



02.09.06/£4.25

In this week's issue: **Robbie Williams exclusive interview;**
Free copy of video magazine Promo Plus: the charts in full

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02.09.06 Pink The Fratellis Muse Gomez Jamelia Justin Timberlake

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"I'm well aware of how many **different things** people perceive me as. To some people, to the **six million people** that keep buying the records, I'm the best fucking thing out there. Then there's a **whole group of people** who think I am what is bad about the recording industry; people who think that I am a fucking joke, that I am some **end-of-the-pier entertainer**, which I fucking am. I was brought up on holiday camps. My father **is a cabaret artist**. That's where I learnt my craft. Some people like to pretend that they never went to Blackpool on holiday, that they never spent a week in their **caravan in Great Yarmouth**. You know, I fucking did, **I'm a bluecoat**. I'd be the entertainment manager in Carnavon Bay **if I hadn't written Angels**, do you know what I mean? Some people will look at that and go, 'Well, that's un-credible and shit, and it comes from a naff place'. Yeah, we do. **That's fucking Britain**. That's where we come from."

Robbie Williams
talks exclusively
to Music Week.
See p2-3



RUDEBOX TRACK

1. **Rudebox** - produced/written with Soul Mekawik
 2. **Viva Life On Mars** - produced/written with Soul Mekawik
 3. **Lowlight** (Lewis Taylor cover) - produced by Mark Ronson
 4. **King Of The Bongo** - (Manu Chao cover) - produced by Mark Ronson
 5. **She's Madonna** - produced/written with Pet Shop Boys
 6. **Keep On** - written with Stephen Duffy, produced by Mark Ronson
 7. **Good Doctor** - written with Jerry Meehan, produced by Mark Ronson
 8. **The Actor** - produced/written with Brandon Christy
 9. **Never Touch That Switch** - produced/written with Soul Mekawik
 10. **Levitate** (Human League cover) - produced by William Orbit
 11. **We're The Pet Shop Boys** (Bly Robert Friend cover) - produced by Pet Shop Boys
 12. **Bardham Normals** - produced/written with Soul Mekawik
 13. **Kiss Me** (Staples Tim Tin Duffy cover) - produced by Dave Gray, produced by William Orbit
 14. **The Eighties** - produced/written with Jerry Meehan
 15. **The Nineties** - produced/written with Jerry Meehan
 16. **Summertime** - written with Axl Genta, produced by William Orbit
Bonus track:
Dickhead - produced/written with Jerry Meehan

Robbie: 'I'm competitive'

In an exclusive interview to set up his new album, Rudebox, Robbie Williams talks to *Music Week* about the process behind the creation of the ninth album of his solo career, the writing process, his future in the business and perceptions of the UK's biggest music star. By *Stuart Clarke*

Exclusive

Music Week: It sounds like you were really enjoying yourself on the new record. How did the album come about?

Robbie Williams: To be honest with you I made it by mistake. I was recording the last album and, while Stephen Duffy was doing overdubs, I started fannying about on an Apple Mac. It was just me and Jerry [Meehan], who is my bass player, and we sort of share the same sense of humour.

At the time I was really into a song by Mitchell. Brothers called Routine Check. I played it to death and I said to Jerry, for a laugh, 'We should do a song like this.' So we made a song called Dickhead, which is a hidden track on the album. Then I did a song called The Eighties, which is autobiographical rap territory, whatever you call it, and we followed that up with The Nineties.

I'd already had in my head that I wanted to cover Lovelight [Lewis Taylor] at some point and King Of The Bongo [Manu Chao] and within a week I had seven songs together. I thought, 'Seven songs is nearly an album, you know.'

Following that I got together with Mark Ronson and William Orbit and, before we knew it, I'd actually found myself. It started with a sort of hobby and a musician's holiday, and then I went 'Oh fucking hell this is me. This is what I've been trying to make for eight albums.'

Typically, do you enter the studio with a vision of the type of album you want to make or was the process this time unusual?

Well, yeah. I sort of had a moment of clarity [making this album]. I was in the studio with Kelvin [Andrews] and Danny [Spencer] listening back to [Robbie and I

had this internal dialogue that went, 'Oh yeah, do songs like the ones you like!' It was one of those 'Doh!' moments, because I'm 11 years into a solo project. I tried to make Rudebox and wrote Rock DJ by mistake. This has taken a long time, but I think it's all to do with confidence, being in my thirties and pleasing myself.

It does sound like the process was quite effortless this time around. Yeah, with a lot of the other albums I suppose I've been trying to please a lot of people that are unpleasable. Now, I'm 32, and I've just gone, 'Oh fuck yeah, this is me.' I grew up listening to the Top 40, I taped it. And, one Christmas, Caravan *Of Love* by the Housemartins really took my interest and I've been trying to make these [sorts of] records ever since. Songs that, for want of a better expression, give a 14- or 15-year-old pleasure over Christmas.

How did you get involved with Mark Ronson?

Mark Ronson is somebody I met years ago. I had a meeting with him and his manager and Mark was interested in working with me and he's always been in my mind as somebody to work with. Obviously,

I went 'Oh fucking hell this is me. This is what I've been trying to make for eight albums'

making a record like Ecstasyloop or Intensive Care, it's not like a Mark Ronson kinda deal. This time, the moment I realised that I was getting an album together it was like 'Now I can use Mark Ronson, that'd be fucking brilliant!' He's very friendly, it's incredibly

I suppose I've been trying to please a lot of people that are unpleasable. Now, I'm 32, and I've just gone, 'Oh fuck yeah, this is me.'

knowledgeable, multi-multi-multi-talented, and his got a hip-hop past. And that's great for me. Plus he doesn't mind working with Robbie Williams.

Working with him, was it a different experience for you?

It was just exciting to be in New York with somebody who's got his finger on the pulse, who has the same sort of heroes and sensibilities that I have, and someone who can give me a hip-hop track - Good Doctor is a hip-hop track, and I'm on it! It was very exciting because I've always been a massive fan of hip-hop and I've always been a massive fan of Old Trafford, that's a box ticked; I'm on a hip-hop track, that's another box ticked. I'm in a very fortunate

position now where I get to live out all of my fantasies.

So what's the next box?

Well, the next album's on its way and it's a return to acid house!

I presume the collaborations with Mark Ronson led to Lily Allen's involvement. Were you with her in the studio with her much?

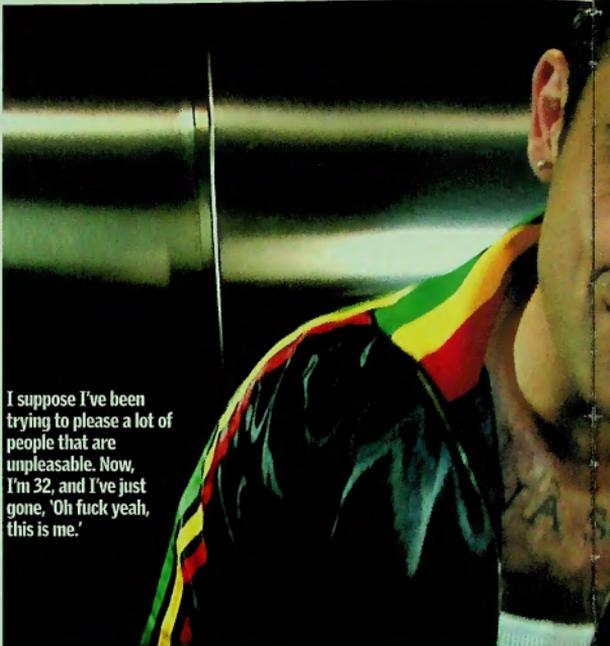
No I wasn't. When Mark was recording the backing vocal I was in the studio with the Pet Shop Boys and William Orbit, so Lily came in while I was away. But I did meet up with her and spent an afternoon with her and just had a chat. She was fucking lovely. I think she's great for pop music.

Lyricaly, you've always tended to take a fairly direct approach with your subject matter. Does this side of the songwriting process come fairly easily to you?

Well, being in Take That was more of a blessing than a curse, because I'd already sold my soul to Santa, when I was 16. Coming out of Take That, I can hardly turn around and say, 'Well now I'm going to be Radiohead.' I don't have to fit in lyrically or musically, I don't have to have the same indie rulebook that my peers have. It's difficult, because everybody seems to live by a set of rules, and I haven't tried the book. You know what I mean? Being in Take That has afforded me the opportunity to go, 'Right, I can say and do what I want.' And I'm never going to be Radiohead or Muse or whoever; I'm Robbie Williams.

What is your approach to writing lyrics? Do you have a structure?

I do it line by line - as you do [laughs]. With a song like The Nineties, nothing came off the top of my head. It'll be a case of



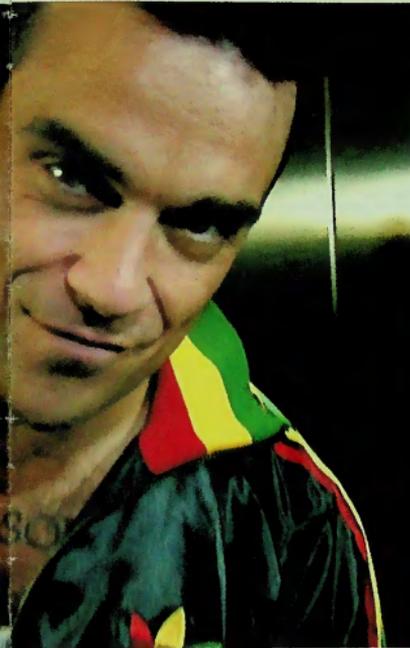
ROBBIE WILLIAMS DISCOGRAPHY
1997 Life thru A Lens
1998 The Born Sinner
2000 Sing When You're Winning

2001 Sing When You're Winning
2002 Escapology
2003 Live At London
2004 Greatest Hits
2005 Intimate Care
2006 Rudebox

Free with this issue, *Promo* magazine, the inside guide to the most creative work in music vision



...itive. I want to win!



grabbing the Apple Mac and going, 'Right, I've got this line, put one rhyme into another, and I'd sort of get egged on and spurred on by Jerry [Meehan] and we'd both be giggling at what we can and can't say. You know, take a Stanley kane and go and play with someone's eyes' [The Nineties], is pretty hardcore, but I think that's funny. We fucking giggled all night.

What is your ultimate ambition?

I'm ultra competitive. I want to win. My aim is pure, my aim is true, I set out to make really fucking big songs with good lyrics and melodies. Now whether I achieve that is in the eye of the beholder, but when I'm writing, there's a whole group of people that fucking hate me and I'm like 'Right, I want them!' It's a battle that unfortunately I don't think I can win, but it's not through any desperate need to be loved, it's

through a desperate need to win. I'm brought on facts and figures and, for me, I try and sting from my heart and then win the race. There's some people that I'm trying to compete with and compete against who are in a different track and field event than I'm in.

How do you think you are perceived?

I'm well aware of how many different things people perceive me as. To some people, to the six million people that keep buying the records, to a huge majority of them, I'm the best fucking thing out there.

Then there's a whole group of people who think I am what is bad about the recording industry; people who think that I am a fucking joke, that I am some end-of-the-pier entertainer, which I am. I was brought up on holiday camps. My father is a cabaret artist

- in the Eighties I saw shed-loads of cabaret, it's where I grew up, that's where I learnt my craft, so that's what I am.

Now some people like to pretend that they never went to Blackpool on holiday and some people like to pretend that they never spent a week in their caravan in Great Yarmouth, you know I fucking did, I'm a bluecoat. If I wasn't doing this, I'd be an entertainment manager in Carnarvon Bay, if I hadn't written Angels.

Some people will look at that and go 'Well, that's unbelievable and shit, and it comes from a naff place.' Yeah, we do! That's fucking Britain! That's where we come from.

We didn't all come out the womb and put a parka on, and Wallabies and say, 'Listen, I'm 18 months old, but what I'd really like to do is ride a scooter.' We didn't do that. We all went on holiday to fucking holiday camps. That's where I come from and, as I say, I'm not Thom Yorke. Don't know who he went on holiday [laughs], he probably went to museums and burlesque theatre or something. But I went to fucking Tenby!

There are five covers on the album, including the second single Lovelight by Lewis Taylor. How did you come across the track?

I found it on a Tom Middleton compilation. I was sat there for ages with that song. I nearly sent a letter over to Justin Timberlake and said, 'Have a listen to this and see if you like it.' I'm glad I hadn't, now, because I've shot the video for it, but it's just huge. I think it will be as big, if not bigger than Angels.

With the Pet Shop Boys, you've been a fan first and foremost. Was it hard then going into the studio to record with them?

For me, I don't get on with a lot of people. I don't find it easy to socialise. I've got my group of

It's difficult because everybody seems to live by a set of rules, and I haven't read the book

friends and I'm happy with them, but the rest of the world I don't really know, and feel kind of shy around. What was great for me was getting in with my heroes and having a laugh with them and feeling really comfortable. And on top of that we created some great

music. But first and foremost it was like 'I'm with Neil and Chris and I'm making them laugh, and they make me laugh, it's great.'

You also cover a Stephen Duffy track.

Kiss Me is paying homage to Stephen Duffy. He's quite funny about that song, because I think that's his Take That moment and he's equally cursed and blessed to have written it. I sat down and had a listen to the Take That songs recently and fucking loved them. And there's part of me that's doing this cover to take the piss out of Steve, but also to show Steve what a great song it is.

Do you still enjoy the touring?

To be honest with you, I'm a weird artist. I'm an artist that prefers doing promotion to touring. I would rather sit all day being interviewed and then go and sing a couple of songs on a TV show in Mexico, or Chile or Argentina, than I would do getting up in front of 80,000 people.

I'm not very big on commitment and, with the people buying a ticket, I've committed to them that I'm going to be there and give them two hours' worth of a great show. When really, I can get my ego topped up by going and singing my single to a backing track on some TV show somewhere in France or Chile or wherever. The thing about this tour is, it's not giving me a nervous breakdown, so there's a plus.

How do you feel about mobile phone video footage of your shows ending up on YouTube 20 minutes after the concert finishes?

To be honest with you, because I'm so excited about this album and so excited about Rudebox being the single, I come offstage and I go and have a look at YouTube and see what people are saying about the record. I love YouTube, I like all those viral things. You get some great ideas on there. Somebody's done a - I think the youngsters call it - a mash-up of Stevie Nicks and Rudebox; now that's fucking brilliant. I wanna do that. So people come up with an awful lot of ideas that I can actually use. I'm a big fan of people feeling as though they're part of it.

Have you ever considered an involvement in the other side of the business?

God no, that sounds like work. I didn't get into showbusiness to work.

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Robbie ponders his next move



As he prepares for the release of his seventh studio solo album, Robbie Williams admits he is considering his future as a recording artist.

Williams says he faces fundamental questions in the months ahead over how he plans to take his career forward.

'For me, I've got to take the view over the next 12 months and see if I want to be part of the machine anymore, because I don't see me signing again. I reserve the right to change my mind, but it's a question of what I want and where I want to be,' he says.

'I've done 2m tickets on this tour, now do I want to do that again? Do I want to be omnipresent Robbie Williams? Can I live without radio picking my song and putting it on the playlist? Can I live without this many people buying the tickets? Can I live with selling 300,000 to a million records online, maybe more, hopefully more? Can I live with that and have a better life and an easier life or is this fame thing something that I'm addicted to?'

When it comes to that next move, Williams suggests, 'I don't know where I stand with it all at the moment. I've had a good run. If all the radio stations decided that Robbie Williams simply isn't the artist that they need to be playing anymore, I can't complain. But what I'm saying is then, 'Do I take things into my own hands and dismantle this monster and have a nice life?'

More immediately, his focus is on new album Rudebox, released in the UK on October 23 and pairing him once again with songwriter Stephen Duffy, while other contributors include Lily Allen, Mark Ronson and Pet Shop Boys.

The single Rudebox is released on September 4.

PINK CAST LIST
 Product Manager:
 Julie Gray, RCA
 National Radio:
 Leighton Woods,
 RCA
 Regional Radio:
 Lynn Swandehorst,
 RCA

National Press:
 Chloe Meick/Kate
 Head, RCA, TV
 Promotions:
 Annette Miller,
 Jacqui Quarfi, RCA
Regional Press:
 Beth Brookfield,
 RCA

Online Promotions:
 Ben Towley/Sib
 Weller, RCA



SNAP SHOT PINK



Pink will be the first artist to benefit from an expansion of the PlayStation Portable line in Europe by putting her name to a new pink-coloured console.

The handset, which will launch in the UK on October 27, is the first to be connected with a second party artist or brand.

Included with the Pink PSP will be a UMG (Universal Media Disc) video featuring a collection of the artist's music videos, footage of her UK album showcase, an exclusive interview and a new track currently not available on any Pink album in Europe.

Zomba's senior VP of International John Fleckenstein

says the tie-up offers an opportunity for Pink to find footing with the broader gaming audience. "Our hope is that the new people who buy PSP will discover her through the free content we're offering," he says. "For a lot of people that may have seen her video, or heard a song on the radio, they may not know the breadth of her talent. For us, that's the payoff." Anyone buying the Pink PSP console will gain access to a raft of online content via the official PSP website. Sony Computer Entertainment UK marketing manager Mary Tristram says Pink offers PlayStation a road to a new market.

Era promises this year's conference to be best yet

Indie Conference

Retail

by Paul Williams
 Retail association Era says it is going bigger and better for its second Indie Conference, taking in a larger venue, more presentations and new financial backing from labels.

A year after hosting the first event, offering independent retailers fourth-quarter release presentations from across the industry, Era will be repeating the exercise with a second conference scheduled to take place in Birmingham on Wednesday, September 20.

However, with more time to plan this year and the opportunity to learn lessons from the inaugural event, Era is promising an even stronger conference that will be more specifically tailored to indie stores' needs.

"It's a bigger venue with more presentations than some of what I would say are the more specialist companies," says Era deputy chairman Paul Quirk.

The new venue comes in the shape of the Holiday Inn, while Era has tightened up last year's schedule to allow Proper to join the existing line-up of repertoire presenters comprising EMI, Pinnacle, Sony BMG, Universal, Vital and Warner.

Island Records' The Fratellis and 1965 Records' The View are being lined up to play live during the presentations, which Quirk says will be geared more this time towards the indie retail sector following complaints last year that some of the

major focused too much on established acts and not enough on "indie-friendly" repertoire.

"We do need to know about acts we've never seen before who could be huge and could be next year's Kooks," says Quirk, who originally came up with the idea of a fourth quarter conference specifically for indie retailers.

Although the first conference was financed exclusively by Era (then Bard), labels have agreed to give financial backing for this year's event, which will come a fortnight after EMI (September 6, London's Mermaid Theatre) and Universal (September 7, Shepherds Bush Empire) host individual fourth quarter presentations for all retailers in London.

Entry for the event - which last year attracted more than 150 delegates - will again be free, while pre-

sentations will also be made this year by Millward Brown, 7Digital, Muzo and Ranger. In addition, Era will be detailing October's National Music Week and giving a guide to indie store initiatives. "We want to open up awareness about what other people are doing, such as on eBay, the internet, changing their multi-buy policies and doing value charts," says Quirk.

Era general secretary Kim Bayley says the conference also provides an important outlet for retailers to interface with label representatives and other retailers. "They get to meet each other, which is really good because it's about the only place indie retailers get a chance to do so. Even without the presentations, last year was useful from a networking perspective," she says.

paul@musicweek.co.uk



The Fratellis playing live at this year's Indie Conference

New TOTP2 starts next month

The Top Of The Pops brand will be absent from UK TV screens for just two months, as the BBC finalises a new series of TOTP2 to air at the end of September.

The new series is to continue in the vein of the established TOTP2 formula and combine vintage material from the Top Of The Pops archive with new performances, for which studio time has already been booked.

The first show in the series is scheduled to be broadcast on September 30 and the season runs until Christmas on a Saturday teatime slot on BBC2.

TOTP disappeared from screens at the end of July, when the BBC announced it would be continuing TOTP2 and promised a Christmas

special at the very least. The latest news means the name will not be off the airworks for as long.

Pluggers have been told that the BBC will be recording 12 performances on September 14 and 15, with two performances featuring each week between September 30 and November 4. The plan is then to book more studio time for recording either in late October or early November.

These timings are yet to be confirmed, and the BBC is holding meetings this week and next in which it hopes to finalise the editorial content of each show. The team behind the new series is led by Mark Cooper and Sally Wood, who were respectively executive producer and producer of TOTP

until it was taken off air.

As the series is yet to be officially signed off, none of the show's producers is willing to speak on the record about the plans. However, one senior BBC figure describes the team's task over the next few weeks as being akin to working out ways of "keeping a vintage wine refreshed", so it seems likely that some new element will be injected into the traditional formula.

It will also be one of the few shows with a dedicated music element on terrestrial BBC television, following the demise of the main TOTP. Later With Jools... is currently off the air while Tonight With Jonathan Ross returns in 10 days' time.

UK live tour next month launches Popworld Radio web stream

Popworld Radio goes live

Radio

by Jim Larkin

Popworld is organising a series of gigs around the UK to promote a new radio offering, which it intends to build into a fully-fledged music station.

The brand is launching Popworld Radio this Saturday, a 30-minute stream available through www.channel4radio.com, consisting of music, interviews from the Popworld television show, listener competitions and presenters Alex Zane and Alexa Chung. It will also be broadcasting highlights from a new live platform called The Music They Should Play On The Radio Tour, designed to attract listeners and also to give support for undiscovered talent.

The tour is a link-up between Popworld Promotes, a multimedia initiative aimed at discovering new talent, and music promotion company Curious Generation. It launches on September 20 at London's Madame JoJo's and will take



Alex Zane and Alexa Chung: to start presenting on Popworld radio

in at least 10 UK venues, each show consisting of two bands discovered through Popworld Promotes and two local acts chosen by Curious Generation. The performances will be captured and broadcast on Popworld Radio.

"We feel there's not enough variety in what radio is doing today," says Popworld CEO Martin Lovde. "What we want to do across all our services is encourage access,

involvement and participation and this is an extension of that."

Lovde says that, although the radio stream is yet to launch, plans are already afoot to turn it into a 24-hour station. Details of shows beyond the first tour are still to be announced, but Lovde says at least a dozen are planned over the next 10 months. Curious Generation managing director Charles Baybutt says, "It is a great

opportunity for unsigned talent to break out on the UK music scene and appeal to a wide audience of music fans."

Mostly, Popworld Radio will offer a combination of the undiscovered talent featured in the tour and the chart material that tends to be featured on the Popworld television show.

Channel 4 director of radio Nathalie Schwarz says the broad strategy across the organisation is to secure digital radio licences and launch a number of 4-branded radio stations. Before the licences are available, Schwarz says the company will be pushing to develop its online audio content with the spirit of innovation and risk-taking for which Channel 4 is renowned.

Channel 4 Radio has also secured the services of John Peel's son Tom Ravenscroft, who last Thursday began hosting a weekly show of unsigned music produced by Konk Productions. The show can be heard by logging on to www.channel4radio.com. www.musicweek.com

Shareholders welcome more bids for SMG

SMG shareholders are waiting to see if venture capital firms are willing to make a better offer than that made by Ulster Television for the group.

After weeks of speculation, TalkSport controller Ulster Television confirmed it had entered into merger talks with the Virgin Radio owner. However, although the deal would create a powerful group with two national radio stations valued at €400m, it is an all-paper deal that would offer no cash premium for shareholders.

It means shareholders are faced with the choice of owning a stake in an enlarged and more powerful media company or selling up for a profit and walking away, should venture capitalists get involved.

"Both would be better businesses in a combined company but SMG is owned by shareholders," says Richard Menzies-Gow, media analyst at Dresner Kleinwort Wasserstein. "Ultimately, from an investor standpoint, you want as much

from your shares as possible. There has been a rise around 75p and if someone comes in with 90p you have to decide if you want to take the cash now. SMG shareholders have had a rough ride recently and if they decide they've had enough of owning shares in this area they may decide to walk away."

Despite speculation over venture capital interest, no group has yet made an official approach to SMG, which says there are no ongoing discussions on the table. There has also been reports that the SMG board is to reject the Ulster offer, claiming it is an opportunistic attempt by the Irish company to wrestle control of its Scottish rival at a time when it does not have a chief executive, following the departure of Andrew Flanagan last month.

Kiss takes relaunch to the next level

Empire's Kiss brand is to simulcast a series of specialist shows as it presses the button on a new analogue network.

From next month, late night shows from the likes of John Digweed, Jay Cunningham and David Rodigan will be heard not only on London-based Kiss 100 but also in Bristol and East Anglia, following a rebranding of Empire's two Vibe stations as Kiss 101 and Kiss 105-108.

Several other programmes will also be networked across all three Kiss FM stations, as part of a scheduling revamp coming into effect on Wednesday, September 6. In turn, the Bristol and East Anglia outlets will share daytime broad-

casting with the exception of breakfast and drivetime. Carl Cox and Armin van Buuren are also joining the network.

Kiss 100's own weekday schedule is also being overhauled, although, as expected, Robin Banks will remain in the weekday breakfast slot. When Banks took over from Bam Bam in April it was seen as a temporary move, but he is now being given a longer run after

Listeners will be able to hear London Kiss 100 late night shows in Bristol and East Anglia

adding 47,000 listeners in the quarter two Rajar figures. Kiss group programme director Andy Roberts took charge of programming for the London station in May. "I looked at the music policy and the presenters and the whole dynamic with a view to getting it on a better track. The main thing was the music policy, and that set it up for a great set of Rajars in my first full quarter," he says.

Roberts has made several changes to the London station's line-up, including Justin Wilkes' arrival from Capital Radio to host the 5am to 12 noon weekday slot. James Merritt, who presently hosts mornings, will occupy the same

slot on Kiss 101 and Kiss 105-108.

Toni Phillips, currently broadcasting on Sunday afternoons, will take over the weekday lunchtime programme from Chris Phillips, while Simon Dale and Jee Welham continue hosting drivetime and evenings respectively.

Shared weekday output on the Bristol and East Anglia stations will include Nikki Elise occupying breakfast, with Kiss 106's early morning host Web broadcasting from 7 to 9pm. Vibe FM breakfast host Stuart Grant will continue in the breakfast slot, while Matt Rogers and Caroline Cooke will take charge of the Bristol station's breakfast show.

THEPLAYLIST

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

Supported by



LILY ALLEN
Loud (Reggae)
Following Smith's success, this is set for a full commercial release with a cracking new video. (Single, September 25)



OZMOSIS
Imagine (unsigned)
Championed by Spoon on Radio One, this bootleg featuring a rap over the familiar John Lennon track has the makings of a hit. (demo)



NIKOLA RACHELLE
Don't Talk About This Love (unsigned)
Its haunting appeal has a Sarah McLachlan-like charm. A powerful new talent - can you guess the sibling connection? (demo)



ANGUS & JULIA STONE
Private Lawns (Independent)
Closely understated track from this Aussie sibling duo's first EP. Playing like Berliners this Tuesday. (Single, October 2)



THE B.O.M.B.
FEAT. SEAN FINN
Skyright (Overlaid) Already a big club song across Europe. Skyright promises to make a firm commercial impact. (Single, September 25)



NERINA PALLOT
Sophia (14th Floor)
Follow-up to Everybody's Gone To War will further cement Pallot at mainstream radio. (Single, September 25)



EMMA ROHAN
I Just Want You (Mesmerizing)
New version of the demo which was secured by her in the Oz unsigned competition. Catchy guitar-driven pop. (Single, September 25)



GOOSE
British Mode (Skint)
A big, stomping, sleazy bardsline in the track, which sounds like Kasabian doing Daft Punk. (Single, September 18)



JAMELIA
Walk With Me (Parlophone)
The second single from her album and one of Jamie Nelson's last projects at Parlophone stands to keep her on the agenda well into 2007. (album, September 25)



THE LODGE
Noose (Destructible)
The second single from visceral garage rockers The Lodge. Soon heading out in support of *Jailite And The Links*. (Single, September 18)

THE UK'S FAVOURITE ALBUMS OF ALL TIME
1. The Beatles Sgt Pepper's Lonely Hearts Club Band (1967)

2. Michael Jackson Thriller (1982)
3. U2 The Joshua Tree (1987)
4. Fleetwood Mac Rumours (1977)
5. The Beatles Let It Be (1970)

6. The Beatles Revolver (1966)
7. Simon & Garfunkel Bridge Over Troubled Water (1970)
8. The Beatles Abbey Road (1969)

9. Queen A Night At The Opera (1975)
10. The Beatles The Beatles' (The White Album) (1968)
11. The Beatles Rubber Soul (1965)

12. Dire Straits Brothers In Arms (1985)
13. Ozzy Osbourne (1976)
14. REM Automatic For The People (1992)

15. Led Zepplin Led Zepplin IV (Four Symbols) (1971)
16. Abba Hallelujah (1975)
17. Blondie Parallel Lines (1981)
18. Miles Davis Kind of Blue (1959)
19. Led Zepplin Led Zepplin II (1969)
20. Paul McCartney The Beatle (1970)

21. The Beatles Sgt Pepper's Lonely Hearts Club Band (1967)
Chart compiled by the OCC based on the total sales for their favourite albums which have topped the UK chart

MUSICWEEK

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Your guide to the latest news from the music industry

Sign here Creative settles row with Apple

MP3 player manufacturers **Apple** and **Creative** have reached a legal settlement following a dispute over Apple's use of a Creative patent, technology in its devices. Apple will now pay Creative \$100m (£54m) for a paid-up licence to use Creative's awarded patent in all of its products. In addition, the companies announced that Creative has joined Apple's "Made for iPod" programme and will be announcing its own iPod accessory products later this year.

● **Enmap** marketing division Enmap2 has struck a three-month exclusive deal with Napster to promote the music subscription service across its magazine, radio and online platforms. Advertisers will appear in the November and December issues of *FHM*, while advertisements will run on Enmap radio stations.

● **Classic Rock** magazine is to release an album of blues rock through Gut Active Records. The September 11-issued album, *Classic Rock Presents Blues Rock*, the second compilation of the magazine has taken the project set brought out earlier this year.

● **Denon** Visuals has teamed up with Enmap to create Q magazine's first interactive DVD, *Q: The Essential Music Quiz*, in time for sale at Christmas. It will be launched on November 27.

● **Morrissey's** new single *In The Future* When All's Well has been made available as a 3 Festival download. The release came through a partnership between Sanctuary/Attack and digital specialist Endanagon.

● **Pink** links up with Sony PlayStation. p4

a funding scheme, British Music Abroad, to nurture emerging British acts and give them financial support to play showcases overseas. Funded by Arts Council England's grants for the arts programme, the scheme offers support to emerging UK acts that have been selected for UK overseas showcase opportunities such as Popkomm, Womex and SXSW.

● **The Village People** have been granted an injunction to stop a UK tribute act from using the name Village People. The tribute act, led by Jason Phillips, have been the subject of legal action from the Seventies act before and have previously agreed to change their name to the Village Boys.

● **New statistics** released by the **Music Industries Association (MIA)** show significant growth in sales of guitars, with total sales breaking the £300m mark for the first time. Sales units have more than doubled since 1999, with nearly 1m guitars sold in 2005.

● **Era** prepares for its second **Indie Conference**. p4

● **SMG** weighs up a UTV approach. p5

includes a series on Abbey Road and Totally Boy Band, a series following five former boy band members as they join together to prepare for the release of their first single.

● **Basement Jaxx**, **Kasabian**, **The Roots**, **The Walkmen** and **The Fratells** are to exclusively preview their new albums through **MySpace**.

stage the BBC's inaugural **Electric Proms**.

● **Will Young** has claimed top spot on a countdown of the most popular artists of the past six months on commercial radio's **The A-Z List** chart show, which broadcasts to 57 stations. The Sony BMG artist beat off the likes of Universal's Sugababes and Warner's Gnarls Barkley to head the chart, which is determined by airplay and sales of downloads, albums, physical singles and music DVDs.

● **Popworld** is moving into London.

● **Luzoade** has launched a temporary download site in association with Audiority to promote its Hydro-Active fitness drink for six months. The campaign will see 3.7m bottles of Hydro-Active distributed with a code which will allow customers to download a 30-minute mix, designed to accompany work-outs.

● **Details of TOTP2** return are unveiled. p4



Kerrang! Awards: get down and dirty

● **Visible Noise's** *Lostprophets* claimed the key prizes at last Thursday's **Kerrang! Awards 2006** at the Brewery in London, walking off with the songs for best album and best British band. Other winners included Warner act *My Chemical Romance*, and *Visible Noise's* *Bullet For My Valentine*. *Kerrang!* staff were given a special award to mark the magazine's 25th anniversary.

● **Kiss** unveils new programming schedules. p5

● **The Roundhouse** has unveiled a programme of events for the rest of the year following its reopening after a £30m refurbishment. The North London venue is to play host to comedy by *Cat Power*, *The Divine Comedy* and *The Zutons* and will also

Exposure

Music high on C4 autumn agenda

● **Chamel 4** has unveiled details of its autumn schedule highlights, which includes broadcasting the **UK Music Hall Of Fame** for a second consecutive year, the **Vodafone Live Music Awards**, the **Diesel-U-Music Awards** and the **Digital Music Awards**, sponsored by BT. Other programming

People

Bidders circle BMG Publishing

● Former **BMG Entertainment** chief executive **Strauss Zelnick** has been among the chasing pack looking to acquire **BMG Music Publishing**. Zelnick is understood to have teamed up with US private equity fund **Apollo Management** to mount a bid for the publishing company.

● **Classical** record label **Deutsche Grammophon** has made two new appointments, filling its president and A&R vice president roles. General manager **Michael Lang** is promoted to president, with immediate effect. Warner Classics International director **Matthew Cosgrove** joins the company as A&R vice president, succeeding **Boyan Rosic**, who was recently appointed managing director of the **Decca Music Group**.

● **Veteran music publisher John Merritt** has died following a battle with cancer. In a career dating back to the Sixties, Merritt worked for Decca's publishing company Burlington Music, ran RCA's publishing arm Sunbury Music, before taking charge of **MAM Music** for Gordon Mills and then overseeing the **Welk Music Group** UK office.

● **IPC Digital** has named the publishing director **Tim Brooks** will leave the publishing company in September to take up a new role as managing director of **Guardian Newspapers**. He is replaced by **Euler Fuller**, formerly **Nuts** and **Loaded** publishing director.

● **RCA** act **Sandi Thom** will tomorrow (Tuesday) play the BT Digital Music Awards launch at London's BT Tower. The awards ceremony itself will take place at the newly-refurbished **Canon Roundhouse** on October 3.

Bottom line

Tower files for bankruptcy cover

● **US-owned Tower Records** has filed for bankruptcy protection from its creditors, as it prepares for a possible sell-off within the next 60 days. The retailer has filed for Chapter 11, the process in the States which allows a company to be protected from its creditors in the face of serious debts.

● **AEG** has seen its chances of building a super-casino alongside the huge music arena in the O2 take a significant step forward after **Wembley** developers withdrew their application for a rival bid.

● **Town & Country Broadcasting**, the company owned by former Virgin Radio and Wireless group chief executive **Jason Bryant**, has completed its acquisition of **Radio Birmingham** and **Radio Carmarthen**.

● **The PRS Foundation** has launched



The Beatles' *Sgt Pepper's Lonely Hearts Club Band* has been named as the public's favourite chart-topping album in a poll to celebrate the 50th anniversary of the UK albums chart (see above).

The 1967 album was joined by three other Beatles albums as the chart's Top 10 with *Revolver* ranking eighth, *Abbey Road* finishing eighth and *The Beatles' (The White Album)* taking 10th spot.

Michael Jackson's *Thriller* claimed runner-up spot just as *U2's The Joshua Tree* ranked third on the chart, which was unveiled on



Rufflo Two on Monday in a three-hour show hosted by **Simon Mayo**.

In the poll, which was compiled by the **Official UK Charts Company**, voters were asked to select their favourite album which had reached number one in the UK plus their 10 favourite "other" albums. This list was headed by **Pink Floyd's Dark Side Of The Moon**.

The main Top 100 was led by the **Seventies** and **Eighties** with 21 albums apiece, while there were 11 albums from the **Sixties**, 21 from the **Nineties** and 20 from the current decade.

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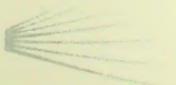
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With the rise of blogging and internet reviews, is the role of the music publicist changing? *Music Week* assembled a panel of five experts to discuss the future of music PR

PR panel move forward into net generation



According to Jeff Jarvis, founder of America's top-selling celebrity bible, *Entertainment Weekly*, the critic is in danger of extinction. Posting to his Buzz Machine blog, Jarvis claimed that, in the digital age, with audiences freely sharing information online, newspaper and magazine reviews are becoming worthless. As examples, he points to the success of *The Da Vinci Code* and *Pirates Of The Caribbean: Dead Man's Chest* – both of which received mailings at the hands of the press, but topped box office worldwide.

This is something US film studios are taking to heart. Last week, the Samuel L. Jackson fright fest, *Snakes On A Plane*, became the latest Hollywood movie to be released without being previewed to film critics.

But is the same thing happening with music? In a world of social networking and instant digital gratification, do reviews still hold currency? Can a positive or negative write-up actually make an impact on sales – especially among younger demographics who, we are regularly told, are spending an increasing amount of their time online?

And if reviews are less important, what does this mean for the role of PR? Are we about to witness a fundamental reassessment of those who are employed to control the flow of information between content owners and the consumer?

To discuss these questions and the challenges

for PR in the digital age, *Music Week* gathered together five senior music publicists for a round table.

Music Week: The current trend for Hollywood studios is to release films without preview screenings for critics. Do you think we might see the same phenomenon in the music industry? Do reviews still matter?

Sundraj Sreenivasan, Polydor: A review will have an impact if you're a high profile artist. If you're an artist who's expected to go to number one and go platinum first week and you get a really negative review, then yes, it can be damaging. But if you're a young band and you get a negative review in one publication, then it doesn't matter as long as you've got a campaign going.

Mel Brown, Impressive PR: I absolutely agree. I don't represent this band, but Captain had really mixed reviews across the board, but what was more important was the fact they had a lot of reviews. I think they've made a big impact because of that.

Duff Battyé, Duff Press: I had an independent act who didn't have any marketing budget, so I was mainly talking to their distributor, and we got a Kerrang! album review. We knew it was going to be good, and the distribution company was asking me whether it was going to be four Ks or five Ks. They were very insistent on this, because if it got

five Ks then they'd be able to shift x amount of extra records. In real terms, that review was very important.

Sarah Pearson, Wasted Youth: If you're a massive band, then I don't think it necessarily affects the sales, but it certainly affects the credibility.

SS: Look at Robbie Williams. People have been slating his record and where he's going, but he'll still go straight to number one.

MW: But surely the difference now is that Robbie's fans can go online and hear his single, and then make their own decision?

DB: I think it's always been rare that press actually sells a record. Press is more of a tool for other media and specifically for radio and TV. Radio and TV do sell records; but you can't get radio and TV without press. Internet reviews and blogs are good for building a fanbase, but they're not going to motivate the rest of the media. [You can't compare] a MySpace review against a *Guardian* review or a *Times* review or a *Mojo* review. That's often what I think clients want me to get. To get those soundbites.

Laura Martin, Scruppy Bird: The teen market is online. The bottom has fallen out of teen publications and the kids who read them are all discovering music online. Also NME are ploughing a lot more of their resources into NME.com, so that shows how important online is becoming.

These in the know (pictured from top left) Duff Battyé, Sundraj Sreenivasan, Sarah Pearson, Laura Martin, Mel Brown

PR's CVs
Sarah Pearson,
 director of
 Wasted Youth
 Slating her PR
 career at Excess
 Press, where she
 became a partner

and set up a
 management/DJ
 division, Pearson
 went on to
 establish her own
 company, Wasted
 Youth. Pearson has
 become known for breaking

Keane, for whom
 she now handles
 press worldwide.
 Her current roster
 includes Lou
 Rhodes (recently
 nominated for the
 Mercury Music

Prize), Bell XI and
 Cyann & Ben (K7).
 She has also
 represented Dey's
 Midnight Runners,
 Lamb and Kate
 Gibbs.

Duff Batty,
 director of Duff
 Press
 With more than 11
 years music
 industry PR
 experience, Batty
 worked for Virgin

and Arista/BMG on
 campaigns for acts
 as varied as the
 Spice Girls, Prince,
 TLC, Puff Daddy,
 Lil' Kim and OutKast.
 Establishing Duff
 Press in 2001, he

now represents a
 broad spectrum of
 artists including
 some of the world's
 biggest rock acts,
 such as Aerosmith,
 Velvet Revolver, Def
 Leppard, Judas

Priest and The
 Lizzy. He was
 shortlisted for a
 Music Week PR
 Award in 2005 for
 his work on the
 Velvet Revolver
 campaign.



A common misconception about PR is that you just send out 150 CDs and work with anyone who comes back to you

Duff Batty, Duff Press

MW: So, for the indie artists that you represent, are you going further down the media chain and building relations with bloggers?

LM: Personally no, but we would possibly look to do so in the future.

MW: Do you think the proliferation of online media has lessened the impact of the physical press?

MB: I think sites like Drowned In Sound are really important. I've put quotes from Drowned In Sound on press releases. The same as Pitchfork in the US.

DB: I remember with MySpace a few months ago everyone was writing about how they'd got 100,000 friends, and now everyone's like 'shut up...'

MB: MySpace is more for A&R and kids, I think.

SP: I don't think that digital has devalued press. It's like CDs and online sales, people still want something physical to hold in their hand, and I don't see people sitting down to eat breakfast and tapping away at their computer. They still want the physical experience.

SS: Also, in the past six months, there's been more music coverage in the non-music press than ever before. Every single broadsheet has a music/artists section. *The Guardian* and *The Times* have live reviews every day and *The Sun* has loads of coverage too.

MB: There are more avenues for new bands in the broadsheets than ever before.

MW: Do you think there's more honest in online reviews?

SS: I think a lot of online reviews can be quite fanatical. Obviously, stuff like Pitchfork and Stylus are really credible and you'd take them seriously, but some people go overboard with the hype. I think people who buy a magazine will read it and take the information away with them, because people believe what they read. If Q say an album is amazing then people will believe that.

MW: How do you deal with bad reviews?

MB: You can't control reviews. One of the main things I do when taking on a new artist is sit them down and tell them that. We'll get as much profile as we can

in the right places, but we can't control what journalists write and they have to take that on the chin. Sometimes you can get certain journalists to write the reviews, we all know that, but nine times out of ten that won't happen and it's not luck.

DB: As with any industry, if you had a good working relationship with someone and you came to them with a product and they rejected it, then you'd expect them to tell you in the nicest way possible. But ultimately they'd still reject it, and I don't think that taking them out to lunch and buttering them up would make any difference. And, to be honest, I'd be disappointed if they did. That's a bit masochistic!

MW: What about retaining a buzz once you've broken an artist? Sarah and Sundraj, you're both working on second albums from artists who sold millions [Keane and Scissor Sisters]. What are the difficulties there?

SS: There's no artist loyalty out there now. You can sell 2m albums, but that's no guarantee that a year later people will come back to you. So you do have to do things differently and, again, this is what people forget about: PR we're going out there first. With the Scissor Sisters, we did the cover of *Attitude*, but we didn't just do one cover, we did five different covers featuring each individual member of the band. *Attitude* isn't the biggest selling magazine in the world, but it is really cool and it made a real splash and got picked up by the nationals. Other than that, we're only doing two more covers and that's because there's the whole danger of overkill. Their album is coming out in September and we've got to work that for over a year and work with single two and single three. That's the stuff that we think about.

DB: That's a common misconception about PR, that you just send out 150 CDs and work with anyone who comes back to you.

SP: With Keane, I think they were misunderstood and so I spent a lot of time telling journalists where the songs on this album [Under the Iron Sea] came from and building a relationship with journalists. I was also taking people down to the studio early on, sending people demos and getting people to meet the band, so they realise that they do have personalities. They're interesting people who make this amazing music which has travelled across the world. That doesn't come from three ex-public school boys who sit around and talk about nothing, it comes from a very deep and interesting place.

There's also an international side to PR. With Keane we were approaching international media from their days on Pierce Panda, which was really



Having an indie publicist ensures a kind of credibility - especially to the more corporate labels trying to break new bands

Laura Martin, Scruddy Bird



There's no artist loyalty out there now. You can sell 2m albums, but that's no guarantee that a year later people will come back to you. So you do have to do things differently

Samiraj Sreenivasan, Polydrift

important to ensure they weren't just perceived as an English act. We saw it as a global campaign and set up a specific campaign in each territory. Every territory has a different media and so you have to come up with a different way to communicate your message. Something that's popular in Germany, for instance, could be seen as really cheesy in France.

MW: What about independent PR? How important is it and what sort of campaigns does it suit?

LM: It's an age-old thing, but having an indie publicist ensures some kind of credibility - especially to the more corporate labels trying to break new bands. Independent PRs have more freedom. With the majors, unless you are publicity manager, the PRs get to choose what projects you work on - it's more a case of delegation, and therefore it's often the case that people seem to be working bands or artists that they obviously aren't into. Ultimately, what we PRs do is sales, and you have to be 100% passionate about something to sell it properly. Companies like Scruddy Bird actively go out and look for projects to take on, and we can afford to be very picky - in fact, we turn more stuff down than we take on at the moment - which means that the artists we do work with, have our total enthusiasm and dedication. The journalists receiving music from us know this.

MB: For rock and indie bands I think that independent press is really important. We can spend more time working with them.

DB: Majors obviously pay you and they sign a lot of great bands, but I do find that I get bogged down. It's like, "We can't have another meeting about this... Here's the press plan, I'll go and get you a load of press..."

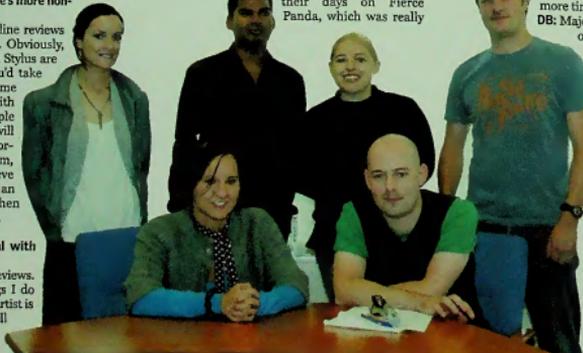
SS: We don't really have that culture of meetings. We have one on Monday and that's it, because we just haven't got the time.

SP: I think in those meetings it's really important to be honest as well. I've sat in major label meetings where everyone is talking everything up, and it's almost like they're justifying their own jobs. They should be going back and asking why something isn't working.

DB: The thing with indie and major PR is that some are good and some are bad.

MW: And what about PR in general. Other than yourself, or anyone else around the table, what do you

The panel (l-r) Martin, Pearson, Sreenivasan, Brown, Music Week's Adam Webb and Batty



Laura Martin, director of **Scruffy Bird**. Martin has worked in music PR for more than three years, and is now head of press at independent

specialists **Scruffy Bird**, where she represents The Young Knives, Wolfmother, Balance, The Holloways, Foreign Bait, Protogol, The

Rumble Strips, The Grates and Die! Die! Die! **Scruffy Bird** also operates successful artist management and radio and TV promotion departments.

Mel Brown, director of **Impressive PR**. With 10 years of experience, including spots at Sony and Arista, Brown founded **Impressive PR** in 1998 and has

worked with Moss, Snow Patrol, Coldplay, The Cooper Temple Clause, Dope De In Her Cars, The Hot Chickens, Kenny Rogers, ELO, David Cassidy, Kim Wilde,

TLC, Snap and The Darkness. **Impressive** also represents a number of comedians, including Adam Rivers and Omid Djalil.

Sandraj Sreenivasan, head of **Press**, **Polydor**. A two-time **Music Week PR Award** winner, Sreenivasan started his career at **live records** before joining

Polydor. Working on campaigns for Eminem, Marilyn Manson, Hear'Say, Sophie Ellis-Bextor, Geri Halliwell, Gwen Stefani, Nelly Furtado, Post Malone

Dolls, Yusuf Islam and Enrique Iglesias, he is currently gearing up for the release of the second **Scooter** Sisters album.

think has been the most impressive PR campaign of the past 12 months?

MB: I think the Puppini Sisters. They're really visually striking and I read about them in magazine and newspapers across the board. For me, that's the most noticeable one.

BD: It's kind of obvious, but Corinne Bailey Rae. Although she was obviously backed up by radio and TV, I think they got her into really unexpected places like *Mojo*. I'm not a huge fan, but considering she's quite young and not that interesting, to get her in there was an achievement.

SS: It's one of our own, but I'd say James Morrison. He's the hardest sort of artist to get press for: a male singer-songwriter, post-James Blunt and average looking. It's not a sexy record and obviously it's radio-led, but Rich in our office, who does his press, has got him into *Time Out*, *Elle*, the broadsheets, *The Sun* and *Q*.

MW: What is the acid test for a great PR?

MB: Genuine enthusiasm for your acts and about what they're selling. And a good range of contacts. **SS:** Being a great communicator, as you're the one on the front line, going out there first and communicating the message. You can't come across like a hysterical fan. When you phone up an editor, you've got about 10 seconds to sell your artist.

LM: Someone who is likeable and not nauseous, and has the ability to get on with many different types of people. They've got to understand the press industry and magazines inside out, what editors are looking for and what audience they are targeting, and someone who is knowledgeable and passionate about the music that they are promoting. For me, it's not rocket science, it's sales.

Gnarls Barkley hit top spot

Top 25 airplay hits of Q2 2006

ARTIST	Title (Company)	Plays	Aud (1000)	National/Regional	Promoter
1	GNARLS BARKLEY Crazy (WEA)	31,309	802,118	Warner Bros/Warner Bros	
2	KEANE Is It Any Wonder? (Island)	14,141	496,173	Rapfire PR/Island	
3	THE FEELING Fly Me Little White Cow (Island)	12,747	454,486	Rapfire PR/Island	
4	RIHANNA SOS (Mercury)	13,158	453,424	Mercury/Mercury	
5	WILL YOUNG Who Am I (Sony BMG)	18,900	438,947	Sony BMG/Sony BMG	
6	SNOW PATROL Years All I Have (Polydor)	16,304	413,725	Polydor/Polydor	
7	CORINNE BAILEY RAE Put Your Records On (Capitol)	12,746	384,540	EMI/EMI	
8	BEAT FREAZER Sweeney's Wilding Me (Arista)	11,505	381,715	151 Media/Indonesia Regional	
9	NERINA PRILLOTT Where's Gene To War (Atlantic)	13,113	350,549	Luca PR & Chappie Davies/Rob Herman	
10	PINK Who Knows (Sony BMG)	12,410	341,623	Sony BMG/Sony BMG	
11	RED HOT CHILI PEPPERS Dani California (WEA)	9,497	336,357	Warner Bros/Warner Bros	
12	OSION No Tomorrow (Mercury)	11,151	324,068	Mercury/Mercury	
13	BEVERLY KNIGHT Piece Of My Heart (Parlophone)	12,237	313,723	Parlophone/Parlophone	
14	JACK JOHNSON Upside Down (Island)	8,991	311,795	Island/Island	
15	JAMES BLUNT Wiseman (Atlantic)	12,055	305,184	Atlantic/Atlantic	
16	THE ZOTOS Viceroy (Sony BMG)	4,866	277,442	Columbia/Columbia	
17	NELLY FURTADO Manantra (Polydor)	7,862	254,605	Polydor/Polydor	
18	OSION Bright Idea (Mercury)	6,830	254,362	Mercury/Mercury	
19	CHRISTINA MILLAN Say I (Mercury)	7,602	254,307	Mercury/Mercury	
20	CORINNE BAILEY RAE Trouble Sleeping (Capitol)	7,819	249,457	EMI/EMI	
21	INFERNALE From Paris To Berlin (Island)	10,120	244,656	Size Nine/Telmediya Regional	
22	JACK JOHNSON Better Together (Island)	13,467	244,004	Island/Island	
23	THE KOOKS She Moves In Her Own Way (Virgin)	5,512	230,344	Virgin/Virgin	
24	CLUBLIFE The Hardest Part (Parlophone)	9,842	229,410	Parlophone/Parlophone	
25	LE COOL J Control Myself (Mercury)	4,984	228,496	Mercury/Mercury	

SOURCE: MUSIC WEEK PROMOTIONS/RESEARCH



Few surprises in the Q2 airplay figures, with Gnarls Barkley's Crazy scoring almost double the audience share (and over twice as many plays) of its distant second place rival, Is It Any Wonder? by Keane. Receiving strong initial support from Kiss 100, the track debuted at number 70 on March 5, before rising 36-24-12-3, and finally hitting the top spot on April 9, the same week it became the UK's first download-only number one single. Crazy would spend another seven weeks at the airplay summit, picking up support from 100 of the 113 stations monitored by Music Control. The definition of a crossover single.

Driving us crazy: Gnarls Barkley

Nominated for Woman of the Year 2005
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Robbie Williams may be sizing up his next move, but whatever he decides, he's here to stay

You have to hand it to Robbie

EDITORIAL
MARTIN TALBOT



No artist from the UK can match the consistent level of success which Robbie Williams has achieved over the past decade.

He is, in pure commercial terms, the closest thing the music industry has to a banker. If he weren't so cheeky, he would be considered a national treasure.

I'll lay my cards on the table – I think Williams' most single *Rudebox* is fabulous, drawn from an album with some superb moments.

And, while we're confessing: for me, Williams is one of the top lyricists of our age. He is a great lyricist in the way that Eminem, Ray Davies and Morrissey are all great lyricists – his words are instantly recognisable and, in many cases, could emerge from the pen of no other individual.

Williams is not that most people would consider to be a particularly deep thinker. But he is a highly complex and fascinating individual – anyone who has read Chris Heath's superb *Feel* biography would attest to that. This is what gives his lyrics their edge.

He is certainly not without opinions either. In Williams' interview with *Music Week* this week, Williams reflects on how he is perceived, his willingness to reject the musical rule book, his attitude

towards recording, touring, YouTube and where he will go with the rest of his career.

There will be some tabloids who might swoop on his words, "I don't see me signing again" and conclude that Robbie Williams is on the brink of doing a Garbo.

But this could be concluded only from the most literal of interpretations. In making such a comment, Williams appears simply to be musing, "Where next?"

As an artist, Robbie Williams has achieved all he is likely to achieve, fame affording him more money and greater luxuries than us mere mortals could possibly imagine. Who wouldn't be considering their future? Who wouldn't be wondering what tomorrow holds?

For what it's worth, I think Williams will be around for a long time yet. A break is not out of the question, especially given the relentless pace he has set in his career to date: 13 albums in 15 years (including the *Take That* era) is an immense schedule for anyone to maintain.

But showbiz is in the blood of this son of a cabaret artist. It is hard to imagine Robbie Williams out of the spotlight. Thankfully.

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How can new Capital boss reclaim market-leadership?

THE BIG QUESTION

Scott Muller began his new job as programme director of Capital Radio last week. What does he need to do to reclaim the station's crown as the number one in London's commercial radio sector?

Steve Tandy, Gut Records and Intermedia Group Promotions
"Make the station have a point of difference, make changes with the music and break the formatted radio style, because the audience are getting bored with it. They're voting with their feet and they're going to stations offering variety, whether it's Radio Two or Kerrang! or Kiss."

Mike Mooney, Island Records
"Changing something at Capital is going to be no easy task. There are a lot of people who work there who know what they are doing and it's still tricky. Maybe it's a case of fine tuning things – DJs, playlists and the like – and then gauging public reaction. It's a tough world out there."
Duncan Grant, HMV

"Capital is a great station with a great brand and excellent presenters. However, they need to find a way of re-engaging some of their core listeners once more. The station has to get closer to them and make itself relevant to Londoners in their daily lives, covering not just music, but film, sport, celebrity, events and so on.

Playlists should be less corporate and more eclectic, covering new music too."

Joe Taylor, Nuxx
"With Heart playing Nelly, Kiss playing Shakira and Xfm playing Gnarl Barkley, other London stations are encroaching on Capital's territory. But these are all specialist stations of a sort, where Capital can't be broader in its playlist and its appeal. They should go early on hits from all genres including dance, playlist a little less US major label wallpaper, use Lily Allen's LDN to TV advertise their music policy – and give her a show as well."

Dylan White, Anglo Plugging
"Look at its pricing – this could extend to a lot of commercial radio. We recently tried to put an advertising package together for an album and found that it was too expensive to do it on radio, so we moved it to TV because it was more cost effective. That's commercial radio losing out on much-needed advertising revenue to television and I don't know if they can afford to do that."
Eben Black, Ish Media

"Capital was built on strong household-name DJs, and they have not had the time to build them back up. I'll come. I'm sure, but how long they can wait is the big question. I'd love to see them get back to the bullishness of 'owning' a record at playlist like Richard used to."

New website creates fresh way to fund bands

Crib Sheet

Yet another new business model has sprung up online which promises to help bands sell their music by effectively allowing fans to invest in their recordings upfront.

Let's cut to the chase – how does it work?

OK, here goes. A band uploads music onto their own profile page. Fans hear it, like it, and buy \$10 "parts" in the band. Once the band has \$50,000, it funds a recording session in a decent studio to record around six tracks – a CD is then sent to those who invested in the band. Those songs are then made available to download free of charge to the general public on an area of the site funded by advertising. This advertising revenue is split three ways between Sellaband, the band and all those who bought "parts". So Sellaband makes its money through taking one-third of all advertising revenue on the site?

No. It also plans to make a tidy packet in interest raised from the fans' investments, which it will keep in a bank until \$50,000 is raised. About that \$50,000 – isn't it rather ambitious to expect 5,000 people to spend \$10 of their hard-earned cash on a band who may never make it into the studio? Well, if you get bored waiting for your

band to raise the cash, then you're welcome to get a refund or to transfer it to another act on the site at any time.

But the basic point remains – isn't it unrealistic to expect people to invest in it?

"Not really – it's like spending \$10 on a CD, but with the added bonus of then making money on your favourite artist," says site founder Pim Betist.

We'll see. And who is Mr Betist?

He's a young Dutch business graduate who worked for Heisenberg and then Shell and who had the idea for Sellaband in 2001 – now he has enough start-up capital to give it a go. He's got former Sony Music Entertainment executive John Vosmeijer on board too, signing him up as managing director.

When did it launch?

Just under two weeks ago. It started off with 10 bands on board and attracted more than 120 others in the first week. Betist hopes the site will break through word-of-mouth.

Well, attracting bands won't be a problem. I imagine. It's the investors I'd be more concerned about.

Well, yes, but if the investors don't come then the bands can always try reaching fans the old-fashioned way.

And what would that be?

A quaint old service called "salsa-tape". Giddy!

Don't give up the day job.

Winning the Mercury brings mixed blessings

The Mercury Prize winner is announced next Tuesday, but one former victor – **Tom Grey** from Gomez – writes exclusively for *MW* about the so-called curse of the Mercurys

Viewpoint

As the last festival does the last of its hourly secured and poorly signposted entrances, as autumn leaves begin to be trod underfoot, the anticipation of another Mercury Prize drifts in and does a pretty good job of joining the leaves, under our feet. It's not that I'm bored of talking about the Mercury Prize – well, perhaps a little there's just a touch of meltdow fatigue.

Winning the Mercury Prize was truly the most astonishing event in my life. I was 21 years old, had joined some friends in making some music for pleasure, had suddenly and quite unexpectedly got a record deal, made one, and within six months won the biggest single award for music in the land. It was a freak occurrence. I doubt very much that a story such as ours could happen again. Untouched by a marketing man, unfettered by stylists, without any of the nauseating fake mythology that the press loves to devour. However you perceive it, we were just trying to be unlike everything else.

It changed our worlds. We went from being a few lads who wanted to put out a gatefold album simply to see what it would look like to skin up, to selling over a million records. Ten thousand was our highest hope. To this day, I travel the world playing music. I think it's clear that wouldn't be the case if we hadn't won the prize. I am indebted to it, its media whirlwind and its support of originality.

Though not abroad, the prize

has considerable negative ramifications at home. With an establishment/critical stamp of approval, we were bound to be reassessed almost immediately.

In fact, it's inevitable you'd be called crap and told to leave the dancefloor within seconds of winning. Unlike other industries where people might just put this down to envy, an ugly desire to see others fail or the envy of critics, the British music world is too fickle to be true. If the prize

doth

make you, the prize doth break you. We were a sacrificial lamb. Within months of winning, music people seemed to just ignore our music and then our growing sense of indignation. It's possible that part of the problem

The Mercury "curse" is not in its delightfully naïve hope for innovation, but in its being British

with the prize is it dispossesses the media of its king-making role and a sort of bitterness pervades.

The Mercury Prize is, theoretically, a prize for British innovation. Its "curse" is not in its delightfully naïve hope for innovation, but in its being British. The scope and range of music with any visibility (or is that audibility?) to British people is so frightfully narrow, conservative or conservative that an award for originality is really quite a nonsense. Does anyone in this industry really

support music that genuinely doesn't fit in? It's like winning a prize for most likely to succeed at a suicide training camp.

Nevertheless, there is hope elsewhere. In my now 29 we're appearing on Jay Leno's Tonight show for the first time in our 10-year career this month, we have just embarked on a sold-out tour of Australia. Our present release is out-selling all our previous ones in the UK. Whatever was initially so attractive about our music doesn't seem to have been such a glamour to others. Our music is now heard on radio, TV and film more frequently around the globe than ever before. Three cheers for the Mercury! Yet in the UK – and forgive the hack irony from my jet-lag decamp Adelaide hotel suite – we can't get ourselves arrested.

Tom Grey is the frontman of Gomez, who won the Mercury Music Prize in 1998 with their debut album *Bring It On*, released through Virgin. In May this year they released their seventh album, *How We Operate*, on ATO Records. This year's Mercury Music Prize winner is announced on September 5.

artwork... There is movement afoot at *NME*, with **Mark Meer** leaving to take up editorial duties for *The Guardian's* weekly event guide. No word of a replacement as yet. Meanwhile, over at **Island**, **Charlie Larby** is departing after six years to take up a new role with *Independent*... Interest is abuzz for Bristol based outfit **Plants** Link who made their London debut last week. The group attracted a sizeable A&R turnout last Thursday night. On a similar tip, Brighton group **Cat The Dog** – recently signed by Virgin – inked a long-term publishing deal with BMG last week... **P Diddy** was also in town just over a week ago for a playback of his new album at the Dutchess Palace on Mansfield Street. He talked an audience through the whole work track by track and also caught up with **Atlantic Records** UK managing director **Max Lousada** (pictured, right)... Dookey was front and centre as



Similar: P Diddy and Max Lousada

Jet marked their return to the continent with a blistering performance at Reading and Leeds over the weekend. It was a somewhat more intimate affair last week however when a secret show, staged at the **100 Club** in London, served as a warm-up for the antipodean rockers **Serge** from Kasabian. **Clash** columnist **Emily Eavis** and **Ed** from *The Chemical*

Brothers were among the friends and fans present to welcome back the duo to the Radio 100 playlist with their new single this week. **Ed confessed** he was a fan of the Diary. Ed said it was something of an ambition of his to see his name in this very space... And speaking of the 100 Club, **MySpace** looks to grow its UK focus, the online portal is to announce a series of intimate gigs with big name artists this week.

Bobby Gillespie and his **Primal Scream** cohorts will kick off the series this Thursday with a cosy show at the same venue and we hear a future event with **The Killers** could be on the cards. Stay tuned... Some may regard it as a bit of a swizz to present yourself with an award, but few could begrudge the **Kerrang!** team picking up an award at the magazine's awards bash last Thursday night as it marked **Kerrang! 25th anniversary**. It was clear from the outset the powers that be were in celebratory mood. The event was given a circus theme and for a moment Dookey thought he'd strayed into a **Jim Rose training camp** by mistake. Guests were met at the bar by the **Brewery** in London by **contaminants**, girls with snakes, men in masks and more **Red Bull spiced alcoholic drinks** than you can shake a stick at. As the after party was a typically oversubscribed affair at **Turnstile**, the weaker will be made their way to the **K West** where the stars got drunk and the industry got drunker. Dookey was sober of course... Our warmest wishes go to **Sing Sing member Emma Anderson** who apparently lacerated her foot after a steady painter and decorator failed to

HIGHLIGHTS FROM DOOLEY'S WEBLOG



SUNDAY: Hot Chip's Mercury Blog: "The latest idea for the Mercury Music Prize is to release a bear into the audience..."

"The latest idea for the Mercury Music Prize is to release a bear into the audience, which will be filmed. Or hire five very old localities and five very young localities to stand next to us as we play to represent the three ages of man. We'll almost certainly end up with a strobe light..."

WEDNESDAY: The unannounced arrival of the **Wendies** was filmed by O2 and broadcast on Xfm, was a steamy affair, and it was made all the more intimate thanks to the arena load of equipment that was lugged into the venue for their show." **THURSDAY:** "Wow, there were some serious winds at the **Kerrang!** Awards last night. Organisers opted for a circus theme this year and, as a result, invited hardened regulars from a popular fetish night to spice up their annual event..."

FRIDAY: Gallemlows' Mercury Blog: "So, we're going to play *Trains* at the **Awards Ceremony**, which should be live on some channel on TV, hopefully with a few additional brass players. It's going to be an exciting night for us, **Carnae wait**..." To read the full entries on Dookey's Weblog, go to www.musicweek13.com

DOOLEY'S DIARY



So many parties, so little time...

Remember who you heard it: **Bernie Taupin**, who has been living in the States since the Seventies, tells Dookey he is making something of an extremely rare return to the UK next month to appear alongside **Elton John** on **Michael Parkinson's** *ITV* chatshow to plug their new album *The Captain and the Kid*. "I'd say I've been to the UK maybe six times in 30 years," notes Taupin. "It's always somewhat of a culture shock to me coming back... And not that you'd have noticed or anything, but the **Rolling Stones'** world tour rolled into London last week and staff at Virgin joined some of the **EMI top brass** in using the chance to present the band with commemorative discs to mark 2m sales worldwide of their latest studio album *A Bigger Bang*. The very long line-up – including the **Stones**, **Virgin UK MD Ferdy Lennox-Kent** and **EMI top brass Eric Nicoll** and **Tony Wadsworth** – is pictured right. Oh, and don't blame the snapper for those flashes on the discs – it's the



Sterling work: EMI top brass reward the Stones with shiny discs

Classified

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The Upfront Club Top 40

Rank	Week in Chart	Artist	Title
1	1	CHANEL MY LIFE	CHANEL MY LIFE
2	2	GEYSER UNDER	THE RISE OF LOVE
3	3	ROUTE 33 FEAT. ALEX JAMES	LOOKING BACK
4	1	STYLOPHONE BABY	BEAT BOX
5	2	SOUL AVENGER FEAT. JAYNE DONT	LET THE MORNING COME
6	15	BRAINSLEY EVANS FEAT. ST. SMITH	THAT SOUND
7	1	D.S. JONES	I FEEL ME
8	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCI'N'
9	2	LO-RIDER FEAT. GIMBERBATCH	SKINNY
10	1	SUPER JUPITER	YOU KNOW
11	1	PHILIPPE B. / HIZZA M.I. ANDR	
12	2	STEVE MILLER BAND VS. GAZZ	ABRACADABRA...
13	2	GREEM VS. THE HOXTONS	SUNSHINE OF YOUR LOVE
14	2	FIREHITZ FEAT. ALEXANDRA PRINCE	I CAN'T GET ENOUGH
15	2	ROBBIE WILLIAMS	RIDEBACK
16	7	VARIOUS	HIZZA SAMPLER
17	13	N.A.O.I. ANTHEM 2006	
18	1	SIMPLY RED	OH WHAT A GIRL!
19	1	MIAMI DUB ORN	WHAT A GIRL!
20	1	MAY FEAT. MARION HIGHER	BE FREE WITH YOUR LOVE
21	2	SPAGE COWBOY	THAT'S WHAT DREAMS ARE MADE OF
22	1	CHRIS LAKE FEAT. LAURA V. CHANGES	
23	1	BASEMENT JAXX	HUSH BOY
24	2	DEARBORN OF MOTION	DO YOU WANT IT RIGHT NOW
25	1	HOUSE AGENTS	A WEEK IN HIZZA
26	1	P.T.Y. WHEE	WE DID YOU FROM
27	1	THE B.O.A.M. FEAT. SEAN FINN	SCYNGHIT
28	1	JEALOUSY LUVY	
29	1	CLUB DEEP	INSIDE
30	1	AXWELL FEAT. STEVE EDWARDS	WATCH THE SUNRISE
31	1	MORPHINE	SO SPECIAL
32	1	RHYTHM ROYAL	SAMPLER LOVE
33	1	MARQUIS CHRIS LAKE	PRESIDENTS ELECTRIC BOUTIQUE
34	1	BOB MARLEY & THE WAILERS	EXODUS
35	1	CAFE GROOVE	WHY U WANNA DO ME WRONG
36	1	DAVID GUETTA VS. THE EGG LOU	DON'T LET ME GO!
37	1	AMP RIDDER	RIGHT WHERE YOU ARE
38	1	BEATREAZ	SUPERBEAK
39	1	BEYONCÉ FEAT. JAY-Z	...U & I
40	1	FEDDE LE GRANDE	POT YOUR HANDS UP (FOR DETROIT)

TOP 10 UPFRONT CLUB BREAKERS

LAST WEEK'S POSITION

- 1 BERTY CALAM
- 2 YOSHIMARO DJ
- 3 AEROMATIC
- 4 IEMMY AND PRESSURE
- 5 PHILIPPE B. / HIZZA M.I.



Chanel tops chart in style

by Alan Jones

Chanel returns to the summit this week and adds the Commercial Pop Chart title to his portfolio, far exceeding the number 18 peak it reached on that chart. In its original incarnation, My Life boosted a wildly original vocal from Chanel herself built around a recurrent instrumental sample from the Crusaders' hit Street Life but on the current promo only the original 2005 mix – by M-Factor, Forzeval, Hall & Stratt and TMS – while the other mixes – by M-Factor, Forzeval, Hall & Stratt and TMS – built a new groove around Chanel's singing.

Although My Life was eagerly supported by Pete Tong last time out, it never really expanded its base beyond the clubs, and peaked at 109 when commercially released. Its radio profile is considerably higher this time around, with a Radio One C-listing, massive support from the Galaxy network of stations, Kiss 100 FM, and a fair few others. The promotional video is also attracting attention, and was aired 105 times on TV stations monitored by chart providers Music Control last week, consequently moving 69-49 on the chart.

My Life's runner-up on both the Upfront and Commercial charts is French duo Geyster's Under. The Fuse Of Love, jumping 8-2 upfront and 19-2 commercial, it's another record that is threatening to cross over, with plays on Radio One from Dave Pearce, Judge Jules and Pete Tong. Once again this week, the number of fast rising hits beyond the Top 40 breakers, these being Lone Footstep by Jamiroquai, Surfacing by Belle, My Brother Chris by The Apatani, I Call It Love by Lionel Richie, Euroboddy (All Over The World) by Phillie Friends vs Feny Project, Move Your Body/Can U Dance by Meshai Jefferson vs Kelly Rowland, Jason Kesse Your Hand (U Got 10) by Joe The Turner, Cold As Ice by Nathan Lee, Ricky Ross, Stimulate/Real High by Emjay & The Alan Banes and Living On Video by Patrick.

Finally, although Nelly Furtado feat. Timbaland's Promiscuous increases its support slightly, it loses control of the Urban Chart to Beyoncé feat. Jay-Z. Deja Vu, which has had a slow but smooth rise to the chart summit, increasing its support for eight weeks in a row.

COMMERCIAL POP TOP 30

LAST WEEK'S POSITION

- 1 BERTY CALAM
- 2 YOSHIMARO DJ
- 3 AEROMATIC
- 4 IEMMY AND PRESSURE
- 5 PHILIPPE B. / HIZZA M.I.



THE OFFICIAL
UK CHARTS

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As used by Radio One

MUSICWEEK

The Official UK Charts 02.09.06

SINGLES

		Countdown
1	21	BEYONCÉ FEAT. JAY-Z DEJA VU
2	1	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE
3	2	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'
4	5	CASCADA EVERYTIME WE TOUCH
5	3	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... Gotta
6	6	CASSIE ME & U
7	12	SNOW PATROL CHASING CARS
8	4	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS... Domino
9	31	ROGUE TRADERS VOODOO CHILD
10	8	JAMES MORRISON YOU GIVE ME SOMETHING
11	63	MATT WILLIS HEY KID
12	7	CHRISTINA AGUILERA AIN'T NO OTHER MAN
13	105	JUSTIN TIMBERLAKE SEXYBACK
14	9	RIHANNA UNFAITHFUL
15	19	KASABIAN EMPIRE
16	10	MICKY MOWELLE V. JESSY DANCING IN DARK... <small>Get Among The World</small>
17	11	LILY ALLEN SMILE
18	13	MORRISSEY IN THE FUTURE WHEN ALL'S WELL
19	16	PARIS STARS ARE BLIND
20	105	KEANE CRYSTAL BALL
21	27	PAOLO NUTINI LAST REQUEST
22	6	STARBUCK ORICO I'M NOT MISSING YOU!



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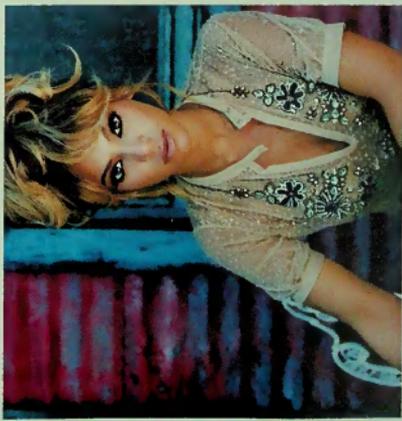
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ALBUMS

		Charts
1	3	SNOW PATROL EYES OPEN
2	1	CHRISTINA AGUILERA BACK TO BASICS
3	2	JAMES MORRISON UNDISCOVERED
4	4	ORSON BRIGHT IDEA
5	10	THE FEELING TWELVE STOPS AND HOME
6	9	KEANE UNDER THE IRON SEA
7	6	RAZORLIGHT RAZORLIGHT
8	5	THE KOOKS INSIDE IN/INSIDE OUT
9	8	PAOLO NUTINI THESE STREETS
10	7	NINA SIMONE THE VERY BEST OF
11	12	BILLY JOEL PIANO MAN - THE VERY BEST OF
12	16	PINK I'M NOT DEAD
13	11	RAY LAMONTAGNE TROUBLE
14	20	NELLY FURTADO LOOSE
15	14	SHAKIRA ORAL FIXATION VOL. 2
16	6	OUTKAST IDLEWILD
17	15	LILY ALLEN ALRIGHT, STILL
18	17	MUSE BLACK HOLES & REVELATIONS
19	25	THE ROLLING STONES FORTY LICKS
20	13	RIHANNA A GIRL LIKE ME
21	11	THE YOUNG KNIVES VOICES OF ANIMALS & MEN
22	9	CHARLIS THOMAS THE COMING OF FREEDOM

20	15	KEANE	CRYSTAL BALL	Album	Atlantic
21	17	PAOLO NUTINI	LAST REQUEST	Album	Virgin
22	20	STACIE ORRICO	I'M NOT MISSING YOU	Single	XL
23	6	THOM YORKE	HARROWDOWN HILL	Album	Interscope
24	6	THE FEELING	NEVER BE LONELY	Single	Interscope
25	18	THE KOOKS	SHE MOVES IN HER OWN WAY	Single	Virgin
26	15	RONAN KEATING	IRIS	Single	Polygram
27	22	SANDI THOM	I WISH I WAS A PUNK ROCKER...	Single	BMG
28	6	PINK	U+I R HAND	Single	LaFace
29	14	ALESHA LIPSTICK		Single	Polygram
30	69	LAZARUS	UNDERWEAR GOES INSIDE THE PANTS	Single	Universal TV
31	37	PHARRELL FT. KANYE WEST	NUMBER ONE	Single	Virgin
32	25	RAZORLIGHT	IN THE MORNING	Single	Vertigo
33	20	GNARLS BARKLEY	SMILEY FACES	Single	Warner Brothers
34	20	MARIA LAWSON	SLEEPWALKING	Single	Parade
35	6	FRAATLELLS	CHELSEA DAGGER	Single	Fish
36	26	SUPERMOM	TELL ME WHY	Single	Dabe
37	14	BOB SINCLAIR FEAT. STEVE EDWARDS	WORLD, HOLD ON...	Single	Island
38	11	MISSY ELLIOTT	WE RUIN THIS	Single	A&M
39	27	MICHAEL GRAY FEAT. SHELLY POOLE	BORDERLINE	Single	Ep/Interscope/Warner
40	28	THE VIEW	WASTED LITTLE DJS	Single	1066



BEYONCÉ: SOARS TO NUMBER ONE



TAKEN FROM THE FORTHCOMING ALBUM
JET SHINE ON OUT 02 OCTOBER

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 64	EMULE/EMI
2	2	HED KANDI - THE MIX SUMMER 2006	Real Kool
3	6	THE PACHA EXPERIENCE	Universal TV
4	5	URBAN WEEKEND	Universal TV
5	4	SUMMER CLUB HITS	BMG
6	7	LET'S HEAR IT FOR THE GIRLS	BMG
7	6	NUMBER 1 DANCE ANTHEMS	WVTV
8	3	BIG TUNES X-RATED	Mersey Of Sound
9	6	CLUBLAND 9	ULTIMATE
10	8	THE BEST CLUB ANTHEMS 2006	EM/Virgin/Easy Big TV
11	6	KEEP ON MOVIN'	BMG
12	9	ACOUSTIC LOVE 2	WVTV
13	11	FESTIVAL 06	WVTV
14	13	FLOORFILLERS - CLUB CLASSICS	ULTIMATE
15	10	HARDCORE NATION 3	WVTV
16	6	THE SOUND OF MUSIC	BMG
17	14	THE VERY BEST OF POWER BALLADS	BMG
18	18	THE NO. 1 DANCE HITS ALBUM	Debutone
19	12	CREAM SUMMER 2006	Mersey Of Sound
20	17	THE NO. 1 TRANCE CLASSICS ALBUM	Eurodance

FORTHCOMING

KEY SINGLES RELEASES

AUG 28	THE VERY BEST OF POWER BALLADS	BMG
AUG 28	THE NO. 1 DANCE HITS ALBUM	Debutone
AUG 28	CREAM SUMMER 2006	Mersey Of Sound
AUG 28	THE NO. 1 TRANCE CLASSICS ALBUM	Eurodance

KEY ALBUMS RELEASES

AUG 28	THE VERY BEST OF POWER BALLADS	BMG
AUG 28	THE NO. 1 DANCE HITS ALBUM	Debutone
AUG 28	CREAM SUMMER 2006	Mersey Of Sound
AUG 28	THE NO. 1 TRANCE CLASSICS ALBUM	Eurodance

20 13 RIHANNA A GIRL LIKE ME

21	21	THE YOUNG KNIVES VOICES OF ANIMALS & MEN	Interscope
22	39	CHAMILLIONAIRE THE SOUND OF REVENGE	Universal
23	6	SLAYER CHRIST ILLUSION	American Recordings
24	6	PRINCE ULTIMATE	Warner Brothers
25	19	FEEDER THE SINGLES	EPIC
26	30	SANDI THOM SMILE IT CONFUSES PEOPLE	BMG
27	18	GNARLS BARKLEY ST ELSEWHERE	Warner Brothers
28	21	THE MAMAS AND THE PAPAS CALIFORNIA DREAMIN' - THE BEST OF	Universal
29	6	PARIS PARIS HILTON	Warner Brothers
30	24	THE ZUTONS TIRED OF HANGING AROUND	Debutone
31	22	RONAN KEATING BRING US HOME	Polygram
32	6	SETH LAKEMAN FREEDOM FIELDS	I Scare
33	26	JACK JOHNSON IN BETWEEN DREAMS	Brushfire/Island
34	42	MASSIVE ATTACK COLLECTED - THE BEST OF	Virgin
35	50	KASSABIAN KASSABIAN	BMG
36	31	PUSSYCAT DOLLS PCD	A&M
37	28	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
38	38	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
39	29	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
40	40	LOSTPROPHETS LIBERATION TRANSMISSION	Virgin



OUTKAST: HIGHEST NEW ENTRY AT NUMBER 16

Classified

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ANNOUNCEMENT



Sanctuary

It is likely that Sanctuary Town House Studios will cease trading at the end of August 2006.

To this end we would give notice that anyone who may have tapes stored at Town House since the acquisition from EMI in April 2002 should get in immediate contact to establish ownership.

We are also holding several tapes from Westside studios closure in 2004 and are also seeking rightful ownership of these tapes.

If you feel that we may be holding tapes that you have a claim of ownership on please contact Tom Hough on 020 8532 3200 or tom.hough@sanctuarygroup.com. Proof of ownership will be required before we will release any tapes.

It is with regret that we will be unable to store or return any tapes after 30th September 2006 and any or all remaining tapes will be destroyed.

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Datafile

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Week 34

Upfront p18 TV & radio airplay p21 New releases p24 Singles & albums p26

FAST CHART

SINGLES

NUMBER ONE
BEYONCÉ FEAT. JAY-Z D.E.J.A. VU (Columbia)
 The first time the Columbia label had a number one hit was three years ago, when its Beyoncé single (Crazy In Love) replaced a four-week chart champ on sister label Epic (Bring Me To Life by Evanescence). This week, its latest Beyoncé single does exactly the same, bringing to an end the four-week supremacy of Epic's Shakira single Hips Don't Lie. **Déjà Vu?** Absolutely.

ARTIST ALBUMS

NUMBER ONE
SNOW PATROL EYES OPEN (Fiction)
 Snow Patrol's new album benefited from a back on top after a 15-week absence. Snow Patrol's Eyes Open had its best sales week last week and helped the album to claim six of the top seven places in the artist albums chart.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 64 (EMI/Virgin/UMTV)
 Down another 26.5% on its fifth week at number one. Now! 64 is still way out in front of the chasing pack, selling another 30,336 copies to take its total sales to 570,890. Nearest challenger Hed Kandi - The Mix - Summer 2006 slips 14.8% to 16,995 sales.

RADIO AIRPLAY

NUMBER ONE
SCISSOR SISTERS I DON'T FEEL LIKE DANCING (Polydor)
 Topping the airplay chart for the third week, I Don't Feel Like Dancin's victory margin over runners-up The Feelings Never Be Lonely balloons to 52.5%.

THE SCHEDULE

ALBUMS

THIS WEEK
Method Man 4:21: The Day After (Mercury); **Iron Maiden Its A Matter Of Life And Death** (EMI); **The Roots Game Theory** (Mercury); **Kasabian Modern Times** (Columbia); **Bob Dylan Empires** (Columbia)

SEPTEMBER 4
Beyoncé B Day (RCA); **Missy Elliott Respect Me** (Atlantic); **Basement Jaxx Crazy Rich Radio** (XMI); **Audioslave Rozwell** (Columbia); **Nicki Minaj Extra Ordinary** (FDM)

SEPTEMBER 11
The Fratellis Costello Music (Island); **Bats For Lashes Far And Gold** (Echlo); **Lemar The Truth About Love** (RCA); **Lizerd Rielita Daring Home** (Mercury); **Justin Timberlake FutureSex/LoveSounds** (RCA); **Battle Breaks The Bank** (WEA); **Chingy Hoodstar**

The Market

Snow Patrol clear path to number one

by Alan Jones
 With OutKast's album followed the only new release with enough support to debut inside the Top 20 of the artist albums chart this week, sales in that market sector decline gently, falling 1.6% to 1,862,410. With compilation albums off +6.6% to 464,737, overall album sales drift 2.2% to 2,327,147.

The largest contribution to the decline came from Christina Aguilera's Back To Basics, which suffered a 48.3% fall in sales week-on-week to 43,591, and ceded its leadership of the chart to Snow Patrol, whose Eyes Open set enjoyed an 11.9% improvement in sales to 49,772.

The album, which debuted at number one 16 weeks ago, and has been feeding on the popularity of second single Chasing Cars, which has defied usual chart conventions by improving its chart position four times in the last five weeks, moving 25-15-13-10-12-7. Its latest move, on sales up 45.2% to 14,644 mean it has matched the number seven peak of first single You're All I Have.

Eyes Open has remained in the Top 20 since its release in May, never falling below number 12, and has this far sold 669,849 copies, making it the year's fourth biggest seller behind albums by



Snow Patrol: Eyes Open album benefited from 11.9% sales rise to take the top spot

the Arctic Monkeys, Jack Johnson and The Kooks.

Other albums outperforming the market this week include Nelly Furtado's Loose, up 20-14 on sales of 14,733, as support grows for upcoming second single Promiscuous; The Rolling Stones' Forty Licks, up for the fourth week in a row, moving 25-19 as the band's UK tour continues; and folk singer Seth Lakeman's Freedom Fields album, which makes its chart debut at number 32 on sales of 6,521, having previously sold 11,706 copies in 22 weeks. Singles sales also declined slightly last week, falling 2% to 3,164,783.

The physical release of Beyoncé and Jay-Z's Déjà Vu helped its sales to climb 41.3% week-on-week to 29,965, and earned it a

21-1 move on the chart. After spending the last four weeks at number one, Shakira and Wyclef Jean fall to second place with HIP Don't Lie, which added a further 25,834 sales to take its total to 341,801.

Meanwhile, maintaining their odd habit of climbing every time their sales fall, and falling every time their sales climb, Cascada improve 5-4 with Everytime We Touch although its sales are down an eighth to 18,695.

Finally, highest debut honours this week go to Justin Timberlake, whose SexyBack arrives at number 13 on sales of 11,015 downloads. Equalling the chart peak of Timberlake's last solo single, 2003's *SexyBack*, it should be challenging Beyoncé and Jay-Z's superiority a week hence.

KEY INDICATORS

SINGLES

Sales versus last week: 0.0%
 Year to date versus last year: +46.0%

MARKET SHARES

Universal	30.4%
Sony BMG	29.7%
Warner	11.4%
EMI	7.8%
Others	20.7%

ALBUMS

Sales versus last week: -1.6%
 Year to date versus last year: +0.3%

MARKET SHARES

Universal	42.3%
Sony BMG	22.0%
Warner	17.2%
EMI	11.8%
Others	6.7%

COMPILATIONS

Sales versus last week: -4.6%
 Year to date versus last year: -9.7%

MARKET SHARES

Universal	32.6%
EMI	21.7%
Warner	12.4%
Sony BMG	5.5%
Others	27.8%

RADIO AIRPLAY

MARKET SHARES

Universal	36.6%
Sony BMG	28.9%
EMI	10.5%
Warner	9.9%
Others	13.9%

CHART SHARE

Origin of singles sales (Top 75): UK: 56.0% US: 28.0% Other: 16.0%
 Origin of albums sales (Top 75): UK: 58.7% US: 37.3% Other: 4.0%

For fuller listings, see musicweek.com

NEW ADDITION



Having won the battle to sign chart-topping Nintendo's girl-group All Saints earlier this year, Parlophone has scheduled the first new material from the group since the Saints & Sinners album in 2000. While some titles are still under wraps, Parlophone will release a new single on November 6, to be followed by a new studio album on November 20.

SINGLES

THIS WEEK
Pink U And Ur Heart (RCA); **Sandi Thom What If I'm Right** (RCA); **Justin Timberlake SexyBack** (RCA); **The Feeling Never Be Lonely** (Island); **Basement Jaxx Hush Boy** (XMI); **Lupe Fiasco Daydream** (Atlantic); **T.I. Live In The Sky** (Atlantic)

SEPTEMBER 4
Battle Demons (Warner Brothers); **The Rapture Gotta Get Myself Into It** (Mercury); **Muse Straightjacket** (Warner Brothers); **Lemar Its Not That Easy** (RCA); **Omarion Entourage** (RCA); **Nelly Furtado Promiscuous** (Polydor); **Scissor Sisters I Don't Feel Like Dancin'** (Polydor); **Robbie Williams Rudebox** (Chrysalis); **Yash Yash Yeats Cheated Hearts** (Polydor); **Lucy Jealousy** (Purple City)

SEPTEMBER 11
Jamella Something About You (Parlophone); **Ne-Yo When You're Mad**

(Mercury); **Guillemots Trains To Brazil** (Polydor); **Fergie London Bridge** (Polydor); **Kate Melua Its Only Pain** (Dramatico); **Lostprophets A Town Called Hypocrite** (Visible Noise)

SEPTEMBER 18
Janet & Nelly Call On Me (Virgin); **The Killers When You Were Young** (Mercury); **The Zutons Zantz** (Dilatant); **Plan B Who Needs Actions When You Got Words** (Warner Brothers); **Jed Put Your Money Where Your Mouth Is** (Atlantic); **Psapp Hi** (Dorrian); **Beth Orton Heart Of Soul** (EMI)

SEPTEMBER 25
JD Shadow Enuff (Island); **Chris Lake Changes** (Island); **Willie Linn LON** (Parlophone); **Paolo Nutini Jenny Don't Be Hasty** (Atlantic); **Evanescence Call Me When You Sober** (Columbia); **The Vines Don't Listen To The Radio** (Heavenly)

BPI AWARDS
ALBUMS
 Oasis - Bright Idea
 (platinum)
 Moka Koffler & Emmanuella
 Morris - All The
 Boasting
 (gold)

Twinkl -
 Acclaimacy (gold)

retain some sort of underground credibility thanks to his involvement in the phenomenal Airwaves project. Coming hot on the heels of Love Generation and World Hold On, he might however find his street cred somewhat eroded with Rock This Party, a curious clash of Nineties flavour that takes in a little C&K Music Factory (Sweet), Real 2 Real (chat) and Vengaboys (female backing vocal hooks) en route to yet more chart and radio action."

Nicole Willis Feeling Free (Timmon)

WILL MILLS, HEAD OF MUSIC, SHAZAM ENTERTAINMENT

"It's hard to believe this wasn't recorded in 1974, such is its retro-flavoured sound and vocal performance. Nicole Willis is, however, the wife of Finnish keyboardist/producer Jimmy Tenor and also comes from Finland. This is a joyful up-tempo record that deserves a

wider audience. Plays from DJs as diverse as Gilles Peterson, Mark Lemarr and Dave will help it on its way. Also, it is very ripe for remix or bootleg action."

Voxtro Mothers, Sisters, Daughters, Wives (Playlouder)

MICHAEL HANN, EDITOR, GUARDIAN FILM & MUSIC SUPPLEMENT



"The indiepop underground started shouting about Voxtro last year, but only now can those who don't hang around MySpace and obsessive message boards catch up. And they should. Voxtro are reminiscent of The Smiths (one early number sounded like a rejected Moz/Mart demo), but there are no stunted horizons here: it sounds like a band striving to outgrow their influences."

DIS Top 10

1. **Blood Red Shoes** You Bring Me Down (demo)
2. **M Ward** Transistor Radio (Mallard)
3. **Four Tet** Insects (Dunette)
4. **Carl Power** The Greatest (Mallard)
5. **Emily Haines** Knives Don't Have Your Heart (Gang)
6. **Elleeth Smith** From A Basement On A Hill - Part 2 (DreamWorks)
7. **Adam Goode** Run, Hide, Retreat, Surrender (4 + Clear)
8. **The Shins** Chutes Too Narrow (SubPop)
9. **But For Lies** Far and Gold (Elo)
10. **Simon York** Father Ripped (Geffen)

Additional live activity will include a stage at the Iceland Airwaves festival on October 19; Halloween Party at the Hammerstein Palais on October 31 and a presence at both in The City in Manchester

Through the website we can offer people something tangible

and CMJ in New York. Adams launched drowneindson.com in 2000, a response he says to frustration he felt at the limited avenues in the media for artists that do not fit within particular genres. Six years on the site boasts an average of 125,000 unique users per week while the label has been first releases for artists including the Kaiser Chiefs, Martha Wainwright and, more recently, Metric whose *Monster Hospital* single is the label's highest chart position to date.

My Top 10

FIERRE PERRONE
 Freelance journalist

- 1 **FILIPON** RESULTS FOR GENESIS (CIVIC) (G)
- 2 **CHARLOTTE GAINSBOURG** 555 (BECAUSE) (MUSO)
- 3 **THE STRANGERS** SILENT X/VI (EMI) (LULUS)
- 4 **THE HEDONISTS** ONE MORE WALTZ (LULUS)
- 5 **BECK** STORN DOWN TO EARTH (GROG) (ECONOM)
- 6 **SCOTT MATTHEWS** PASSING STRANGER (S&W) (REX)
- 7 **SHAWN COLVIN** THESE FOUR WALLS (NORCA) (Z)
- 8 **LORD LARGO** THE LORDS FIRST XI (GOLD) (JAZZ)
- 9 **VELOCITY** ROCK A CLASH (JURADO) (S&W) (LULUS)
- 10 **ROLLING STONES** BIGGEST MISTAKE (GROG)

"Filipon are the last in a long line of quirky British groups. With the help of Air, Charlotte Gainsbourg steps out of her parents' shadow. The Strangers remain full of swagger. The Hedrons prove that the Runaways' punky template still works. Sixties legend Joe Brown has finally made the rocky album he's been talking about for years. Shawn Colvin's voice is as engaging as ever. Lord Largo engineers another Northern Soul revival. Ballads have been the Stones' forte for 33 years."

Forthcoming releases include a new Adam Goode EP and singles from Blood Red shoes and Jennifer Love.

"Plans are afoot to launch the Drowned in Sound brand internationally and Adams is looking at Canada and the US as primary markets. "Thirty per cent of our readership is from outside the UK so it makes sense to offer tailored sites to those users," notes Adams. "Two of our biggest artists are Canadian and we are already used by key tastemakers from the US so they are our focus for the time being."

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GALAXY

Armand Van Helden
 Myrrors - Chkane feat. Tom Jones Shared In Love
 The Frattella - Chelsea Gomez
 David Guetta V The Egg Love, Don't Let Me Go
 Justin Timberlake - SexyBack
 Mary J Blige - Be Without You
 We No Say Love
 Pink - Who Knows
 Pussycat Dolls feat. Snoop Dogg - Hell Yes
 Roger Truitt - Voodoo Child
 Shalonda Hipp - Don't Lie
 Tom Noyce - Like It - Ultrafunk
 Editors
B LIST
 Cascada - Everyone Me Touch
 Cassie Joy & Me - Chameleon Ride
 Chantal My Life
 Ghostface feat. No-You Lie
 That Alien
 Scotty McCreery - The View
 Nostalgia
 Kanye West - Number One
 Pink - Who Knows
 Pussycat Dolls - Hell Yes
 Don't Need A New Man
 Don't Call Poppers
 The Killers
 Rihanna - Stay
 Robbie Williams - Rubiacore
 3K - 3K's Looking Back
 Sam's - When Did It Hit
 Righteous Brothers - I Don't Fall In Love
 The Chicks - Bye Bye Bye
 Joss Stone - The Feeling
 Never Be Lonely

YFM

DAYTIME LIST
 Arctic Monkeys - Leave Before The Lights Come On
 Beyoncé - Beyoncé
 Dirty Pretty Things

IN-STORE NEXT WEEK



Instore - Rob Dylan, Katabian, Marisa Lawson, Iron Maiden, Beach Boys, Stacie Orrico, Andrew Lloyd Webber, Ibiza Annual, Fantastic 80s, **Album of the week** - Kasabian

BORDERS

Instore - Seth Lakeman, Rolling Stones, Miles Davis, Captain Jack, Lambchop, The Mamas and the Papas, The Cure, David Gilmore, Artist of the month - Pink Floyd



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



Windows - Kasabian, Rob Dylan, Instore - Cassius, Future Sound of London, Matt Bell, Stacie Orrico, The Roots, Black Crowes, Dears, Sunshine Underground, Basement Jaxx, Fratellis, Dope Shitz, Freddie Le Grande, Justin Timberlake, Embrace, Sandi Tones, **Press ads** - The Dears.



Recommended - Driving Songs, Basement Jaxx, Instore - Freddie Mercury, Missy Elliot, Beyonce, Andrew Lloyd Webber, Scissor Sisters, Dancemania, Freddie Mercury DVD.

music zone

Windows - Value campaign - chart CDs from £9.95, 2 for £10 on selected CDs & DVDs; **CD of the week** - Freddie Mercury, Instore - Basement Jaxx, Babyshambles, Beyonce, Missy Elliott, Sam Moore, Christina Aguilera, Razorlight, Keane, The Kooks.



Mojo listening posts - The Great Depression, Dawn Landes, Pajo, Graciously, Xavier Rudd, Fionn Regan, **Selecta listening posts** - Death Before Dösterper, Martin Luther, Wednesday 13th, Seafood, Pama International.

Sainsbury's

Instore - Beyonce, Basement Jaxx, Missy Elliot, Freddie Mercury, Audiophile, Andrew Lloyd Webber, Bread, Dancemania, Tumble Tots, Original Garage Anthems, Driving Songs, Hold The Planets, **Album of the week** - Beyonce.

TESCO

Instore - Beyonce, Basement Jaxx, Freddie Mercury, Audiophile, Dancemania, Instore - Missy Elliot, Beyonce, Every Classical Tune You'll Ever Want, Original Garage Anthems, Laytwork, Tumble Tots, Driving Songs, Missy Elliot.



Windows - Beyonce, Missy Elliot, Basement Jaxx, Instore - Beyonce, Basement Jaxx, Missy Elliot, Audiophile, Outkast, Mars, Mystery Jets, Nelly Furtado, Scissor Sisters, Robbie Williams.

WHSmith

Instore - Paris, Prince, Seth Lakeman

WOOLWORTHS

Album of the week - Freddie Mercury, **Single of The Week** - Joss Stone, Instore - Missy Elliot, Dancemania, Basement Jaxx, Audiophile, Andrew Lloyd Webber, Original Garage Anthems, Nelly Furtado, Lemar.

B LIST
 Dixie Chicks - The Long Way Around
 Duncan Sheik - Stacey A River
 Embrace - Target
 Emancipators - Call Me When You're Sober
 Forgie London Bridge
 Georgia Karakas - Smiley Faces
 Jamella something about you James Morrison
 You Gave Me Something
 Jackson/Nelly Cat On Me
 Justin Timberlake
 SexyBack
 Kanye West - Number One
 Pink - Who Knows
 Pussycat Dolls - Hell Yes
 Don't Need A New Man
 Don't Call Poppers
 The Killers
 Rihanna - Stay
 Robbie Williams - Rubiacore
 3K - 3K's Looking Back
 Sam's - When Did It Hit
 Righteous Brothers - I Don't Fall In Love
 The Chicks - Bye Bye Bye
 Joss Stone - The Feeling
 Never Be Lonely

CAPITAL

ALPHA LIST
 Basement Jaxx
 Jay-Z
 Beyoncé

Discs
 Automatic - Duster's Bar
 Mitzsch
 Kick Him Out
 Eagles of Death Metal
 I Want...
 Get Cape... Wear Cape... Fly
 Cherishes
 Headcase
 Stone
 Youth & Knave
 Hope Of The Stars
 Let, Let Archer
 When It Rains It Pours
 Colony
 Even A Little
 Keith Munn
 Iosh
 Chalk
 Larkins
 Love
 Myself
 As Above
 Liam
 From The City Is At Standstill
 Liam
 Take Home
 Party At Botley
 Longfellow's
 A Town
 Good
 Wagoner
 Monday
 In The Future
 When All Well
 Mystery
 Jets
 Diamonds
 In The Dark
 New
 Justice
 The Frattella
 Chelsea
 Gomez
 The Killers
 When You Were Young
 The Kooks
 She Moves In Her Own Way
 Her Own Way
 The Razorbacks
 Bands
 The Rapture
 Call Myself
 Into It
 The View
 Nostalgia
 All Day
 The Young
 Koves
 Weekend
 And
 Break
 Days
 Don't
 Shut
 Them
 The Zutons
 Volare
 Then
 There
 Was
 Nothing
 Here
 NOTHING
 ALL
 EVENING
 LIVES
 Allens
 The Happy
 Song
 Assembly
 Now
 It's
 Mapped
 In
 Your
 Own
 Mind
 Beyond
 Blood
 You
 Are
 My
 Religion
 Ben
 Howler
 Sunders
 Brigade
 Meet
 Me
 At
 My
 Funeral
 Broad
 Jacks
 Trip
 To
 The
 Golden
 Acres
 Core
 Sea
 Of
 Trouble
 Dead

SINGLE OF THE WEEK

Jamella
Something About You

Parlophone CD/R6713
This is the perfect pop track to set up Jamella's new album *Walk With Me*, which is released at the end of the month. The catchy Something About You is as satisfying. If not more so, than her previous chart-toppers and its swooning guitar-led chorus takes the sound up a gear. It has been A-listed at Radio One and C-listed at Radio Two, while commercial radio is also getting behind the track, which all helps to make it this week's highest new entry to the UK airplay chart.



ALBUM OF THE WEEK

Justin Timberlake
FutureSex/LoveSounds

Jive 8276870/682
With single SexyBack climbing up the airplay chart ahead of release, the stage is set for JT's second solo album. Production from Timbaland, JAWBreakers, Rick Rubin and Timberlake himself helps create a heavyweight set that should confirm him as the US's top male musical export. With an electric edge adding to the star's pop and R&B palette, it should reach an even wider audience than his debut.

Singles

Lain Archer

When It Kicks In (Wall Of Sound AMOUR25D)

This indie powerpop stormer by Ivor Novello award-winner Lain Archer is a taster from his new album *Magnetic North* (out on September 18), which follows the critically acclaimed *Flood The Tanks* (2005). Archer plays seven UK dates this month to coincide with the release.

Chingy

Fill Me Up Back (Capitol 5497881)
A lush, Jermaine Dupri production wraps around this hook-laden mid-paced swayer which has "hit" stamped all over it. From Chingy's new *Hoostar* album (the follow-up to the multi-platinum-selling *PowerBallin'*) which sees the young hip-hopper collaborating with Timbaland, Tye and Three 6 Mafia.

Shawn Colvin

Fill Me Up (Newtunes NS007CD)
This is three-times-Grammy winner Colvin's debut single for new home Newtunes and a taster from her John Leventhal-produced album *These Four Walls*. A pretty acoustic strummer reminiscent of Sheryl Crow and Tracy Chapman, Colvin performs a show at London's Bloomsbury Theatre on September 18.

Embrace

Target (Independence IS0M1105)
This was always the finest cut from Embrace's chart-topping album *This New Day* and the follow-up to their World Cup single, which saw the band reach a whole new demographic. A massive melodic anthem, complete with a glorious string section that captures the best days of Britpop, it is B-listed at Radio Two and is released to coincide with a major 24-date UK tour.

Fergie

London Bridge (A&M 1707129)
This tune is B-listed at Radio One, number one in the US and a surefire hit. The lovely Fergie does what all Americans do, bless her, and that's to confuse London Bridge with Tower Bridge, but then if Fergie is 'going down like

London Bridge' nobody is likely to complain too much.

Jamie Foxx

DJ Play A Love Song (J tbc)
After a brilliant start to Foxx's music career, this is a somewhat lacklustre affair – a minimalist, hookless regular R&B workout that would need a lot of airplay for it to make sense. From Foxx's double-platinum album *Unpredictable*, it offers *Twista* guesting on vocals.

Get Cape. Wear Cape. Fly

The Chronicles Of A Bohemian Teenager (Part 1) (Atlantic ATUK042CD)
GCWCF – aka 20-year-old Sam Duckworth – delivers a charming acoustic pop number full of twists and turns in the light-hearted production. The album comes in the wake of the anticipation already building for his debut album *The Chronicles Of A Bohemian Teenager* (out a week later). Airplay support comes from Radio One and Xfm.

Guillemots

Trains To Brazil (Polydor FFS055)
Mercury Music Prize-nominated Guillemots follow their Top 20 hit *We're Here* with their strongest single yet. Powered by a hypnotic Motown beat and stabbing 18-piece brass section, this is potentially a huge pop hit, helped along the way by a Radio One B-listing and an increasing media profile. Fantastic.

Lastprophets

A Town Call Hypocryt (V/sble TORMENT73CD)
The second single from Lastprophets' number one album *Liberation Transmission* has a punchy production that provides the radio-pass for the band's energetic, riff-driven sound. Angular guitar melodies provide the backbone through the verse, before the big hook kicks in for the chorus. It will further entrench the band with mainstream audiences.

Tilly And The Wall

Rainbows In The Dark/3ad Education (Moshi Mosh MSH014)
The first release from the Nebraska-based band's second album, this is a standard issue Tilly: tap dancing for beats and close

saxophone harmonies with joyful pop abandon. B-side *Bad Education* is better than the A-side – all wonky mariachi, like Calexico if they had got themselves a cheery girl singer.

The Walkmen

Louisiana (Warner Bros W733CD)
Following a recently sold-out UK tour, The Walkmen deliver an angular, pretty, country-tinged anthem, big on dynamics and topped off with a stirring performance by singer Hamilton Lechman, as a forerunner to their album *A Hundred Miles Off* (September 18).

Keisha White

I Choose Life (Korova tbc)
This third single from White's Oct 20 debut album *White* comes in the wake of two singles which were both big airplay hits and will surely catapult White into the big time. UK writers Tracy Ackerman and Anders Bagge have created a scorching of a song that White delivers with an A1 performance.

Albums

Bat For Lashes

Fur and Gold (Echo ECHCD72)
Despite her Björk-like tendency to deliver the unexpected, singer-songwriter Natasha Khan – aka Bat For Lashes – has clearly and unequivocally her own voice. The effect of the dreamlike instrumentation and Khan's haunting vocal is entrancing. Slight piano melodies, harpsichord and marching beats provide the backdrop to Khan's fairytale-like lyrics, conjuring up a kaleidoscopic imagery. One of the year's most exciting debuts.

Sham Frost

Learn Me How The Spectres Dance (Lowlva LAV01TA007)
At a time in which UK singer-songwriters are starting to grate among some audiences through their sheer ubiquity, 22-year-old Liam Frost arrives to pull the genre in more interesting and edgy directions. This superb debut combines earthily lyrical concerns with an utterly otherworldly imagination and it is at once both tragic and comic. A vital new voice has emerged.

Echo & The Bunnymen

More Songs To Learn And Sing (Korova KODE011)
Following a rapturous performance at this year's V Festival, the Liverpool four-piece release a new compilation that also documents their Naughties output. All the hits are here: the haunting *Killing Moon*, *Seven Seas*, the late Nineties hit *Nothing Laps Forever* and live favourite *Lips Like Sugar*.

The Fratellis

Costello Music (Island 1707202)
One of the year's most-anticipated debuts, this is confirmation – if it were needed – that these Scotsmen are here for the long haul. It sounds like there is much more to The Fratellis than meets the eye and album tracks such as *Dog In A Bag* and *Whistle For The Choir* will affirm the breadth of their talents. Current single *Chelsea Hotel* has already significantly broadened the band's footing at TV and radio, and the trend will likely continue. Platinum by Christmas? Maybe.

Laurent Garnier

Retrospective (F Communications F255CD)
This is the culmination of 12 years of production work from one of the most respected DJ/artists working in electronic music. It gathers all the Frenchman's classic tracks for the first time, making it an essential buy for electronic fans.

Kelis

Kelis Was Here (Virgin CDV3020)
The Queen of Saucytop returns, but the pop class that is all over her last album is more than on the ground on this outing. Pulling in a cast list of top producers including Will.i.am, Scott Storch and Shandrine and a guest with the hottest voice around, Coi-Lö Green, should have produced a slam dunk. Unfortunately it rises to the occasion only in a couple of moments: *Bossy* and *What's That Right There* carry it off in fine style, but the rest struggles to hit the spot.

Junior Boys

So This Is Goodbye (Domino WINGD178)
Combining early Eighties

electropop with cutting-edge electronics/R&B, Junior Boys' debut album, *Last Exit* (KIN), was fitted by everyone from *Fitchfork* to *U2*. Now signed to Domino, the Canadian duo's blueprint has altered little (think ZTT meets Timbaland), but nevertheless, this is another modernist pop album that engages heart as well as head.

Lemar

The Truth About Love (White Rabbit 8276894642)
This third long-player from the Fame Academy finalist comes in the wake of 4.5m album sales and sees Lemar deliver possibly his strongest set yet. Featuring an excellent collaboration with Jess Stone on *Anniversary*, the other notable cuts are the funky *Can't You See*, the soul-rock of *Beauty Queen* and the introspective *Someone Should Tell You*.

The Panic Channel

One (Capitol CAP35182)
Three former members of Jane's Addiction and singer Steve Isaacs form US hardcore outfit The Panic Channel deliver what it says on the tin – no-nonsense straight ahead rock already creating stirrings amongst the *Kerning* crowd. A blistering set, the best cuts are the opener *Tenoush: Of The Spirits* and the singalong *Left To Lose*.

The Piny Gir Circuit Roadshow
Hold Your Horses (Truck TRUCK023)

Piny Gir made minor ripples with her debut album *Peakabababoo*, but here she ditches her trademark electronic torch songs for a shot at authentic country glory. It is a fun-filled project that the sassy Gir pulls off with consummate ease.

The Rogers Sisters

The Invisible Deck (Too Pure PURE186)
The Rogers Sisters emerge from their punk-funk chrysalis as a full-throated rock butterfly. This expansive sound suits the dynamic three-piece and the *Invisible Deck* holds several genuinely thrilling pop moments.

This week's reviews: David Bland, Phil Bunting, Jimmy Brown, Steve Clarke, Owen Lawrence, Nick Sadek and Nick Teato.

000006

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Play
1	7	JUSTIN TIMBERLAKE	SEXYBACK	STARBUCK	381
2	5	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	REPUBLIC	375
3	7	PINK U + UR HAND		LAFACE	342
4	1	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	GRFFEN	330
5	4	BEYONCE DEJA VU		SOBY BMG	322
6	8	ROBBIE WILLIAMS	RUDEBOX	CHRYSLERS	244
7	9	CHRISTINA AGUILERA	AIN'T NO OTHER MAN	ROA	236
8	13	RIHANNA	UNFAITHFUL	DEF JAM	234
9	46	JAMELIA	SOMETHING ABOUT YOU	IMPREGIUS	230
10	17	THE FEELING	NEVER BE LONELY	ISLAND	229
11	1	LEANN RIMES WITH BRIAN MCFADDEN	EVERYBODY'S SOMEONE	UMG	222
12	12	LEMAR	IT'S NOT THAT EASY	RCA	219
13	14	CASSIE	ME & U	MOB	212
14	23	DAVID GUETTA VS THE EGG	LOVE DON'T LET ME GO...	GLSIO	209
15	19	EVANESCENCE	CALL ME WHEN YOU'RE SOBER	WORLD-UP	209
16	3	BASEMENT JAXX	HUSH BOY	XL	205
17	3	FERGIE	LONDON BRIDGE	REPUBLIC	205
18	11	OUTKAST FEAT. SCAR & SLEEPY BROWN	MORRIS BROWN	RCA	201
19	5	BLAZIN' SQUAD	ALL NIGHT LONG	PEAK	200
20	21	KELIS	BOSSY	VERGIN	198
21	18	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	SOBY BMG	195
22	20	MUSE	STARLIGHT	MELVIN WARNER BRIS	183
23	26	KATIE MELUA	IT'S ONLY PAIN	DMARTINEZ	182
24	3	KEANE	CRYSTAL BALL	BLAND	178
25	29	JAMES MORRISON	YOU GIVE ME SOMETHING	REPUBLIC	168
26	11	PUSSYCAT DOLLS FEAT. SNOOP DOGG	BUTTONS	ASU	165
27	31	LOSTPROPHETS	A TOWN CALLED HYPOCRISY	VERBIE WBL	164
28	3	BOB SINCLAIR & CUTEEB	ROCK THIS PARTY	DEFECTED	161
29	18	CASCADE	EVERYTIME WE TOUCH	A&W	156
30	29	ARCTIC MONKEYS	LEAVE BEFORE THE LIGHTS COME ON	ISLAND	150
31	27	MATT WILLIS	HEY KID	MERCURY	149
32	45	SUPAFY INC	MOVING TOO FAST	DATA	147
33	3	PHARRELL FEAT. KANYE WEST	NUMBER ONE	VERGIN	147
34	47	CHAMILLIONAIRE FEAT. KRAYZIE BONE	RIDIN'	ISLAND	144
35	21	THE KOOKS	SHE MOVES IN HER OWN WAY	VERGIN	142
36	51	STACIE ORRICO	I'M NOT MISSING YOU	IMPREGIUS	135
37	47	SANDI THOM	WHAT IF I'M RIGHT	RCA	134
37	41	JEALOUSY LUCY		POPPIE CITY	134
39	29	ALESHA LIPSTICK		REPUBLIC	131
40	47	EAGLES OF DEATH METAL	I WANT YOU SO HARD	COLOSIA	128



2. Scissor Sisters It is already considering the radio airplay chart — where it has been number one for the last three weeks — and now the TV airplay chart, climbing 5-2 this week, the colorful and amusing video for the track was aired 375 times, six fewer than new chart champ Justin Timberlake's *SexyBack*.



11. LeAnn Rimes Celebrating her 23rd birthday today (August 28), LeAnn Rimes gets an early birthday present from EA and sister station Chart Show TV, which aired the video for new single Everybody's Someone — a duet with former *WrestleMania* star Brian McFadden — 140 times last 77 times last week. Even though the only other sister stations airing the track were The Box, Smash Hits TV (two plays each) and The Hits (one play), its 222 plays earned it the week's highest debut at number 11.

Justin Timberlake's *SexyBack* rises to the top, while Jamelia and LeAnn Rimes make an impact lower down the chart

MTV MOST PLAYED

Rank	Artist	Title	Label
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPUBLIC
2	3	BEYONCE DEJA VU	SOBY BMG
3	4	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	ISLAND
4	1	JUSTIN TIMBERLAKE SEXYBACK	ZEMA
5	7	PINK U + UR HAND	LAFACE
6	7	KEANE CRYSTAL BALL	BLAND
6	7	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFFEN
6	7	CASSIE ME & U	MOB BIP
9	15	BASEMENT JAXX HUSH BOY	XL
9	18	THE FRATELLIS CHELSEA DAGGER	ISLAND

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	5	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPUBLIC
2	2	BEYONCE DEJA VU	SOBY BMG
3	3	JUSTIN TIMBERLAKE SEXYBACK	ZEMA
4	18	JAMELIA SOMETHING ABOUT YOU	IMPREGIUS
5	1	ROBBIE WILLIAMS RUDEBOX	CHRYSLERS
6	3	OUTKAST FEAT. SCAR & SLEEPY BROWN MORRIS BROWN	RCA
6	7	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFFEN
6	8	CASCADE EVERYTIME WE TOUCH	A&W
8	12	PINK U + UR HAND	LAFACE
10	22	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	GLSIO

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	3	THE AUTOMATIC MOUNTAIN	B-NOVA/BLU/3000
2	1	LOSTPROPHETS A TOWN CALLED HYPOCRISY	VERBIE WBL
3	2	EVANESCENCE CALL ME WHEN YOU'RE SOBER	WORLD-UP
4	4	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BRIS
5	5	GREEN DAY JESUS OF SUBURBIA	REPRISE
6	127	DASHBOARD CONFESSIONAL DON'T WAIT	WAGSTAR
7	7	ELECTRIC SIX GAY BAR	XL
8	21	TALKING BACK SUNDAY TWENTY-TWENTY SURGERY	WARNER BRIS
9	8	LOSTPROPHETS ROOFTOPS (A LIBERATION BROADCAST)	VERBIE WBL
10	14	FALL OUT BOY SUGAR, WE'RE GOIN' DOWN	MERCURY

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	6	LOSTPROPHETS A TOWN CALLED HYPOCRISY	VERBIE WBL
2	1	MUSE STARLIGHT	MELVIN WARNER BRIS
3	4	THE FRATELLIS CHELSEA DAGGER	ISLAND
4	3	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	ISLAND
5	1	THE VIEW WASTED LITTLE BUS	1995
6	1	EAGLES OF DEATH METAL I WANT YOU SO HARD	COLOSIA
7	17	WOLFMOTHER LOVE TOLIN	ISLAND
8	10	THE AUTOMATIC RECOVERER	B-NOVA/BLU/3000
9	8	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BRIS
10	6	TALKING BACK SUNDAY TWENTY-TWENTY SURGERY	WARNER BRIS

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	1	CASSIE ME & U	BIP BIP
2	5	FIELD MOB SO WHAT	GRFFEN
3	3	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFFEN
4	6	P BIDDY COME TO ME	ATLANTIC
5	4	GHOSTFACE KILLAH/NE-YO/KANYE WEST BACK LIKE THAT	DEF JAM
6	1	RAY J WHAT I NEED	SANITARY
7	10	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	ISLAND
7	13	PHARRELL FEAT. KANYE WEST NUMBER ONE	VERGIN
9	5	BEYONCE DEJA VU	SOBY BMG
10	9	JUSTIN TIMBERLAKE SEXYBACK	ZEMA

ON THE BOX THIS WEEK

CHANNEL 4 84 (Mon-Fri)
Friday Night Project with Girls Aloud (Monday), Inez & Chloë (Tuesday), Freshly Squeezed with Lay Anon (Wednesday), Freshly Squeezed with James Morrison (Thursday), **The Charlotte Church Show** (Fri), **Blue Rhythms** with Dirty Pretty Things (Sat), **4Music Presents: Mice** (Sat), **4Music Presents: Gomez** (Sat), **4Music Presents: Basement Jaxx** (Sat), **Girls Aloud: The Record** (Sun)

E4 **4Music** (Mon-Fri), **Blue Rhythms** (Fri), **Joe of Wright Festival** (Fri), **4Music Presents: Razorlight** (Sat), **02 Festival** (Saturday), **Flamingo Live: Massive Attack** (Sun), **02 Festival** (Sunday), **Grig: The Racetracks** (Sun)

POPWORLD Justin Timberlake, Basement Jaxx, Lemar, The Automatic, Jamelia

TRANSMISSION WITH F-ROGIBLE Pete Dinkley, Eddy Brown, Boyz, Jaxx, Prick Smith, Arletta Lewis and Ben (Fri)

THE BOX ADDS Arctic Monkeys, LeAnn Before the Lights Come On, Jamelia Something About You, Luke Snows, Luke Flanagan, Daydreamin', The Killers When You Were Young, The Streets, The Zutons, On Stage, Naulandier, Never Say Never

THE HITS Jamelia Something About You, Luke Snows, Luke Flanagan, Daydreamin', September, Scissor Sisters I Don't Feel Like Dancin', The Killers When You Were Young, The Streets, Prick Smith, On Stage, Never Say Never

Method: Top 40 Last Entry
Weekend Top 40 Entry

© Nielsen Music Control. Compiled from data gathered from 0000-00 on 00:00:00 on Sat 26 August 2006. The TV airplay chart is currently based on plays on the following regions: Arts, BBC, Chart Show TV, Music, Kerrang! TV, MTV, MTV Base, MTV2, Nickelodeon, NPG, NPG2, NPG3, NPG4, NPG5, NPG6, NPG7, NPG8, NPG9, NPG10, NPG11, NPG12, NPG13, NPG14, NPG15, NPG16, NPG17, NPG18, NPG19, NPG20, NPG21, NPG22, NPG23, NPG24, NPG25, NPG26, NPG27, NPG28, NPG29, NPG30, NPG31, NPG32, NPG33, NPG34, NPG35, NPG36, NPG37, NPG38, NPG39, NPG40, NPG41, NPG42, NPG43, NPG44, NPG45, NPG46, NPG47, NPG48, NPG49, NPG50, NPG51, NPG52, NPG53, NPG54, NPG55, NPG56, NPG57, NPG58, NPG59, NPG60, NPG61, NPG62, NPG63, NPG64, NPG65, NPG66, NPG67, NPG68, NPG69, NPG70, NPG71, NPG72, NPG73, NPG74, NPG75, NPG76, NPG77, NPG78, NPG79, NPG80, NPG81, NPG82, NPG83, NPG84, NPG85, NPG86, NPG87, NPG88, NPG89, NPG90, NPG91, NPG92, NPG93, NPG94, NPG95, NPG96, NPG97, NPG98, NPG99, NPG100.

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There's no change at the top, with Scissor Sisters in charge, while future contenders gather momentum in the shape of Jamelia, Jealousy, Richard Hawley and Keisha White

The UK Radio Airplay

RADIO ONE

Pos	Last	Artist/Title	Label	Wk	Points	Weeks on chart
1	2	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GLD)	GLD	24	25	25(2)
2	1	KASABIAN EMPIRE (MCA)	MCA	24	25	10(4)
3	12	THE FEELING NEVER BE LONELY (ISLAND)	ISLAND	19	25	14(8)
4	9	BEYONCE DEJA VU (SOB)	SOB	20	24	17(6)
5	6	SNOW PATROL CHASING CARS (FISCH)	FISCH	21	24	14(3)
6	6	JUSTIN TIMBERLAKE SEXYBACK (ZUMA)	ZUMA	23	23	14(3)
7	14	CHAMILLIONAIRE FEAT. KRATZIE BONE RIDIN' (ISLAND)	ISLAND	18	22	13(5)
8	2	CHRISTINA AGUILERA AJINT NO OTHER MAN (MCA)	MCA	21	21	18(5)
9	16	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GEMINI)	GEMINI	17	21	16(7)
10	9	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	POLYDOR	20	20	16(1)
11	9	PINK U + UR HAND (LAFACE)	LAFACE	19	20	18(1)
12	10	THE FRATELLI CHELSEA DAGGER (ISLAND)	ISLAND	15	20	15(1)
13	6	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON BOARDING (VIRGIN)	VIRGIN	21	18	15(1)
14	23	KELIS BOSSY (VIRGIN)	VIRGIN	12	17	12(1)
15	2	BASEMENT JAXX HUSH BOY (XL)	XL	24	16	16(1)
16	25	THE KILLERS WHEN YOU WERE YOUNG (VERTIGO)	VERTIGO	11	16	16(1)
17	16	KEANE CRYSTAL BALL (ISLAND)	ISLAND	16	16	13(1)
18	18	MUSE STARLIGHT (HELANA SYMMER BROS)	HELANA SYMMER BROS	16	15	12(1)
19	21	THE VIEW WASTED LITTLE DJS (MCA)	MCA	13	14	12(1)
20	9	LUPE FIASCO DAYDREAMIN' (MELANIE)	MELANIE	7	14	10(1)
21	1	LILY ALLEN SMILE (MCA)	MCA	5	13	17(1)
22	1	LEMAR IT'S NOT THAT EASY (MCA)	MCA	13	13	12(1)
23	23	CASSIE ME & U (MCA)	MCA	13	13	8(1)
24	25	MICHAEL GRAY BORDERLINE (EYE SHOOTERS)	EYE SHOOTERS	11	12	10(1)
25	12	ORSON HAPPINESS (MERCURY)	MERCURY	19	12	7(1)
26	1	JEALOUSY LIPS (HAPPY CITY)	HAPPY CITY	4	11	12(1)
27	1	ROUTE 33 LOOKING BACK (MCA)	MCA	4	11	10(1)
28	1	JAMELIA SOMETHING ABOUT YOU (MELANIE)	MELANIE	1	10	15(1)
29	1	LOSTPROPHETS A TOWN CALLED HYPOCRISY (VIRGIN)	VIRGIN	1	10	7(1)
30	27	ALEXIA LIPSTICK (POLYDOR)	POLYDOR	8	10	10(1)

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INDEPENDENT LOCAL RADIO

Pos	Last	Artist/Title	Label	Wk	Points	Weeks on chart
1	1	JAMES MORRISON YOU GIVE ME SOMETHING (POLYDOR)	POLYDOR	194	163	33(8)
2	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	POLYDOR	197	138	21(5)
3	2	PINK U+UR HAND (LAFACE)	LAFACE	206	175	19(8)
4	3	LILY ALLEN SMILE (MCA)	MCA	194	170	27(2)
5	4	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	VIRGIN	165	242	24(5)
6	5	RIHANNA UNFAITHFUL (MCA)	MCA	167	269	22(1)
7	8	CHRISTINA AGUILERA AJINT NO OTHER MAN (MCA)	MCA	136	180	28(1)
8	7	THE ZITONS VALERIE (MELANIE)	MELANIE	153	168	17(1)
9	11	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE (SOB)	SOB	128	184	22(2)
10	10	SNOW PATROL CHASING CARS (FISCH)	FISCH	176	219	15(1)
11	9	THE FEELING FILL MY LITTLE WORLD (ISLAND)	ISLAND	153	210	15(1)
12	15	LEMAR IT'S NOT THAT EASY (MCA)	MCA	64	275	12(1)
13	16	THE FEELING NEVER BE LONELY (ISLAND)	ISLAND	67	265	12(1)
14	12	ORSON HAPPINESS (MERCURY)	MERCURY	173	195	13(1)
15	23	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GLD)	GLD	71	163	15(1)
16	18	WILL YOU... WHO AM I (SOB)	SOB	82	199	10(1)
17	19	PAOLO NUTINI LAST REQUEST (ATLANTIC)	ATLANTIC	76	190	11(1)
18	25	JUSTIN TIMBERLAKE SEXYBACK (ZUMA)	ZUMA	74	186	15(1)
19	27	SANDI THOM WHAT IF I'M RIGHT (MCA)	MCA	57	73	12(1)
20	13	NELLY FURTADO MANEATER (GEMINI)	GEMINI	97	79	12(1)
21	14	KELLY CLARKSON ROCKAWAY (MCA)	MCA	85	75	12(1)
22	20	RED HOT CHILI PEPPERS TELL ME BABY (WARNER BROS)	WARNER BROS	71	115	12(1)
23	24	CHARLIS BARKLEY SMILEY FACES (WARNER BROS)	WARNER BROS	73	111	11(1)
24	6	PINK U + UR HAND (LAFACE)	LAFACE	51	146	16(1)
25	26	RONAN KEATING IRIS (POLYDOR)	POLYDOR	57	131	7(1)
26	1	KEANE IS IT ANY WONDER? (ISLAND)	ISLAND	76	142	15(1)
27	22	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS... (MCA)	MCA	51	101	11(1)
28	1	KEANE CRYSTAL BALL (ISLAND)	ISLAND	73	148	11(1)
29	30	ROUTE TRADERS WOODOO CHILD (MCA)	MCA	51	116	11(1)
30	29	BEYONCE DEJA VU (SOB)	SOB	57	151	11(1)

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Pos	Last	Artist/Title	Label	Wk	Points	Weeks on chart
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	POLYDOR	1888	29	82.6(8)
2	3	THE FEELING NEVER BE LONELY (ISLAND)	ISLAND	1096	18	54.2(4)
3	4	KEANE CRYSTAL BALL (ISLAND)	ISLAND	760	15	45.3(8)
4	10	LEMAR IT'S NOT THAT EASY (MCA)	MCA	1112	24	43.6(8)
5	2	JAMES MORRISON YOU GIVE ME SOMETHING (POLYDOR)	POLYDOR	2069	0	42.2(2)
6	5	CHRISTINA AGUILERA AJINT NO OTHER MAN (MCA)	MCA	1432	1	41.2(1)
7	6	SNOW PATROL CHASING CARS (FISCH)	FISCH	1415	3	39.5(1)
8	12	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (GLD)	GLD	924	18	39.4(3)
9	9	JUSTIN TIMBERLAKE SEXYBACK (ZUMA)	ZUMA	835	7	38.4(6)
10	13	PINK WHO KNEW (LAFACE)	LAFACE	1815	5	34.5(3)
11	15	RONAN KEATING IRIS (POLYDOR)	POLYDOR	691	16	32.4(9)
12	8	LILY ALLEN SMILE (MCA)	MCA	1741	7	30.3(2)
13	12	MUSE STARLIGHT (HELANA SYMMER BROS)	HELANA SYMMER BROS	529	24	29.8(4)
14	11	BEYONCE DEJA VU (SOB)	SOB	1660	0	29.4(2)
15	16	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE (SOB)	SOB	1344	5	29.1(1)
16	14	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	VIRGIN	1770	2	28.4(6)
17	19	PINK U + UR HAND (LAFACE)	LAFACE	750	28	27.7(5)
18	18	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GEMINI)	GEMINI	591	27	27.1(4)
19	17	MARIA LAWSON SLEEPWALKING (PHONOGEN)	PHONOGEN	491	15	27.2(2)
20	10	KASABIAN EMPIRE (COLUMBIA)	COLUMBIA	401	14	24.5(4)
21	16	JAMELIA SOMETHING ABOUT YOU (MELANIE)	MELANIE	534	100	24.2(8)
22	11	RIHANNA UNFAITHFUL (MCA)	MCA	1668	0	23.5(3)
23	19	THE ROLLING STONES BIGGEST MISTAKE (VIRGIN)	VIRGIN	397	0	23.2(1)
24	24	BASEMENT JAXX HUSH BOY (XL)	XL	383	4	22.7(3)
25	29	THE KILLERS WHEN YOU WERE YOUNG (VERTIGO)	VERTIGO	452	8	21.7(4)

■ Highest Top 10 Entry ■ Highest because a release ■ Audience increase ■ Highest Top 10 Drop ■ Biggest increase in plays ■ Audience increase of 50% or more



1. Scissor Sisters It's been another spectacular week for the Scissor Sisters, whose I Don't Feel Like Dancin' improves from 1,979 plays and an audience of 68,531 to 1,888 plays and an audience of 82,608 — the highest for any record in any week of 2006. On

its third week at number one, it is more than 52% ahead of its nearest challenger, and racked up 25 plays on Radio Two — five more than any other record — and 20 on Radio One. Rock FM aired it most, though, with 40 spins in the week.

2. Jamelia Something About You is Jamelia's first single for nearly two years, and the first from



her third album, *Work With Me*. It has made a vigorous start to its airplay chart career, moving

90-60-21 thus far. Released on September 11, the two weeks before the album, it was aired 10

times on Radio One, five times on Radio Two and 519 times elsewhere last week.

MUSIC

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Play Chart

Rank	Weeks on Chart	Artist	Title	Label	Label	Label	Label	Label	
26	23	34	46	THE ZUTONS VALERIE	REPUBLIC	1465	-4	21.55	9
27	7	7	48	ORSON HAPPINESS	MONKEY	996	-13	21.43	-75
28	13	3	0	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	ISLAND	462	11	20.82	9
29	37	2	0	SANDI THOM WHAT IF I'M RIGHT	ISLAND	781	33	20.86	25
30	18	10	0	THE FEELING FILL MY LITTLE WORLD	ISLAND	1310	-9	19.91	-8
31	30	2	0	JEALOUSY LUCY	PURPLE CITY	189	54	18.89	48
32	26	2	35	THE FRATELLI CHELSEA DAGGER	ISLAND	254	20	18.73	10
33	32	5	6	CASSIE ME & U	RED	413	-3	17.98	-10
34	114	1	0	RICHARD HAWLEY HOTEL ROOM	MONKEY	44	91	17.85	238
35	40	10	9	ROGUE TRADERS WOODOO CHLD	ISLAND	647	6	17.69	20
36	35	8	8	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	DEFFNO	307	17	16.91	-35
37	36	9	57	MADONNA GET TOGETHER	WARNER BROS	587	-47	15.74	-6
38	70	1	0	LUPE FIASCO DAYDREAMIN'	ATLANTIC	258	12	15.17	63
39	34	25	52	ARMAND VAN HELDEN M'YMYM	SOUTHERN PIED	476	13	15.03	-16
40	47	2	0	KELIS BOSSY	VERDIN	151	32	15.02	15
41	41	3	0	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA	67	-6	14.84	1
42	38	15	19	WILL YOUNG WHO AM I	SONY BMG	801	-2	14.28	-11
43	52	1	40	THE VIEW WASTED LITTLE D'S	RCA	228	31	14.25	15
44	39	9	0	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BROS	794	32	14.05	-51
45	67	26	0	CORINNE BAILEY RAE PUT YOUR RECORDS ON	SONO DISCOVERY	453	7	13.82	41
46	27	13	32	RAZORLIGHT IN THE MORNING	VERTIGO	568	-3	13.09	-72
47	30	16	0	NELLY FURTADO MANEATER	DEFFNO	760	-38	13.03	-58
48	45	18	15	JACK JOHNSON UPSIDE DOWN	BRIGHTWORLD	383	-21	13.02	-3
49	38	1	0	KEISHA WHITE I CHOOSE LIFE	MONKEY	72	167	12.69	37
50	38	1	0	LILY ALLEN LDN	BURGUNDY	225	147	12.68	152

PRE-RELEASE

Rank	Label	Artist	Title	Label	Label	Label	Label	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPUBLIC	8268					
2	THE FEELING NEVER BE LONELY ISLAND	ISLAND	5424					
3	LEMAR ITS NOT THAT EASY	ISLAND	4369					
4	JUSTIN TIMBERLAKE SKYBACK	MONKEY	3545					
5	MUSE STARLIGHT	WARRIOR BROS	2974					
6	PINK U + UR HAND	ISLAND	2784					
7	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	DEFFNO	2734					
8	JAMILLA SOMETHING ABOUT YOU	MONKEY	2429					
9	BASEMENT JAXX HUSH BOY	ISLAND	2277					
10	THE KILLERS WHEN YOU WERE YOUNG	VERTIGO	2171					
11	SANDI THOM WHAT IF I'M RIGHT	ISLAND	2046					
12	JEALOUSY LUCY	PURPLE CITY	1889					
13	RICHARD HAWLEY HOTEL ROOM	MONKEY	1786					
14	LUPE FIASCO DAYDREAMIN'	ATLANTIC	1517					
15	KELIS BOSSY	VERDIN	1502					
16	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA	1484					
17	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BROS	1405					
18	KEISHA WHITE I CHOOSE LIFE	MONKEY	1269					
19	LILY ALLEN LDN	BURGUNDY	1268					
20	ROBBIE WILLIAMS RUDEBOY	COLUMBIA	1027					

ON THE RADIO THIS WEEK

Rank	Label	Artist	Title	Label	Label	Label	Label	Label
1	Steve Lamacq	Radio 1	Special (Main)					
2	Loz & Hottel	Radio 1	Special (Main)					
3	John Peel	Radio 1	Special (Main)					
4	John Peel	Radio 1	Special (Main)					
5	John Peel	Radio 1	Special (Main)					

RADIO GROWERS

Rank	Label	Artist	Title	Label	Label	Label	Label	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPUBLIC	1888	295				
2	JAMILLA SOMETHING ABOUT YOU	MONKEY	781	193				
3	SANDI THOM WHAT IF I'M RIGHT	ISLAND	1112	74				
4	THE FEELING NEVER BE LONELY	ISLAND	1096	156				
5	PINK U + UR HAND	ISLAND	145	145				
6	NERINA PALLOTT SOPHIA	ISLAND	345	145				
7	DAVID GRETTA VS THE EGG LOVE DON'T LET ME GO	ISLAND	924	144				
8	THE KILLERS SOMEBODY TOLD ME	DEFFNO	432	140				
9	WILL YOUNG WHO AM I	SONY BMG	225	134				

RADIO TWO

Rank	Label	Artist	Title	Label	Label	Label	Label	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPUBLIC	1888					
2	THE ROLLING STONES BIGGEST MISTAKE	ISLAND	1924					
3	KEANE CRYSTAL BALL	VERDIN	1502					
4	RICHARD HAWLEY HOTEL ROOM	MONKEY	1786					
5	THE FEELING NEVER BE LONELY	ISLAND	1096					
6	LEMAR ITS NOT THAT EASY	ISLAND	4369					
7	RONAN KEATING IRIS	REPUBLIC	145					
8	MARIA LAWSON SLEEPWALKING	PHONO-ZONE	145					
9	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA	1484					
10	KEISHA WHITE I CHOOSE LIFE	MONKEY	1269					
11	MUSE STARLIGHT	WARRIOR BROS	2974					
12	THE STORIES I BELIEVE IN LOVE	MONKEY	1269					
13	SHAWN COLVIN FILL ME UP	MONKEY	1269					
14	JEALOUSY LUCY	PURPLE CITY	1889					
15	MARK KNOPFLER & EMMYLOU HARRIS BEACHCOMBINER	MONKEY	1269					
16	ELTON JOHN THE BRIDGE	MONKEY	1269					
17	EMBRACE TARGET	MONKEY	1269					
18	JAMES MORRISON YOU GAVE ME SOMETHING	MONKEY	1269					
19	PROMEX CONSOLATION PRIZES	MONKEY	1269					
20	KATIE MELUIA ITS ONLY PAIN	MONKEY	1269					

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and its dramatic leap is primarily due to Radio Two, which averaged 19 times last week, providing it with a massive 96.71% of its 178m audience.

38. Lupe Fiasco's *Daydreamin'* is getting a warm reception from radio, and jumps 70-38 this week. The fifth single from the album, it is the first to make the Top 50, and is being promoted by Kings (3.5 spins).



34. Richard Hawley
Remixed from his album *Cole's Corner*, which has thus far sold more than 50,000 copies, Richard Hawley's upcoming single *Richard Hawley's Hotel Room* explains 114-34

on the airplay chart this week. The fifth single from the album, it is the first to make the Top 50, and is being promoted by Kings (3.5 spins).

KISS

Rank	Label	Artist	Title	Label	Label	Label	Label	Label
1	CASSIE ME & U	BARBEN						
2	DAMIAN MARLEY ALL NIGHT	ISLAND						
3	BUSTA RHYMES I LOVE MY CHICK	MONKEY						
4	JUSTIN TIMBERLAKE SKYBACK	COLUMBIA						
5	TAYO CRISTO JUST WANNA KNOW	MONKEY						
6	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	DEFFNO						
7	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	AMM						
8	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	ISLAND						
9	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RECA						
10	P DIDDY COME TO ME	ATLANTIC						

GCAP - THE ONE NETWORK

Rank	Label	Artist	Title	Label	Label	Label	Label	Label
1	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	ISLAND						
2	ROGUE TRADERS WOODOO CHLD	RECA						
3	SHAKIRA FEAT. Wyclef JEAN RIPS DON'T LIE	SONY BMG						
4	PINK VIVIN KIBWEL	EMBRACE						
5	JUSTIN TIMBERLAKE SKYBACK	MONKEY						
6	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ISLAND						
7	CHRIS LAKE CHANGES	EMBRACE						
8	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RECA						
9	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	DEFFNO						
10	ARMAND VAN HELDEN M'YMYM	SOUTHERN PIED						

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