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

# MUSICWEEK



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## TONY BENNETT

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birthday and look who's  
coming to the party...*

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Elton John

John Legend

Paul McCartney

Billy Joel

Celine Dion

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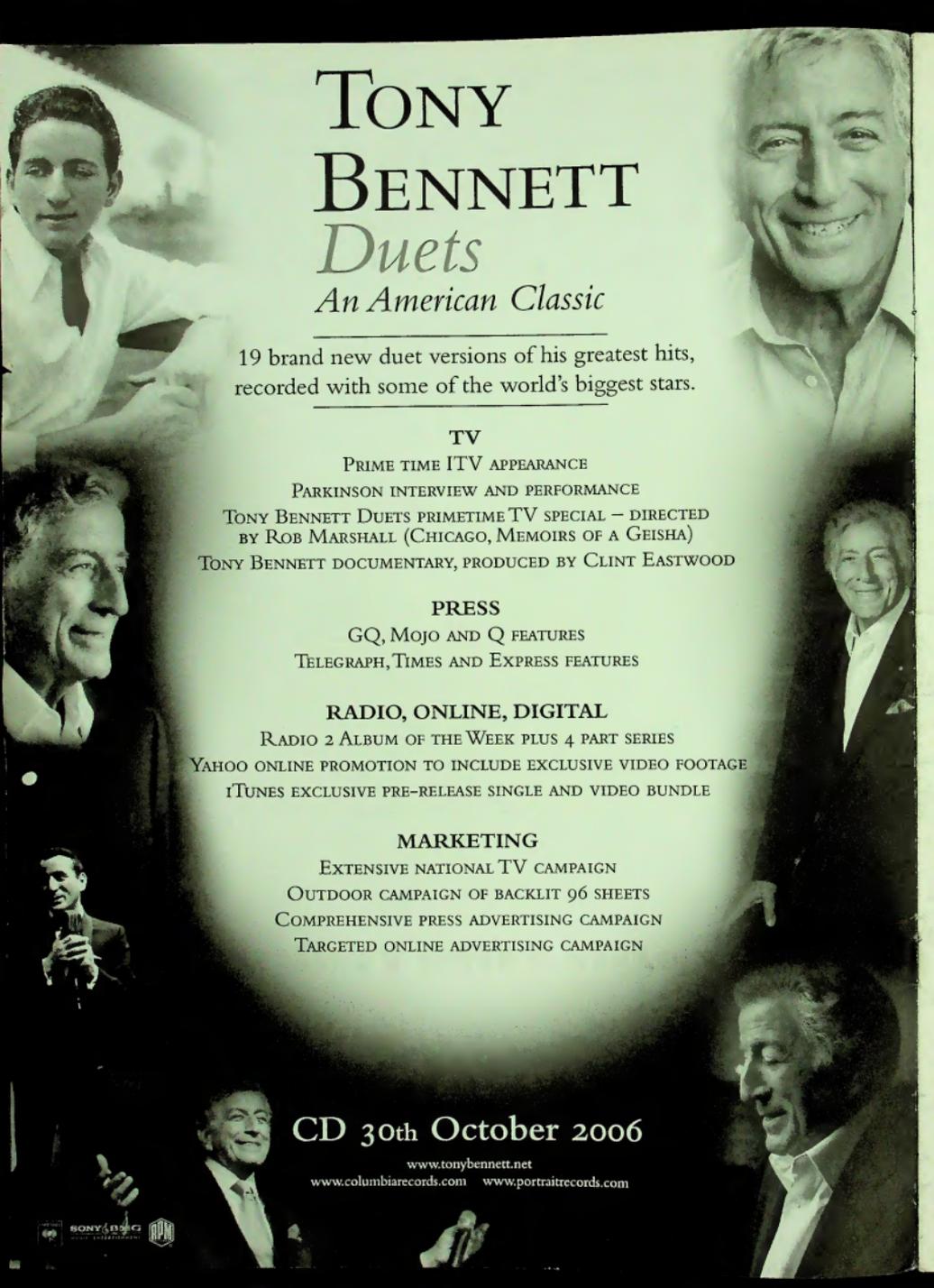
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# MUSICWEEK



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Exclusive

## Simon says:

Cowell on X Factor, his label Syco and plans to take on the world of TV  
See p10-12

### HMV and Virgin revamp digital

The leading specialist chains are relaunching their download stores in a bid to take on the likes of iTunes **p4**

### Diesel honours top new talent

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

### Websites move to the next level

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

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



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

# Copyright row rumbles on

## Copyright

by Paul Williams

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

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

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

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

They outlined a three-year deal

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

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

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

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

Jamieson says, "The BPI is very pleased to no longer be participating in the tribunal reference.

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

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

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

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

"Fifteen months ago, we got to a point in the discussions where we had to call for a ref and 16 months on we've got to a point where we can say 'We can do without a ref', so that's the progress that's been achieved in the 15 months," he says.

[musicweek.com](http://musicweek.com)  
Further coverage, **p3, p17**



## MCPS-PRS and BPI agree digital royalty deal, but six digital services still face Tribunal Publishers and labels make peace

### Copyright

by Paul Williams

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

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

MCPS-PRS CEO Adam Singer paid tribute to Nicol's contribution as the deal was announced.

"The person who was determined to drive peace through in a very helpful manner was Eric who, of course, sits at the top of a company, half of it is a Peter [Jamieson, BPI] member, half of it is my member," explained Singer.

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

Following the resolution, Nicol said, "I'm delighted that record companies, music publishers and some key distributors have

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

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

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

Singer describes the agreement as "historic." It's not the agreement so much that is historic, he says. "What's important is it is going to lay down a template which clearly gives direction to what digital trading is going to be like in this new environment."



Battle goes on for six digital services: (clockwise from top left) AOL, MusicNet, Sony Connect, Real Networks and Napster

"Having a deal imposed on you by an outside third party in the guise of a tribunal is as near to hanging as this industry gets and, as you know, it concentrates the mind," observes Singer, who suggests reaching the settlement demonstrates "a real sign of sector maturity".

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

strongly at the BPI for settlement. "Now that we have a template for the digital world, we can start to work out how to divide the cake and give our entire focus on how to make the cake much bigger."

The 8% rate agreed matches that which was announced as an introductory rate after the Alliance unveiled its online royalty rate of 12% in February 2002. Although the deal struck runs for three years, Singer stresses "any kind of length" agreed was "arbitrary". He adds, "But it seemed to be a common consensus on both

sides that this was the right kind of term in a market that is changing unbelievably fast."

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

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### Crib Sheet

#### So, what's this deal all about?

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

Yes. So the labels have won... Well, not precisely. It is a little more complicated than that. The online rate compares to the current physical

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

Still, the labels wanted 8% and they have got it. Yes, but the publishers insisted that this was a "discounted" rate and

wanted to reserve the right to increase it up to 12% if necessary. The reason was rooted in their concern that a retail price-based rate could leave publishers and songwriters exposed if prices collapse in the digital world. In other words, if iTunes reduce their prices from 79p to 40p, the publishers' rate would fall from 6.3p to 3.2p. So how does this deal get round that?

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

songwriters and publishers will still earn a guaranteed royalty - 4p for a single track download, but declining on a per track basis when bought as part of a bundle. It has all been very expensive too, hasn't it?

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

less than a year. Fantastic. So everyone wins. Yes, it seems so, although not everyone is completely happy just yet. iTunes and the four mobile companies - 3, O2, Orange and Vodafone - have backed the settlement as a whole, but they remain without agreement on one single point. Plus, the six other digital music services who joined the BPI's action are still arguing.

So what happens next then? The Copyright Tribunal reference remains live and will sit again in November, unless there is a settlement, of course.

## THE PLAYLIST

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

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**GRACE**  
Stand Still (Angel)  
First single from Grace is an uptempo pop song featuring a soaring chorus. A beautiful debut from a band set to soar in 2007. (single, Nov 6)



**ENTER SHIKARI**  
Sorry You're Not A Winner (Amunish Reality)  
Part scream, part dance, part commercial rock - one thing is certain, Enter Shikari are a big new talent. (single, Oct 30)



**LUCIE SILVAS**  
The Same Side (Mercury)  
A refreshing return from Silvas, who has mixed her game with the top ten album, A record with obvious global aspirations. (album, Nov 6)



**MASON**  
Exceeder (Boss Records)  
Already a massive club hit, this filter-heavy, bass-driven song has the legs to cross deep into the heart of the mainstream. (single, Nov 6)



**PARAMORE**  
Pressure (Fuelled By Ramen)  
Paramore emerge on the Fuelled By Ramen label - home to Fall Out Boy and Panic! At The Disco - and pen equally catchy, sub-driven pop. (single, Oct 30)

## Retailers seek concessions

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

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

However, Official UK Charts Company (OCC) director Omar Maskaitis says that more discussion is needed. "There was general

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

Era secretary general Kim Bayley says that the organisation's support for relaxing the rules on downloading is not dependent on changes to the rules on physical product but insists that Era must act in the interests of physical retailers, as well as consumers.

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

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

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

"Depending on what comes out of it, in principle trying to change the rules to allow a bit more freedom and flexibility with physical formats was something the BPI agreed with," he notes.

The next CSC meeting is scheduled for November 21.

High-street retailers improve their download sites

## HMV and Virgin take digital to next phase

### Digital

by Ben Cardew

Retail giants HMV and Virgin are relaunching their digital music stores, in a renewed bid to challenge iTunes Music Store's dominance of the UK download market.

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

Virgin Retail, which this summer launched download starter packs to tie in with its digital service, also plans to make changes to its download store in the coming months, to emphasise ease of use. "The current site is doing well but we have had a change in strategy at Richard Branson's request, in order to come more in line with Virgin values," says Virgin Retail head of digital Rudy Tambala.

"We have been using the direct-to-stem technology solution, removing the confusion surrounding the whole digital thing for the people on the street. We are evolving the service to an easy-to-use, easy-access web-based platform, with new features, design, usability, accessibility and so on. This will be available in quarter four."

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



HMV digital store to challenge iTunes

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

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

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

"A really strong relationship with a device manufacturer would

give HMV and Virgin a good start."

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

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

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

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

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

### THE LONG BLONDES

### SNAP SHOT

A bespoke website through which fans are invited to upload images of themselves in return for exclusive digital content sits at the heart of Rough Trade's campaign for The Long Blondes' debut album, which will be released next month.

[www.know-howtofeetebber-galleries.com](http://www.know-howtofeetebber-galleries.com) will host picture galleries of The Long Blondes' fans showing how it feels to be their age. In return for their images, fans will receive a free ringtone of their images, fans will receive a free ringtone of the album's new single, *Once And Never Again*, and be entered into a draw to attend a VIP album launch event.

Rough Trade marketing manager Clair Brett says it was a

way to tap directly into the band's core fanbase. "Young fans are invited to upload images of themselves in return for exclusive digital content sits at the heart of Rough Trade's campaign for The Long Blondes' debut album, which will be released next month."

The band's first studio saw *Someone To Drive You Home*, is released on November 13 preceded by the aforementioned single on October 23. Rough Trade founder Geoff Travis says, "The Long Blondes represent the future of Rough Trade. We could not be more excited about this."

CASTLIST Radio: Michele O'Connor, Brad Hunter, Anglo Pluging, Regional radio: Steve Tandy, Intermedia, O2, Vodafone, Street team: Will, National press: Sam Withers, Darling, Regional press: Becky Nolan, Darling, Marketing: Claire Brett, Rough Trade, Online: Lesle Gifford, Rough Trade.



## Ministry advocates DRM-free route

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

The label today (Monday) launches a DRM-free online music store ([www.mosodownload.com](http://www.mosodownload.com)) with a variable pricing structure. It opens with 60,000 tracks available, rising to more than 100,000 by the end of the year.

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

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

In addition to being DRM-free,

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

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

The Ministry store is one of a growing number of download sites to offer a DRM-free service and recently there have been signs that major labels may be beginning to waver. In July, Yahoo! Music made Jessica Simpson's single *A Public Affair* available as a DRM-free download in the US with her label's consent, albeit at the higher-than-average price of \$1.99 (£1.06), while last week US label Hollywood announced it would make Jesse McCartney's new album, *Right Where You Want Me*, available as a DRM-free download for \$9.99 (£5.32).



## Mobile music deals take suppliers list down to three

by Nicola Slade

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

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

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

Meanwhile, OD2, which was spun out of parent company Loud-eye, and then acquired by Nokia, took control of the handset manufacturer's latest music offering - Music Recommenders - while it is also working on a planned launch in quarter four of an agreement with O2.

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



Oxby: lurcoids into singles market

download technology supplied by French company Musiwave, a partnership it struck in 2002.

Last year, a raft of companies were involved in behind-the-scenes operations to deliver mobile downloads, but while there are still a number of content providers, it now falls to just three players to run the back-end technology.

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

3 marketing director Graeme

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

3 had originally been operating the store with an in-house team. However, the deal with Groove Mobile will result in the firm being supplied with a deeper catalogue of songs for its 3.75m subscribers priced at 99p each, while plans are afoot for a dual-delivery service, as well as incorporating playlist sharing and a recommendation engine into the service.

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

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### CONNIE FISHER

Label: RUG/  
Fascination/Polydor.  
A&R: Tris Penna/  
Peter Loraine,  
RUG/Fascination.  
Marketing: Popsy  
Stanton.

Fascination.  
Director of  
promotions: Neil  
Hynes, Polydor.  
TV: Rich  
Thompson/  
Rachel Cook,  
Polydor, National  
radio, Nick Beag/

Nicky Ross/Trny  
Myers, Polydor.  
Regional radio:  
Grant Crain, Polydor.  
Album produced by:  
Nigel Wright/  
Andrew Lloyd  
Webber, RUG.

## Maria winner bids to beat A&R snobbery

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

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

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

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



Fisher selling musicals to the young

one of the fastest-turnaround projects in Universal history.

The album includes songs from *The Sound Of Music* as well as selections from other musicals such as *Evita* and *Cabaret*, together with tracks that Fisher performed on the programme.

Fascination's head Peter Loraine believes it has huge potential, particularly in the pre-Christmas market.

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

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

Nevertheless, Loraine believes Fisher has a recording career if she wants it. "She'll remain signed to us - this isn't a one-off," he says. "She has the talent to cut it as a big-selling artist."



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Chart coup underlines major's market-leading position

# Universal dominates album top five

## Charts

by Paul Williams

Universal was yesterday (Sunday) aiming to fill four of the top five slots on the UK artist albums chart as it dominates the market like never before.

A combination of Scissor Sisters, The Fratellis, Razorlight and Snow Patrol has ensured the major moves into the critical fourth quarter in the reddest of health; a week ago it set a new benchmark by becoming the first company to control more than 50% of the market with a record-breaking 58.1% share. To further underline its domination, it also occupied six of the chart's Top 10 places.

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

Polydor also managed to retain a 38.8% control of the sector, its share boosted by 288,167 opening sales for the Scissor Sisters album *Ta-Dah*, which was safely on course to claim a second week at the top over the weekend. The same company was also looking to retain a top five place with Snow Patrol's *Eyes Open*, while sister companies Island and Mercury were also top five bound respec-



James Morrison debuted in top spot

tively with The Fratellis' Costello Music and Razorlight's self-titled second album.

Another half a dozen Universal albums were also aiming for Top 20 places ahead of the arrival of a crowded fourth quarter of big releases from the major, beginning today (Monday) with new albums by acts including The Killers, Keane and Ludacris. Other key forthcoming releases from the major for Christmas include new studio albums from Meat Loaf, Thee Three and Any Winehouse, plus first "best of's" from Girls Aloud and Sugababes.

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

sector and figuring on eight of the Top 20 sellers.

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

Universal Music Group International and UK chairman and CEO Luciano Gradini says his group's unparalleled success down to a combination of strong follow-up albums and discovering a raft of new talent.

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

paul@musicweek.com

# High School Musical makes all-singing debut

by Stuart Clarke

It has garnered virtually no radio support and its terrestrial debut is still a couple of months away, but Disney's *High School Musical* is already turning into one of the phenomena of the autumn season.

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

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

EMI initially gave the soundtrack a soft release in July, keen to take advantage of any interest that would be in the UK from the US campaign, where the movie was first aired in January. Over the months that followed, 4,000 units of lead single *Breaking Free* were sold digitally in the UK, while around 1100 physical albums were snapped up. "The soft release was also accommodating the word of mouth that we were anticipating," says senior product manager Hilary Sasaki. "We really didn't do an awful lot in traditional areas to highlight this from a marketing perspective, but it's been on YouTube, it's been on Bebo, and these are areas that reach our target audience of six to 14 [years]."

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

previous weekend and, since then, sales have increased considerably. Currently the soundtrack boasts nine tracks inside the iTunes Top 100, including five within the top 50.

Such a presence mirrors a pattern in the US where earlier this year nine tracks from the album entered the US Hot 100, breaking all records for any album before it. The franchise is also spawning its own solo stars, with leading female Vanessa Anne Hudgens becoming the first in the US this week to release her first album. The Hollywood-issued set will be released by EMI's Angel division in the UK next year. "It's been nothing short of a phenomenon," says Mike Storey, marketing director for Disney's Buena Vista Music Group. "The kids instantly identify with this story. When it premiered on the Disney Channel in the US it had the same reaction that we've had here, so we have been working towards this for a long time."

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

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

stuart@musicweek.com

# US booking agent makes UK move

After months of speculation, the giant US booking agent Creative Artists Agency opens an office in London last week, as the large US operators make a move on the European touring market.

CAA has poached Emma Banks and Mike Greek from the Sanctuary-owned Heltzer Skelter agency to run the office. The move results in CAA taking over business from a number of acts currently handled by Heltzer Skelter, including Red Hot Chili Peppers and Franz Ferdinand.

The latest development follows a long period of intense

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

with full-time music agents, and one of the strongest rumours currently circulating is that WMA is trying to recruit one-time Dixie Straits manager Ed Bicknell to head the company.

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

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

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

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

The source says US agents are making the push into Europe because the market is less saturated than the US and that European arenas have now caught up to their US equivalents. It enables the larger agents to sign acts to look after them for their world tours rather than forcing them to find different agents to



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

**WESTFIELD LONDON FACTS**  
The cost of the Westfield London development is around £1.5bn. The White City site covers an

area of 46 acres. It will create 150,000 sq m of retail, restaurants, cafes, bars and leisure. There will be 4,500 car parking spaces.

Almost 200,000 people work within two miles of the site. Westfield London will include a supermarket, a gym, a 14-screen

cinema complex and a community library.

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

# West End feels ripples from giant mall

## Retail

by Ben Cardew

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

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

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

customer experience".

"To date, no music retailers have signed up, although both HMV and Virgin Retail say that they are looking into the possibility of opening outlets there.

However, there is concern, notably from retail consultancy Verdict, that a new wave of shopping centre construction could lead to excessive supply and therefore damage existing shopping areas - in London's case, this means Oxford Street and the rest of the West End.

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

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

## Retail in London's West End

- 1 HMV
- 2 HMV
- 3 HMV
- 4 Virgin Megastore
- 5 Virgin Megastore
- 6 Fopp
- 7 Rockliss Records
- 8 Phonica
- 9 Sister Ray
- 10 Borders
- 11 Ray's Jazz Shop



Westfield London is not the only competition that the West End faces - work is due to start soon on the new Stratford City complex, which will include 150,500 sq m of retail space.

Nevertheless, HMV head of property Mark Bowles remains optimistic. "Westfield London is already having an effect, galvanising the New West End Company [which represents retailers on Bond Street, Oxford Street and Regent Street]," he says.

"We feel that the New West

End Company is now finding its feet and that it is having an impact, for example in the plans to semi-pedestrianise Oxford Street."

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

"Westfield will have a huge catchment area, out west to Chiswick. They don't have their own shopping centre like Bluewater," he says. "I don't think that they are people who regularly go to

Oxford Street. There will be some overlap, but it won't be as great as people imagine. I think areas such as Kensington High Street and Fulham Broadway [where Virgin has stores] will suffer more."

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

However, both companies agree that the new mall will help to attract new shoppers to London. "It could regenerate central London as a destination shopping area," says Bowles.

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

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DRAMATICO

**COWELL: THE FACTS**  
 ● Born in Brighton on October 7 1959 (nasty 47th birthday hits Saturday, Simon, Cowell was raised in Ecton, Merts.

● His father Eric Cowell was a music industry executive in his own right, and his brother Nicholas Cowell is now a property magnate.

● One of Cowell's greatest inspirations is Pete Waterman, who produced hits by one of his first big successes Smetta in the Eighties.

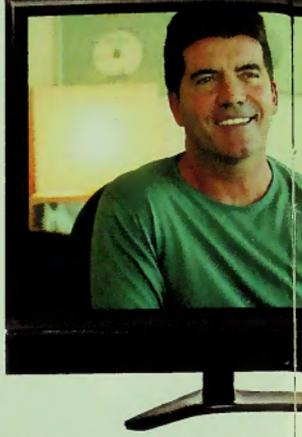
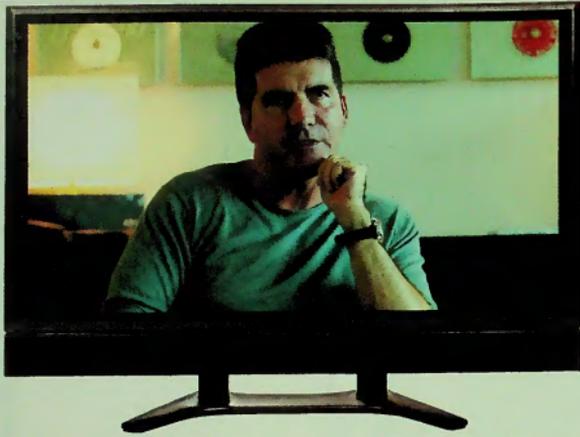
● helping deliver Cowell's Parlophone label some of its first hits: "A gentleman", says Cowell.

● Cowell first joined BMG in 1990, forming the IQ label before switching to Arista as A&R executive a year later. In 1994, he transferred to RCA, a label which

included among its senior executives Jeremy Mansh, Hugh Goldsmith and David Joseph. He has remained with the company ever since.

● Cowell's life changed forever when he appeared as a judge on Pop Idol in 2001. The show delivered

Will Young and Gareth Gates in its first series – and turned Cowell into a TV star.



# I went into TV

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

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

Reality TV pop shows have been around now for five years. How do you feel about these kinds of programmes going forward, as you continue to draw from the same pool of contestants? Wherever you do these shows, an issue is the talent pool. But you have to be realistic – we are only looking for one [winner]. Now, if 110,000 people apply and you haven't found one, then there is a major problem. So, I think the odds are probably stacked in our favour.

The problem would be if the amount of people who applied declined. But every time we have done this show, the number has gone up. We had 40,000 applying in year one, 65,000 in year two and 110,000 in year three. Some argue that – Will Young and Kelly Clarkson aside, perhaps – the reality TV pop phenomenon has yet to develop artists with the potential for true longevity. Do you go along with that?

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

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

You have to be optimistic and hope and believe

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

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

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

That implies that you think the modern record company needs to have a stake in TV. Is it essential?

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

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

So any record company not having a stake in TV is missing a trick?

Well, I think so. If you were launching a middle-of-the-road artist today and felt that your target audience was 30-plus females and you wanted to find 5m people, where would you go? And that's the problem.

My whole business, ever since I've been at BMG, has been incredibly dependent on TV – not radio – to market and sell our records,

This autumn, five years after making Jerome, Five, Il Divo, Westlife and Kelly industry executive in the world. Besides and American Idol, his fingerprints could be seen on 10 albums in the UK last Christmas. Two of the US last year, Kelly Clarkson and Il Divo.

A&R either. His Syco operation – a joint venture with the model of the modern record label, straddling the divide between *Music Week's* Martin Talbot about TV's future in the

**I went into TV as a necessity. It wasn't something I particularly wanted to do. It just felt right that we should be creating our own programmes**

whether we were signing things that came off TV like Power Rangers or WWF or using TV to launch artists such as Westlife or Five or Il Divo. TV has always been my lifeblood.

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

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

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

● In 2000, Cowell received the Music Week Awards A&R prize, in credit for his success in launching acts including Westlife and Robson & Jerome.

● Outside Cowell's London office at Bluebird House is a life-sized cut-out of himself, as a cartoon character – featuring the



image rendered for his appearance in The Simpsons in February 2004.

● Cowell's other film/TV roles include appearances on Saturday Night Live, Larry King Live, as well as a cameo in Scary Movie 3 as himself, and as a computer-

animated judge on a daytime talent show in Shrek 2.

● Other shows produced by Cowell include US shows American Inventor (aired on ABC, produced by Syco, Cowell is co-producer), America's Got Talent (NBC

Freemantle executive producer) and Celebrity Duets (Fox, executive producer).

● Last autumn, Cowell settled an 18-month dispute with Simon Fuller, who had accused that X Factor had stolen the format on which Pop Idol was based.

Within a week of settling with Fuller, in December last year, Cowell renewed his deal with Sony BMG through his TV and music company Syco. The deal

extended his relationship for a further five years.



PHOTO: STEVE GRANITZ

# as a necessity'

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

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

The success this year of the Disney Channel's High School Musical – which has spawned the biggest-selling album in the US this year – has highlighted how powerful music-related dramas can be. Is that an area you have looked at? I started looking at this three years ago, way before High School Musical. I went round all the networks saying that the next big thing has to be drama and that within a year's time we would have a major drama on an American network revolving around music.

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

But High School Musical did not surprise me in the slightest, because I've been banging on about this for three years.

Just to touch on your new Syco deal with Sony BMG, which you signed at the end of last year. How much freedom does it give you?

We have an incredibly open relationship with Sony BMG, always have done. They have always been very supportive of what we are doing. I've always tried to explain to them that there is a sanity to what we are doing; there are a few raised eyebrows when you announce that you are going to make a programme about inventions – "hold on a minute, you are in the record business!" But I've always believed in what I call target practice. When I was putting out Power Rangers records or WWF records, years ago, people used to say "why the hell are you doing this?" Well (a) it's making money and (b) I'm understanding the market.

And it's the same with any show we are making. Partly, the attitude is teaching ourselves. And Sony BMG totally understand the rationale of what I've done here. We don't run a company

with a big overhead; across the TV company and record label there are nine of us. So our overheads are really manageable. The record company has got more successful year-on-year, so that hasn't suffered. And their openness makes it easy for me to work with them.

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

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

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

The most important thing, whether running a record or TV company, is that it doesn't matter how good the ideas are, someone has to execute them brilliantly. Over the years making records, great people have worked with me here, fantastic producers who make the dream a reality, and great artists. It is the same principle in TV. When you make a record, you work with about five people; when you make a TV show, you have about 120 people.

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

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

We made money on the TV side for making the documentary, it rated incredibly well. Just as importantly, the record company sold 1.5m Take That albums. That's where it works incredibly well.

You appear to be involved in three discrete types of show – X Factor-style talent search shows, Take That-style documentaries, plus non-music-related shows like America Inventor. Is that the range you are focusing on?

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

**If you are on a music show you are just trying to be real and honest, and to make the show have a sense of humour. But I never take it seriously**

● In the *Sunday Times* Rich List last spring, Cowell ranked equal 938th, with an estimated wealth of £50m. Forbes estimates Cowell's annual salary at £12m.

Neither can be officially corroborated.

● Cowell's big projects for this Christmas include Westlife's *The Love Album*, which is scheduled for release on November 13, and *The Divo* album.

Simple, released on November 27, and a debut album by new choirboy group, Angels, on November 13.

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

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

So how profitable is *Syco* now and how will you measure its development over the next few years?

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

And there are a few things on the horizon which I won't go into detail of now, which could be bigger than anything we have done before. But it is our experience of records and TV which is taking us to another level now. I'm trying to be smart about it. Let other people go and do all the groundbreaking new stuff, then we look at it and do it better. That's how we operate.

With all your various responsibilities, on both sides of the Atlantic, how do you fit it all in?

You have to create a shorthand and if you've worked with people long enough, they get your shorthand. If I'm sitting here with Steve Bice and we've decided we want to record such and such a song with Westlife, he knows what I'm hearing. And it's the same with the team of people here. We know each other so well.

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

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

Do you ever hanker for the days when life was simpler, when you just ran a record label and went into the studio to make records?

But that was always tough as well. At the end of every year, you'd have a decent Christmas and then think, "I have to be Father Christmas again next year." When you finish one record, you have to work on the next one. It's very competitive, so I always feel pressure, to be honest.

It's easier for me now because I think more talented people want to work with me now than they did five years ago. I think that's one of the reasons why, possibly, we're more successful now.

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

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

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

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

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

If you are on a music show you are just trying

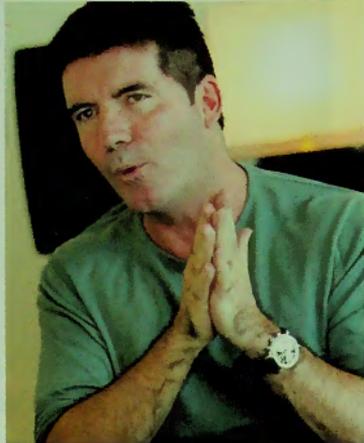


PHOTO: JONATHAN OLLEY

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

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

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

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

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

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

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

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

100%. Let's be honest. Particularly in America, it [fame] opened so many more doors. I'm not on the phone to other people in America trying to get more gigs for myself, I'm on the phone trying to get opportunity for other shows, or artists. It's not about me. I'm not on the phone to the head of NBC saying, "Can I have another show for me please?"; I am trying to get my other shows off the ground. That's always been my priority, that's the real advantage of having been on a successful show in America.

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

Cowell looks to the future: "There's a couple of obvious routes we should be going down next"

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

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

Even throughout the last lawsuit, which probably lasted 18 months, we must have had dinner on five or six occasions. I knew why he had issued us with the lawsuit and I think he knew why I had launched X Factor. There was a kind of understanding that only he and I understood really and, because we understand both positions, it didn't feel particularly personal. I never thought it was going to go to court, so I treated the whole thing as kind of like paperwork.

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

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

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

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

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

And the other way round?

I've never really discussed that with him, to be honest. I've never thought about it. My focus is X Factor. And it's more successful than ever before.

I don't know how you would do two shows like that in any one year.

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

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

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

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

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

And are you going to tell us about them?

No way! [Laughs]

I see myself as an executive of an entertainment company. I wouldn't give up either A&R or TV

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

# Diesel Awards acclaim UK's not new acts

**1. David E Sugar – Strip Your Home From North To South**

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

**2. The English Channel – Forty Nights And Forty Days**

A heady mix of Roland 505 house and European electro, this Andrew Weatherall/Shawn Ryder-inspired track captures the spirit of Screamadelica with the clarity of New Order. Unafraid to use the odd bit of Lancashire dialect to scruff up his vocals, this offering encapsulates the Channel's cocky approach to songwriting, which is starting to win him critical acclaim.

**3. Duke Dumont – Popdappussy**

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

**4. Illamadi – Top Boy**

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

**5. Caskade – League Of My Own**

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

**6. L-Marie – Break Me**

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

**7. Gillicker – That Day**

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

**8. Quad Riot – Johnny Negro**

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

**9. The Very – Dancefloor Hell**

No strangers to industry showcases, this band have played



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

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

For more information on Diesel-U-Music and the winners, please contact Neil Shivers: [neil.shivers@icommunications.co.uk](mailto:neil.shivers@icommunications.co.uk)

## A launchpad for bands

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

the awards are looking to provide the widest platform possible for winning artists to reach industry tastemakers. Meanwhile, while a new open-voting system has raised the event's public profile,

Accepting entries from the rock, indie/hip hop and electronic genres, the contest will propel its winners into the limelight with backing from a wide-reaching network of independent record labels,

promotion agencies, magazines and radio. Past champs include Mylo, Souvenir (aka Tom Vele), The Pistolats and DJ Yoda, all of whom have gone on to make big waves on the international music scene.

This year's competition winners will perform at the Diesel-U-Music Channel 4-televoted awards on October 4, alongside established artists picking up accolades under the

Outstanding Contribution To Music & Lifetime Achievement banners. Previous winners in these categories include Mark E Smith, the late John Peel, Isaac Hayes and Glastonbury founder Michael Eavis.

[www.diesel-u-music.com](http://www.diesel-u-music.com)

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



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

# Web 2.0: to love or to loathe?

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

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

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

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

In spite of Universal Music Group's purported involvement in the still-to-be-launched ad-funded download store SpiralFrog, chairman and CEO Doug Morris had menacing words for the new guard of copyright cavaliers at a recent investors' conference in Pasadena. Labelling companies such as YouTube and MySpace as "copyright infringers who owe us tens of millions of dollars," he hinted at legal reprisals, promising that Universal would shortly reveal how it would be "dealing with" these companies.

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

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

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

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

"It is the consumer that has supported YouTube, not Apple or some entrepreneur. It is the consumer that has driven MySpace and Bebo, and when it comes down to digital, it is that two-way street that makes it so exciting."

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

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

My YouTube - 3000 Fans

Building communities around music: (from top) YouTube, MySpace, MySpace.com, NME.com, Channel5.com, Indiestore.com

MySpace users are going to be able to buy their favourite music right from the [MySpace] artist music profile  
Chris de Wette, MySpace

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

The alternative that social networking provides is the ability to target customers, not by demographics such as age, sex, income or location, but by what Cohen describes as psychographics – "what their likes and dislikes are, what their usage patterns are, what they want. And that, to me, is a far more powerful way to market to consumers."

The impact of MySpace on the music world has perhaps been overstated, with many journalists, in the case of the Arctic Monkeys or Lily Allen at least, tending to ignore the continued relevance of more traditional promotional channels such as press, radio and TV. But with 3m bands and something like 111m members, the News International-owned portal still offers the best example of the alchemy that can take place when music and online networking collide. Certainly, there was little surprise when, early last month, the site announced a deal with technology provider Snopac which will enable users to sell MP3s of their own recordings.

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

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

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

Just as the music channel on MySpace was initially utilised by independent and unsigned artists, so the company believes early adopters of the Snocap service will come from a similar pool. "We expect early users of the MySpace and Snocap digital music service to be up-and-coming acts that are hungry for a platform that raises their visibility and connection with fans," says De Wolfe. "It is important to recognise that this is the first iteration for our music e-commerce offering. Although it won't be fully functioning until the end of the year, it will be a fun experience to watch it really take shape in the coming months."

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

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

While those with a vested interest in this market insist there is still huge growth potential, it is notable that there is also very clear rivalry between the key players, whose names are so often mentioned in the same breath. Scheinman says Bebo aims to plot a different course in its music strategy. "We have significant differentiators to MySpace," he says. "Our product is very much about independent bands, and we allow them to put up as many songs as they want, whereas MySpace limits you to four."

There is already some evidence that social networking sites are directly fuelling online music sales. Research from web-tracking outfit Hitwise shows that UK music sites drew 11.6% of their visitors straight from social networking sites during the week of September 10 to 16, making a direct link between online community interaction and actual music-buying.

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

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

In the UK alone, a healthy smattering of companies has already sprung up, all of whom make use of different aspects of the community principle. Student social networking site Univafile, for instance, attracted 100,000 users within five weeks of its August launch. Operations such as 7 Digital's indiestore, Tunefire, Arkside.com and Pulse Rated all allow unsigned artists to sell their music online, while others such as Xtaster and Bandwagon aim to build offline communities via online means.

## Companies explore virgin online territory

In the advertising world, the launch of the internet is "engagement", as brands rush to find ways of interacting with a consumer base which is increasingly embracing the relatively ad-free world of Web 2.0.

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

In August, the network marked its 25th anniversary with a specially commissioned video by The Streets (pictured) compiled from footage shot by five MTV Viewers, who were each given video cameras and instructed to shoot what they liked.

Esewhere, YouTube and Warner Music Group believe their recent deal can generate a similar sense of grass-roots engagement. The financial advantage to Warner is self-evident: YouTube's business model dictates that it attracts watchable content, while the label receives a slice of advertising income. Writing on the YouTube blog, "the YouTube team" also extol the virtues of the agreement in excited terms: "Warner is the first record label to embrace and support your creativity by authorizing use of their music content for free, in partnership

with your favorite artists."

Touting the listeners to get involved is nothing new. As far back as 1994, Todd Rundgren released his New World Order album with CD-ROM software which allowed fans to mix the album themselves. Rundgren also extended the principle that year to his gigs, where members of the audience were encouraged to come on stage, play instruments and create buttons.

However, in his book *Lost In Music*, Giles Smith wrote

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

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



**It is the consumer that has supported YouTube, not Apple or some entrepreneur. It is the consumer that has driven MySpace and Bebo, and when it comes down to digital, it is that two-way street that makes it so exciting**

Sharrt Knight, Xtaster

7 Digital managing director Ben Drury says indiestore doesn't aim to compete with MySpace, although he notes that some artists are using their indiestore page, which users can personalise, as their *de facto* home page. He also points out that, while MySpace will very likely have the biggest reach of any unsigned download site when it launches, it will almost certainly not have the most attractive returns, given that MySpace and Snocap are expected to take 45¢ per song sold.

"What we are offering is a much better deal than Snocap, which we don't think is a very good interface at all – we don't think it is a very good user experience," says Drury. Indiestore returns up to 80% of royalties to the artist, depending on the package they select. Its sales are also chart eligible. "We have taken thousands of pounds on indiestore in its first couple of months, and for a beta service that has not been finished, we are pretty encouraged," says Drury. "A lot of the stores don't sell at all, but the ones that do, do rather well."

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

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

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

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

"Obviously the broad stroke is with the record companies at the moment, especially now they have started to see the validity of digital, as opposed to this obsession with press and radio," says Knight, a former head of international at Ministry of Sound. "If you don't get added to the A-list or if you didn't get the feature in the NME, do you write off the campaign? Of course not."

Xtaster has an active membership of around 40,000 fans and a broader database of almost a million. The communities are out there, says Knight, but the record companies need to think laterally if they are going to get them. "Live music is doing phenomenally well," he says. "The weak point is music sales. So why can't you buy music at a gig? Virgin has all these people heading their festival – there should be a Virgin Megastore booth where you can buy the album or a special festival edition."

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

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

The music industry should not leave it to the judges to decide on online royalties

# We must hope for another deal

EDITORIAL  
MARTIN TALBOT



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

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

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

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

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

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

Of course, there are still six weeks before that

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

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

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

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

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

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

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## DOOLEY'S DIARY



## Harvey leads the school tour

Remember where you heard it:

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



assurances the current leader will be in place for another two years. Only to then reveal he was talking about Sir Alex Ferguson... He may only be 16 but Lil' Chr's brought out the rock'n'roll in his audience last Monday night. But wait a minute – was that Alex Cross rocking out on someone's shoulders? Last Wednesday was a busy night, what with **Juliette And The Licks**, MySpace and Jay-Z all putting on shows. Paul Oakenfold was among those spotted at Jay Z's Royal Albert Hall show. We hear the party kicked on at Mo'vida... Meanwhile, Bloomsbury Bowling Lanes was left £300 out of pocket after the Juliette And The Licks' afterparty when they lost one of the New York Dolls' shoes. Dirty Pretty Things, former members of Skunk Anansie and Dooley himself were among those dragged into the

karaoke booth for some late night renditions with Juliette... Last Thursday the **Copyright Tribunal** finally threatened to get underway, and the list of the legal bods involved in the dispute read like something out of **Clevedo**. We had a Judge Fysh, a Colonel Arnold and a Rear Admiral Green. This was something of a contrast to the **American lawyer** representing the US digital giants, who looks not unlike Margrum PI and is called Ken Steinfeld... So, you're a new band with your own label and you want your music in the shops. What do you do about it? Well, if you're being clever, why not buy a few shares in Britain's biggest music retailer – that'll be listed company HMV – go along to their AGM and very publicly ask the board what they plan to do for unsigned acts? Cue a very personal one-on-one audience with managing director Steve Knott. Smart move, Orange & Blue Music... Dooley hears that Polydor is planning an English-language version of **Tokio Hotel's** album in the UK sometime in 2007. The teenagers have been a sensation in Germany this year... **Love Of Diagrams** have signed to Matador... Who was the A&R executive who arrived home to find 30 armed police storming his apartment building? Fortunately, they were there for his neighbours. Or so he tells us... You hear a lot about China's online censorship laws, but they're really not that tight. **Placebo's** latest album **Meds** has just been banned from record shops by the Chinese authorities, yet strangely it remains available to buy online. And the band have also just been allowed to play a show in Beijing. Someone must really hate that album's artwork... Good luck to **Katie Melua** who today (Monday) will be attempting to sell a world record for playing the deepest-ever underwater concert. She's playing at the bottom of one of the four shafts of the Statoil Troll A Platform rig in the North Sea. She'll be some 369 meters below the surface which, in a very real sense, is the closest thing to crazy...

## HIGHLIGHTS FROM DOOLEY'S WEBLOG



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

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

**THURSDAY:** "Lee Hazlewood's back, with a solo album that is billed worryingly, as his last. Dooley has spun it and if you are not moved, you have a heart of the **blackest night**. If this is Lee's last album – and he underwent some heavy surgery in 2005 – then what a way to end."

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

# MUSICWEEK

## Club Charts 07.10.06

### The Upfront Club Top 40

Rank	Artist	Track	Label
1	ROGIE TRADERS	WATCHING YOU	Mercury
2	DAKENDOLLO FEAT. PHARELL WILLIAMS	SEX 'N' MONEY	Mercury
3	HEDGE LE GRAND	PLOT YOUR HANDS UP (FROM DETROIT)	XL
4	MASON EXCELSIOR	SECRET LOVE (FROM THE SOUND OF MUSIC)	Mercury
5	ENERGY 52	DE LA DOLA 2006	Mercury
6	PARIS AVENUE	IN MY MIND	Mercury
7	NO ELECTRIC	NOMAN TIER WHAT	Mercury
8	DAB HANDS	DO YOUR OWN THING	Mercury
9	JUDGE JULES	ORDINARY DAY	Mercury
10	LUCKY 7	WHY	Mercury
11	DO JOSE	STEPPING TO THE BEAT	Mercury
12	DJ.M.T. WALSBERY	THE BEAT	Mercury
13	GEORGE DUKE VS. ESL	BRAZILIAN LOVE AFFAIR	Mercury
14	DIRTY OLD MAN	TURN ME ON	Mercury
15	PHYTAN REPUBLIC/MASSPALL	JEFFERSON MOJIBE YOUR BODY	Mercury
16	FERRY CORSTEN	FEAT. GURU JUNK	Mercury
17	PHILIPPE PETERS	VS. FBI PROJECT	Mercury
18	DALLAS SAMBERS	AT BELINA SAMPLER	Mercury
19	CHRIS LAINE	FEAT. LAURA V. CHANGES	Mercury
20	FABOBY	SALIM (GAMMON SOUND)/STAR 69	Mercury
21	BEATREANZ	SUPERBREAK	Mercury
22	STARTELLERS	DISCOTEKA	Mercury
23	ROUTE 23	FEAT. ALEX JAMES	LOOKING BACK
24	SUN GOONE	SECRET LOVE (FROM THE SOUND OF MUSIC)	
25	HOUSE AGENCIES	1 WEEK IN 1824	
26	VARIOUS	SUMMER OF SALUCIOUS RECORDS (66 SAMPLER)	
27	SOUL AVENGERZ	FEAT. JAVINE	DO NOT LET THE MORNING COME
28	TINA	REPOSSESSED	
29	FIRETELLES	FEAT. ALEXANDRA	PRINCE I CAN'T GET ENOUGH
30	CHARMEL	IN MY MIND	
31	BOB SINCLAIR	QUITE EDDOLLA	MAN/IN/IT ALL ROCK THIS PARTY
32	EMMAN	IN LOVE WITH YOU	
33	ATRIUM	IN LOVE WITH YOU	
34	IKE & TINA	TURNER	CAUSE YOUR HAND (U GOT TO)
35	LUTHER	VANDROSS	SHINE
36	BOVDROX	FEAT. LUCIANA	YEAR YEAH
37	PHILIPPE BIZIA	MI AMOR	
38	JAMIROQUAI	RUNAWAY	
39	LONEL RICHIE	I CALL IT LOVE	
40	SPASSON SISTERS	I DON'T FEEL LIKE DANCIN'	

#### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	CASS FOX	TOUCHÉ	Mercury
2	THE STIP	FEAT. MARY LAURENCE	A LIFE
3	MORFEY	FEAT. DERRI BONDING	NEW YORK
4	THE ENERGIES	LIFE BEGINS	Mercury

### SUGABABES EASY

THE NEW SINGLE OF SUGABABES AVAILABLE ON COS FORMATS INCLUDE BRAND NEW 5 DISC SEATTLE'S HALL & PALL, EMANUEL BEMAX AND HOLE IN THE



Rogie Traders: track hits from My Summer  
P Diddy: rises to the top of the Urban Chart

### Traders get the knack

By Alan Jones  
Rogie Traders reached number three on both the Upfront and Commercial Pop club charts in June with their single *Voodoo Child*, and went on to achieve the same placing on the OCC sales chart a month later.

The track, based around a sample from Elvis Costello's Pump It Up, marked a successful UK debut for the Anglo-Australian band, and following *Watchin' You* looks set to do even better.

Using the same rock/dance sound that made its predecessor such a success, *Watchin' You* is constructed around the riff from the Kinks's 1979 hit *My Sharona*, and jumps to the top of the Upfront and Commercial Pop charts this week.

On the Upfront Chart it has a 139%, victory margin over *Dakendollos* *Sex 'n' Money*, while it finishes up 224% ahead of nearest challenger *Paris Avenue's* *In My Mind* on the Commercial Pop Chart.

*Watchin' You* came from Chris Laue, Ollie Collins & Fred Powell, Darryl Stuard and the Rogie Traders themselves.

Meanwhile, after three weeks at the top of the Urban Club Chart, *Fergie's* London Bridge boss a close-fought battle and its leadership of the chart to *P Diddy's* *Come to Me*, which made a slow start to its chart career but has moved 197-2 in the past fortnight. Come to Me is Diddy's fifth number one on the chart, and features vocals from Nicole Scherzinger, who also fronts the *Pressat Dolls*, whose own new hit *I Don't Need A Man* is this week's highest climber, jumping 26-8. The *Pressat Dolls* track also makes the top 10 of the sales chart this week, and is likely to be followed next week by *Come to Me*, which receives its physical release today (October 2).

Finally, breakers 11-20 on the Upfront Club Chart this week are as follows: 11. *Pressat Dolls* - *I Don't Need A Man*, 12. *Girls Aloud* - *Something Kinda Ooooh*, 13. *Boyz II Men* - *Boogie 2nite*, 14. *Mambo* - *Helenia Papapanizou*, 15. *Crazy Situation* - *Shikku*, 16. *Midnight Cowboys* - *Wicked Mountain*, 17. *Outwork* feat. *Mr Dee* - *Elektra*, 18. *Gora Eslejan* - *Rhythm Is Gonna Get You*, 19. *Streetdancer* feat. *Rachel* - *One U Want U Need*, 20. *Fish Go Deep* - *The Cure And*

#### COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	ROGIE TRADERS	WATCHING YOU	Mercury
2	P DIDDY	COME TO ME	Mercury
3	PARIS AVENUE	IN MY MIND	Mercury
4	THE PRESSAT DOLLS	I DON'T NEED A MAN	Mercury
5	THE PRESSAT DOLLS	FEAT. NICOLE SCHERZINGER	ONE MORE TIME
6	THE PRESSAT DOLLS	FEAT. NICOLE SCHERZINGER	ONE MORE TIME
7	THE PRESSAT DOLLS	FEAT. NICOLE SCHERZINGER	ONE MORE TIME
8	THE PRESSAT DOLLS	FEAT. NICOLE SCHERZINGER	ONE MORE TIME
9	THE PRESSAT DOLLS	FEAT. NICOLE SCHERZINGER	ONE MORE TIME
10	THE PRESSAT DOLLS	FEAT. NICOLE SCHERZINGER	ONE MORE TIME







Last week, we asked: Has indie organisation EMI made the right decision in dropping its opposition to allowing all digital tracks to be chart eligible?  
 You said:  
 No 23.4%  
 Yes 76.6%

This week we ask:  
 The BPI and MCPS-PRS Alliance agree on a 10% royalty rate for digitally delivered music. Is this a fair rate?

Forum is edited by Jim Larkin

# 'Royalty deal is a milestone for our music industry'

**VIEWPOINT**  
**PETER JAMIESON**



## Spirit of unity will benefit us all

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

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

## Progress is only achieved by unreasonable men

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

Now is it the only element of our programme to stimulate the growth of the digital market to have received a boost recently. We look forward to admitting downloads to the singles chart on an equal footing with physical formats next year, following an agreement in principle that this can happen.

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

We have been accused of being anti-music-fan (our campaign against illegal file-sharing), anti-physical retailer (that issue of downloads into the charts) and anti-publisher (the tribunal), but, as the old adage goes, "progress is only achieved by unreasonable men", and what is first seen as heresy often becomes orthodoxy. The digital market, which is so important a part of our future, continues to grow dynamically and as more changes fall into place can progress to growing exponentially. And, let us leave ourselves in no

**VIEWPOINT**  
**ADAM SINGER**



## This deal lays down a template

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

What's important about this agreement is that it's going to lay down a template which clearly gives direction to what digital trading is going to be like in this new environment. With a template, everyone has certainty and certainty helps promote growth. This agreement sets an eight per cent rate with guaranteed minimum royalties applying. The record industry can therefore be certain about the rate and composers, songwriters and publishers can be certain about the minimum amounts they will receive.

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

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

That's essential for the process we've been going through. Both groups started off 18 months ago, saying, "Come on, if you think you're hard enough." And then what happens is you start having an exchange of information and, as the level of ignorance is traded out, more information on the real issues each side faces creates an understanding of what each side's problems really are. Then you can start thinking, "What is the right way to solve this, so both sides can live," because actually what we are

## Everyone has certainty and certainty helps promote growth

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

So 18 months on, we have a partial agreement, with the BPI withdrawing from the reference, and a deal for three years, which seems to be the right kind of term in a market that is changing fast. It's the three bears principle - any more seemed too much and any less didn't seem right. And it cost us a bit to get here. But, as any stag knows, you have to break a lot of sweat to get the deer of your dreams.

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

## Obituary

# Industry mourns top composer



One of Britain's greatest composers, Malcolm Arnold, died, aged 84, last week. Here, friend and fellow musician Brian Wilby pays a personal tribute

I can't resist referring to a description of Malcolm Arnold as a trumpeter, made by music critic John Arnis who, playing cornet in a military band, was a superb instrumentalist, wrote: "When he played a solo he would change colour, turning from pink to all shades of red, through purple to puce then, when finished, he would regard his instrument with disgust, as though it had pooped on the carpet." Born in Northampton on 21 October 1921, he began learning piano, violin and viola at the age of four. In 1933, he met Louis Armstrong and, listening to his records, taught himself to play the trumpet. At 16, he won a scholarship to the Royal College of Music, joining the London Philharmonic Orchestra in 1941, becoming its principal trumpet player two years later.

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

His early compositions got him dubbed "one of the great hopes of British music." Total attraction, witty, high-spirited and, above all, superbly crafted, his music was occasionally controversial, often breaking with convention.

Among some 130 film scores, the notable ones were: *The Sound Barrier* (1933), *Albion Road* (1933), *The Battles of St. Trinian's* (1954) plus three sequels; *The Sea Shall Not Have Them* (1954); *The Bridge on the River Kwai* (1957); *The Iron of the Sixth Happiness* (1958); *Whistle Down the Wind* (1961); and *The Heroes of Telemark* (1965).

The orchestral score of *The Bridge on the River Kwai* won him an Ivor Novello and in the US he was the first British composer to receive an Oscar. Made a CBE in 1970 and created an Ivor Novello Award in 1970. He was awarded an Ivor for outstanding services to British music.

Suffering from a lung infection, he was taken to hospital on September 23 morning and died that evening - but with the knowledge that he will be honoured in a new award legend in British musical annals. **Brian Wilby**

Full version on musicweek.com

doubt, with today's patterns of music consumption, nothing less than exponential growth will suffice if it is to preserve and stimulate the ability of the recorded music sector to diversely invest in new British music. In the hothouse atmosphere of an industry which is under pressure, it is easy for us sometimes to lose perspective.

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

The BPI itself has had to morph from being "just" a trade association to being an active change agent driving some of the necessary developments.

The challenge for all of us through this period of change is to see our disagreements for what they are, "growing pains".

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

Peter Jamieson is BPI executive chairman

## The 11th hour settlement

Songwriters, composers and publishers to be paid:

- 8% of retail price, less VAT, for full-track digital downloads, in mobile and online environment.
- a reduced rate of 6.5% for non-on-

demand services.

- These rates subject to minimum royalties (eg. 4p)

- Deal to run for initial period of three years
- MCPS-PRS and BPI joined in agreement by mobile companies, 3, 02, Orange and

Vodafone, as well as iTunes, barring one point.

- AOL MusicNet, Napster, RealNetworks, Sony Connect and Yahoo Music fail to agree - set for further tribunal hearing starting in mid-November.

# Classified

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## JOBS



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

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#### Audit and Compliance Manager

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#### Licensing Advisor

Based in Streatham, SW16

Starting Salary £18,598

As an advisor, you will handle all incoming telephone and email enquiries relating to the Media Licensing schemes, providing the best possible service to licensees and members. You will also be expected to pro-actively discuss licensing opportunities with licensees whenever appropriate situations arise.

The successful applicant will have excellent negotiation skills and proven customer service skills.

#### Research Officer - Classical

Based in Streatham, SW16

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The successful applicant should have knowledge of Classical Repertoire (old and contemporary), be able to work to deadlines within a system of targets and controls, be a good team worker and willing to adapt to changing circumstances relating to work processes.

Please apply with full CV and covering letter, specifying which position you wish to be considered for to [recruitment@mcps-prs-alliance.co.uk](mailto:recruitment@mcps-prs-alliance.co.uk)

Further information regarding any of the positions is available upon request

Closing date for all applications is Friday 20th October 2006

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Head of Marketing, Rockfords. Experienced and creative digital marketer seeking an opportunity to grow and develop and with extensive experience in creating digital content for the indie label at IP Head of Marketing, You must have a successful track record, hands on experience with all areas of marketing including creative and promotion coupled with a strong understanding with independent bands. £20K.

Account Executive, Entertainment Co. Calling all bright, ambitious graduates, with at least 2 years experience in a marketing and/or new media role! You will be a dynamic, communicative team player and on the go, person with an interest in the field of comedy, theatre or entertainment. Experience of marketing and creative budgets would be advantageous. £20-24K.

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## Assistant Promoter Live Nation

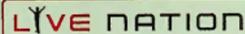
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# Datafile

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Week 39

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

## FAST CHART

### SINGLES

**NUMBER ONE**  
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)  
Number one on the combined singles chart for four weeks in a row, I Don't Feel Like Dancin' is in its seventh week at the download chart top spot, where its 12,237 sales last week were 48.6% more than any other digital rival.

### ARTIST ALBUMS

**NUMBER ONE**  
SCISSOR SISTERS TA-DAH (Polydor)  
Ringing to an easy second week at number one, Ta-Dah sold almost exactly three times as many copies as nearest challengers The Fratelli's Costello Music, which is number two for the third week in a row.

### RADIO AIRPLAY

**NUMBER ONE**  
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)  
Number one for the seventh week in a row, I Don't Feel Like Dancin', incredibly, enjoyed a best-yet tally of 2,851 plays last week - 28 more than the week before - and an audience of 76,736. That is 997 plays more than the next most-asked songs, James Morrison's You Give Me Something.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS HIGH SCHOOL MUSICAL (Walt Disney)  
Responding rapidly to repeated screenings on The Disney Channel, sales of the soundtrack to Disney's High School Musical soared by 130.5% to 42,711 last week.

## The Market

### Sisters score a hat-trick

by Alan Jones  
It is treble tops for the Scissor Sisters, who are number one on the singles chart; for the fourth straight week with I Don't Feel Like Dancin', while that track remains on top of the radio airplay chart, and Ta-Dah enjoys a second week of domination at the top of the albums chart.

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

In fact, it was last achieved when Blondie's reign with single *Heart Of Glass* and parent album *Parallel Lines* overlapped by two weeks in February 1979.  
It is the second long-standing record previously held by Blondie as the Scissor Sisters have taken - their self-titled debut album was the biggest-seller of 2004, the first by an American group to take the annual sales title with an album of new material since the aforementioned *Parallel Lines* topped the 1979 tabulations.  
With sales last week of 32,338 for I Don't Feel Like Dancin' and



Hat-trick: Scissor Sisters reign supreme on singles, albums and radio airplay charts

134,953 for Ta-Dah - dips of 23.6% and 52.3% week-on-week - Scissor Sisters' continued domination of both charts was never in doubt. The Killers' When You Were Young remains their closest rival on the singles chart, but that track suffered a 33.6% dip in sales to 19,045 last week, while The Fratelli's third week at number two on the albums chart was attended by sales of 12% at 45,058 - barely a third of Ta-Dah's tally.  
Both Scissor Sisters discs are making excellent progress in the year-to-date rankings, with I Don't Feel Like Dancin' climbing 12-8 with cumulative sales of 217,241, while Ta-Dah jumps 35-15 with a 13-day sales

tally of 423,274.  
Overall singles and albums sales were both fairly strong last week, with singles improving 2% to 118,014, while albums were up for the third week in a row, growing 6.1% to 2,738,605, helped by the start of new sales at both Virgin and HMV. Current albums by The Kooks, Lily Allen and The Zutons are among those available for £5.99, at the moment and all increased sales significantly as a result, with Allen's *Alright*, still up 12-4 on sales up 93.4%, The Kooks' *Inside Out/Inside In* improving 13-8 on a 65.6% hike and The Zutons' *Tired Of Hanging Around* galvanising 20-12 with a 36.6% increase in demand. Alan Jones

## KEY INDICATORS

### SINGLES

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

### MARKET SHARES

Universal	37.3%
Sony BMG	25.9%
EMI	15.5%
Warner	8.9%
Others	12.4%

### ALBUMS

Sales versus last week: +5.5%  
Year to date versus last year: 0.0%

### MARKET SHARES

Universal	46.3%
Sony BMG	22.4%
EMI	15.6%
Warner	11.2%
Others	4.5%

### COMPILATIONS

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

### MARKET SHARES

Universal	38.2%
EMI	34.6%
Sony BMG	6.5%
Warner	0.7%
Others	19.2%

## RADIO AIRPLAY

### MARKET SHARES

Universal	41.5%
Sony BMG	25.0%
EMI	14.6%
Warner	10.7%
Indes	8.2%

### CHART SHARE

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

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Jet Shine On (Atlantic); Ludaaris Release Therapy (Mercury); The Killers Sam's Town (Mercury); Beck The Information (Interscope); Evanesence The Open Door (Columbia); KT Tunstall... Acoustic Extraganza (Relentless)

### OCTOBER 9

Jeremy Wamsley The Art Of Fiction (Parasigree); Shawn Emanuel Dreamworld (EMI); Milazum Well Well Well (Mercury); John Cale Live Cruas (EMI); Albert Hammond, Jr. Yours To Keep (Rough Trade); Hot Club De Paris Keep It Lit In Poses (Moda Musica); Sleepy Brown Mr Brown (Virgin); Chris De Burgh Stormyman (Edele); Letyola Letyola (EMI)

### OCTOBER 16

PDiddy Press Play (Atlantic); Badly Drawn Boy Born In The UK (EMI); Tim

Finn Imaginary Kingdom (Parlophone); JuJu The High Road (Mercury); Squaresville Hello Everything (Warp); Clinic Visitations (Domino)

### OCTOBER 23

John Legend Make Love Music (RCA); Meat Loaf Bad Out Of Hell 3 (Mercury); Pet Shop Boys Live At Mermaid Theatre (Parlophone); Robbie Williams Rudebox (EMI); Amy Winehouse Back To Black (Island); Rod Stewart Still The Same (RCA); Lucie Silvas The Same Side (Mercury); My Chemical Romance The Black Parade (Warner Brothers)

### OCTOBER 30

Deftones Saturday Night Wrist (Warner Brothers); Ceara Lee (RCA); Favourite Sons Down Besides Your Beauty (Atlantic); The Holloways So This Is Great Britain (TVT); Vega 4 You And Others (Columbia); Betty Curve Here Lies (Island)

## NEW ADDITION



The perennial indie darlings Arab Strap are sadly calling it a day. To mark its last event, Chemical Underground will be releasing a compilation of singles, live tracks and rarities called 10 Years Of Tears on the 27 November. In a typically cynical gesture, their final single will be There Is No Ending, released on November 6.

## SINGLES

### THIS WEEK

Cassius Too Deep (Virgin); Ne-Yo Stay (Mercury); Razorlight America (Mercury); Clinic Harvest (Domino); PDiddy Come To You (Atlantic); The Longcut A Tric And Tested... (Delastonia)

### OCTOBER 9

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

### OCTOBER 16

Pet Shop Boys Numb (Parlophone); Darkeel At The End... (EMI); John Legend Save Room (RCA); Louvine Hezen (Columbia); Deftones Hole In The Earth (Warner Bros); James Morrison

For fuller listings see [musicweek.com](http://musicweek.com)

Wonderful World (Polydor); The Ordinary Boys Lonely At The Top (B-Unique); Jamie T I'll Be The Money (Virgin); TL Live In The UK (Atlantic)

### OCTOBER 23

Meat Loaf It's All Coming Back To Me Now (Mercury); Amy Winehouse Rehab (Island); The Magic Numbers Take A Chance (Heavenly); The Kooks On The Virgin; Moby New York New York (Mute); Pariah At The Disco I Write Sins... (Atlantic); Rihanna Me & My (Mercury); Beyonce Impacible (RCA); Moby Star Girl (Island)

### OCTOBER 30

Christina Aguilera Hurt (RCA); Gnars Barkley Who Cares (Warner Bros); Kasabian Shoot... (Columbia); Pharell That Girl (Virgin); The Rapture My (Mercury); Lucie Silvas Last Year (Mercury); Matt Willis Don't... (Mercury); Keane Nothing In My Way (Island)

07.10.06

## A very Special priority for V2

### The Plot

After recently signing Duke Special, V2 thickens the plot to propel his profile into the primetime limelight

**DUKE SPECIAL SINGS FROM THE DEEP FOREST (V2)**

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

Signed by the label earlier this year, Duke Special will release *Songs From The Deep Forest* on October 23, a new album incorporating a handful of tracks from his debut. V2 believes it is a set that will affirm his "cross-over appeal".

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



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

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

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

Ryan saw Duke at *XSXSW* last year and fell in love with him," says Moon. "We commissioned him to do animated videos for the

single and for *Freewheel* - which we feel is going to be our big crossover hit for the album.

Moon adds that with a release for *Freewheel* planned in February, the label is in the process of booking Special a headline tour which will climax with a performance with the Ulster Philharmonic Orchestra in Belfast. Special is currently on the road with The Beautiful South, and tours with the Divine Comedy throughout the UK and Europe from October 4 to November 12.

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

"We see him as an artist for Later... With Jools Holland," says Cook. "And we're also aiming for Jonathan Ross. Radio 20 have come onboard already and we've confirmed sessions for Radio 20 and 6Music at the moment."

The album is preceded by a single, Last Night I Nearly Died, on October 16.

**CAMPAIGN SUMMARY**  
**PRODUCT MANAGER:** Claire Moon  
**PROMOTION RADIO:** Neil Adams  
**TV:** Lucia Howe  
**PR:** BSC2/MS2  
**INTERNATIONAL:** Mark Bond  
**MANAGEMENT:** Phil Nelson (Acquaring)  
**DIGITAL:** Alex Fordham  
**AGENT:** Charlie Milt

## Jackass movie tie-up set to take Wolfmother to the next level

### Campaign focus

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

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

The track, which will be released commercially on November 20, is the lead single from the *Jackass*: Number 2 film soundtrack and the film's stars feature heavily in the accompanying video (pictured) with the band. Johnny Knoxville, Bam Margera, Joe Man, Preston Lacy and Dave England all figure in the clip, which Turner expects to propel the band into the mainstream arena.

"I think the MTV/*Jackass* focus



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

Turner says the band have devoted a lot of time to the UK market through the fourth quarter, with live dates on the MTV *Spooking New Music* tour in November and finishing at the Britton Academy. In addition, the

band will benefit from key TV appearances during their visit, including the *Hall Of Fame* event at which they will cover a Led Zepplin track to coincide with the Seventies rockers' induction ceremony.

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

### TASTEMAKERS TIPS

#### Beirut Gulag Orkestar (4AD)

**CRAIG MCLEAN, DAILY TELEGRAPH/OBSERVER MUSIC MONTHLY**



"Check out Beirut, the nomad mspace of 20-year-old Zach Condon."

His debut album, conjured in his bedroom in New Mexico, is a beautiful swirl of ukulele, brass, mandolin and accordion. It sounds both evocatively ancient and thoroughly now. Stand by for those rare 'Never mind the Balkans' headlines."

#### Shuffle My Friends' Girlfriend (Tummy Touch)

**JIM KENNEDY, PRESTON, FHM**

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

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

#### Firefox Sex Shooter (Boss)

**DARREN LEE, OXFORD FM107.9**

"Boss have a couple of good tunes at the moment. We've B-listed this along with Antoine Clamaran's *Keep On Tryin'*. Sex Shooter is actually the song we launched FM107.9 with a couple of weeks ago and we love it, but no-one else has in the days since yet. Prince wrote the original, and Firefox's version is a cheeky funny tune with a really accessible, Eighties feel and a great vocal - it is a perfect crossover record that breaks up all the urban stuff nicely. Get hold of Antoine's Ibiza sampler, as it includes both Sex Shooter and *Keep On Tryin'*."

### THE INSIDER

#### Oxford's FM 107.9



**Oxford's FM107.9**  
[www.fm107.9.com](http://www.fm107.9.com)

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

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

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

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

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

The American connection is further emphasised by a new-

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
 Bedouin Soundclash When The Night Falls My Song  
 Bob Dylan Rock This Party  
 Chris Lafe feat. Laura V Chang: *Félicité La Grande Put*  
 Jay Harris (on for Detroit): *Jetella Something About You*  
 James Morrison Wonderful World  
 LP Chris Cheek: *It Out*  
 Lily Allen LDN: *Muse Tonight*  
 My Chemical Romance Welcome to the Black Parade  
 Nelly Furtado: *Love*  
 Straylight Protonbeats: *Paulie Nutsie*  
 Jonny Don't Be Hazy  
 Razorlight *Amorica*  
 Scissor Sisters I Don't Feel Like Dancing  
 The Automatic Recover: *The Feeling Never Be Lonely*  
 The Fratells *Chelsea Dagger*  
 The Killers *When You Were Young*  
 The O'Jays *Original Boy*  
 The Roots *Black*

**B LIST**  
 Benetton Superfunk: *Beyond Improbable*  
 Chameleon My Life  
 Corinne Bailey Rae *Like A Star*  
 Ewanescence Call Me When You're Sober  
 Girls Aloud Searching For A Hero  
 Hot Chip *Over And Over*  
 Jamie T *If You Got The Money, P*

**C LIST**  
 Baddy Good: *Nicole Come To Me*  
 Panic At The Disco *White St. Red*  
 Republic: *Playboy*  
 Dolls I Don't Need A Man  
 Reggae Traders *Waiting You*  
 The Roots *Oh La La*  
 The Magic Number *Is A Change*  
 The Streets *Hangout Out*  
 The View *Superstar*  
 Tinashe *Traveller*

**D LIST**  
 Benetton feat. Leona Lewis *Yah Yah*  
 Cassie Fox *Like A Star*  
 Cassie Love *Way To Go*  
 Cassie Hands *Do Your Own Thing*  
 Keane *Nothing In My Way*  
 Moby Star Child  
 Rihanna *Me Against The Music*  
 Simon Webbe *Can't Stop*  
 The Killers *Smile When You're Lonely*  
 The Roots *Break Down Boy*  
 Solitaires

**KIPNOTOP**  
 Bugz In The Attic *Drop The Music*  
 Jaxx *Relax*  
 Pat B *No More Lies*  
 Top Gun *It's Just What I Need*  
 Trivium *Antismatter*  
 The Arctics *The First*

#### RADIO 2

**A LIST**  
 Amy Winehouse *Rehab*  
 Corinne Bailey Rae *Like A Star*  
 James Morrison *Wonderful World*



LPs in review R25 -> 5 week Radio All pinball KITCH/GAR  
P=3/4 DATS

Records released 16.10.06

Upfront  
Reviews



**SINGLE OF THE WEEK**  
**James Morrison**  
Wonderful World

**Polylor 1709432**  
The second single from Morrison's platinum-selling debut album, *Undiscovered*, sees the singer-songwriter soaring into authentic territory. Behind the upbeat melody and spirited performance, which is probably his most dynamic vocal yet, its lyrics hit at something darker. A-listed at Radio One and Radio Two and also winning healthy ILR support, *Wonderful World* looks set to follow Morrison's debut *You Give Me Something* into the top five.



**ALBUM OF THE WEEK**  
**Badly Drawn Boy**  
Born In The UK

**EMI 3740472**  
Damon Gough says his fifth album – his first for EMI – has been the most difficult record he has made to date. This may be because it represents his attempt to embrace the mainstream: he has seen what James Blunt et al have achieved and seems to want some of the action too. Recorded with Lemon Jelly's Nick Franjola, the production is expansive, while the subject matter and piano-led ballads will pull on heartstrings at daytime radio.

**Singles**

**Lloyd Banks feat. 50 Cent**  
*Hands Up* (Interscope 1709748)  
With production from Eminem and a guest spot from fellow G-Unit member 50 Cent, *Hands Up* should be an easy hit. The problem is that it has no features to set it apart from every other 50-related track out there. It's not bad as such, just unremarkable.

**Black Grass**  
*Oh Jah* (Gatskills RID051)  
Catskills has rather missed a trick with the timing of this single's release. Oh Jah is the kind of reggae-influenced hip hop that UK producers tend to do rather well, and would have provided perfect summer listening. The shuffling beats, harmonica and rumbering bass still amount to a great chunk of party hip hop, whatever time of the year.

**Duke Special**  
*Last Night I Nearly Died (But I Woke Up Just In Time)* (V2 VRS042703)  
Duke Special pen the kind of music that can transcend musical genres. With this new single, lifted from their forthcoming album *Songs From The Deep Forest*, the Ulsterman delivers a fantastical, waltz-inducing pop song which has an uplifting, Badly Drawn-boy-like charm.

**The Hedrons**  
*I Need You (Measured)* (MPHEDRON35)  
Like the soundtrack to a catfight between PJ Harvey and a young Patti Smith, *I Need You* is a thrilling burst of post-punk energy which follows the indie chart success of debut single *Be My Friend*. Big things look to be on the Glasgow quartet, who start an 18-week UK tour this month.

**Mr Hudson & The Library**  
*Bread & Roses EP* (Mercury 1709726)  
John Peel always said he was intrigued by records that did not have any single obvious influence, and it's fair to say this would certainly have caught his ear. It combines hip hop beats, a Tony Hancock-style sense of humour, Englishness and a charmingly

light vocal delivery. It's a limited release, but well worth checking out, as their star is in the ascendancy.

**It's vs The Who**  
*Baba O'Reilly* (Distinctive DISNT170)  
One of breakbeat's leading lights grabs a piece of the commercial pie – and why not when it sounds this good? Already getting support from the likes of James Hyman and Annie Nightingale, this remake of *The Who* classic is going to be a floorfiller at a club near you for the foreseeable future. Talk about block rockers' beats, this has them in trumps.

**Lorraine**  
*Heaven EP* (Waterfall 88697010372)  
Having earned themselves a deserved young reputation as purveyors of melodic Eighties style synth-pop, the Norwegian trio do well to cover *The Psychedelic Purrs* 1984 hit as the title track on their latest release. And it is done to perfection, with swooning orchestral effects and yearning vocals, and should well become a radio favourite.

**The Ordinary Boys**  
*Lonely At The Top* (B-Unique/Polylor BUNCD12)  
Back with a new single and album, the Boys have penned a head-nodding ode to the virtues of celebdom – possibly a direct response to frontman Sam Preston's stint on Celebrity Big Brother that elevated the band to household name status. Sticking to the solid ska/Madness-tinged formula they are known for, it should please the local fanbase and win lots of airplay.

**Pet Shop Boys**  
*Numb* (Parlophone CDR6723)  
*Numb* was always a bit of an oddity on the Pet Shop Boys' album *Fundamental*. Written by songwriter Diane Warren, it features lush orchestration, live drums and little of the Boys' trademark disco introspection. As such, it has not proved wholly popular with the band's fanbase. However, it was all over TV's coverage of England's World Cup exit this summer and Radio Two has A-listed it.

**Rogue Traders**  
*I'm Watching You* (RCA 88697020292)  
They plundered Elvis Costello's *Plum* 11 Up with their previous hit *Woodoo Child*; this time *Rogue Traders* sample *The Knack's* My Sharona to similar driving effect. B-listed at Radio One and currently atop *MTV's* Club Chart, this infectious pop/dance thriller should have no trouble following *Woodoo Child* into the Top 10.

**Shuffle**  
*My Friend's Girlfriend* (Tummy Touch BT001CD)  
Shuffle have been building a solid reputation over the last year, winning XFM's unsigned band of the month and the Diesel-U-Music awards. The reason is clear on first listen: this is fresh, different and a welcome relief from many of the current plankspeakers demanding attention.

**Simple Kid**  
*The Ballad Of Elton John* (RMG CDR0020)  
Simple Kid specialises in laidback lo-fi guitar pop – indeed, he is so laidback that he thought about retiring after his first album, 2003's *1*, but despite himself he returns with this likeable double A-side. *The Ballad Of Elton John* is the highlight, coming on like Beck messing around on his porch with an acoustic guitar and too much moonshine.

**Sleepy Brown**  
*Margaria* (Virgin VUSCD034)  
Sleepy Brown is a well connected man. Although this is the first single from his debut album, it features the vocal talents of Pharrell and Big Boi and, happily, they are not wasted on the song: it is fresh and has an infectious hook. Expect big things.

**Albums**

**The Blood Arm**  
*The Lower Lie* (City Rockers C1TR0061CD)  
This incendiary debut album from the tipped LA four-piece lurches between a Libertines-style knees-up and Franz Ferdinand's Scottish op-pop sound, packed with disco-tinged guitar hooks to boot. Produced by Arid

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

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

**Tim Finn**  
*Imaginary Kingdom* (Parlophone 3755632)  
Released a month before his erstwhile band Crowded House's live album *Farwell To The World*, *Imaginary Kingdom* was recorded in Nashville by producer Bobby Huff. Although it's far from an inspiring listen, it's an accomplished album guaranteed to please his global audience.

**Hot Club De Paris**  
*Drop It Till It Pops* (Moshi Moshi MOSHI03CD)  
There is lots to love in this interesting Liverpoolian outfit. Aside from the single *Sometimes/better...* and tracks such as *Names And Names And Names*, there are a couple gems such as *Bonded By Blood* that suggest an imagination and ambition to transcend the confines of today's hit. It's good.

**John Mayer**  
*Continuum* (Columbia 88697011522)  
Having collaborated with a range of artists including Kanye West, Eric Clapton and BB King, Mayer follows 2003's *Heavier Things* with his most focused and accessible work to date. The Grammy-winner wrote and co-produced all the songs on this album, mixing old-school blues sensibilities with mainstream pop.

**P Diddy**  
*Press Play* (Bad Boy/Atlantic 7567935752)  
Ever the canny businessman, P Diddy has elected to pursue a Kanye West direction with *Press Play*; unfortunately he didn't get West in to produce it. There are

really good songs on the album, it's just they take an age to arrive, so by the time the Mario Winans-produced *Last Night* appears there's a danger the listener will have lost interest. The album does, however, crackle into life with *Come To Me* and the excellent *Hold Up*.

**Squarepusher**  
*Hello Everything* (Warp WARP0348)  
Squarepusher's 10th album is one of his jazziest efforts to date. As ever, though, Tom Jenkinson does things very much his own way, so expect frantic bass, delirious beats, quasar synths and the odd unpredictable moment – in the best possible way.

**Tyler**  
*Closer* (Big Dada BDD0098)  
This excellent third album from one of London's finest rappers is a delight, full to the brim with hooks and some unexpected turns, with tracks such as *Sweating For Your Salary* incorporating Afro-beat elements and *Arrested Development's* Speech guesting on the fine *This Here Music*.

**Various**  
*BBC Radio One's Live Lounge* (Sony BMG 82876833092)  
The *Live Lounge* has long been an arena for artists to demonstrate their talents by covering tracks from outside their natural genres, but this two-disc set of highlights is a mixed bag. While Corinne Bailey Rae's cover of Editors' *Munich* and James Callum's take of Pharrell's *Frontin'* are inspired, James Blunt's *If There's Any Justice* and *The Automates* Gold Dagger are perhaps ill-advised.

**Various**  
*World Circuit Presents... (World Circuit WCD076)*  
This distillation of 20 years of the successful independent label features acts from Buena Vista Social Club to Black Umfolosi to one of the most majestic individuals to ever make music. Ali Farka Toure. Buy this and you'll never want to listen to radio again.

This week's reviews: Anita Awar, Dugli Bhai, Ben Barnes, Phil Brooks, Ben Cardew, Jan Leifer, Nick Tecca and Stron Ward.



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

# The UK Radio Air

## RADIO ONE

Pos	Last	Artist/Title	Pos	Last	Wks	Accred
1	4	CHRIS LAKE CHANGES ISLAND	21	24	2080	
2	8	RAZORLIGHT AMERICA VERDIGO	22	23	2047	
3	4	THE FEELING NEVER BE LONELY ISLAND	23	23	1796	
4	12	FEBIE LE GRAND PUT YOUR HANDS UP 4 DETROIT DADA	26	23	1000	
5	8	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	22	21	3613	
6	4	NELLY FURTADO FEAT. TIMBALAND FROM HISUSCIOUS GENIUS	23	21	3645	
5	2	THE FRATELLI CHELSEA DAGGER RALPH!	24	21	3740	
10	21	LILY ALLEN LDN PARLOPHONE	15	21	3700	
5	11	THE KILLERS WHEN YOU WERE YOUNG VERTIGO	20	21	3630	
5	16	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REHEARSAL	20	21	3503	
11	1	MUSE STARLIGHT HELIUM SWANMER BRIS	25	20	3522	
12	10	JAMELLA SOMETHING ABOUT YOU PARLOPHONE	21	18	3474	
13	13	PAOLO NUTINI JENNY DON'T BE HASTY ATLANTIC	17	17	3484	
13	16	THE ZUTONS CHISTACEY (LOOK WHAT YOU'VE DONE) DELAMONTE	36	17	3403	
13	16	BOB SINCLAIR & CUTE64 ROCK THIS PARTY EVERETT	36	17	3296	
13	16	THE AUTOMATIC REDEVER BY POLYDOR	36	16	3427	
13	16	JAMES MORRISON WONDERFUL WORLD POLYDOR	3	15	3272	
20	20	LOSTPROPHETS A TOWN CALLED HYPOCRISY WINDLE MUSIC	30	15	3252	
17	13	LIL CHRIS CHICKEN IT OUT RCA	15	15	3079	
25	25	BEHOUIN SOUNDCLASH WHEN THE NIGHT... B-WINDLE POLYDOR	11	14	3060	
22	18	LEMAR IT'S NOT THAT EASY RCA	13	13	3773	
22	2	JUSTIN TIMBERLAKE SEXYBACK JIVE	24	12	3675	
22	2	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME (B2) B2/ATLANTIC	8	12	3671	
22	2	CHANEL MY LIFE (HEAVEN) MINDSTRY OF SOUND	14	11	3475	
25	10	BEATFREAKZ SUPERFEAT DADA	6	10	3532	
25	10	SUPERMOO TELL ME WHY DADA	6	10	3512	
25	28	THE KOOKS COOL RCA	9	10	3415	
25	10	THE ORDINARY BOYS LOVELY AT THE TOP BUNDO/POLYDOR	5	10	3646	
25	27	CHRISTINA AGUILERA AIN'T NO OTHER MAN RCA	10	10	3602	
25	25	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... GUSTO	11	10	3700	
28	28	CORINNE BAILEY RAE LIKE A STAR GOOD GOOD/VEVO	9	9	3487	

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## INDEPENDENT LOCAL RADIO

Pos	Last	Artist/Title	Last	Wks	Accred
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	3668	2713	4564
2	3	LEMAR IT'S NOT THAT EASY RCA	1718	1968	2799
3	5	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	1611	267	2532
4	2	JAMES MORRISON YOU GIVE ME SOMETHING POLYDOR	174	1245	2717
5	3	THE FEELING NEVER BE LONELY ISLAND	1611	268	2540
6	6	PINK U & UR HAND LARZ	1378	1331	2430
7	6	SHOW PATROL CHASING CARS FIFTH	1609	372	2320
8	7	PINK WHO KNEW LARZ	1378	1338	2348
9	9	JAMELLA SOMETHING ABOUT YOU PARLOPHONE	1275	1306	1784
10	14	RAZORLIGHT AMERICA VERDIGO	1270	1216	2299
11	10	THE ZUTONS VALERIE GULLAGHER	1020	1215	2536
12	17	LILY ALLEN LDN PARLOPHONE	882	1206	1788
13	13	THE FEELING FILL MY LITTLE WORLD ISLAND	1005	1205	2322
14	11	NELLY FURTADO FEAT. TIMBALAND FROM HISUSCIOUS GENIUS	1375	1203	2674
15	11	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE EPIC	1203	2023	3076
20	20	PUSSYCAT DOLLS I DON'T NEED A MAN A&M	799	102	2542
21	16	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... GUSTO	923	102	3516
19	19	SANDI THOM WHAT IF I'M RIGHT RCA	863	899	1508
15	15	JUSTIN TIMBERLAKE SEXYBACK JIVE	1015	818	1205
20	20	PAOLO NUTINI JENNY DON'T BE HASTY ATLANTIC	547	779	1449
22	22	MUSE STARLIGHT HELIUM SWANMER BRIS	696	775	835
23	23	CHRISTINA AGUILERA AIN'T NO OTHER MAN RCA	681	724	1890
23	23	THE KILLERS WHEN YOU WERE YOUNG VERTIGO	685	704	1060
20	27	PAOLO NUTINI LAST REQUEST ATLANTIC	624	701	1249
25	25	LOREL LORRAINE I CALL YOUR NAME JIVE	579	650	1495
26	26	NELLY FURTADO FEAT. TIMBALAND FROM HISUSCIOUS GENIUS	644	595	1606
27	29	THE FRATELLI CHELSEA DAGGER RALPH!	584	587	763
28	28	KEANE IS IT ANY WONDER LARZ	592	572	880
30	30	CORINNE BAILEY RAE LIKE A STAR GOOD GOOD/VEVO	319	556	1020
32	32	BEYONCE FEAT. JAY-Z DEJA NU COLUMBIA	424	544	824

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Pos	Last	Artist/Title	Pos	Last	Wks	Accred
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	2851	1	7673	32
2	4	5 15 RAZORLIGHT AMERICA VERDIGO	1342	16	6242	24
3	3	9 18 THE FEELING NEVER BE LONELY ISLAND	1667	8	4435	28
4	2	9 19 LEMAR IT'S NOT THAT EASY RCA	1705	4	4295	41
5	27	2 0 JAMES MORRISON WONDERFUL WORLD POLYDOR	467	67	4218	111
6	8	5 0 THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) DELAMONTE	598	5	4113	12
7	10	6 6 LILY ALLEN LDN PARLOPHONE	1192	19	3845	9
8	7	8 6 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS GEFREN	1127	3	3757	3
9	21	3 0 CORINNE BAILEY RAE LIKE A STAR GOOD GOOD/VEVO	689	65	3453	47
10	18	5 45 LIONEL RICHIE I CALL IT LOVE BRITANNIA	560	13	3375	36
11	6	5 13 JAMELLA SOMETHING ABOUT YOU PARLOPHONE	1393	3	3246	20
12	32	3 0 NERINA PALLOT SOPHIA DEER FEELER	419	27	3126	39
13	5	8 13 PINK U & UR HAND LARZ	1629	9	3071	30
14	11	15 0 JAMES MORRISON YOU GIVE ME SOMETHING POLYDOR	1754	7	2985	17
15	20	3 0 PAOLO NUTINI JENNY DON'T BE HASTY ATLANTIC	838	43	2957	25
16	12	27 40 THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	752	2	2917	9
17	13	8 0 MUSE STARLIGHT HELIUM SWANMER BRIS	928	5	2810	49
18	17	21 40 PINK WHO KNEW LARZ	1642	1	2807	9
19	16	7 0 THE KILLERS WHEN YOU WERE YOUNG VERTIGO	894	0	2751	1
20	15	7 36 THE FRATELLI CHELSEA DAGGER RALPH!	726	-2	2642	30
21	23	5 27 CHRIS LAKE CHANGES ISLAND	277	14	2482	11
22	14	17 0 SNOW PATROL CHASING CARS FIFTH	1570	1	2444	20
23	1	0 0 AMY WINEHOUSE REHAB	46	389	2426	305
24	12	32 30 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... GUSTO	1018	1	2237	6
25	9	12 5 JUSTIN TIMBERLAKE SEXYBACK JIVE	928	-23	2219	62

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Chart ■ Biggest increase in plays ■ Audience increase 50% or more



**10. Lionel Richie**  
Lionel Richie says that the title of his new album, *Decade I Call It*, is already his best-supported release since

1992's *I Call It*. Love songs 18-10 this week with 680 plays from 72 stations earned it a bumper 33.75m. **14. James Morrison** refers to his return to his R&B roots. It is a move which has gone down well at radio, where introductory residency in the Top 10 of the airplay chart a fortnight ago and slips 14 this week while



**11. Amy Winehouse**  
Something ended a 10-week residency in the Top 10 of the airplay chart a fortnight ago and slips 14 this week while

**HALF THE PEPPER**  
Unmistakably La...  
The most enchanting...  
Album on sc...  
Single I'M ALL RIGH...  
www.madeinepeyco...

## CAPITAL

Pos	Last	Artist/Title	Pos	Last	Wks	Accred
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	1609	372	2320	
2	2	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	1611	267	2532	
3	3	SNOW PATROL CHASING CARS FIFTH	1609	372	2320	
4	4	THE FEELING NEVER BE LONELY ISLAND	1611	268	2540	
5	5	PINK U & UR HAND LARZ	1378	1331	2430	
6	7	PINK WHO KNEW LARZ	1378	1338	2348	
7	7	RAZORLIGHT AMERICA VERDIGO	1275	1206	1784	
8	8	THE ZUTONS VALERIE GULLAGHER	1020	1215	2536	
9	9	JAMES MORRISON YOU GIVE ME SOMETHING POLYDOR	174	1245	2717	
10	10	THE KILLERS WHEN YOU WERE YOUNG VERTIGO	685	704	1060	

## CHRYSALIS

Pos	Last	Artist/Title	Pos	Last	Wks	Accred
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	1609	372	2320	
2	4	JUSTIN TIMBERLAKE SEXYBACK JIVE	1015	818	1205	
3	2	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS GEFREN	1127	3	3757	
4	13	PINK WHO KNEW LARZ	1642	1	2807	
5	11	PINK U & UR HAND LARZ	1629	9	3071	
6	1	FEBIE LE GRAND PUT YOUR HANDS UP 4 DETROIT DADA	26	23	1000	
7	1	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... GUSTO	11	10	3700	
8	1	PUSSYCAT DOLLS I DON'T NEED A MAN A&M	799	102	2542	
9	1	TALIB KUIJI I JUST WANNA KNOW GOOD/VEVO	424	544	824	
10	1	CASCADA EVERY TIME WE TOUCH A&M	1609	372	2320	



## REVIEWS



### Slade

The Slade Box (Salvo SALVOBX 401)



Appearing hot on the heels of individually upgraded and remastered editions of Slade's most important albums, this four-CD boxed set is a superb anniversary, collecting together 84 hits, album cuts and rarities from 1969 to 1991 in a sturdy cardboard longbox, which also includes a 72-page booklet containing an informative essay on the band by Keith Altham, an extensive discography and a multitude of pictures of the band, all for less than £20.

Noddy Holder's customary bludgeoning vocal style isn't to everyone's tastes, but his paint-stripping contributions to Take Me Back Please, Meezme Me Pleeze Me, and Merry Xmas Everybody perfectly capture the spirit of the band and he does his quietest, more sensitive moments, as illustrated by the reflective Everyday.

### Al Stewart

A Piece Of Yesterday (EMI 3734742)



Possessed of a slightly fey, but extremely effective and melancholy vocal style - think Neil Tennant crossed with Pete Shelley - Scots folk singer Al Stewart is a master storyteller and excellent songwriter, and this double-disc anthology, issued ahead of a UK tour, contains highlights of his entire career to date, from his 1967 debut album Bedtime Images through to 2005's Beach Pull Of Shells.

Stewart's best-known song, the glorious Year Of The Cat, is included in its full minute glory and is nearly matched by the majestic Time Passages - a song Stewart himself has no affection for - and On The Border. Released simultaneously, Famous Last Words (3749352) dates from 1993, is lighter in texture than most of Stewart's album and contains three bonus cuts.

## Albums

### FRONTLINE RELEASES

- DANCE**
- 21 **AM** *Fluorid* (A&M) CD AYCD010 CD AYCD010
  - 22 **CHANCE** *100%* (RCA) CD 62K 0002
  - 23 **CHRISTIAN TRAVEL** *100%* (RCA) CD 62K 0002
  - 24 **BRAND NEW RELEASES** *Used To Dream* (New Releases) CD 17841-00
  - 25 **THE PHARISEES** *Forever* (Verve) CD 5110
  - 26 **DISORDER** *100%* (RCA) CD 62K 0002
  - 27 **SHARPE** *100%* (RCA) CD 62K 0002
  - 28 **SHANE** *100%* (RCA) CD 62K 0002
  - 29 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 30 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 31 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 32 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 33 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 34 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 35 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 36 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 37 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 38 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 39 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002
  - 40 **THE SUBVERSIVE** *100%* (RCA) CD 62K 0002

- OTHER**
- 41 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 42 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 43 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 44 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 45 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 46 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 47 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 48 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 49 **BLACK PANTHER** *100%* (RCA) CD 62K 0002
  - 50 **BLACK PANTHER** *100%* (RCA) CD 62K 0002

- POP**
- 51 **ABBEY ROAD** *100%* (RCA) CD 62K 0002
  - 52 **ABBEY ROAD** *100%* (RCA) CD 62K 0002
  - 53 **ABBEY ROAD** *100%* (RCA) CD 62K 0002
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  - 59 **ABBEY ROAD** *100%* (RCA) CD 62K 0002
  - 60 **ABBEY ROAD** *100%* (RCA) CD 62K 0002

- ROCK**
- 61 **ACACIA** *100%* (RCA) CD 62K 0002
  - 62 **ACACIA** *100%* (RCA) CD 62K 0002
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  - 70 **ACACIA** *100%* (RCA) CD 62K 0002

- 71 **LABOR PARTY** *100%* (RCA) CD 62K 0002
- 72 **LABOR PARTY** *100%* (RCA) CD 62K 0002
- 73 **LABOR PARTY** *100%* (RCA) CD 62K 0002
- 74 **LABOR PARTY** *100%* (RCA) CD 62K 0002
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- 79 **LABOR PARTY** *100%* (RCA) CD 62K 0002
- 80 **LABOR PARTY** *100%* (RCA) CD 62K 0002

- ROCK**
- 81 **ACACIA** *100%* (RCA) CD 62K 0002
  - 82 **ACACIA** *100%* (RCA) CD 62K 0002
  - 83 **ACACIA** *100%* (RCA) CD 62K 0002
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  - 89 **ACACIA** *100%* (RCA) CD 62K 0002
  - 90 **ACACIA** *100%* (RCA) CD 62K 0002

- ROCK**
- 91 **ACACIA** *100%* (RCA) CD 62K 0002
  - 92 **ACACIA** *100%* (RCA) CD 62K 0002
  - 93 **ACACIA** *100%* (RCA) CD 62K 0002
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  - 99 **ACACIA** *100%* (RCA) CD 62K 0002
  - 100 **ACACIA** *100%* (RCA) CD 62K 0002

- ROCK**
- 101 **ACACIA** *100%* (RCA) CD 62K 0002
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- ROCK**
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  - 119 **ACACIA** *100%* (RCA) CD 62K 0002
  - 120 **ACACIA** *100%* (RCA) CD 62K 0002

- ROCK**
- 121 **ACACIA** *100%* (RCA) CD 62K 0002
  - 122 **ACACIA** *100%* (RCA) CD 62K 0002
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  - 127 **ACACIA** *100%* (RCA) CD 62K 0002
  - 128 **ACACIA** *100%* (RCA) CD 62K 0002
  - 129 **ACACIA** *100%* (RCA) CD 62K 0002
  - 130 **ACACIA** *100%* (RCA) CD 62K 0002



# Singles

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

## TOP 20 DOWNLOADS

Pos	Artist Title	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Universal
2	THE KILLERS WHEN YOU WERE YOUNG	Virgin
3	JUSTIN TIMBERLAKE SEXYBACK	Jive
4	SNOW PATROL CHASING CARS	Erden
5	NELLY FURTAO FEAT. TIMBALAND PROMISCUOUS	Capitol
6	THE FEELING NEVER BE LONELY	Island
7	FERGIE LONDON BRIDGE	AMM
8	THE FRATELLI CHELSEA DAGGER	Island
9	LIL' CHRIS CHECKING IT OUT	BMG
10	PINK U & UR HAND	LeFlore
11	CASCADA EVERYTIME WE TOUCH	All Around The World
12	PUSSYCAT DOLLS I DON'T NEED A MAN	AMM
13	PIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Atlantic
14	SHAKIRA FEAT. WYOLF: JEAN HIPS DON'T LIE	Epic
15	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Warrner
16	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Capitol
17	CHAMILLIONAIRE FEAT. KRATZIE BONE RIDIN'	Universal
18	LEMAR IT'S NOT THAT EASY	BMG
19	LILY ALLEN LDN	Island
20	JAMELIA SOMETHING ABOUT YOU	Parlophone

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## TOP 20 RINGTONES

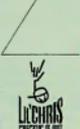
Pos	Artist Title	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Universal
2	JUSTIN TIMBERLAKE SEXYBACK	Zomba/Tenor/Island/Ocean/Warner/Chappell
3	NELLY FURTAO FEAT. TIMBALAND PROMISCUOUS	Island/Tenor/Island/Ocean/Warner/Chappell
4	ROBBIE WILLIAMS RUDEBOY RUBEBOX	BMG/Capitol/Parlophone/Warner/Chappell
5	SHAKIRA FEAT. WYOLF: JEAN HIPS DON'T LIE	Sony/ATV/BMG/Polygram/Rainforest
6	SNOW PATROL CHASING CARS	Capitol
7	CASSIE ME & U	Real Gone Music/Atlantic
8	PINK U & UR HAND	BMG/Atlantic
9	CHAMILLIONAIRE FEAT. KRATZIE BONE RIDIN' (EXPLICIT VERION DIRTY)	Universal/Island/BMG
10	RHIANNA UNFAITHFUL	BMG/Atlantic/Island
11	CASCADA EVERYTIME WE TOUCH	Mercury
12	RODIE TRADERS WOODOOD CHILD	Good Life/Island
13	THE KODAKS SHE MOVES IN HER OWN WAY	Famous
14	INFERNAL FROM PARIS TO BERLIN	Chrysalis/Island
15	FERGIE LONDON BRIDGE	Universal/Island/BMG
16	LILY ALLEN LDN	Island/Atlantic/Parlophone/Island
17	MICKEY MONAGHAN VS JESSY DANCING IN THE DARK (DANCING DJS REMIX)	Atlantic
18	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Universal
19	LILY ALLEN LDN	Universal/Island
20	CAST OF HIGH SCHOOL MUSICAL WE'RE ALL IN THIS TOGETHER	Capitol

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## TOP 20 EUROPEAN DOWNLOADS

Pos	Artist Title	Company
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Universal
2	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	Island
3	THE KILLERS WHEN YOU WERE YOUNG	Universal
4	JUSTIN TIMBERLAKE SEXYBACK	Sony BMG
5	NELLY FURTAO FEAT. TIMBALAND PROMISCUOUS	Universal
6	SNOW PATROL CHASING CARS	Universal
7	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Universal
8	LIL' CHRIS CHECKING IT OUT	Sony BMG
9	PINK U & UR HAND	Sony BMG
10	THE FEELING NEVER BE LONELY	Universal
11	JAMES MORRISON YOU GIVE ME SOMETHING	Capitol
12	SHAKIRA FEAT. WYOLF: JEAN HIPS DON'T LIE	Sony BMG
13	RHIANNA UNFAITHFUL	Capitol
14	ROBBIE WILLIAMS RUDEBOY RUBEBOX (RADIO EDIT)	Epic
15	THE FRATELLI CHELSEA DAGGER	Universal
16	MANA LABIOS CO-MPACTOS (ALBUM VERSION)	Capitol
17	JAMELIA SOMETHING ABOUT YOU (ISPALE EDIT)	BMG
18	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Sony BMG
19	CHRISTINA AGUILERA AIN'T NO OTHER MAN	Sony BMG
20	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	Island

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**Lil' Chris**  
The surprise star of Rock School reality show, Chris Hardman, aka Lil' Chris, jumps in to his debut single 'Checking It Out'. The diminutive 16-year-old singer, drummer, guitarist and songwriter, who also admits to being "a skinny weed", sold 18,349 copies of his single last week and has fared much better than his hero - and fellow former popstar

Justin Hawkins' band The Darkness's last single, 'Confident', which peaked at number 39 in May. Lil' Chris' self-titled debut album is out next Monday.



**Lily Allen**  
Lily Allen is back in the Top 10 of the singles and albums charts this week, improving 27-6 on sales of 14,173 for second single 'LDN', which her Atlantic, still album rebounds 12-4 after selling 34,362 copies last week. The toppy singer topped the singles chart in July with 'Smile', and reached number two with 'Alright, Still', which has been absent from the Top 10 for the last six weeks and has sold 262,795 copies since its release 11 weeks ago. 'Smile' did 38-44 on its 14th week in the chart and has sold 210,029 copies.

# The Official UK Singles Chart

Pos	Artist Title	Label
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Universal
2	THE KILLERS WHEN YOU WERE YOUNG	Mercury
3	LIL' CHRIS CHECKIN' IT OUT	BMG
4	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Capitol
5	JUSTIN TIMBERLAKE SEXYBACK	Jive
6	LILY ALLEN LDN	Island
7	PUSSYCAT DOLLS I DON'T NEED A MAN	BMG
8	NELLY FURTAO FEAT. TIMBALAND PROMISCUOUS	Capitol
9	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Capitol
10	SHAKIRA FEAT. WYOLF: JEAN HIPS DON'T LIE	Epic
11	JAMELIA SOMETHING ABOUT YOU	Parlophone
12	CASCADA EVERYTIME WE TOUCH	All Around The World
13	PINK U & UR HAND	LeFlore
14	FERGIE LONDON BRIDGE	AMM
15	RAZORLIGHT AMERICA	Virgin
16	THE FRATELLI CHELSEA DAGGER	Island
17	SNOW PATROL CHASING CARS	Erden
18	THE FEELING NEVER BE LONELY	Island
19	LEMAR IT'S NOT THAT EASY	BMG
20	PAOLO NUTINI JENNY DON'T BE HASTY	Atlantic
21	BOB SINCLAR & CUTEE B ROCK THIS PARTY... 0	Capitol
22	CHAMILLIONAIRE FEAT. KRATZIE BONE RIDIN'	Universal
23	CASSIE ME & U	Real Gone Music
24	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	Capitol
25	THE STREETS PRANGIN' OUT	Capitol
26	BEYONCE FEAT. JAY-Z DEJA VU	Columbia
27	CHRIS LAUREN FEAT. LAURA V CHANGES	Atlantic
28	ROBBIE WILLIAMS RUDEBOX	Capitol
29	JANET & NELLY CALL ON ME	Capitol
30	PIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Atlantic
31	JAMES DEAN BRADFELD AN ENGLISH GENTLEMAN	Columbia
32	MUSE STARLIGHT	Capitol
33	BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY SONG	Island
34	DIRTY PRETTY THINGS WONDERING	Mercury
35	LETOVA TORN	EMI
36	OK GO HERE IT GOES AGAIN	EMI
37	RODIE TRADERS WOODOOD CHILD	Island
38	USS MARIA	Capitol

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Specialist

# Albums Chart

WEEK	LAST WEEK	WEEKS ON CHART	ALBUM TITLE	ARTIST	RECORD LABEL
39	31	36	KEANE UNDER THE IRON SEA ● ● ● ●	Keane	Island CD0849 UK
40	33	4	BEYONCÉ B'DAY	Beyoncé	Columbia 07509327 1570
41	47	27	MASSIVE ATTACK COLLECTED - THE BEST OF ●	Massive Attack	Virgin 07509343 04
42	26	2	GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF A BOHEMIAN TEENAGER	The Libertines	Virgin 07509343 04
43	34	6	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT ● ●	Arctic Monkeys	Bonni 07509342 0781
44	39	22	NINA SIMONE THE VERY BEST OF ●	Nina Simone	RCA 07509352 0481
45	35	18	BILLY JOEL PIANO MAN - THE VERY BEST OF	Billy Joel	Columbia 07509358 0718
46	NEW	1	THE DRIFTERS THE VERY BEST OF	The Drifters	Mercury 07509359 0718
47	56	13	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS ●	Fatboy Slim	Real Gone Music 07509360 0718
48	6	32	BEYONCÉ DANGEROUSLY IN LOVE ● ●	Beyoncé	Columbia 07509372 0718
49	64	41	KELIS TASTY ●	Kelis	Vertigo 07509378 0718
50	49	19	RAY LAMONTAGNE TROUBLE ●	Ray LaMontagne	Elek 07509379 0718
51	24	2	DJ SHADOW THE OUTSIDER	DJ Shadow	Interscope 07509384 0718
52	NEW	1	JOURNEY SOUTH JOURNEY SOUTH ●	Journey	Sony Music 07509385 0718
53	38	10	ORSON BRIGHT IDEA ●	Orson	Motown 07509388 0718
54	67	7	JAMES BLUNT BACK TO BEDLAM ● ● ● ●	James Blunt	Arista 07509392 0718
55	52	18	LOSTPROPHETS LIBERATION TRANSMISSION ●	Lostprophets	Walden Music 07509398 0718
56	NEW	1	THE LEMONHEADS THE LEMONHEADS	The Lemonheads	Virgin 07509402 0718
57	20	4	BASEMENT JAXX CRAZY TICH RADIO	Basement Jaxx	XL 07509403 0718
58	NEW	1	CHRISTINA AGUILERA STIPPED ● ● ● ●	Christina Aguilera	RCA 07509417 0718
59	48	3	LIONEL RICHIE COMING HOME	Lionel Richie	Capitol 07509427 0718
60	NEW	1	SPARKLEHORSE DREAM FOR LIGHT YEARS IN THE BELLY OF A	Sparklehorse	Capitol 07509434 0718
61	58	67	THE BLACK EYED PEAS MONKEY BUSINESS ● ● ● ●	The Black Eyed Peas	AMM 07509434 0718
62	60	31	JACK JOHNSON CURIOUS GEORGE (OST) ●	Jack Johnson	Real Gone Music 07509439 0718
63	NEW	1	JANET JACKSON 20 Y.O.	Janet Jackson	Virgin 07509439 0718
64	NEW	1	JUSTIN TIMBERLAKE JUSTIFIED ● ● ● ●	Justin Timberlake	Sir 07509441 0718
65	54	2	IRON MAIDEN THE NUMBER OF THE BEAST	Iron Maiden	EMI 07509446 0718
66	45	5	IRON MAIDEN A MATTER OF LIFE AND DEATH	Iron Maiden	EMI 07509452 0718
67	27	2	FERGIE THE DUTCHESS	Fergie	AMM 07509454 0718
68	NEW	1	STEREOPHONICS LIVE FROM DAKOTA	Stereophonics	XL 07509458 0718
69	57	8	CHAMILLIONAIRE THE SOUND OF REVENGE ●	Chamillionaire	Universal 07509457 0718
70	55	15	THE AUTOMATIC NOT ACCEPTED ANYWHERE ●	The Automatic	Bonni 07509461 0718
71	NEW	1	HARD-FI STARS OF CCTV ●	Hard-Fi	Nonesuch 07509461 0718
72	46	12	GUILLEMOTS THROUGH THE WINDOWPANE	Guillemots	Polystar 07509478 0718
73	37	10	GREEN DAY AMERICAN IDIOT ● ● ● ●	Green Day	Reprise 07509480 0718
74	57	37	ROBBIE WILLIAMS GREATEST HITS ● ● ● ●	Robbie Williams	Capitol 07509480 0718
75	NEW	1	NERINA PALLOTT FIRES	Nerina Pallott	3rd Floor 07509482 0718

● Sales 100,000+  
● Sales 50,000+  
● Highest New Entry  
● Physical Chart  
● Official UK CD/Download  
● Gold 100,000+  
● Other 50,000+  
● UK/US Platinum/European CD European Sold  
● UK/US Platinum/European CD European Sold

THE BEATLES 1  
 BOB DYLAN 2  
 NINA SIMONE 3  
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 THE NOTORIOUS B.I.G. 100

Our top 100 from actual sales last week is available across a range of our new A100 CD range.  
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**25. Katie Melua**  
 First three singles 1 Good For You, Spider's Web and It's Only Pain peaked at 35, 52 and 5 respectively, but Melua's second album Piece By Piece rockets 17½-25 after being re-packaged in an expanded edition adding three new songs and a DVD. The album, which debuted at number one a year ago this week on sales of 120,549, has been absent from the Top 75 for 17 weeks but has sold an impressive 1,139,234 copies, while her 2003 debut set Call Off The Search has sold 1,272,517.

**High School Musical**  
 Repeated screenings of romantic song and dance feature High School Musical on the Disney Channel turned the country-rock album into the surprise hit of the summer in America, which it reached number one and has thus far sold 3,089,097 copies. Premiered on Disney on 22 September, it is now making impressive progress in the UK too, and tops the charts and collections chart this week on sales of 482,711. First single Breakfast Free - which enjoyed a bizarre first three weeks in the US Hot 100, moving to 4-19 - leaps 45-9 on sales of 11,060.

## TOP 10 INDIE SINGLES

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	6	THE FIFTEETS JUDY	The Fifties Judy	Mercury 07509416 0718
2	1	JULIETTE & THE LIKES HOT KISS	Juliette & The Likes	Mercury 07509416 0718
3	6	THE BLOOD ARM SUSPICIOUS CHARACTER	The Blood Arm	Capitol 07509416 0718
4	1	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	David Guetta	Capitol 07509416 0718
5	4	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	Arctic Monkeys	Bonni 07509416 0718
6	5	LOSTPROPHETS A TOWN CALLED HYPOCRISY	Lostprophets	Walden Music 07509416 0718
7	6	DATAROCK FA FA FA	Datarock	Capitol 07509416 0718
8	7	FREESTYLERS/PENDULUMS/TERRAL PAINKILLER	Freestylers	Capitol 07509416 0718
9	6	DEGREES OF MOTION DO YOU WANT IT RIGHT NOW/SOME ON	Degrees Of Motion	Capitol 07509416 0718
10	9	VICTORIAN ENGLISH GENTLEMEN IMPOSSIBLE SIGHTINGS OVER SHELTON	Victorian English	Capitol 07509416 0718

## TOP 10 INDIE ALBUMS

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Fatboy Slim	Real Gone Music 07509416 0718
2	3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Arctic Monkeys	Bonni 07509416 0718
3	6	KATIE MELUA PIECE BY PIECE	Katie Melua	Capitol 07509416 0718
4	5	LOSTPROPHETS LIBERATION TRANSMISSION	Lostprophets	Walden Music 07509416 0718
5	2	BASEMENT JAXX CRAZY TICH RADIO	Basement Jaxx	XL 07509416 0718
6	6	NICKY WIRE I KILLED THE ZEITGEIST	Nicky Wire	Capitol 07509416 0718
7	6	AIM FLIGHT 602	Aim	Capitol 07509416 0718
8	8	THE RACONTEURS BROKEN BY SOLDIERS	The Raconteurs	XL 07509416 0718
9	6	BASEMENT JAXX THE SINGLES	Basement Jaxx	XL 07509416 0718
10	4	BONNIE PRINCE BILLY THE LETTING GO	Bonnie Prince Billy	Capitol 07509416 0718

## TOP 10 ROCK ALBUMS

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	MUSE BLACK HOLES & REVELATIONS	Muse	Capitol 07509416 0718
2	2	IRON MAIDEN THE NUMBER OF THE BEAST	Iron Maiden	EMI 07509416 0718
3	8	EVANESCENCE FALLER	Evanescence	Capitol 07509416 0718
4	NEW	FOUND GLORY COMING HOME	Found Glory	Capitol 07509416 0718
5	5	LOSTPROPHETS LIBERATION TRANSMISSION	Lostprophets	Walden Music 07509416 0718
6	6	WOLFMOTHER WOLFMOTHER	Wolfmother	Mercury 07509416 0718
7	6	GREEN DAY AMERICAN IDIOT	Green Day	Reprise 07509416 0718
8	6	MUSE ABSOLUTION	Muse	Capitol 07509416 0718
9	4	IRON MAIDEN A MATTER OF LIFE AND DEATH	Iron Maiden	EMI 07509416 0718
10	3	MASTODON BLACK MOUNTAIN	Mastodon	Capitol 07509416 0718

## TOP 10 JAZZ ALBUMS

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	NINA SIMONE THE VERY BEST OF	Nina Simone	RCA 07509416 0718
2	2	DIANA KRALL FROM THIS MOMENT ON	Diana Krall	Mercury 07509416 0718
3	3	NINA SIMONE SONGS TO SING - THE BEST OF	Nina Simone	Mercury 07509416 0718
4	NEW	NAT 'YING' COLEMAN KING COLE	Nat 'Ying' Coleman	Capitol 07509416 0718
5	6	EAST TUESDAY WOODLAND	East Tuesday	Capitol 07509416 0718
6	6	VARIOUS JAZZ CAFE	Various Artists	Capitol 07509416 0718
7	6	GLENN MILNER 50 GOLDEN GREATS	Glenn Milner	Capitol 07509416 0718
8	6	MADELINE PEYVOUX CARELESS LOVE	Madeline PeyvoUX	Capitol 07509416 0718
9	4	PUPPINS SISTERS BETCHA BOTTOM DOLLAR	Puppins Sisters	Capitol 07509416 0718
10	8	MICHAEL BURLE IT'S TIME	Michael Burle	Capitol 07509416 0718

## TOP 10 CLASSICAL ALBUMS

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	4	KATHERINE JENKINS LIVING A DREAM	Katherine Jenkins	Capitol 07509416 0718
2	1	PAUL MCCARTNEY ECHO COLUM	Paul McCartney	Capitol 07509416 0718
3	1	BRUNY TERRE TUTTO MOCART	Bruny Terre	Capitol 07509416 0718
4	2	ALFIE BOE CLASSIC FM PRESENTS	Alfie Boe	Capitol 07509416 0718
5	3	THE CHOIRBOYS THE CHOIRBOYS	The Choirboys	Capitol 07509416 0718
6	6	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Karl Jenkins	Capitol 07509416 0718
7	7	MARIO LANZA THE ESSENTIAL COLLECTION	Mario Lanza	Capitol 07509416 0718
8	5	BERLINER PHILHARMONIE THE PLANETS	Berliner Philharmonie	Capitol 07509416 0718
9	11	KARL JENKINS & ADRIANUS THE ESSENTIAL COLLECTION	Karl Jenkins	Capitol 07509416 0718
10	13	KARL JENKINS REQUIEM	Karl Jenkins	Capitol 07509416 0718

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the **KILLERS**

*Sam's Town*



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