



30.09.06/£4.25

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

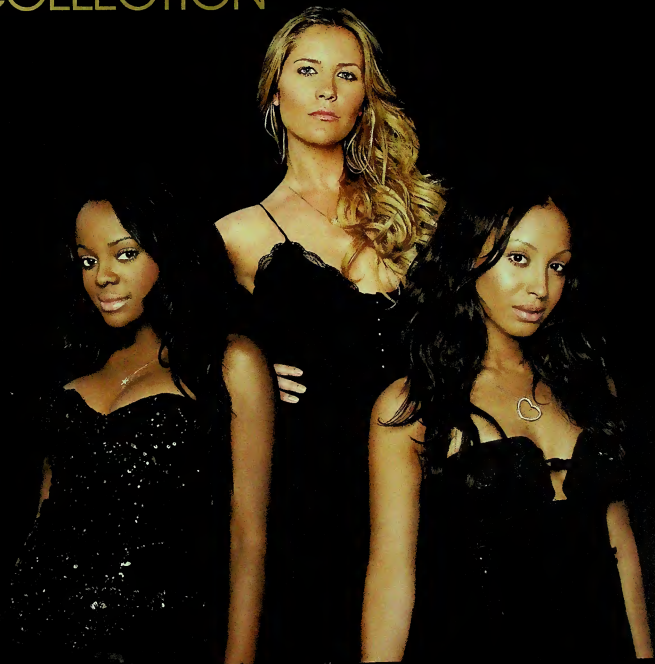
# MUSICWEEK



CMP

United Business Media

SUGABABES  
OVERLOADED  
THE SINGLES  
COLLECTION



SUGABABES, OVERLOADED THE SINGLES  
COLLECTION, OUT 13 NOVEMBER  
NEW SINGLE, EASY OUT 06 NOVEMBER

01 FREAK LIKE ME 02 ROUND ROUND 03 RED DRESS  
04 IN THE MIDDLE 05 STRONGER 06 SHAPE  
07 OVERLOAD 08 GOOD TO BE GONE 09 CAUGHT  
IN A MOMENT 10 UGLY 11 EASY 12 TOO LOST IN  
YOU 13 RUN FOR COVER 14 HOLE IN THE HEAD  
15 PUSH THE BUTTON

- 5 million album sales
- 2 million single sales
- 3 UK triple platinum albums
- More Top 10 hits with original songs than any girl group since The Supremes
- The first girl group since the 1980s to release more than 3 hit albums
- Winners of Brit Award, Q Award, Smash Hits Awards, 2 TMF Awards,  
2 Capital Radio Awards, 2 Elle Style Awards, Glamour Award
- The first girl group to grace the stage at Glastonbury

LIVE

03 OCTOBER - 100 CLUB

29 OCTOBER - DOMINION THEATRE SHOW

[WWW.SUGABABES.COM](http://WWW.SUGABABES.COM)



# MUSICWEEK



## Lil' Chris poised to make his mark

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

A decision will be made tomorrow (Tuesday) when the

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

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

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

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

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

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

● Full story, p5

## Industry seeks live academy

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

## Casting the digital net wide

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

## Putting packages to the fore

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

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



30.09.06/£4.25

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

# Tribunal deal edges closer

## Copyright

by Martin Talbot

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# MUSICWEEK

Incorporating *Info*, *M&A*, *Radio*, *M&A*, *Green Sheet*, *UK Music*, *Record Mirror* and *Tears Report*

CMP Information,  
United Business,  
Media, First Floor,  
Langley Road,  
London SE1 9QY  
Tel: (020) 7921  
+ ext (see below)  
Fax: (020) 7921 8327



CMP  
United Business Media

For direct line, dial  
(020) 7921 plus  
the extension below.  
For e-mail, type in  
name as shown,  
followed by  
@musicweek.com  
Publisher  
Agn Scott  
(0207901800 ext 1030)  
Editor

Martin Tait  
(02079214000)  
Managing editor  
Paul Wainwright  
(02079214000)  
Features editor  
Agn Scott  
(02079214000)  
Talent editor  
Steve Clarke  
(02079214000)  
Deputy editor  
Neville Sibley  
(02079214000)  
Reporter  
Jim Rankin (02079214000)  
Rep  
Ben Currow  
(02079214000)

Account  
Admin Executive  
(02079214000)  
Chart consultant  
Alan Jans

Design consultants  
Agn Scott  
Creative editor  
Daphne Bell  
(02079214000)  
Creative editor  
Phil Brooks (02079214000)  
Creative editor  
Simon Ward  
(02079214000)

New releases editor  
Dawn Lawrence  
(02079214000)  
Database manager  
Nick Tovey (02079214000)  
Recruitment  
development  
manager  
Matthew Tyrrell  
(02079214000)  
Sales manager  
Marti Skellern  
(02079214000)

Special display sales  
executive  
Billy Evans (02079214000)  
Display sales  
executive

ABC  
Member of Periodical  
Publishers' Association  
ISSN: 0205 1548

Subscription hotline: 01855 438816  
NEWSTRADE HOTLINE: 020 7638 4666

Subscriptions:  
including Free Music  
Newspaper every  
Friday, from Music  
Week Subscriptions,  
100 King's Road,  
London SW3 4JF.  
Tel: (01855) 438819  
Fax: (0205) 434958

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

Your guide to the latest news from the music industry

### Bottom line

## Napster under financial review

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

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

● **Ustream TV** has decided not to go ahead with a merger with SMC. p10

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

● **The industry sitses upon the Creative Economy Programme** consultation, to offer ideas on how the Government can best help it. p6

● **HMV and Virgin Retail** are both examining the possibility of opening stores inside the new £1.5bn shopping centre to open in London's Shepherd's Bush in 2008.

● **Universal** has launched an extranet service at [www.salesmusic.com](http://www.salesmusic.com) to get retailers and digital partners access to its music group's upcoming repertoire information.

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

### People

## Universal Group promotes insider

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

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

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

● **Trevor Darrin** begins at the **Radio Academy**, p10

● **Rachel Cook** has been promoted to head of TV at **Polydor** following Jain Funnell's move to Globe.

### Sign here

## Warner signs up to YouTube idea

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

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

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



Scissor Sisters: new EMI publishing deal

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

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

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

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

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

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

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

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

● **Digital entertainment provider Anvato Mobile** announced at Popzom a collective licensing deal with **Aim** to service its content on GNAAB, a legal peer-to-peer platform.

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

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

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

Including exclusive performances and interviews



The Killers: Channel 4 exposure

### Exposure

## Microsoft cues rival to YouTube

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

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

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

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

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

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

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

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

● **Organisers of In The City** have scheduled a debate for this year's convention which will tackle the question of whether major labels invest enough money in new music. The debate, titled "major record companies don't break bands anymore, publishers do", will be held on October 31.

● **AGE Live** is to host online auctions for **Atlantic's UK CD catalogue**, p5

● **Warner/Atlantic's** **UK Undercurrent website**, ([www.undercurrent.com](http://www.undercurrent.com)), is launching an online store, offering downloadable music from its combined roster of artists.

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

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

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



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

# Industry partners seek live school

### Education

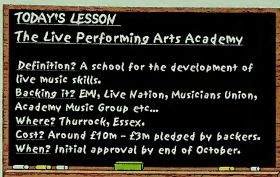
by Robert Ashton

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

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

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

She says the private sector con-



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

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

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

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

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

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

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

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

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

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

## Collecting society reels as boss announces departure

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

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

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



Singer, leaving MCPS-PRS

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

Rich, chairman of PRS and joint

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

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

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

collecting society.

In last week's announcement,

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

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

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

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

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

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

## THE PLAYLIST

Listen to and view all these tracks at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

Supported by



**KASABIAN**  
Shooter  
The Runner  
(Columbia)  
An impressive video brings the authentic second single from Kasabian's new album to life. (single, November 6)



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



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



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



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



**THE HOURS**  
All In The Jungle (A&M)  
The first signing to the revived A&M, The Hours are Antony Geon (Pulp, Eastica) and Merlin Shatley (Los Straitmatt & The Mercenaries). (single, Nov 6)



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



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



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



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

British Music Week back next year after 2006 success

# Popkomm sees BPI plot return to Berlin

## Conferences

by Paul Williams

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

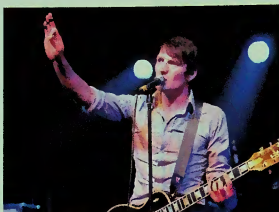
Acts including Universal Signing's Razorlight and The Feeling and a string of independent artists took part in a week-long programme of events in the German capital in May, taking in the likes of concerts, broadcasts and in-store appearances.

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

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

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

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



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

Popkomm, with nearly 200 UK companies in attendance.

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

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

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

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

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

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

[paww@musicweek.co.uk](http://paww@musicweek.co.uk)

## ENTER SHIKARI

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

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

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

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

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

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

## SNAP SHOT



# Mobos pull in headlines with

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

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

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

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

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

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

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

Bailey Rae: double Mobo winner

# AEG auctions to beat touts

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

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

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

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

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

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

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

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

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

→ 46



## with live event

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

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

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

© Jazz community controversy,

## Leading producer launches TV show

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

The project has been put together by Godrich, Radiohead video commissioner Dilly Gent and producer James Chads, at a cost of roughly £50,000 an episode. A first episode has been shot at Maida Vale studios and a second is currently in production. A UK TV deal is yet to be penned, although producers insist that the show will "definitely" be licensed for TV in the near future. Gent says that the team's priority is to make the show available for download first.

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



Yorke performing new Radiohead songs.

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

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

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

## Chart change under fire at Era indie event

### Retail

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

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

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

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

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

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

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

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

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

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

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

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

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

1965 Recordings' The View and FatCat's The Fratelles were also due to play, but both acts withdrew because of illness. [ben@musicweek.com](http://ben@musicweek.com)



Captain played live at Era indie sales conference

Over 150 gold and platinum  
awards in 34 countries

More than 20 million  
albums sold

The world's biggest  
selling soprano of all time

Includes

*Nessun Dorma, La Luna, Pie Jesu  
La Wally, Ave Maria, Music of the Night*

and the worldwide smash hit  
*Time to say Goodbye*

# CLAS

THE BEST OF SARAH



**Out 2nd October**

[www.sarah-brightman.co.uk](http://www.sarah-brightman.co.uk) [www.emiclassics.co.uk](http://www.emiclassics.co.uk)





**EMI**  
CLASSICS

SIOCS  
BRIGHTMAN

**THE MAGIC NUMBERS:**  
**CAST LIST**  
 Lu! (NAR), Jeff  
 Burnett, Martin Kelly,  
 Heavenly Records,  
 Artist management:  
 Alicia Harter, Paul  
 Noble, Normal

Management:  
 Creative director:  
 John Leahy, EMI  
 Senior product  
 manager: Paul  
 Barnes, EMI, National  
 radio: The Skinner,  
 EMI, Regional radio:  
 Adrian Fredrick  
 and Andrew  
 Thompson, EMI TV  
 Promotions: Kate  
 Hozzo, EMI, National  
 press: John Bland,  
 Ash Collins, 9PR,  
 Regional press:  
 James Howard,  
 Fenicia

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

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

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

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

## Numbers add up for EMI priority push

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

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

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

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

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

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

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

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

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

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

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

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

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

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

jen@musicweek.com



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

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

**GOING GLOBAL**

by Paul Williams

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

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

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

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



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

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

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

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

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

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

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

## Industry gives creative strategy input

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

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

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

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

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

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

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

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

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

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

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

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



# Patrizio

BUANNE  
FOREVER BEGINS TONIGHT

## Romantic • Stylish • New School Crooner

"Patrizio Buanne has taken an essence from the legendary crooners and re-invented the genre"

- The follow up to the UK Top 10 album 'The Italian'
- An established international artist with worldwide sales of 1million
- Platinum & Gold Awards in the UK, Australia, South Africa, New Zealand, Asia and Scandinavia
- Major sell out tours in Australia, South Africa and a headline tour of the USA in 2007

## New album 'Forever Begins Tonight' released 16th October

13 songs including Un Angelo (Angels), You Don't Have To Say You Love Me and the brand new title track Forever Begins Tonight

Major promotional and marketing campaign

- Includes performances on GMTV, Loose Women, Sharon Osbourne Show
- Backed up by extensive TV advertising, press and online campaign

[www.patriziobuanne.com](http://www.patriziobuanne.com)  
[www.myspace.com/patrizioofficial](http://www.myspace.com/patrizioofficial)



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

## Ulster TV calls off SMG tie-up

### Radio

by Jim Larkin

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

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

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

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



O'Connell breakfast host for SMG's Virgin

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

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

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

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

"Unlike GWR and Capital, you've got two businesses which are significantly more multi-platform," says Cliff Finet, formerly director of legal affairs at Capital Radio and now a partner specialising in media, brands and technology for legal firm Lewis Silkin. "While the Communications Act has made it easier to merge two multi-platform businesses, it's still not simple." As well as Virgin Radio, SMG owns the two ITV franchises in Scotland and a TV production business which makes programmes for ITV. Finet believes SMG's statement about toughness in these markets gave UTV reason to be cautious enough to pull out of the deal, but he believes this is not the end of the matter.

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

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

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

jlm@musicweek.com

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

## Embracing radio's future

### Profile

by Paul Williams

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

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

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

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

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

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



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

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

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

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

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

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

pdaw@musicweek.com

### Radio digest

## GCap gears up for jazz launch

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

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

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

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

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

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

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

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

Discover new music on iTunes

# IN THE CITY™

The UK's International Music Convention

October 29-31  
Manchester, England

## The wisest old / young heads in the music business

Jac Holzman / Geoff Travis / Dan Keeling / Jeremy Lascelles / Steve Lewis  
Mike Smith / Andy McQueen / Max Lousada / Ferdy Unger-Hamilton  
Gerd Leonard / Billy Bragg / Ralph Simon / Mike McCormick / Ged Doherty  
Korda Marshall / Richard Griffiths / Pete Jenner / Alex James Donnelly  
Chris Anderson / Bill Martin / Lefsetz

## The companies keeping pace with the changes in music...

3 / AEG Worldwide / Atlantic / Beggars Banquet / BPI / BMG / Chrysalis  
Columbia / Cordless / Drowned In Sound / EMI / Fierce Panda / Heavenly  
Helter Skelter / Holy Moly/Popjustice / Island / Last FM / Myspace / NME  
Lastminute.com / Mercury / MMF / Mute / Notting Hill Music / XFM  
The Orchard / Polydor / PRS / Radio One / Rough Trade / Shillings / SJM  
Sony Ericsson / UKTI / Universal / V2 / Vodafone Global / Virgin / Warner  
Virgin Radio / Weiden & Kennedy / Working Title Film / Yahoo! Music

## The best new / fresh bands in the world


The bands who will follow in the footsteps of Arctic Monkeys  
Ash / Badly Drawn Boy / Bjork / Chemical Brothers / Daft Punk  
The Darkness / Dogs Die In Hot Cars / Doves / The Duke Spirit  
Elastica / Elbow / Fear of Music / Foo Fighters / The Fratellis  
Get Cape Wear Cape Fly / Idlewild / Lady Sovereign / Liam Frost  
The Longcut / The Long Blondes / Maximo Park / Muse / Oasis  
Nine Black Alps / Orson / Placebo / Radiohead / The Rakes  
The Raveonettes / Smashing Pumpkins / Stereophonics  
Snow Patrol / The Subways / Suede / Sunshine Underground  
and The Verve will be announced shortly...

The world's premier new music event

[www.inthecity.co.uk](http://www.inthecity.co.uk)

    
Northwest MANCHESTER englandnorthwest  
MANCHESTER CITY COUNCIL BE INSPIRED

[lastminute.com](http://lastminute.com)

 [myspace.com](http://myspace.com)  
a place for music

  
m&n

 [sonicbids](http://sonicbids.com)



WITH TWO NUMBER 1 ALBUMS AND NINE NUMBER 1 SINGLES IN THEIR HOME COUNTRY ICELAND, NYLON ARE TAKING THE UK BY STORM...



# CONGRATULATIONS!

## TO CAMILLA, EMILIA, KLARA AND ALMA ON YOUR FIRST UK NUMBER ONE

**SWEET DREAMS IS NUMBER 1 ON THE MUSIC WEEK COMMERCIAL**

**POP TOP 30 CHART.** LOOK OUT FOR THE RELEASE OF NYLON'S SECOND SINGLE - DOUBLE A SIDE OF **CLOSER** AND **SWEET DREAMS**, IN STORES

AND ONLINE **OCTOBER 23rd**. INCLUDES REMIXES BY UNITING NATIONS AND K-KLUB - THE ALBUM **100% NYLON** IN STORES **OCTOBER 30th**.

PLAYLISTED SIX WEEKS UPFRONT AT THE BOX, THE HITS, CHART SHOW, B4 FLAUNT, FIZZ AND BUBBLE HITS. MORE THAN 60 UK ARENA DATES SO FAR IN 2006, CURRENTLY ON TOUR WITH McFLY.



**believer**  
LONDON (UK) LTD

**new media law**

**ICELANDAIR**

**rti**  
DIGITAL TRACK INTERNATIONAL  
DISTRIBUTED BY RTI/UNIVERSAL  
MUSIC OPERATIONS

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

# Are you getting your full digital pay cheque?

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

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

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

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

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

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

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

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

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

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

greater than the number of transactions."

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

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

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

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

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



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

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

Adrian Pope, Vital: Pias Digital

increasingly difficult and time consuming."

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

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

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

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

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

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

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

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

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

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

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

## The publishing view on the evolution

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

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

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

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

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

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

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



info@musical.com

ROYALTY ACCOUNTING SOFTWARE

musicalc

FLOWPHONICS

Digital distribution and delivery

With years of experience behind us we can provide a full service to support all your digital distribution requirements.

We have a complete on-line management database and delivery integration to over 90 on-line and mobile services worldwide.

We currently work with over 200 great UK and international labels from V2 in the UK to Smekkleysa in Iceland and Head in Australia.

We can also help you make money through ringtones, downloads and competitions. Text 'FLO' to 81581 for more information

Please contact either Govey or Garry for further details.

info@flowphonics.com  
Angie House  
1103 Angley Street  
Glasgow G3 8ND

RECORD ROYALTY ACCOUNTING  
DIGITAL DOWNLOAD ACCOUNTING  
MECHANICAL COPYRIGHT ROYALTIES  
PRODUCT TRACKING AND ROYALTY ANALYSIS  
GATCO REGISTRATIONS  
MUSIC PUBLISHING ACCOUNTING  
WRITERS, ADMINISTRATION AND SUB-PUBLISHING DEALS  
ROYALTY TRACKING  
NET PUBLISHER SHARE ANALYSIS  
COMMON MORIS REGISTRATIONS

COUNT ON US

+44 (0) 208 541 5135



## Solving digital market

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



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

matter how multifarious the format - is crucial.

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

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

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

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

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

Gareth Henry,  
Coda Music

**Digital royalties have created quite a bit of work**

Paul Sandell,  
Denimo

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

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

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

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

## Royalty headaches? Here's the solution.

**RoyaltyShare is a new, Web-based service....  
built from the ground up to make make  
the royalty process radically simpler.**

**Call RoyaltyShare today or go to  
RoyaltyShare.com for more details.**



# RoyaltyShare™

Royalty Solutions for a Digital World

Steve Grady  
President & COO  
RoyaltyShare, Inc.  
Office: 858-458-1600 ext. 11

[www.royaltyshare.com](http://www.royaltyshare.com)

# CREATIVE PACKAGING

The Ultimate Collection

Michael Jackson  
20 dual disc singles collection



Keane & King Bisquit Time -  
utilising the Act-Pac biodegradable tray



Elvis  
number 1 greatest hits



David Gilmour -  
rigid 12" double album & casebound CD studpac



## what we do.

CMCS Group Plc has worked within the entertainment industry for over 30 years and embodies the knowledge and experience needed to create truly unique pack solutions. Offering extensive packaging options and production flexibility CMCS can cater for all client requirements. Producing packaging to suit each individual campaign is an art.....one in which CMCS specialises. Leading CAD development resources ensure that CMCS offer innovative pack designs that are cost effective but continue to offer the 'added value' sought after by consumers worldwide.

CMCSGROUPPLC

1 Kennel Road  
Dartford Kent DA1 4QN

Tel: 0208 308 5000  
Email: sales@cmcs.co.uk

F: 0208 308 5005  
www.cmcs.co.uk

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

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

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

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

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

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

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

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

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

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



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

# Designing objects of desire

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

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

Adam Teskey, CMCS

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

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

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

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

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



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

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

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

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

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

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

Record companies are already beginning to bundle digital packaging elements – such as PDF digital booklets, liner notes, artwork and photos – which can be downloaded for free. Companies such as TuneBooks, which has created digital packages for the likes of The Darkness, LL Cool J and Paul Simon, are eager to capitalise on the new possibilities the online domain brings. Although musicians and labels must compete with other entertainment formats, opportunities for cross-platform exposure are legion. Many companies are thus focusing their efforts in this realm as well as keeping their fingers in the world of physical products.

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

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

## Green tray counters piracy



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

an entirely natural and renewable material – starch.

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

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

Dean Rose, Thinktank

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

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

## New packaging on the rack



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

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

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

# Club Charts 30.09.06

## The Upfront Club Top 40

Pos	Artist	Track	Label
1	FEDDE LE GRAND	PUT YOUR HANDS UP (FOR THE FEEL)	Virgin
2	DU JOSE	STEPPING TO THE BEAT	Mercury
3	GEORGE DUKE VS EST	BAZILIAN DUDE AFFAIR	Mercury
4	ROGEE TROPOS	WATCHING YOU	Mercury
5	NO ELECTRIC NO MATTER WHAT		Mercury
6	RHYTHM REPUBLIC/MANSHALL JEFFERSON	MOVE YOUR BODY	Mercury
7	DAB HANDS	DO YOUR OWN THING	Mercury
8	SUN DUNE		Mercury
9	PHILIPPE B	BIZA MI AMOR	Mercury
10	DIRTY OLD MAN	TORN ME ON	Mercury
11	ICE & TINA	TURNER RAISE YOUR HAND (I GOT TO)	Mercury
12	BREITENBAZ	SUPERFREAK	Mercury
13	CHRIS LAKE FEAT LAURA V	CHANGES	Mercury
14	ROUTE 33	FEAT. ALEX JAMES LOOKING BACK	Mercury
15	EMILY AND THE ARIARI BABIES	STIMULATE/FEEL HIGH	Mercury
16	MASSON EXCEPTEUR		Mercury
17	PARIS AVENUE	IN MY MIND	Mercury
18	NEW	NEW	Mercury
19	NEW	NEW	Mercury
20	NEW	NEW	Mercury

Pos	Artist	Track	Label
21	LUCKY 7	WHY	Mercury
22	ATRIUM	IN LOVE WITH YOU	Mercury
23	DU JOSE	ONWARD DAY	Mercury
24	SOUL AVE/GEORGE FEAT JAVINE	DON'T LET THE MORNING COME	Mercury
25	PHILIPPE B	BIZA MI AMOR	Mercury
26	CHANEL	MY LIFE	Mercury
27	ENERGY 52	CAFE DEL MAR 2006	Mercury
28	FINELISS	FEAT. ALEXANDRA PRINCE I CAN'T GET ENOUGH	Mercury
29	YOSHIMOTO	DU WHATEVER YOU U	Mercury
30	SUPER JUPITER	YOU KNOW	Mercury
31	LONEL	RICHIE I CALL IT LOVE	Mercury
32	SHAWN	EMANUEL U BETTER BELIEVE IT	Mercury
33	VARIOUS	SUMMER OF SALACIOUS RECORDS 06 (SAMPLER)	Mercury
34	TINA	REPOSESSED	Mercury
35	DI SCALA & CHRELLIN	TOUGH MY BODY	Mercury
36	SOISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Mercury
37	RHYTHM BOXAL	SUMMER LOVE	Mercury
38	SPACE COMBOY	THAT'S WHAT DREAMS ARE MADE OF	Mercury
39	FERRY	CONSTEN FEAT. CIRCU DJUNK	Mercury
40	ARID/GAMIC	GIAPANA SWEET	Mercury

## Detroit track motors ahead

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

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

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

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

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

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

Finally, there's no change on the Urban Chart, where Fergie's London Bridge spends a third week in charge, while Nicely Faye, Timbaland's Poncians is runner-up for the fifth week in a row.



Fedde Le Grand; top: Fedde Le Grand on the Club Chart

Nicely Faye of the Urban Top spot by Fergie

### TOP 10 UPFRONT CLUB BREAKERS

Pos	Artist	Track	Label
1	WINTER WONNERS	STILL	Virgin
2	STRATULLAS	OSMUNA	Mercury
3	POP & FALL	CLASH	Mercury
4	WINDSIGHT	DEAR	Mercury
5	INTERNAL	SECRETION	Mercury

# CONGRATULATIONS!

TO NYLON ON YOUR FIRST UK NUMBER ONE

### COMMERCIAL POP TOP 30

Pos	Artist	Track	Label
1	WINTER WONNERS	STILL	Virgin
2	DU JOSE	STEPPING TO THE BEAT	Mercury
3	SMILE	WAGGLES	Mercury
4	DMX	THE GREAT	Mercury



Produced in co-operation with the BPI and based on sales data from more than 100 retailers. It is the Official UK Charts Company 2006

As used by Radio One

# MUSICWEEK

## The Official UK Charts 30.09.06

### SINGLES

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

### ALBUMS

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

**SUGABABES EASY**  
THE NEW SINGLE OUT 4 NOVEMBER AVAILABLE ONLY FOR THIS WEEK! THE BRAND NEW BSIDE SEANING HAUT & PAULEMALLE FEEL AND HOW IN THE HEAD (UP FROM MY FEEL) TAKEN FROM THE FORTHCOMING ALBUM OVERGARDEN THE SINGLES COLLECTION WWW.SUGABABES.COM



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



THE KILLERS: RISE TO NUMBER TWO

## COMPLIATIONS

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

## FORTHCOMING

KEY SINGLES RELEASES	SEPT 25	JAMIELA WALK WITH ME PARLOPHONE	SEPT 25
LILLY ALLEN LDN PARLOPHONE	SEPT 25	JANET JACKSON 20 YU VIRGIN	OCT 2
PRODIGY MIAMI HEAVY DON'T BE HASTY	SEPT 25	BECK THE INFORMATION INTERSCOPE	OCT 2
THE ANTHEMS WALT DISNEY	SEPT 25	EXTREMES MANGA REBELLESS	OCT 2
THE KILLERS RISE TO NUMBER TWO	OCT 2	LUBAUGH'S RELEASE: THERAPY MERCURY	OCT 2
PUSSYCAT DOLLS I DON'T NEED A MAN	OCT 2	THE KILLERS SAMS TOWN MERCURY	OCT 2
ROZELLE LIGHT AMERICA MERCURY	OCT 2	BADLY DRUMN BRY BOOM IN THE UK	OCT 16
GABRIELLE BAILEY BAE LIKE A STAR	OCT 9	PODIFY PRESS PLAY ATLANTIC	OCT 16
HOT CHIP OVER AND OVER EMI	OCT 9	ADAM LAMBERT ROCK FOREVER ISLAND/OCT 23	OCT 16
FRANCIS AND THE REKERS RCA	OCT 16	THE KILLERS RISE TO NUMBER TWO	OCT 23
THE KILLERS RISE TO NUMBER TWO	OCT 16	LUCKE SINGS THE SAME SIDE MERCURY	OCT 23
PET SHOP BOYS HILAR PARLOPHONE	OCT 16	MEATLOAF BAT OUT OF HELL 3 MERCURY	OCT 23
BEYONCÉ FEAT. SEAN PAUL DO IT TO IT	OCT 16	PET SHOP BOYS LIVE AT MEXIAIDIO THEATRE	OCT 23
MEATLOAF IT'S ALL COMING BACK TO ME	OCT 23	ROBBIE WILLIAMS SUGARBOY EMI	OCT 23
NOW MERCURY	OCT 23	ROB STEWART STILL THE SAME RCA	OCT 23
THE MAGIC NUMBERS TAKE A CHANCE	OCT 23		
HENRY	OCT 23		

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



THE KILLERS: RISE TO NUMBER TWO

**PRE-RELEASE AIRPLAY TOP 20**

Pre-release	Artist	Label
1	EDDIE DELANO (1)	108 MUSIC (1)
2	1	PRODIGY (1)
3	1	PRODIGY (1)
4	1	BOB SINIGAR & CHRIS B (1)
5	1	YOUNG BROOMFIELD (1)
6	1	BEATRIZ SANCHEZ (1)
7	1	MUKA (1)
8	1	SOUL ANGELO (1)
9	1	THE REAGONS (1)
10	1	ROCK SANCHEZ (1)
11	1	ROCK IN THE ATLANTIC (1)
12	1	EDDIE DELANO (1)
13	1	EDDIE DELANO (1)
14	1	EDDIE DELANO (1)
15	1	EDDIE DELANO (1)
16	1	EDDIE DELANO (1)
17	1	EDDIE DELANO (1)
18	1	EDDIE DELANO (1)
19	1	EDDIE DELANO (1)
20	1	EDDIE DELANO (1)

These charts are also available online at [musicweek.com](http://musicweek.com)

**BOB SINIGAR & CHRIS B**  
*THE SOUTHWESTERN, THE SWI & THE SWI*

**OUT 2nd October**  
 Single: **More or 12** & Digital Download  
 Includes: 3 mixes & 1 remix by Broomfield  
 Also: More and London 909



**SWEET DREAMS IS NUMBERS 1 ON THE MUSIC WEEK COMMERCIAL POP TOP 30 CHART**

**CLOSER**  
 + SWEET DREAMS  
 DOUBLE A SIDE - OUT OCTOBER 23rd  
 2 CDs and feature remixes of Sweet Dreams by Ulfarke, Haters and K-Rub.

**URBAN TOP 30**

Label	Artist	Track	Genre
1	1	REBECCAH LOUNDS (1)	Pop
2	2	REBECCAH LOUNDS (1)	Pop
3	3	JANEY & KATE (1)	Pop
4	4	CASPER (1)	Pop
5	5	NATHAN O'NEILL (1)	Pop
6	6	REBECCAH LOUNDS (1)	Pop
7	7	REBECCAH LOUNDS (1)	Pop
8	8	REBECCAH LOUNDS (1)	Pop
9	9	JANEY & KATE (1)	Pop
10	10	REBECCAH LOUNDS (1)	Pop
11	11	REBECCAH LOUNDS (1)	Pop
12	12	REBECCAH LOUNDS (1)	Pop
13	13	REBECCAH LOUNDS (1)	Pop
14	14	REBECCAH LOUNDS (1)	Pop
15	15	REBECCAH LOUNDS (1)	Pop
16	16	REBECCAH LOUNDS (1)	Pop
17	17	REBECCAH LOUNDS (1)	Pop
18	18	REBECCAH LOUNDS (1)	Pop
19	19	REBECCAH LOUNDS (1)	Pop
20	20	REBECCAH LOUNDS (1)	Pop
21	21	REBECCAH LOUNDS (1)	Pop
22	22	REBECCAH LOUNDS (1)	Pop
23	23	REBECCAH LOUNDS (1)	Pop
24	24	REBECCAH LOUNDS (1)	Pop
25	25	REBECCAH LOUNDS (1)	Pop
26	26	REBECCAH LOUNDS (1)	Pop
27	27	REBECCAH LOUNDS (1)	Pop
28	28	REBECCAH LOUNDS (1)	Pop
29	29	REBECCAH LOUNDS (1)	Pop
30	30	REBECCAH LOUNDS (1)	Pop

**COOL CUTS CHART**

Label	Artist	Track	Genre
1	1	REBECCAH LOUNDS (1)	Pop
2	2	REBECCAH LOUNDS (1)	Pop
3	3	REBECCAH LOUNDS (1)	Pop
4	4	REBECCAH LOUNDS (1)	Pop
5	5	REBECCAH LOUNDS (1)	Pop
6	6	REBECCAH LOUNDS (1)	Pop
7	7	REBECCAH LOUNDS (1)	Pop
8	8	REBECCAH LOUNDS (1)	Pop
9	9	REBECCAH LOUNDS (1)	Pop
10	10	REBECCAH LOUNDS (1)	Pop
11	11	REBECCAH LOUNDS (1)	Pop
12	12	REBECCAH LOUNDS (1)	Pop
13	13	REBECCAH LOUNDS (1)	Pop
14	14	REBECCAH LOUNDS (1)	Pop
15	15	REBECCAH LOUNDS (1)	Pop
16	16	REBECCAH LOUNDS (1)	Pop
17	17	REBECCAH LOUNDS (1)	Pop
18	18	REBECCAH LOUNDS (1)	Pop
19	19	REBECCAH LOUNDS (1)	Pop
20	20	REBECCAH LOUNDS (1)	Pop

**POPULARITY CHART**

Label	Artist	Track	Genre
1	1	REBECCAH LOUNDS (1)	Pop
2	2	REBECCAH LOUNDS (1)	Pop
3	3	REBECCAH LOUNDS (1)	Pop
4	4	REBECCAH LOUNDS (1)	Pop
5	5	REBECCAH LOUNDS (1)	Pop
6	6	REBECCAH LOUNDS (1)	Pop
7	7	REBECCAH LOUNDS (1)	Pop
8	8	REBECCAH LOUNDS (1)	Pop
9	9	REBECCAH LOUNDS (1)	Pop
10	10	REBECCAH LOUNDS (1)	Pop
11	11	REBECCAH LOUNDS (1)	Pop
12	12	REBECCAH LOUNDS (1)	Pop
13	13	REBECCAH LOUNDS (1)	Pop
14	14	REBECCAH LOUNDS (1)	Pop
15	15	REBECCAH LOUNDS (1)	Pop
16	16	REBECCAH LOUNDS (1)	Pop
17	17	REBECCAH LOUNDS (1)	Pop
18	18	REBECCAH LOUNDS (1)	Pop
19	19	REBECCAH LOUNDS (1)	Pop
20	20	REBECCAH LOUNDS (1)	Pop

**VIDEO POPS**  
 The perfect way to get your Visuals into club & barland.

Poparazzi are proud to announce the relaunch of ...  
**VIDEOPOPS**

No other service gives you a 100% guarantee that your Visuals will be seen at so many different and varied areas of the mainstream market.

Please contact Mike Mitchell for more information.  
[www.power.co.uk](http://www.power.co.uk) or 020 8932 3030



GO MOSCOW IS A

GOEVENTS &

RUSSIAN AGE

PRODUCTION

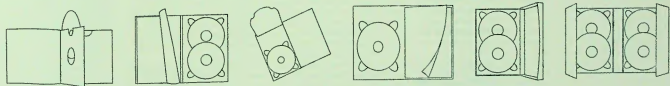
**A RUSSIAN  
FESTIVAL OF  
NEW ACTS,  
NEWS SONGS,  
NEW SOUNDS.**

FOR MORE INFORMATION VISIT  
[WWW.GOEVENTS.INFO](http://WWW.GOEVENTS.INFO)  
OR EMAIL  
[INFO@GOEVENTS.INFO](mailto:INFO@GOEVENTS.INFO)



## SOUND PERFORMANCE

Manufacturing and Special Packaging Solutions for Compact Disc and DVD



Sound Performance Ltd  
3 Greenwich Quay  
Clarence Road  
London SE8 3EY

T. +44 (0)20 8691 2121  
F. +44 (0)20 8691 3144  
E. [sales@soundperformance.co.uk](mailto:sales@soundperformance.co.uk)  
[www.soundperformance.co.uk](http://www.soundperformance.co.uk)



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

## Deal should not have come so late

EDITORIAL  
MARTIN TALBOT



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

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

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

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

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

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

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

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

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

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

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

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

And that is a damn shame.

martin@musicweek.com  
Martin Talbot, editor, Music Week  
GNP Information, First Floor,  
Ludgate House, 245 Backfins Road,  
London SE1 9UY

### DOOLEY'S DIARY



### A happy end to an Era

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

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

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



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

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



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

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

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

To read the full entries on Dooley's weblog, go to [www.musicweek.com](http://www.musicweek.com)

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

showing off digital tracks to chart eligible?

Last week, we asked: Is Universal right to take action against YouTuber and MySpace?

You said:  
No 70%  
Yes 30%

Forum is edited by Jim Larkin

# Will Killers knock 'em dead with follow-up?

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

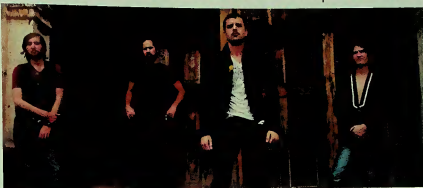
## Quickfire

Was most of the material written before you entered the studio? A lot of the songs (on the new album) were written during sound checks on the Hot Fuss tour. Some of the songs, like Bones and Uncle Johnny, are already two years old.

Did you have any reference points in mind when writing this album? No. We didn't have any posters of Bruce Springsteen, if you know what I mean.

What were your biggest influences?

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



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

smother everybody and we're not waving American flags or anything. Working with Flood (Mark Ellis) and [Alan] Moulder, did the experience differ greatly from the first album, which you recorded with Jeff Saltzman? Jeff recorded Hot Fuss in his house for free, so we gave him producer credits. The word producer has a lot of dynamics. Some people think that producers help the band write songs. Rick Rubin is rumoured to get the

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

It must have been quite a different process for the second album? Yeah, it was like going to school - we had a method to explore different ideas in the studio. Whereas last time

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

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

What do you want to achieve with this album?

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

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

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

# Were the Mobos right to axe their jazz award?

## VIEWPOINT JANINE IRONS



## KANYA KING



## Shame on the Mobo organisers

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

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

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

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

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

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

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

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

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

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

## It was jazz's turn to be 'rested'

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

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

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

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

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

group or individual performer.

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

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

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

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

Kanya King is the Mobo founder.

# Classified

Contact: Maria Edwards, Music Week  
Group Sales, CMP Information,  
3rd Floor, Langdon House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 721 8130  
E: maria@musicweek.com

Rates per single column cm  
Job: £40  
Business to Business & Courses: £21  
Notice Board: £18 (incl. A4 x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

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

## JOBS



Duff Press are looking for one new member of staff to work from our London based office

### Press Assistant / Regional Press Officer vacancy

Will involve general duties as office assistant and also helping to run regional press campaigns and assisting national campaigns for a busy UK or company. Duff Press specialises in national and regional print media pr but also with a need for tv, radio, online plugging and running a small label! Will need to have a broad knowledge and enthusiasm for music of all kinds. Must be self motivated and must have some experience in a press office / independent pr company set up. A facility to communicate in basic html code and some web designing experience would be an advantage.

Current roster includes Aerosmith, Velvet Revolver, Def Leppard, Mudwayne, Thin Lizzy, Laucna Coli, Live, Nick Oliveri, Seether, Hank Williams III, The Legendary Shack/Shakers, Gibson Guitars, 21st Century Leaders charity...

Apply with CV to  
Duff Battaye @ [info@duffpress.co.uk](mailto:info@duffpress.co.uk)



### INTERNATIONAL VACANCY

One Little Indian, is looking for a experienced talented International Manager to head up this area. Working with an eclectic roster, you'll be responsible for initialising and looking after marketing campaigns, you will need to liaise with artist managers, label managers within OLI's distribution deals, and OLI management.

If you are interested, please send your CV to: Personnel Manager, One Little Indian Ltd, 34 Trinity Crescent, London SW17 7AE.

[www.indian.co.uk](http://www.indian.co.uk)

[www.handle.co.uk](http://www.handle.co.uk)  
020 7569 9999  
[finance@handle.co.uk](mailto:finance@handle.co.uk)

FINANCE DIVISION

## handle

**FINANCIAL ACCOUNTANT** Ref: 14500  
Leading Music & Entertainment Company is offering an excellent opportunity with huge potential for progression for an outstanding newly qualified A&R Financial Accountant. This is a varied and challenging role where the successful candidate will be involved in the preparation of the monthly and quarterly management accounts, preparation of monthly statements, prepare and reconciliation of journals for provisions and allowances, accounts and prepayments and other Ad-hoc tasks as required. Location: Central London Salary: £21 to £26

**ROYALTY SUPERVISOR** Ref: 14711  
A fantastic vacancy has arisen within the royalty department of this highly successful indie for a Royalty Supervisor with a minimum of three years Royalty experience. Looking after the entire function including all Royalty-related month-end accounting and ideally from a Music-Media background. The successful candidate should be a highly organised and driven individual. Salary: £5 to £8K Location: London

**ASSISTANT FINANCIAL CONTROLLER** Ref: 14729  
A renowned name in Artist Management has a great opportunity for a Qualified Accountant with some solid media based experience. Proven financial and people management skills will be essential for this challenging role with the industry leader. Location: London Salary: £25 to £30K

**INTERNATIONAL MANAGEMENT ACCOUNTANT** Ref: 14722  
A great opportunity for a Bright Finance or Newly Qualified Accountant to join a industry household name. A minimum of 18 months commercial management accounts experience, foreign currency exposure and strong communication skills are key to this varied commercial role. Location: London Salary: £30K + Generous Benefits

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

## BUSINESS TO BUSINESS

### TO LET

**FANTASTIC RECORDING STUDIO OPPORTUNITY - FLEXIBLE PRODUCTION SPACE FOR LONG/SHORT LET LONDON W10.**

Large Acoustically designed, Air Conditioned Control Room. Option to include within the equipment Soundtracs Jade 96 Input Console, ATC 100 Monitoring, Comprehensive Outboard, Lexicon, TC, Yamaha, Urei, Drawmer, etc. Vocal, Drum, Live Area, Fully Isolated / Tied To Control Room. Ladbroke Grove Area, Secure Location. Fully Working, Ready To Go, Plug In and Play.

ATTRACTIVE RATES AVAILABLE FOR THE WHOLE PACKAGE. Tel: 07973 297124.

### AUDIO SYSTEMS



- Two-channel
- Home Cinema
- Studio Monitors
- (8000 Colours)



the future is here!



[www.vividaudio.co.uk](http://www.vividaudio.co.uk)  
t. 01903 530005  
m. 07950 274224

### RETAIL

**red displays** first choice in the UK and Ireland

browsers • gondolas • shelves • graphics • storage  
counters • stands • chut • wall displays

WE ARE CONFIDENTLY BRAGGING ABOUT THE MANUFACTURING  
EXPERIENCE AVAILABLE

- free 3D show design
- experienced sales staff
- first class product range
- quality guaranteed
- products to suit all budgets
- full installation service

please call our sales office 01733 239001

[info@reddisplays.com](mailto:info@reddisplays.com) [www.reddisplays.com](http://www.reddisplays.com)

### VINYL

VINYL DIRECT FROM THE FACTORY CUTTING.....

PRESSING.....

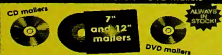
ORDER ON LINE.....

call for a competitive quote 0208 452 5544  
[www.totalvinyl.net](http://www.totalvinyl.net)

### PACKAGING

#### POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailers • DVD Mailers



WILTON OF LONDON

ESTABLISHED 25 YEARS

TEL: 020 8341 7070 FAX: 020 8341 1176

### FOR SALE

#### — For Sale —

A unique opportunity to purchase a well established Jazz label complete with masters plus stock at value. Strong UK turnover through existing distribution deal and potential to exploit catalogue in overseas and compilation markets.

Full confidential information pack available to serious enquirers.

For more information please call David Buskell (acting as agent for owners) on 020 8657 5565 or 07702 65136

### STUDIOS

**Attention! All A&R Departments**

Independent recording services based in West London  
Production-recording-mixing-mastering-development for all your  
Projects, bands and artists

Deep can help reduce all your recording cost!  
48 track (2 Radars/96 channel Audient console for low cost  
overdubs and additional track laying and any pre-production, track  
development and songwriter work.

All work completed can migrate to other Access studios for  
final mix and production - if required,  
24hour live account.

[www.deeprecordingstudios.com](http://www.deeprecordingstudios.com)  
T: 020 8964 8256 E: [deep.studios@virgin.net](mailto:deep.studios@virgin.net)

**musicweek CLASSIFIED**

Contact Maria: 020 7921 8315  
email: [maria@musicweek.com](mailto:maria@musicweek.com)

Contact: Maria Edwards, Music Week  
Group Sales, CMP Information,  
3rd Floor Langda House,  
205 Blackfriars Road, London SE1 9UR  
T: 020 921 8315  
F: 0207 921 8130  
E: maria@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (incl. 4cm x 1 cut)  
Spot colour: add 100%  
Full colour: add 200%  
All rates subject to standard VAT

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

## BUSINESS TO BUSINESS

### REPLICATION

30 YEARS  
EXPERIENCE

BUY ONLINE  
AND CHECK OUR  
LATEST DEALS

## STANLEY PRODUCTIONS

Good old fashioned Service

- ▶ All types of stock (Audio, Video, CD & DVD)
- ▶ High Speed duplication services
- ▶ Audio Conversions (DAT, MiniDisc, Cassette, Vinyl, Micro cassettes, D488 tracks to separate WAV or AIFF files)
- ▶ Telecine for Super 8, 16mm or 35mm
- ▶ CD & DVD on-body design and print
- ▶ Showreel and Promo video editing
- ▶ Video conversions (Convert audio or video to any computer files for use on web or CD-Rom)
- ▶ USA / European Video conversions
- ▶ Full Finishing services



Tel: 020 7430 0311  
Fax: 020 7437 2126

email: [sales@stanleyproductions.co.uk](mailto:sales@stanleyproductions.co.uk)  
web: [www.stanleysonline.com](http://www.stanleysonline.com)  
147 Wadour Street, London W1F 8WD

### CD / DVD / VINYL REPLICATION

INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE

**DISTRIBUTORS, BROKERS, LABELS.....** Call us today for the lowest tailored pricing and volume discounts  
Thousands of customers agree: Our products has the highest industry accreditation and the best account management in the business. Fastest turnaround times and a guarantee to match any price. Call us or go online now.



[mediasourcing.com](http://mediasourcing.com) 0845 686 0001

[musicweek.com/jobs](http://musicweek.com/jobs)

### SERVICE

## JUKE BOX SERVICES

SALES, REPAIRS AND RENTALS.

020  
8288 1700  
15 LION ROAD, TWICKENHAM  
MIDDLESEX TW1 4JH  
Showroom open

### WANTED

## RECORDS WANTED

CASH PAID

7", 12", LP's, 60's, 70's  
POP, METAL, PUNK  
REGGAE, INDIE.  
TOP PRICES PAID  
FOR VINYL IN TOP  
CONDITION  
COMPLETE  
COLLECTIONS  
WELCOME

Call Chris: 020 8677 6907  
Mobile: 07968 832514  
Email: [vinylwanted@aol.com](mailto:vinylwanted@aol.com)

### CASH PAID

for CDs, vinyl LPs, 12" & 7"  
music memorabilia, guitar  
picks, crew clothing, tour  
merchandise, record awards  
promo surpluses & complete  
collections - will collect  
call Julian or Mark  
office: 01474 815 099  
mobile: 07850 406 054  
e-mail: [mw@jell.com](mailto:mw@jell.com)

### WEBSTORE

# KINETEC RECORDS

LONDON'S NO.1 UNDERGROUND DANCE MUSIC SPECIALISTS  
LAUNCHES ITS NEW ONLINE STORE

[www.KinEtec.com](http://www.KinEtec.com)

on vinyl & CD:  
**TECHNO, ACID TECHNO, HARD TECHNO  
HARD DANCE, HARD TRANCE, HARDCORE  
DRUM & BASS, BREAKBEAT, HARD HOUSE  
DEEP HOUSE, ELECTRO, SCRATCH & DJ TOOLS  
MERCHANDISE, CLOTHING, RECORD BAGS & BOXES, SLIPMATS  
DJ HARDWARE, MUSIC PRODUCTION HARDWARE & SOFTWARE  
& MUCH MORE...**

**SUPER FAST SERVER, FULLY SECURE SHOPPING CART  
MULTIPLE WORLDWIDE DELIVERY OPTIONS.**

LOCKED...  
**15A LITTLE PORTLAND STREET, LONDON W1W 8BW**

CONTACT:  
T: +44 (0) 20 7323 5303 F: +44 (0) 20 7323 5909  
E: [info@kinetec.com](mailto:info@kinetec.com) W: [www.kinetec.com](http://www.kinetec.com)

OPENING HOURS:  
**MONDAY - SATURDAY 12PM - 8PM, SUNDAY 11AM - 6PM  
FREE PARKING & NO CONGESTION CHARGE AFTER 6:30PM**

BOOKING  
CLOSES THIS WEEK

[www.musicweekdirectory.com](http://www.musicweekdirectory.com)

The definitive guide to companies active in the UK music and media industry.

So which ever sector you are interested in whether it be record companies, music publishers, managers, recording studios, venues, you name it then they are listed here. The Music Week business directory is updated on an ongoing basis throughout the year to ensure that it is as accurate and up-to-date as possible.

Musicweekdirectory.com is now free to access for anyone looking for business partners across the UK industry. And we've created a load of new promotional opportunities for you, ensuring that you stand out from your competitors and deliver the message that you want to get across to a vast audience.

For more information visit [www.musicweekdirectory.com](http://www.musicweekdirectory.com).  
Or contact Maria Edwards, Senior Advertising Consultant on 0207 921 8315 or via e-mail [maria@musicweek.com](mailto:maria@musicweek.com)

Register now and  
save up to  
50%\*

I've got the music in me,  
come to the source

**midem**  
A Reed MIDEM quality event

Music now offers incredible opportunities. And if you have anything to do with the business of music, MIDEM is the source.

Only the world's definitive music market brings together so many key international players under one roof – with 10,000 professionals from the recording, publishing, digital & mobile, audio/video and the live sectors, MIDEM is an invaluable source of new business for the year to come.

Save up to 50%\* on the regular participation fee for MIDEM and the MidemNet Forum. For a bigger profile & exposure you can also take a stand at MIDEM\*\*. To find out more and to register now go to [www.midem.com](http://www.midem.com)

Alternatively, contact Javier Lopez:  
tel - 020 7528 0086 email - [javier.lopez@reedmidem.com](mailto:javier.lopez@reedmidem.com)

- \* Valid for all participants without a stand on bookings made before 31 October 2006.
- \*\* As a British exhibiting company you may qualify for a Government subsidy if booked in time.

**Reed MIDEM**  
A member of Reed Exhibitions

MIDEM: 21 - 25 January 2007 • MidemNet Forum: 20 - 21 January 2007  
Palais des Festivals, Cannes, France • [www.midem.com](http://www.midem.com)

**RYKODISC**  
IS MOVING TO  
**ADA**

As of Monday 2nd October 2006 Rykodisc will be exclusively sold and distributed by ADA via TEN. Orders can be placed with:

your Independent Thinking rep  
[orders@indie-thinking.co.uk](mailto:orders@indie-thinking.co.uk)  
Tel 020 7368 2596 / 020 7368 2678

Warner Music Sales Team  
Tel 020 7368 2500  
Fax 020 7368 2762

**DA VINCI  
CODE  
DECODED**



**RYKODISC**  
The Indie  
Authority  
Tel 01788 343131  
Fax 01788 343131  
Email [orders@rykodisc.com](mailto:orders@rykodisc.com)  
Website [www.rykodisc.com](http://www.rykodisc.com)



RYKODISC HANNIBAL RESTLESS ROPEADOPE PENALTY ... DISINFORMATION ... COMMOTION ... EMPEROR NORTON ... TRADITION ... ALL SAINTS ...

# Datafile

Britain's most comprehensive charts service

Week 38

Upfront p26 TV & radio airplay p29 Singles & albums p32 New releases p36

## FAST CHART

### SINGLES

**NUMBER ONE**  
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' Polydor

While the rest of the top five trade places, The Scissor Sisters are one for the third straight week with I Don't Feel Like Dancin' enjoying an easy 47% majority over new runners-up The Killers, despite having its thunder stolen by parent album Ta-Dah's massive first-week impression.

### ARTIST ALBUMS

**NUMBER ONE**  
SCISSOR SISTERS TA-DAH Polydor  
Debuting at one on sales of 288,167, The Scissor Sisters' album Ta-Dah has the third highest first-week sale of the last year, trailing Intensive Care by Robbie Williams, and The Arctic Monkeys Whatever People Say I Am, That's What I'm Not.

### COMPILATION ALBUMS

**NUMBER ONE**  
Dance Music continues at one with sales of 2,002, but it is under threat from Disney's TV soundtrack *High School Musical*. With the feature now getting regular screenings on Disney's own satellite station, interest in the soundtrack is increasing rapidly, and it captures 144.2 on the compilation chart, sales up 475.1% in 18,531.

### AIRPLAY

**NUMBER ONE**  
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' Polydor  
One for the seventh week in a row, I Don't Feel Like Dancin' was aired 2,823 times on the Music Central panel last week, the highest weekly tally so far in 2006 and 945 plays more than the next-most-supported, James Morrison's You Give Me Something.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Cassius 15 Again (Virgin); Sparklehorse Dream; Four Light Years In The Belly Of A Mountain (Mercury); Four Tet Remixes (Domino); Janet Jackson 20 Y.O. (Virgin); Jamelia Walk With Me (Parlophone); Sound Team Movie Monster (Parlophone)

### OCTOBER 2

Jet Shine On (Atlantic); Ludacris Release Therapy (Mercury); The Killers Sam's Town (Mercury); Yummy Bingham The First Seed (Island); Beck The Information (Interscope); Evanescence The Open Door (Columbia); KT Tunstall KT Tunstall Acoustic Extraneaganza (Reef:fest); Daniel O'Donnell Until The Next Time (Rosette)

### OCTOBER 9

Jeremy Warnsey The Art Of Fiction (Transgressive); Shawn Emanuel Dreamworld (EMI); Milburn Well Well

## The Market

# Even better second time round

by Alan Jones  
The Scissor Sisters knocked Justin Timberlake off the top of the singles chart a fortnight ago, and complete the double this week by replacing him at the album apex.

Their second album Ta-Dah had a superb first week in the shops, selling 288,167 copies - that is the second highest weekly sale so far in 2006, being beaten only by The Arctic Monkeys' Whatever People Say I Am, That's What I'm Not, which reached to an opening tally of 363,735 in January.

I Don't Feel Like Dancing, the first single from Ta-Dah, remains at the top of the singles chart for the third week in a row, with sales of 42,310. The only other act to simultaneously top the singles and albums chart this year is Gnarls Barkley who did so 21 weeks ago, with the single Crazy and the album St. Elsewhere.

Ta-Dah spurred album sales to increase by 10.3% week-on-week to 2,980,556 - their highest level for seven weeks and their 10th best tally in 38 weeks thus far in 2006.

The first-week sales were more than 13 times those of The Scissor Sisters' self-titled debut album, which debuted at number 11 in 2004 on sales of 21,395.



Scissor Sisters: Album Ta-Dah beats Justin Timberlake by massive margin

Ta-Dah also easily eclipses the highest weekly sale of its predecessor - 183,710 when at number three in the last week of 2004 - but it will have to sell long and well to beat the to-date sales tally of The Scissor Sisters, which was just 211 sales short of the 6.5m mark at the close of business last Saturday.

This gargantuan total included 3,498 sales last week, which earn the album a 91.7 jump on the chart, and its highest placing for 73 weeks. By the time we go to press, it will have become only the 43rd album ever to top the 2.5m sales mark.

With sales off 49.1% week-on-week to 46,927, Justin Timberlake's FutureSex/

LoveSounds dips 1-3. Scots trio Fratelli refuse to cede second place, selling a further 61,202 copies of their debut album Costello Music last week, a comparatively small 28.4% decrease on its first week tally.

The albums chart buoyancy contrasts with a quiet week on the singles chart, with sales off 13% at 1,162,513. The only new arrival to sell enough to debut inside the Top 20 is reality TV star Lil' CJ's debut single Kickstart It out. The 16-year-old from Lowestoft was the same time lead singer in the band put together by Kiss star Gene Simmons in Rock School, and debuts at number 19 on sales of 6,862 downloads.

## KEY INDICATORS

### SINGLES

Sales versus last week -22.2%  
Year to date versus last year +378%

### MARKET SHARES

Universal	43.4%
Sony BMG	23.3%
WEM	13.1%
Warner	9.0%
Others	6.2%

### ALBUMS

Sales versus last week +13.1%  
Year to date versus last year +0.3%

### MARKET SHARES

Universal	58.1%
Sony BMG	19.2%
EMI	8.7%
Warner	8.2%
Others	5.8%

### COMPILATIONS

Sales versus last week -2.5%  
Year to date versus last year -9.8%

### MARKET SHARES

Universal	47.7%
EMI	30.3%
MOS	13.2%
Warner	2.0%
Sony BMG	1.1%
Others	5.7%

## RADIO AIRPLAY

### MARKET SHARES

Universal	39.6%
Sony BMG	29.0%
Warner	13.2%
EMI	11.2%
Others	6.9%

### CHART SHARE

Origin of singles sales (Top 75): UK 61.3% US 29.3% Other 9.3%  
Origin of albums sales (Top 75): UK 48.7% US 42.2% Other 9.1%

For fuller listings see musicweek.com

## NEW ADDITION



This November, Damien Rice will release the long-awaited follow-up to *O*, the debut album which has to date sold more than 2m copies worldwide. The new album, titled *9*, will be released on Rice's own label through 14th Floor on November 6, followed by the first single and lead album track *9 Crimes* on November 20.

## SINGLES

**THIS WEEK**  
DJ Shadow Enuff (Island); Lily Allen LDN (Parlophone); Paolo Nutini Jerry Don't Be Hasty (Atlantic); The Vines Don't Listen To The Radio (Heavenly); The Streets Prangin Out (679); The Dabblers Systems Overload (V2); Lil' Chris Kickstart It Out (RCA)

### OCTOBER 2

Cassius 15 Too Pop (Virgin); Ne-Yo Stay (Mercury); Razorlight America (Mercury); Clinic Harvest (Domino); P.Diddy Come To You (Atlantic).

### OCTOBER 9

Badly Drawn Boy Nothings Gonna Change Your Mind (EMI); Placebo Mea (Virgin); Corinne Bailey Rae Like A Star (EMI); Hot Chip Over And Over (EMI); Just Jack Writers Block (Mercury); My Chemical Romance Welcome To The Black Parade (Warner Bros)

### OCTOBER 16

Pet Shop Boys Numb (Parlophone); D'Neke At The End Of The Sky (EMI); Vincent Vincent And The Villains Johnny Two Bands (EMI); John Legend Soulmates (RCA); Lorraine Heaven (Columbia); Deftones Hole In The Earth (Warner Bros); James Morrison Wonderer World (Parlophone); The Ordinary Boys Lonely At The Top (3-Unique)

### OCTOBER 23

Meatloaf It's All Coming Back To Me Now (Mercury); The Major Nouns Take A Chance (Heavenly); The Kooks Ooh La (Virgin); Captain Frontline (EMI); Graham Coxon (Parlophone); Moby New York New York (Mute); Panic At The Disco I Write Sins Not Tragedies (Atlantic); Rihanna We Ride (Mercury); Beyonce Irreplaceable (RCA)

300906

## Tony's duets aim to woo UK

### The Plot

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

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

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

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

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

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

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

Diana Krall duet The Best Is



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

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

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

### Promo focus

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

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

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



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

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

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

► This extract is taken from the forthcoming issue of *Promo magazine*. For more information go to [www.promonews.co.uk](http://www.promonews.co.uk)

### TASTEMAKERS TIPS

Michie One People feat. Jimmy Cliff (Simply)

SARAH BENTLEY MUSIC JOURNALIST: TOBBY WORLD SERVICE

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

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

JUSTIN WILKES, MORNING SHOW, KISS 100

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

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

Spank Rock Bump (Ninja Tune)

RALPH MOORE, SENIOR MUSIC EDITOR, MIXMAG



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

### THE INSIDER

## Univillage



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

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

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

### RADIO PLAYLISTS

#### RADIO 1

**Bedouin Soundclash** When The Night Falls My Song; **Bob Sinclar** Rock This Party; **Chris Lake** Let Me Know; **Y. Charlie** Something; **Janetia** Something About You; **Chris Morrison** Wanderer's World; **LP** Chris Checker It Out; **Little Allen** LON; **Lordophant** & **Tove** Cold History; **Mass Starling** My Chemical Romance Welcome To The Black Parade; **Nelly** Furtauto feat. **TheBlackDroppers**; **Paulo** Nuttal; **Janetia** Don't Be Hardly; **Boyz n the Bay** America; **Schiller** Sisters I Don't Feel Like Dancin'; **The Automatic** Rescue; **The Feeling** Never Be Lonely; **The Fratellis** Chosen Dancers; **The Killers** When You Were Young; **The Zetlins** Oh Stacy Look What You've Done!

#### RADIO 2

**BadMeat** Superloop; **Clayton** My Life; **Corinne Bailey Rae** Like A Star; **Evanescence** Call Me When You're Sober; **Federle** Le Grande Col; **My Needs** Up For Grabs; **Janie** If It You Got The Money; **Jet** Put Your Mince Where You

Mouth Is Lame! It's Not That Easy; **P Diddy** feat. **Lecrae** Come To Me; **Playstation Kids** Don't Need A Man; **Paulie** It's Real; **Alan** James Looking Back; **The Kooks** Oh La La; **The Magic Numbers** Take A Chance; **The Ordinary Boys** Lonely All The Time; **The Streets** Prangit! Out!

#### RADIO 4

**Boyce** Inexplicable; **Dilly** Pretty Things; **Wondering** Girls; **Christian** Radio; **Hot City** On – **Just** Over; **Jack** Johnson; **Patrick** At The Disco; **I Write Sins Not Tragedies**; **Rogue** Tigers; **Watching** You; **Scholar** Sisters To-Da (Urban); **Scott** Matthews; **The View** Superior; **Tobacco**

#### RADIO 5

**Boyce** feat. **Luciana** Yeah You; **Bugs** In The Attic; **Don** Stop The Music; **Canada** Love It; **Go**; **Mika**; **Rico**; **Travis**; **Antares**

#### RADIO 2

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







**Singles**

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

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

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

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

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

**SINGLE OF THE WEEK**

**Corinne Bailey Rae**  
 Like A Star

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



**Albums**

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

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

**LeToya**  
 LeToya (EMI 374274D)  
 Despite having been marginalised as the Pete Best of Destiny's Child, LeToya Luckett was actually a founding member who co-wrote some of the group's biggest hits, including Bills Bills Bills and Say My Name. Her debut solo effort is packed with potential R&B hits, and genre like She Don't should put her firmly back on the radar.

**Loney, Dear**  
 Solgone (Something In Construction SICNOTE025)  
 This Swedish one-man band comes with support from Rough Trade, which made Solgone album of the week in July, and it was compared to Bright Eyes and Sufjan Stevens by some. Such lofty comparisons take some liking up to and to Solgone doesn't quite make it, despite some delicate songwriting and instrumental touches.

**Tilly And The Walls**  
 Bottoms Of Barrels (Moshi Moshi MOSHI0014)  
 Suggesting that the Omaha outfit's first album *Wild Like Children* was no novelty sensation - the band features a tap-dancer

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

**Field Music**  
 In Cortext (Memphis Industries M13762D5)  
 This taster for the North East trio's second album *Tones Of Town* pushes the limits of angular post-pop with a complex arrangement. Starting with trademark agit-drum, evolving into a muddle of intricate melody and quiet verse, this might be the track to finally prove Field Music are bigger than Sunderland. The release is supported by a full UK tour.

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

**Hot Club de Paris**  
 Everyeveryeverything (Moshi Moshi MOSH141)  
 This is only the second release from *MW's* hotly-tipped Scouse poppers, and already the restless three-piece are causing a stir. This jaunty follow-up to *Jurassic 5* Sometimes is peppered with Britland-esque punk riffs and innocent lyrics about being on the dole. Boundlessly energetic, and renowned crowd-pullers, they are currently winning affection on tour with Maximo Park.

**Jurassic 5 feat. Dave Matthews**  
 Work It Out (Polydor 767650)  
 The political climate may be grim and mainstream hip hop may be ignoring it, but that isn't going to knock an ounce of Jurassic 5's trademark positivity out of them as they go about trying to change things on this, the first single from their fourth album. Melodic, upbeat and hopeful despite their serious message, Jurassic 5 are a band perfect for these times.

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

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

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

**Placebo**  
 Meads (Virgin FLORCD030)  
 Fresh from lending their trademark cool to the current *Primal Scream* album, The Kills' Alison Mosshart tries her magic with Placebo and helps make this album title track one of the band's best moments to date. Taught, claustrophobic and druggy, it is a world apart from the kindergarten goth of the band's early years and should help them convert new fans.

**The Rifles**  
 Peace & Quiet (Red Ink/Right Hook R276297652)  
*MW* first featured a demo from this band in 2005 and, 12 months on, their music continues to sound as fresh as it did then. Like Bill Bragg, swaggering atop a rollicking musical beat, The Rifles' music is at once poetic and laddish. Its lyrical message about a hopeless relationship will strike a chord with a broad audience.

**ALBUM OF THE WEEK**

**Sleepy Brown**  
 Mr Brown

Purple Ribbon/Virgin CDVUS286  
 This is a classy album that bears repeated listening. Sleepy Brown was one of the prime movers behind the new Atlanta sound, a member of the Organized and Led by Love crew, and one of the Way She Moves. Now Big Boi repays the favour, not that it would have needed much thought. This is such polished soul that sounds so fresh it might have just fallen off the vine. Standout tracks include Margarita - with Pharrell & Big Boi - and Underwater Love.

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

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

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

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

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

This week's reviewers: Anita Awol, Duguid Birt, Adam Buxton, Ben Green, Stuart Clarke, Jim Larkin, Owen Lawrence, Nick Tesco and Simon Ward.



Nielsen  
Music Control

# TV Airplay Chart

Rank	Artist	Genre	Wks	Pos
1	<b>JUSTIN TIMBERLAKE SEXYBACK</b>	POP	396	
2	<b>NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS</b>	SOUL	374	
3	<b>PUSSYCAT DOLLS I DON'T NEED A MAN</b>	ROCK	368	
4	<b>SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'</b>	POP/R&B	363	
5	<b>BOB SINCLAIR &amp; CUTEIE.B ROCK THIS PARTY</b>	ROCK	287	
6	<b>THE KILLERS WHEN YOU WERE YOUNG</b>	ROCK	236	
7	<b>PINK U &amp; UR HAND</b>	ROCK	265	
8	<b>EVANESCENCE CALL ME WHEN YOU'RE SOBER</b>	ROCK	275	
9	<b>LIL ALLEN LDN</b>	POP/R&B	278	
10	<b>CHRISTINA AGUILERA AIN'T NO OTHER MAN</b>	R&B	274	
11	<b>JAMELIA SOMETHING ABOUT YOU</b>	POP/R&B	262	
12	<b>BEATFREAKZ SUPERFREAK</b>	R&B	242	
13	<b>LIL CHRIS CHECKING IT OUT</b>	R&B	239	
14	<b>DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...</b>	DISCO	232	
15	<b>LEMAR IT'S NOT THAT EASY</b>	R&B	222	
16	<b>BEYONCE FEAT. JAY-Z DEJA VU</b>	SOUL/R&B	221	
17	<b>P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME</b>	R&B/POP/R&B	220	
18	<b>FERGIE LONDON BRIDGE</b>	POP	218	
19	<b>ROBBIE WILLIAMS RUDEBOX</b>	POP/R&B	213	
20	<b>THE FEELING NEVER BE LONELY</b>	ISLAND	210	
21	<b>RAZORLIGHT AMERICA</b>	ROCK	205	
22	<b>NE-YO STAY</b>	POP	200	
22	<b>CHRIS LAKE CHANGES</b>	ISLAND	200	
22	<b>PAOLO NUTINI JENNY DON'T BE MASTY</b>	ALTY/R&B	200	
25	<b>THE ORDINARY BOYS LONELY AT THE TOP</b>	POP/R&B/POP	196	
26	<b>MUSE STARLIGHT</b>	HEAVENLY/ROCK	175	
27	<b>CASCADA EVERYTIME WE TOUCH</b>	ADMV	184	
28	<b>BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY...</b>	BUENA VISTA/POP/R&B	179	
29	<b>ROGUE TRADERS WATCHING YOU</b>	R&B	172	
30	<b>OK GO HERE IT GOES AGAIN</b>	JIVE	170	
31	<b>JAMES MORRISON YOU GIVE ME SOMETHING</b>	POP/R&B	158	
32	<b>CORINNE BAILEY RAE LIKE A STAR</b>	GOOD LIFE/ROCK	154	
32	<b>CASSIE ME &amp; U</b>	BAD NEWS	154	
34	<b>THE ZUTONS ON STACEY (LOOK WHAT YOU'VE DONE)</b>	DELAWARE	147	
35	<b>TRIVIUM ANTHEM (WE ARE THE FIRE)</b>	ROCK/R&B	145	
36	<b>OUTKAST IDLEWILD BLUE (DON'T CHU WORRY 'BOUT ME)</b>	R&B	136	
37	<b>LOSTPROPHETS A TOWN CALLED HYPOCRISY</b>	VECTRA/ROCK	135	
38	<b>PLACEBO MEDS</b>	Y&N	131	
38	<b>KEVIN BOSSY</b>	VECTRA	131	
40	<b>DAVID HASSELHOFF JUMP IN MY CAR</b>	SONIC/ROCK	130	



**1. Justin Timberlake**  
The top of the TV airplay chart is usually dominated by female artists but Justin Timberlake's SexyBack has prevailed now for five weeks in five weeks, keeping the blues of Pussycat Dolls, Nelly Furtado, Pink, Jamelia and Aguilera at bay. Timberlake is top again this week with the video for SexyBack airing 375 times on stations on the panel, with a dozen or more plays from 13 stations, and two contributions coming from Chart Show TV.



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

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

### ON THE BOX THIS WEEK

**BB1** Friday Night With Jonathan Ross  
Host: Jonathan Ross  
Guests: Lily Allen, guest: Eric

**BB2** TOPPS Race-light  
Host: Furtado

**ITV** Loose Women  
Hosts: Linda Robson, Dawn Owen, Dawn Owen, Dawn Owen  
Guests: (The) Strokes, Osborne Show  
Host: Dawn Owen  
Guest: (The) Ant & Dec's Saturday Night Takeaway  
Host: Dawn Owen  
Guest: (The) Parkison

**CHANNEL 4** Freddy's Secret  
Host: Freddy's Secret  
Guests: (The) Strokes, (The) Strokes

**THE ALBUM CHART**  
Show: The Killers  
Host: The Killers  
Guest: The Killers

**THE RECORD**  
Host: The Record  
Guest: The Record

**Y4** The Killers/Baby  
Host: The Killers/Baby  
Guest: The Killers/Baby

**POPWORLD**  
Host: Popworld  
Guest: Popworld

**MTV ADDS**  
Host: MTV Adds  
Guest: MTV Adds

**THE BOX**  
Host: The Box  
Guest: The Box

**MTV2 MOST PLAYED**  
Host: MTV2  
Guest: MTV2

**MTV BASE MOST PLAYED**  
Host: MTV Base  
Guest: MTV Base

**THE HTS**  
Host: The HTS  
Guest: The HTS

### MTV MOST PLAYED

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

### THE BOX MOST PLAYED

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

### KERRANG! MOST PLAYED

Rank	Artist	Genre
1	<b>EVANESCENCE CALL ME WHEN YOU'RE SOBER</b>	ROCK
2	<b>LOSTPROPHETS A TOWN CALLED HYPOCRISY</b>	VECTRA/ROCK
3	<b>TRIVIUM ANTHEM (WE ARE THE FIRE)</b>	ROCK/R&B
3	<b>THE AUTOMATIC MONSTER</b>	BUENA VISTA/ROCK
5	<b>RED HOT CHILI PEPPERS TELL ME BABY</b>	WARNER/BROS
5	<b>GREEN DAY JESUS OF SUBURBIA</b>	REPERE
7	<b>MUSE STARLIGHT</b>	HEAVENLY/ROCK
8	<b>RED HOT CHILI PEPPERS AND CALIFORNIA</b>	WARNER/BROS
9	<b>TRIVIUM A TOWN CALLED HYPOCRISY</b>	VECTRA
9	<b>THE ALL-AMERICAN REJECTS IT ENDS TONIGHT</b>	RECORD

### MTV2 MOST PLAYED

Rank	Artist	Genre
1	<b>THE KILLERS WHEN YOU WERE YOUNG</b>	ROCK
2	<b>RAZORLIGHT AMERICA</b>	ROCK
3	<b>LOSTPROPHETS A TOWN CALLED HYPOCRISY</b>	VECTRA/ROCK
4	<b>WOLFMOUTH LOVE TOWN</b>	ISLAND
5	<b>RED CHIP OVER AND OVER</b>	ROCK
5	<b>OK GO HERE IT GOES AGAIN</b>	ADMV
7	<b>THE AUTOMATIC RECOVER</b>	BUENA VISTA/ROCK
8	<b>MUSE STARLIGHT</b>	HEAVENLY/ROCK
8	<b>YEAR YOUNG TEEN YEARS CHEATED HEARTS</b>	POP/R&B
10	<b>THE STREETS FRINGIN OUT</b>	WARNER/BROS

### MTV BASE MOST PLAYED

Rank	Artist	Genre
1	<b>P DIDDY FEAT. N SCHERZINGER COME TO ME</b>	BAD NEWS/R&B
1	<b>NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS</b>	SOUL
3	<b>CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDDIN'</b>	ISLAND
3	<b>CASSIE ME &amp; U</b>	BAD NEWS
3	<b>FIELD MOB SO WHAT</b>	DEFEN
6	<b>NE-YO STAY</b>	DEFEN
6	<b>CHINCY FEAT. TYRESE PULLIN' ME BACK</b>	DEFEN
5	<b>CHOSTACE KILLANE-YO-KANYE WEST BACK LIKE...</b>	DEFEN
8	<b>LETOYA TORN</b>	DEFEN
10	<b>JUSTIN TIMBERLAKE SEXYBACK</b>	POP

Get the news first  
Sign up to the Music Week Daily for free  
**MUSICWEEK.com**

Scissor Sisters make it seven weeks at the top as Lemar and The Feeling swap places in the top three and Lilly Allen and Nelly Furtado move into the Top 10

# The UK Radio Airplay Chart

## RADIO ONE

Pos	Artist/Track	Reps	Last	Wk	Address
1	7 MUSE STARLIGHT (NELLY FURTADO FEAT)	21	25	10/03	
2	2 THE FRATELLI CHELSEA DAGGER (CALVERT)	24	24	19/02	
3	1 JUSTIN TIMBERLAKE SEXYBACK (JIVE)	26	24	18/02	
4	11 THE FEELING NEVER BE LONELY (ISLAND)	18	23	20/03	
2	2 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GFFEN)	24	23	20/03	
4	9 CHRIS LAKE CHANGES (ISLAND)	23	25	19/03	
4	7 PINK U & UR HAND (LAMEC)	23	23	19/03	
7	1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYGRAM)	21	22	19/03	
6	11 RAZORLIGHT AMERICA (VERTIGO)	22	22	19/03	
10	5 JAMELIA SOMETHING ABOUT YOU (PACIFIC)	22	21	19/04	
11	14 THE KOOKS WHEN YOU WERE YOUNG (VERTIGO)	20	20	19/03	
23	23 FIDDLE LE GRAND PUT YOUR HANDS UP 4 DETROIT (D&K)	12	18	19/03	
23	21 LIL CHRIS CHECKING OUT (VIRGIN)	14	17	19/03	
13	11 LEMAR IT'S NOT THAT EASY (RCA)	17	17	19/03	
18	18 PAOLO NUTINI JENNY DON'T BE HASTY (ATLANTIC)	15	17	19/03	
16	18 THE AUTOMATIC RECOVERER (REVEAL/EXPLORER)	15	16	19/03	
22	22 THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) (DELAGO)	13	16	19/03	
10	10 BIB SINGLAR & CATELEE ROCK THIS PARTY (REFLECTOR)	7	16	20/03	
16	27 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE (REFLECTOR)	6	16	19/03	
21	16 LUSTPROPHETS A TOWN CALLED HYPOCRISY (VIRGIN)	16	15	19/03	
15	5 LILLY ALLEN I CAN MAKE IT (REVEAL)	22	15	19/03	
27	27 CHANEL MY LIFE (MONDO MINISTRY OF SOUND)	9	14	19/03	
22	25 LUPE FIASCO FEAT. JILL SCOTT DAVE DREAMIN' ATLANTIC	11	14	19/03	
21	15 THE STREETS FRAMING OUT WARMER BROS	5	12	19/03	
23	23 BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS... (VIRGIN/EXPLORER)	5	11	19/03	
25	14 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GUSTO)	6	11	19/03	
24	10 CHRISTINA AGUILERA AIN'T NO OTHER MAN (RCA)	16	10	19/03	
28	9 KASABIAN EMPIRE (COLUMBIA)	20	9	19/03	
28	6 BEYONCE FEAT. JAY-Z DEJA VU (COLUMBIA)	8	9	19/03	
28	8 THE KOOKS U & UR HAND (LAMEC)	6	9	19/03	
28	8 CORINNE BAILEY RAE LIKE A STAR (GUSTO/ROLO/EMI)	1	9	19/03	
30	30 GUILLEMETS TRAINS TO BRAZIL (KAPPA/DELTA/RECORD)	7	9	19/03	

© Warner Music Central. Compiled from 1000 in-STORE & Satellite 175,000 (Week ending 24/03/05) as at 24/03/05.

## INDEPENDENT LOCAL RADIO

Pos	Artist/Track	Reps	Last	Wk	Address
1	1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYGRAM)	2530	2668	44/03	
2	2 JAMES MORRISON YOU GIVE ME SOMETHING (POLYGRAM)	1963	1964	29/02	
3	4 LEMAR IT'S NOT THAT EASY (RCA)	1394	1378	28/04	
3	5 THE FEELING NEVER BE LONELY (ISLAND)	1175	1278	14/03	
3	3 THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	1077	1021	25/02	
7	6 SNOW PATROL CHASING CARS (FISHER)	1196	1448	18/02	
7	6 PINK U & UR HAND (LAMEC)	1444	1588	24/02	
8	9 PINK U & UR HAND (LAMEC)	1396	1716	20/02	
9	8 JAMELIA SOMETHING ABOUT YOU (PACIFIC)	1025	1219	18/02	
10	12 THE ZUTONS VALERIE (DELAGO)	1037	1250	18/02	
11	11 SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LET ME GO... (GUSTO)	827	1018	29/02	
12	10 THE FEELING FILL MY LITTLE WORLD (ISLAND)	1018	1043	18/02	
13	16 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GFFEN)	103	1155	19/03	
14	18 RAZORLIGHT AMERICA (VERTIGO)	686	1200	12/02	
15	15 JUSTIN TIMBERLAKE SEXYBACK (JIVE)	1071	1195	16/04	
16	18 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GUSTO)	686	1193	16/04	
17	17 LILLY ALLEN I CAN MAKE IT (REVEAL)	955	1082	13/04	
18	14 CHRISTINA AGUILERA AIN'T NO OTHER MAN (RCA)	1211	1061	13/02	
19	13 SANDI TORME WHAT IF I'M RIGHT (RCA)	2033	810	13/03	
20	26 PUSSYYCAT DOLLS I DON'T NEED A MAN (ADM)	1052	708	11/04	
22	22 RIHANNA UNFAITHFUL (JAY Z)	718	729	18/03	
22	22 MUSE STARLIGHT (NELLY FURTADO FEAT)	565	729	19/03	
23	14 THE KOOKS WHEN YOU WERE YOUNG (VERTIGO)	915	685	17/02	
24	25 BEYONCE FEAT. JAY-Z DEJA VU (COLUMBIA)	415	611	19/03	
25	23 RONAN KEATING LIPS (POLYGRAM)	764	566	15/03	
26	21 NELLY FURTADO MANATEER (GFFEN)	373	641	10/03	
27	24 PAOLO NUTINI LAST REQUEST (ATLANTIC)	713	481	18/02	
28	28 KEANE IS IT ANY WONDER? (ISLAND)	633	592	09/03	
29	30 THE FRATELLI CHELSEA DAGGER (CALVERT)	554	574	18/02	
30	4 LIONEL RICHIE I CALL IT LOVE (DEF JAM)	407	579	18/02	

© Warner Music Central. Compiled from 6000+ in-STORE & Satellite 175,000 (Week ending 24/03/05) as at 24/03/05.

Top Three  
This Week  
Last Week  
Peak Position  
Weeks in Chart  
Certification

Pos	Artist/Track	Reps	Last	Wk	Address
1	1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYGRAM)	2823	3	85/03	2
2	2 7 LEMAR IT'S NOT THAT EASY (RCA)	1776	15	60/42	-4
3	3 7 11 THE FEELING NEVER BE LONELY (ISLAND)	1795	15	56/95	-4
4	4 6 0 THE RAZORLIGHT AMERICA (VERTIGO)	1160	15	50/27	8
5	7 7 7 10 PINK U & UR HAND (LAMEC)	1493	14	40/06	-1
6	6 9 5 6 JAMELIA SOMETHING ABOUT YOU (PACIFIC)	1355	5	38/93	8
7	8 7 4 6 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GFFEN)	1156	13	38/75	5
8	15 4 2 4 THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) (DELAGO)	571	9	36/85	30
9	5 11 1 5 JUSTIN TIMBERLAKE SEXYBACK (JIVE)	1143	1	36/03	-21
10	6 5 27 17 LILLY ALLEN I CAN (REVEAL)	1004	-2	35/17	-15
11	11 14 0 0 JAMES MORRISON YOU GIVE ME SOMETHING (POLYGRAM)	1878	10	34/97	0
12	14 18 18 35 THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	1691	-4	31/68	11
13	23 7 7 22 MUSE STARLIGHT (NELLY FURTADO FEAT)	882	13	30/66	-15
14	20 13 8 0 SNOW PATROL CHASING CARS (FISHER)	1591	5	29/35	19
15	13 6 2 4 THE FRATELLI CHELSEA DAGGER (CALVERT)	742	6	29/33	1
16	17 15 1 2 THE KILLERS WHEN YOU WERE YOUNG (REVEAL)	852	16	23/02	4
17	16 20 19 0 PINK WHO KNEW (LAMEC)	1427	4	24/80	0
18	16 3 4 43 LIONEL RICHIE I CALL IT LOVE (DEF JAM)	604	34	25/70	-38
19	18 11 17 20 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GUSTO)	1025	4	23/69	-10
20	20 2 2 42 PAOLO NUTINI JENNY DON'T BE HASTY (ATLANTIC)	585	32	23/66	-5
21	47 2 0 0 CORINNE BAILEY RAE LIKE A STAR (GUSTO/ROLO/EMI)	357	53	23/46	83
22	22 2 2 8 NERINA PALLOU SOPHIA (LTD/FLOOR)	331	31	22/48	-8
23	27 4 4 60 CHRIS LAKE FEAT. LAURA V CHANGES (ARCADE)	242	28	22/42	8
24	28 15 36 36 CHRISTINA AGUILERA AIN'T NO OTHER MAN (RCA)	923	16	21/57	-7
25	23 18 0 6 SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE (EMC)	1211	5	21/55	-12

© Warner Music Central. Compiled from 6000+ in-STORE & Satellite 175,000 (Week ending 24/03/05) as at 24/03/05.

**L Scissor Sisters**  
White Girls  
Barley's Garage  
which spent eight weeks at the number one on the airplay chart, returned 61-29 this week. The Scissor Sisters are number one for the seventh time in a row with I Don't Feel Like Dancing. With number-up Lemar

42% behind and losing ground, I Don't Feel Like Dancing could easily beat Gray's run at the top. Cranking its play tally to 2,823 last week, it was ahead 72 times on Corp, 59 times on Rock, 59 times on 40s and more on the airplay chart - 61-29 this week.

**10. Lilly Allen**  
After 15 weeks in the Top 50 of the airplay chart - six of them at one - Lilly Allen's debut single Soile slips out the list this week.



Half the Price... Unmistakably... The most enchanting... Album on... Single I'M ALL RIGHT... www.madeinpey.com



### CAPITAL

The Last AIRPLAY TITLE

Pos	Artist/Track	Reps	Last	Wk	Address
1	1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYGRAM)	2823	3	85/03	2
2	2 SNOW PATROL CHASING CARS (FISHER)	1591	5	29/35	19
3	3 THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	1691	-4	31/68	11
4	4 THE FEELING NEVER BE LONELY (ISLAND)	1795	15	56/95	-4
5	5 PINK U & UR HAND (LAMEC)	1493	14	40/06	-1
6	6 JAMES MORRISON YOU GIVE ME SOMETHING (POLYGRAM)	1878	10	34/97	0
7	7 PINK WHO KNEW (LAMEC)	1427	4	24/80	0
8	8 THE ZUTONS VALERIE (DELAGO)	571	9	36/85	30
9	9 THE KILLERS WHEN YOU WERE YOUNG (REVEAL)	852	16	23/02	4
10	17 LEMAR IT'S NOT THAT EASY (RCA)	1776	15	60/42	-4

### CHRYSLIS

The Last AIRPLAY TITLE

Pos	Artist/Track	Reps	Last	Wk	Address
1	1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYGRAM)	2823	3	85/03	2
2	5 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GFFEN)	1156	13	38/75	5
3	4 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GUSTO)	1025	4	23/69	-10
4	2 JUSTIN TIMBERLAKE SEXYBACK (JIVE)	1143	1	36/03	-21
5	10 FEDDIE LE GRAND PUT YOUR HANDS UP 4 DETROIT (D&K)	12	18	19/03	
6	7 CASCAO EVERYTIME WE TOUCH (ADM)	713	481	18/02	
7	6 PINK U & UR HAND (LAMEC)	1493	14	40/06	-1
8	8 CASSIE ME & U (BAD BOY)	340	10	13/03	
9	17 PUSSYYCAT DOLLS I DON'T NEED A MAN (ADM)	1052	708	11/04	
10	36 AVANT FEAT. NICOLE SCHERZINGER LIE ABOUT US (WARRNER)	1052	708	11/04	

# Play Chart

WEEK		LAST WEEK		WEEKS ON CHART		PEAK POSITION		WEEKS TO NO. 1		WEEKS AT NO. 1	
DATE	WEEK	DATE	WEEK	1	2	3	4	5	6	7	8
26	37	3	20	PUSSYCAT DOLLS I DON'T NEED A MAN	ARIA	847	20	20.39	18		
27	31	1	6	JAMES MORRISON WONDERFUL WORLD	POLYOR	280	305	19.98	121		
28	36	30	6	FEDDE LE GRAND PUT YOUR HANDS UP A DETROIT	DATA	299	25	19.25	18		
29	35	20	6	GNARLS BARKLEY CRAZY	WARNER BROS	355	8	18.30	72		
30	33	1	39	LIL CHRIS CHECKING IT OUT	IGA	182	130	17.82	49		
31	30	12	20	BEYONCE FEAT. JAY-Z DEJA VU	COLUMBIA	701	2	17.80	-3		
32	34	2	25	THE AUTOMATIC RECOVER	BUNGE/POLO/DOR	251	1	17.51	29		
33	34	4	43	LOSTPROPHETS A TOWN CALLED HYPOCRISY	VISUAL NOISE	188	-3	17.39	6		
34	26	5	43	KEISHA WHITE I CHOOSE LIFE	IMPACT	297	7	17.37	-22		
35	29	22	53	THE FEELING FILL MY LITTLE WORLD	ISLAND	1091	13	17.03	-13		
36	32	1	37	CHANEL MY LIFE	NEWCASTLE/MUSIC/SOUNDS	280	6	16.52	33		
37	45	4	34	LUPE FIASCO FEAT. JILL SCOTT DAYDREAMIN'	ATLANTIC	309	14	16.46	15		
38	43	2	34	THE ZUTONS VALERIE	DECADES	1285	10	16.19	-2		
39	39	1	0	BOB SINCLAR & CUTEIE.B ROCK THIS PARTY	DEFLECTED	175	52	15.89	90		
40	41	3	0	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BABY	SONANTALIC	403	-5	14.99	-2		
41	38	26	26	ROGUE TRADERS VOODOO CHILD	IGA	490	9	14.92	-3		
42	49	10	0	RONAN KEATING IRIS	POLYOR	674	-9	14.27	14		
43	37	9	0	KEANE CRYSTAL BALL	ISLAND	552	-64	13.89	20		
44	37	8	65	SANDY THOM WHAT IF I'M RIGHT	IGA	973	-12	13.75	-12		
45	42	1	0	MY CHEMICAL ROMANCE WELCOME TO THE BLACK...	REPRO	382	80	13.73	48		
46	48	9	36	CASSIE ME & U	IMPACT	177	1	12.88	2		
47	33	1	33	BRENDON SOUNDCLASH WHEN THE NIGHT FEELS...	BAY/IMPACT	154	26	12.74	8		
48	35	9	28	KASABIAN EMPIRE	COLUMBIA	322	8	12.66	-78		
49	36	1	0	THE KOOKS OOH LA	VIRGIN	238	42	12.65	62		
50	35	13	44	PAOLO NUTINI LAST REQUEST	ATLANTIC	604	-21	12.39	5		

## PRE-RELEASE

THE DATE	ARTIST	TITLE	EST. VALUE
1	BAZILLOR	AMERICA	5027
2	CORINNE BAILY RAE	LIKE A STAR	2347
3	MERINIA PALLOT	SOPHIA	2242
4	JAMES MORRISON	WONDERFUL WORLD	2056
5	FEDDE LE GRAND	PUT YOUR HANDS UP A DETROIT	1925
6	BOB SINCLAR & CUTEIE.B	ROCK THIS PARTY	1859
7	P DIDDY/NICOLE SCHERZINGER	COME TO ME BABY	1809
8	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK...	1763
9	THE KOOKS	OOH LA	1375
10	THE MAGIC NUMBERS	TAKE A CHANCE	1026
11	ELTON JOHN	THE BRIDGE	1025
12	ALL SAINTS	ROCKSTAR	9499
13	LEANN RIMES/B MCADDEN	EVERYBODY'S SOMEONE	981
14	BEATFREAK	SUPERFREAK	899
15	LUTHER VANROSS	SHINE	891
16	GEORGE MICHAEL/MITTA	THIS IS NOT REAL LOVE	856
17	ROUTE 33	LOOKING BACK	732
18	THE ORDINARY BOYS	LOVE AT THE TOP	692
19	JAMES DEAN BRADFIELD	AN ENGLISH GENTLEMAN	622
20	JUSTIN TIMBERLAKE	MY LOVE	618

## ON THE RADIO THIS WEEK

DATE	ARTIST	TITLE	EST. VALUE
1	ONE DIRECTION	WALK	5027
2	ONE DIRECTION	WALK	5027
3	ONE DIRECTION	WALK	5027
4	ONE DIRECTION	WALK	5027
5	ONE DIRECTION	WALK	5027
6	ONE DIRECTION	WALK	5027
7	ONE DIRECTION	WALK	5027
8	ONE DIRECTION	WALK	5027
9	ONE DIRECTION	WALK	5027
10	ONE DIRECTION	WALK	5027
11	ONE DIRECTION	WALK	5027
12	ONE DIRECTION	WALK	5027
13	ONE DIRECTION	WALK	5027
14	ONE DIRECTION	WALK	5027
15	ONE DIRECTION	WALK	5027

## RADIO GROWERS

THE DATE	ARTIST	TITLE	WEEKS ON CHART	EST. VALUE
1	LETTICE TORN	IF YOU DON'T LOVE ME	253	509
2	LEMAR	IT'S NOT THAT EASY	20	1776
3	THE FEELING	NEVER BE LOVELY	20	1776
4	PINK U & I	LR HAND	19	1776
5	SUGABABES	EASY	19	1776
6	RONAN KEATING	I CALL IT LOVE	19	1776
7	LIZARD	RICHIE I CALL TO YOU	19	1776
8	THE ORDINARY BOYS	LOVE AT THE TOP	19	1776
9	PUSSYCAT DOLLS	I CHOOSE LIFE	19	1776
10	JAMES MORRISON	WONDERFUL WORLD	19	1776

## RADIO TWO

THE DATE	ARTIST	TITLE	WEEKS ON CHART	EST. VALUE
1	MERINIA PALLOT	SOPHIA	1	2347
2	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1	2347
3	LEMAR	IT'S NOT THAT EASY	1	2347
4	ZUTONS	VALERIE (LOOK WHAT YOU'VE DONE)	1	2347
5	BAZILLOR	AMERICA	1	2347
6	LIZARD	RICHIE I CALL TO YOU	1	2347
7	KEISHA WHITE	I CHOOSE LIFE	1	2347
8	CORINNE BAILY RAE	LIKE A STAR	1	2347
9	LIL ALLEN	LIN	1	2347
10	JAMES MORRISON	WONDERFUL WORLD	1	2347
11	THE FEELING	NEVER BE LOVELY	1	2347
12	LEANN RIMES/BRIAN MCADDEN	EVERYBODY'S SOMEONE	1	2347
13	JAMES DEAN BRADFIELD	AN ENGLISH GENTLEMAN	1	2347
14	ELTON JOHN	THE BRIDGE	1	2347
15	EMBRACE	TARGET	1	2347
16	RICHARD HAWLEY	HOTEL ROOM	1	2347
17	DRURY DRAIN	BOY NOTHING'S GOING TO CHANGE...	1	2347
18	JADESADY	YOU	1	2347
19	SIMPLY RED	OH WHAT A KATIE	1	2347
20	MATE MELUJA	IT'S ONLY PAIN	1	2347

**EFFECT WORLD**  
*Sade's Lovers Rock*  
You'll hear all year long  
30 October  
on sale 23 October

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

### EMAP BIG CITY

THE DATE	ARTIST	TITLE	WEEKS ON CHART	EST. VALUE
1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1	2347
2	THE KOOKS	OOH LA	1	2347
3	THE FEELING	FILL MY LITTLE WORLD	1	2347
4	JAMES MORRISON	WONDERFUL WORLD	1	2347
5	PINK U & I	LR HAND	1	2347
6	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	1	2347
7	JAMIELLA	SOMETHING ABOUT YOU	1	2347
8	LEMAR	IT'S NOT THAT EASY	1	2347
9	THE ZUTONS	VALERIE	1	2347
10	THE FEELING	NEVER BE LOVELY	1	2347

### GCAP - THE ONE NETWORK

THE DATE	ARTIST	TITLE	WEEKS ON CHART	EST. VALUE
1	PINK U & I	LR HAND	1	2347
2	THE FEELING	NEVER BE LOVELY	1	2347
3	LEMAR	IT'S NOT THAT EASY	1	2347
4	SANDY THOM	WHAT IF I'M RIGHT	1	2347
5	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1	2347
6	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	1	2347
7	RED CHILI	PERPETUOUS TELL ME BABY	1	2347
8	ANDIANO	WANDER MYWAY	1	2347
9	DAVID CUETTA	VS THE EGGS	1	2347
10	P DIDDY FEAT. NICOLE SCHERZINGER	COME TO ME	1	2347

# Singles

Scissor Sisters spend a third week at one as the arrival of a physical format lifts The Killers to two, while Janet and Kelly are the highest new entry at 18

30.09.06  
Top 75

# The Official UKs

## TOP 20 DOWNLOADS

Rank	Artist	Title	Label
1	Scissor Sisters	I Don't Feel Like Dancin'	Priddy
2	The Killers	When You Were Young	Mercury
3	Justin Timberlake	SexyBack	Jive
4	Nelly Furtado	Timbaland Promiscuous	Geffen
5	Nelly Furtado	Timbaland Promiscuous	Geffen
6	The Feeling	Never Be Lonely	Island
7	Fergie	London Bridge	Blond
8	The Fratellis	Chelsea Dagger	Recoil
9	Shakira	Feat. Wyclef Jean Hips Don't Lie	Elek
10	Robbie Williams	Rudebox	Chrysalis
11	Pink	U + I Hand	LaFace
12	David Guetta	Vs The Egg Love Don't Let Me Go (Walking Away)	All Around The World
13	Cascada	Every Time We Touch	Mercury
14	BeYonce	Feat. Jay-Z DeJa Vu	Sony BMG
15	P Diddy	Feat. Nicole Scherzinger Come To Me	Bad Boy/Interscope
16	Chamillionaire	Feat. Krayzie Bone Ridin'	Universal
17	Lemar	It's Not That Easy	White Rabbit
18	Lily Allen	Lon	Rebel
19	Muse	Starlight	Virgin
20	James Morrison	You Give Me Something	Nonesuch

© The Official Charts Company 2006. Compiled from Sept 30 to Sept 26, 2006.

## TOP 20 RINGTONES

Rank	Artist	Title	Label
1	Scissor Sisters	I Don't Feel Like Dancin'	Priddy
2	Justin Timberlake	SexyBack	Zomba/Interscope/Chappell/Motown/Bach
3	Shakira	Feat. Wyclef Jean Hips Don't Lie	Sony ATV/Interscope/PackMusic
4	Robbie Williams	Rudebox	BMG/Interscope/Universal
5	Nelly Furtado	Timbaland Promiscuous	Interscope/Universal/Cherrytree
6	Snow Patrol	Chasing Cars	Big Life
7	Chamillionaire	Feat. Krayzie Bone Ridin'	EMI/Universal/3
8	Mickey Monelle	Vs Jessy Dancing In The Dark (Dancing Dots & U)	AMG/BB
9	Cassie	Me & U	Real Gone Music/Interscope
10	Rogue Traders	Voodoo Child	Sweet Park
11	BeYonce	Feat. Jay-Z DeJa Vu	Mercury/FM/Universal/Interscope
12	Cascada	Every Time We Touch	Mercury
13	Rihanna	Unfaithful	Cherrytree/Interscope
14	David Guetta	Vs The Egg Love Don't Let Me Go	Cherrytree/Interscope
15	Pink	U + I Hand	LaFace
16	Christina Aguilera	Ain't No Other Man	BMG/Interscope/Universal/3
17	Lily Allen	Smile	Island/Universal/3
18	Sandi Thom	I Wish I Was A Punk Rocker (With Flowers...)	REBEL
19	Nelly Furtado	Maneater	Mercury/Cherrytree/Interscope/Universal
20	David Guetta	Vs The Egg Love Don't Let Me Go...	Mercury/Cherrytree/Interscope/Universal

© The Official Charts Company 2006. Compiled by NPG/ICLIP from Sept 30 to Sept 26, 2006.

## TOP 20 EUROPEAN DOWNLOADS

Rank	Artist	Title	Company
1	Scissor Sisters	I Don't Feel Like Dancin'	Universal
2	The Killers	When You Were Young	Sony BMG
3	Justin Timberlake	SexyBack	Sony BMG
4	Snow Patrol	Chasing Cars	Universal
5	Nelly Furtado	Timbaland Promiscuous	Universal
6	The Feeling	Never Be Lonely	Universal
7	Shakira	Feat. Wyclef Jean Hips Don't Lie	Sony BMG
8	Robbie Williams	Rudebox	EMI
9	Rihanna	Unfaithful	Universal
10	Pink	U + I Hand	Sony BMG
11	James Morrison	You Give Me Something	Universal
12	BeYonce	Feat. Jay-Z DeJa Vu	Sony BMG
13	Fergie	London Bridge	Universal
14	David Guetta	Vs The Egg Love Don't Let Me Go	Universal
15	Gnarls Barkley	Crazy - Single Version	Warner
16	The Fratellis	Chelsea Dagger	Universal
17	Christina Aguilera	Ain't No Other Man	Sony BMG
18	Fergie	London Bridge	Universal
19	Evanesence	Call Me When You're Sober	Sony BMG
20	Muse	Starlight	Warner

© The Official Charts Company 2006.



**10. Pink**  
Slings off Pink's 15th hit U + I Hand slip for the third week in a row but it is in a weak part of the chart and able to climb 15-10 on sales of 10,147, achieving its highest placing yet, while becoming the third Top 10 hit off her current album, 'I'm Not Dead', following Stupid Girls (number five) and Who Know (number five). I'm Not Dead returned to the Top 10 after a 15-week absence last week but slips 9-11 this week, although its sales are up week-on-week by 14% at 18,737.



**18. Janet Jackson & Nelly**  
A few weeks after celebrating her 40th birthday, Janet Jackson can celebrate her 40th hit, debuting this week at number 18 on sales of 7720 for Call On Me. Also featuring rapper Nelly, for whom it is the 39th hit in less than six years, Call On Me is the first single from Jackson's new album 20 V.O., whose title and style are a nod to her 1985 solo breakthrough album Control, from which an unexpected seven of the main tracks were hit singles, the thing of being 'What Moves You Drive' and 'You Drive You Love' and 'Let's Make A Wish'.

Rank	Artist	Title	Label
1	Scissor Sisters	I Don't Feel Like Dancin'	Priddy
2	The Killers	When You Were Young	Mercury
3	Justin Timberlake	SexyBack	Jive
4	Nelly Furtado	Feat. Timbaland Promiscuous	Geffen
5	Fergie	London Bridge	Blond
6	Shakira	Feat. Wyclef Jean Hips Don't Lie	Elek
7	Cascada	Every Time We Touch	Mercury
8	Snow Patrol	Chasing Cars	Big Life
9	Jamella	Something About You	Parlophone
10	Pink	U + I Hand	LaFace
11	The Feeling	Never Be Lonely	Island
12	Lemar	It's Not That Easy	White Rabbit
13	Robbie Williams	Rudebox	Chrysalis
14	The Fratellis	Chelsea Dagger	Recoil
15	Chamillionaire	Feat. Krayzie Bone Ridin'	Universal
16	Cassie	Me & U	Real Gone Music
17	David Guetta	Vs The Egg Love Don't Let Me Go (Walking...)	Cherrytree
18	Janet Jackson & Nelly	I Wish I Was A Punk Rocker (With Flowers...)	REBEL
19	Lil' Chris	Checkin' It Out	BMG
20	BeYonce	Feat. Jay-Z DeJa Vu	Mercury
21	Pussycat Dolls	I Don't Need A Man	Interscope
22	Muse	Starlight	Virgin
23	Jay	Put Your Money Where Your Mouth Is	Mercury
24	The Zutons	Oh Stacey (Look What You've Done!)	Parlophone
25	The Automatic	Recover	Mercury
26	Rogue Traders	Voodoo Child	Mercury
27	Lily Allen	Lon	Rebel
28	Kasabian	Empire	Cherrytree
29	Rihanna	Unfaithful	Cherrytree
30	Christina Aguilera	Ain't No Other Man	Mercury
31	Lostprophets	A Town Called Hypocrisy	Mercury
32	Evanesence	Call Me When You're Sober	Columbia
33	Bedouin Soundclash	When The Night Feels My Song	Mercury
34	Lupe Fiasco	Feat. Jill Scott Daydreamin'	Mercury
35	The Kooks	She Moves In Her Own Way	Virgin
36	Cherish Faith	Sean Paul Do It To It	Capitol
37	Arctic Monkeys	Leave Before The Lights Come On	Mercury
38	Lily Allen	Smile	Rebel

Artist	Title	Label	
39	Cherish Faith	Sean Paul Do It To It	Capitol
40	Cherish Faith	Sean Paul Do It To It	Capitol
41	Cherish Faith	Sean Paul Do It To It	Capitol
42	Cherish Faith	Sean Paul Do It To It	Capitol
43	Cherish Faith	Sean Paul Do It To It	Capitol
44	Cherish Faith	Sean Paul Do It To It	Capitol
45	Cherish Faith	Sean Paul Do It To It	Capitol
46	Cherish Faith	Sean Paul Do It To It	Capitol
47	Cherish Faith	Sean Paul Do It To It	Capitol
48	Cherish Faith	Sean Paul Do It To It	Capitol
49	Cherish Faith	Sean Paul Do It To It	Capitol
50	Cherish Faith	Sean Paul Do It To It	Capitol

# Singles Chart

Rank	Artist	Title	Label
39	<b>CHANEL MY LIFE</b>	Not Rated	RECORDS 83
40	<b>DANIEL O'DONNELL CRUSH ON YOU</b>	Reprise	0529329 (1)
41	<b>KELSI FEAT. TOO SHORT BOSSY</b>	Wipe	0507514 (1)
42	<b>PAOLO NUTINI JENNY DON'T BE HASTY</b>	Atlantic	0763
43	<b>MICKY MODELLE V JESSY DANCING IN DARK</b>	As Seen On TV	0506002 (1)
44	<b>PAOLO NUTINI LAST REQUEST</b>	Atlantic	0506002 (1)
45	<b>CAST OF HIGH SCHOOL MUSICAL BREAKING FREE</b>	Walt Disney	82
46	<b>RAZORLUSH IN THE MORNING</b>	Mercury	070205 (1)
47	<b>JERALOUSY LUCY</b>	Purple	0512709 (1)
48	<b>SUPAFIX INC MOVING TOO FAST</b>	Capitol	0742132 (1)
49	<b>PINK WHO KNEW</b>	Lotus	0251472 (1)
50	<b>CORD SEA OF TROUBLE</b>	Island	0200229 (1)
51	<b>CHINGY FEAT. TYRESE PULLIN' ME BACK</b>	Capitol	0742132 (1)
52	<b>LIONEL RICHIE I CALL IT LOVE</b>	Capitol	0742132 (1)
53	<b>THE FEELING FILL MY LITTLE WORLD</b>	Island	0512709 (1)
54	<b>GUILLEMOTS TRAINS TO BRAZIL</b>	Majestic	07099 (1)
55	<b>THE ZUTONS VALERIE</b>	Dunstone	0712049 (1)
56	<b>SCOTT MATTHEWS ELUSIVE</b>	Island	0507514 (1)
57	<b>SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)</b>	Island	0507514 (1)
58	<b>OK GO HERE IT GOES AGAIN</b>	Angel	02
59	<b>X-PRESS 2 KILL 100</b>	Island	0507514 (1)
60	<b>CHRIS LAKE FEAT. LAURA V CHANGES</b>	Aprile	08
61	<b>SNOW PATROL YOU'RE ALL I HAVE</b>	Epic	0703868 (1)
62	<b>WOLFMEATHER LOVE TRAIN</b>	Mercury	0710877 (1)
63	<b>KEISHA WHITE I CHOOSE LIFE</b>	Kemos	0512709 (1)
64	<b>THE STREETS PRANGIN' OUT</b>	Capitol	0742132 (1)
65	<b>SANDI THOM WHAT IF I'M RIGHT</b>	Island	0507514 (1)
66	<b>GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF A BOHEMIAN</b>	Island	0507514 (1)
67	<b>THE KOONS NAIVE</b>	Mercury	0710877 (1)
68	<b>THE BLUETONES MY NEIGHBOUR'S HOUSE</b>	Capitol	0742132 (1)
69	<b>GNARLS BARKLEY SMILEY FACES</b>	Mercury	0710877 (1)
70	<b>AXWELL FEAT. STEVE EDWARDS WATCH THE SUNRISE</b>	Polygram	070205 (1)
71	<b>LARRIKIN LOVE HAPPY AS ANNIE</b>	Island	0507514 (1)
72	<b>MUSE SUPERMASSIVE BLACK HOLE</b>	Island	0507514 (1)
73	<b>ARMAND VAN HELDEN FEAT. TARA MYMMY</b>	Island	0507514 (1)
74	<b>NICKY WIRE BREAK MY HEART SLOWLY</b>	Island	0507514 (1)
75	<b>PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS</b>	ADM	07014 (1)

■ New entries  
■ Re-entries  
■ Reggae No Entry  
■ Platinum (100,000)  
■ Gold (50,000)  
■ Silver (25,000)  
■ New entry based on download only

**As used by Radio One**  
 Chart coverage from Saturday  
 late last Sunday to Saturday  
 evening is based on sales from  
 4.00pm to 4.00pm the following  
 day. The Official UK Charts  
 Company 2005. Produced with  
 87% on BARS cooperation

**23. Jet**  
 Aussie rockers Jet scored five Top 40 hits from their 2003 debut album Get Born, which was a major hit for them here, selling more than 400,000. Silent since then, they return this week with Pit Your Money Where Your Mouth Is. The introductory single from their new album Shine On, which is released next Monday, Put Your Money Where Your Mouth Is achieves a safe landing for Jet, debuting at number 23 on sales of 5,126. It also debuts at number 14 in Australia this week.



**24. The Zutons**  
 Why Won't You Give Me Your Love and Valerie, the first two singles from The Zutons' current album Tired of Hoping Around, both debuted at nine but third single On Stacey (Look What Your Mouth Is) falls to make it a hat trick, debuting at 24 on sales of 4,578. Although the two previous hits reached the same peak, their sales were far from identical, with Why Won't You Give Me Your Love selling 37,023 and Valerie selling 86,794 to date. The album reissues 44-20 this week.

## HIT 40 UK

Rank	Artist	Title	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Polydor	
2	THE KILLERS WHEN YOU WERE YOUNG	Vertigo	
3	JUSTIN TIMBERLAKE SKYBACK	JIVE	
4	KELLY FURSTAD FEAT. TIMBALAND FROM SCISSORS	EPIC	
5	FERDIE LONDON BRIDGE	GETTEN	
6	SHAKIRA FEAT. WYCLE JENNA HIPS DON'T LIE	EPIC	
7	CASCADIA EVERYTIME WE TOUCH	ALBM	
8	SNOW PATROL YOU'RE ALL I HAVE	Telstar	
9	JAMELLA SOMETHING ABOUT YOU	VERGIN	
10	PINK U & I R HAND	Lake	
11	LEMAR IT'S NOT THAT EASY	ISG	
12	THE FEELING NEVER BE LONELY	Island	
13	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Capitol	
14	THE KOONS SHE MOVES IN HER OWN WAY	Island	
15	THE FRATELLI CHELSEA DAGGER	Capitol	
16	CASSIE ME & U	Mercury	
17	ROBBIE WILLIAMS RUCEROX	CHRISGELS	
18	CHAMILLONAIRE FEAT. KRATZY BONE RUDIN	EMERALGAL	
19	PINK WHO KNEW	Lake	
20	PUSSYCAT DOLLS I DON'T NEED A MAN	ADM	
21	BEYONCE FEAT. JAY-Z DEJA VU	Columbia	
22	JAMES MORRISON YOU GIVE ME SOMETHING	Virgin	
23	JANET JACKSON & NELLY CALL ME	VERGIN	
24	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RCA	
25	LILY ALLEN LNU	Parlophone	
26	MUSE STARLIGHT	NELSON 3 BARBERS	
27	THE FEELING FILL MY LITTLE WORLD	Island	
28	THE ZUTONS VALERIE	Dunstone	
29	ROGUE TRADERS VOODOO CHILD	RCA	
30	RHIANNA UNFAITHFUL	Capitol	
31	THE ZUTONS ON STACEY (LOOK WHAT YOUR MOUTH IS)	Dunstone	
32	LILY ALLEN CHECKIN' IT OUT	RCA	
33	PAOLO NUTINI LAST REQUEST	Atlantic	
34	LILY ALLEN SMILE	Regal	
35	SANDI THOM WHAT IF I'M RIGHT	Island	
36	PHO FLASCO FEAT. JILL SCOTT DAYDREAMIN'	Atlantic	
37	PAOLO NUTINI JENNY DON'T BE HASTY	Capitol	
38	CHERISH FEAT. SEAN PAUL OF THE YOUNGBOOZE DO IT TO IT	Capitol	
39	THE AUTOMATIC REODER	BUENAVISITA/EPIC	
40	JET PUT YOUR MONEY WHERE YOUR MOUTH IS	Atlantic	

## TOP 30 PHYSICAL SINGLES

Rank	Artist	Title	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Polydor	
2	THE KILLERS WHEN YOU WERE YOUNG	VERTIGO	
3	JUSTIN TIMBERLAKE SKYBACK	JIVE	
4	SHAKIRA FEAT. WYCLE JENNA HIPS DON'T LIE	EPIC	
5	NELLY FURSTAD FEAT. TIMBALAND FROM SCISSORS	GETTEN	
6	FERDIE LONDON BRIDGE	EPIC	
7	JANET JACKSON & NELLY CALL ME	VERGIN	
8	JAMELLA SOMETHING ABOUT YOU	BRITMUSIC	
9	ROBBIE WILLIAMS RUCEROX	CHRISGELS	
10	LEMAR IT'S NOT THAT EASY	KEMARITTE KIBICI	
11	CASSIE ME & U	BAD KITT	
12	CHAMILLONAIRE FEAT. KRATZY BONE RUDIN	EMERALGAL	
13	JET PUT YOUR MONEY WHERE YOUR MOUTH IS	ATLANTIC	
14	THE ZUTONS ON STACEY (LOOK WHAT YOUR MOUTH IS)	BERLINGSKY	
15	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Capitol	
16	THE AUTOMATIC REODER	BUENAVISITA/EPIC	
17	BEYONCE FEAT. JAY-Z DEJA VU	Columbia	
18	DANIEL O'DONNELL CRUSH ON YOU	REDFLE	
19	CHANEL MY LIFE	HOLCOMB	
20	CHERISH FEAT. SEAN PAUL DO IT TO IT	Capitol	
21	THE FEELING NEVER BE LONELY	Island	
22	CORD SEA OF TROUBLE	Island	
23	MUSE STARLIGHT	NELSON 3 BARBERS	
24	RHIANNA UNFAITHFUL	Capitol	
25	THE FRATELLI CHELSEA DAGGER	ATLANTIC	
26	ROGUE TRADERS VOODOO CHILD	VERGIN	
27	KELLY FEAT. TOO SHORT BOSSY	Island	
28	WOLFMEATHER LOVE TRAIN	Mercury	

The Official UK Singles Chart is compiled on a weekly basis by the BPI and BARS based on sales information from 4,000 record outlets, incorporating both CD and cassette sales.

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

2009/06  
Top 75

# The Official UK

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

## TOP 20 MUSIC DVD

UK Chart	ARTIST TITLE	Label
1	1 <b>U2 ZOO TV - LIVE IN SYDNEY</b>	Universal/WEA
2	1 <b>FREE FOREVER</b>	Warner
3	1 <b>FREDDIE MERCURY LOWER OF LIFE SINGER OF SONGS</b>	Parlophone
4	2 <b>PINK FLOYD PULSE - 20 YEARS</b>	Parlophone
5	3 <b>GREEN LIVE AT WAREHAM STADIUM</b>	Parlophone
6	5 <b>PINK FLOYD SYD BARRETT PINK FLOYD SYD BARRETT</b>	Parlophone
7	4 <b>WHO THE VEGETAS ARE</b>	Sire/WEA
8	9 <b>PINK FLOYD THE WALL</b>	Sire/WEA
9	3 <b>LIVE CAST RECORDING LES MISERABLES IN CONCERT</b>	Warner
10	13 <b>BLONDIE LIVE</b>	BMG/UK
11	12 <b>VARIOUS 40 YEARS OF TOP OF THE POPS - 1964-2004</b>	BBC/TV
12	10 <b>THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE</b>	Warner
13	6 <b>STATUS QUO THE ONE &amp; ONLY</b>	Universal/TV
14	7 <b>LEO ZEPPELIN SOKE REMAINS THE SAME</b>	Warner
15	8 <b>ANDREA BOCCELLI I AM IN TUSCANY</b>	Polygram
16	20 <b>BURBIE WILLIAMS WANT WE GOT LAST SUMMER</b>	Orion
17	17 <b>VARIOUS ARTISTS JERRY SPRINGER - THE OPERA</b>	Fox Video
18	16 <b>THE EAGLES HELL FREEZES OVER</b>	BMG Video
19	18 <b>ELVIS PRESLEY 68 COMEBACK SPECIAL</b>	BMG Video
20	8 <b>GIRLS ALROUND THE RECORD</b>	Profile

## TOP 20 COMPILATIONS

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

## THE YEAR SO FAR: TOP 20 ALBUMS

UK Chart	ARTIST TITLE	Label
1	1 <b>ARCTIC MONKEYS WHOEVER PEOPLE SAY I AM THAT'S MY NAME</b>	Capitol
2	2 <b>SHOW PATROL EYES OPEN</b>	Parlophone
3	3 <b>HOURS IN SILCO INDUSTRY OUT</b>	Virgin
4	4 <b>BACK JOHNSON I AM GREEN DREAMS</b>	Bristle
5	5 <b>CORINNE BAILEY RAE CORINNE BAILEY RAE</b>	Mercury
6	6 <b>RED HOT CHILI PEPPERS STADIUM ARCADIUM</b>	Warner
7	7 <b>KEANE UNDER THE IRON SEA</b>	Island
8	8 <b>JAMES BLUNT BACK TO BEDLAM</b>	Atlantic
9	9 <b>KELLY CLARKSON BREAKAWAY</b>	RCA
10	10 <b>KUISER CHIEFS EMPLOYMENT</b>	Bristle
11	11 <b>SHAYNE WARD SHAYNE WARD</b>	Sire
12	12 <b>WILL YOUNG KEEP ON</b>	Sire
13	13 <b>KT TUNSTALL LIVE TO THE TELESCOPE</b>	BMG
14	15 <b>PUSSYCAT DOLLS PCD</b>	ADM
15	14 <b>CHARLES BARKLEY'S COLLECTED - THE BEST OF</b>	Mercury
16	16 <b>MASSIVE ATTACK COHESION - THE BEST OF</b>	Virgin
17	17 <b>JUNNY J. NO HIDE</b>	Capitol
18	18 <b>PIINKIE SOUTH JOURNEY SOUTH</b>	Sire
19	19 <b>GORILLAZ DEMON DAYS</b>	Parlophone
20	20 <b>IRINA SIMONOV THE VERY BEST OF</b>	ISLAND



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



**21. Pussycat Dolls** Completing a full year on the chart, during which time it has never charted higher than number eight or lower than number 42, the Pussycat Dolls' debut album PCD rallies 38-21 this week, an fifth single 'Don't Need A Man' debuts at number 21 on sales of 5,448. Downloads PCD sold 12,180 copies last week - its top tally for eight weeks - and is selling towards its ninth chart, with a mere of 102,794 at close of business last Saturday. In America, it has sold 2,146,583 and drops 17-23 this week.

UK Chart	ARTIST TITLE	Label
1	1 <b>SCISSOR SISTERS TA-DAH</b>	Capitol
2	2 <b>THE FRATELLI COSTELLO MUSIC</b>	Capitol
3	1 <b>JUST TIMBERLAKE FUTURESEX/LOVESOUNDS</b>	Island
4	4 <b>WIN PATROL EYES OPEN</b>	Parlophone
5	3 <b>LEMAR THE TRUTH ABOUT LOVE</b>	Warner
6	6 <b>ELTON JOHN THE CAPTAIN &amp; THE KID</b>	Mercury
7	8 <b>RAZORLIGHT RAZORLIGHT</b>	Virgin
8	5 <b>KASABIAN EMPIRE</b>	Capitol
9	4 <b>BOB DYLAN MODERN TIMES</b>	Capitol
10	6 <b>THE FEELING TWELVE STOPS AND HOME</b>	Island
11	9 <b>PINK I'M NOT DEAD</b>	Capitol
12	10 <b>LILY ALLEN ALRIGHT, STILL</b>	Capitol
13	15 <b>THE KOOKS INSIDE IN/INSIDE OUT</b>	Virgin
14	11 <b>JAMES MORRISON UNDISCOVERED</b>	Capitol
15	13 <b>MUSE BLACK HOLES &amp; REVELATIONS</b>	Nonesuch
16	10 <b>NELLY FURTADO LOOSE</b>	Mercury
17	21 <b>SCISSOR SISTERS SCISSOR SISTERS</b>	Capitol
18	5 <b>FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO</b>	Capitol
19	16 <b>PAOLO NUTINI THESE STREETS</b>	Mercury
20	44 <b>THE ZUTONS TIRED OF HANGING AROUND</b>	Capitol
21	38 <b>PUSSYCAT DOLLS PCD</b>	Capitol
22	38 <b>BREAD THE SOUND OF BREAD</b>	Capitol
23	108 <b>THE KILLERS HOT FUSS</b>	Capitol
24	6 <b>DJ SHADOW THE OUTSIDER</b>	Capitol
25	6 <b>CHRISTINA AGUILERA BACK TO BASICS</b>	Capitol
26	6 <b>GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF A BOHEMIAN</b>	Capitol
27	6 <b>FERGIE THE DUTCHESS</b>	Capitol
28	13 <b>MISSY ELLIOTT RESPECT M.E.</b>	Capitol
29	3 <b>BASEMENT JAXX CRAZY TITCH RADIO</b>	Capitol
30	51 <b>CORINNE BAILEY RAE CORINNE BAILEY RAE</b>	Mercury
31	25 <b>KEANE UNDER THE IRON SEA</b>	Island
32	26 <b>SHAKIRA ORAL FIXATION VOL. 2</b>	Capitol
33	3 <b>BEYONCE B'DAY</b>	Capitol
34	33 <b>FEEDER THE SINGLES</b>	Capitol
35	34 <b>ORSON BRIGHT IDEA</b>	Capitol
36	24 <b>SANDI THOM SMILE IT CONFUSES PEOPLE</b>	Mercury
37	42 <b>JACK JOHNSON IN BETWEEN DREAMS</b>	Capitol
38	37 <b>BILLY JOEL PIANO MAN - THE VERY BEST OF</b>	Capitol



# Albums Chart

New		MOTIF TITLE		MOTIF TITLE	
39	30	NINA SIMONE THE VERY BEST OF	1968-2003	12	12
40	NEW	THE RAPTURE PIECES OF THE PEOPLE WE LOVE	Various	12	12
41	27	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I WANT	Various	12	12
42	NEW	FREE CHRONICLES - THE VERY BEST OF	Various	12	12
43	52	RIHANNA A GIRL LIKE ME	Various	12	12
44	52	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Various	12	12
45	33	IRON MAIDEN A MATTER OF LIFE AND DEATH	Various	12	12
46	32	GUILLELMOS THROUGH THE WINDOWPANE	Various	12	12
47	NEW	MASSIVE ATTACK COLLECTED - THE BEST OF	Various	12	12
48	28	LIONEL RICHIE COMING HOME	Various	12	12
49	34	RAY LAMONTAGNE TROUBLE	Various	12	12
50	29	DIANA KRALL FROM THIS MOMENT ON	Various	12	12
51	54	ELO ALL OVER THE WORLD - THE VERY BEST OF	Various	12	12
52	13	LOSTPROPHETS LIBERATION TRANSMISSION	Various	12	12
53	69	KT TUNSTALL EYE TO THE TELESCOPE	Various	12	12
54	0	IRON MAIDEN THE NUMBER OF THE BEAST	Various	12	12
55	54	THE AUTOMATIC NOT ACCEPTED ANYWHERE	Various	12	12
56	0	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Various	12	12
57	43	CHAMILLIONAIRE THE SOUND OF REVENGE	Various	12	12
58	66	THE BLACK EYED PEAS MONKEY BUSINESS	Various	12	12
59	39	ADAM AND THE ANTS THE VERY BEST OF	Various	12	12
60	58	WOLFMOTHER WOLFMOTHER	Various	12	12
61	49	THE ROLLING STONES FORTY LICKS	Various	12	12
62	56	CHARLIE LANDSBOURGH HEART AND SOUL	Various	12	12
63	0	AUDISLAVE REVELATIONS	Various	12	12
64	68	KELIS TASTY	Various	12	12
65	NEW	CHRIS ISAAK THE BEST OF	Various	12	12
66	40	FLEETWOOD MAC GREATEST HITS	Various	12	12
67	56	ROBBIE WILLIAMS GREATEST HITS	Various	12	12
68	76	JAMES BLUNT BACK TO BEDLAM	Various	12	12
69	30	JACK JOHNSON CURIOUS GEORGE (OST)	Various	12	12
70	NEW	BONNIE 'PRINCE' BILLY THE LETTING GO	Various	12	12
71	41	RICHARD HAWLEY COLES CORNER	Various	12	12
72	46	MASTODON BLOOD MOUNTAIN	Various	12	12
73	75	GREEN DAY AMERICAN IDIOT	Various	12	12
74	74	BASEMENT JAXX THE SINGLES	Various	12	12
75	66	CHARLIS BARKLEY ST ELSEWHERE	Various	12	12

Chart compiled by an actual sales and survey by SoundScan, which covers all territories 4,000 UK shops. © The Official Charts Company 2006. Based on sales by B1 and BARS warehouse.



**23. The Killers** When We Were Young, the first single from the new Killers album *Sam's Town*, jumps 5-2 on sales of 28,682 on its first week, on an official reissue, to become their highest charting single to date, beating the number three peak of *Somebody Told Me*, one of four hits from their debut album *Hot Fuss*. It also generates enough interest in the group for hot *Fuss* to jump 31-23 on sales of 10,262. That's its highest weekly sale for 39 weeks and its highest position for 54 weeks. *Sam's Town* is out next Monday (2 October).

## TOP 10 INDIE SINGLES

Pos	Artist	Title
1	DAVID GUETTA VS THE EGG LOUVE	DONT LET ME GO (WALKING AWAY)
2	THE BLUETONES	MY NEIGHBOUR'S HOUSE
3	NICKY WIRE	BREAK MY HEART SLOWLY
4	ARCTIC MONKEYS	LEAVE BEFORE THE LIGHTS COME ON
5	LOSTPROPHETS	A TOWN CALLED HYPOCIST
6	X-PRESS	2 KILL 100
7	FREESTYLERS/PENDULUM/SIRALONE	RAIN KILLER
8	DANIEL O'DONNELL	CRUSH ON YOU
9	HOWLING BELLS	GETTING SUN
10	EMBRACE	TARGET

## TOP 10 INDIE ALBUMS

Pos	Artist	Title
1	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS
2	BASEMENT JAXX	CRAZY TRIP RADIO
3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT
4	BONNIE 'PRINCE' BILLY	THE LETTING GO
5	LOSTPROPHETS	LIBERATION TRANSMISSION
6	BASEMENT JAXX	THE SINGLES
7	BERT JACONS	THE BLACK SWAN
8	THE BANTONERS	BROUWER BOY SOLDIERS
9	CHARLIE LANDSBOURGH	HEART AND SOUL
10	THOM YORKE	THE BRASER

## TOP 10 ROCK ALBUMS

Pos	Artist	Title
1	MUSE	BLACK HOLES & REVELATIONS
2	IRON MAIDEN	THE NUMBER OF THE BEAST
3	MASTODON	BLOOD MOUNTAIN
4	IRON MAIDEN	A MATTER OF LIFE AND DEATH
5	LOSTPROPHETS	LIBERATION TRANSMISSION
6	WOLFMOTHER	WOLFMOTHER
7	AUDISLAVE	REVELATIONS
8	EVANESCENCE	FALEIN
9	GREEN DAY	AMERICAN IDIOT
10	FREE CHRONICLES	THE VERY BEST OF

## TOP 10 JAZZ ALBUMS

Pos	Artist	Title
1	NINA SIMONE	THE VERY BEST OF
2	DIANA KRALL	FROM THIS MOMENT ON
3	NINA SIMONE	SONGS TO SING - THE BEST OF
4	PUPPINS SISTERS	RETROA BOY/TOM DOLLAR
5	MADELINE PEYRONIX	CARELESS LOVE
6	MADELINE PEYRONIX	HALF THE PERFECT WORLD
7	NORAH JONES	COME AWAY WITH ME
8	MICHAEL BUBBLE	IT'S TIME
9	SADE	THE BEST OF
10	RAY CHARLES	THE DEFINITIVE

## TOP 10 CLASSICAL ALBUMS

Pos	Artist	Title
1	BRYN TEREL	TUOTO MOZART
2	ALFIE BOE	CLASSIC FM PRESENTS
3	THE CHOIRBOYS	THE CHOIRBOYS
4	KATHERINE JENKINS	LIVE A DREAM
5	BEHLINER PORTRAIT	HOLST/BE PLANETS
6	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE
7	MARIO LANZA	THE COMPLETE COLLECTION
8	HANS-LUDWIG POSLITZ	IN ADAMS/CORIGLIANO/MOVIOLICIO
9	KOZEMBA/RAE/RATTLER	MOZART/ARIES
10	PIVARETTI/DOMINGO/CARRERAS	HESSON DORMA

■ New release ■ Highest New Entry ■ Platinum CD/DVD/Box Set ■ Silver CD/DVD/Box Set  
■ New release ■ Silver CD/DVD/Box Set ■ Gold CD/DVD/Box Set ■ PPI Platinum Europe CD European Sales

LIZ LOVILL 12 LIZ LOVILL 12 LIZ LOVILL 12 LIZ LOVILL 12 LIZ LOVILL 12 LIZ LOVILL 12 LIZ LOVILL 12 LIZ LOVILL 12	NINA SIMONE 12 ROSA PONS 12 RED HOT CHILI PEPPERS 12 FRANKIE 12 PUSHECOUT 12 NICKY WIRE 12 THE RAYMONDS 12 IRON MAIDEN 12	ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12 ROBBIE WILLIAMS 12	THE RAYMONDS 12 THE RAYMONDS 12 THE RAYMONDS 12 THE RAYMONDS 12 THE RAYMONDS 12 THE RAYMONDS 12 THE RAYMONDS 12 THE RAYMONDS 12
--	--	--	--

B1 tracks marked on combined CD and vinyl. PPI Platinum Europe CD European Sales. All other prices are in £. The price of £1.99 includes 10% off the recommended retail price. The price of £1.99 includes 10% off the recommended retail price. The price of £1.99 includes 10% off the recommended retail price.

The price of £1.99 includes 10% off the recommended retail price. The price of £1.99 includes 10% off the recommended retail price. The price of £1.99 includes 10% off the recommended retail price. The price of £1.99 includes 10% off the recommended retail price. The price of £1.99 includes 10% off the recommended retail price.

For full specialist chart listings, visit [www.musicweek.com](http://www.musicweek.com)





the **KILLERS**

*Sam's Town*



**MU**

© 2006 Vodafone Music Awards Ltd. All rights reserved.

**Fri 10th & Sat 11th November**  
**MANCHESTER**  
**EVENING NEWS ARENA**  
0202 700 8000, 0800 444 5557

**Sund 12th Nov**  
**CARDIFF**  
**INTERNATIONAL ARENA**

**Tue 14th & Wed 15th November**  
**BIRMINGHAM NEC**  
0121 412 4123

**Friday 16th November**  
**NOTTINGHAM ARENA**

**Saturday 18th November**  
**SHEFFIELD**  
**HALLAM FM ARENA**  
0114 256 5656

**Sunday 19th November**  
**NEWCASTLE**  
**METRO RADIO ARENA**  
0191 267 8000

**Tottenham & Wembley**  
**London**  
**WEMBLEY ARENA**

24hr cc helpline: 0871 7200 260 / 0871 230 6230 or  
buy online: [www.vodafonemusic.co.uk](http://www.vodafonemusic.co.uk) / [www.vodafone.co.uk](http://www.vodafone.co.uk)  
© Vodafone Music Awards Ltd 2006. All rights reserved.

**No 1 Album**  
**BLACK HOLES & REVELATIONS**  
OUT NOW

# LUST FOR LIVE?

VOTE FOR YOUR FAVOURITE 'LIVE BREAKTHROUGH ACT'  
AND YOU COULD WIN TICKETS TO THE VODAFONE  
LIVE MUSIC AWARDS. TEXT 'ACT' TO 61500 TO  
ACCESS THE MOBILE WEBSITE AND VOTE.

**VODAFONE**  
**LIVE MUSIC AWARDS**

[www.vodafonemusic.co.uk](http://www.vodafonemusic.co.uk)



**FRANZ FERDINAND**

**YOU'D HAVE  
SUCH BETTER**

CD

www.vodafone.co.uk

*Miniature*



**XFM**

**RUBICKS IN MINIATURE**  
**LIVE AT BIRMINGHAM BARFLY**

[WWW.RUBICKS.NET](http://WWW.RUBICKS.NET)