

25.11.06 Ghosts Cee-Lo 365 Oasis Gwen Stefani Scissor Sisters

MUSICWEEK



Talent

Keeping up with Miss Jones

MW talks exclusively to Norah Jones

When Norah Jones returns with her first new album for three years in January, she will evoke memories of another era.

Not just of a time of smoky-voiced chanteuses, but of a period when 10m-selling albums were a regular occurrence.

As EMI prepares to unleash new albums by two acts with the potential for double-digit-million sales – Jones and The Beatles, whose Love album is out today (Monday) – Music Week looks at the growing trend away from the international blockbuster album, and talks to Norah Jones about following up two of the world's biggest-selling albums of recent years.

Latest data indicates that fewer than 10 albums have broken through the platinum barrier since the turn of the Millennium, compared to around 40 during the Nineties.

In turn, the level of Platinum Europe Awards, as presented by the IFPI, were at their lowest level in the history of the awards during 2005. Fewer certifications were made than in any other year and no album achieved more than 6m sales for the first time in the certification's history.

IFPI director of research Keith Jopling says a number of factors are affecting sales volumes. "In the Top 100, we are seeing a falling market and there are obvious reasons to go with that.

"Firstly, choice in terms of the number of releases and the number of genres available. Then there is access to music; an increasing number of non-paying channels are available to get music, including peer to peer, CD copying and online streaming."

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Hall Of Fame to move venue

As music's glitterati gather for the Hall Of Fame Awards, organisers announce a new home for the event p4

Report from New Zealand

To accompany this week's free NZ CD, Music Week highlights a host of Kiwi talent making an overseas impact p10

Virgin returns to key UK city

Virgin Retail boss hails new flagship Manchester Megastore as the template of the chain's future p6

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25.11.06/£4.25

Mitch
and
Ward

News is edited by Paul Williams

International big sellers?

“We’d been recording for eight months and had pretty much an album’s worth of songs and they seemed to fit together really well, so we decided, okay, this is the album, let’s tell the label!” So your label wasn’t aware you were recording a new album? “Not really. So it was nice, it was cool. Before there have always been a lot of deadlines. Luckily the label has always stayed out of the studio and let me do what I do, but deadlines can rule over you.”

You have written or co-written all of the tracks on the new album. Does the writing process come easily to you?

“I sort of learned how to write on the last tour. I mean, I started writing songs before my first album came out, but

it got sidetracked for the next few years because we were so busy. Then I realised, ‘Oh, well I want to be a better songwriter, but I haven’t worked on it because I’ve been so busy,’ but I can still work on it – there’s so much downtime on the road you know – so I learned how to write down my thoughts when I thought them instead of forgetting them and ended up writing a bunch of songs.

Once you get

one song that sort of opens the floodgates and you feel more confident. Even if it’s not a good song, just the fact you’ve finished a song feels really good.”

Did you have any reference points in mind when making the album?

“A little bit. There are a lot of newer younger songwriters that I’ve been really into lately, in the past I drew a lot more on older music. M Ward is someone I’ve been listening to a lot and he features on the album. Sonically, the production on his records is really incredible and he uses a ton of delay on his voice which I really like. I wanted to do that too and put a ton of delay on my voice and we kinda laughed. For him, that’s his sound, for me, my sound has always been quite dry and [the delay] sounded kinda whacky, so we turned it down – it’s more

subtle than I wanted, but it made more sense.”

It’s your first album for the label without Arif Mardin [who died in July]. What effect did his absence have on the sessions?

“It didn’t change it that much because, like any good producer, Arif let us breathe and he let us do our thing. I had always chosen the musicians and the songs because I’m a control freak and Arif was a good enough man to notice that and let me do it. Arif was always there the whole time and he’d have suggestions, which was wonderful, especially since we made the first two records in about two weeks each, but this one we had so much time to do it, that we could do trial and error.”

M Ward is someone I’ve been listening to a lot and he features on the [new] album

“In the past it was like, ‘let’s do this – Arif, what do you think?’ ‘I like this one.’ ‘OK great!’ So that third set of ears can definitely be really important, but luckily we had the time to stumble along this time.”

You produced the album with your bass player Lee Alexander. What was his approach?

“His role was similar to his role on the last two records. He was always the one that I bounced everything off – because we live together – and he’s always had ideas, so, even though he didn’t produce the last two records, he was just as involved as I was. The only difference of this one was that we did most of it at home.”

As a result, did the recording process differ at all this time around?

“We got way more into the sonic side of this album, rather than just have the engineer come in and record what we do, which is what we did on the past few records. In a way, there’s more production on this one, there were more ideas for overdubs and stuff like that. It was definitely more, ‘let’s put this song down as stripped down as possible and then add stuff,’ which was definitely a fun process too and a totally different way to go about it.”

What inspired The Little Willees project?

“Well we’ve been playing as a band for three or four years now, so once I finally got off the road for any real

Continued, p4 <

Setting up the plot for Jones’ new album

Multi-Grammy award-winner Norah Jones will lead the busy first quarter schedule for 2007 with the release of her anticipated third studio album, *Not Too Late* on January 29 through EMI.

A 13-track set, the album has been produced by and recorded with long-term bass player and songwriting partner Lee Alexander and is the singer’s first without the guiding hand of legendary producer Arif Mardin, who passed away in July. The impressive set also sees Jones taking the reins as core writer for the first time, penning 11 out of the 13 songs featured.

Paraphrase managing director Miles Leonard says he has high hopes for the album, which arrives on the back of two successful studio releases which have collectively sold more than 30m copies around the world.

“The [commercial] expectation has to be that we deliver and match what we’ve done before,” he says. “Norah’s music crosses many genres – people that like jazz, that like folk, that like country, all buy into her and she appeals to a younger generation as well as an older one. That’s how you sell 10m to 20m albums.”

Sessions for *Not Too Late* were, in Jones’ own words, some of the most relaxing yet. Indeed, *Blue Note* was relatively unaware of the album until it was nearing completion. Recorded at Jones’ home studio, which was first put through its paces in sessions for The Little Willees’ album – which features Jones – last year, the album features two songs written by Jones before the release of her debut. She says they added something to the new record. “Every time I record an album, I record a song that didn’t work the last time I recorded it,” she says. “I’ve always had these songs in the back of my head and when we recorded them this time around, they brought a lightness to the album that it needed. It was time!”

The album also sees Jones collaborating with Portland singer/songwriter M. Ward on the track ‘Sinkin’ Soul.

Jones released her debut album, *Come Away With Me*, on Blue Note Records in February 2002. She then went on to sell more than 20m copies of the album around the world, including 10m in the US, sweeping the Grammys in 2003 with eight wins. The follow-up, 2004’s *Feels Like Home* managed 10m sales globally.



Keeping up with the Joneses: Norah’s back feeling more confident than ever

amount of time, we were really able to play together regularly again. We played every week last summer and we felt really good as a band again. It was great, as we were playing every week. At the time we were building our studio and we wanted to test it out. With Little Willie, I knew we could go in there for two days and bang out songs and that's what we did. They were still plugging stuff in and fixing stuff in the studio the morning everybody came to record and I was so frustrated. It was like, 'Argh! This is not going to work, the studio's not ready yet, another man, by the seat of our pants it totally worked.'

"It was really fun to record that band, because I feel like it's a good band. I'd never wanted to make an album with that band before because for me it was so far from partly because I didn't have to do all the business side of music with

I'm excited to tour this record because I feel so much more comfortable

it. But I'm glad we put it out because it's fun and it's a good record, and we didn't really have to do a lot of the business side anyway."

How do you feel about footage of your shows ending up on YouTube?
"I think it's fine. I've done a ton of gigs over the past year with these three different bands in New York; just in bars, playing guitar, playing guitar solos when I really shouldn't be. One time I found a clip of us on YouTube and, it was like, 'Argh! Oh my god! Don't they know this is a fun gig for us and not to be broadcast on the internet.' Then I watched the clip and we sounded pretty good, so I was happy about it. It's definitely a fun vortex you can get lost in. The old clips on there are amazing."

Is the live aspect of what you do, particularly when you're doing it on a grand scale, something you can enjoy?
"I love playing music, but I was always very awkward and I found it really difficult to be comfortable

on stage. I've had a really big learning curve when performing at that sense. I'm a lot better at it now and I feel more comfortable."

Was that a result of the speed with which you were thrust into the limelight?

"Most people, they sell a lot of records and then go on world tours, they know how to do it, I was just kind of learning as I went and it went very quickly. I don't think I was awful and the music was always where I wanted to be, it was just more the visual aspect, the energy I would give off would sometimes be very nervous. I'm excited to tour this record because I feel so much more comfortable – I feel like I need to redeem myself sometimes."

You've sold more than 30m albums around the world. Is that something you can comprehend?
"No, and I think it's important not to think about that too much... but it's whacky. I don't know who those people are but, it's nice. It gives me a lot of freedom with the label."

You're in the position now where you've earned the respect to do anything you want as a recording artist. Where do you see your future?

"I like to try different things out. I don't want to make the same album over and over again. I think all three albums have been different enough that they had their own thing, but I want to write songs. And if I can't write any more songs, I'll still make albums, and I'll still find other music to do."

What do you think about people's perception of you as an artist and is it something that matters to you?
"I try not to. It matters a little bit. I think most people's perception of me as a person and as an artist are completely different to my perception of me. I think my first album gave a different impression – quiet, whippy, melancholy, romantic, serious composition, but I'm not like that, so, this album will bite into my personality a little better. It doesn't matter to me and the older you get, people figure it out. Either you like the music or not, it doesn't really matter. I don't care if people really understand."



Norah Jones: enjoyed having more time to make the new album

As a stellar line-up of stars gather for this year's Hall Of Fame Permanent home confirmed

Events

by Ben Cardew & Jim Larkin

The organisers of the annual Hall Of Fame Awards used last week's event to officially confirm the founding of a permanent monument at the O2 venue.

The Hall Of Fame will form part of the British Music Experience – a visitor centre in the O2 dedicated to the history of music in Britain.

Following the demise of Sheffield's National Centre For Popular Music, it will be the only UK attraction of its kind dedicated to pop and rock. It is intended to be more ambitious than the project in South Yorkshire and on a par with the best the US has to offer.

The British Music Experience will open in the second half of 2008 and will be operated by AEG – which runs all of the attractions in what was formerly the Dome – and curated by the BPI. The



Sir George Martin: honoured at event



James Morrison: performed along with Wolfmother

organisers are looking to build partnerships with labels and other rights owners to offer interactive content which can be regularly updated.

"Britain has not had an equivalent of the music experiences that

exist in the US, like the Rock And Roll Hall Of Fame in Cleveland," says Jessica Koravos, managing director of AEG Enterprises. "It will be a visitor attraction all about music in Britain, rather than just British music."

3 launch to bring all formats onto mobile

Mobile operator 3 and software developer Orb Networks have launched a staunch challenge to DRM limitations by unveiling technology which allows 3 mobile's customers to play music of any format on their mobile phones.

Orb's technology, coupled with 3's new X-Series mobile broadband service, will allow users to access and stream any music – including DRM-protected AAC files, as used by iTunes Music Store – from their home computer to a range of portable devices.

"If your home PC can play the file, then we can play that file," says Orb Europe's general manager Scott Monson. "We can stream almost any format. It's about giving people access and control of the media on whatever device they feel like doing that on."

"Imagine if you went into a shop and the guy behind the counter said you have to buy six copies of a CD – one for each player in your house and car. We want to give people freedom – if you have it, then you should be able to play it."

The Orb software works by analysing the connection speed and capabilities of the mobile device and transcoding the music from the home PC into an appropriate format for the portable device, allowing for

seamless playback.

The software developer is keen to stress that the device only streams files – nothing is stored on the portable device – and says it only allows access to tracks that have been legally acquired.

The Orb development forms part of a broader strategy for 3 and was just one aspect of the global launch of its X-Series service last week. The X-Series package offers a fixed-line broadband service for mobile; for a flat fee, users will be able to make unlimited calls, watch streamed TV via their home set-up, browse websites and instant message.

Partners involved in the launch include some of the biggest names in multimedia, with Yahoo!, Microsoft, Google, Skype, eBay, Nokia and Sony Ericsson among the partners involved and offering services for the X-Series launch. The flat-rate monthly price for the service has yet to be confirmed, although Graeme Oxbey, 3's marketing director, says it will be "very reasonable".

No major record label deals have yet been struck in relation to X-Series. Oxbey says 3 expects to secure partnerships with music companies for the X-Series in the near future.

GHOSTS SNAP SHOT

A download-only EP titled *Tales From Shallow Sea* will get the ball rolling next month on Atlantic's campaign for Ghosts, one of the label's big hopes for 2007.

The London band were signed by managing director Max Lousada and Steve Sirois in September and have spent the last few months in the studio with producer Danja Gallucci of Chapel Hill, recording songs for their debut album – the which is due in April. *Tales* for the album was completed last week.

Co-manager Darren Michelson of L25 Entertainment – who manages the band with Polly Cumber – says the EP, which comprises the four demos which inspired the band in 2006.

Already, international interest from within the Atlantic group is positive and Lousada says they will focus their efforts on the UK and Europe throughout 2007 before launching in the US in 2008.

CAST LIST: Management: Polly Cumber, Darren Michelson, L25 Entertainment; A&R: Steve Sirois, Atlantic; National TV: Nathan Rowles, Just Saint, Atlantic; Radio: Nathan Rowles, Jasper Burt, Atlantic; Regional Radio: Curtis Curtis, Atlantic; National Press: Emma Entwistle, Atlantic; Regional Press: Stephanie Smith, Atlantic; Online: Jack McNeill, Atlantic; Marketing: Stuart Camp, Atlantic.

Organisers confirm that The O2 is the new home of the prestigious event **Named for Hall Of Fame initiative**



James Brown and Joss Stone among others



Price: new Hall Of Fame inductee

the industry.

The Hall Of Fame announcement by broadcaster Paul Gambaccini, who sits on the event's steering committee, came at the opening of the third induction ceremony, at London's Alexandra Palace, last Tuesday (November 14).

The event saw Bon Jovi, Brian Wilson, Dusty Springfield, James Brown, Led Zepplin, Prince, Rod Stewart and Sir George Martin inducted, while live performances were offered by James Brown, Wolfmother, James Morrison, Brian Wilson, Bon Jovi, Patti LaBelle, Joss Stone and the Sir George Martin Tribute Band, featuring Razerlight's Johnny Borrell, Corinne Bailey Rae, José González and Queen's Roger Taylor.

The event hit the headlines after Chancellor Gordon Brown was heckled by the crowd while inducting Sir George Martin. However Laurence Jones, managing director of company Initia, which produces the event, says that this should not overshadow a

very successful event.

"This was the best-run UK Music Hall Of Fame yet", he says. "We all felt like it belonged forward this year. Dermot O'Leary [who hosted the event] was fantastic. We felt that it was a much more mature show."

"For the audience, last year the event felt as if people were sitting there and watching it on TV. This year it felt like people were reacting," he adds.

Jones adds that discussions are under way with The O2, with a view to possibly holding the ceremony there next year.

The Hall Of Fame was screened by Channel 4 last Thursday (November 16). While viewing figures were not available at time of going to press, Jones says he expects the show to attract around 2m viewers, as it did last year, despite competition from ITV1's hugely successful *I'm A Celebrity... Me Out Of Here!*.

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Koravos says there are strong opportunities for the music industry to get involved, as the centre will be more than a museum. "It's not just a commercial endeavour. We're trying to get members of the music industry on board, because

we want it to contain new content that is updated regularly."

Building work on the centre has begun, but it will not open until at least a year after the first concerts take place at The O2, as partnerships are built with



Stock freeze leaves labels out in the cold

A row has broken out between MCPS-PRS and a number of independent dance labels over access to stock at defunct distributor Intergroove's London warehouse.

Since November 9, MCPS-PRS has put a freezing order on administrator Begbies Traynor, forbidding the receiver from allowing any stock to leave the Intergroove warehouse until the litigation organisation has ascertained whether all the stock has been properly licensed.

It emerged last week that MCPS-PRS was beginning to allow some labels access to their stock, however a combination of the collapse of the distributor and the delay to labels in accessing their stock will almost certainly result in financial ruin for some of the more than 100 dance labels which used Intergroove for distribution.

Abel Reynolds, manager of Finger Likin' Records, says his company has already lost more than £50,000 from the distributor's collapse.

"The problem with dance music is that the shelf life is really short so you've got to get your stock out quickly," says Reynolds. "We were speaking to Begbies Traynor for 10 days when suddenly the MCPS put a freezing order on them, saying they'd sue them if anyone touched the stock from the warehouse."

"We've lost a lot of cash, our

stock is frozen, we've spent thousands of pounds on promotion, Fingert is playing out records and we can't get the stock out..."

Yet MCPS-PRS says that it is obliged to hold all the label's releases until it can ascertain that all the stock has been properly licensed. MCPS-PRS commercial licensing director Jeremy Fabinyi says: "It appeared that a significant amount of the stock held by the distributor may not have been appropriately licensed by MCPS. MCPS was trying to find out the extent of any unlicensed product and was actively advising the liquidator in circumstances where it was clear that the product had been licensed and should be released; and where valid licences were not in force."

Grant Heinrich, manager of Playtime Records, says: "Before the freezing order, the receiver Begbies Traynor had agreed that labels could get their stock out of Intergroove's warehouse once a stocktake was complete, which meant we could start trading again quickly through another distributor."

To his with the launch of Begbies Traynor, denials that there was ever a definite promise that the labels would get their stock back. "We're trying to work as fast as we can, but we don't want to step on any legal minefields," says Miller. "It's hard enough to sort these kind of situations out without the legal issues."

Music gets you talking



Ziad Nash, director, Pure Groove records

"Our instore

recommending to this Sebastian Teller record says, "This song will make your whole body weep and fall in love with everything again, and I couldn't agree more. It's difficult to pick just one song from The Clash, but this wins out. It's all about the bassline. Candy Staton has one of the finest female soul voices I've heard, and Bill Withers' Use Me is one of those songs that I can't help but go back to. Donald Byrd's *Dominoes* is a beautifully uplifting record, and of the hundreds of records The Fall have made, *Margus Cha Cha* seems to capture Mark E Smith's songwriting the best. I've chosen to end with Barry White - a gem of a song, which I can't imagine any other voice doing justice."

Pure Groove is among 40 of the world's leading independent record stores, which is contributing to Nokia's new Musicrecommender.com service, designed to introduce consumers to music from around the world.

Nokia has two of the most music-friendly phones on the market - the N91 (left) with the superior sound quality and the capacity for 3,000 tracks, and the new 5300 (right) with dedicated music keys and the capacity for 1,500 songs.

To tie in with the launch of the 5300 phone, *Music Week* and Nokia are offering five N91s. To win, tell us the 10 tracks which you feel define you and 50 words why you'd like to win.

The winners will be announced in the new year.

The winners will be announced in the new year.

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Nokia Connecting People

Nokia Connecting People

Nokia Connecting People

Publisher set to cash in for 2007

Duo deal rounds off busy year for indie

Publishing

By Stuart Clarke

In securing the publishing for British production duo Soul Mekanik's last week, Chrysalis Music Publishing rounds off a particularly active year.

Since January, the company has made a string of high-profile signings, including Thom Yorke, Damon Albarn, Garth Barley's Ce-Lo Green and Danger Mouse, a roll-call which CEO Jeremy Lascelles is happy to admit is impressive. But he insists that there has been no conscious decision to bolster the roster.

Indeed, while Chrysalis has been aggressive in its pursuit of the leading talent this year, Lascelles points to the breakthrough success of other leading lights on the Chrysalis roster as a contributing factor to the signing successes.

Ray Lamontagne and Nerina Pallot, both long term Chrysalis Music artists, have risen to the forefront of mainstream familiarity over the past year and Lascelles says, in doing so, have added further kudos to the Chrysalis brand.

"It was never a case of 'let's go out and sign new acts'," he says. "We are, and always have been, committed to signing great talent and that doesn't matter if it is new, established, whatever. But lots of the acts which we have signed or been developing over a number of years have released records over quite a short period of time - this year there's been a bit of an alignment of the stars."

Both Lamontagne and Pallot made their transition to mainstream success initially via Echo, the Chrysalis Group-owned record label which was this year repositioned to provide a home exclusively for those acts signed to the

publisher. Both were then up-streamed to 14th Floor, home to Damien Rice, David Gray and Billy Clynx, where their major label muscle helped to elevate the campaigns to the next level.

Pallot has to date sold just shy of 100,000 copies of her debut, *Fires*, which was re-released by 14th Floor in July, while Lamontagne's debut, entitled *Trouble* has sold just shy of platinum to date. It was reissued by 14th Floor in June having sold 40,000 copies via Echo.

"Getting a good profile through the success of acts like Ray [Lamontagne] and Nerina [Pallot], it puts you in a position to make stronger signings," adds Lascelles.

Indeed, while each of the above mentioned acts demanded substantial financial commitment, Lascelles points to the Chrysalis team and its independent mentality as a contributing factor to the publisher's appeal.

"At the heart of Chrysalis is a team of people who are all motivated by the same thing, and I like to think that shines through in what we do," he says.

"We're a fiercely independent company that does not demand to see everything we sign bringing back returns immediately. We have always recognised the need for development."

This sentiment was echoed by Chrysalis Music Group managing director Alison Donald when Thom Yorke was signed for his solo album *The Eraser* in July.

"It makes sense to come to us, where he knows he will get personal attention. The signing fits the Chrysalis ethos and culture of artists like Alexei Twinn, Danger Mouse and Outkast."

"Innovative artists is what we like to specialise in." stuart@musicweek.com



Ce-Lo Green: one of Chrysalis Music Publishing's 2006 signings

Manchester store opens Virgin se

Retail

By Ben Cardew

Virgin Retail marketing director Steve Kincaid is hailing the company's new flagship Manchester store as the future of Virgin's retail operations.

The new Megastore, which Virgin owner Richard Branson will officially open tomorrow (November 21), represents Virgin's return to central Manchester after a break of seven years - its last outlet there closed in 1989 - although it does have a store in the outlying Trafford Centre retail park.

It also features several innovative new features, including themed interactive hubs which allows shoppers to test out new products, a 250-capacity live venue in the basement and wider alleys to allow for easier shopping.

However, Kincaid stresses that the store is not a one off. "This is the future direction of Virgin," he says. "We want to take elements of this and roll these out. We want to have flagship stores in key cities in the UK."

This roll-out will take place into 2007, as part of a wider

Largest copyri

The biggest music case to be seen by the Copyright Tribunal in over a decade opened last week, as MCPS-PRS faced some of the leading brands in digital music.

On Wednesday afternoon, two teams totalling around 30 lawyers representing, on one side, the MCPS-PRS Alliance and, on the other, webcasters AOL, Yahoo and Real Networks, were ranged against each other.

The battle - the biggest since the BPI-MCPS tribunal in 1991 - is

KASABIAN

Mobile tickets on sale now!

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Opens its doors with the future of entertainment retail in mind sets a store precedent

refurbishment plan across the chain's 129 stores in the UK and Ireland, which will also see digital download booths installed in key outlets. In addition, Virgin will open 10 new stores a year for the next two years, as the retail chain aims to return to profitability by Christmas 2007.

Kincaid explains that the programme is the result of a significant investment that Richard Branson made in Virgin's retail arm two years ago. "The fact that he is coming to open up the new

store shows his commitment," Kincaid says.

The new store also features a strong local theme, with photography featuring key Manchester artists and text on the walls by journalist Paul Morley, celebrating the city's musical heritage. "We are trying to identify with the music experience," says Kincaid. "It is emotional. That is why we have the iconic pictures and the flight cases and also what we are trying to do with the vinyl, create that independent feel."

Kincaid explains that the new store is a reaction to the entertainment retail sector, which he describes as "flat". "If you look at what is going on in the high street, nothing interesting is happening in entertainment," he says. "If you look at a lot of people like Topshop, Nike, they have used entertainment to draw people in."

He adds that it is important for Virgin to distinguish itself from the supermarket retailers, who compete exclusively on price. ben@musicweek.com



Virgin Megastore Manchester: the pioneering flagship store sets agenda for the future

Right tribunal in over a decade kicks off

over the 6.5% rate and other terms ascribed to webcasters in the Joint Online Licensing (JOL) settlement struck on September 28 between the Alliance and the BPI, iTunes and some mobile operators.

Kenneth Steinthal, partner at Silicon Valley-based law firm Weil Gotshal & Manges, and the lead legal representative for the webcasters, made his opening case in front of the tribunal's chairman, Judge Michael Fysh.

Steinthal argued that the

September 28 deal required the webcasters to pay 6.5% (download and mobile operators such as iTunes, O2 and T-Mobile agreed an 8% deal) a figure which was arrived at arbitrarily.

He also suggested that the Alliance had previously conceded that webcasters should pay just 8% when they were hoping the BPI's members and mobile operators would agree to 12%.

Since the latter are now paying just 8% under the new JOL, Steinthal

argues the same one-third reduction should be applied to webcasters – providing a suggested rate of 5.33%.

In response, MCPS-PRS said it would demonstrate why 6.5% is the right rate, and that Steinthal's call for a 50% reduction is not necessarily logical. It adds that its joint online licences is an attempt to provide a simple, flexible and practical way forward.

The case is due to conclude on December 8.



The Longsands; first band to release a single as part of Band Republic's online venture

Consumers buy in to new label model

A new online venture which harnesses the power of a band's fanbase is looking to launch an unsigned band into the Top 40 on digital sales for the first time.

Band Republic is pitching itself as a new label model which "harnesses the democratic power of the internet", allowing fans to be involved in the day-to-day running of a record label.

The project allows users to pay a £3 bi-monthly fee to join. Once enrolled, members can vote for one of eight unsigned bands to support over the two-month period.

Once the act has been chosen, members will be able to influence every aspect of the group's campaign, from which track to release as a single, to smaller details, such as which radio pluggers to use.

Of the £3 fee, users can put £1 towards a digital voucher to be used at the 7 Digital or iTunes Music Stores, or they can opt to put the money towards promotional costs for the single.

The company had originally planned to allow users to pledge the money towards a pre-sale of the chosen track however negotiations with the OCC meant that this had to change to a voucher, which can be spent on any artist.

The first band to release a single under the Band Republic banner will be Newcastle-based five-piece The Longsands, who will release a digital track in the first week of December. A physical release will follow a week later to ensure chart eligibility.

"They'll be the first unsigned band to make it into the Top 40 digitally," says Band Republic founder Simon Hamming. "From a punter's point of view, you're going to be involved in running a label and it's a bit of fun for the cost of a ringtone."

Hamming says that roughly 2,000 people have subscribed to the initiative so far, including producer Guy Chambers and Creation Records founder Alan McGee.

If each participant opts to spend their £1 voucher on The Longsands' single, this would give the band 2,000 sales, a good base to potentially meet Hamming's claim of achieving a digital-only Top 40 hit.

For the week ended November 12, LF Chrís achieved a number 40 single placing by selling 3,479 copies of Checkin' It Out. Four weeks earlier however, for the week ended October 14, Chris Lake secured number 40 on sales of just 2,501. Groups will be signed for a two-month licensing deal.

Nokia Ticket Rush presents Kasabian

This fully mobile ticketed gig takes place in Leeds on 10th December. Tickets will be sent directly to your mobile phone and are only available through Nokia Ticket Rush.

Hurry to Nokia Ticket Rush to secure your mobile gig ticket!

Visit ticketrush.co.uk for pre-release and last minute gig tickets, and don't miss another gig.



The Mobile Ticketing Service

► 'Having finally heard the [Beatles] album last Friday, 2007 is already sounding like a Love Christmas' - Editorial, p14

Your guide to the latest news from the music industry

Exposure

Beatles music to move online soon

● EMI Group vice chairman David Munns has announced that the **Beatles** catalogue will be made available to consumers for download 'soon', while Apple Corps has launched the band's first official online merchandise store.



Bloc Party: forced to cancel US tour

- **Bloc Party** have been forced to cancel the remaining 19 dates of their US tour with Parliat At The Disco, owing to drummer Matt Taylor's ill health.
- **George Michael** is to play an intimate Christmas show at Camden's Roundhouse on December 20, with tickets being given to nurses only. See **Clickfile** p14
- **Mobile.com** is to launch a mobile art show **MObis**, featuring former Top Of The Pops presenter Reggie Yates. It will go out weekly for an initial run of seven episodes, starting in December.
- **The UK Music Hall Of Fame** is to be sited in East London's O2 venue. p4-5
- **Z Records**, the label created by KRS 100 founder **Goodman** Mac, is to sign its first act tomorrow (November 21). The act will be the winner of its talent search, **Z Factor**.
- **Michael Jackson** won the World Music Awards top accolade last week, the **Diamond Award**, but was booed by fans for failing to perform Thriller at the London Earls Court ceremony.
- **HMV** is to celebrate its 25th year in Manchester with the launch of a campaign entitled **His Manchester's Voice**, which will see the company's

90 Market Street store draped in a 30ft x 20ft image of Noel Gallagher. ● The **Official UK Charts Company** has unveiled **THE UK'S Top 100** selling albums. Queen's Greatest Hits is number one, selling 541M copies since its release.

Bottom line

Impala members examine merger

● **Impala** has launched a consultation of its members to respond to concerns about the proposed merger by Universal Music Group and BMG Music Publishing. Meanwhile, US regulators have cleared the deal, which must now be approved by European regulators to become final.

● **Riaseat** at **EMI** has fallen 41% for the half-year, despite strong growth in digital sales. EMI Group reported revenue of £867.9m for the six months to September 30.

compared to £924.6m for the same period last year. Group profit fell to £22.7m from £36.7m.

● **The Musicians Benevolent Fund** is undertaking a blanket survey of British and Irish musicians this winter, in a bid to provide insight into their lives and needs.

● **US publisher Peer International** has failed in its bid to uphold its claim to the copyright of songs by 13 Cuban artists which were made famous by Buena Vista Social Club.

● **Nokia** has launched a music download service, **musicrecommenders.com** sells recommended tracks from 40 specialist record stores including London's Pungroove Records and New York's Fat Beats for 89p a track.

● **Music Copyright Solutions** is opening an Asian subsidiary based in Hong Kong, with a focus on China.

● **Fopp** is to open two more new stores in Guilford and Gloucester during November.

● **Asda** parent company **Wal-Mart** has reported a 12.0% increase in sales in the third quarter, on the back

of strong overseas sales.

● **Luminy**, Britain's biggest nightclub operator, has signaled that it is in advanced talks over the sale of its entertainment division.

● **Sainsbury's** has more than doubled its pre-tax profits for the half year, with non-food sales on target to deliver strong sales growth. The supermarket posted profit before tax of £19.4m.

● **Oftcom** has published a discussion document about radio regulation and licensing, in an attempt to address fresh challenges facing the industry.

promotion agency, Radar Plugging, based at XL Recordings' HQ in Notting Hill, London.

Sign here

Zune and NME announce link-up

● **NME** is to offer new and classic rock recommendations for Microsoft's Zune MP3 player, which launched this week in the US. NME will be Microsoft Zune's primary worldwide rock content provider.



Moby: interactive website in pipeline

People

Sony BMG chief stands down

● **Sony BMG** chief marketing officer and EVP **Tim Prescott** is to leave his position at the end of the year and return to Australia, citing family reasons. Collectively, Prescott enjoyed over 20 years with the group, first in Australia with Sony Music and then BMG, and now with Sony BMG.

● **MCPs-PRS Alliance CEO Adam Singer** bids farewell to colleagues and friends in the industry last night following a PRS board meeting at the organisation's HQ in Berners Street, London.

● **HMV's** Managing Director general secretary **James Sellar** is to step down from his position after seven years with the organisation. On December 11 Sellar will become director of operations, performer services, at Compact Collections.

● **HMV** has promoted **Gideon Lask** to the board, as e-commerce director. In his new role, Lask will take overall responsibility for the ongoing development and implementation of all of HMV's e-commerce activities.

● **Legendary soul singer Gerald Levert** has died at the age of 40. The son of O'Jays singer Eddie Levert, he came to prominence in the 1980s with his brother Sean Levert and Marc Gordon in the trio LeVert.

● **Anglo Plugging's Brad Hunter** is launching a new independent radio

Paul Weller launched Gibson Guitars London last week, a music and arts campaign designed to raise money for Nordoff-Robbins, Teenage Cancer Trust and The Prince's Trust. The event will see 30 10-foot guitars endorsed by musicians including Weller and Brian May, which will be displayed around London landmarks next summer.



THE PLAYLIST

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

Supported by **MUSIC**



SADIE AMA Fallier (MOS)
A stunning debut from the brightest light to hit the UK R&B scene in far too long supported by KRS, JNco, Galaxy and Radio One. (digital single, Dec 4)



THE VIEW Back Off To The Bunkers (1965)
One of the most anticipated British albums of 2007. The View's debut is all youthful swagger and endearing melodies. (album, Jan 22)



FINDLAY BROWN Come Down
(PhaseTwo)
PhaseTwo's first signee, Findlay Brown, is all youthful swagger and endearing melodies. (album, Dec 4)



CANDICE PAYNE I Wish
(Deltasonic)
Like Portishead's Courtney Pine, Shirey Bastley in the middle of a James Bond flick. Exciting new sounds on Deltasonic. (from album, March 5)



JUST JACK Stare In Their Eyes (Mercury)
The first commercial release from Just Jack's new album is an upbeat pop song with hints of The Streets after it. (single, Jan 15)



SHARAM PATT (Party All The Time) (Data)
One six weeks upfront, this reworking of the one time EMIe Marry He is going to finish the year on a high for Data. (single, Dec 25)



GHOSTS The World Is Outside (Atlantic)
Eriqva's first pop to hit the UK. It's a name on many lips to break in 2007. (from EP, Dec 4)



ANIMAL COLLECTIVE People (FatCat)
Having sold out the Astoria in July, Animal Collective returns with the first release for Fat Cat in 2007. (from EP, Jan 22)



STEE Chelsea (RCA)
Brilliant pop with Greg Kurstin on production duties. Championed by Popjustice, this gets better with every listen. (single, March 12)



LUCY AND THE CATERPILLAR Red Red Wine (Forecast)
A delightful, folktinged pop song from Popjustice, this Mancunian songstress. PS: it's not a cover. (single available now)

By measuring fans' emotional connection to artists, PopScores offer an invaluable insight into music

Top of the PopScores

Familiarity to the consumer is the single most important factor for any artist looking for commercial success.

Popularity is critical, but familiarity leads to it. This may well sound obvious, but it is a truism which remains largely unmeasurable.

Until, that is, the arrival of PopScores, the new data service compiled by research company Entertainment Media Research.

Unveiled in *Music Week* earlier this month, PopScores polls music consumers from 13 to 59 years old with the aim of measuring emotional connection and thus highlighting the drivers for commercial success.

Alongside artists' popularity, familiarity is at the centre of PopScores' assessment of commercial potential. According to Entertainment Media Research's Peter Ruppert, familiarity is manifested in three key ways: song recognition, artist's name awareness and informed awareness.

Of the three, PopScores – which measures attitudes towards artists, not recordings – is concerned with the latter two. While name awareness is mere recognition of an artist's name, informed awareness reflects deeper knowledge which allows the consumer to hold an opinion on that artist.

To truly capitalise on profile, the target for any artist is to maximise their familiarity. The Fratellis, for example, could be considered an established chart name after their run of success over the past couple of months, but PopScores indicates that their name awareness is just 50%, with a similarly low informed awareness level.

This compares to the upper 90% for the best-known acts in the UK and suggests that they are yet to break through into the mass market. While such figures might understate the scale of the challenge facing the Scottish rockers, they also highlight the band's potential too.

PopScores reveals that The Fratellis' current core market is 13- to 19-year-old females, among whom they can boast an informed awareness of one in two people.

The second objective, in terms of familiarity, is to narrow the gap between name and informed awareness. Indeed, PopScores suggests that the narrower the gap between the two forms of awareness, the greater the sales potential.

November's Top 10 artists by PopScore have an average "awareness gap" of just 4%. In comparison, the "awareness gap" for breaking artists is often sizeable. For example, James Morrison has a respectable name awareness of 81%, but an informed awareness of only 59% (an awareness gap of 22%). Panic! At The Disco have an awareness gap of 21%, Orson 19%, Kooks 18%, My Chemical Romance 17% and Sandt Thom and Jack Johnson 16% each.

Another factor which PopScores maps is the

polarisation of support for any act. PopScores appears to suggest that the most successful artists are those who polarise the genders the least. A close look at the most polarising artists (see table, right) indicates that the acts most popular with males tend to be reasonably popular with females – the most male-oriented artists, such as the Stones, Paul Weller and Radiohead, also score decent PopScores with females.

However, artists who appeal most to female music fans tend to be significantly less popular among males. Examples include Destiny's Child, Rihanna and Jennifer Lopez, whose PopScores among women are twice as great as they are with men.

Intriguingly, the artists who generate the greatest discord in their appeal to women and men are male artists – most notably, photogenic or gay male artists. The most extreme is the boy band which manages to be both, Take That, who achieve a PopScore of 26 among females but a PopScore of just three among men. In turn, Justin Timberlake, Will Young, Lemar, Ronan Keating and James Blunt prompt similar PopScore patterns, with a substantial 20 points difference between the sexes in their PopScores.

Other acts appear to polarise through age groups. Eminem, for example, scores a total 15% favourite score across all consumers, which is twice the PopScores average for the 200 artists. But his PopScore is just 24 because he fails to connect with 40-plus-year olds.

Oasis is an example of an act that polarises by both gender and age. They too score a favourite rating across all consumers which is twice the PopScores average and which ought to give them a top 20 PopScore. However, they also attract a sizeable 28% dislike score – principally from females and 40-49-year olds – which significantly knocks down their overall ranking.

POPSCORES OVERVIEW

| Rank | Artist | Male | Female | Average | Dislike | Age |
|---------|-----------------------|------|--------|---------|---------|----------|
| AVERAGE | | 41 | 21 | 97 | 94 | 5 59 13 |
| 1 | RED HOT CHILI PEPPERS | 45 | 23 | 99 | 94 | 15 62 10 |
| 2 | SCISSOR SISTERS | 43 | 24 | 98 | 94 | 19 61 14 |
| 3 | U2 | 43 | 22 | 99 | 97 | 14 62 13 |
| 4 | COLDPLAY | 42 | 23 | 98 | 95 | 18 62 14 |
| 5 | KAISER CHIEFS | 42 | 20 | 95 | 88 | 14 59 9 |
| 6 | ROBBIE WILLIAMS | 42 | 25 | 99 | 99 | 18 62 16 |
| 7 | BON JOVI | 40 | 19 | 99 | 96 | 13 56 14 |
| 8 | GREEN DAY | 39 | 19 | 89 | 82 | 13 54 9 |
| 9 | KYLLIE MINOCUE | 38 | 17 | 99 | 99 | 10 56 16 |
| 10 | PINK | 38 | 17 | 97 | 92 | 11 56 14 |

AWARENESS GAPS

| Rank | Artist | Name | Informed | Awareness |
|------|---------------------|------|----------|-----------|
| 1 | JAMES MORRISON | 81 | 59 | 22 |
| 2 | PANIC! AT THE DISCO | 51 | 30 | 21 |
| 3 | ORSON | 44 | 55 | 19 |
| 4 | KOOKS | 73 | 57 | 18 |
| 5 | MY CHEMICAL ROMANCE | 51 | 36 | 17 |
| 6 | JACK JOHNSON | 70 | 54 | 16 |
| 7 | SANDT THOM | 74 | 58 | 16 |

MALE-ORIENTED ACTS

| Rank | Artist | PopScore | PopScore | PopScore | PopScore | Age |
|------|--------------------|----------|----------|----------|----------|-----|
| 1 | THE ROLLING STONES | 40 | 24 | 16 | 11 | |
| 2 | LIAM GALLAGHER | 15 | 4 | 11 | | |
| 3 | RADIOHEAD | 32 | 22 | 10 | | |
| 4 | PAUL WELLER | 31 | 21 | 10 | | |
| 5 | NOEL GALLAGHER | 18 | 9 | 9 | | |
| 6 | BEAST BOYS | 15 | 7 | 8 | | |

FEMALE-ORIENTED ACTS

| Rank | Artist | PopScore | PopScore | PopScore | PopScore | Age |
|------|--------------------|----------|----------|----------|----------|-----|
| 1 | DESTINY'S CHILD | 34 | 16 | 18 | | |
| 2 | PINK | 46 | 31 | 15 | | |
| 3 | RIHANNA | 20 | 15 | 15 | | |
| 4 | JENNIFER LOPEZ | 23 | 9 | 14 | | |
| 5 | BEYONCÉ | 39 | 19 | 13 | | |
| 6 | PUSSYCAT DOLLS | 31 | 18 | 13 | | |
| 7 | ANASTACIA | 41 | 29 | 12 | | |
| 8 | CHRISTINA AGUILERA | 41 | 29 | 12 | | |

GENDER POLARISATION

James Morrison: male fans have the highest awareness gap, but this could highlight his potential

| Rank | Artist | PopScore | PopScore | PopScore | PopScore | Age |
|------|-------------------|----------|----------|----------|----------|-----|
| 1 | TAKE THAT | 3 | 26 | 23 | | |
| 2 | WILE YOUNG | 9 | 30 | 21 | | |
| 3 | JUSTIN TIMBERLAKE | 10 | 31 | 21 | | |
| 4 | LEMAR | 16 | 33 | 17 | | |
| 5 | RONAN KEATING | 7 | 24 | 17 | | |
| 6 | JAMES BLUNT | 18 | 34 | 16 | | |
| 7 | ORSON | 6 | 23 | 15 | | |
| 8 | SHAYNE WARD | 5 | 20 | 15 | | |
| 9 | SIMON WEBBE | 9 | 23 | 14 | | |

POPSCORES SUMMARY

Highest PopScore: Eric Clapton 65 (50- to 59-year-old man)

Lowest PopScore to date: Cray Frag (35)

Top PopScore with 13-19 males: Killers

Top PopScore with 20-29 males: Red Hot Chili Peppers

Top PopScore with 30-39 males: U2

Top PopScore with 40-49 males: David Bowie

Top PopScore with 50-59 males: Eric Clapton

Top PopScore with 13-19 females: Kelly Clarkson

Top PopScore with 20-29 females: Pink

Top PopScore with 30-39 females: Robbie Williams

Top PopScore with 40-49 females: Robbie Williams

Top PopScore with 50-59 females: Robbie Williams



Out of a music scene dominated by international artists rises a growing and exciting pool of native

From two islands of

One of the most enduring icons representing the small, but perfectly formed, nation of New Zealand is a flightless bird, the kiwi.

But, in the world of music, taking wing and travelling to far flung markets has been a natural step forward for any NZ act looking to make their mark.

Over the past three decades, the talent which emerges from this small market has long been strong and growing, from the Finn Brothers' Split Enz and Crowded House forward.

Today, the list of acts which you might have caught up with in the UK has included Minuit, Bic Runga, Fat Freddy's Drop, The Phoenix Foundation, Salmonella Dub, The Datsuns and Tim Finn, as well as regular appearances from London-based expats like Betchadupa, Connan And The Mockasins, Hayley Westenra and MC Tali.

All such acts reflect the existence of an excellent independent music network, a healthy dose of patriotism and, of course, a wealth of raw talent.

It is on such rich talent that the market's independent sector is based. While majors routinely look for potential sales of at least 8,000 before contemplating a domestic signing – gold awards are presented for sales of 7,500, with platinum for 15,000 sales – NZ independent labels can thrive on successes measured in the hundreds or low thousands.

Granted, it is not a market without its challenges. Like many territories worldwide, the years since the turn of the Millennium have not been exactly easy. The value of record sales in

Evermore: The three brothers who are dubbed to be New Zealand's biggest export

The number of good to great bands and musicians around New Zealand now is very heartening

Simon Woods, Amplifier.co.nz



Hayley Westenra: a London-based Kiwi who has broken through into the northern hemisphere

2005 stood at £40.5m, down from £47m in 2001, with total unit sales down by around 1m since 2001.

The media environment

By and large, New Zealand's media outlets are keen promoters of local music, which goes some way towards explaining the success of the many independent bands that lack commercial financial backing. Nationwide free-to-air music channel C4, having clambered to the top of the music television market with a lot of MTV-generated programmes, must rely on the strengths of its own music programming now that MTV has just been brought back to pay TV, but looks to be well-ensconced in its position. Otherwise, Juice and J2 sit on a smaller segment of the digital TV market, where they are about to be joined by Auckland's year-old player Alt TV.

A five-year Music Code agreement was struck between the Government and the Radio Broadcasters Association in 2001, under which radio broadcasters promised to achieve a 20% ratio of local

material by the end of 2006. The target was reached at the end of 2005 and, although the target has slipped since then (although only by 0.5%) the industry is confident the goal will ultimately be achieved. The code has been an undoubted success, considering that in 2001 the local content on radio stood at just 11.24%.

Latest surveys have The Rock as the nation's highest rating music radio network, ahead of nearest competitor Classic Hits, while competing conglomerates Canwest and TRN battle it out over the saturated Pop and A/C market. Interest and government money has been directed at new network Kiwi FM, with its eclectic but 100% New Zealand artist playlist, broadcasting to Auckland, Wellington and Christchurch. Nevertheless, the station is expected to stay in a small niche ratings-wise.

Alongside the commercial broadcasters is b.net, a strong college radio network with members in all the centres. This,

says INMZ chairman Mark Kneebone, is a resource which "has long led the way in informing people about new music and introducing new trends and music to the masses."

Bi-monthly *Rip It Up* and monthly *Real Groove* are the two largest music-focused magazines, and together they go a long way towards setting the tone for breaking new acts and supporting up-and-coming artists. Also influential is *NZ Musician* magazine, a long-running publication aimed at musicians which is also popular with music fans and industry executives alike.

Strong internet music sites such as cheesestoast.co.nz and undertheradar.co.nz are vital in getting people turned on to new music, while digital music retailers such as digirama.co.nz and especially the all-local amplifier.co.nz are increasingly becoming sources of information about bands as well as a digital retail point of purchase.



But this decline has stabilised, despite the fact that New Zealand has still to see the benefit of the world's most established digital

live talent. Jennifer Perkin reports on the change in the New Zealand industry over the past decade

One sound emerges



download service, iTunes; indeed, there are consistent murmurs that Apple may be landing on Kiwi shores very soon.

Other developments are helping bring about a maturing of this market of 4m residents too. In TV, MTV has arrived in the country under the auspices of Viacom for the first time, sitting alongside Canwest's free-to-air C4.

On radio, interest and government funding has been directed into new network Kiwi FM, with its eclectic but 100% NZ artist playlist.

It is true that the strength of major label-singled international acts in the market mean that local artist sales are lower than the talent, perhaps, deserves to be, hovering around 8% to 11% over the past five years.

Simon Woods, editor of Amplifier.co.nz, a website dedicated to profiling and selling New Zealand music and the country's longest running legal downloads site, acknowledges that the very biggest sellers are international artists.

But he is optimistic that the harsh financial realities of the New Zealand market don't deter young musicians and that the number of people actively involved in the industry is on the rise. "The number of good to great bands and musicians around New Zealand right now is very heartening," he says.

Indeed, this year's New Zealand music awards – organised by Recording Industry Association of New Zealand (RIANZ) and affectionately known as "The Tuis" honoured acts from a range of backgrounds, from mainstream, quality singer-songwriters such as Bic Runga, Anika

Moa and Dave Dobbyn to rock bands such as Elemen P, Pluto and Bleeders, through to electronica/hip-hop acts Concord Dawn and Front-line not forgetting Maori and roots music artists.

Most triumphant of all though was Fat Freddy's Drop, who have broken the mould and achieved huge commercial success locally with their melding of hip hop/jazz/dub/funk (a sound Woods describes as being "uniquely New Zealand"), the band, an enthusiastically independent outfit, won both the best selling album and People's Choice awards.

Indeed, New Zealand's network of independent labels is certainly impressive, characterised by Independent Music New Zealand Incorporated (IMNZ), an organisation which was set up in 1992 and now has 60 member labels representing acts from the obscure to the massive. The IMNZ acts as an advocate on behalf of the independents in government-related affairs, publishes a monthly chart and newsletter and offers practical business assistance such as CD manufacturing discounts.

Ben Howe, the manager of independent label Arch Hill Recordings, who sits on the IMNZ board, says the decreased role of majors in the local scene has led to a thriving environment for independents and a resultant strengthening of IMNZ. But he identifies a lack of quality managers as a significant problem.

"I think that is the weak link in the New Zealand music industry," he says. "When most of their acts don't have management, that increases the labels' workloads considerably."

Fortunately, the music industry is supported by a number of government initiatives through the NZ Music Commission, which runs domestic seminars and education programmes and organises NZ Music Month.

In parallel, its international division, Outward Sound, provides grants to artists and labels for touring and promotion in foreign markets. Among this year's recipients were Breaks Co-op, Concord Dawn, The Brunettes (who subsequently signed a deal with Sub Pop and who have been in the US ever since) and Die!Die!Die! – all of whom have enjoyed measurable overseas success – as well as labels such as Arch Hill Recordings and Tardus Music.

But it is the three brothers who make up Evermore who are generally regarded as New Zealand's biggest rock export in a long while.

Their second album, *Real Life*, has served up massive hits on both sides of the Tasman Sea, while US label Sire is more than a little excited at the prospect of turning the band into superstars.

The fact that one of the Evermore members was born in Australia has, however, fuelled an inevitable debate over their origins – a debate made all the more poignant following comments made by Neil Finn to a Melbourne paper in October in which he claimed Crowded House were really an Australian band.

Given that the New Zealand public took them to heart years ago as the country's most famous musical export to date, this has touched a raw nerve.

Maybe the media are making a meal of it, but most Kiwi artists are too busy making great new music to care.

The live environment

Live performances are vital to the thriving local NZ music scene. The major combinations all have a range of venues suitable for different acts, with Auckland, Hamilton, Wellington, Christchurch and Dunedin enjoying the most active live scenes. Even smaller areas such as Palmerston North (population 78,000) are pretty busy on the live front, as are most areas with any sort of local tertiary educational institution.

In Auckland, larger acts play St James, a venue with a maximum capacity of 2400 which hosts cabaret and musical performances, along with larger alternative acts such as the Yeah Yeah Yeahs.

Smaller pub venues such as the Kings Arms (capacity 400) – the city's premier rock venue offering local and international music four or five nights a week – are spots to catch up-and-coming and moderately popular local or international bands such as recent visitors the Animal Collective and Chicks On Speed. Meanwhile, hip-hop and urban-styled acts are served by two recently opened Auckland venues 4:20 and Rising Sun.

The largest indoor music venue in New Zealand is the Westpac Centre in Christchurch, which can hold nearly 9000. It has hosted big name international acts such as Bob Dylan and Red Hot Chili Peppers, while Dux de Lux is the

main mid-sized venue in the city. Popular venues in other centres include Bar Bodega in Wellington, which has hosted any successful NZ act you would care to name, and the Arc Bar in Dunedin.

Outdoor summer music festivals are a hugely important part of the country's musical fabric. The Rhythm & Vines festival held in Gisborne over the New Year holidays has already sold out, with 14,000 tickets snapped up to see mostly local electronica talent including Shapeshifter, Spectrum and Minuit. The three-day Parika Festival is held in early January and will feature three stages of diverse acts including big local names like Dave Dobbyn, Che Fu and Katchafire.

The biggest festival event on the calendar though is the heavyweight Australian tour Big Day Out, which has been including an Auckland date since 1994, and will visit in January 2007 with Tool, Muse, The Killers and My Chemical Romance topping the bill, supported by a host of local acts. A sell-out crowd of over 40,000 is expected there, at the Mt Smart Stadium.

The following weekend, over 25,000 people will attend Parachute, the largest three-day Christchurch music festival in the Southern Hemisphere and in March another huge crowd will flock to Womad in Taranaki, where the Gotan Project are already picked as an early highlight.



Yeah Yeah Yeahs among the alternative acts that play at St James live venue in Auckland

With this week's
Music Week...



**NEW ZEALAND
TALENT 2006
TRACKLISTING**
1. Evermore -
It's Too Late
2. Conan And The
Mockains -
Nau/Nu Holidays

(Again)
3. Sarah Brown -
Hands
4. The Tutts - K
5. Shaky Hands -
You & I
6. 48May - Nervous
Wreck

7. Nesian Mystik - If
It's Cool
8. Brooke Fraser -
Deciphering Me
9. Steriogram - Just
Like You
10. The Mint Chicks
- Walking Off A Cliff

Again
11. Dimmer - Under
The Illusion
12. Minuit - Fuji

Small town to big time

Taste a wonderfully mixed-up medley of New Zealand's finest exports. *Music Week* brings you diversity from the silky vocals of Sarah Brown to the breaks, beats and electronica of Minuit



A sample from the New Zealand crop: (clockwise from above, left): Conan And The Mockains, Nesian Mystik, Brooke Fraser, Steriogram, 48May and Sarah Brown

1. Evermore - It's Too Late

These three brothers landed in a small New Zealand town are now enjoying success with their second chart-topping album in Australia and NZ. It's Too Late, from their debut long player, will already be familiar to some readers thanks to a Pete Tong remix which has enjoyed healthy radio and club play in the UK this year. Lush harmonies melt into big anthemic pop songs.

Contact: Rebekah Campbell
Email: rebekah@scorpionmusic.com.au
Tel: +61 2 9357 6957
Web: www.evermoreband.com

2. Conan And The Mockains - Nau/Nu Holidays (Again)

Having based themselves in the UK for the past six months, Conan And The Mockains have started to earn themselves a nice little following around London where they have focused their live efforts. They are set to release a single with Parlophone's Regal label in January entitled Sneaky Sneaky Dog Friend. Their charismatic blues rock and otherworldly pop songs collide in a wonderfully raw musical brew.

Contact: Zak Gibson
Email: peter@conanandthemockains.com
Tel: +44 2070 333 696
Web: www.conanandthemockains.com

3. Sarah Brown - Hands

Filing a similar stylistic space to Norah Jones or Katie Melua, Sarah Brown is signed to small New Zealand independent Boo Music in her hometown, but is currently available for the rest of the world. Her debut album, released earlier this year, was recorded and produced with a slew of popular local talent including members of Goodshirt, Pluto and Trinity Roots. This track has enjoyed good airplay at

home, with video support from local channels Juice and C4.
Contact: Grant Hoist
Email: grant@sarabrown.co.nz
Tel: +64 21 483 524
Web: www.sarabrown.co.nz

4. The Tutts - K

The Tutts pen punchy rock songs with an overriding commercial sensibility. Their music has been encouraging all the right noises at NZ radio, where this year has been enjoying blanket rotation across the nation's top commercial networks. Their live schedule is also consistently active.

Contact: Amanda Wilson
Email: management@thetutts.co.nz
Tel: +64 274 339 840
Web: www.thetutts.co.nz

5. Shaky Hands - You & I

Signed to Melbourne's Speakr/Spell Records - recently appointed label home for the Hermers in Australia - Shaky Hands have been making inroads with the Australian market, touring with top live draws including You Am I and Shihad. Local magazine *A Low Hum* recently described them as "sounding kinda like if The Buzzcocks and Gang Of Four got all romantic and then had a child with Attention Deficit Disorder who couldn't stop jumping off things and banging from the rafters."

Contact: David Berge
Email: david@speakerspellmusic.com
Tel: +61 3 9417 7459
Web: www.theshakyhands.com

6. 48May - Nervous Wreck

48 May's first album was produced by Greg Haver of Maric Street. Preachers and delivered an astonishing six radio hits for the band. *Nervous Wreck* is the first single from the follow-up, which is due next year.
Contact: Ashley Page

Email: Ashley.Page@warnermusic.com
Tel: +64 9 361 4848
Web: www.48may.com

7. Nesian Mystik - If It's Cool

Nesian Mystik's exuberant Polynesian-flavoured take on urban styles has never bubbled with more good time vibes than this Style Circuit sampling hit. Two albums in, it is just the latest home territory smash for the young group, who bring a full range of Pacific cultures into their upbeat sound.
Contact: Dean Godward
Email: dean@bouncerecords.co.nz
Tel: +64 9 360 2326
Web: www.nesian-mystik.com

8. Brooke Fraser - Deciphering Me

Signed to Sony BMG at home, Brooke's debut album was a seven-times platinum seller in NZ and *Deciphering Me* is the lead track from the 22-year-old singer-songwriter's forthcoming second album, *Albertine*. Recorded in LA with producer Marshall Altman, it shows Brooke to be a maturing talent ready for the world stage.
Contact: Rodney Hewson
Email: Rodney.Hewson@sonybm.com
Tel: +64 9 523 8532
Web: www.brookefraser.com

9. Steriogram - Just Like You

When Steriogram released their debut album in 2004, there were expectations that these young men could well be on the cusp of serious global success. And they were certainly heading in the right direction with the single *Walkie Talkie Man* enjoying exposure via iPod commercials and they even received a Grammy nomination for the Michel Gondry-directed video. Just Like You is from their second album. This is Not The Target Market.
Contact: Grant Thomas
Email: grant@gtmgt.com.au

Tel: +61 2 9357 7722
Web: www.steriogram.com

10. The Mint Chicks - Walking Off A Cliff Again

The Mint Chicks have just unleashed a storming sophomore album *Crazy? Yes/Dumb? No?* that delivers on all the promise of the group's manic early singles with an art-damaged pop sensibility. Their live shows continue to bring choreographed but chaotic brilliance to the stage.

Contact: Ashley Page
Email: Ashley.Page@warnermusic.com
Tel: +64 9 361 4848
Web: www.themintchicks.com

11. Dimmer - Under The Illusion

Shayne Carter has laboured under a few monikers to consistently brilliant musical effect in a 25-year career. A long-time cornerstone of the Fying

Nun stable in Straitjacket Fits, his three subsequent albums recorded as Dimmer have all been thoughtful, accessible and challenging affairs. This is from the latest, *There My Dear*.
Contact: Paul McKessar
Email: paul@crsmanagement.co.nz
Tel: +64 9 361 3967
Web: www.dimmer.co.nz

12. Minuit - Fuji

Trying to find the future sound of breaks, beats and electronica is sometimes like looking for that guy Tom's real friends. Minuit, however, seem to be on their way to delivering. Their music possesses a strong sense of mainstream sensibility while a sense of fragility adds an enduring twist.
Contact: Mark Kneebone
Email: mark@ardemusmusic.co.nz
Tel: +64 9 360 0270
Web: www.minuit.co.nz



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Strong candidates line up in the race for the Christmas number one album

I'm dreaming of a Love Christmas

EDITORIAL

MARTIN TALBOT



Over the next couple of weeks, the final dice will be cast. The very last albums will be charging into the market ready for Christmas, battling to rule one of the most open races for years.

Look at this week's chart and you will see a broad range of top albums, but no truly outstanding market leader emerging yet.

There are some strong candidates, with albums by The Beatles, U2, Oasis, Gwen Stefani, Take That, among others, coming over the next fortnight. But no one title, or two or three runaway releases, are yet preparing to rule the retail shelves.

Last year's big winner was Eminem's *Curtain Call*, which sold almost 50% more units than its closest competitor during December, a rather cute 926,000 units. After him, another six albums sold more than 500,000 albums during the month. In contrast, the early signs this year are that 100,000 units could cover a dozen or so different titles.

It may well be hits-dominated period too, perhaps on the scale of two years ago, when nine such packages filled the 20 biggest selling albums of December – compared to four of the Top 20 in 2005.

Which of them will rule the roost this year is as yet

hard to say though. One argument is that the lack of one dominant title can provide the space for an outsider can come up on the rails. That is precisely what happened 12 years ago, when the biggest seller of Christmas 1994 came in the form of the Beautiful South's *Carry On Up The Charts*.

This year, there are similar contenders; greatest hits by artists which may not have produced massive albums in the past, but who have a spread of hit singles broad enough to appeal to a mass audience.

Two albums which might well fit this bill are the Girls Aloud and Jamiroquai packages; both with appeal to the casual fan, who would happily snap up a collection of top pop moments.

Personally, though, I am inclined towards one of the most highly-anticipated releases of the lot. Having finally heard the album last Friday, it is already sounding like a Love Christmas.

The battle for EMI will be convincing potential purchasers that this is a fresh new album, worth buying, even by – or for – the Beatles fan with every track in their collection already.

But there is little disputing the potential for this massive record.

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London SE1 9UY

DOOLEY'S DIARY



Fans descend upon Ally Pally

Remember where you heard it: Gordon Brown may well disagree, but the UK Music Hall Of Fame last Tuesday proved a barrel of laughs for most attendees. As well as the heckling – allegedly the work of rampant Bon Jovi fans, although to Music Week's man on the floor it sounded fairly widespread – there was a 'unique' acoustic take on Livin' On A Prayer. The evening also provided evidence – fairly comprehensively – that musicians are really no good at all at reading an audience. Dave Stewart and David Gilmour being the most guilty parties. Good to see age isn't mellowing Billy Bragg and his revolutionary fervour remains as strong as ever. At the MusicTant Beyond the Soundbytes Conference in

Pall Mall on Wednesday, he was asked for ways of helping the industry reconnect with the consumer. The Bard of Barking's suggestion? "In all favour of storming David Geffen's mansion." Then, upon realising Ged Doherty was the only head of a major record, he pondered, "The rest of them are in the House Of Lords at the other end of Whitehall". Some welcome stickers broke up the first afternoon's legal argument at the Copyright Tribunal last week with Judge Fysh reprimanding the lawyers who sent him over 60 pages of skeleton arguments which broke his fax machine. Fysh whipped out his MP3 player to show he was hip to downloading. Fysh even suggested he might attempt to do it himself. Immediately, the lawyer representing the webcasters snapped back "nothing would make our clients happier than to get you addicted to webcasting". The sun is getting brighter still for London's Remi

Nicole who has labels, publishers and agents falling over themselves with her talents. The talented writer and performer – who has appointed Widdie's Colin Lester as manager – crammed in the familiar faces at her Thursday night gig at Monkey Chew's last week. An exciting new talent indeed...In other signing news

Mercury Records has secured London based recording artist David Jordan. Jordan was unearthed by producer Trevor Horn, who promptly signed Jordan to his own Perfect Songs publishing company, with Mercury entering the picture last month. Pictured after a successful signature session are (l-r): senior A&R chairman Scott MacLachlan, David Jordan, Perfect Songs chairman Trevor Horn, publisher Emma Kamen and Mercury Records president Jason Iley. Those of us attending the Jarvis Cocker show at Koko on Wednesday night were treated to a glorious rendition of David Bowie's Space Oddity for the encore, lovely stuff. Dooley had a rumour confirmed from reliable sources last week that a recent and rather public bust up between two members of a chart topping band was indeed down to "sogging jealousy" on a recent hit. Finally, the award for most opportunistic press release of the week surely goes the chape at Greensleeves Records, who note that while on I'm A Celebrity Get Me Out Of Here last week, Lauren Booth and sportsman's "medley of Jamaican dancehall classics. And yes, you've guessed it, all of them are available on Greensleeves.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: It's very hard for a Scandinavian band to disappoint us. Traditionally as players, they're usually pretty faultless, their sense of humour is as dry as ours and they talk with those amazing Scandinavian-English accents that are just so adorable you can't help but love them, even if the songs are shit. Happily, Hella Saferide do not write shit songs.

WEDNESDAY: Who's the more famous: Led Zeppelin, Prince, Dusty Springfield, Sir George Martin, James Brown, Brian Wilson or Bon Jovi? Well, the answer, as anyone who was at the UK Music Hall Of Fame last night in the lonely mountain principality of Alexandra Palace will know, is Bon Jovi. By bloody miles. Indeed the hall was, at a conservative estimate, three quarters full of Bon Jovi fans.

THURSDAY: Dooley has been aboard the good ship *Rumble Strips* for some time now, but had somehow worried that their lineup would prove a little too leftfield for a big commercial breakthrough. Were we mental or something? They're going to be huge.



Last week, we asked: Which act is likely to generate the most sales from best of releases this week?

You said:
U2 55% ●●●●●●●●
Oasis 45% ●●●●●●●●

Forum is edited by Jim Larkin



He's got it hooked

Camden's Roundhouse reopened this year to a wave of industry and public acclaim. **Craig Wylie**, the man who decides who plays there, talks about the pressures and possibilities involved in such a unique venue

Quickfire

You're one of very few independent venues in London and one with a distinct ethos. What advantages and disadvantages does that bring?

There comes a point when artists of a certain type want to make a break from playing the same venue and the same type of show as everyone else, so the Roundhouse is a venue you'd choose because you had a specific type of show in mind. We're not there for the first date in a 20-date tour or something like that. It requires a specific reason and something you want to achieve that you can't at Brixton Academy or Shepherd's Bush Empire.

What can you do with the Roundhouse that you can't with those venues?

You can play in the round, which you can't do with other venues until you get to arena level. Plus, there's the history of the place and the whole ambience of it. It's a £30m venue and it looks like one. It's a very different venue to a converted theatre like Shepherd's Bush.

Presumably that also makes it more expensive to hire?

If you're talking about a standing audience then cost per head is more than a venue like that, but we're not so unrealistic as to charge so much that it would become prohibitive to play.

When it comes to booking acts, do they have to meet a certain set of criteria?

There is an artistic directive which we adhere to and that means we have to assess each booking on its own merits. Some shows will fit better than others, but when it comes down to it you've essentially talking about an arthouse venue and we want people to play who are artistically interesting.

Both Sugababes and Girls Aloud have made appearances (playing with Feeder and as part of the Vodafone Live Music Awards, respectively). Would you ever book mainstream pop acts like that to play their own shows at the Roundhouse?

I wouldn't book either of those on their own. With the Sugababes it was a collaboration and there was a validity to them appearing because that was new, but that sort of artist wouldn't ever headline unless there was something to justify it.

That said, you've just announced a George Michael show and he's pretty mainstream pop. How's that different?

With that show it's a special event. Plus, we've got a balancing act to attempt and we're never going to exclude a certain genre 100% because at a later date we may want to do something in this area, so it's useful to have built up contact. If it's something we've completely excluded then it would be harder to suddenly move into that area.

You're a trust rather than a PLC or private venture. Are you under the same commercial pressures as other venues to make a profit?

Yeah. Everyone has to make money to keep their venue up and running, and we're no different. The cost structure we have is not disconnected from the market we operate in, so at every stage we have to have a reality check and make sure what we're doing is commercially viable.

You've had great financial support from people such as Vince Power and Eric Nicol. Why do you think there's so much goodwill in the industry for the Roundhouse to succeed? Is it purely nostalgia or do you think people have really rallied behind how you're trying to take it forward?

It's a combination of both. There's a huge amount of goodwill from some of the older stalwarts of the industry who remember what it was like in the sixties and seventies and used to hang out here watching all those legendary bands. People like Neil Warnock have been absolutely incredible. But alongside that, others are looking to achieve certain aims for their brands and they've got on board with us because they think a sponsorship deal with us will make sound business sense.

The studios beneath the main space have some amazing facilities for practice and recording and filming. Who can use them?

They're open to 14 to 25-year-olds. The guy that bought the Roundhouse 10 years ago [local entrepreneur Torquil Norman, of Bluebird toy fame] saw it as an important part of the renovation project to offer something back to the community. He saw that certain creative subjects were being

removed from school curricula, so he wanted to provide facilities for local children, who maybe were struggling in certain other subjects, to have a place to come and express themselves through music. **What's been your favourite gig so far?**

Opeh, on November 9. Although the Red Hot Chili Peppers this week should be really good. I'm looking forward to it.

Presumably, with gigs of that profile and a 3,000 capacity venue, you must have a real problem with eBay tours. How much of a worry is that?

I don't think we have a bigger problem than any other operator. We've taken stringent measures with promoters and other people in the process designed to minimise the opportunity for the resale of tickets and everyone's been very supportive. You're never going to cut tours out, but you can make it much more difficult for them to operate. **You look a bit knackered. When was the last time you had a day off?**

I've been working for 25 consecutive days now. Although I've got this Saturday off and I can't wait.

Craig Wylie is the Roundhouse music programmer. The venue has been an engine shed, a gin store and, in the sixties and seventies, a venue for The Doors. The Who and Pink Floyd, before falling derelict in the eighties. It reopened after a 10-year, £30m redevelopment, housing a main space, a smaller performance area and facilities for young musicians. It held the BBC's Electric Proms last month.

Should the Hall Of Fame be moved?

The big question

Was this year's UK Music Hall Of Fame induction ceremony success and should it be moved from the Alexandra Palace to The O2, alongside the planned museum?

Nick Robinson, BMI

"Having not witnessed a music event in the Dome, I can't answer this from an aesthetic/acoustics point of view, but Alexandra Palace has always felt pretty soulless to me as a venue due to its cavernous, arched-hangar-like qualities. But then, let's be honest, venues have long enough to hold such events every really manage to deal with that? Ultimately, the remoteness of Ally Pally has never helped – who will ever forget that seemingly eternal wait for a cab in the snow blizzard after the O2? It does sound like the Dome is being refurbished as a purpose-built music venue, so it's hard to imagine it not being better."

Jessica Korvas, AEG

"I think it would make sense, and I don't think it would be bringing any confidences to say that we have started venue discussions about bringing it to The O2. I thought it was a fabulous event this year and it's something that has improved each year. We'd love to have it."

Julie Oldroyd, UK Music Hall Of Fame Executive Committee

"We felt that as an event it is growing in maturity and stature. To have one of the performers that we did and the range of artists, like James Brown and Brian Wilson, then to have James Morrison on next and then the finale, the great thing was that we had a mix of artists. And to sell out the event this year for the first time was great. I thought that the coverage that we got was very good, bearing in mind that it was on the same night as the Bond premiere."

Steve Redmond, BPI

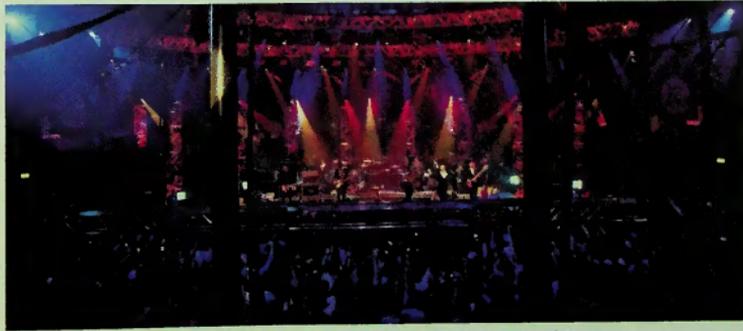
"They put on a very good show. I thought it was by far the best of the three so far. It had a real sense of vitality, which maybe it hasn't before."

Phil Vernol, Peacefrog Records

"It was quite an interesting event and all the industry bigwigs were there. I like Alexandra Palace and it was the first time I've been there in a while. I've never been in The O2 and I'm not sure what you'd gain by moving it, because being there it felt like more of a big TV show than a live music event, so I don't know what difference the venue would make."

Laurence Jones, Initial

"For me this is very much a show – you put it on and make sure that it works for artists and the industry, then we put on the TV show."



Kasabian: performance at London's Roundhouse, which was part of the BBC's Electric Proms, demonstrated the new venue's wow-factor

Classified

Contact: Maria Edwards, Music Week Group Sales, CMP Information, 3rd Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR
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A leading distributor are looking to take on a commercially minded finance professional who has experience with financial analysis and the greatest to operate with senior management across Europe. You will have excellent financial modelling skills and a background in a similar function within the Music. You will be a qualified accountant or have an MBA, and have a strong interest in obtaining a role that will act as a fast track way into management. Experience with SAP and Business Warehouse is essential. Location: London Salary: 40-50K

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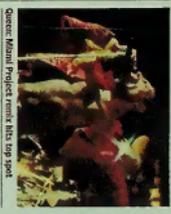
The Upfront Club Top 40

| Artist | Week | Peak | Weeks On Chart | Artist | Week | Peak | Weeks On Chart |
|--------|---|------|----------------|--------|--|------|----------------|
| 1 | QUEEN VS. MIAMI PROJECT ANOTHER ONE BITES THE DUST | 1 | 1 | 21 | STU ALLEN MUSTS GOT ME | 1 | 1 |
| 2 | VARIOUS WINTER SAMPLER | 1 | 1 | 22 | GEORGE MICHAEL & MUTYA THIS IS NOT REAL LOVE | 1 | 1 |
| 3 | BIG BASS VS. MICHELLE MARINE WHAT YOU DO | 1 | 1 | 23 | MALIN & KANE FEAT. ALEX PRINCE & OSUNJUN (RECORDED 2006) | 1 | 1 |
| 4 | FRESHMONS FEAT. SETHU GARRETT RAIN DOWN LOVE | 1 | 1 | 24 | WHELAN & DJ SCALA FEAT. MIKI BELLE FEARLESS | 1 | 1 |
| 5 | SHARMA PATT (PARTY ALL THE TIME) | 1 | 1 | 25 | FATLIPS BOYMS | 1 | 1 |
| 6 | DI.DISCIPLE WORK IT OUT | 1 | 1 | 26 | BOYKOD FEAT. LUCIANA YEAH YEAH | 1 | 1 |
| 7 | BOOBY LUV BOOGEY 2NITE | 1 | 1 | 27 | AY-Z SHOW ME WHAT YOU GOT | 1 | 1 |
| 8 | RHIANNA WE RIDE | 1 | 1 | 28 | SOUL SEEKERZ FEAT. KATE SMITH PARTY FOR THE WEEKEND | 1 | 1 |
| 9 | EDIE THONECK FEAT. BERGET LEWIS DEEPER LOVE | 1 | 1 | 29 | FEDDE LE GRAND PUT YOUR HANDS UP (FOR DETROIT) | 1 | 1 |
| 10 | MAADUNA JUMP | 1 | 1 | 30 | THE FEELING LOVE IT WHEN YOU CALL | 1 | 1 |
| 11 | THE FREESTYLES IN LOVE WITH YOU | 1 | 1 | 31 | FALL PAUL, POLY & RA HORSE 2006 | 1 | 1 |
| 12 | PUNKIN IN DUS/PAMELA FERNANDEZ KICKIN' IN THE BEAT 2006 | 1 | 1 | 32 | CASS POW TOUCH ME | 1 | 1 |
| 13 | ERIC PRYZD VS. FLOYD PROPER EDUCATION | 1 | 1 | 33 | MASON EXCEPER | 1 | 1 |
| 14 | BLONDIE VS. EDISON HEART OF GLASS | 1 | 1 | 34 | JANET FEAT. KHILA SO EXCITED | 1 | 1 |
| 15 | THE RAPTURE WAAYUH (PEOPLE DONT DANCE NO MORE) | 1 | 1 | 35 | ARMIN VAN BUUREN FEAT. RACCOON LOVE YOU MORE | 1 | 1 |
| 16 | ROBBIE WILLIAMS LOVE FIGHT | 1 | 1 | 36 | JANITROQUA RUMAWAY | 1 | 1 |
| 17 | JUSTIN TIMBERLAKE MY LOVE | 1 | 1 | 37 | ENERGY 52 CALF - OEL MAR 2006 | 1 | 1 |
| 18 | JAZZKID FEAT. BARRY SCOTT GILTTI BANG | 1 | 1 | 38 | PRELADRE HELLRAISER WE'GHTNESS | 1 | 1 |
| 19 | SUGABABES OVERLOAD - THE REMIX COLLECTION (SAMPLER) | 1 | 1 | 39 | CASCADA TRIK Y MARY FERRY | 1 | 1 |
| 20 | SUGABABES EASY | 1 | 1 | 40 | PARIS HILTON NOTHING IN THIS WORLD | 1 | 1 |

TOP 10 UPFRONT CLUB BREAKERS

| Week | Artist | Peak | Weeks On Chart |
|------|--|------|----------------|
| 1 | QUEEN VS. MIAMI PROJECT ANOTHER ONE BITES THE DUST | 1 | 1 |
| 2 | VARIOUS WINTER SAMPLER | 1 | 1 |
| 3 | BIG BASS VS. MICHELLE MARINE WHAT YOU DO | 1 | 1 |
| 4 | FRESHMONS FEAT. SETHU GARRETT RAIN DOWN LOVE | 1 | 1 |
| 5 | SHARMA PATT (PARTY ALL THE TIME) | 1 | 1 |
| 6 | DI.DISCIPLE WORK IT OUT | 1 | 1 |
| 7 | BOOBY LUV BOOGEY 2NITE | 1 | 1 |
| 8 | RHIANNA WE RIDE | 1 | 1 |
| 9 | EDIE THONECK FEAT. BERGET LEWIS DEEPER LOVE | 1 | 1 |
| 10 | MAADUNA JUMP | 1 | 1 |

THERE'S A BUZZ ON THE STREET!



Queen reigns over charts

by Alan Jones

A few weeks ago, new mixes of Freddie Mercury's *Living On My Own* by the Egg and Love Kills by Sunshine People and Pixie 82 were given a limited promotional push to help publicise Mercury's latest posthumous compilation *The Very Best Of* and peaked at 33 on the Upfront Club Chart and 26 on the Commercial Pop Chart. Making a more spectacular impression this week, Mercury and his former colleagues in Queen climbed to the top of both charts with new mixes of their 1980 smash, *Another One Bites The Dust*.

Credited to **Queen Vs. Miami Project**, and featuring mixes by Cedric Belfrage & Second Sun, Oliver Koletzki, A Skiziz, Soul Alexander and DJ Pedro & Oliver Berger, *Another One Bites The Dust* was bubbling away illicitly for much of the year before getting official clearance, and will be released commercially on December 18.

In addition to the vast majority of DJs returning our charts, *Another One Bites The Dust* has been supported by the likes of Pete Tong, Seb Fontaine, The Shapeshifters, Deep Dish, Alex Gaudino, Erick Morillo, David Guetta, Stonerhead, Freemasons, Herd & Fritz and K-Risss.

Its one of three radically remixed classic cuts from 1979/1980 by major rock acts in the top 20 of the Upfront Club Chart at present ahead of commercial releases on Positiva, the others being *Proper Education* by **Eric Prydz** vs. **Floyd** - a joint Postiva/Dada release based around a sample from Pink Floyd's *Another Brick In The Wall* - and Heart Of Glass, originally by Blondie but now credited to **Blondie Vs. Edison**. Proper Education debuts at number 13 this week, and Heart Of Glass at number 14.

On the Urban Chart, **Justin Timberlake** is number one for the fourth week in a row with *My Love*, narrowly holding off an attempted takeover by **Alton** and **Emtium**, whose track *That* surges 4-2, while reducing its deficit from 21% to 9%. At the time of *Music Week* going to press, the battle for sales supremacy on the singles chart was being fought out by the same two combatants but *Snack*, that looked far more likely to emerge as top dog ahead of

COMMERCIAL POP TOP 30

| Week | Artist | Peak | Weeks On Chart |
|------|--|------|----------------|
| 1 | QUEEN VS. MIAMI PROJECT ANOTHER ONE BITES THE DUST | 1 | 1 |
| 2 | THE VERY BEST OF FREDDIE MERCURY | 33 | 1 |
| 3 | ALTON & EMTIUM THAT | 1 | 1 |
| 4 | CASCADA TRIK Y MARY FERRY | 1 | 1 |
| 5 | MALIN & KANE FEAT. ALEX PRINCE & OSUNJUN (RECORDED 2006) | 1 | 1 |



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UK CHARTS

As used by Radio One

MUSICWEEK

The Official UK Charts 25.11.06

SINGLES

| | | Weeks in chart |
|----|----|---|
| 1 | 12 | JONAS FEAT. EMINEM SMACK THAT |
| 2 | 34 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE |
| 3 | 1 | WESTLIFE THE ROSE |
| 4 | 6 | TAKE THAT PATIENCE |
| 5 | 5 | BEYONCÉ IRREPLACEABLE |
| 6 | 4 | FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT |
| 7 | 1 | ALL SAINTS ROCK STEADY |
| 8 | 28 | ROBBIE WILLIAMS LOVELIGHT |
| 9 | 2 | UZ & GREEN DAY THE SAINTS ARE COMING |
| 10 | 6 | BODYROX FEAT. LUCIANA YEAH YEAH |
| 11 | 33 | CHRISTINA AGUILERA HURT |
| 12 | 7 | GIRLS ALLOUD SOMETHING KINDA 0000H |
| 13 | 10 | MY CHEMICAL ROMANCE ... THE BLACK PARADE |
| 14 | 11 | RAZORLIGHT AMERICA |
| 15 | 15 | ANY WINEHOUSE REHAB |
| 16 | 8 | SUGABABES EASY |
| 17 | 16 | BOB SINGLAR & CUTEB B ROCK THIS PARTY ... |
| 18 | 37 | SNOW PATROL/M WALINWRIGHT SET THE FIRE ... |
| 19 | 20 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' |
| 20 | 9 | MADONNA JUMP |
| 21 | 15 | GEORGE MICHAEL & NIUYA THIS IS NOT REAL LOVE |
| 22 | 21 | CASSIE LONG WAY 2 GO |

THE PRESIDENT OF HIP HOP RETURNS



JAY-Z
KINGDOM COME
NEW ALBUM 27.11.06

ANGEL-BELLE CD AND LIMITED EDITION WITH DVD
GET THE MUSIC YOU WANT. YOU GOT IT.
SHOW ME WHAT YOU GOT!

ALBUMS

| | | Weeks in chart |
|----|----|---|
| 1 | 4 | GEORGE MICHAEL TWENTY FIVE |
| 2 | 1 | JAMIROQUAI HIGH TIMES SINGLES 1992-2006 |
| 3 | 6 | SUGABABES OVERLOADED - SINGLES COLLECTION |
| 4 | 3 | GIRLS ALLOUD THE SOUND OF - THE GREATEST HITS |
| 5 | 2 | ANGELIS ANGELIS |
| 6 | 5 | KATHERINE JENKINS SERENADE |
| 7 | 17 | RAZORLIGHT RAZORLIGHT |
| 8 | 7 | PAUL WELLER HIT PARADE |
| 9 | 4 | ALL ANGELS ALL ANGELS |
| 10 | 6 | TENACIOUS D THE PICK OF DESTINY |
| 11 | 3 | SIMON WEBBE GRACE |
| 12 | 20 | SNOW PATROL EYES OPEN |
| 13 | 14 | SCISSOR SISTERS TA-DAH |
| 14 | 9 | ROBBIE WILLIAMS RUDEBOX |
| 15 | 8 | CLIFF RICHARD TWO'S COMPANY - THE DUETS |
| 16 | 4 | DAMIEN RICE 9 |
| 17 | 13 | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS |
| 18 | 6 | DEPECHE MODE THE BEST OF - VOL 1 |
| 19 | 6 | ANDY ABRAHAM SOUL MAN |
| 20 | 6 | YUSUF AN OTHER CUP |
| 21 | 6 | THE GAME DOCTOR'S ADVOCATE |
| 22 | 4 | MCFLY MOTION IN THE OCEAN |

OF THE WEEK
'SHOW ME WHAT YOU GOT'

| | | | |
|----|----|---|---------------------|
| 20 | 9 | MADONNA JUMP | Virgin/Belton |
| 21 | 35 | GEORGE MICHAEL & MUTYA THIS IS NOT REAL LOVE | Capitol/Sony |
| 22 | 21 | CASSIE LONG WAY 2 GO | Bar/50 |
| 23 | 25 | SIMON WEBBE COMING AROUND AGAIN | Angel |
| 24 | 6 | EMMA BUNTON DOWNTOWN | IR |
| 25 | 18 | INFERNAL SELF CONTROL | Empire |
| 26 | 6 | LITTLE MAN TATE MAN I HATE YOUR BAND | V2 |
| 27 | 39 | MCFLY STAR GIRL | Island |
| 28 | 23 | JUSTIN TIMBERLAKE SEXYBACK | A&R |
| 29 | 17 | KASABIAN SHOOT THE RUNNER | Columbia |
| 30 | 31 | SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE | Epic |
| 31 | 24 | P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME | Atlantic |
| 32 | 35 | COST OF HIGH SCHOOL MUSICAL BREAKING FREE | Warner |
| 33 | 30 | JAMES MORRISON WONDERFUL WORLD | Mercury |
| 34 | 29 | TATO CRUZ I JUST WANNA KNOW | Universal |
| 35 | 38 | CASCADA EVERYTIME WE TOUCH | At Around The World |
| 36 | 37 | THE GAME FEAT. JUNIOR REID IT'S OKAY | Polygram |
| 37 | 34 | PANIC! AT THE DISCO... SINS NOT TRAGEDIES | Reprise/Warner/BMG |
| 38 | 27 | MEAT LOAF/IM RAVEN IT'S ALL COMING BACK TO ME NOW | Mercury |
| 39 | 47 | NELLY FUERTADO FEAT. TIMBALAND PROMISCUOUS | Capitol |
| 40 | 6 | THE MACCABEES FIRST LOVE | Edison |



AKON: MAKES STRONG GAINS TO TAKE THE TOP SPOT

COMPILATIONS

| | | | |
|----|----|--|----------------------|
| 1 | 2 | POP PARTY 4 | Sony BMG/Universal |
| 2 | 4 | HIGH SCHOOL MUSICAL | Walt Disney |
| 3 | 1 | CLUBLAND 10 | Universal/AV |
| 4 | 3 | RADIO 1'S LIVE LOUNGE | Sony BMG/TV |
| 5 | 6 | NME PITS THE ESSENTIAL BANDS | Universal/TV |
| 6 | 5 | THE ANNUAL 2007 | Mercury/Universal |
| 7 | 6 | ULTIMATE BOY BANDS | Universal/TV |
| 8 | 7 | NOW THAT'S WHAT I CALL NO 1'S | EMI/Virgin/Universal |
| 9 | 9 | THE CLASSICAL ALBUM 2007 | Sony BMG/TV/CD |
| 10 | 8 | MASSIVE R&B 4 | Sony BMG/Universal |
| 11 | 8 | LAZY TOWN - THE ALBUM | Capitol |
| 12 | 9 | THE ANTHEMS | Universal/TV |
| 13 | 10 | THE BEST COUNTRY ALBUM EVER | EMI/Virgin/Universal |
| 14 | 6 | THE VERY BEST OF HEARTBEAT - THE ALBUM | Capitol |
| 15 | 6 | THE BEST OF BOND JAMES BOND | Capitol |
| 16 | 11 | CLASSIC EUPHORIA - LEVEL 2 | Capitol |
| 17 | 15 | ULTIMATE DIRTY DANCING (OST) | RCA |
| 18 | 16 | NOW THAT'S WHAT I CALL MUSIC! 64 | EMI/Virgin/Universal |
| 19 | 12 | DANCE MANIA | Capitol |
| 20 | 17 | MOTOWN - THE ULTIMATE COLLECTION | Universal/TV |

FORTHCOMING

| | |
|--|---------------------------------|
| KEY SINGLES RELEASES | |
| BARBYSAMBLES THE BLINDING EP | DEG 4 FEB 26 |
| JAMIELA BENDURE OF THE DODD-PHILIPPORE | DEG 4 FEB 26 |
| JARVIS SHOW ME WHAT THEY GOT | MERCURY DEG 4 FEB 5 |
| WOLFFIA | WOLFFIA DEG 4 FEB 5 |
| THE VIEWERS ARE NOT TOO LATE | PARLOPHONE/REPUBLIC DEG 4 FEB 5 |
| THE VIEW HITS OFF TO THE BISKERS | 1995 DEG 4 FEB 5 |
| SCISSOR SISTERS LAND OF A THOUSAND WOODS | DEG 4 FEB 5 |
| NAS HIP-HIP MERCURY | DEG 4 FEB 5 |
| SNOP DOGG THATS THAT POLYDOR | DEG 4 FEB 5 |
| JANET FEAT. MIHA SA EXCITED VIRGIN | NOV 27 DEC 4 |
| INTERSCOPE | NOV 27 DEC 4 |
| LIFE FLEASO! GONDIM ATLANTIC | NOV 27 DEC 4 |
| THE BEST OF PARTS OF WOODUNA | NOV 27 DEC 4 |
| WISHER KID | NOV 27 DEC 4 |
| SANGI THOM LOVELY GIRL | NOV 27 DEC 4 |
| THE KILLERS BONES MERCURY | NOV 27 DEC 4 |
| THE RAPTURE WAR/UMH MERCURY | NOV 27 DEC 4 |
| THE RATONS ITS THE LITTLE THINGS WE DO | NOV 27 DEC 4 |
| BELOUSIONS | NOV 27 DEC 4 |
| TAKE THAT BEAUTIFUL WORLD POLYDOR | NOV 27 DEC 4 |

KEY ALBUMS RELEASES

| | |
|-------------------------------------|---------------------|
| JESSICA SIMPSON THE RCA | FEB 26 |
| BLOOD PARTY A WEEKEND IN THE CITY | FEB 5 |
| WOLFFIA | FEB 5 |
| THE VIEWERS ARE NOT TOO LATE | PARLOPHONE/REPUBLIC |
| THE VIEW HITS OFF TO THE BISKERS | 1995 |
| NAS HIP-HIP MERCURY | DEC 18 |
| OWEN STEFAN THE SWEET ESCAPE | DEC 4 |
| ULC CHRIS TIL CHRIS RCA | DEC 4 |
| TO ALL THE NEW ARRIVALS | DEC 4 |
| COLUMBIA | NOV 27 |
| GA JACT THREE RCA | NOV 27 |
| IL DIVO SEMPRE RCA | NOV 27 |
| SNOP DOGG THE BLUE CARPET TREATMENT | NOV 27 |
| POLYDOR | NOV 27 |
| TAKE THAT BEAUTIFUL WORLD POLYDOR | NOV 27 |



OF THE WEEK
'SHOW ME WHAT YOU GOT'

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| 9 | 9 | THE CLASSICAL ALBUM 200 | |

| PRE-RELEASE AIRPLAY TOP 20 | PRE-RELEASE AIRPLAY TOP 20 | PRE-RELEASE AIRPLAY TOP 20 |
|---------------------------------|------------------------------------|---------------------------------|
| 1. THE LAST AMERICAN (1) | 1. BOOBY LUV BOOBY LOVE (1) | 1. THE LAST AMERICAN (1) |
| 2. MEATY FRENCH (1) | 2. MEATY FRENCH (1) | 2. MEATY FRENCH (1) |
| 3. WAZZY (1) | 3. WAZZY (1) | 3. WAZZY (1) |
| 4. THE BEAT (1) | 4. THE BEAT (1) | 4. THE BEAT (1) |
| 5. THE BEAT (1) | 5. THE BEAT (1) | 5. THE BEAT (1) |
| 6. THE BEAT (1) | 6. THE BEAT (1) | 6. THE BEAT (1) |
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| 8. THE BEAT (1) | 8. THE BEAT (1) | 8. THE BEAT (1) |
| 9. THE BEAT (1) | 9. THE BEAT (1) | 9. THE BEAT (1) |
| 10. THE BEAT (1) | 10. THE BEAT (1) | 10. THE BEAT (1) |

| THE UK'S LEADING COMMERCIAL/POP CLUB PROMOTION COMPANY | | |
|--|--------------------------------|--------------------------------|
| 1. JAMILLA SWEENEY (1) | 1. JAMILLA SWEENEY (1) | 1. JAMILLA SWEENEY (1) |
| 2. CHAMILLI SWEENEY (1) | 2. CHAMILLI SWEENEY (1) | 2. CHAMILLI SWEENEY (1) |
| 3. THE BEAT (1) | 3. THE BEAT (1) | 3. THE BEAT (1) |
| 4. THE BEAT (1) | 4. THE BEAT (1) | 4. THE BEAT (1) |
| 5. THE BEAT (1) | 5. THE BEAT (1) | 5. THE BEAT (1) |
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| 7. THE BEAT (1) | 7. THE BEAT (1) | 7. THE BEAT (1) |
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| 10. THE BEAT (1) | 10. THE BEAT (1) | 10. THE BEAT (1) |



THE UK'S LEADING COMMERCIAL/POP CLUB PROMOTION COMPANY

Centralised marketing for the UK's...
 Nationwide Press, Pressed Club Dates, Night Promos, Shows
 and more...
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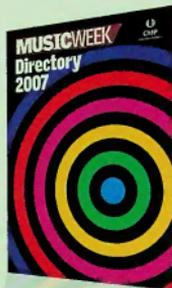
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Week 46

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

FAST CHART

SINGLES

NUMBER ONE

AKON FEAT. EMINEM SMACK THAT (Universal)
In the US, Justin Timberlake & T.I.'s *My Love* are number one for the third straight week ahead of Akon and Eminem's *Smack That*. In the UK, the order is reversed, with *Smack That* taking chart honours.

ARTIST ALBUMS

NUMBER ONE

GEORGE MICHAEL TWENTY FIVE (Aegion)
The third compilation to top the chart in as many weeks, George Michael's career-spanning *Twenty Five* opened bigger than the others - *The Sound Of Girls Aloud* and Jamaroqui's *High Times*. The Singles 1992-2006 - selling a tad more than 100,000 copies.

COMPILATIONS

NUMBER ONE

VARIOUS POP PARTY 4 (Sony BMG/UMTV)
Increasing sales every week, despite an uneven 34-21 trajectory, Pop Party 4 is the third album in the three-year-old series to reach number one.

RADIO AIRPLAY

NUMBER ONE

THE FEELING LOVE IT WHEN YOU CALL (Island)
Cutting short the *All Saints*' reign at the top of the airplay chart with *Rock Steady* after just one week, The Feeling's *Love It When You Call* times its ascent to the summit perfectly - it is physically released today, having debuted on the sales chart at number 43 on downloads alone.

The Market

Album sales down on last year

by Alan Jones
George Michael registers the eighth number one album of his career, as his career-spanning *Twenty Five* compilation takes over at the chart summit, after registering first-week sales of 240,522. Overall album sales, at 2,927,185, were at their second highest level so far this year, being eclipsed only by the 3,550,059 albums sold in the week leading up to *Mother's Day* in March.

That's the good news. The bad news is that album sales last week were a worrying 11.4% (415,854) below the same week last year, when they were 3,643,047. This is despite downloads - which existed but weren't counted last year - making a 67,393 contribution to last week's figure.

Demonstrating the sluggish sales of 2006 releases, all of the top four artist albums are compilations, comprising largely previously released material. The biggest-selling album of the material last week was new pop/classical crossover kids Angelina, whose self-titled debut album sold 43,429 copies to take fifth place in the overall chart.

George Michael's *Twenty Five* is at least managed to top the 100,000 sales mark - something number one compilations by Girls



George Michael: best-of album racks up more than 100,000 first-week sales

Aloud and Jamaroqui both failed to land week - but compares unfavorably both with Madonna's *Confessions On A Dance Floor*, which opened with sales of 217,610 in the same week last year, and Michael's own previous number one compilation *Ladies & Gentlemen*, which opened with sales of 144,684 in the same week in 1998.

The decline is evident throughout the chart - Tenacious D's *Pick Of Destiny* is number 10 this week on sales (95,977) which would have only made it number 21 a year ago, while *All Saints*' disappointing debut at number 40 with Studio 1, their first album in six years, would have been even worse in 2005, when its 12,420 sales would have earned it a

number 47 debut.

Simon Webbe can be happier than most with last week's sales, however. The former *Blue* star's debut album *Sanctuary* entered the chart at number 28 on first-week sales of 18,966 exactly a year ago, but follow-up *Grace* debuted at number 11, with sales 40% higher at 26,583.

Finally, although singles drifted 2% lower week-on-week to 1,318,693, they were a cheering 30% above the same week in 2005. This despite the fact that this week's number one - Akon and Eminem's *Smack That* - sold 35,119 copies, while the number one single this week in 2005 (*Madonna's Hung Up*) sold 59,699 copies on its second week at number one.

KEY INDICATORS

SINGLES

Sales versus last week: -5.3%
Year to date versus last year: +23.1%

MARKET SHARES

| | |
|--------------|-------|
| Universal | 43.3% |
| Sony BMG | 27.5% |
| EMI | 11.5% |
| Warner Music | 9.0% |
| Others | 8.7% |

ALBUMS

Sales versus last week: +9.2%
Year to date versus last year: -0.9%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 42.1% |
| Sony BMG | 33.8% |
| EMI | 13.8% |
| Warner | 7.7% |
| Others | 2.6% |

COMPILATIONS

Sales versus last week: +14.2%
Year to date versus last year: -9.4%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 44.3% |
| Sony BMG | 23.3% |
| EMI | 20.4% |
| Others | 12.0% |

RADIO AIRPLAY

MARKET SHARES

| | |
|--------------|-------|
| Universal | 43.3% |
| Sony BMG | 19.1% |
| EMI | 13.4% |
| Warner Music | 10.7% |
| Others | 8% |

CHART SHARE

Origin of singles sales (Top 75):
UK: 54.7% US: 37.3% Other: 8%
Origin of albums sales (Top 75):
UK: 60.0% US: 30.7% Other: 9.3%

For fuller listings, see musicweek.com

THE SCHEDULE

ALBUMS

THIS WEEK

Westlife *The Love Album* (RCA); **Matt Willis** *Don't Let...* (Mercury); **Crowded House** *Farwell To The World* (Parlophone); **Gloria Estefan** *Best Of* (Sony BMG); **Jay-Z** *Kingdom Come* (Roc-A-Fella); **U2** *U2 Rattle And Bang* (Polygram); **The Beatles** *Love* (Singles); **Tom Waits** *Orphans* (Anti)

NOVEMBER 27

Faithless *To All The New Arrivals* (Columbia); **Ed Act Three** (RCA); **Il Divo** *Sempre* (RCA); **Snog** *Doog The Blue Carpet Treatment* (Polydor); **Take That** *Beautiful World* (Polydor); **Arab Strap** *Ten Years Of Tears* (Chemical Underground); **Incas** *Lit Grenades* (Columbia); **Sufjan Stevens** *Songs For Xmas* (Rough Trade)

DECEMBER 4

Mary J Blige *Greatest Hits* (Island); **Li**

Chris Lil Chris (RCA); **Acoustic Ladyland** *Skrayn Grin* (V2); **Eminem** *Eminem Presents: The Real Slim Shady* (Interscope); **Gwen Stefani** *The Sweet Escape* (Interscope)

DECEMBER 18

Nas *Hip Hop* (Mercury)

JANUARY 8

Gruff Rhys *Candyline* (Rough Trade)

JANUARY 15

The View *Hits Off To The Buskers* (1965)

JANUARY 22

Jamie T *White Socks Black Shoes* (Virgin); **Field Music** *Tones Of Town* (Memphis Industries)

JANUARY 29

Norah Jones *No, Not Love* (Parlophone); **Just Jack** *Overtones* (Mercury); **Battle** *Breaks The Banks* (Warner Bros)

FEBRUARY 5

Bloc Party *A Weekend In The City* (Wichita); **Lady Sovereign** *Public Writing* (Island)

NEW ADDITION



Mary J. Blige will release a career retrospective on December 4 featuring 14 of her biggest tracks and four new songs. *Reflections - A Retrospective*, is a look back at Blige's 14-year career, which has seen the singer sell more than 20m albums. The new set follows 2005's album *The Breakthrough*, which spawned the hit cover of U2's *One* and sold 3m copies.

SINGLES

THIS WEEK

Keane *Nothing In My Way* (Island); **The Flaming Lips** *It Overakes Me* (Warner Music); **Faithless** *Bombs* (Columbia); **The Feeling** *Love It When You Call* (Island); **Jet** *Bring It On Back* (Atlantic); **Pink** *Nobody Knows* (RCA); **Red Hot Chili Peppers** *Some* (Warner Music); **Lemar** *Someone Should Tell You* (RCA); **Take That** *Patience* (Polydor); **Emma Bunton** *Downtown* (19 Recordings); **Ronan Keating** *This I Promise You* (Polydor)

NOVEMBER 27

The Rapture *Wayah* (Mercury); **Sandi Tom** *Lonely Girl* (RCA); **Anet Fiel** *Kha So Excited* (Virgin); **The Killers** *Bones* (Mercury); **Muse** *The Knights Of Cydonia* (Warner Music); **The Fratells** *Wyndia For The Choir* (Island); **Luce** *Fiasco* *I Gotcha* (Atlantic); **Fergie** *Fergalicious* (Polydor)

DECEMBER 4

Richard Ashcroft *Why Not Nothing* (Parlophone); **Evanescence** *Lithium* (Columbia); **Babyshambles** *The Blinding Eye* (Regal); **Jay-Z** *Show Me What They Got* (Mercury); **Li** *Chris Getting Enough?* (Mercury); **Embrace** *I Can't Come Down* (Mercury); **Janetis** *Janetis* (Mercury); **James Beware Of The Dog** (Parlophone); **Lazy Town** *Big Bang* (Anti); **Paolo Nutini** *Revised* (Atlantic); **Scissor Sisters** *Land Of A Thousand Words* (Polydor); **Snog** *Doog That's That* (Polydor)

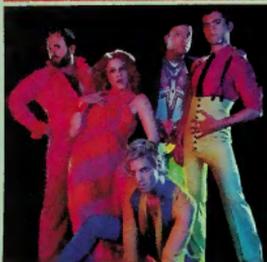
DECEMBER 11

Matt Willis *Don't Let It Go To Waste* (Mercury); **Primal Scream** *Sometimes I Feel So Lonely* (Columbia); **Lily Allen** *Little Things* (Regal); **Elton John** *Tinderbox* (Rocket Hub); **Pdiddy** *It's All About* (Atlantic); **Shakira** *Illegals* (RCA); **Emine** *Stefani *Wind It Up* (Polydor); **Eminem** *You Don't Know* (Polydor)*

ALSO OUT
THIS WEEK
SINGLES
Friday Brown: Don't
You Know I Love
You (Peacefrog) DJ
Jose: Stepping To
The Beat (Data) LF
Chris Getting

(Interscope):
Various: FabricLive
3: The Glimmers
(Fabric)

Records released 04.12.06



SINGLE OF THE WEEK
Scissor Sisters
Land Of A Thousand Words

Polydor 1712488
The follow-up to the chart-topping I Don't Feel Like Dancin' is a down-tempo, exploratory ballad which, like much of the band's best work, plunders deeply from the Elton John school of songwriting. The Sisters' sophomore effort has already sold 700,000 copies in the UK and this strong second single should push the D-Dah juggernaut past the 1m mark by Christmas. The track has been playlisted by Radio One, Radio Two and Capital, three weeks ahead of release.



ALBUM OF THE WEEK
Gwen Stefani
The Sweet Escape

Polydor 1717390
The follow-up to 2004's quadruple-platinum *Love. Angel. Music. Baby.* shows just how much distance Stefani can put between herself and her old band No Doubt from the off, opening with the bizarre lead-single *Wind It Up*. It's all uphill from there; fittingly from the Kylie-esque pop of *Fluorescent* to the electro-linged closer *Wonderful Life*. Stefani shows an effortless ability to genre-hop. With *The Sweet Escape*, you get her a commercial kickstart or not

Singles

Richard Ashcroft

Why Not Nothing? (Sweet Brother Malcom (Parlophone) R6726)
This double A-side is released to coincide with Ashcroft's forthcoming arena tour. Bravely ignoring the download generation, it is to be released on seven-inch vinyl only. The two contrast beautifully while *Why Not Nothing* is along the lines of his previous anthemic singles. Sweet Brother Malcom is just that, a sweet and soulful ballad.

Babyshambles

The Blinding EP (Regal 3799022)
It is non-chart eligible, but this cover-label Babyshambles debut should help explain if Pete Doherty and his ramshackle chums can ever amount to a commercially-successful rock'n'roll force. The signs are encouraging as, musically, it shows the Doherty muse is holding up fairly well against all the odds, with the highlight being *You But You Green*, a delightful acoustic number full of typically troubled, but tender, lyrical musings.

The Bees

Left Foot Stepdown (Virgin download)
Isle of Wight's finest return with their first single from third album *Octopus*, released early next year. Sticking with the distinctly Sixties harmonies of second album *Free The Bees*, but with their trademark reggae beats, the single is being supported by a UK tour this month.

Brakes

Hold Me In The River (Rough Trade RTRAD5384)
The opening track and first single from their second album *The Beasts Visible*, *Hold Me In The River* has echoes of early punk with a postmodern twist and even celebrates Scarlett Johansson in their cleverly crafted lyrics. This year has seen Brakes supporting Editors and Belle & Sebastian on tour, and are due to follow suit with *The Killer*. This is receiving airplay support from Xfm.

Connan And The Mockains

Sneaky Sneaky Dogfriend/1 Nude You (Regal CONNANO01)
Sneaky Sneaky Dogfriend joins a select group of songs which sound like they were written by a bunch of excited pre-teen and yet are, in fact, all the better for it. Indeed, were it not limited to 500 copies, as part of the Regal Singles Club, this would stand a good chance of becoming a leftfield hit.

Embrace

I Can't Come Down (Independiente ISOM115MS)
Fresh from their UK tour, Embrace release this third single from the chart-topping *This New Day: True to form*, it resonates with the band's trademark raucous, emotional sonics which will thrill their loyal fanbase.

Idelwild

If It Takes You Home (Sequel SEQSE003)
After parting company with long-term label Parlophone two years ago, Scottish noise/rock Idelwild return with a harder, tenser sound from the disappointment of last year's *Warnings/Promises*. Now signed to Sanctuary imprint Sequel, *If It Takes You Home* will be available as a limited edition seven-inch and free download and precedes the new album, *Make Another World*, in February.

Jamela

Beware Of The Dog (Parlophone COR6727)
Riding a brazen – and rather well timed – sample of Depeche Mode's classic *Personal Jesus*, *Beware Of The Dog* is a blistering pop single that has got Popjustice all hot under the collar. With *Radio One* and the wide appeal already on board, this could be a massive hit.

Jay-Z

Show Me What You Got (Roc-A-Fella 1719945)
Show Me What You Got sees Jay-Z come barreling out of semi-retirement with a rather lazy re-write of Public Enemy's evergreen classic *Show Em Wateha*. Got. The lay-off hasn't damaged the rapper's skills, but the production notably fails to spark. A sizeable hit nonetheless.

LazyTown

Bring Bang (Time To Dance) (Gut CDGTVO1)
Already one of the favourites for the Christmas number one slot, *Bring Bang*, the theme tune from wildly popular CBeebies show *LazyTown*, notes up the pressure on the festive chart with a Christmas version, *LazyTown Megamix* and extra track entitled *I Love Christmas*. Those with children will already know *Bring Bang*. For everyone else, it's just a matter of time.

Lostprophets

Can't Catch Tomorrow (Good Shoes Now Save You This Time) (Visible Noise TORMENT96C)
This album's single is the third to be lifted from *Liberation Transmission*. It's not as energetic or memorable as previous offerings *Rootflops* and *A Town Called Hypocrysis*, but it should fuel fans excitement ahead of their sold-out 13-date tour.

Paolo Nutini

Rewind (Atlantic ATUK050C0)
This third offering from 19-year-old Nutini fails to disappoint. With his nostalgic lyrics and raspy vocals that sound more at home on the banks of the Mississippi than the streets of Paisley, it is no wonder that he has seen platinum success with his debut album *These Streets*. Playlisted by Capital and B-listed by Radio One and Two and Capital, *Rewind* looks certain to make to top 20.

Outwork Let. Mr Gee

Elektro (Defected DFTD137)
Already tipped in the *MW* tastemakers column, this excellent slice of Italian house harks back to the wide open grooves of the Eighties. Chock full of deep bass frequencies with exquisite production flourishes, *Elektro* is being heavily supported by the likes of Bob Sinclar, Roger Sanchez and Eric Morillo and is a sure crossover hit. The Cube Guys *Delam Mix* is pretty special too.

Panda Bear

FatCat (DSFAT059)
Animal Collective linchpin Noah Lennox's solo debut is an astonishing 12-minute wig-out which tips its hat firmly towards

Joe Meek's reverb-saturated pop sound before taking off on another planet. A typically challenging yet enjoyable release from the Brighton label.

Gruff Rhys

Candyland (Rough Trade RTADSD375)
The title track from the Super Furry Animals frontman's forthcoming second solo album is a charming affair, all stripped-back acoustic guitar and soft, whimsical vocals. It is too understated to break through in a crowded Christmas market, but it will certainly pick up the ears of the SFA faithful.

Snoop Dogg feat. R. Kelly

That's That (Geffen T17453)
Compared to most of the pack, *The Dogg* is still the boss, but it does sound rather like he phoned this one in. Maybe Snoop needs a collaborator to push him that little bit further before delivering the goods these days, but even with R. Kelly supplying the groovy vibes here, this is only fair-to-middling.

Albums

Bass Clef

A Smile Is A Curve That Straightens Most Things (Blank Tapes BLANK003C0)
In contrast to much of today's technology-obsessed electronic art, Hackney resident Ralph Cumbers recorded this debut on a creaky analogue kit, but in true White Stripes fashion, has proved that a top-end kit counts for nothing when you're blessed with vision. An echoic, stark and cavernous set, this album fills with grime, dustier and pure but, sounds utterly original throughout.

Enma Bunton

Life In Mono (1918300)
Sixteen third solo album takes *Bunton's* styling and Latino pop to another level, turning in a pleasing set of songs that could surprise her doubters. The retro-vidscreen feel and lush orchestration of *Life In Mono* contributes to probably the most

enjoyable solo Spice album to date. The jury is out on whether the good's still in. *Cake Or Death* is a fitting tribute to a mercurial talent.

Lee Hazlewood

Cake Or Death (BXP1992 88697013302)
Cake Or Death is being touted as the final Lee Hazlewood album, following the ageing legend's recent health problems. Despite such a morbid premise, *Cake Or Death* is surprisingly playful offering, boasting tunes in German and an unforgettable take on *Some Velvet Morning* with his granddaughter Phaedra. It's his last. *Cake Or Death* will be a fitting tribute to a mercurial talent.

Vanessa Hudgens

The Star (CD/ANGEB18)
The angel of Walt Disney's smash *High School Musical* releases her debut album, off the back of the top-selling soundtrack *V* (for *Variety*) is a mix of pop, rock, electronic and R&B and the first single, *Come Back To Me*, is scheduled for UK release early next year.

Lil' Chriss

Lil' Chriss (RCA 88697019772)
For anyone who has found themselves subconsciously singing along to *Cheekin' It Out* in recent weeks, this album is set to become a guilty pleasure. A collection of shamelessly catchy pop hits, it works despite Chriss at times rather cerebral youth. But who cares; this is an album for the kids and they love him. Current single *Getting Enough?* is currently enjoying Radio and TV support.

Repeat Repeat

Squints (Soma SOMACD54)
Soma cap a vintage year with a fantastic debut album from *Repeat Repeat*. Using 4/4 techno as its backbone, *Squints* bursts with fresh ideas, musical U-turns and a wealth of previously unheard wobble noises that will thrill the dance underground.

This week's reviewers: Anita Anand, Adam Bellow, Ben Cardow, Stuart Critch, Eleanor Cookham, Jan Larwin, Jo Moore, Nick Towns and Simon Ward.

TV Airplay Chart

| Rank | Artist | Track | Label | Points |
|------|----------------------------------|----------------------------------|---------------------|--------|
| 1 | JUSTIN TIMBERLAKE | MY LOVE | JIVE | 372 |
| 2 | RED HOT CHILI PEPPERS | SNOW (HEY OH) | WARNER BROS | 333 |
| 3 | U2 & GREEN DAY | THE SAINTS ARE COMING | MERCURY | 314 |
| 4 | FEDDE LE GRAND | PUT YOUR HANDS UP FOR DETROIT | DATA | 312 |
| 5 | TAKE THAT | PATIENCE | VEVO/08 | 276 |
| 6 | BOOTY LUV | BOOGIE 2NITE | RED WAX | 257 |
| 7 | BODYROX | YEAH YEAH | EYE INDUSTRIES/04 | 249 |
| 8 | THE PUSSYCAT DOLLS | WAIT A MINUTE | AE1 | 235 |
| 9 | MADONNA | JUMP | WARNER BROS | 223 |
| 10 | SCISSOR SISTERS | LAND OF A THOUSAND WORDS | PELICOR | 221 |
| 11 | LEMAR | SOMEONE SHOULD TELL YOU | WHITE PAPER/04 | 215 |
| 12 | ROBBIE WILLIAMS | LOVELIGHT | CHRYSLER | 214 |
| 12 | AKON | SMACK THAT | UNIVERSAL | 214 |
| 14 | CHRISTINA AGUILERA | HURT | RCA | 212 |
| 14 | ALL SAINTS | ROCKSTEADY | PARLOPHONE | 212 |
| 16 | MY CHEMICAL ROMANCE | WELCOME TO THE BLACK PARADE | IMPULSE | 211 |
| 16 | GIRLS ALoud | SOMETHING KINDA OOOOH | PELICOR | 211 |
| 18 | NELLY FURTADO | ALL GOOD THINGS (COME TO AN END) | GEFFEN | 210 |
| 19 | FERGIE | FERGALICIOUS | AE1 | 206 |
| 20 | THE KILLERS | BONES | VERTIGO | 202 |
| 21 | EMINEM | YOU DON'T KNOW | INTERSCOPE | 200 |
| 22 | JAMELIA | BEWARE OF THE DOG | PARLOPHONE | 192 |
| 22 | PINK | NOBODY KNOWS | IMPULSE | 192 |
| 24 | LOSTPROPHETS | CAN'T CATCH TOMORROW | VERBENA | 185 |
| 24 | THE FEELING | LOVE IT WHEN YOU CALL | ISLAND | 181 |
| 25 | RAZORLIGHT | AMERICA | VERTIGO | 181 |
| 27 | SUGABABES | EASY | ISLAND | 180 |
| 27 | EMMA BUNTON | DOWNTOWN | 01 | 180 |
| 29 | CASCADA | TRULY MADLY DEEPLY | AE1 | 171 |
| 30 | JAY-Z | SHOW ME WHAT YOU GOT | ROC-A-FELLA/IMPULSE | 170 |
| 31 | P DIDDY FEAT. CHRISTINA AGUILERA | TELL ME | ATLANTIC | 166 |
| 32 | MUSE | KNIGHTS OF CYDONIA | AE1 | 165 |
| 32 | WESTLIFE | THE ROSE | AE1 | 165 |
| 34 | THE FRATELLI | WHISTLE FOR THE CHOIR | IMPULSIO | 163 |
| 34 | BEYONCE | IRREPLACEABLE | RCA | 163 |
| 36 | GWEN STEFANI | WIND IT UP | INTERSCOPE | 159 |
| 37 | NELLY FURTADO FEAT. TIMBALAND | PROMISCUOUS | GEFFEN | 157 |
| 38 | LILY ALLEN | LITTLEST THINGS | REGAL | 156 |
| 39 | CASSIE | LONG WAY TO GO | IMPULSE | 152 |
| 40 | JAMES MORRISON | WONDERFUL WORLD | PELICOR | 150 |

■ Highest Top 40 New Entry
■ Highest Top 40 Climber

© Nielsen Music Control. Compiled from data gathered from 1000+ UK Top 40 radio stations by 2400 UK radio DJs. TV airplay chart compiled based on plays on the following stations: The Arts, BBC One, BBC Two, BBC Four, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC 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1000.

The Pussycat Dolls bullet into the Top 10 at number 8, while Lemar also makes good ground, climbing to 11 from 23

MTV MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------|-------------------------------|-------------|
| 1 | JUSTIN TIMBERLAKE | MY LOVE | JIVE |
| 2 | THE FEELING | LOVE IT WHEN YOU CALL | ISLAND |
| 2 | RED HOT CHILI PEPPERS | SNOW (HEY OH) | WARNER BROS |
| 4 | U2 & GREEN DAY | THE SAINTS ARE COMING | MERCURY |
| 5 | ALL SAINTS | ROCKSTEADY | PARLOPHONE |
| 5 | SCISSOR SISTERS | LAND OF A THOUSAND WORDS | PELICOR |
| 5 | THE KILLERS | BONES | VERTIGO |
| 8 | MADONNA | JUMP | WARNER BROS |
| 9 | FEDDE LE GRAND | PUT YOUR HANDS UP FOR DETROIT | DATA |
| 11 | PINK | NOBODY KNOWS | IMPULSE |

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THE BOX MOST PLAYED

| Rank | Artist | Title | Label |
|------|--------------------|-------------------------------|------------|
| 1 | SCISSOR SISTERS | LAND OF A THOUSAND WORDS | PELICOR |
| 1 | ROBBIE WILLIAMS | LOVELIGHT | CHRYSLER |
| 3 | TAKE THAT | PATIENCE | VEVO/08 |
| 4 | EMINEM | YOU DON'T KNOW | INTERSCOPE |
| 5 | JUSTIN TIMBERLAKE | MY LOVE | JIVE |
| 6 | CHRISTINA AGUILERA | HURT | RCA |
| 6 | JAMELIA | BEWARE OF THE DOG | PARLOPHONE |
| 8 | WESTLIFE | THE ROSE | AE1 |
| 9 | FEDDE LE GRAND | PUT YOUR HANDS UP FOR DETROIT | DATA |
| 14 | PINK | NOBODY KNOWS | IMPULSE |

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KERRANG! MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------|----------------------------------|--------------------|
| 1 | ELECTRIC SIX | GAY BAR | ISLAND |
| 1 | FRANCO | IN THE DISCO - SING NO TRAGEDIES | RECORDS/IMPULSE/08 |
| 3 | MY CHEMICAL ROMANCE | THE BLACK PARADE | IMPULSE |
| 4 | RED HOT CHILI PEPPERS | SNOW (HEY OH) | WARNER BROS |
| 5 | EVANESCENCE | CALL ME WHEN YOU'RE SOBER | WINDUP |
| 5 | TENACIOUS D | THE PICK OF DESTINY | COLUMBIA |
| 7 | LOSTPROPHETS | CAN'T CATCH TOMORROW | VERBENA |
| 7 | U2 & GREEN DAY | THE SAINTS ARE COMING | MERCURY |
| 9 | MUSE | KNIGHTS OF CYDONIA | AE1 |
| 10 | TRIVIUM | ANTHEM (WE ARE THE FIRED) | IMPULSE/08 |

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MTV2 MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------|-------------------------------|-------------|
| 1 | RED HOT CHILI PEPPERS | SNOW (HEY OH) | WARNER BROS |
| 2 | U2 & GREEN DAY | THE SAINTS ARE COMING | MERCURY |
| 3 | THE FRATELLI | WHISTLE FOR THE CHOIR | IMPULSIO |
| 4 | THE KILLERS | BONES | VERTIGO |
| 5 | WOLFMEAT | JOKER AND THE THIEF | ISLAND |
| 6 | LOSTPROPHETS | CAN'T CATCH TOMORROW | VERBENA |
| 7 | MUSE | KNIGHTS OF CYDONIA | AE1 |
| 7 | THE RAPTURE | WHOO! ALRIGHT - YEAH...UH HUH | VERTIGO |
| 9 | TENACIOUS D | THE PICK OF DESTINY | COLUMBIA |
| 10 | TAKING BACK SUNDAY | LIAR | WARNER BROS |

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MTV BASE MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------------|----------------------|--------------------|
| 1 | THE GAME | IT'S OKAY (BLOOD) | GEMINI |
| 1 | JUSTIN TIMBERLAKE | MY LOVE | JIVE |
| 2 | AKON | SMACK THAT | UNIVERSAL |
| 3 | SEAN PAUL FEAT. KEYSHA COLE | GIVE IT UP TO ME | IMPULSE/08 |
| 4 | CASSIE | LONG WAY TO GO | IMPULSE |
| 6 | CIARA | GET UP | IMPULSE |
| 7 | SNOW | SHOW ME WHAT YOU GOT | IMPULSE/IMPULSE/08 |
| 8 | CHENYI FEAT | | |

The Feeling climb to first place, while All Saints affirm their staying power, shifting back just one into second place. Meanwhile, Take That and the Chilis make strong gains

The UK Radio Airplay

RADIO ONE

| Pos | Last | ARTIST/TITLE | Wks | Peak | Label |
|-----|------|---|-----|------|------------|
| 1 | 1 | BODYROX FEAT. LUCIANA - YEAR YEAH | 25 | 24 | INNOVATION |
| 2 | 2 | ROBBIE WILLIAMS - LOVELIGHT | 24 | 24 | CHRYSALIS |
| 3 | 5 | FEDDE LE GRAND - PUT YOUR HANDS UP FOR DETROIT | 24 | 23 | SONAR |
| 4 | 2 | MY CHEMICAL ROMANCE - WELCOME TO THE BLACK PARADE | 24 | 23 | REPUBLIC |
| 5 | 8 | THE FEELING - LOVE IT WHEN YOU CALL | 21 | 22 | ISLAND |
| 6 | 19 | BOOTY LUV - BOOGIE 2NITE | 12 | 22 | INNOVATION |
| 7 | 1 | JUSTIN TIMBERLAKE FEAT. TI - MY LOVE | 26 | 21 | ARCADE |
| 7 | 5 | THE KOOKS - OOH LA | 23 | 21 | VERVO |
| 9 | 2 | ALL SAINTS - ROCK STEADY | 24 | 20 | INNOVATION |
| 9 | 7 | THE KILLERS - BONES | 22 | 20 | REPUBLIC |
| 11 | 1 | PRINCE & THE NEW POWER GENERATION - TRAGEDIES | 18 | 18 | WEA |
| 11 | 9 | RED HOT CHILI PEPPERS - SNOW (HEY OH) | 18 | 18 | VERVO |
| 13 | 11 | KASABIAN - SHOOT THE RUNNER | 18 | 18 | SONAR |
| 14 | 14 | GIRLS ALLOUD - SOMETHING KINDA OOOOH | 18 | 18 | INNOVATION |
| 15 | 21 | THE FRATELLI - WHISLE FOR THE CHOIR | 18 | 18 | SONAR |
| 16 | 21 | ARON FEAT. EMINEM - SMOACK THAT | 17 | 17 | INNOVATION |
| 17 | 17 | JAMIE OLIVER - BECAUSE OF THE BOYS | 7 | 14 | SONAR |
| 17 | 26 | LEWIS CAPLON - SHOW ME YOUR LOVE | 10 | 14 | INNOVATION |
| 19 | 1 | MUSE - MEAN EXITS | 18 | 13 | INNOVATION |
| 20 | 26 | NELLY FURTADO - ALL GOOD THINGS (COME TO AN END) | 10 | 13 | SONAR |
| 20 | 16 | BEYONCÉ - IRREPLACEABLE | 11 | 13 | INNOVATION |
| 22 | 22 | ERIC PRYDZ VS FLOPRO - PROPER EDUCATION | 6 | 11 | VERVO |
| 23 | 1 | SNOW PATROL - FEAT. MARTINA MCKAY - SET THE FIRE | 10 | 10 | VERVO |
| 24 | 1 | PRINCE & THE NEW POWER GENERATION - LOVE | 5 | 9 | INNOVATION |
| 24 | 1 | SCISSOR SISTERS - LAND OF A THOUSAND WORDS | 3 | 9 | INNOVATION |
| 24 | 1 | PINK - WHO DO YOU KNOW | 6 | 9 | INNOVATION |
| 24 | 1 | AMY WINEHOUSE - REHAB | 8 | 9 | SONAR |
| 24 | 1 | P. DIDDY FEAT. CHRISTINA AGUILERA - TELL ME | 0 | 8 | INNOVATION |
| 26 | 18 | THE PRODIGY - BECAUSE OF THE BOYS | 5 | 8 | SONAR |
| 27 | 21 | SCIGABARES - EAST ISLAND | 12 | 8 | INNOVATION |
| 28 | 19 | KEANE - NOTHING IN MY WAY | 11 | 8 | SONAR |
| 29 | 1 | U2 & GREEN DAY - THE SAINTS ARE COMING HOME | 11 | 8 | SONAR |

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INDEPENDENT LOCAL RADIO

| Pos | Last | ARTIST/TITLE | Wks | Peak | Label |
|-----|------|---|-----|------|------------|
| 1 | 1 | SCISSOR SISTERS - I DON'T FEEL LIKE DANCIN' | 25 | 20 | INNOVATION |
| 2 | 2 | RAZORLIGHT - AMERICA | 24 | 20 | VERVO |
| 3 | 3 | SNOW PATROL - CHASING CARS | 23 | 17 | VERVO |
| 4 | 6 | JAMES MORRISON - WONDERFUL WORLD | 20 | 17 | INNOVATION |
| 5 | 4 | THE FEELING - NEVER BE LONELY | 19 | 17 | ISLAND |
| 6 | 7 | THE KOOKS - SHE MOVES IN HER OWN WAY | 18 | 17 | VERVO |
| 7 | 5 | PINK U & UR HAND | 18 | 17 | INNOVATION |
| 8 | 11 | TAKE THAT - PATIENCE | 10 | 16 | SONAR |
| 9 | 10 | ALL SAINTS - ROCK STEADY | 11 | 16 | INNOVATION |
| 10 | 9 | ROBBIE WILLIAMS - LOVELIGHT | 24 | 16 | CHRYSALIS |
| 11 | 8 | MADONNA - JUMP | 18 | 16 | SONAR |
| 11 | 5 | JUSTIN TIMBERLAKE FEAT. TI - MY LOVE | 26 | 16 | ARCADE |
| 13 | 19 | SCIGABARES - EAST ISLAND | 12 | 16 | INNOVATION |
| 14 | 20 | RED HOT CHILI PEPPERS - SNOW (HEY OH) | 17 | 16 | VERVO |
| 15 | 13 | SIMON WEBBE - COMING AROUND AGAIN | 18 | 16 | INNOVATION |
| 16 | 18 | BEYONCÉ - IRREPLACEABLE | 11 | 16 | INNOVATION |
| 17 | 12 | GIRLS ALLOUD - SOMETHING KINDA OOOOH | 18 | 16 | INNOVATION |
| 18 | 17 | THE KOOKS - OOH LA | 23 | 16 | VERVO |
| 19 | 16 | DAVID GUETTA VS THE EDGE - LOVE DON'T LET ME GO | 10 | 16 | INNOVATION |
| 20 | 1 | THE FEELING - LOVE IT WHEN YOU CALL | 21 | 16 | ISLAND |
| 21 | 29 | LEMAR - SOMEONE SHOULD TELL YOU | 4 | 16 | SONAR |
| 22 | 14 | JAMIROQUAI - RUNAWAY | 18 | 16 | INNOVATION |
| 23 | 22 | JAMES MORRISON - YOU GAVE ME SOMETHING NEW | 6 | 16 | INNOVATION |
| 24 | 21 | PINK - WHO DO YOU KNOW | 6 | 16 | INNOVATION |
| 25 | 24 | FEDDE LE GRAND - PUT YOUR HANDS UP FOR DETROIT | 24 | 16 | SONAR |
| 26 | 25 | SHAKIRA FEAT. Wyclef JEAN - HIPPS DON'T LIE | 17 | 16 | INNOVATION |
| 27 | 30 | LEMAR - IT'S NOT THAT EASY | 4 | 16 | SONAR |
| 28 | 18 | CHRISTINA AGUILERA - HURT | 12 | 16 | INNOVATION |
| 29 | 1 | PRINCE & THE NEW POWER GENERATION - LOVE | 5 | 16 | INNOVATION |
| 30 | 1 | BOOTY LUV - BOOGIE 2NITE | 12 | 16 | INNOVATION |

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↑ Up from
↓ Down from
New entry
New single
New album
New title

| Pos | Last | ARTIST/TITLE | Wks | Peak | Label |
|-----|------|---|-----|------|------------|
| 1 | 1 | THE FEELING - LOVE IT WHEN YOU CALL | 21 | 16 | ISLAND |
| 2 | 1 | ALL SAINTS - ROCK STEADY | 24 | 16 | INNOVATION |
| 3 | 8 | TAKE THAT - PATIENCE | 10 | 16 | SONAR |
| 4 | 10 | RED HOT CHILI PEPPERS - SNOW (HEY OH) | 17 | 16 | VERVO |
| 5 | 7 | RAZORLIGHT - AMERICA | 24 | 16 | VERVO |
| 6 | 8 | SCISSOR SISTERS - I DON'T FEEL LIKE DANCIN' | 25 | 16 | INNOVATION |
| 7 | 11 | JUSTIN TIMBERLAKE FEAT. TI - MY LOVE | 26 | 16 | ARCADE |
| 8 | 5 | ROBBIE WILLIAMS - LOVELIGHT | 24 | 16 | CHRYSALIS |
| 9 | 27 | NELLY FURTADO - ALL GOOD THINGS (COME TO AN END) | 10 | 16 | SONAR |
| 10 | 15 | THE KOOKS - SHE MOVES IN HER OWN WAY | 18 | 16 | VERVO |
| 11 | 4 | MADONNA - JUMP | 18 | 16 | SONAR |
| 12 | 9 | THE KOOKS - OOH LA | 23 | 16 | VERVO |
| 13 | 10 | FEDDE LE GRAND - PUT YOUR HANDS UP FOR DETROIT | 24 | 16 | SONAR |
| 14 | 12 | LEMAR - SOMEONE SHOULD TELL YOU | 4 | 16 | SONAR |
| 15 | 16 | SNOW PATROL - CHASING CARS | 23 | 16 | VERVO |
| 16 | 4 | SCISSOR SISTERS - LAND OF A THOUSAND WORDS | 25 | 16 | INNOVATION |
| 17 | 3 | BOOTY LUV - BOOGIE 2NITE | 12 | 16 | INNOVATION |
| 18 | 23 | BEYONCÉ - IRREPLACEABLE | 11 | 16 | INNOVATION |
| 19 | 19 | THE FEELING - NEVER BE LONELY | 19 | 16 | ISLAND |
| 20 | 25 | THE KILLERS - BONES | 22 | 16 | VERVO |
| 21 | 28 | JAMES MORRISON - WONDERFUL WORLD | 20 | 16 | INNOVATION |
| 22 | 17 | BODYROX FEAT. LUCIANA - YEAR YEAH | 25 | 16 | INNOVATION |
| 23 | 26 | MY CHEMICAL ROMANCE - WELCOME TO THE BLACK PARADE | 24 | 16 | SONAR |
| 24 | 18 | THE FRATELLI - WHISLE FOR THE CHOIR | 18 | 16 | SONAR |
| 25 | 28 | PINK U & UR HAND | 18 | 16 | INNOVATION |

↑ Up from
↓ Down from
New entry
New single
New album
New title



1. The Feeling
The Feeling went their second number one airplay hit with From My Little World. I Love It When You Call. The band previously topped the chart with I'll Be Lonely. The band's new single is a 70.5% slice of the band's overall audience. **6. Scissor Sisters**
I Don't Feel Like Dancin' spent nine

THE PLAYLIST

To hear and view the week check out www.n



weeks of number one on the airplay chart and remains in the Top 10, but following Land of A Thousand

Words is out in a for tonight and is back on the air. It tops 44-16 this week after securing

312 plays from 54 stations. Most stations are reluctant to play it more than 15

CAPITAL

| Pos | Last | ARTIST/TITLE | Wks | Peak | Label |
|-----|------|---|-----|------|------------|
| 1 | 2 | RAZORLIGHT - AMERICA | 24 | 16 | VERVO |
| 2 | 1 | SNOW PATROL - CHASING CARS | 23 | 17 | VERVO |
| 3 | 3 | THE KOOKS - SHE MOVES IN HER OWN WAY | 18 | 17 | VERVO |
| 4 | 4 | THE FEELING - NEVER BE LONELY | 19 | 17 | ISLAND |
| 5 | 7 | RED HOT CHILI PEPPERS - SNOW (HEY OH) | 17 | 16 | VERVO |
| 6 | 5 | SCISSOR SISTERS - I DON'T FEEL LIKE DANCIN' | 25 | 16 | INNOVATION |
| 7 | 8 | JAMES MORRISON - WONDERFUL WORLD | 20 | 16 | INNOVATION |
| 8 | 1 | PINK U & UR HAND | 18 | 17 | INNOVATION |
| 9 | 5 | TAKE THAT - PATIENCE | 10 | 16 | SONAR |
| 10 | 12 | THE KOOKS - OOH LA | 23 | 16 | VERVO |

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CHRYSALIS

| Pos | Last | ARTIST/TITLE | Wks | Peak | Label |
|-----|------|--|-----|------|------------|
| 1 | 1 | FEDDE LE GRAND - PUT YOUR HANDS UP FOR DETROIT | 24 | 23 | SONAR |
| 2 | 4 | BOOTY LUV - BOOGIE 2NITE | 12 | 16 | INNOVATION |
| 3 | 11 | BEYONCÉ - IRREPLACEABLE | 11 | 16 | INNOVATION |
| 4 | 8 | ERIC PRYDZ VS FLOPRO - PROPER EDUCATION | 6 | 11 | VERVO |
| 5 | 1 | JUSTIN TIMBERLAKE FEAT. TI - MY LOVE | 26 | 16 | ARCADE |
| 6 | 1 | SCISSOR SISTERS - I DON'T FEEL LIKE DANCIN' | 25 | 16 | INNOVATION |
| 7 | 8 | PUSSYCAT DOLLS - I DON'T NEED A MAN | 18 | 16 | SONAR |
| 8 | 1 | BOB SINCLAIR & CUTIE B - ROCK THIS PARTY | 18 | 16 | DEFLECTED |
| 9 | 4 | BIG BASS VS MICHELLE NARINE - WHAT YOU DO | 10 | 16 | ARCADE |
| 10 | 1 | PINK U & UR HAND | 18 | 16 | INNOVATION |

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Play Chart

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|---|-----------------------|----------------|----------------|----------------|----------------|
| 26 | 7 | 23 | SIMON WEBBE COMING AROUND AGAIN | IMPACT | 876 | -6 | 23.09 | -68 |
| 27 | 28 | 6 | GIRLS ALoud SOMETHING KINDA OOOOH | POLYGRAM | 886 | -7 | 23.01 | 0 |
| 28 | 19 | 16 | SUGABABES EASY | ISLAND | 949 | 21 | 22.60 | -20 |
| 29 | 29 | 6 | GEORGE MICHAEL & MUTYA THIS IS NOT REAL LOVE | ASGEM | 275 | -38 | 21.92 | -4 |
| 30 | 32 | 5 | PANIC! AT THE DISCO ...SINS NOT TRAGEDIES | CHRONICLED/RED FERRIS | 245 | -40 | 21.82 | 13 |
| 31 | 47 | 1 | AKON FEAT. EMINEM SMACK THAT | UNIVERSAL | 295 | 30 | 20.76 | 56 |
| 32 | 35 | 4 | KASABIAN SHOOT THE RUNNER | COLEGRA | 319 | -17 | 19.84 | 10 |
| 33 | 81 | 1 | LILY ALLEN LITTLEST THINGS | REGAL | 355 | 135 | 18.32 | 159 |
| 34 | 74 | 2 | EMMA BUNTON DOWNTOWN | IN | 73 | 43 | 18.16 | 35 |
| 35 | 39 | 19 | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... | OLUSTO | 784 | -11 | 17.60 | 10 |
| 36 | 22 | 4 | OASIS THE MASTERPLAN | RED BROTHER | 512 | 25 | 17 | 17 |
| 37 | 76 | 1 | PINK NOBODY KNOWS | LAFACE | 526 | 72 | 16.94 | 127 |
| 38 | 18 | 8 | AMY WINEHOUSE REHAB | ISLAND | 543 | -30 | 16.39 | -71 |
| 39 | 43 | 29 | PINK WHO KNOWS | LAFACE | 605 | -17 | 16.32 | -19 |
| 40 | 51 | 1 | PAOLO NUTINI REWIND | ATLANTIC | 181 | 63 | 14.72 | 133 |
| 41 | 49 | 3 | SNOW PATROL/M WAINWRIGHT SET THE FIRE... | FLECTION | 217 | 19 | 14.55 | 27 |
| 42 | 75 | 1 | MUSE KNIGHTS OF CYDONIA | RED BROTHER/SUNBURST | 211 | 1 | 14.52 | 86 |
| 43 | 29 | 6 | EMMA BUNTON NOTHING IN MY WAY | ISLAND | 525 | 33 | 14.44 | 85 |
| 44 | 53 | 1 | CHRISTINA AGUILERA HURT | INCA | 558 | 33 | 14.22 | 39 |
| 45 | 3 | 82 | THE MAGIC NUMBERS TAKE A CHANCE | HEAVENLY | 349 | -50 | 13.98 | -30 |
| 46 | 10 | 0 | JAMELIA BEWARE OF THE DOG | PARLOPHONE | 172 | 19 | 13.85 | 83 |
| 47 | 41 | 22 | JAMES MORRISON YOU GIVE ME SOMETHING | PICTURE | 646 | -6 | 13.73 | -5 |
| 48 | 6 | 1 | JAY-Z SHOW ME WHAT YOU GOT | ROSELABEL | 169 | -11 | 13.71 | -40 |
| 49 | 46 | 16 | LEMAR IT'S NOT THAT HOT | WHITE BANGOR | 531 | 10 | 13.59 | -4 |
| 50 | 31 | 4 | YUSUF HEAVEN/WHERE TRUE LOVE GOES | WINDUP/SONY | 58 | -14 | 12.74 | -51 |

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PRE-RELEASE

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|---|--------------|----------------|----------------|----------------|----------------|
| 1 | | | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | GETTIN | 344 | | | |
| 2 | | | SCISSOR SISTERS LAND OF A THOUSAND WORDS | IMPACT | 293 | | | |
| 3 | | | ROOTY LU BOOGIE 2NITE | WARRNER BROS | 287 | | | |
| 4 | | | THE KILLERS BONES | VEVISTA | 265 | | | |
| 5 | | | THE FRATELLI WHISTLE FOR THE CHOR | FALLOUT | 243 | | | |
| 6 | | | LILY ALLEN LITTLEST THINGS | REGAL | 232 | | | |
| 7 | | | PINK NOBODY KNOWS | LAFACE | 164 | | | |
| 8 | | | PAOLO NUTINI REWIND | ATLANTIC | 142 | | | |
| 9 | | | MUSE KNIGHTS OF CYDONIA | RED | 142 | | | |
| 10 | | | JAMIELLA BEWARE OF THE DOG | PARLOPHONE | 1385 | | | |
| 11 | | | JAY-Z SHOW ME WHAT YOU GOT | ROSELABEL | 1310 | | | |
| 12 | | | YUSUF HEAVEN/WHERE TRUE LOVE GOES | WINDUP | 1274 | | | |
| 13 | | | ERNE PROYD VS FLOYD PROPER EDUCATION | DAK | 1264 | | | |
| 14 | | | SMOJI THOM LOVELY GIRL | IN | 1079 | | | |
| 15 | | | P. RIDDY FEAT. CHRISTINA AGUILERA LET ME...HURT | ATLANTIC | 1073 | | | |
| 16 | | | CHRIS CORNELL YOU KNOW MY NAME | VEVISTA | 997 | | | |
| 17 | | | LOSTPROPHETS CAN'T CATCH TOMORROW | VEVISTA | 962 | | | |
| 18 | | | OWEN STEFANI WIND IT UP | IMPACT | 952 | | | |
| 19 | | | LEMAR IT'S PROMISE YOU | PICTURE | 904 | | | |
| 20 | | | THE ZUTONS IT'S THE LITTLE THINGS WE DO | SONIC | 865 | | | |

ON THE RADIO THIS WEEK

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|---------|-----------|----------------|--|-------|----------------|----------------|----------------|----------------|
| RADIO 1 | | | Jay Whilly with guest Burnice Brown | | | | | |
| | | | Jay Whilly record of the week - The Young As In The Jungle | | | | | |
| | | | Yaron Kay record of the week - Education | | | | | |
| | | | Sara Cox record of the week - Babyshambles: The Blinding | | | | | |
| RADIO 2 | | | Barry Maxwell profile (Tina Turner) | | | | | |
| | | | John Harris with Shaun Clarin (Charts) | | | | | |
| | | | Friday Night Live Music Night with guest Tony Hadley (60) | | | | | |

RADIO GROWERS

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|--|--------------|----------------|----------------|----------------|----------------|
| 1 | | | TAKE THAT PATIENCE | IMPACT | 242 | 26 | | |
| 2 | | | SCISSOR SISTERS LAND OF A THOUSAND WORDS | IMPACT | 232 | 27 | | |
| 3 | | | PINK NOBODY KNOWS | LAFACE | 526 | 21 | | |
| 4 | | | LILY ALLEN LITTLEST THINGS | REGAL | 355 | 20 | | |
| 5 | | | RED HOT CHILI PEPPERS SHOW HEY OH | WARRNER BROS | 309 | 20 | | |
| 6 | | | THE FEELING LOVE IT WHEN YOU CALL | ATLANTIC | 741 | 19 | | |
| 7 | | | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | GETTIN | 447 | 19 | | |
| 8 | | | ROOTY LU BOOGIE 2NITE | WARRNER BROS | 540 | 17 | | |
| 9 | | | SUGABABES EASY | ISLAND | 949 | 16 | | |
| 10 | | | LEMAR SOMEONE SHOULD TALK TO YOU | PICTURE | 600 | 15 | | |

RADIO TWO

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|--|--------------|----------------|----------------|----------------|----------------|
| 1 | | | THE FEELING LOVE IT WHEN YOU CALL | ATLANTIC | 741 | 19 | | |
| 2 | | | TAKE THAT PATIENCE | IMPACT | 242 | 26 | | |
| 3 | | | SCISSOR SISTERS LAND OF A THOUSAND WORDS | IMPACT | 232 | 27 | | |
| 4 | | | LEMAR SOMEONE SHOULD TALK TO YOU | PICTURE | 600 | 15 | | |
| 5 | | | GEORGE MICHAEL & MUTYA THIS IS NOT REAL LOVE | ASGEM/SONY | 275 | 38 | | |
| 6 | | | EMMA BUNTON DOWNTOWN | IN | 73 | 43 | | |
| 7 | | | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | GETTIN | 344 | | | |
| 8 | | | MADONNA JUMP | WARRNER BROS | 512 | | | |
| 9 | | | YUSUF HEAVEN/WHERE TRUE LOVE GOES | WINDUP/SONY | 58 | | | |
| 10 | | | RED HOT CHILI PEPPERS SHOW HEY OH | WARRNER BROS | 287 | | | |
| 11 | | | OASIS THE MASTERPLAN | RED BROTHER | 512 | | | |
| 12 | | | LILY ALLEN LITTLEST THINGS | REGAL | 355 | | | |
| 13 | | | ALL SAINTS' ROCK STEADY | HALFHEART | 172 | | | |
| 14 | | | NATALIE WILLIAMS THIS GIRL | GLAXY | 111 | | | |
| 15 | | | KATIE MELUA SHY BOY | BMG | 202 | | | |
| 16 | | | PINK NOBODY KNOWS | LAFACE | 526 | | | |
| 17 | | | SIMON WEBBE COMING AROUND AGAIN | IMPACT | 876 | | | |
| 18 | | | SUGABABES EASY | ISLAND | 949 | | | |
| 19 | | | THE FRATELLI WHISTLE FOR THE CHOR | FALLOUT | 243 | | | |
| 20 | | | ROBBIE WILLIAMS LOVELIGHT | CHERRYTREE | 111 | | | |

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ten hottest tracks of the week
musicweek.com/playlist

Nobody Knows. Nobody knows grabbed 825 plays and an audience of 16,949 last week. Its biggest supporters were Core (37 plays), 107.6 Juice FM (139) and Manchester Sound (88).

125. Westlife Down 3 on sales. Westlife's cover of Bette Midler's 'The Rose' has had to struggle for radio support, as most of the week's singles have. It's still a long way

dips 24-25 with U & Ur Hand, climbs 43-39 with Vibro Know and keeps 95-87 with upcoming single

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|---|--------------|----------------|----------------|----------------|----------------|
| 1 | | | SNOW PATROL CHASING CARS | FLECTION | 217 | 19 | 14.55 | 27 |
| 2 | | | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | PICTURE | 293 | | | |
| 3 | | | RAZORBLIT AMERICA | VEVISTA | 265 | | | |
| 4 | | | PINK LU, UR HAND | LAFACE | 526 | | | |
| 5 | | | JAMES MORRISON WONDERFUL WORLD | PICTURE | 646 | | | |
| 6 | | | THE KOOKS SHE MOVES IN HER OWN WAY | VERLON | 126 | | | |
| 7 | | | THE FEELING NEVER BE LOVELY | ISLAND | 741 | | | |
| 8 | | | TAKE THAT PATIENCE | PICTURE | 242 | | | |
| 9 | | | MADONNA JUMP | WARRNER BROS | 512 | | | |
| 10 | | | ALL SAINTS' ROCK STEADY | HALFHEART | 172 | | | |

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST/TITLE | LABEL | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
|------|-----------|----------------|--|----------------------|----------------|----------------|----------------|----------------|
| 1 | | | MUSE STARLIGHT | RED BROTHER/SUNBURST | 211 | 1 | 14.52 | 86 |
| 2 | | | RAZORBLIT AMERICA | VEVISTA | 265 | | | |
| 3 | | | RED HOT CHILI PEPPERS SHOW HEY OH | WARRNER BROS | 287 | | | |
| 4 | | | THE KILLERS WHEN YOU WERE YOUNG | VEVISTA | 265 | | | |
| 5 | | | THE FRATELLI WHISTLE FOR THE CHOR | FALLOUT | 243 | | | |
| 6 | | | SNOW PATROL/M WAINWRIGHT SET THE FIRE... | PICTURE | 217 | 19 | 14.55 | 27 |
| 7 | | | CAPTAIN FRONTLINE | ATLANTIC | 181 | | | |
| 8 | | | THE FEELING LOVE IT WHEN YOU CALL | ATLANTIC | 741 | | | |
| 9 | | | JAY BIRING IT ON BACK | ATLANTIC | 181 | | | |
| 10 | | | KASABIAN SHOOT THE RUNNER | COLUMBIA | 319 | | | |

GET MUSIC WEEK ONLINE

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

XFM Lauren Lavonne's record of the week - The Rotator
WARRNER BROS Robbie Williams' record of the week - About a Boy
IMPACT Simon Webbe's record of the week - Coming Around Again

Singles

25.11.06
Top 75

Physical sales help Akon feat. Eminem, and Justin Timberlake make double-digit leaps this week to take the top two spots, while Take That enter highest at number four

The Official UK

TOP 20 DOWNLOADS

| Pos | Artist Title | Genre |
|-----|--|-----------------|
| 1 | 9 ALL SAINTS ROCK STEADY | RAI MUSIC |
| 2 | 4 U2 & GREEN DAY THE SAINTS ARE COMING | UNIVERSAL MUSIC |
| 3 | 1 FEEDEE LO GRAND PUT YOUR HANDS UP FOR DETROIT | MONSIEUR MUSIC |
| 4 | 10 AKON FEAT. EMINEM SMACK THAT | UNIVERSAL MUSIC |
| 5 | 11 JUSTIN TIMBERLAKE FEAT. TI MY LOVE | SONY BMG MUSIC |
| 6 | 5 BEYONCÉ IRIS/PREMIERE | SONY BMG MUSIC |
| 7 | 3 GIRLS ALDOD SOMETHING KINDA OOOOH | UNIVERSAL MUSIC |
| 8 | 7 RAZORLIGHT AMERICA | UNIVERSAL MUSIC |
| 9 | 6 AMY WINEHOUSE REHAB | UNIVERSAL MUSIC |
| 10 | 8 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE | WARRIOR MUSIC |
| 11 | 18 SUGARBABES EASY | UNIVERSAL MUSIC |
| 12 | WESTLIFE THE ROSE | SONY BMG MUSIC |
| 13 | 12 BOB SINCLAR & CUTEE B ROCK THIS PARTY (EVERYBODY DANCE NOW) | DETECTED |
| 14 | 11 SNOW PATROL CHASING CARDS | UNIVERSAL MUSIC |
| 15 | 21 ROBBIE WILLIAMS LOVELIGHT | RAI MUSIC |
| 16 | 19 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | UNIVERSAL MUSIC |
| 17 | 13 CHRISTINA AGUILERA HURT | SONY BMG MUSIC |
| 18 | 5 MCFLY STAR GIRL | UNIVERSAL MUSIC |
| 19 | 20 JUSTIN TIMBERLAKE SEXYBACK | SONY BMG MUSIC |

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TOP 20 RINGTONES

| Pos | Artist Title | Genre |
|-----|--|---------------|
| 1 | 1 FEEDEE LO GRAND PUT YOUR HANDS UP A DETROIT | DATA |
| 2 | 3 GIRLS ALDOD SOMETHING KINDA OOOOH | ASCAP/INTASC |
| 3 | 2 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POPLOR |
| 4 | 5 BEYONCÉ IRIS/PREMIERE | COLUMBIA |
| 5 | 4 BOB SINCLAR & CUTEE B ROCK THIS PARTY | DETECTED |
| 6 | 7 RAZORLIGHT AMERICA | MUSICO |
| 7 | 6 JUSTIN TIMBERLAKE SEXYBACK | JIVE |
| 8 | 11 JUSTIN TIMBERLAKE FEAT. TI MY LOVE | JIVE |
| 9 | 19 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE | IMPACT |
| 10 | 10 SNOW PATROL CHASING CARDS | IMPACT |
| 11 | 10 AKON FEAT. EMINEM SMACK THAT | UNIVERSAL |
| 12 | 9 AMY WINEHOUSE REHAB | IMPACT |
| 13 | 9 SHAKIRA FEAT. WYCLIF JEAN HIPS DON'T LIE | EPIC |
| 14 | 11 ALL SAINTS ROCK STEADY | IMPACT/IMPACT |
| 15 | 12 HIGH SCHOOL MUSICAL BREAKING FREE | IMPACT/IMPACT |
| 16 | 18 FAITHLESS INSOMNIA | CHERRY |
| 17 | WESTLIFE THE ROSE | S |
| 18 | 5 MCFLY STAR GIRL | ISLAND |
| 19 | 7 P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME | BAD BOY |
| 20 | 16 JAMES MORRISON WONDERFUL WORLD | POPLOR |

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TOP 20 EUROPEAN DOWNLOADS

| Pos | Artist Title | Genre |
|-----|--|-----------|
| 1 | 1 U2 & GREEN DAY THE SAINTS ARE COMING | UNIVERSAL |
| 2 | 4 BEYONCÉ IRIS/PREMIERE | Sony BMG |
| 3 | 2 ALL SAINTS ROCK STEADY | Warner |
| 4 | 6 AKON FEAT. EMINEM SMACK THAT | Universal |
| 5 | 7 RAZORLIGHT AMERICA | Universal |
| 6 | 13 CHRISTINA AGUILERA HURT | Sony BMG |
| 7 | 3 AMY WINEHOUSE REHAB | Universal |
| 8 | 67 JUSTIN TIMBERLAKE FEAT. TI MY LOVE SINGLE VERSION | Sony BMG |
| 9 | 10 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | Sony BMG |
| 10 | 9 SNOW PATROL CHASING CARDS | Universal |
| 11 | 13 BODYROX FEAT. LUCIANA YEAH YEAH | Isle |
| 12 | 8 GIRLS ALDOD SOMETHING KINDA OOOOH | Universal |
| 13 | 7 FEEDEE LO GRAND PUT YOUR HANDS UP FOR DETROIT | Isle |
| 14 | 16 SUGARBABES EASY | Universal |
| 15 | 11 JUSTIN TIMBERLAKE SEXYBACK (MAIN VERSION) | Sony BMG |
| 16 | 12 JUSTIN TIMBERLAKE LET ME TALK TO YOU PRELUDE/TO MY LOVE | Sony BMG |
| 17 | 14 JAMES MORRISON WONDERFUL WORLD | Universal |
| 18 | 25 HELY FUERTADO ALL GOOD THINGS | Universal |
| 19 | 18 PINK D U R HAND | Sony BMG |
| 20 | 20 DOWNER LET US GO | Universal |

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1. Akon/Eminem
Released without Eminem's approval last year, he was trying for his third number one in a row. Instead, the honour of dethroning Tony Christie's seven-week topper *Amarillo* went to Akon, whose *Lowly* stalled it on sales of 67,695 and eventually sold 349,311 copies. Since 1B remains on *Eminem*, Akon has learnt his lesson and joins Akon on *Sonics*. That, which rockets 12-3 this week on sales of 35,119.

The track - Eminem's second number one and Eminem's seventh - is the first single from Akon's second album *Konnected*, which is released today (Monday).

2. Justin Timberlake
Timberlake racks up his sixth number-two hit in less than five weeks with *My Love*, which jumps 14-2 on sales of 30,989. He best occupied re-runs-up slot with *N Sync's* best recent girlfriend, solo singles like *I Love You, Cry Me A River* and *Body and Snop Dog* collaboration *Sigma*. *My Love* is the second single from Timberlake's second solo album *FutureSex/Love Sounds*, following *SoyBeak*, which topped the chart in September.

The album jumps 13-17 this week, although sales of 25,405 hit its 10-week sales figure to 314,276.

| Pos | Weeks | Artist Title | Genre |
|-----|-------|---|------------------------|
| 1 | 12 | AKON SMACK THAT | UNIVERSAL MUSIC |
| 2 | 14 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE | SONY BMG MUSIC |
| 3 | 1 | WESTLIFE THE ROSE | SONY BMG MUSIC |
| 4 | 1 | TAKE THAT PATIENCE | SONY BMG MUSIC |
| 5 | 5 | BEYONCÉ IRIS/PREMIERE | COLUMBIA TRISTAR MUSIC |
| 6 | 4 | FEEDEE LO GRAND PUT YOUR HANDS UP FOR DETROIT | MONSIEUR MUSIC |
| 7 | 3 | ALL SAINTS ROCK STEADY | UNIVERSAL MUSIC |
| 8 | 28 | ROBBIE WILLIAMS LOVELIGHT | RAI MUSIC |
| 9 | 2 | U2 & GREEN DAY THE SAINTS ARE COMING | UNIVERSAL MUSIC |
| 10 | 6 | BODYROX FEAT. LUCIANA YEAH YEAH | UNIVERSAL MUSIC |
| 11 | 33 | CHRISTINA AGUILERA HURT | SONY BMG MUSIC |
| 12 | 7 | GIRLS ALDOD SOMETHING KINDA OOOOH | UNIVERSAL MUSIC |
| 13 | 7 | MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE | WARRIOR MUSIC |
| 14 | 8 | RAZORLIGHT AMERICA | UNIVERSAL MUSIC |
| 15 | 5 | AMY WINEHOUSE REHAB | UNIVERSAL MUSIC |
| 16 | 8 | SUGARBABES EASY | UNIVERSAL MUSIC |
| 17 | 6 | BOB SINCLAR & CUTEE B ROCK THIS PARTY (EVERYBODY DANCE NOW) | DETECTED |
| 18 | 2 | SNOW PATROL FEAT. MARTHA WAINWRIGHT SET THE FIRE TO THE THIRD BAR | IMPACT |
| 19 | 20 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | UNIVERSAL MUSIC |
| 20 | 9 | MADONNA JUMP | UNIVERSAL MUSIC |
| 21 | 5 | GEORGE MICHAEL & MUTYA THIS IS NOT REAL LOVE | UNIVERSAL MUSIC |
| 22 | 5 | CASSIE LONG WAY 2 GO | IMPACT |
| 23 | 4 | SIMON WEBBE COMING AROUND AGAIN | IMPACT |
| 24 | 5 | EMMA BUNTON DOWNTOWN | IMPACT |
| 25 | 18 | INFERNAL SELF CONTROL | IMPACT |
| 26 | 1 | LITTLE MAN TATE MAN I HATE YOUR BAND | IMPACT |
| 27 | 4 | MCFLY STAR GIRL | UNIVERSAL MUSIC |
| 28 | 13 | JUSTIN TIMBERLAKE SEXYBACK | SONY BMG MUSIC |
| 29 | 3 | KASABIAN SHOOT THE RUNNER | COLUMBIA TRISTAR MUSIC |
| 30 | 24 | SHAKIRA FEAT. WYCLIF JEAN HIPS DON'T LIE | EPIC |
| 31 | 24 | P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME | IMPACT |
| 32 | 5 | CAST OF HIGH SCHOOL MUSICAL BREAKING FREE | IMPACT |
| 33 | 6 | JAMES MORRISON WONDERFUL WORLD | UNIVERSAL MUSIC |
| 34 | 29 | TAIO CRUZ I JUST WANNA KNOW | UNIVERSAL MUSIC |
| 35 | 17 | CASCADA EVERY TIME WE TOUCH | IMPACT |
| 36 | 4 | THE GAME FEAT. JUNIOR REID IT'S OKAY | IMPACT |
| 37 | 4 | PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES | IMPACT |
| 38 | 2 | MEAT LOAF FEAT. MERRIN RAVEN IT'S ALL COMING BACK TO ME NOW | IMPACT |

| Pos | Weeks | Artist Title | Genre |
|-----|-------|---------------|--------|
| 1 | 1 | MICHAEL GOMEZ | IMPACT |
| 2 | 1 | THE BAY | IMPACT |
| 3 | 1 | THE BAY | IMPACT |
| 4 | 1 | THE BAY | IMPACT |
| 5 | 1 | THE BAY | IMPACT |
| 6 | 1 | THE BAY | IMPACT |
| 7 | 1 | THE BAY | IMPACT |
| 8 | 1 | THE BAY | IMPACT |
| 9 | 1 | THE BAY | IMPACT |
| 10 | 1 | THE BAY | IMPACT |
| 11 | 1 | THE BAY | IMPACT |
| 12 | 1 | THE BAY | IMPACT |
| 13 | 1 | THE BAY | IMPACT |
| 14 | 1 | THE BAY | IMPACT |
| 15 | 1 | THE BAY | IMPACT |
| 16 | 1 | THE BAY | IMPACT |
| 17 | 1 | THE BAY | IMPACT |
| 18 | 1 | THE BAY | IMPACT |
| 19 | 1 | THE BAY | IMPACT |
| 20 | 1 | THE BAY | IMPACT |

Singles Chart

| Pos | Artist | Title | Label | Wk |
|-----|-----------------------------------|-------------------------------------|-----------|--------|
| 39 | NELLY FURTADO FT TIMBALAND | PROMISCUOUS | Capitol | 20(10) |
| 40 | MACCABEES | FIRST LOVE | Virgin | 1(1) |
| 41 | SEAN PAUL FEAT. KEYSHIA COLE | ...GIVE IT UP TO ME | Mercury | 1(1) |
| 42 | THE KILLERS | WHEN YOU WERE YOUNG | Mercury | 1(1) |
| 43 | THE FEELING | LOVE IT WHEN YOU CALL | Island | 1(1) |
| 44 | JAMIROQUAI | RUNAWAY | Columbia | 1(1) |
| 45 | THE FEELING | NEVER BE LONELY | Island | 1(1) |
| 46 | THE KOOKS | OOH LA | Mercury | 1(1) |
| 47 | LIL' CHRIS | CHOKIN' IT OUT | Island | 1(1) |
| 48 | TENACIOUS 3 | POD | Columbia | 1(1) |
| 49 | CHAMILLIONAIRE FEAT. KRAYZIE BONE | RIDIN' | Universal | 1(1) |
| 50 | RED HOT CHILI PEPPERS | SNOW (HEY HO) | Warner | 1(1) |
| 51 | THE KOOKS | SEE SHE MOVES IN HER OWN WAY | Virgin | 1(1) |
| 52 | THE MAGIC NUMBERS | TAKE A CHANCE | Mercury | 1(1) |
| 53 | PINK U & UR HAND | | Island | 1(1) |
| 54 | BABYSHAMERS & FRIENDS | JANTIE JONES (STRUMMVILLE) | Island | 1(1) |
| 55 | DAVID GUETTA VS THE EGG | LOVE DON'T LET ME GO (WALKING AWAY) | Mercury | 1(1) |
| 56 | THE CHARLATANS | YOU'RE SO PRETTY WE'RE SO PRETTY | Universal | 1(1) |
| 57 | THE GOO GOO DOLLS | TRIS/TAY WITH YOU | Mercury | 1(1) |
| 58 | RIHANNA | WE RIDE | Def Jam | 1(1) |
| 59 | LEMAR | SOMEONE SHOULD TELL YOU | Mercury | 1(1) |
| 60 | 365 | ONE TOUCH | Island | 1(1) |
| 61 | MUSE | STARLIGHT | Virgin | 1(1) |
| 62 | CAPTAIN FRONTLINE | | Island | 1(1) |
| 63 | BOY KILL BOY | SHOOT ME DOWN | Virgin | 1(1) |
| 64 | PAOLO NUTTI | JENNY DON'T BE HASTY | Mercury | 1(1) |
| 65 | DEPECHE MODE | MARTYR | Mercury | 1(1) |
| 66 | PUSSYCAT DOLLS | I DON'T NEED A MAN | Mercury | 1(1) |
| 67 | FORWARD | RUSSIAN NINETEEN | Mercury | 1(1) |
| 68 | PIGION DETECTIVES | I FOUND OUT | Mercury | 1(1) |
| 69 | PINK | WHO KNEW | Island | 1(1) |
| 70 | BEYONCÉ FEAT. JAY-Z | DEJA VU | Columbia | 1(1) |
| 71 | ALESHA | KNOCKDOWN | Island | 1(1) |
| 72 | CASSIE | ME & U | Island | 1(1) |
| 73 | RAZORLIGHT | IN THE MORNING | Island | 1(1) |
| 74 | BEDOUIN SOUNDCLASH | WHEN THE NIGHT FEELS MY SONG | Island | 1(1) |
| 75 | PAUL WELLS | WILD BLUE YONDER | Island | 1(1) |

| Pos | Artist | Title | Label | Wk |
|-----|---------------------------------|---|-------------|------|
| 1 | AKON FEAT. EMINEM | SMACK THAT | Universal | 1(1) |
| 2 | JUSTIN TIMBERLAKE FEAT. TI | MY LOVE | JIVE | 1(1) |
| 3 | WESTLIFE | THE ROSE | Island | 1(1) |
| 4 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 5 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 6 | FEDEE LE GRAND | PIT YOUR HANDS UP FOR DETROIT | Mercury | 1(1) |
| 7 | ALL SAINTS | ROCK STEADY | Parlophone | 1(1) |
| 8 | ROBBIE WILLIAMS | LOVE/LIGHT | Mercury | 1(1) |
| 9 | GREEN DAY | THE SAINTS ARE COMING | Mercury | 1(1) |
| 10 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 11 | ROBBIE WILLIAMS | LOVE/LIGHT | Mercury | 1(1) |
| 12 | MY CHEMICAL ROMANCE | WELCOME TO THE BLACK PARADE | Reprise | 1(1) |
| 13 | MADONNA | JUMP | Island | 1(1) |
| 14 | SUGABABES | EASY | Island | 1(1) |
| 15 | GEORGE MICHAEL & MUTYA | THIS IS NOT REAL LOVE | A&E | 1(1) |
| 16 | LITTLE MAN TATE | MAN TATE YOUR BANG | Mercury | 1(1) |
| 17 | ROB SINCLAIR & CUTES B | ROCK THIS PARTY (EVERYBODY DANCE NOW) | Parlophone | 1(1) |
| 18 | SNOW PATROL | MARTHA WAINWRIGHT SET THE FIRE TO THE THIRD BAR | Island | 1(1) |
| 19 | INFERNAL SELF CONTROL | | Island | 1(1) |
| 20 | CASSIE | LONG WAY 2 GO | Island | 1(1) |
| 21 | CAST OF HIGH SCHOOL MUSICAL | BREAKING FREE | Walt Disney | 1(1) |
| 22 | RAZORLIGHT | AMERICA | Virgin | 1(1) |
| 23 | PIDDOY FEAT. NICOLE SCHERZINGER | COME TO ME | Island | 1(1) |
| 24 | AMY WINEHOUSE | REHAB | Island | 1(1) |
| 25 | SIMON WEBBE | COMING AROUND AGAIN | Island | 1(1) |
| 26 | THE MACCABEES | FIRST LOVE | Virgin | 1(1) |
| 27 | KASABIAN | FEEL THE RUMBER | Columbia | 1(1) |
| 28 | MEAT LOAF FEAT. MADONNA | RENDS IT'S ALL COMING BACK TO ME NOW | Island | 1(1) |
| 29 | THE CHARLATANS | YOU'RE SO PRETTY WE'RE SO PRETTY | Universal | 1(1) |

As used by Radio One



Chart topped from actual number of plays on radio across a sample of more than 6,000 stations in the UK and Ireland. Company 2006. Released with BPI and SCA cooperation.

4. Take That
It's a triumphant return to the Top 10 for Take That whose Patience debuts at number four on sales of 22,542. With the physical release following Taylor (Monday), the single is Take That's first single since February 1976, when their Bee Gees cover 'How Deep Is Your Love' debuted at number one on sales of 234,108. Patience is the first single since the Beautiful World album and, on downloads alone, it beats Take That's former colleague Robbie Williams' current CD and download sales for Leveltix, which clinches 28-B on sales of 15,231.



18. Snow Patrol
Chasing Cars tips out of the chart this week after being deleted, but Snow Patrol remains highly visible, as their Set The Fire To The Third Bar jumps to 17 on sales of 4,842. Both singles are taken from the current Snow Patrol album Eyes Open which has moved 5-9-13-20-12 in the last month. The 26,419 copies it sold last week lift the album's 79-week sales figure to 1,027,527 and it will replace the Arctic Monkeys' closed album as 2006's biggest seller this week.

HIT 40 UK

| Pos | Artist | Title | Label | Wk |
|-----|---------------------------------|---|-------------|------|
| 1 | AKON FEAT. EMINEM | SMACK THAT | Universal | 1(1) |
| 2 | JUSTIN TIMBERLAKE FEAT. TI | MY LOVE | JIVE | 1(1) |
| 3 | WESTLIFE | THE ROSE | Island | 1(1) |
| 4 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 5 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 6 | FEDEE LE GRAND | PIT YOUR HANDS UP FOR DETROIT | Mercury | 1(1) |
| 7 | ALL SAINTS | ROCK STEADY | Parlophone | 1(1) |
| 8 | ROBBIE WILLIAMS | LOVE/LIGHT | Mercury | 1(1) |
| 9 | GREEN DAY | THE SAINTS ARE COMING | Mercury | 1(1) |
| 10 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 11 | ROBBIE WILLIAMS | LOVE/LIGHT | Mercury | 1(1) |
| 12 | MY CHEMICAL ROMANCE | WELCOME TO THE BLACK PARADE | REPRISE | 1(1) |
| 13 | MADONNA | JUMP | ISLAND | 1(1) |
| 14 | SUGABABES | EASY | ISLAND | 1(1) |
| 15 | GEORGE MICHAEL & MUTYA | THIS IS NOT REAL LOVE | A&E | 1(1) |
| 16 | LITTLE MAN TATE | MAN TATE YOUR BANG | MERCURY | 1(1) |
| 17 | ROB SINCLAIR & CUTES B | ROCK THIS PARTY (EVERYBODY DANCE NOW) | PARLOPHONE | 1(1) |
| 18 | SNOW PATROL | MARTHA WAINWRIGHT SET THE FIRE TO THE THIRD BAR | ISLAND | 1(1) |
| 19 | INFERNAL SELF CONTROL | | ISLAND | 1(1) |
| 20 | CASSIE | LONG WAY 2 GO | ISLAND | 1(1) |
| 21 | CAST OF HIGH SCHOOL MUSICAL | BREAKING FREE | WALT DISNEY | 1(1) |
| 22 | RAZORLIGHT | AMERICA | VERIGNO | 1(1) |
| 23 | PIDDOY FEAT. NICOLE SCHERZINGER | COME TO ME | ISLAND | 1(1) |
| 24 | AMY WINEHOUSE | REHAB | ISLAND | 1(1) |
| 25 | SIMON WEBBE | COMING AROUND AGAIN | ISLAND | 1(1) |
| 26 | THE MACCABEES | FIRST LOVE | VERIGNO | 1(1) |
| 27 | KASABIAN | FEEL THE RUMBER | COLUMBIA | 1(1) |
| 28 | MEAT LOAF FEAT. MADONNA | RENDS IT'S ALL COMING BACK TO ME NOW | ISLAND | 1(1) |
| 29 | THE CHARLATANS | YOU'RE SO PRETTY WE'RE SO PRETTY | UNIVERSAL | 1(1) |

TOP 30 PHYSICAL SINGLES

| Pos | Artist | Title | Label | Wk |
|-----|---------------------------------|---|--------------|------|
| 1 | WESTLIFE | THE ROSE | Island | 1(1) |
| 2 | AKON FEAT. EMINEM | SMACK THAT | Universal | 1(1) |
| 3 | JUSTIN TIMBERLAKE FEAT. TI | MY LOVE | JIVE | 1(1) |
| 4 | ROBBIE WILLIAMS | LOVE/LIGHT | Mercury | 1(1) |
| 5 | GREEN DAY | THE SAINTS ARE COMING | Mercury | 1(1) |
| 6 | FEDEE LE GRAND | PIT YOUR HANDS UP FOR DETROIT | Mercury | 1(1) |
| 7 | CHRISTINA AGUILERA | HURT | Island | 1(1) |
| 8 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 9 | ALL SAINTS | ROCK STEADY | Parlophone | 1(1) |
| 10 | GIRLS ALoud | SOMETHING KINDA OOOOH | Island | 1(1) |
| 11 | BEYONCÉ | IRIS/EASABLE | Columbia | 1(1) |
| 12 | MY CHEMICAL ROMANCE | WELCOME TO THE BLACK PARADE | REPRISE | 1(1) |
| 13 | MADONNA | JUMP | MADONNA BRNS | 1(1) |
| 14 | SUGABABES | EASY | ISLAND | 1(1) |
| 15 | GEORGE MICHAEL & MUTYA | THIS IS NOT REAL LOVE | A&E | 1(1) |
| 16 | LITTLE MAN TATE | MAN TATE YOUR BANG | MERCURY | 1(1) |
| 17 | ROB SINCLAIR & CUTES B | ROCK THIS PARTY (EVERYBODY DANCE NOW) | PARLOPHONE | 1(1) |
| 18 | SNOW PATROL | MARTHA WAINWRIGHT SET THE FIRE TO THE THIRD BAR | ISLAND | 1(1) |
| 19 | INFERNAL SELF CONTROL | | ISLAND | 1(1) |
| 20 | CASSIE | LONG WAY 2 GO | ISLAND | 1(1) |
| 21 | CAST OF HIGH SCHOOL MUSICAL | BREAKING FREE | WALT DISNEY | 1(1) |
| 22 | RAZORLIGHT | AMERICA | VERIGNO | 1(1) |
| 23 | PIDDOY FEAT. NICOLE SCHERZINGER | COME TO ME | ISLAND | 1(1) |
| 24 | AMY WINEHOUSE | REHAB | ISLAND | 1(1) |
| 25 | SIMON WEBBE | COMING AROUND AGAIN | ISLAND | 1(1) |
| 26 | THE MACCABEES | FIRST LOVE | VERIGNO | 1(1) |
| 27 | KASABIAN | FEEL THE RUMBER | COLUMBIA | 1(1) |
| 28 | MEAT LOAF FEAT. MADONNA | RENDS IT'S ALL COMING BACK TO ME NOW | ISLAND | 1(1) |
| 29 | THE CHARLATANS | YOU'RE SO PRETTY WE'RE SO PRETTY | UNIVERSAL | 1(1) |

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



THE OFFICIAL
UK ALBUMS
CHART

Specialist

Albums Chart

Chart compiled from actual sales and downloads to Saturday evening a period of more than 4,000 UK stores
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LAST WEEK

WEEKS ON CHART

PICTURE TITLE

NEW

RE-ENTERING CHART

| Pos | Week | Artist | Title | Label |
|-----|------|-------------------------------|-------------------------------------|------------|
| 39 | 33 | THE FRATELLI | COSTELLO MUSIC | Edel |
| 40 | 1 | ALL SAINTS | STUDIO 1 | Parlophone |
| 41 | 37 | THE FEELING | TWELVE STOPS AND HOME | 11 |
| 42 | 47 | JULIO IGLESIAS | ROMANTIC CLASSICS | Columbia |
| 43 | 28 | PAOLO NUTINI | THESE STREETS | Atlantic |
| 44 | 11 | THE MAGIC NUMBERS | THOSE THE BROKES | Mercury |
| 45 | 53 | NELLY FURTADO | LOOSE | Mercury |
| 46 | 31 | CHRISTINA AGUILERA | BACK TO BASICS | RCA |
| 47 | 1 | KASABIAN | EMPIRE | Columbia |
| 48 | 20 | MUSE | BLACK HOLES & REVELATIONS | Virgin |
| 49 | 35 | KEANE | UNDER THE IRON SEA | Capitol |
| 50 | 44 | PLUS 44 | WHEN YOUR HEART STOPS BEATING | Interscope |
| 51 | 62 | KATIE MELUIA | PIECE BY PIECE | BMG |
| 52 | 2 | DAVID CASSIDY/PATRIDGE FAMILY | COULD IT BE FOREVER - GREATEST HITS | Mercury |
| 53 | NEW | ENYA | AMARANTINE | Warner |
| 54 | 38 | THE CHARLATANS | FOREVER - THE SINGLES | Universal |
| 55 | 43 | MICHAEL BALL | ONE VOICE | Universal |
| 56 | 42 | LOCC | GREATEST HITS AND MORE | Universal |
| 57 | 15 | LILY ALLEN | ALRIGHT, STILL | Big |
| 58 | 3 | MADELINE PEYROUX | HALF THE PERFECT WORLD | Fontana |
| 59 | 40 | EVANESCENCE | THE OPEN DOOR | Wind |
| 60 | 46 | CHARLIS BARKLEY | ST ELSEWHERE | Warner |
| 61 | 11 | BREAD | THE SOUND OF BREAD | Epic |
| 62 | 2 | FOSTER AND ALLEN | AT THE MOVIES | BMG |
| 63 | 38 | MEAT LOAF | THE VERY BEST OF | Virgin |
| 64 | 38 | CORINNE BAILEY RAE | CORINNE BAILEY RAE | Good |
| 65 | 23 | RED HOT CHILI PEPPERS | STADIUM ARCADIUM | Warner |
| 66 | 39 | THE WHO | ENDLESSWIRE | Poly |
| 67 | 74 | DANIEL O'DONNELL | UNTIL THE NEXT TIME | Decca |
| 68 | 62 | PUSSYCAT DOLLS | PCD | ASAP |
| 69 | 4 | JOHN LEGEND | ONCE AGAIN | Columbia |
| 70 | 52 | ROD STEWART | THE STORY SO FAR - THE VERY BEST OF | Mercury |
| 71 | 58 | P DIDDY | PRESS PLAY | Bad |
| 72 | 36 | PHIL COLLINS | HITS | Wega |
| 73 | NEW | KEITH URBAN | LEVE LOVIN' & THE WHOLE CRAZY THING | Columbia |
| 74 | 12 | BOB DYLAN | MODERN TIMES | Columbia |
| 75 | 63 | FRANK SINATRA | MY WAY - THE BEST OF | Mercury |



10. Tenacious D
A Night at the Roxbury
A fortnight after introductory single P.O.O. peaked at number 24, comedy rock duo Tenacious D's soundtrack D's second album, it has a lot to live up to; for so-called 2002 debut has become a cult favourite, racking up sales of 256,730 to date, despite peaking at a modest number 36. That's enough to make it the 25th biggest seller of the 21st Century, more than any other album with a music title tag 30, and more than many other albums.



20. Yusuf
Yusuf
Celtic Stevie turned his back on pop music in 1978, at the age of 30, a year after converting to Islam, but returns to the fold - under his Muslim name of Yusuf - with An Other Day. A surprisingly accessible set which has won rave reviews, and also nods at his past with a cover of Stevie Nicks' 'Rip This Way Now' featuring his previous name. It debuts at number 20 on sales of 22,743. His last album as Cat Stevens, Back To Earth, failed to chart, as has several previous Yusuf albums which focus on religious and folk songs.

TOP 10 INDIE SINGLES

| Pos | Artist | Title | Label |
|-----|-----------------------------|----------------------------------|---------|
| 1 | FORWARD. | RUSSIAN NINETEEN | Domino |
| 2 | BOB SINCLAIR & CUTIE & ROCK | THIS PARTY (EVERYBODY DANCE NOW) | Decca |
| 3 | BOB SHAMBLE & FRIENDS | JANIE JONES (STURMVERWILLET) | Decca |
| 4 | PIGSON | DETECTIVE'S FLOOD OUT | Domino |
| 5 | DIRTY OLD MAN | LOVE ME ON | Domino |
| 6 | ARMIN VAN BUUREN | FEAT. RACON LOVE YOU MORE | Mercury |
| 7 | DANIEL O'DONNELL | CAN YOU FEEL THE LOVE | Decca |
| 8 | DOGS | SOLDIER ON | Mercury |
| 9 | TIESTO | FEAT. MAXI JAZZ DANCEALIVE | Mercury |
| 10 | FATBOY SLIM | CHAMPION SOUND | Mercury |

TOP 10 INDIE ALBUMS

| Pos | Artist | Title | Label |
|-----|------------------|-------------------------------------|------------|
| 1 | JARVIS COCKER | JARVIS | Parlophone |
| 2 | THE LONG BLOWSON | SOMEONE TO DRIVE YOU HOME | Parlophone |
| 3 | JOHanna NEWMAN | YES | Decca |
| 4 | KATIE MELUIA | PIECE BY PIECE | Mercury |
| 5 | BROOKHOLME | JACKET DOTS FROM THE COMMITTEE FELT | Mercury |
| 6 | DANIEL O'DONNELL | UNTIL THE NEXT TIME | Decca |
| 7 | DANIEL O'DONNELL | UNTIL THE NEXT TIME | Decca |
| 8 | FATBOY SLIM | WHY TRY HARDER - THE GREATEST HITS | Mercury |
| 9 | THE RACONTEURS | BROKEN BOY SOLDIERS | Mercury |
| 10 | THE KINKS | THE ULTIMATE COLLECTION | Mercury |

TOP 10 ROCK ALBUMS

| Pos | Artist | Title | Label |
|-----|-----------------------|--|----------|
| 1 | MAY CHEMICAL | ROMANCE THE BLACK PRINCE | Mercury |
| 2 | MEAT LOAF | BAT OUT OF HELL 3 - THE MONSTER IS LOOSE | Mercury |
| 3 | ADAMANT | THE VERY BEST OF | Columbia |
| 4 | MUSE | BLACK HOLES & REVELATIONS | Nonesuch |
| 5 | RED HOT CHILI PEPPERS | STADIUM ARCADIUM | Mercury |
| 6 | EVANESCENCE | THE OPEN DOOR | Mercury |
| 7 | EVANESCENCE | FALLEN | Mercury |
| 8 | MAY CHEMICAL | THREE CHEERS FOR SWEET REVENGE | Mercury |
| 9 | LOSTPROPHETS | LIBERATION TRANSMISSION | Mercury |
| 10 | WOLFWOMBER | WOLFWOMBER | Mercury |

TOP 10 JAZZ ALBUMS

| Pos | Artist | Title | Label |
|-----|------------------------------|-----------------------------|---------|
| 1 | MADELINE PEYROUX | HALF THE PERFECT WORLD | Fontana |
| 2 | NINA SIMONE | THE VERY BEST OF | Mercury |
| 3 | NAT 'KING' COLE | 50 UNFORGETTABLE HITS | Mercury |
| 4 | AMY WINHOUSE | FRITCH | Mercury |
| 5 | PUPPINS SISTERS | BETHA BOTTOM DOLLAR | Mercury |
| 6 | JOHN MAYALL AND ERIC CLAPTON | BLUES BREAKERS | Mercury |
| 7 | DIANA KRALL | ON THIS MOMENT ON | Mercury |
| 8 | MADELINE PEYROUX | CARESS LOVE | Mercury |
| 9 | VARIOUS ARTISTS | BEST OF THE BLUES | Mercury |
| 10 | NINA SIMONE | SINGS TO SING - THE BEST OF | Mercury |

MW MINI LEAGUE UPDATE: WEEK TWO

| Pos | Artist | Points | Weeks on Chart |
|-----|--|--------|----------------|
| 1 | Jan Townsend, Ian's Lot | 4,205 | 2,887 |
| 2 | Glen Baker, SunnyFMCC | 4,179 | 8,502 |
| 3 | Chris Hall, Edward's Hot Totty | 4,125 | 8,063 |
| 4 | Mark Wardle, The 10th Beatz | 4,051 | 7,454 |
| 5 | Rich Orchard, The White Disc | 3,983 | 7,473 |
| 6 | J. Paul Guimarães, Overground Resistance | 3,881 | 7,473 |
| 7 | Keith Ingram, HTS Scotland | 3,794 | 7,221 |
| 8 | Mirrele Handover, Tokyo Mini | 3,772 | 7,488 |
| 9 | Geoff Mumford, Geoff's Guesses | 3,682 | 7,175 |
| 10 | Sean Brown, Powerhouse | 3,616 | 7,409 |

Congratulations to Jan Townsend, the second weekly winner of the Music Week Fantasy Music Manager Mini League. Townsend takes the £150 prize for scoring 4,205 points, ahead of last week's winner Glen Baker on 4,179. Overlaker remains in pole position claiming 8,502 points ahead of Townsend's 8,207 points. This place goes to Chris Hall, whose total score is 8,063.

| Pos | Artist | Title | Label |
|-----|-----------------------------|----------------------------------|---------|
| 1 | FORWARD. | RUSSIAN NINETEEN | Domino |
| 2 | BOB SINCLAIR & CUTIE & ROCK | THIS PARTY (EVERYBODY DANCE NOW) | Decca |
| 3 | BOB SHAMBLE & FRIENDS | JANIE JONES (STURMVERWILLET) | Decca |
| 4 | PIGSON | DETECTIVE'S FLOOD OUT | Domino |
| 5 | DIRTY OLD MAN | LOVE ME ON | Domino |
| 6 | ARMIN VAN BUUREN | FEAT. RACON LOVE YOU MORE | Mercury |
| 7 | DANIEL O'DONNELL | CAN YOU FEEL THE LOVE | Decca |
| 8 | DOGS | SOLDIER ON | Mercury |
| 9 | TIESTO | FEAT. MAXI JAZZ DANCEALIVE | Mercury |
| 10 | FATBOY SLIM | CHAMPION SOUND | Mercury |

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SOPHIE & DAWN

Muller and Shadforth on the couch

CHRIS MILK Bitten by Gnarl Barkley

ALEX & MARTIN Splashing out on Kasabian

COLDCUT Speaking out on their new DVD

PLUS: Marcus Adams, Ben & Greg, Robert Hales, Monty Buckles, Antenna

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