORS

STUGLES Sales versus last week: +1.0% Year to date versus last year: +35.2%

MARKET SHARES 259% Sony BMG FMI 155% Warne Others

ALBUMS

Sales versus last week: +5.5% Year to date versus last year: 0.0% MARKET SHARES Universal Sony BMG EMI

22.4% 15.6% Warner 11.2% 4.5%

COMPILATIONS

Sales versus last week: +9.5% Year to date versus last year: -9.9% MADNET CHADES

20 290 Universal EMI Sorry BMG 6.5% Warner 1.5% Others 19 296

RADIO AIRPLAY

MARKET SHARES Heintercal

EMI

41 5% Sony BMG 250% Warners 82% Indiae

CHART SHARE Origin of singles sales (Top 75):

UK: 56.0% US: 33.3% Other: 10.7% Origin of albums sales (Top 75): UK: 56.0% US: 42.7% Other: 1.3%

THE SCHEDULE

ALBUMS

Jet Shine On (Atlantic); Ludacris Release Therapy (Mercury): The Killers Sam's Town (Mercury); Beck The Information (Interscope); Evanescence The Open Door (Columbia); KT Tunstall .. Acoustic Extravaganza (Relentless)

OCTORER 9 Jeremy Warmsley The Art Of Fiction

(Transpressive): Shawn Emanuel Dreamworld (EMI): Milburn Well Well Well (Mercury); John Cale Live Circus (EMI); Albert Hammond Jnr Yours To Keep (Rough Trade): Hot Club De Paris Drop It Til It Poos (Moshi Moshi); Sleepy Brown Mr Brown (Virgin); Chris De Burgh Storyman (Edel); Letoya Letoya

P.Didoy Press Play (Atlantic); Badly Drawn Boy Born In The UK (EMI): Tim

NEW ADDITION



The perennial Indie darlings Aral Strap are sadly calling it a day. To Strap are sady caning it a day, to mark this sad event Chemikal Underground will be releasing a compilation of singles, live tracks and rarities called 10 Years Of Tears on the 27 November. In a typically contrary gesture, their final single will be There Is No Ending, released on November 6.

STNGLES

Cassius Toop Toop (Virgin); Ne-Yo Stay (Mercury); Razorlight America (Mercury); Clinic Harvest (Domino): P.Diddy Come To You (Atlantic): The Longcut A Tried And Tested. (Deltasonic)

Badly Drawn Boy Nothings Gonna Change... (EMI); Placebo Meds (Virnin); Corinne Bailey Rae Like A Star (EMI): Hot Chin Over And Over (EMI): Just Jack Writers Block (Mercury); My Chemical Romance Welcome To The Black Parade (Warner Bros): Dario G Ring Of Fire

OCTORER 16

Pet Shop Boys Numb (Parlophone); Darkel At The End.. (EMI); John Legend Save Room (RCA): Lorraine Heaven (Columbia): Deftones Hole In The Earth (Warner Bros); James Morrison

For fuller listings, see musicweek.com

Worderful World (Polydor): The Ordinary Boys Lonely At The Top (B-Unique): Jamie T If You Got The Money (Virgin): T.I. Live In The Sky (Atlantic) OCTOBER 23

Meat Loaf its All Coming Back To Me Now (Mercury): Army Winehouse Rehab (Island): The Magic Numbers Take A Chance (Heavenly); The Kooks Och La (Virgin); Maby New York New York (Mule): Panic! At The Disco I Write Sins., (Atlantic); Rihanna We Ride (Mercury): Beyonce Irreplaceable (RCA);

McFly Star Girl (Island) OCTOBER 30 Christina Aguilera Hurt (RCA); Gnarls Barkley Who Cares (Warner Bros);

Kasabian Shoot... (Columbia); Pharrell That Girl (Virgin): The Rapture Wayuh (Mercury); Lucie Silvas Last Year (Mercury); Matt Willis Dont.. (Mercury); Keane Nothing In My Way (Island)

0210 OS MUSICWEEK 21



A very Special priority for V2

The Plot

After recently signing Duke Special, V2 thickens the plot to propel his profile into the primetime limelight DUKE SPECIAL SONGS FROM THE DEEP

Having self-released his debut album Adventures In Gramophone last year, Irish-born Duke Special is poised to enter the mainstream with the help of V2

Signed by the label earlier this year, Duke Special will release Songs From The Deep Forest on October 23, a new a incorporating a handful of tracks from his debut. V2 believes it is a

set that will affirm his "cross-over appeal".
"To all intensive purposes this is a new album," affirms Claire Moon, V2 senior marketing manager, who says they will be tapping into his distinctive image to sell the record. "He's a very visual artist - he has gramophones



on stage, it's all very vaudeville and we've tried to get that across in the way we market the album

The album will be supported by a highly visual, tastemaker campaign and a collector's edition wooden boxed set, which contains the album on seven pieces of seven-inch vinvl.

The visual themes will continue with Special's first two videos, which have been shot by director Ryan Suffern, whose clips for Last Night I Nearly Died and future single Freewheel, when run together, will comprise a short 10-

minute film. "Rvan saw Duke at SXSW last year and fell in love with him, says Moon. "We commission him to do animated videos for the

Jackass movie tie-up set to take

single and for Freewheel - which we feel is going to be our big

Moon adds that with a release for Freewheel planned in February, the label is in the process of booking Special a adline tour which will climax with a performance with the Ulster Philharmonic Orchestra in Belfast. Special is currently on the mad with The Beautiful South and tours with the Divine Comedy throughout the UK and Europe from October 4 to

Press-wise, Special has already een the subject of features in the Metro, The Sun, the Daily Mail and O with features to run in The Independent, The Telegraph and Attitude. Special also appears on this month's cover-mount CD for Word magazine.

We see him as an artist f Later... With Jools Holland," says Cook. "And we're also aiming for Jonathan Ross, Radio Two have come onboard already and we're confirming sessions for Radio Two

and 6Music at the moment. The album is preceded by a single, Last Night I Nearly Died, on October 16.

CAMPATON SUMMARY PRODUCT MANAGER: Claire Moon PROMOTION RADIO: Neil Adams TV: Lucie Honey

INTERNATIONAL: Mark Bond MANAGEMENT: Phil Nelson (Acualunci) DIGITAL: Alex Fordham ACENT: Charlie MisH

TASTEMAKERS TIPS **Beirut** Gulag Orkestar

 $(\Delta\Delta\Omega)$ CRATC MCLEAN, DAILY TELECOAPH/ORSERVER MUSIC



"Check out Beirut, the non de myspace of 20-year-old Zach Condon His debut

lbum, conjured in his bedroom in New Mexico, is a beautiful swirl of ukulele, brass, mandolin and accordion. It sounds both evocatively ancient and thoroughly now. Stand by for Balkans' headlines."

Shuffle My Friend's Girlfriend (Tummy Touch) JOHN KENNEDY, PRESENTER, XFM

"This single's been a long time coming, but finally it's here. And as a timeless piece of quirky dance pop, it doesn't matter whether

you've already known it for a year or just heard it for the first time today, Brilliant live, Shuffle definitely deserve the success of fellow Diesel-U Music 'leftfield' award winners Mylo and Tom Vek."

Firefox Sex Shooter (Ross)

DARREN LEE, OXFORD FM107.9 "Boss have a couple of good tunes at the moment, We've B-listed this along with Antoine

Clamaran's Keep On Tryin'. Sex Shooter is actually the song we launched FM107.9 with a couple of weeks ago and we love it, but no-one else has it in the daytimes vet. Prince wrote the original, and Firefox's version is a cheeky funky house tune with a really accessible, Eighties feel and great vocal - it is a perfect crossover record that breaks up all the urban stuff nicely. Get hold of Anton's Ibiza sampler, as it includes both Sex Shooter and Keep On Trvin."

THE INSIDER

Oxford's FM 1079



There really are still bargains to be had in the radio industry. In June, former Juice FM owner Absolute Radio moved back into the business of radio ownership by buying Oxford's Passion FM from the Milestone Group for just £300,000.

The station was the last of the Milestone Group's radio assets to be disposed of and its re-branding as Oxford's FM107.9 earlier this month was the first step in a 30month plan to become Oxford's market leader.

Walker says Absolute will be investing £700,000 into the

station, which hmadeasts dance and R&B to a target audience of 15- to 29-year-olds, in a bid to usurp GCap's Fox FM. He adds that 35% to 40% of the station's airtime is given over to playing new, pre-chart music.

We have a very good association with our American stations, so we get tipped-off on some of the fastest-growing songs from the States," says Walker, in reference to Absolute's other role of consultancy work for a string of overseas stations, including a number in the US. "We even get other stations ringing us up asking us where we get certain songs from. Breaking new music first is essential for a station like this.

The American connection is further emphasised by a newly-

Wolfmother to the next level

Campaign focus

g already achieved gold sales accreditation for Wolfmother's self-titled debut album. Island is targeting 250,000 album sales by istmas as it looks to increase the band's footing with younger

While cautious that it does not alienate other sectors of the band's fanbase, Island general manager Jon Turner says in the forthcoming single, The Joker And the Thief, the record company has a tool to significantly grow Wolfmother's target demographic of 16- to 24-The track, which will be

released commercially on November 20, is the lead sing dtrack and the film's stars feature heavily in the nearing in the accompanying video (pictured) with the band. Johnny Knoxville, Bam Margera, Wee Man, Preston Lacy and Dave England all figure in propel the band into the

"I think the MTV/ tackass focus



will really start to draw younge people in to the band," he says. "We have sold 120,000, with 110,000 at retail, but the 16- to 24-year-old market is not a big ough number in terms of ou target market."

Turner says the band have devoted a lot of time to the UK market through the fourth rter, with live dates on the MTV Spanking New Music tour in November and finishing at the Brixton Academy. In addition, the appearances during their visit, including the Hall Of Fame event at which they will cover a Led Zeppelin track to coincide with the Seventies rockers' Induction

Island took charge of Wolfmother's international distribution late last year, when it signed a deal with Interscope to ersee all of Australian independent label Modular's Signings outside its territory

RADIO PLAYLISTS

RADIO 1

1554 --Song: Bob Sinclar Rock This Purty: Chris Lake feat. Laura V Charges; Fedde La Grande Put Your Hands Up For Datrolt; Jamelia Something Your Hards Up For Definity Jurnella Something Actor Vox James Morrison Windochi World Lif Clerks Checkin II Out, LUP Allen LDN, Mause Schright, My Chernical Romanee Welchom To the Black Franck, Notly Furtado fract inhabitated Frondescure, Poole Northin Jeanny Don't Ber Hasty Rezordingth America Selsson Selsson J Denif Feel Like Doniel, The Automable Recover The Feeling Norse be Lozely, The Farthill's Chelon Dogger. The Killers When You Ween Young: The Ordinary Boys Lozely At The Tog.

B Lib T.
Beatfreatz Superfreak: Beyonce Irreplaceable
Chanel My Life; Cerimie Battey Raie Like. A StaEvanescence Call Me Whise You're Solver, Glids
Aloud Semething Kinda Cooker, Hot Chip OverAnd Over, Jamie T I If You Got The Money, P

Diddy feat. Nicole Come To Mr. Particl At The Disco I Write Sirs Not Tragedies, Pussyeat Delts I Dort Need A Mark Regue Traders Validiting Vor The Kooks Cole La: The Magic Numbers Take A Chance: The Streets Prancid

C LIST
Bedymax feat, Luciana Yeah, Yeah; Cass Fox
Touch Me Cassle Long Way. To Gr. Dab Hands
Do Your Down Thing; Keane Nathing In My Way.
McFly Star Girt, Rihanna We Rick; Simon
Webbs Coming Arcord Again; The Killers Sun's
Down (album). The Raconteases Broken Boy.

ugz In The Attic Don't Stop The Music; Mike elec Plan B No More Eatin; Tiao Cruz I Just

RADIO 2 ALIST

ALBUMS NAS - Kelis Was Richard Hawley – Coles Corner (gold) Nick Cave & Bad _ Abatton Seeds - Abatton

iandi Thom -Smile It Coup-People (platinum) Snow Patrol - Eyes Organ Otherna tive

platinum)
Rolling Stones –
Forty Licks (three times platinum)
Christina Aguilera –
Stripped (five times Coldplay - X&Y (eight times

plationed

original. One of the best producer

talents to emerge from the

Breakbeat scene, Evil 9's remix

continues to have a space in my record box no matter how old. It

is a record that sounds fresh and

Amy Winehouse Back To

prodigious leap forward from her 2003 Top 20 debut, Frank. Amy and producers Mark Ronson and

Motown/girl group immediacy to

ses of I'm No Good. Me & Mrs

the rude and shockingly honest

Jones and single Rehab. Joss

Stone meets Lily Allen? An

unlikely, but winning idea."

Salaam Remi have added a

The second

controversial

album from this

Camden-based

soul-jazz singer

songwriter is a

Black (Universal/Island)

sums up how UK breakbeat is

thriving at the moment."

GARRY MULHOLLAND, MUSIC

JOHRNALIST, DJ AND AUTHOR

All Saints Rocksteady

(Parlophone) RUSS EVANS, SENTOR HEAD OF MUSIC THE HEART BRAND



and welcome one it is. The thunderous production and striking melody makes this one of the most instantly recognisable songs of the year. At just under ree minutes long, this is a blistering piece of music with everything from dub reggae samples and low slung basslines all in the mix for good measure.

Future Funk Squad

"The Evil 9 remix creates something special out of the

Towards The Sun (Default) PARE TROUBLE ARNOLD D.I.

My Top 10

Rough Trade Shop

MY TOYS LIKE ME SECK COUPLE (UNSIGNED)

LAMES YORKSTON THE YEAR OF THE LEDRADO

LOST CLUE)

10. WARROUS THE RECORD SHOP: 30 YEARS OF ROUGH TRADE SHOPS (VZ)

*Cur big tip at the moment is Tap American Cathird label, Tap Tap have crafted a gloriously messand lurvely harmonies, the songs feel like they are held together just could fall apart (or maybe just explode) at any second."

L TAP TAP LANZAFAME (CATSIED) 2 120 DAYS COME OUT (COME COWN, FACE OUT, SE GONE) ISMALLTOWN SUPERSCHING(VICE) 3 FAMFARIO TALKING BACKWARDS

GORTUNA PO?)
4. KLAXONS ATLANTIS TO INTERZONE PEAKIXES

6. JAMES TORRESTOR

7. THE ROTTERS JUDIALESE FUNK (WHITE HEAT)

8. LONEY, DEAR THE CITY, THE AIRPORT
SCONETHING IN CONSTRUCTION

9. PULL THESE TAIL ANIMATOR (VIXING AND)

Tap. Lanzafame is the debut release from this band from Reading on the ebullient, shiny pop album filled with joyfully noisy guitars, crashy drums, by the skin of their teeth - as if they

IN-STORE NEXT WEEK

ASTA

Instore - Luther Vandross, Chris De Burgh, Bobby Darin, Sting, Connie Fisher, Trivium, Steve Brookstein, Fantazia Club Classics, John Peel, The Collection Twine As Nine Max Power Booty Bass, Kiss Does Funky House

BORDERS

Instore - Be Good Tanyas, Ray Lamontagne, Bobby Darin, Beatles Campaign, Cult Singer songwriters



Albums of the month - The Blood Arm Five O'Clock Herges, X-Press 2. The 747s, Subtle, Juliette & The Licks, Bonobo, Iain Archer

©HMV

Windows - Kasabian, Bob Dylan; Instore - Cassius, Future Sound Of London, Method Man, Stacie Orrico, The Roots, Black Crowes, Dears, Sunshine Underground Basement Jaxx, Fratellis, Dope Skillz, Fredde Le Grande, Justin Timberlake, Embrace, Sandi Thom, Pink: Press ads - The Dears



Recommended - Connie Fisher, Katie Melua, Fantazia Club Classics, Chris De Burgh; Instore - The Collection, Luther Vandross Twice As Nice:



Windows - Sale: CD of the Week - Jet: Instore -Amplifier, Beck, Depeche Mode, Evanescence, Gomez, John Power The Killers



Mojo - Pernice Brothers, Tommy Emmanuel, God Is An Astronaut, Bishop Perry Tillis, Black Angels, Califone Selecta - The Bluetones, Jucifer, Babybird, South, DJ Semtav

Sainsbury's

Instore - Pussycat Dolls, Luther Vandross, Connie Fisher, Bobby Darin, Trivium, Steve Brookstein, John Peel, Fantazia Club Classics, Twice As Nice, The Collection -Autumn 2006; Album Of The Week - Corrine Bailey Rae

TESCO

Instore - Trivium, Luther Vandross, Sting, Chris De Burgh, Connie Fisher, John Peel, Fantazia Club Classics, The Collection Autumn 2006, Twice As Nice, Kiss Does Funky House. My Chemical Romance, Badly Drawn Boy.

Windows - Beyonce, Missy Elliot, Basement Jaxx; Instore - Beyonce, Basement Jaxx, Missy Elliott, Audioslave, Outkast, Muse, Mystery Jets, Nelly Furtado, Scissor Sisters, Robbie Williams.

Instore - Jamelia, Katie Melua, Nerina Pallot, Bryan Ferry, The Monkees, Milkshake, Paul McCartney

Corinne Bailey Rae, Blazin' Squad, Beatfreakz

WHSmith WOOLWORTHS

Album of the week - Connie Fisher; single of the week -My Chemical Romance; Instore - The Collection, Twice as Nice, Trivium, Crusade John Peel, Luther Vandross, Fantazia Club Classics, Kiss Does Funky House, Max Power Booty Bass; Singles - Beatfreakz, Blazin Squad

Oxford 107.9 Top 10

Alison Hinds Roll It Gal (BoomTunes) Beyoncé Irreplaceable (Columbia) Busta Rhymes/Kells I Love My Chic 4. Chamillionalre/Krayze Bone Ridin

5. Chocolate Puma Always & Forever 6. Fedde le Grand Hands Up 4 Detroit

7. Firefex Sax Shooter (Boss) 8. Justin Timberlake/TI My Love (Jive) 9. Phanrell/Kanye West Number One

(Virgin) 10. Stanton Warriors/Sway Get 'Em

struck deal for the Oxford station to begin broadcasting American Idol host Ryan Seacrest's

American Top 40 programme. Walker has no doubt about the potential of the newly-acquired

We get tipped-off on some of the fastestarowina sonas from the States

station, "Oxford is the most ABC1 city after London - there are 40,000 to 60,000 students in the area at any one time - and the radio market, annually, is worth £4m," he says.

Absolute is no stranger to the UK radio market, having taken Liverpool station Juice FM under its part ownership

underperforming, but that it had the potential to reach the heights we achieved in Liverpool. We saw it as a very good stepping stone into the UK." Walker is adamant that FM107.9 can surpass its GCap rival to become Oxford's

market and we felt it was

predominant radio station

from an underperformer to market leader, before selling its stake on for a profit in 2005 to fellow owner UTV. "Passion FM came on the

Being in Oxford, we want to be market leader for under 30s within 30 months and we believe we can do it," he says.

We did it in Liverpool in 22 months - it is just a case of using and implementing all the things that we've done before."

Address: 270 Woodstock Road, Oxford OX2 7NW THE 01965 214771

Website: www.fn:1079.com

John Legend Save Room: Lionel Richie 1 Call It Live: Marina Pallot Sophic Pet Shop Boys Numb; Razorlight America: The Magic Numbers Take A Chance; B LIST

B LIST
Badly Drawn Bay Nethirty's Going To Charge
Your Mint Bern Folds Learn To Leve With Wolds
You Are Jack Searcettl Without; James Dean
Bradfield An English Gentleman Labban
Lify Allen LIPS. Streety Red Oil Wold An Cart!
The Kools Oils Lar The Zabern Oils Scarcy (Look
Walt Slove Book) The Filed Society the Donce CLIST

CLIST
Alaren Neville Brieg II On Home. The Soid
Classics Galberty Beventudes Ladier Eage
Beyones Impleasable Elban John The Captalle
And The Add Galberty, Bernarder Markey
And The Add Galberty, John Moyer Wolfrig On
The World of Changes Kadda Nother Choose
Use Markelson Peyron Cran All Right Martl
Peller Mondright Cone Meteophis Subrin And
Land IIS Af Corning Back to Me How Padds
Martis Alaren De Attention School Cone
Martis Asset Don't De Harry School Street ToDah Calburt School Street To-Dah Calburt School

Lakeman The White Here: The Pipettes Judy The Webb Sisters Still the Only One: Unkle B CAPITAL

ALST I All Salets Modización, Amy Witerhousel Richito Biopone Provincencia: Bod Salets Andrew Boyene B

Robble Williams Lovelight, Route 33 Looking Back Sandt Them With IT fin Right? Selssor Satters I Dott Feel Live Dondin, Shawan Emanuel U Better Balene It; Sinnon Webba Contro, Accord Again: The Feeling Never Be Lovely. The Killers When You Wen Young: The Magin Numbers Tale A Dancer The Ordinary Suppl. Long Jul The Tog. The Zutans Oh Stacy;

BLIST

B LIST
Big Base V Michaile Narion What You De;
Cascade Emprime W roch David David David
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DAYTIME LIST

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Superstar Trademson: The Vines Don't Listen To The Radio: The Zutons Oh Stacey (Look What EVENING LIST

EVENING LIST
AIr Traffic Never Even Told Me Her Name; All
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Records released 16:10:06



SINGLE OF THE WEEK James Morrison Wonderful World

Polydor TV0432
The second single from Morrison's platimus-selling debut album, budiscovered, sees the singer-songwriter soaring into antienie territory. Beland the upbast meldod yand spiritot performance, which is probably bid into a blint at something darker, he lotted at Rabilo One and Rabilo Van oral size working the selling the selling



ALBUM OF THE WEEK Badly Drawn Boy Born In The UK

EMI 3740472
Damon Gough says his fifth album
- his first for EMI - has been the
most difficult record he has made
to date. This may be because it
represents his attempt to
membrace the maintream: he has
seen what James Blunt et al have
achieved and seems to want some
of the action too. Recorded with
Lemon Jelly's Nick Frangleut, the
production is expansive, while the
subject matter and plano-fed

ballads will pull on heartstrings at

Singles

Lloyd Banks feat. 50 Cent Hands Up (Interscope 1709748) With production from Eminem and a guest spot from fellow G-

and a guest spot from fellow G-Unit member 50 Cent, Hands Up should be an easy hit. The problem is that it has no features to set it apart from every other 50-related track out there. It's not bad as such, just unremarkable.

Black Grass

Oh Jah (Catskills RIDOS))
Catakills has rather missed a trick with the timing of this single's release. Oh Jah is the kind of reggae-influenced hip hop that UK producers tend to do rather well, and would have provided perfect summer listening. The shuffling beats, harmonica and rumbling has still amount to a great chunk of party hip hop, whatever time of the year.

Duks Special
Lat Night I Nearly Died (But I
Woke Up Just In Time) (V2
WKS-042703)
Duks Special pen the kind of
music that can transcend genres. With this new single,
lithed from their forthcoming
album Songs From The Deep
Forest, the Ulsterman delivers a
fantastical, waller-inducing pop
song which has an uplifiting.
Badiy Drawn Boy-like charm.

Interderons
I Need You (Measured
MRHEDRON3S)
I Need You (Like the soundtrack to a catilight
between PJ Harvey and a young
Patti Smith, I Need You is a
thrilling burst of post-punk
energy which follows the indie
chart success of debut single Be
My Friend. Big things loom for
the Glaswegian quartet, who stan
n 18-date UK tour this month.

Mr Hudson & The Library Bread & Roses EP (Mercury 1709726)
John Peel always said he was intrigued by records that did not have any single obvious influence and its fair to say this would certainly have caught his ear. It combines hip hop beats, a Tony Hancock-style sense of Englishness and a charmingly light vocal delivery. It's a limited release, but well worth checking out, as their star is in the ascendance.

Ils vs The Who
Baba ORelly (Oblinctive
DISNITIO)
One of breakbeats leading lights
grabs a piece of the commercial
pie – and why not when it sought
his good? Already getting
support from the likes of James
Hyman and Annie Nightingale,
this remake of The Who classic
going to be a floorfiller at a club
near you for the foresceable.

future. Talk about block rockin'

beats, this has them in trumps.

Lorraine
Heeven EP (Waterfall
88697010372)
Having earned themselves a
deservedly strong reputation as
purveyors of melodic Eighties
style synth-pop, the Norwegian
trio do well to cover The
Psychedelic Bru's 1984 hit as the
tild track on their latest release.
And it is done to perfection, with
swooning orchestral effects and
vearning vocals, and should well

come a radio favourite.

The Ordinary Boys.
Lonely At The Too (G-Unique/
Polydor BUNCD112)
Back with a new single and
album, the Boys have penned a
head-nodding ode to the whims
of celeb-doon – possibly a direct
of the control of the control of the control
Portion's atto no Celebrity Big
Brother that clevated the band to
household name status. Sticking
to the solid ska/ Madness-tinged
formula they are known for, this
should please the loyal fanhase
and win lots of atriplay.

Pet Sino Boys

Numb varsophone CDR6723)

Numb vas always a bit of an oddity on the Pet Shop Boys' album Fundamental. Written by songwriter Diane Warren, it features lush orchestration, live drums and little of the Boys' trademark disco introspection. As such, it has not proved wholly popular with the band's fambase. Coverage of England's Werld Cap exit this summer and Radio Two hax Alisted it.

Rogue Traders I'm Watching You (RCA 88697020292)

88697020292)
They plundered Elvis Costello's Pump It Up with their previous hit Voodoo Child; this time Rogu Traders sample The Knack's My Sharona to similar driving effect. B-listed at Radio One and currently atop MWs Club Chart, this infectious pop/dance thriller should have no trouble following Voodoo Child into the Top 10.

Shuffle
My Friend's Girlfriend (Tummy
Touch BLT001CD)
Shuffle have been building a solid
reputation over the last year,
winning Xfm's unsigned band of
the month and the Diesel-UMusic awards. The reason is clear
on first listen: this is fresh,
different and a velcome relief

Simple Kid
The Ballad Of Elton John (RMG
CGR0020)
Simple Kid specialises in laidback
lo-fi guitar pop – indeed, he is so
laidback that he thought about
retiring after his first album,
2003's 1, but despite himself he

from many of the current plank-

spankers demanding attention.

laidback that he thought about retiring after his first album, 2003's I, but despite himself he returns with this likeable double A-side. The Ballad Of Elton John is the highlight, coming on like Beck messing around on his porch with an acoustic guitar and too much moonshine.

Sleepy Brown
Margarlta (Virgin VUSCD334)
Sleepy Brown is a well connected
man. Although this is the first
single from his debut album, it
features the vocal talents of
Pharrell and Big Boi and, happly,
they are not wasted on the song:
it is fresh and has an infectious
hook. Exceet big things.

Albums

The Blood Arm
Lie Lover Lie (City Rockers
CITYROCKILCD)
This incendiary debut albur

CITYROCKILCO)
This incendiary debut album
from the tipped LA four-piece
lurches between a Libertines-style
knees-up and Franz Ferdinand's
Scottish op-pop sound, packed
with disco-dusted guitar hooks to
boot. Produced by Ariel

Rechtshaid of We Are Scientists, this is the band's third UK release, following 2005's highly praised single and EP. The album features current MTV2-supported single Suspicious Character.

Visitations (Domino WIGCD181)
Ever dependent and perpetually
under-rated, Clinic continue to
plough their own particular
furrow with this, their fourth
album. It is, apparently, a "party
record," although it would make a
rather intense gathering, bursting
with scratchy, paranoid sounds.

Tim Finn Imaginary Kingdom (Parlophone 3756632)

Released a month before his erstwhile band Crowded House's live album Farewell To The World, Imaginary Kingdom was recorded in Nashville by producer Bobby Huff. Although it's far from an invigorating listen, it's an accomplished amble guaranteed to please his elbola audience.

to please his global audience.

Hot Club De Paris
Drop It Till It Pops (Moshi Moshi MOSHICD16)
There is lots to love in this

interesting Liverpudlian outfit.
Aside from the single
Sometimesitsbetter... and tracks
such as Names And Names And
Names, there are a capella gems
such as Bonded By Blood that
suggest an imagination and
ambition far beyond the confines
of today's music. It's good,

John Mayer
Continuum (Columbia 88697011522)
Hawing collaborated with a range
of artists including Kanye West,
Etic Clapton and BB King, Mayer
follows 2003's Heavier Things
with his most focused and
accessible work to date. The

End Capton and BR King, Mayer follows 2003% Heavier Things with his most focused and accessible work to date. The Grammy-winner wrote and coproduced all the songs on this album, miking old-school blues sensibilities with mainstream pop.

Press Play (Bad Boy/Atlantic 7567935752)

Ever the canny businessman, P Diddy has elected to pursue a Kanye West direction with Press Play; unfortunately he didn't get West in to produce it. There are really good songs on the album, it's just they take an age to arrive, so by the time the Mario Winans produced Last Night appears there's a danger the listener will have lost interest. The album does, however, crackle into life with Come To Me and the excellent Hold Up.

Squarepusher Hello Everything (Warp WARPCD148)

Squarepusher's 10th album is one of his jazziest efforts to date. As ever, though, Tom Jenkinson does things very much his own way, so expect frantic bass, delirious beats, queasy synths and the odd unlistenable moment – in the best possible way.

Ty
Closer (Big Dada BDCDO/8)
This excellent third album from
one of London's finest rappers is a
delight, full to the brim with
hooks and some unexpected
turns, with tracks such as
Sweating For Your Salary
incorporating Afro-beat elements
and Arrested Development's
Speech guesting on the fine This

Here Music.

BBC Ratio Oue's Live Lounge (Sory BMS 0827633072)
The Live Lounge has long been an areas for artists to demonstrate their talents by covering tracks from outside their natural genres. but this two-dises et of ribilights is a mixed bag. While Comme Balley Rae's cover of Editors' Munich and Jamie Culliums take of Pharrells Prontin are inspired. James Blunt's If There's Ayo Justice and The Automatic's God

Various
World Circuit Presents... (World Circuit WCD076)

This distillation of 20 years of the successful independent label features acts from Buena Vista Social Club to Black Umfolosi to one of the most majestic individuals to ever make music, Ali Farka Touré, Buy this and you'll never want to listen to radio again.

This wock's reviewers: Anita Awbi, Dugald Baird, Adam Benzine, Phil Brooke, Ben Cardew, Jim Larkin, Nick Tesco and Stron Ward.

24 MUSTOWEST 0710 05



TV Airplay Chart

1		# <u> </u> #	
1	3	ALL IN CHIDADO CEAT THE CONTRACT OF THE CONTRA	di.
1	2	NELLY FURTADO FEAT. TIMBALAND PROMISCUOLS	364
2	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' PRINCE	353
3	1	JUSTIN TIMBERLAKE SEXYBACK	346
4	3	PUSSYCAT DOLLS I DON'T NEED A MAN	320
5	72	GIRLS ALOUD SOMETHING KINDA 0000H POLYBOOK	318
6	12	BEATFREAKZ SUPERFREAK	287
7	10	CHRISTINA AGUILERA AIN'T NO OTHER MAN 80A	285
8	6	THE KILLERS WHEN YOU WERE YOUNG VERIEX	270
9	108	THE KOOKS OOH LA 1982H	262
10	7	PINK U & UR HAND	250
11	9	LILY ALLEN LDN BUILDREAM	245
12	112	RIHANNA WE RIDE 665-34M	243
13	25	THE ORDINARY BOYS LONELY AT THE TOP BUSIQUEPOCIDER	241
14	96	BASEMENT JAXX TAKE ME BACK TO OUR HOUSE N	240
15	IJ	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BAD BOXWILLAKTIC	236
16	21	RAZORLIGHT AMERICA MERICO	234
17	8	EVANESCENCE CALL ME WHEN YOU'RE SOBER NINGER	227
18	5	BOB SINCLAR & CUTEE.B ROCK THIS PARTY CORRECTED	225
19	18	FERGIE LONDON BRIDGE	224
20	28	BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY SONGBURGEPROBOR	216
21	В	LEMAR IT'S NOT THAT EASY 80A	211
22	29	ROGUE TRADERS WATCHING YOU 80A	207
23	и	NE-YO STAY (GF JAM	204
23	14	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO 68570	204
23	ti	JAMELIA SOMETHING ABOUT YOU MANAGEMENT	204
26	-	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REPRISE	193
27	D	LIL CHRIS CHECKING IT OUT	190
28	ın	JAMES MORRISON WONDERFUL WORLD	189
29	26	MUSE STARLIGHT RELEW 1/WARRES BROS	187
30	158	JAMIROQUAI RUNAWAY COLLINEA	-
31	4)	DAVID HASSELHOFF JUMP IN MY CAR SQUADAGE	173
32	20	THE FEELING NEVER BE LONELY 15.440	171
33	30	OK GO HERE IT GOES AGAIN	1/1
34	32	CORINNE BAILEY RAE LIKE A STAR	162
35	27	CASCADA EVERYTIME WE TOUCH	157
36	22	PAOLO NUTINI JENNY DON'T BE HASTY	153
37	×	CASSIE ME & U	150
38	234	MCFLY STAR GIRL	147
39	16	BEYONCE FEAL JAY-Z DEJA VO	147
39	ונו	ALESHA KNOCK DOWN POLYBON AND A STATE OF THE PROPERTY OF THE P	-

sixth single fr

The Kooks' dahut album Inside In/Inside Out, ar it is the most garnering TV airplay, scoring 110-9 on the list this week, thanks to 262 plays fro a dozen stations. Topping the list. B4 aired it 81 times last week while MTV2 played it 52 tim times. The band's Moves In her Ow Way, was its

achiever on tize

TV airplay chart

40 sales hit from as Rock This Party Now) debuts at downloads alone Although a big the track's impetus has b

gained from TV airings of the video - a pastiche of numerous other videos, by the likes of 50 Cent, Justin Timberlake, Michael Jackson. Nirvana and even

MTV BASE MOST PLAYED

Dig	Lat	ARTIST TITLE	
1	1	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	3)
2	6	CHINGY FEAT. TYRESE PULLIN ME BACK	CN
3	1	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BADE	Sente
4	3	CASSIE ME & U	840
5	5	FIELD MOB SO WHAT	18
6	8	LETOYA TORN	
7	6	NE-YO STAY	OUS
8	8	CHOSTRACE KILLAH FRAT. NE-YO & KANYE WEST BACK LIKE TRAT	06
9	n	SLEEPY BROWN MARGARETA	Y
10	10	JUSTIN TIMBERLAKE SEXYBACK	

Future number ones come in the shape of Girls Aloud, The Kooks and Rihanna, whose new clips make their presence felt

MATY MOST DI AVED

Thi	UNI	ARTIST TITLE	. Ub
1	1	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RC
2	5	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN	F00000
3	51	THE KOOKS OOH LA	1190
3	2	MUSE STARLIGHT HELR	ON THUMPNER BES
3	6	THE KILLERS WHEN YOU WERE YOUNG	VERTIO
6	8	THE ZUTONS OH STACEY (LOOK WHAT YOU'VE D	INE) DELIASONS
6	3	RAZORLICHT AMERICA	MERTIC
8	16	PUSSYCAT DOLLS I DON'T NEED A MAN	AS
9	10	THE STREETS PRANGIN OUT	WARNER BRO
10	6	LILY ALLEN LON	PASI, OPHON

THE BOY MOST PLAVED

		DOM INCOLLECTION	4
Ra	Lat	ARTIST TITLE	LE
1	3	PUSSYCAT DOLLS I DON'T NEED A MAN	AS
2	3	LIL CHRIS CHECKING IT OUT	FI
3	30	BEDOUGN SOUNDCLASH WHEN THE NIGHT.	BUNIQUEPOLIDA
4	3	LILY ALLEN LON	RALIPHO
4	6	JUSTIN TIMBERLAKE SEXYBACK	H
4	70	MCFLY STAR GIRL	ISLAI
7	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYD
8	122	JAMES MORRISON WONDERFUL WORLD	POLID
8	57	GIRLS ALOUD SOMETHING KINDA 0000H	F00/0
10	2	JAMELIA SOMETHING ABOUT YOU	PROTOPHO
OM		Music Cardinil	

KERRANG! MOST PLAYED

This		ARTIST TITLE	Li
1	3	TRIVIUM ANTHEM (WE ARE THE FIRE)	ROASROW
2	6	MUSE STARLIGHT HE	LRUIN S/WASHER BR
3	86	PANIC! AT THE DISCO I WRITE SINS. GEORGE	NOTATIVELED BY RAIL
4	2	LOSTPROPHETS A TOWN CALLED HYPOCRISY	VISITERE NO
4	1	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Web
6	86	BLUE OCTOBER HATE ME	ISUA
7	4	THE AUTOMATIC MONSTER	8481000/1000
8	5	RED HOT CHILL PEPPERS TELL ME BABY	WANDER BR
9	19	SYSTEM OF A DOWN CHOP SUEY	COLUM
9	0	MY CHEMICAL ROMANCE WELCOME TO THE E	BLACK PARADE

W	VZ MUSI PLATED
3 La	ARTIST TITLE Litel
	THE KILLERS WHEN YOU WERE YOUNG YESTION
54	THE KOOKS OOH LA VEGIN
2	RAZORLICHT AMERICA VERTICO
3	LOSTPROPHETS A TOWN CALLED HYPOCRISY VISIBLE HOISE
5	OK GO HERE IT GOES AGAIN MICEL
5	HOT CHIP OVER AND OVER DM
C	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE. NURSE
16	THE VIEW SUPERSTAR TRADESMAN 1965
4	WOLFMOTHER LOVE TRAIN ISLAND
7	THE AUTOMATIC RECOVER BUNDAUGROUPON

Vodafone TEA

by Allen Supabotes, Ruseright, James Mormson, The Marge Numbers, Pools Numbers, Pools

TURNING PUBLIC SCHOOL INTO PUBLIC ENEMY

ICE-T'S RAPSCHOOL TUESDAYS 10PM

mtv.co.uk/rapschool



James Morrison, Corinne Bailey Rae and Lionel Richie leap into the Top 10, while further down the list. Amy Winehouse makes an impact with her comeback track

Ī	RADIO ONE								
75	Lis	ARTEST TOTAL PLANT PLANT	Last	Mis	Adette				
1	4	CHRIS LAKE CHANGES ISLAND	23	24	20800				
2	8	RAZORLIGHT AMERICA VERTICO	22	23	20617				
2	4	THE FEELING NEVER BE LONELY ISLAND	23	23	19266				
2	12	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROCT DATA	18	23	13063				
5	8	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN FOLYBOR	22	21	18215				
5	4	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS GEFFER	23	21	10035				
5	2	THE FRATELLIS CHELSEA DAGGER HALDUT	24	21	17308				
5	20	LILY ALLEN LON PARADRADA	15	21	17006				
.5	11	THE KILLERS WHEN YOU WERE YOUNG VERTICAL	20	21	36829				
5	16	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REPRISE	36	21	15671				
11	1	MUSE STARSLIGHT HELERI TYWARIER BRGS	25	20	16022				
12	10	JAMELIA SOMETHING ABOUT YOU MOLOPHONE	21	18	14296				
13	13	PAOLO NUTINI JENNY DON'T BE HASTY ATLANTIC	17	17	14844				
13	16	THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) DELINGONE	36	17	14013				
13	16	BOB SINCLAR & CUTEEB ROCK THIS PARTY (GRECTED	36	17	12956				
16	16	THE AUTOMATIC RECOVER BENDDE POLYTOR	26	16	14005				
17	(8)	JAMES MORRISON WONDERFUL WORLD POLYCIA	5	15	13/12				
17	20	LOSTPROPHETS A TOWN CALLED HYPOCRISY VISITLE HOUSE	B	15	11513				
17	13	LIL CHRIS CHECKING IT OUT RCA	17	15	10579				
20	25	BEDOUGN SOUNDCLASH WHEN THE NIGHT., BURYDULPOLYDOR	11	14	8800				
21	В	LEMAR ITS NOT THAT EASY ICA	17	13	7723				
22	2	JUSTIN TIMBERLAKE SEXYBACK INC	24	12	8271				
22	0	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BAD BOYATLANTIC	8	12	6754				
24	22	CHANEL MY LIFE YED KANCUVENISTRY OF SOUND	н	11	8415				
25	0	BEATFREAKZ SUPERFREAK DATA	6	10	9742				
25	0	SUPERMODE TELL ME WHY DATA	8	10	9512				
25	28	THE KOOKS CON LA VINGEN	9	10	9415				
25	0	THE ORDINARY BOYS LONELY AT THE TOP BUNDLE POUTOR	5	10	8645				
25	27	CHRISTINA AGUILERA AIN'T NO OTHER MAN ICA	10	10	8057				
25	25	DAVID CUETTA VS THE EGG LOVE DON'T LET ME GO., (0.510)	11.	10	7743				
-	28	CORTINNE BAILEY RAE LIKE A STAR coco GROWG/BIII	9	10	6387				
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19 15 JUSTIN TIMBERLAKE SEXYBACK INC 105 699	14421
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20 (D) PAOLO NUTINI JENNY DON'T BE HASTY ATLANTIC 547 779	13575
	Bay
21 22 MUSE STARLIGHT HELIUM SYMMER BROS 6% 773	£135
22 18 CHRISTINA AGUILERA AINT NO OTHER MAN ICA 81 72	10890
23 23 THE KILLERS WHEN YOU WERE YOUNG VERTICO 685 704	9130
24 27 PAOLO NUTINI LAST REQUEST ALARDIC 60 701	19085
25 30 LIONEL RICHIE I CALL IT LOVE (65 JAM 59 650	9485
26 26 NELLY FURTADO MANEATER CEFFER 641 595	587
27 29 THE FRATELLIS CHELSEA DAGGER FALLOUT 584 587	7954
28, 28 KEANE IS IT ANY WONDER? ISLAND 512 572	860
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24 BEYONCE FEAT. JAY-Z DEJA VU COUNRIA 6N 546	\$791

The UK Radio Air

N. M. W.	3	No. of Street, or other teachers, and the street, and the stre		\$ /b	3	A. A. A.	de la		
î	Ť	12	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	2851		76.73	-12
2	4	5	15	RAZORLIGHT AMERICA	COLTRGY	1342	16	62.42	24
3	3	9	18	THE FEELING NEVER BE LONELY	ISUAD	1667		44.35	-28
4	2	9	13	LEMAR IT'S NOT THAT EASY	RCA	1705		42.95	-41
5	U	2	0	JAMES MORRISON WONDERFUL WORLD	POLYDOR	467	-	42.18	m
6	8	5	٥	THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE)	DELTASORED	598	5	41.13	12
7	10	6	6	LILY ALLEN LDN	94/10PHDVE	1192		38.45	9
8	7	8	8	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	CEFFEN	1127	-3	37.57	-3
9	21	3	0	CORINNE BAILEY RAE LIKE A STAR 600	D CRECOVERENT	589		34.53	47
10	18	5	-65	LIONEL RICHIE I CALL IT LOVE	OEF JAM	680	-	33.75	36
11	6	5	n	JAMELIA SOMETHING ABOUT YOU	FARCOPHICAE	1393		32.46	-20
12	22	3	0	NERINA PALLOT SOPHIA	MENTROOP	419	27	31.26	39
13	5	8	13	PINK U & UR HAND	URKE	1629	9	30.71	-30
14	п	15	0	JAMES MORRISON YOU GIVE ME SOMETHING	PSCITCR	1754		29.85	-17
15	20	3	20	PAOLO NUTINI JENNY DON'T BE HASTY	ATLANTIC	838	43	29.57	25
16	12	19	40	THE KOOKS SHE MOVES IN HER OWN WAY	MESON	1722	2	29.17	-5
17	13	8	32	MUSE STARLIGHT HELION S	YSARYER BROS	928	L.	28.10	5
18	17	a	60	PINK WHO KNEW	LAFICE	1442	1	28.07	9
19	16	7	2	THE KILLERS WHEN YOU WERE YOUNG	CCC283V	852	0	27.5	1
20	ь	7	ъ	THE FRATELLIS CHELSEA DAGGER	EXELOUT	724	-2	26.42	-10
21	23	5	27	CHRIS LAKE CHANGES	ISLAND	277	14	24.82	11
22	34	и	v	SNOW PATROL CHASING CARS	FICTION	1570	-1	24.44	-20
	903	1	0	AMY WINEHOUSE REHAB	ESLAND	48	380	24.26	3056
24	19	12	24	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	03510	1018	-1	22.37	-6
25	9	12	5	JUSTIN TIMBERLAKE SEXYBACK	JINE	928	-23	22.19	-62



his new album. return to his R&B roots. It is a move which has gone down well at radio, where

this week, with 680 plays from earning it a bumper 33.75m audience.
14. James
Morrison
James Morrison's debut single You Sometiving ended residency in the Top 10 of the airplay chart a fortnight ago am slips 11-14 this Love is already his



HALF THE PEFF Unmistakably da The most enchanting reor Single I'M ALL RIGH O



rockets 27-5. Although its tally of 467 plays last week was less

than a quarter as many as You Give Me Something's, Wonderful World benefited from 15 plays on Racio on Radio Two which provided a combined 86.23% of its 42.18m

best-supported CAPITAL

single I Call It

THE CASE ARTIST TITLE

1 | SCISSOR SISTERS | DON'T FEEL LIKE DANCIN 2) THE KOOKS SHE MOVES IN HER OWN WAY 2 SNOW PATROL CHASING CARS 4 THE FEELING NEVER BE LONELY PINK U.S. UR HAND 7 PINK WHO KNEW 12 RAZORLIGHT AMERICA 8 THE ZUTONS VALERIE JAMES MORRISON YOU GIVE ME SOMETHING

9 THE KILLERS WHEN YOU WERE YOUNG

CHRYSALIS

THE LEE ARTIST TITLE

1 | SCISSOR SISTERS | DON'T FEEL LIKE DANCIN 2 4 JUSTIN TIMBERLAKE SEXYBACK
3 2 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS 4 D PINK WHO KNEW 5 7 PINK U & UR HAND

6 5 FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT
7 J DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO 8 9 PUSSYCAT DOLLS I DON'T NEED A MAN 9 Is TAID CRUZ I JUST WANNA KNOW

10 . CASCADA EVERYTIME WE TOUCH

rplay Chart

R BEYONCE FEAT, JAY-Z DEJA VU

4 5 2 ROGUE TRADERS VOODOO CHILD

2 PAOLO NUTINI LAST REQUEST

82 5 0 ELTON JOHN THE BRIDGE

500 1 0 JOHN LEGEND SAVE ROOM

90 1 35 LETOYA TORN

2 61 CHANEL MY LIFE

Nielsen

	3	2	de.	8/ \$	1	d	1	33
	61	1	0	THE MAGIC NUMBERS TAKE A CHANCE MEMORY	231		21.73	112
	26	4	7	PUSSYCAT DOLLS I DON'T NEED A MAN AGU	1021	21	21.43	5
	28	3	0	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT BATA	363	21	20.18	5
	24	16	42	CHRISTINA AGUILERA AIN'T NO OTHER MAN FO.	754	-22	19.09	-13
	-5	2	0	MY CHEMICAL ROMANCE WELCOME TO THE BLACK AEPASSE	220	21	18.37	34
	R	3	58	THE AUTOMATIC RECOVER BURGUE POLYGOR	290	16	17.82	2
i	38	19	65	THE ZUTONS VALERIE BELIASONS	1367	-10	17.37	7
	25	14	10	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE 69:	1056	-15	1725	-25
	39	2	21	BOB SINCLAR & CUTEE B ROCK THIS PARTY DEFICIED	224	28	17.14	8
	40	3	30	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BIO BROWN, JUSTICE	399	-1	16.94	13
	35	23	69	THE FEELING FILL MY LITTLE WORLD SIAND	1122	3	16.77	-2
	356	1	0	JACK SAVORETTI WITHOUT DEAMERUS	36	38	16.5	463
	49	5	0	THE KOOKS OOH LA	303	27	15.11	19
	73	1	0	BEATFREAKZ SUPERFREAK	443	28	14.41	60
ĺ	29	27	0	GNARLS BARKLEY CRAZY WARDENESS	509	43	14.41	-27
Ī	33	5	47	LOSTPROPHETS A TOWN CALLED HYPOCRISY WISHER HOISE	165	-14	14.08	-24

30 2 3 LIL' CHRIS CHECKIN' IT OUT 63 12.85

RCA

1 31 JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN

FECT WORLD

33

46

Ludeleine Peyroux on sale 23 October





four Top 40 sales follow-up allsum

this week, with 231 plays from 23 stations earning it an audience of 45 LeToya

successful sono in singer shares its title, but is in no

The Stylistics' chart this week

and a top tally of

555 -26 13.85 -29

388 -26 13.83

484

5 13.32 89

22 13.26

17 13.21

38 13.02 749

-24

COLLMELA

MERCIPA 56 30 13.80

SCIMBUG

MED WANTE OF DISCHOOLS BY DE

PRE-RELEASE

1 / JAMES MORRISON WONDERFUL WORLD recessor 2 THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) DELYGORE 41.13 3 CORINNE BAILEY RAE LIKE A STAR coop GROOM AND 4 AMY WINEHOUSE REHAB ISLAND 5 THE MAGIC NUMBERS TAKE A CHANCE HEAVENLY 6 FEDDE LE CRAND PUT YOUR HANDS UP 4 DETROIT OWN 7 MY CHEMICAL ROMANCE WELCOWE TO THE BLACK PARAGE HISSES 18:37 8 JACK SAVORETTI WITHOUT DE MICEUS 9 THE KOOKS CONTAVENS IN DEATEDEANY CLIDEDCOS AV ANTA 11 ELTON JOHN THE BRIDGE WERGE 12 JOHN LECEND SAVE ROOM SONY BING 13 SETH LAKEMAN THE WHITE HARE SCIENTISS. 14 THE ORDENARY BOYS LONELY AT THE TOP B UNDUE POLYDOR 15 LUTHER VANDROSS SHINE J 16 BADLY DRAWN BOY NOTHING'S CONNA CHANCE DU 17 REVONCE IRREPLACE ARLE SCA

19 TIM FINN COULDN'T BE ALONE WALDPHONE DADTO CROWERS

18 PANIC: AT THE DISCO I WRITE SINS DECAYDANCE

	ICIDAO GILOTTIALO					
Dis	ARTIST Title		Tech			
1	PAOLO NUTINI JENNY DON'T BE HASTY	П	838			
2	CORINNE BAILEY RAE LIKE A STAR	П	589			
3	LILY ALLEN LON	П	1192			
4	JAMES MORRISON WONDERFUL WORLD	П	467			
5	RAZORLIGHT AMERICA		1342			
6	GEORGE MICHAEL FEAT, MUTYA THIS IS NOT REAL LOVE		231			
7	PUSSYCAT DOLLS I DON'T NEED A MAN		1021			
8	GNARLS BARKLEY CRAZY		509			
9	BEYONCE IRREPLACEABLE		269			
10			1629			
60.8	Sirison Music Control					

20 GEORGE MICHAEL FEAT MUTYA THIS IS NOT REAL LOVE ALSOANSON 673

RADIO TWO

5	RAZORLICHT AMERICA	VE
1	NERINA PALLOT SOPHIA	34181
82	AMY WINEHOUSE REHAB	15
10	JAMES MORRISON WONDERFUL WORLD	POL
7	CORINNE BAILEY RAE LIKE A STAR 6000	CROOM
6	LIONEL RICHIE I CALL IT LOVE	te
3	THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE)	CELTA
33	JOHN LEGEND SAVE ROOM	son
27	JACK SAVORETTI WITHOUT	DEAN
В	JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN	COLU
0	TIM FINN COULDN'T BE DONE	PAPLOR
7	KEISHA WHITE I CHOOSE LIFE	100
H	BADLY DRAWN BOY NOTHING'S COING TO CHANCE YOUR M	CKI
82		PASE OF
22	THE MAGIC NUMBERS TAKE A CHANCE	HEA
70	LETOYA TORN	
,	LILY ALLEN LON	HARLOF
10	CEMPLEY DED OUTSMUST A CICE!	(DEVEC

RADIO 1

edith Bowman record of the week - Bodyrox feat, Luciana: York Yeah Scott Mills record

RADIO 2 Record of the week - Secon Webber Coming Buckingham: Under The Skin

Rodgers guests (flue) Sound Team guest (Wod) the Matches guest (Thur); Lily Allen Pipettes quest (Fri) 6 Mix - X-Press 2/Krafty Kurts (Fri)

CAPITAL

XFM XFM Richard Bacon's Record of the Week - James Drun Bradfield: English Gentlema

EMAP BIG CITY

1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'
2	2	THE KOOKS SHE MOVES IN HER OWN WAY
3	11	PINK U & UR HAND
4	3	THE FEELING FILL MY LITTLE WORLD
5	10	THE FEELING NEVER BE LONELY
6	5	PINK WHO KNEW
7	4	JAMES MORRISON YOU GIVE ME SOMETHING
8	8	LEMAR IT'S NOT THAT EASY
9	7	JAMELIA SOMETHING ABOUT YOU
10	9	THE ZUTONS WALERIE

0	C	AP - THE ONE NETWORK	
240	y Pari	ARTIST ITEL	Libd
li i	8	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT	SATA
ı,	7	JUSTIN TIMBERLAKE SEXYBACK	JIVE
3	2	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN	POLYTOR
4	5	ROGUE TRADERS VOODOO CHILD	RCA
5	5	PINK U & UR HAND	LAFACE
5	2	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GEFFEN
7	10	PINK WHO KNEW	WAL
8	1	DAVID QUETTA VS THE ECO LOVE DON'T LET ME GO.	. 00510
9	2	CASCADA EVERYTIME WE TOUCH	AJIW
-	100	CONTRACTOR OF STRUCK ADOLES AND ADDRESS AN	MATERIAL PROPERTY.

19 14 ELTON JOHN THE BRIDGE

19 3 LEMAR IT'S NOT THAT EASY

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

New releases



REVIEWS

The Slade Box (Salvo



hot on the individually upgraded remastered editions of Slade's most

important albums, this four-CD boxed set is a superb alternative, collecting together 84 hits, album cuts and rarities from 1969 to 1991 in a sturdy cardboard longbox, which also includes longbox, which also includes a 72-page booklet containing an informative essay on the band by Keith Altham, an extensive discography and a multitude of pictures of the band, all for less than £20. Noddy Holder's customary bludgeoning vocal style isn't to everyone's tastes, but his paint-stripping contributions to Take Me Back 'Ome, Skweeze Me Pleeze Me and Merry Xmas Everybody perfectly capture the spirit of the band and he does have his quieter, more sensitive moments, as illustrated by the reflective Everyday.

Al Stewart A Piece Of Yesterday (EMI



of a slightly fey, but extremely effective and melancholy

vocal style - think Neil Tennant crossed with Pete Shelley - Scots folk singer Al Stewart is a master storyteller and excellent songwriter, and this double-disc anthology, issued ahead of a UK tour, issued ahead of a UK tour, contains highlights of his entire career to date, from his 1967 debut album Bedsitter Images through to 2005's Beach Full Of Shells. Beach Full Of Shells.
Stewart's best-known song,
the glorious Year Of The Cat,
is included in its full six
minute glory and is nearly
matched by the majestic Time
Passages – a song Stewart
himself has no affection for and On The Border. Released simultaneously, Famous Last Words (3740352) dates from 1993, is lighter in texture than many of Stewart's album and contains three

A II.---

Albums		
FRONTLINE RELEASES		
DANCE		
O ASM FLIGHT 602 Abic (CD ATTOCO DOT LP ATTOLP DOT) CLAMF LIGHTS Sour Milestry (CD SK DAYOT)	WITHE	Dovetienpe Dooce
DAME (FOCUS Sour Reflects (CD SX 096CD) BLANKSTRAIN DISFOLD Sending Orbs (CD S0 004)	C	Electronic Funk
□ BRANK TRAIN SISTOL Develop des COD 24. COD! □ BRANK TRAINES CET USED TO IT Brand Mew Reseries (CO TEMPI COD! □ CRADEZ & PRANKLIA FORCES INCTREPRI SCUL Valve (CO MV COSCO) □ B ORGER CHIPLES Recopul (CD RSP 3-CCO)	580	Dam & Bats
O BASKER FAI FULSE Recogni (CD RSP 3xCCD) O BASKER TWO THREE Chartly International (LP GI 55LP)	SSD WTHE	Tychno Dance
TIDARE CLOSE HISTALICIA FOR THE FUTURE Close I Universioned ICD CUMU OXICO	WTHE	Dance
DE RESERVAN MY LIFE AT 33 GPS (ED GPSCD GP) BGGS OVER EASY GOOD IN CHEAP Rick (ED HAN CHE)	WTHE	Brankbeat Dance
	P	House
BALLICE SOOT WISTED FINISH CONTINUED COST SIGN BALLICE SOOT WISTED FINISH CONTINUED SO SHOT 1940 BALLICE SOOT WISTED FINISH SOOT SIGN TO SHOT 1940 BALLICE SOOT SIGNED STREET STR	URZ WTHE	Trance Dance
HUMAN BLUE MISSTREWS XPERIENCE Transmit (ED TRANCO 10008)	ARAB	Prog-House Dance
	YTHE P	Dance
TIKASKADE LOVE MYSTERIOUS LITZ (CD UL 14392)	WTHE	Donatompo
DISCOP SCOP ISLAND NO ICO NO 20800) DISCAPITY NOTS FREAKSHOW Against the Drain (CD ATOCO 64)	SRD	Brokbox
	P	Bestronica Bestronica
MAIL OF LOOK TO ERECTIONS (MINISTSTEAM PLOTO CET PRICE FAITH (DO MODECO 401) MERGA DEP MANY FACES & Flevoris DO 2800/001) SHEAR OF THE EPPORT FOR CHITMING TO JUMO 0000 SHEAR OF THE EPPORT FOR CHITMING TO JUMO 0000 SHEAR OF THE ANALOG SHEAR OF THE	P	Hosse
RILLERS OF THE DEEP NEXT EVOLUTION Kindox (CD.ALLM 00503)	P WTHE	Dance
TELABAL JOHN CLEANING SOUNCE IS A FILTHY BUSINESS PARKE (CD PALETTE CO42CD)	C	Techno
TROST TRUST ME Four Marie (CD 828/88/1052) TYCHO PAST TS PROLOGUE March (CD N/ERCK 044)	P	Bedronic Electronic
☐ V TUNES VARIABLE Ear Pluis (CD EFEAKSCO COXCO)	ARAB	House
CHARGOUS REMITTER SIZES / Zecoupt LOS SIALIBES 219 **WARRIOS SIZES AND ATTERBOOK AS LOS DOMINALS DEVELOPMENT DE L'EXCOLUPS TO **WARRIOS SIZES AND ATTERBOOK AS L'EXCOLUPS SIZES SIZES SIZES SIZES SIZES SIZES DE L'EXCOLUPS SIZES	P V/THE	Dance Dance
◆ WARSOUS CHROWE CHILDREN Stones Throw (CD STH 2150CD LP STH 2150CP)	SITY	Funk
WARROUS CAFE DEL MAR DREAMS 4 Cafe Del Mar (CD CDM 06/02/9003)	PH V/THE	Dance
	SHCP	Electro
WARROUS VINTAGE FUTURE Close (CD CFCD 8) WARROUS HOLL EDACHES - POSTTIVELY TRANSCULLEMI (CD VTCD 855)	E	Techno Downtempo
ZECON I HERCS IN THE CITY OF DOPE On (CD CH 25%)	P	Dance
OTHER		
BLACK DEVIL DISCO CLUB 28 AFTER Lo (CD LCD 58) BODOX, DAN ELEMENTAL DIX (CD DIN 25)	SRO SHKP	Lehfield Acord Garde
TOTAL DEPONE STORES AND CROWNS Their Andrew CD TREETU NAV	P	Letrisd
CATTISH NOVEN TELL ME Secretly Canadian (ED SC 188) HAWK & A HACKSOW, A THE WAY THE W	WTHE STD	Leftficid
THEORER, THE HARMONY IN LETTRANCO FT Knowley (CD XRANCE 102)	SRO SHK/P	Lettfield Asont Garde
HENRY COW COLCERTS Ref. Megacorp (CD RESUL S) FIT ER PAT PYSANIDS Thrill Joday (CD RESUL 199)	P	Lettied
VIDITIAN SWARES HOSPITALITY Planet No CO ZIQ HOCOL	SRD	Letticel
POP	WITHE	Fack/Pop
BANKS, LLOYD NO MONEY IN THE BANK LKINY (ED HD 034)	P	Pos
BE GOOD TANNAS, THE HELLO LOVE Network ICO 3041627	P	Rack/Pop Rock/Pop
AGENCE, MAR MACKET MORTH PLAYING OF Send ED ANDER ECON BANKS, LEITO BONDERY IN 1985 MAK CAP (CON CON) BANKS, LEITO BONDERY IN 1985 MAK CAP (CON CON) BANKS THE THE UTILIS DAWN TO CONCED FOR BALL THEMSE SHE THAN SE CONCEINE (MY ADDICACED FOR) BANKS BANKS THE SEND SEND MAKET BONDER CONCED DAWN BANKS BANKS SOME DAWN TO CONCED FOR DAWN BANKS SOME DAWN TO CONCED FOR THE THE THE SEND FOR THE SEND SOME DAWN TO DOWN TO SEND TO SEND THE SEND FOR THE SEND SOME DAWN TO CONCED FOR	P	Rock/Pro
THE BURGH, CHRIS STORTMAN EAR (CO.OL.N.SZ.ERE) THEORY & THE RUNNYMEN UP BY ALL SUCH ES SUCHER (CO.S.MACO.990)	9	Rock/Pep Pack/Pep
HAMMOND JR, ALBERT YOURS TO KEEP Rough Tools (CD RTRADCO 338) LITTLE BROTHER SEPERATE BUT EQUAL Unity (CD HD CL2)	P	Rock/Pop
L_ILITTLE BROTHER SEPERATE BUT EQUAL Unity (CO HD CL2) Fillenium sponners. The REVELETION REVOLUTION Revisionals (CO PCR 222)	MAG	60s Pop
LIAVIN SPONNEL, THE REVELUTION REVOLUTION Recknoberts (CO PCR 223) MEMORY BANGTHE APROXISTRINGS Praceing (CO PFG 085CD)	WTHE NOW?	Rock/Pop
SOUTH ACVENTURES IN THE LINDERGROUND Cooking View ICD COOKED 3869	P P	Rock/Pop Rock/Pop
MORAMA CRUST COMMISSION COMMISS OF MARKET DE PROPERTY OF THE	E	Rock/Pop
TILLY AND THE WALL BOTTOMS OF BARRELS Makin Makin (CD MOSH)CD 14)	MAG U	Pop Rock/Pop
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☐ BACHMAN, ERIC TO THE RACES Saidle Greek (CD SCE 95CD) ☐ BANG TAUGO FROM THE HIP Press ICD PER (1)7(2)	281	Alt Country Book
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II AM CHOST LOVERS REQUEST Epicapi CD (6002)

MACKSON, MICHAEL LEE IN A HEARTEEAT Salestine (CD 28)(2NQ)

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loase	WARDONS 7" UP! Crippled Dick (CD CDHW)CS2)	SHK/P	Indie
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Funk	CD1R175W	SHK/P	Country
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rance	SELINA DUTOS Y RECUERDOS Colectables (CD ODL 867-2)	RSK	World
	SPIRAL SYSTEM IN YOUR DREAMS Macro (CD MACROCO COLCO)	ARAB	World
	TRAPPY, ROGER LAST TIME I WAS THERE Pink Hedgehoo (CD SMILE 17)	SHOP	Restate
field	TWANGUS BEST OF ARVEICA Agus (CD BARDOD 33)	P	World
arde	TOWARDOUS EFFCGEST REDGAE Connectiones ICD GREATED 40091	P	Reggae
trist	TVICEROYS, THE CHETTO VIBES Kinesion Sounds ICD KSCO (ICO)	SSD	Prome
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	MARTINES STORP SHARE AND ROOK Culterfor (CD 4502)	MAG .	Rock in Roll Rock in Roll	
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	DANCE 3 KINGS SHAKE DAT BOOTY Soul Housen (DK SHR 0080)	WITHE	Dance	STEIN, FAURO TRANS 4 Markton (12" MARLY 049) STEPHENS, TANNA THESE STREETS VP (CD VPCD 6446)
		ADD	Prog-House	
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	TATROMA IN LOVE WITH YOU Test-corn (12" TOOL 022)	ADD	Dance	SYCAIRE DELIX MILLE DELIX Sour Kolecly (12" SK 199)
	MATRIANA 31 (LONE WITH YOU TROBOTOM (12" TOOL (02") B PRUS B CLASSIC Wint Evel (12" WES \$0121) BARRIN AT THE DRIVE IN VIP Breakbeak Kars (12" 89K (198)	P SRD	Drum & Bass	TASK HORIZON CRACLE CI-de (12" CEPC 034)
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	DECEMBER AND MAN INSTALLORS PERSONNEL CON CONTROL CONT	AGD AGD	Basce Hard House	WARRING CARNET CLASSICS PILE 8 (12" PLUS 8090 P)
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	CORRUSTONE JAZZ INDIA IN ME Wilgon Repair (12" WAG 018)	C	Conce	LATRACH AND LIA Made (CD CONTITE 364)
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	□ EARL FEMIX NO. 5 Nodes: (12° FLD 007) □ EALLAY STI VILLATE Perfects DD COPER 007) □ EPISODIC NOTHING THIS DAY Peinal (12° PRI 012)	P	Dance	HAVE CHARGE PARTY EVERYTHING EVERYTHING EVERYTHING MICH MICH (C.C.
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	ETIKS & STOMMTROOPES WADON OUT Februs Dance (12° FD CL6) ELPPONIC SHINDS THY Tax (12° TIDY SH2T) MAK WHOLF IN YOUR UNDERWEAR KISSING (12° KITSUNE (35°)	ADD WTHE	Dance	MAITHEWS, CERYS STREETS OF NEW YORK Rough Trade (CD RTRADSCO 372)
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	GOOGE BATTISH MODE SHIN (7" SKINT 1250) HALS, RANKA TA REINE FINENDRICH FLIENT 640)	WITHE	Breakboat Dance	MY LATEST NOVEL WHEN WE WERE WOLVES Bela thion (CD BELLACD 125)
	MALS, HANNA TA REINE Flumbil (EN FELENT 640) HOLE, EDNAH SERIOUS STRUCK West End (CZ* WES 50080)	P	Dance	(D) DIFF CORPSISE WHEN WE WERE WOU'VE SHIR SHARED DESIGNATION OF RELIAND 1259. IN LACEBO MEDS Wight IDD RODROD 301 IN LACEBO MEDS Wight IDD RODROD 301 IN LACE CHRONING MALEY LIVE A STARE BM IT IDD CORN TOO IN THE STARED STA
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	MANAGE STEEDINGS (D.P. Barysons CZ BASSA NOV) PAGE BONY RIB A DUB Digiul Sounday CZ SBOY 005) PAGE BONY RIB A DUB Digiul Sounday CZ SBOY 005) PAGE BONY RIB A DUB Digiul Sounday CZ SBOY 005)	C 29(1)	Tachno	URBAN
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ROCK ROCK/POP ROCK

Arrival (Polydor 9858362) To mark the anniversary of its original release, Abba's landmark 1976

album receives its umpteenth upgrading, but it's an entirely upgrading, but it's an entirely worthy exercise which sees the original, impeccable album – bristling with classics such as Dancing Queen, Knowing Me Knowing You and Money Money Money - expanded by the inclusion of the contemporaneou single Fernando, Happy Hawaii and a trio of Spanish versions of hits. But the main attraction here is a DVD, crammed with previously unissued and hard-to-find footage of the band, including the full 1976 Swedish TV special Abba-dabba-dooo! featuring exclusive performances of eight of the band's songs, a Top Of The Pops appearance, the Dancing Queen recording session and much more.

Five Men In A Hut (A's, B's And Rarities) (Hut CDHUTD 87) Gomez hit the ground running, winning the Mercury Music Prize for their

Mercury Mr Prize for the 1998 debut Bring It On, and reaching number two with their 1999 follow-up Liquid Skin, while their most recent album, How We Operate, dented the Top 75 earlier this year. This intriguing and edifying double-disc set is a selective history of their career with EMI's Hut label from 1998 to 2004; the first album concentrates on their singles, the other offers a selection of their B-sides and unreleased material. much of it of a very high standard. A simultaneously released DVD (DVDHUT 6) includes the band's 12 promotional videos, interviews

Pepper Box (Repressed REPEAT 3)

and live footage.

Originally intended as a library recording, the recording, the tune Pepper Box was inspired by Hot Butter's Popcorn and became

a hit in its own right in 1974. Loosely described as electronic Northern Soul it was a pioneering keyboards hit, with a futuristic swirling and swooping synth lead, whose alien sound was nicely offset by gentle backing vocals and handelaps. A compelling piece of work put together by Frenchman Roger Tokarz, who subsequently had more success helming disco act Voyage, it appears on CD for the first time here, along with the 11 other tracks which formed The Peppers' 1974 album A Taste Of Honey,

Elocid.

O Preciously fisted in alternative format

Sinales



3. Lil' Chris

Rock School

The surprise star

iumns 19-3 with

The diminutive

singer, drummer quitarist and

sangwriter, who

also admits to

aved" sold

18,348 copies of his single last

week and has

better than his

hero -- and fellow

former papill at

- Justin Hawkins

number 39 in

May Lif' Chris

4. Lily Allen

the singles and albums charts

37 38

Kirkley High

16-year-old

Lil' Chris makes progress, climbing to third place, while Razorlight enter highest at 15. Meanwhile, a top 20 debut eludes Bob Sinclar, who lands at 21 with Rock This Party

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	THE KILLERS WHEN YOU WERE YOUNG	Virtigo
		Jive
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1		At Around The World
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9		Epic
3		Warrer
E		NVAY) Cat
1		Universal
1		MONTH RIGHT STATE
D		Pegal
1.2		fireplane
Ne O	Mical UK Charts Company 2006 Covers period from Sept 17 to Sept 23 (2006)	

	roi	20 RINGTONES		
.Bs	Lat	AMISTALL	Publisher	
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN	EMIC/Usiversa	
2		JUSTIN TIMBERLAKE SEXYBACK	Zenba/Tenmon/Nome Chapel/Virgina Book	
3	5	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	Neblacthrorsof/Vegrou Beach/Warner Clopped EAU	
4	. 4	ROBBIE WILLIAMS RUDEBOX (BREAK)	BMGCGEreny UniversitWater Chappet	
5	3	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Sony ATVENT/Purple Folich/Farrozo	
6		SNOW PATROL CHASING CARS	Big Life	
7	9	CASSIEME & U	West Selection/Alcotola	
8	15	PINK U & UR HAND Branch		
9	. 7	CHAMILLIONAIRE FEAT, KRAYZIE BONE RIDIN (EXPLICIT)(RIDIN DIRTY) ENGREGATOR		
10	13	RIHANNA UNFAITHFUL	UL EVUlnieral/Son AIV	
11	12	CASCADA EVERYTEME WE TOUCH	ME WE TOUCH Market	
12	10	ROGUE TRADERS VOCCOO CHILD	Orest Pacha Shift	
13	0	THE KOOKS SHE MOVES IN HER OWN WAY	Famous	
14	14	INFERNAL FROM PARIS TO BERLIN	Dhysiothii	
15	0	FERGIE LONDON BRIDGE	Unional/Windowgt/P&P	
16	17	LILY ALLEN SMOLE	Universal Monit Publishing/Dimerc/GC	
17	8	MICKEY MODELLE VS JESSY DANCING IN THE DA	RK (DANCING DJ'S REMLX) AGWISH	
18	0	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	00	
19	O	LILY ALLEN LON	Objection of the control of the cont	
20	O	CAST OF HIGH SCHOOL MUSICAL WE'RE ALL IN T	HIS TOGETHER 00	

-	A SUBARRAN DANINI ARRA		improving 27-6 on sales of 14,17
	20 EUROPEAN DOWNLOADS		for second single
	ARTIST IVU	Congrey	LDN, while her Alright, Still
	SCISSOR SISTERS I DON'T FEEL LIKE DANCEY	Universal	album rehounds
2 0		inte	12-4 after sellin
3 2		Universal	34,352 copies
	JUSTIN TIMBERLAKE SEXYBACK	Sony BMG	last week. The
	NELLY FURTADO FEAT, TEMBALAND PROMISCUOUS	Uniosi	lippy singer
6 4	SNOW PATROL CHASING CARS	Universal	topped the
7 35		Universal	singles chart in July with Smile.
	LIL' CHRIS CHECKING IT OUT	50sy 8946	and reached
9 10		Sony BIVS	number two wit
10 6		Driversid	Alright, Still.
шш	JAMES MORRISON YOU GIVE ME SOMETHING	Usserial	which has been
2 7	SHAKIRA FEAT. WYCLEF JEAN HEPS DON'T LIE	Sony BAIG	absent from the
13 9	RIHANNA UNFAITHFUL	Sincral .	Top 10 for the last six weeks
14 8	ROBBIE WILL LAMS RUDEROX (RADIO EDLT)	EMI	and has sold
15 16	THE FRATELLIS CHELSEA DAGGER	Shinned	262,795 copies
60	MANA LABIOS COMPARTIDOS (ALBUM VERSION)	Maner	since its release
17 24	JAMELIA SOMETHING ABOUT YOU (SPACLE EDIT)	EMI	11 weeks ago.
18 19		Sony BBIG	Smile dips 38-4
19 17	CHRISTINA ACUILERA AIN'T NO OTHER MAN	Sury BNIO	on its 14th weel in the chart and
20 14	DAVID CUETTA VS THE ECG CONTINUOUS MIX	inte	has sold 210.02
Lieben	Sendou SUO		conies.

The Official UK



US5 MARIA

26 13 ROGUE TRADERS VOODOO CHILD

DEDICATION OF DESIVORS DESIVORS SOMEONE AN DESIVERY OF COUNTY

HART IT COES ACADAN (A HARS CONTILH Y) HOWKISS SO TO ALL IT LONG -IS TO CONTINUED A WAR IT TO CONTINUED A WAR IT THIS HAWKS A PLOK (A) BY THE ACCOUNTS.

JUDY 46 LAST REQUEST 12 LEME BOYCKE THE LIGHTS . 50

Array MACECOZZ (D



Singles Chart



HIT 40 UK



You're Sober is the first single from album The Onen Door, and makes an impressive 32 on sales of 17559 since their 2003 toposyl the chart Top 40 bits, the Bring Me To Life also reached number one. Fallen has sold 141-94-79 in the last fortright, ahead of The



StickWittl. the number two Br Buttons PCD Don't Need An The album clim 14,971 taking i 1.002.765. It v new two-CD



e Official BK Charlis Company 2005	Ī
OP 30 PHYSICAL SINGLES	
LIN ARTISTTILE	Ü

31 27 THE FEELING FILL MY LITTLE WORLD

34 (C) CHRIS LAKE FEAT, LAURA V CHANGES

36 23 JANET JACKSON & NELLY CALL ON ME

35 33 PAOLO NUTINI LAST REQUEST

37 (3) LIONEL RICHIE I CALL IT LOVE

39 17 ROBBIE WILLIAMS RUDEBOX

38 29 ROCUE TRADERS VOCODO CHILD

33 24 CHRISTINA AGUILERA AINT NO OTHER MAK

32 26 MUSE STARLIGH

ZNK	liv.	ANISTINIE	Liberteinviscoer
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	800,000
2	O	EVANESCENCE CALL ME WHEN YOU'RE SOBER	W.SHO CH
3	Ö	LIL' CHRIS CHECKIN IT OUT	907
4	0	LILY ALLENION	REGA
5	0	PUSSYCAT DOLLS DON'T NEED A MAN	ASM
6	3	JUSTIN TIMBERLAKE SEXYBACK	301
7	2	THE KILLERS WHEN YOU WERE YOUNG	VERTOO
8	0	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	WALT DISNEY
9	4	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	EFIC
10	5	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	CENTER
n	8	JAMELIA SOMETHING ABOUT YOU	PROSPROAS
12	11	CASCADA EVERYTIME WE TOUCH	BLROW INTOACCEALLY
13	6	FERGIE LONDON BRIDGE	ASJU
14	10	LEMAR IT'S NOT THAT EASY	BCA/WHITERMENT
15	0	JAMES DEAN BRADFIELD AN ENGLISH GENTLEMAN	COLUMBIA
16	12	CASSIEME & U	BAD BOY
17	0	THE STREETS FEAT, PETE DOHERTY FRANCIN OUT	6798.00XED DIV
18	15	PINK U & UR HAND	LATREE
19	13	CHAMILLIONAIRE FEAT, KRAYZIE BONE RIDIN	UNIVERSIL
20	7	JANET JACKSON & NELLY CALL ON ME	100001
21	0	CHRIS LAKE FEAT. LAURA V CHANGES	APOLLO
22	0	DIRTY PRETTY THINGS WONDERING	VEX1300
23	0	PAGLO NUTENE JERNY DON'T BE HASTY	ATLANTIC
24	0	US5 MARIA	PRIPLE M TRANSCON
25	19	BEYONCE FEAT, JAY-Z DEJA VU	COLUMITEA
26	0	LETOYA TORN	EAS
27	9	ROBBIE WILLIAMS RUCEBOX	DIRYSALIS
28	0	THE PIPETTES JUDY	MEMORIS INDUSTRIES
29		DAVID CUETTA VS THE ECC LOVE DON'T LET ME GO (WALKING AWAY	GLETO
20	0	LEANN RIMES & BRIAN MCFADDEN EVERYBOOY'S SOMEONE	CURREGRADIA

WHEN DE MIGHT FEELS MY SOULD BE MIGHT FEELS MY WHEN YOU WERE HOURG?

Albums



week sales total to 404,584. their current single America, Razorlight broken the US, and their second album has sold only 9,250 copies five weeks

Lily Allen, The Kooks and Paolo Nutini re-enter the Top 10 this week, as their current singles help drive music lovers to make that all important album purchase

ē	m	20 MUSIC DVD		RAZORLIGHT
	200		Land Statebook	CCCC
1	0	DEPECHE MODE TOURING THE ANGEL - LIVE IN MILAN	Muto (E)	白色多色
2	2	FREE FOREVER	hind 0.0	תחתת
3	1	U2 ZOO TV - LIVE IN SYDNEY	Bivers/Wes-CO	Missilf
4	4	PINK FLOYD PULSE - 201094	PM(IE)	3. Razorlight With hot new
6	5	FREDDIE MERCURY LOVER OF LIFE SINGER OF SONGS QUEEN LIVE AT WEMBLEY STADIUM	Participant E)	single America at
2	6	PINK FLOYD/SYD BARRETT PINK FLOYD/SYD BARRETT	DOTE N	number two on
0	10	ROLLING STONES STONES IN THE PARK	Victoriada Minda (MKV)	the airplay chart
9	14	LED ZEPPELIN SONG REMAINS THE SAME	Warre British (TDI)	and number 15 on the singles chart
10	8	PINK FLOYD THE WALL	SW/ Crimba (ARV)	on sales of 8.468
11	17	WARIOUS JERRY SPRINGER - THE OPERA	Fox Video (CBA)	downloads.
12		WHO THE VEGAS JOB	Direct Wolco-679	Razorlight's self- titled second
13		THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Masic Water (TEN)	album continues
14		LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Calector (000	its rapid recovery.
		WARLOUS 40 YEARS OF TOP OF THE POPS - 1964-2004	880,00	The alloum, which
	10	BLONDTELIVE	EVO UK (F)	debuted at member one in
17	18	THE EAGLES HELL FREEZES OVER STATUS QUO THE ONE & ONLY	BMC Vote (4RV) Showerst TV (13	July, has railled
19	10	ELVIS PRESLEY '68 COMERACK SPECIAL	BMS Video (ASS)	15-8-7-3 in the
		PAUL MCCARTNEY PUT IT THERE	Slam Dark (AFV)	last three weeks,
		Sal UK Charts Company 2006	30000000	and sold 38,884 copies last week.
				taking its 11-

		20 COMPILATIONS	
		ARTISTITUE	Libri Marriotoci
1		OST HIGH SCHOOL MUSICAL	Wat Disny K
2	1	WARIOUS DANCE MANIA	EMTRIATIVE:
3	3		Existent TV (L
	8	VARIOUS ESSENTIAL R&B - AUTUMN 2006	Sony BAIC THEORY WAS
5	4	WARTOUS NOW THAT'S WHAT I CALL MUSIC! 64	ENDVege/UNITY (E)
6	5	VARIOUS DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry 61 Sound (LI)
ij.	10	VARIOUS THE NO 1 HARDCORE ALBUM	Decadance (TEM
8	6	VARIOUS IBIZA ANNUAL 2006	Westry Of Sound (U)
9	7	WARIOUS THE PACHA EXPERIENCE	GTV P1
10	8	WARTOUS HED KANDI - THE MIX SUMMER 2006	Ned Kind (U.
u	n	VARIOUS THE VERY BEST OF POWER BALLADS	£V1 Virgo €2
12	13	WARTOUS URBAN WEEKEND	Universal TV (U.)
B	O	WARTOUS POP PARTY 3	Stey EMIC TVALLITY 6.5
14	16	VARIOUS CLUBLAND 9	LINTARATING.
15	0	VARIOUS MILKSHAKE - THE ALBUM	Gut IPI
16	14	VARIOUS EVERY CLASSICAL TUNE YOU'LL EVER WANT	00100
17	19	VARIOUS ORIGINAL GARAGE ANTHEMS	- Witty(fb)
18	O	VARIOUS THE NO 1 SUMMER DANCE ALBUM - VOL 2	Decadance (S/DAO)
	12	VARIOUS CLASSIC TRANCE ANTHEMS	EMI VrantE
		VARIOUS CAPITAL GOLD - FIFTIES LEGENDS	EVENION BUGTVID

	W. O. IV	a or or a damper) a cor		and Jamelia's new album Walk
7	H	E YEAR SO FAR: TOP 20 ALBUMS		With Me is the
Pag	List	ANTIST HILL	Line (Stockstor)	entry on the
1	I	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Demico	official chart this
2	2	SNOW PATROL EYES OPEN	Faction	week - but at th
3	3	KOOKS INSIDE INVINSIDE OUT	Virgin	much fower position of 20 or
	4	JACK JOHNSON IN BETWEEN DREAMS	BrakfeyTobid	sales of just
5	5		ENO	12.559. To be fail
6	6	RED HOT CHILL PEPPERS STADIUM ARCADIUM	Warrer Bros	Jamelia's last
7			Bled	album, Thank
		JAMES BLUNT BACK TO BEDLAM	Allaric	You opened
	9	KELLY CLARKSON BREAKAWAY	RCA	much lower in 2003 - at
10	10		8-Unique/Polydox	number 66 on
11	11	SHAYNE WARD SHAYNE WARD	Syco-Usus	sales of 4.786 -
		PUSSYCAT DOLLS PCO	ASU	but it eventually
		WILL YOUNG KEEP ON	Sony BMS	peaked at
		KT TUNSTALL EYE TO THE TELESCOPE	Releties	number four and
15	35	SCISSOR SISTERS TA DAH	Polyton	has thus far sold 559,810 copies.
	15		Warser Bros	Something Abou
	16		Vega	You, the first
		PINK 114 NOT DEAD	Liface	single from Wall
		RAZORLIGHT RAZORLIGHT	Virtigo	With Me, is
20	21	ZUTONS TIRED OF HANGING AROUND	Sotromo	hanging on well,

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	_			s /#
	12	ž	,	*/ E /
1	1	1	2	SCISSOR SISTERS TA-DAH ⊚ 2
	2	2	3	THE FRATELLIS COSTELLO MUSIC Filed D1779 04
	3	7	11	RAZORLIGHT RAZORLIGHT Wertigo 1700009 alp
	4	12	n	LILY ALLEN ALRIGHT, STILL ® Read Mallor Control March Strategy (1) Read Mallor Control March Strategy (1) Read Mallor Control March Strategy (1)
	5	4	22	SNOW PATROL EYES OPEN (9)
1	6	3	3	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS Jon 82004670682 (MR)
	7	9	5	BOB DYLAN MODERN TIMES Columbia REPORTING LAND
ı	8	13	36	THE KOOKS INSIDE IN/INSIDE OUT ⊕3
	9	5	3	LEMAR THE TRUTH ABOUT LOVE 9
	10	19	11	PAOLO NUTINI THESE STREETS Monte Stories Stories (1920) All order Stories (1920)
	11	8	5	KASABIAN EMPIRE
	12	20	24	THE ZUTONS TIRED OF HANGING AROUND On the Control of
1	13	14	9	JAMES MORRISON UNDISCOVERED Poydor 99/25/10/10/10 Proydor 99/25/10/10/10 Proydor 99/25/10/10/10 Proydor 99/25/10/10/10 Proydor 99/25/10/10/10 Proydor 99/25/10/10/10 Proydor 99/25/10/10/10/10/10/10/10/10/10/10/10/10/10/
1	14	11	26	PINK I'M NOT DEAD Strong Martin (V) Lider/Milling Clay (Manchan Petritor Lider 8 2000 (133 2 (145))
	15	10	17	THE FEELING TWELVE STOPS AND HOME In Productive Green In Productive
1	16	17	100	SCISSOR SISTERS SCISSOR SISTERS © 7 © 2
1	17	23	106	THE KILLERS HOT FUSS 💿 4
ı	18	21	55	Satzman/The Killer, Pierers Verloo UZASCRE DE PUSSYCAT DOLLS PCD @ 3 @ 1
ı	19	15	13	MUSE BLACK HOLES & REVELATIONS
ı	21	7	7	CodaMiles Helium 3/Water Bris 256-83/999 ITCH JAMELIA WALK WITH ME
I	21	30	31	CORINNE BAILEY RAE CORINNE BAILEY RAE
	22	22	4	Conscious/Versus/Gross/Enable/Chromy AVENUE BREAD THE SOUND OF BREAD
1	23	16	16	NELLY FURTADO LOOSE
ı	24	6	2	Tended Stock Stock Office of Stock Place Celling SECTION A STATE Celling SECTION AS THE KID
ı	25	0	36	Mencary (1057)310) KATIE MELUA PIECE BY PIECE ⊚ 4 ⊗ 1
ı	26	44	49	FAITHLESS FOREVER FAITHLESS ~ THE GREATEST HITS
-	27	37	75	JACK JOHNSON IN BETWEEN DREAMS @ 4 ⊕ 1
1	28	51	16	ELO ALL OVER THE WORLD - THE VERY BEST OF
ı	29	25	7	CHRISTINA AGUILERA BACK TO BASICS (A)
ı	30	34	20	Personal Provincial Control of the
ı	31	7	y	Northal Model Conference Provided to Economy (D. L.
ı	32	18		FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO April 752P15502 dftio
	33	36	17	SANDI THOM SMILE. IT CONFUSES PEOPLE Palophore SOTIFICED Palophore SOTIFICED
1	34	53	80	KT TUNSTALL EYE TO THE TELESCOPE ● 5 ● 1
1	35	28	4	MISSY ELLIOTT RESPECT ME Revenue COSTANDARD
	36	43	23	RIHANNA A GIRL LIKE ME @
1	37	7	7	BOOK STATES CHARGE TO THE FREEDOM SPARK
	38	32	18	SHAKIRA ORAL FIXATION VOL. 2 @ ② 1
1		1		Sules State ONAL FINATION VOL. 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

JAMELIA 20 JAMES MORRISON (3) KASERIN (1) KASERIN (1) KASERIN (2)

Epic (300/07/082-6879)





Albums Chart

1 . 8/1.

Jan State St	3	r je	i /DI
39	31	16	/€₹/ KEANE UNDER THE IRON SEA ⊕2 ⊕1
40	33	4	BEYONCE B'DAY
41	47	27	MASSIVE ATTACK COLLECTED - THE BEST OF Columbia COLLECTED - THE BEST OF Only 10 Pt 10 P
42	26	2	GET CAPE, WEAR CAPE, FLY THE CHRONICLES OF A BOHEMIAN TEENAGER
43	41	36	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT ⊚ 3
44	39	22	NINA SIMONE THE VERY BEST OF ⊚
45	38	18	BILLY JOEL PIANO MAN - THE VERY BEST OF
46	1	7	Amount Strong Offset Hande Control Strong Control S
47	56	14	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS WHY WARTHOUSE GLODE FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS
48	0	52	Sink SRASSIACCE, CTIFID BEYONCE DANGEROUSLY IN LOVE ⊗ 2
49	64	41	RecolarChards/Remain/Ramins Colambia 5099957 (1980) KELIS TASTY
50	49	15	The Suptamed Visidess Verge CD19988 (E) RAY LAMONTAGNE TROUBLE Verge CD19988 (E)
51	24	2	DJ SHADOW THE OUTSIDER
52	0	11	(A) Sharine Hand 17033465 EEE JOURNEY SOUTH JOURNEY SOUTH Mand 17033465 EEE
53	35	18	ResearContenting Tool (Subditional Symmetric Schild Stream) ORSON BRIGHT IDEA ORSON BRIGHT IDEA ORSON BRIGHT IDEA ORSON BRIGHT IDEA ORSON BRIGHT IDEA ORSON BRIGHT IDEA ORSON BRIGHT IDEA ORSON BRIGHT IDEA
54	68	77	Skin Gravi Rahld Microy 807381 (ib) JAMES BLUNT BACK TO BEDLAM ⊕ • ⊕ 4
55	52	10	Redwick/Regard Attack: TANBASSICTED LOSTPROPHETS LIBERATION TRANSMISSION
56	7	7	THE LEMONHEADS THE LEMONHEADS
57	29	-	RASEMENT JAXX CRAZY ITCH RADIO
58	0	100	Expressed Line N. INCOMES FOR THE N. INCOMES FOR T
59	48	3	Stockforpilantostated ECARDING HOME
60	1		SPARKI FHORSE DREAMT FOR LIGHT YEARS IN THE BELLY OF A
61	58	67	THE REACK EVED PEAS MONKEY BUSINESS @ 1 @ 1
62	100	37	IACK TOWNSON CUDIOUS GEORGE (OST) (a)
63	7		LAMET JACKSON 20 VO
64	6	A	SUSTINGUI
65	54	-	TROM MATRICAL THE MIMMED OF THE REAST
66	45	2	TOOM MAATDEN A MATTED OF LIFE AND DEATH
67	-	Ŀ	SHOWS THE DITCHESS
68	27	2	CTCDCONIONICS TVE COOM DAYOTA
69	6	-	OURSELL TOWARDS THE COUND OF DEVENCE O
70	57	8	THE AUTOMATIC NOT ACCEPTED ANYWHERE
70	55	15	HARD PLOTADO OF COTU O
72	0	1	HARD-FI STARS OF CCTV ⊚ 2 Normany 7 to price 50 No 200412 07 DB CUILLEMOTS THROUGH THE WINDOWPANE Pands 90 710 150 150 150 150 150 150 150 150 150 1
73	46	-	tary/riskStor/topus/titly/usix/title
74	73	-	Construction CONTROL HITS Q. Q.
	62	57	Dunke s Paver/Wildru Dully Stoney
75	0	Ь.	NERINA PALLOT FIRES (a) Montain Statistical (IEM) Montain Statistical (IEM) Montain Statistical (IEM)
\$36s	NOUS NOUS	+50%	Highest New Litting Princings (200,000) © Sher (62,000) control and sale of control an
HPE FLAS			Highest Condex (Fixed collisions) ### Modest Fixed collisions #### Modest Fixed collisions ###################################
MISSINE MISSINE MISSINE	LOTT	5	PUSSICATIONES B SHAPPINGS HEXCELS the cre-quarty quied gard marginates so support of the cre-quarty quied gard and a support of the cre-quarty quied gard of the
MELLYFU	(000)	23	BECONNECT S STEREOPHEADS OF THE TUTING 12

SCISSOR SISTERS 1. HS SALECIPA 18 SALECIPA DE S SALECIPACIDES 40 STEECOPICANIS 60 THE AUTOMATIC 70 THE BLACK PUEL PEAS 64 THE COUPTERS 46

PROCEDINATION TO POSSICAL DOLLS 18 RAY LANGUISTICSE 50 RAY DANGUIST 5 RAY LANGUIST 5 RAY LANGUIS



ast three singles Cried For You, Spider's Web and It's Only Pain peaked at 35, 52 and 41 espectively, but album Piece By Piece rockets 179-25 after being repackaged and a DVD. The album, which lebuted at number one a ear ago this week on sales of 120,549, has

been absent from the Too 75 for 17 old an impressive 1,119,234 copies, while her 2003 febut set Call Off The Search has old 1,779,517

INSL

6 1

8 (



Musical Repeated soundtrack album into the surprise hit of the summer in America, where it reached

the compit chart this v on sales of 42,711. Firs single Breat Free – whice enjoyed a b 100, moving 86-4-19 = leaps 45-9 on sales of

TOP 10 INDIE SINGLES

Tel	List	ARTIST TITLE	Litelistorial
1	0	THE PIPETTES JUDY 16	replaciodistries (17)
2	0	JULIETTE & THE LICKS HOT KISS	Hasin (197
3	0	THE BLOOD ARM SUSPICIOUS CHARACTER	CdyRockers (NT)
4	1	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Rets
5	4	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	Doning (MT
6	5	LOSTPROPHETS A TOWN CALLED HYPOCRISY	Visible Noise
7	0	DATAROCK FA FA FA	Kpthene
8	7	FREESTYLERS/PENDULUM/STRREAL PAINKILLER	Against the CountS
9	0	DEGREES OF MOTION DO YOU WANT IT RIGHT NOW/SHINE ON	Cajerna (A
10	0	VICTORIAN ENGLISH CENTLEMENS IMPOSSIBLE SIGHTINGS OVER SHELTON	ForbeticPlate (V2

Nes	USI		LASEL (ELSTRIBUTOR)
	1	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	SHEDTHE
2	3	ARCTIC MONKEYS WHATEVER PEOPLE SAY FAM, THAT'S WHAT I'M NOT	Danies (UTFE
3	0	KATTE MELUA PIECE BY PIECE	Dorotto 9
4	5	LOSTPROPHETS LIBERATION TRANSMISSION	Visible Roos of
5	2	BASEMENT JAXX CRAZY [TCH RADIO	22,00736
	0	NICKY WIRE I KILLED THE ZEITGEIST	Red Bak G
7	0	AIM FLIGHT 602	ASCREUES CVT(1)
8	8	THE RACONTEURS BROKEN BOY SOLDIERS	XL OUTSE
9	6	BASEMENT JAXX THE SINGLES	12,1270
10	4	BONNIE 'PRINCE' BILLY THE LETTING GO	Somino-(VTINE

TOP 10 ROCK ALBUMS

JF	TO MOCK MEDOING	
AST .	AKTIST TITLE	CARTOCOTOR
1	MUSE BLACK HOLES & REVELATIONS	Ridum 3/Warner Bros (TDI)
2	IRON MAIDEN THE NUMBER OF THE BEAST	DV100
8	EVANESCENCE FALLEN	Epo (TEN)
3	NEW FOUND GLORY COMING HOME	Grinda
5	LOSTPROPHETS LIBERATION TRANSMISSION	Visibilities PI
6	WOLFMOTHER WOLFMOTHER	Makker (LE
9	GREEN DAY AMERICAN IDIOT	Preprint (TEN)
0	MUSE ABSOLUTION	Tiple Media 1364 Code (TEX)
4	TRON MATDEN A MATTER OF LIFE AND DEATH	EVEC
2	MASTODON BLOCK MOLENTAIN	Down (VIII)

TOR TO JAZZ ALBUMS

CAREL SESTIMENTON RCA CARE Verso (a) Mesor Call Detain (DA Bouleard Ent C
Massic Club Details (DK
Bouleand Ent C
Ad Music & Vision (PROP.
Reduct Celd (NAS
State Cold (NS
Romány/JCJ (U
100100
Reproc(15X

	4	KATHERINE JENKINS LIVING A DREAM	
2	0	PAUL MCCARTNEY ECCE COR MEUM	
3	1	BRYN TERFEL TUTTO MOZART	Describe C
4	2	ALFIE BOE CLASSIC FM PRESENTS	1
5	3	THE CHOIRBOYS THE CHOIRBOYS	
6	6	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	
7	7	MARIO LANZA THE ESSENTIAL COLLECTION	10
8	5	BERLINER POYRATTLE HOLST/THE PLANETS	
9	11	KARL JENKINS & ADJEMUS THE ESSENTIAL COLLECTION	
10	13	KARL JENKINS REQUIEM	

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