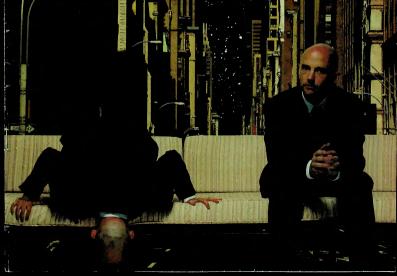


MUSICWEEK



Go-the very best of Moby



15 classic tracks Go Why does my heart feel so bad? In this world Porcelain In my heart New York, New York **Natural blues** Lift me up **Bodyrock** We are all made of stars Slipping away Honey Move James Bond Theme Feeling so real Album released 6th November 20 eluxe edition Digital deluxe New single New York, New York October 30th 2006 www.go-moby.net www.mute.com

21.10.06 John Legend Lil' Chris Panic! At The Disco The Hours



Special issue

The statistics do not look pretty. In the past five years, school kids have slashed the amount of pocket

slashed the amount of power money they spend on music. Teenagers' outlay on CDs, downloads, whatever, has declined by almost a third in the past five years; over the same period, their spending on singles - the format which has ushered successive generations into buying music - is down more than 50%.

Majors plug in to YouTube

Universal and Sony BMG join Warner in signing deals with the online video site, following its takeover by Google p13

The much reported growth of the "grey market", the fast-expanding over-35 population which is buying into Coldplay, Keane, James Blunt and others, is the silver lining to the music business cloud. Rather than growing the market, it may well have saved the

music business from calamity. Little wonder the Entertainment Retail Association (Era), the BPI and the Government's Music Manifesto took the bull by the horns to establish National Music Week - and the My Music schools

engage with the kids again. The momentum behind the allencompassing education initiative continued right through last week. A last-minute deal saw GCap Media sign-up for a series of nightly broadcasts devoted to National Music Week; the group's flagship London station, Capital Radio, will run two evening packages at 6pm and 8pm every evening, starting tonight (Monday), running until Friday and networked across 38 other stations in the group.

Era deputy chairman Paul Quirk says the response from retailers to get involved National Music Week I Week has also been huge. Right across the music business, companies are embracing this forward-thinking, high-profile and proactive

And, to coincide with the event, Music Week this week turns its focus towards this crucial youth market.

initiative.

In this special edition - The Kids Issue - we look in detail at this group, examine how they engage with music, what they think about it - and ask whether the music business has lost its next

generation of music fans. We talk to label executives and managers with teen-focused acts, marketers targeting kids about the challenges involved in getting kids into music - and we talk to the

kids themselves. Welcome to The Kids Issue. Come inside and meet the music

consumers of the future. Feature, p2-7

All Saints return to reclaim halo

The veteran quartet return with a new album and a new deal with Parlophone - but with their pop appeal intact p14

Meninblack back with new album

MW pays tribute to The Stranglers, as they release their 16th studio album and mark 30 years since their debut p15



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Turn to p10 for the Digest of this week's news

Writers: Anita Awbi, Adam Benzine. Ben Cardew, Stuart Clarke, Jim Larkin. Martin Talbot and Paul Williams

Learning less



Welcome to Music Week's Kids' Tssue.

which is tying in to the BPI/Fra/Music Manifesto initiative National Music Day and attempting to open the lid on the music fans of the future. Over the next four pages, we ask whether the business faces a kids crisis and look at the National Music Week initiative, as well as the projects and web services which are proving popular with the teens and pre-teens.

tie-dve shirts on their backs.

alarming observations.

Survey, the average £116.97 spent on albums and singles in 2001 by 12-19s has fallen 19% to £94.26

For singles, the picture is even more alarming. In 2000, 12-19s accounted for 45.1% of all singles

They are statistics which prompt some pretty

Jupiter Research analyst Mark Mulligan

believes the current generation may have bebelieves the current generation may made to lost forever as paying consumers of music, under current structures. "We're almost coming to the end of the first digital generation of kids," he says.

"They haven't known anything before the inter-net and consuming music through file-sharing

sites, email or burning CDs; they've been brought

up without our understanding of music as a com-

sales - by 2005, this had slumped to 16.4%;



When Marc Bolan penned the tune Children Of The Revolution back in the early Seventies, he had in mind teenagers with flowers in their hair and Fast forward 35 years and the kids of 2006 are also leading a revolution - in the way music is discovered, heard and consumed. Their attitudes to music will shape the music industry of the future. And the signs are not particularly encouraging.

According to the TNS Audio Visual Trak

David Joseph, Polydor

Kids haven't fundamentally changed. It is the environment and the messages that have changed. Music is still of paramount importance to this audience

modity, which is something that has to be learned from scratch or else you never have it."

Certainly, the growth of the mobile as a must-

have device - with kids or parents spending £15 on their monthly "pay-as-you-go" deals rather than singles - coinciding with the rise of file-sharing and other music services which appear to offer "free" access to music = such as YouTube, My Space, Yahoo! Music and any number of artist and label sites - have had a clear impact.

The result, suggests Universal Music Opera tions president and Polydor co-president David Joseph, has been to create, "a generation which has grown up loving music, but not paying a lot of money for it - they have grown up in a

sharing world".

Some - among them Gut Records and Intermedia Regional Promotions managing director Steve Tandy - argue further that reality TV shows such as X Factor and Pop Idol have "demystified" the industry for children.

"Kids nowadays know how it works, what goes on behind the scenes," he suggests. "Nobody sits in awe of it any more. We've created a generation of people who believe that being famous is the most important thing in life. We've taken the special-ness out of being a star; we've cheapened it."

ons from the kids



Joseph, among others, refuses to be pessimistic, however. EMI Group chairman Eric Nicoli is among those who also consider that the cause is not lost - education is the key, he believes.

EMI arguably does more than any other music corporation in education, primarily through the EMI Music Sound Foundation. An organisation funded by, but run separately to, the main group, the foundation provides funds for young people learning to play music and to help them develop careers in the creative industry.

It is also seen by Nicoli as a means by which to also press the importance of copyright protection to youngsters. "It's an opportunity," he says. "Government and educationalists are taking the need to teach copyright more seriously. We're encouraged by the noises that are being made on the issue at government level, because copyright is the foundation of an artistic career.

He certainly believes it is a battle which is not yet lost. "It's winnable and it will take time, but the fact there's no music education of any kind doesn't help. The state of the state help. I'm encouraged that the Government recogises the issue and I support its efforts.

BBC Magazines Teen Group associate publisher Duncan Gray certainly believes young children's interest in music is not waning, and that

opportunities from the mobile market outstrip the loss of revenue through CD sales. "An II-yearold starting school without a mobile phone is an outcast," he says. "The content on that phone defines which group of friends they'll fit into. If they've got the latest gossip or releases on their mobile then that's brilliant playground fodder."

For Joseph, the Fascination imprint launched last March is a cornerstone of Polydor's future strategy. "We have to start with the premise that kids haven't fundamentally changed," he says. "It is the environment and the messages that have changed. Music is still of paramount importance to this audience."

Reaching that audience is another, more thorny, issue, however. The last great pop era, of the early- to mid-Nineties, was a period when modern marketing techniques came of age; when a string of teen-targeted pop acts – including Take That, Backstreet Boys and Spice Girls – were launched using a range of new weapo

Back in 1991 and 1992, while at RCA, Joseph worked on the campaign to build Take That's pro-file through school tours - then a largely untapped area. New then - and still central to pop campaigns just three or four years ago - such tactics have become far less effective on their own

National Music Week reaches out to schools



gage a generation of kids with sic, and boost education on the nusic, and boost education on the topic – will officially launch at 12,30pm today (Monday), at HMV's Oxford Circus store, with a live performance by All Angels and Matt Willis. The presentation will be hosted by the event's

hassador Myleene Klass. All Angels and Matt Willis are ong 10 acts each with a new CD featuring as part of the My Music reaturing as part of the My Music schools promotion, through which pupils at participating schools will be given tokens, which can be exchanged at a local high street music store for one of the 10 CDs.

A bespoke My Music Schools Top 10 will be compiled by the Official Charts Company, ranking the 10 releases in order of the highest number of tokens

This will be broadcast within a special programme by Capital Radio and GCap's 38 One Netwo stations on October 31, while GCap

has also signed up to promote the initiative throughout this week. Other artists whose CDs feature as part of the initiative, are also participating in events throughout the week, including Dune Music's Soweto Kinch, who i

the week.

Era deputy chairman Paul Quirt
says independent stores taking
part are offering to visit local
schools to talk about music retailing or linking up with local artists, as is the case with Quirk's own store in Ormskirk; last week, it was looking to secure an in-stor signing session with Liverpool

signing session with Liverpoor artist Betty Curse, who is part of the My Music Schools campaign. Quirk believes the potential benefits of the week are enormous. "We get extra footfall. We get the right people in stores. Once they're in your store you can impress with your knowledge an show them what you've got and actually re-engage with youngsters who think the only way to get music is to downloa

illegally or through your phone, he says. Schools taking part in the itiative are mounting a variety of

their own events, ranging from their own events, ranging from workshops and concerts to karaoke competitions. The week will be brought to a close at the Virgin Megastore in Oxford Street this Friday (20), which will feature Soweto Kinch, Keisha White

in today's more complex consumer market.

"There was pretty much a standard model of how you target an eight- to 13-year-old music buyer," he says. "Those were the days of going straight out to schools and putting database cards on seats. But that was before email, the internet,

on sears, but that was before email, the internet, mobile and instant messaging.

"It is the same principle now; kids in schools like music. It's all about how you communicate with them." Back then you would have a database of 1m names and you knew that roughly 40% of them would go out and buy the single. But life has become much more complicated now.



The Cramps and Fifties poster girl Betty Paige into a foarsome gothic pop-rock ittis. Kelsha White

cords after Records after featuring on Paul Calentfold's The Harder They Come and Desert Engle Disc's Bigger Better Deat. Her music

LII' Chris At only 16, Lil' Chris a top five hit with Check' It Out and

Matt Willis usted, with who he scored four

If, 15 years ago, you were a Take That fan and got a letter from the band, it was the one piece of correspondence you would receive in a month. Today, 70% of 11-year-olds have a mobile phone, kids are getting up to 70 texts a week. It has far

EMI commercial director of sales Mike McMahon agrees. "Media has fragmented, so targeting a section of the population is very different to how it used to be," he says. "We've had to spend a lot of time and money building up a database and we have to work very closely with retailers."

Some of the other tactics used today are wideranging, from the more sophisticated use of digital and viral marketing techniques - such as those used by EMI on its High School Musical campaign (see breakout) - right through to more straightforward promotion.

Sue Harris, director of PR and promotions Sue Harris, director of PR and promotions company Republic Media - the company which made Crazy Frog such a hit with primary school children and has worked on projects such as the Australian pre-teen pop act Hi-Five - is a woman who will sometimes, quite literally, send in the

Besides distributing promotional packs of CD samplers, stickers and other merchandise to a network of children's entertainers, Harris says she has worked closely with schools, preparing packs

for use in the classroom

In turn, in launching its new pop project - the Slumber Party Girls - in the US, Interscope has utilised an army of weapons: a three-hour Saturday morning show; animated and live-action proamming elsewhere in the week; music and deo updates on KOL, AOL's kids-focused internet channel; and a TV movie and second TV series still to come. As the New York Times put it, "The latest way to reach tween consumers [is] using every possible avenue at once."

There are plenty of dangers, though. Kids are an exceptionally savvy audience. Darah Music managing director David Howells, formerly the MD of PWL, believes the music industry makes the mistake of underestimating the sophistication of British schoolchildren. Kids buying Kylie or Jason records in the Eighties were aged between three and nine, he says, suggesting that the target Kids nowadays know how it works, what goes on hehind the scenes. Nobody sits

in awe of it

any more

Steve Tandy

Gut Records

teenage girls. Their repertoire spans classical, choral, Not Cave The Curi

Keisha White came to the attention of Warner Brothers

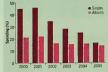
embraces pop, rock and R&B.

has already appeared in a hit TV show - Channel 4's Rock School scored recorded his debut

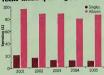
Now solo, his debut album, Don't Let It

The kids' market in figures

Teens' music spending (%)



Teens' music spending (£)



CORD INC. HODD VEHICLE THAN SURVEY CHART SHOWS THE PROPORTION OF ALL SANGES AND Whichever study you look at, the trends are pretty

s are spending less on music than they used to. they used to.

Research group TGI indicates that the proportion
of 11 to 19-year-olds who spend any money on music
remained steady for years, right up until 2002 – at
round 59%, or about 3.8m individuals. Since then,
the figures have been steadily declining: to 57% in

2002, 53% in 2003, 51% in 2004, 48% in 2005 and 43% in 2006 - an overall loss of 16 percentage points in five years

Such stats are firmly underlined by the TNS Audio Visual Trak Survey, which indicates that, last year, 12-19s accounted for 16.4% of the expenditure es, compared to 45.1% in 2000. What is striking is the growing interest in the

format among the older demographic; while 30-39s accounted for 18.3% in 2000, they accounted for 25.7% in 2005, with 40-49s accounted for 9.8% in 2000 and 43.3% in 2005.

audience for the likes of McFly and Girls Aloud should be between four and six.

"Kids grow older here quicker than any other country in the world," he says. "A 13-year-old Spanish boy would be equivalent to a nine-yearold over here. Because of work and cultural patterns, children tend to be left alone more often with their TV or computer games and are exposed

SOURCE THE ALOTO VISCAL TRANSLEMEN COURT SHOWS SPCHOOLS FER YOUT BY \$2.0% WHI DO

The latter group has thus become the biggest demographic group for singles. Those 40-49s who buy singles tend to spend £23.96 on the format, compared to £12.32 in 2001. In turn, the £21.12 spent by 12-19s on singles in 2001 had fallen to £9,73 in 2005, with 20-29s spending £12.22, 30-39s spending £13.90, 50-59s spending £8.87 and 60pluses spending £8.95.

The albums sector reflects a similar trend. While 12-19s accounted for 21.3% of expenditure on 12-19s accounted for 21.3% of expenditure on albums in 2000, this had dropped to 14.0% in 2005. In turn, the share of 30.39s slipped from 23.7% to 22.7% – although this remains the biggest age group for albums – while 40-49s' share lifted to 16.5% to 20.2%, 50-59s lifted from 10.2% to 14.8% and the 60 plus audience rose from 6.8% to 10.99

But those kids who do buy albums tend to spend a disproportionate amount of money in the area. The 12-19 album buyers spend £84.53 a year, with 20-29 album buyers spending the most - £84.51. In turn, to so much music, so by the age of 10 the boys will have moved on to more controversial genres like hip hop. People promote and advertise to a much older audience than they should.

Ben Carter, who is co-ordinating RCA's campaign for Lil' Chris agrees; his challenge is to make the act seem like a credible artist to an audience above the target market of young teenage girls.

Kids power Disney success

The massive success of High School Musical is directly rooted in its appeal to schoolchildren in As part of early awareness for

was yesterday (Sunday) set to spend a third week at number one on the compilations chart, with 150,000 units sold - EMI and the Disney reached out back in June to more than 12,000 UK schools

At the heart of the initiative were interactive, educational CD. Roms which were supported in 23 owns with preview scree the movie to more than 5,000 kids. "[Our] aim from day one was to target six- to 13-year-olds primarily," says EMI senior roduct manager Hikaru Sasaki

The schools initiative formed just a small part of an upfront marketing and promotio strategy that has seen the Disney Channel and EMI ng their resources to hit their target demographic kids via online, mobile and traditional

Early press advertising in TOTP and Girl Talk magazines in July drew attention to the availability of the associated ligh School Musical soundtrack

which was soft 3, and at the same time the Disney Channel High School Musical website was

nched with a free download of the current single Breaking Free. EMI also rolled out an interactive poster campaign in shopping In September, the campaign

was stepped up a notch with the film premiere on Disney on September 10 before an official album launch on September 18. Since then the campaign has broadened with traditional advertising in magazines including Star Mag and Girl Talk



and in TV spots around shows such as Y Factor

EMI commercial marketing and catalogue co-managing director Steve Pritchard says the strength of the campaign lies in its targeted approach. "It's gone below the radar of most adults because the Disney Channel, the online marketing and the promotion has all been so strong and so targeted towards the core audience," he says.

The campaign is expected to hit yet another level at Christmas when the movie screens on the BBC.



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Go To waste, is due Mr Skillz & His Crazy Girls rapper Mr Skillz helped to found urban non ordu

Bio Brovas After leaving the band due to creative booked up with London all-girl group Crazy Girls, Natasha Marsh Soprano Natasha Marsh has alread performed in La acros Idoscoros the Magic Flute and Jane Eyre. Her eponymous debut album, recorded at Abbey Road studio with rock and jazz

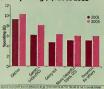
producer Craig Leon, features both classical and songs. Seth Lakeman

more complicated picture, fusing elements of traditional music with bloos, soul and

renowned as one of the most exciting ferom a number of

including Courtney Pine and double hassist Gary Crosby Trinity Stone Trinity Stone came together under the auspices of Gramm Rawling, while he was working on material for Mica Paris. The three-piece band combines intricate vocal harmonies with catche

Kids' spending (£): 2001-2005



30-39 album buyers spend £82.22, 40-49 album rs spend £81.39

As far as compilations are concerned, only the As far as compilations are concerned, only the 60-plus audience is less interested than the 12-19s; the latter accounting for 13.5% of all expenditure and the former 11.4%. The biggest sector for compilations is the 30-39s, which account for 22.4%

of all spending on compilations.

As TNS's album figures perhaps indicate, the TGI study also indicates that those who do spend money on music are spending more. Its analysis of average weekly spending by 11 to 14-year-olds indicates that, while those who buy CDs, records and tapes in that, while those who buy CDS, records and tapes in 2001 were spending an average of £5.17 a week, in 2005 they were spending £6.08. Among the 15-19s, spending was even higher in 2005 – a lofty £11.80. The study also indicated that 29% (around 2m)

11- to 19-year-olds use the internet for downloading paid-for music, but also highlighted that awareness of the charts is also declining; in 1999, 48% of 11-

"An audience this young doesn't respond to traditional marketing," says Carter. "They are influenced by their peers, older siblings, and what they consider to be enjoyed by an older demographi We've aimed Lil' Chris a little older to make him aspirational. This has been picked up by a younger audience and is connecting with them meanwhile we are also connecting Lil' Chris with an older audience

Today, technology has given kids a new ability to assess the veracity of a marketing message, accessing information via the internet, and checking out how a track sounds, all before deciding whether to part with their money, adds Joseph.

And they are able to opt in and out of mailing lists far more easily. "If you send one additional piece of information the audience you are targeting doesn't want, they can opt out and they have gone forever," he says. "You have to be very careful." Assessing what kids want, and how they want to receive it, can be a challenge in itself. Only limited data is available to map their attitudes and desires. While TNS data exists from 11-year-olds upwards, gathering data from the younger pre-

teen market is notoriously difficult. Market Research Society guidelines have traditionally indicated that under-15s can only be questioned with a parent present, a threshold which was raised to 16 years over a year ago, to bring the UK in line with international guidelines.

Kids can still be questioned in some circumstances, however, says Rob Ellis, managing director of market research company Prism. At school, under-16s are deemed to be under the supervision of their teachers, who can oversee any interviews; the regulations also indicate that if a child has been given licence to behave as a responsible adult by their parent – for instance, if a 14- or 15-yearold is attending a concert, or shopping at the weekend, on their own - they can be treated as such and interviewed without approval.

Teens' favourite music



19s claimed that they always know what was in the Top: 10, compared to 40% in 2002, 34% in 2004 and 27% in 2005.

Indeed, anyone who assumes that all kids like

pop music ought, perhaps, to think again. Not only does pop not appear to be the favourite genre of teenagers, they are not the biggest fans of the genre The TNS Audio Visual Trak Survey indicates that, last year, 12- to 19-year-olds accounted for just

9.2% of all expenditure on pop albums. This is the lowest score for any demographic group - apart from the 60-plus music buyers, who account for 9.0%. The biggest audience are 30-39s with 28.5% followed by 40-49s (24.0%), 50-59s (15.6%), 20-29s (13.7%) and 50-59s (15.6%). The genre most beloved of the 12-19s is urban (31.4%), followed by dance (20.9%).

The industry can take nothing for granted when it comes to the teen market, it seems

As a result, while some data exists for the 15-plus sector, far less is available for 11- to 14-yearolds, all the more reason for music companies to focus a significant amount of attention on them "Eight years old, to 13 or 14, is the area we need to focus on massively," says Joseph. "Every record company needs to be investing

massively into this space, to completely understand how kids are consuming music, how important the chart is to them and how important downloading is," he adds. "We have to have a comcountoacing is, ne adds. We have to have a com-plete understanding of what they are doing." After a period of relative inactivity in the pop area, there are new signs that the music business

is beginning to engage with kids through pop again. Aiming at the younger market, Gut is targeting an audience of four- to 11-year-olds, with a single and album next month drawing on the popularity of Icelandic TV show Lazytown. Promotional activity will include a schools tour and Butlins and Legoland tour

The success of High School Musical is one signal, while Polydor is working together with the management team behind Pussycat Dolls to create the Slumber Party Girls, targeted squarely at the nine-to-13 demographic. Already launched on US TV, their album will follow there in October; the UK plan centres on the spring launch next year

In turn, Innocent has a new boy band which it is targeting at the youth market, in the form of 365; they are about to begin a school tour as part of their set-up

Joseph believes the success of High School Musical will ensure these are not the only attempts to tap this market. 'I think it is going to reawaken senses," he says. "It is one of those things that kids and young parents are listening to together and that's great. I don't think it is having an impact on A&R strategy at the moment, but I think it will next year

Of course, looking forward to next year is one

Habbo scores a virtual hit



timo Sommen knows a lot about the habits of the teenage mind. But then, as a father of four and the CEO of Sulake, the company behind wildly-popular social networking site Habbo, he probably has to.

And one thing he is certain of is the importance of music to the younger market. "Music is very important," he says. "It is an important," he says. "It is an essential part of these loids' lives. Habbo is all about self-expression and finding like-minded people and music is very important for that." Habbo – for those who are not

in regular contact with teenagers is one of the new breed of social networking sites, which allows users to create their own avatars and explore a virtual world, talking and interacting with other users. It is also extremely popular with kids: the site claims to have between 850,000 and 900,000 unique users a month in the UK representing a 9% reach of the 10to 18-year-old population

Such virtual experiences are the latest growth area online - and with particular appeal to the teen audience. Other services include

Kids are still

hungry for

music, and

we need to

provide it in

the most

convenient

forms for

Andy Parfitt,

Radio One

them

d Life, which has a Teen

Second Life, which has a Teen Second Life section aimed at 13- to 17-year-olds, and MTVs Virtual Laguma Beach, which is based on its popular reality TV show.

To date, musical activity in Habbo's UK "hotel" (as each site is called) has been limited, the most high-profile being Corifiaz.

September 2005 visit during their virtual most high-profile being Corifiaz. virtual world tour. However, Soininen sees music as a "driver" to use among the youth market and the company is looking to ramp up such promotion.

To this end. Sulake is currently To this end, Sulake is currently in talks with all four majors and plans to work with artists includir Jamelia, Get Cape. Wear Cape. Fly and even possibly U2. Sulake marketing manager Alistair Williams says the beauty of Habbo is that the site can offer the exibility to be creative wit artists - besides Gorillaz' tour, nelia is to launch a beauty sal

"We are able to tap into the audience that is hardest to reach— the tenage audience," says Williams. "That is an audience that they can't reach offline."

thing. Where the music market will be in, say, 2016, when the 11- and 16-year-olds of today are 21 and 26, is another matter entirely.

Radio One controller Andy Parfitt, who is also heading up a new unit looking at how the wider BBC can reach the teen audience, says the chal-lenges faced by labels in engaging with kids are similar to those faced by media providers, with the decline of linear broadcasting broadly matching the decline in physical sales To this end, a coherent digital strategy is vital.

"We have to start measuring success in new ways, not simply in terms of market share," he says. "For us, the number of our clips ending up on YouTube will become an important measurement of how well we're doing. Kids are still hungry for music, and we need to provide it in the most convenient forms for them."

For his part, Jupiter's Mark Mulligan believes the music industry must radically address the way it generates revenue.

The industry has to view the internet not as a distribution channel but as a discovery channel. he suggests. "Sites like YouTube have music, but mostly it's as an accompaniment to funny videos. So the industry has to recognise the relegated role of music and say 'We'll take a cut of the advertising revenue, rather than attempt to charge them for music directly."

That, perhaps, is a far broader issue. In the meantime, the National Music Week initiative to re-engage with kids is welcome indeed. Here's hoping it is just the beginning.



If kids are the future of the music business, understanding how they think is crucial. For this spe how they hear about music, what they think about downloading, the price of music, who

Kids speak out o



friends, radio and television. Mostly friends. They'll go, "Do you know this or

this?" Or I'll go to a festival. Victoria (11): Music channels, radio, internet Nathan (11): I go to musicjesus.com. And my dad

listens to a lot of music, so I get some of that.

Yvonne: I heard about the Pipettes from my old friend. She basically listens to Xfm all the time. Claire (14): I heard about the Pipettes a year before they came out, because I stumbled upon them on a music company website. They were on the roster and I liked the name and clicked through to their own website. I was just looking

for new bande Billy (12): I've got iTunes and hear a lot of stuff

C: And MySpace bands. Evan (12): I used to go to this chat room called Boom Bang where you create a character like a cat or a person with flying hair and talk to other people. You talk to people about music and stuff in

C: What about Habbo Hotel? I had that. Fevery-

How much time do you spend on the net? C: Because I don't have a TV, I spend more time on

the internet. Y: More than two hours every day B: One hour a day. That's all I'm allowed.

Y: You can just keep going, and by the time you've found something you like you click through to someone else also and you sit there for ages without realising the time

So, how much money do you spend on music each month?

E: My dad buys my stuff

B: I don't spend much. Maybe £20. Y: Well, I download a lot of songs but whether I spend money on them is a different matter. But I do get quite a few songs or albums from iTunes, so

about £5 to £10 per month. C: My mum says she won't let me buy a whole album, so I am allowed one song a week just to make sure I like it. But it varies every month how much I spend because it depends what's out. E: That's hard to say. Not very much.

V: Not much

I: I download it.

What do you think of the price of downloads? B: It's good for when you like the band, but you only like one song on the whole CD.

E: Yes, because you can buy per item. B: Like the Arctic Monkeys - I only like about

three songs on their album, so I got them. Y: I have Limewire and that's pretty much free.

Do you upload music, too?

Y: Yes, and we share music between us, too. C: We email music to each other and stuff. Because on Tunes you can send it to each other if you authorise each other, so you can send it to your friends. What do you think about downloading music illegally?

C: There's lots of people who do it, so I reckon noone really cares E: I don't think it's illegal. C: If it's someone like Paris Hilton, I think her

music is not that great, so I don't want to pay for it. I think there's some people where it's just better if von buy it

Y: I wouldn't download the Pipettes, I'd buy it. But if it was just something I might get bored of I might just download it. If they have the facilities online to share music and people are doing it, it can't be that illegal.

B: If you just take one or two online and then buy the rest, it's OK. But if a lot of people download a track from Limewire it still means it's popular. If

you download too much, people will find out.
Y: I think that's why MySpace is so popular. You can download songs with permission. But, as you get bigger, you can stop doing that and get people to buy your stuff instead. Some people have got really big that way, like Lily Allen

N: I don't think people care that much, otherwise low come so many people are doing it? I don't think it should be against the law

What do you make of the campaigns that exist to discourage people from downloading without paying for it? Are you aware that it is illegal?

On TV there's some before mov C: I have seen some stuff on the news about

people downloading for free and how much that



/single bought: Spice Eavourite hand/artist: Nelly Favourite TV programme:

Desperate Housewives Favourite film: Moulin Rouge Make of phone: Nokia, no music

Music Week research shows that websites' influence over loids' music tastes is growing: losy sites include (top to bottom) bebo.com, habbolotel.co.uk and boombano.ty

and boombang.tv for younger kids



Name: Yvonne Age: 14 First all ım/single bought: Spice Girls, Michael Jackson Favourite band/artist: The Pipettes Favourite TV programme: Desperate Housewives Favourite film: Transamerica Make of phone: Motorola v3i,

coete the artists

Y: But most of the artists who have stuff for free don't really suffer. Because on Limewire it comes up with mainly famous people – like Michael Jackson – because that's all most people share, so it doesn't matter. It doesn't come up with smaller bands. People like Paris Hilton don't suffer from me taking a couple of songs.

with music on it

I: Yes, but it just doesn't cross my mind. I think I'm aware of those campaigns, but I don't think they're really putting their foot down and going 'No, this is wrong'. But I don't think it's that wrong, even though it's taking business out of, like HMV

Do you think you spend less money on music because you download?

I: If I wasn't downloading stuff then I'd probably borrow it off a friend or something, but I don't essarily go out and buy CDs or albums. N: I think it might be good for CDs. I like the song

Pump It by the Black Eyed Peas, and the more I listened to the CD I noticed a song I liked better. E: I only listen to downloaded music, because if you buy a CD then sometimes after a while you get bored with it, so it's like a waste of money. So a lot of the time I just listen to it on TV and if I get bored with it I don't have to listen to it.

What would encourage you to pay for more music online?

I: I guess if my parents were willing to pay more for a song online, then I probably would down-

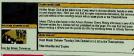
N: I'd never buy music on the internet. I'd go to a shop. Because if you go to the internet you have to give them your details and there might be scammers. So I just listen to free videos, and if I hear something I like, then I'll just have to find it in the shops

Y: I think it's quite good to have unlimited downloads every month, so you pay to get what you

C: But the only bad thing about that is when you cancel your membership all your songs are gone. Y: I think iTunes is best, because it's got a free download of the week, although they could have more than one really.

E: The thing that would stop me downloading stuff for free is if you had a good band but they





Goodies

We hope you enjoy these goodles for your PC! wnload as many desktop pictures as you





pecial Kids Issue, *Music Week* visited a school in west London and asked a handful of schoolkids thether they like live music and much more. Jim Larkin and Anita Awbi ask the questions

tuture ot m



Age: 12 First album/single bought: Free Favourite band/artist: Free. Abba, The Monkees Favourite TV programme: Family Guy ourite film: Grave Of The

Fireflies

Name: Claire

Age: 14 First album/single bought: Skunk Anansie Favourite band/artist: Prince Favourite TV programme: I don't have a TV Favourite film: American History X, Purple Rain, Brokeback untain, Walk The Line

Make of phone: Sony Ericsson

Name: Evan Age: 12 First album/single bought: Disney Classics Sing Along Friends Favourite band/artist: The White Stripes, Green Day Favourite TV programme: Watch

My Chops Favourite film: Godzilla Make of phone: Motorola Pebl. no



lame: Victoria Age: 11 First album/single bought: Steps, Madonna, Robbie Williams Enqueita hand/artists tamis Cullium Favourite TV programme: Mock The Week

Favourite film: Phantom Of The Make of phone: Nokia 7250

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vou aet



ge: 12 First album/single bought: Black Eyed Peas' Monkey Business Favourite band/artist: Gorillaz, Favourite TV programme: Tracy Beaker

yourite film: The Incredibl Make of phone: Samsung A300e, I compose melodies

didn't have much money - it would make me feel guilty. If you bought the CD instead, they could uy better guitars. So if you like them, you'll buy them?

[Halfsay yes]

N: Yes because sometimes you download music but you don't want to keep it, you might just listen then get rid of it. But if you like them you would buy it to keep.

So, do you think CDs are outdated? Y: We have lots of CDs in my house, but they're mostly old bands. I still like them. But lots of peo-

ple download now, so in the future there won't be any CDs C: I think CDs are cool, but they're more expen-

sive. It's like records. I think they're really cool, but I'm not going to go try to find one of the band I like when I can just go to iTunes

Is MySpace still cutting edge or are there any cooler sites you use?

I: 1 wouldn't say they were cooler, but there's

other sites like Bebo, I used to use the computer more, but now I've got other things that I need to get done Y&C [together]: Bebo.

Y: But that's for younger people, because it's simpler to use

How often do you actually buy CDs? E: Not a lot.

Less than once a month? V: Oh, definitely less.

What would encourage you into the shops?
N: Not a lot. The trouble is that you buy a CD and it might be really good for the first few days, but

after a while you get bored with it. I hardly listen to my CDs any more - I listen to Kiss 100 or Xfm or Capital. Which are you favourite music television

channels?

N: The Hits and TMF. I: I don't really watch telly. I used to watch Top Of The Pops, but then it died a death.

Do you miss it? I: I do, actually.

N: The last show was completely rubbish, though. Like, just a load of old songs.

If they brought it back, would you watch it? I: Yeah, it was a Friday night ritual before they

moved it to wherever they did. N: Yeah, probably. F. Vooh

V: Yes. Do you read any music magazines?

I: I used to read Top Of The Pops magazine but don't any more. Everyone else: No.

What about music websites like Popjustice that write about music. Do you look at those?

V: No, but I go on forums where I talk about music

How important are your phones? Do you use them for anything other than texting or chatting? N: I compose music on my phone. At the n my ringtone is Three Lions by the Lightning ds, which I did myself.

I: Mostly just texting and talking. I don't listen to music on it because I have an iPod and, you know, brain tumours and all that. Plus I never have any credit

Do you ever buy ringtones?

perubody says "Ne C: There's no point. You can put songs onto your

one, so there's no need. E: They're much more expensive than downloading a song

I: I've got a really old phone, so no.

N: I compose my own. Do you think they're good value?

I: They've evolved to be very good. They used to be just beeping to the rhythm and no instruments. V: The problem with them is you don't know what you're gonna get when you buy one, so you can

spend a lot of money and it's just a load of beeps and really rubbish and you can't get a refund. Do you like going to gigs? I: Oh yeah.

V: I only really go to concerts if it's a person I real-

ly like. Like this year I went to the Tower of London Music Festival, where I saw Jamie Cullum. I saw him last year as well. Y: We went to The Pipettes on Sunday. It was real-

ly good. The backing bands were OK. I went to see Christina Aguilera and the Black Eyed Peas were supporting. Now they would have their own gig, but then they were just making a comeback. B: I went to see the Chili Peppers with my dad.

E: I haven't been to any gigs, but my dad has his own band and he takes me when they play at parties. I only listen to Do you all like live music? E: I think live music is much better than recorded downloaded

music. music. B: Yes, because they play better. Different riffs. because if

And all the famous drummers who died of drugs you buy a played better live. N: My sister goes to gigs and never normally likes the backing band, but once she went and two weeks later bought their CD. CD then sometimes

B: I have been to the School Of Rock. We make up

a band and rehearse and the last day we play in the band. I played Alice Cooper on bass. C: You get to hear about up-and-coming bands by going to random gigs and then looking them up

on MySpace. What do you make of the idea of National Music

Week? Y: I think it really opens people up to music and it

motivates peo E: Yes, you think, "If they can do it so can I." That's what I thought when I saw Lil' Chris

I: It's good, because it's getting students and younger people into music that they haven't heard before. Most people are only into R&B or indie, so it's good to have something new that will make people realise they quite like it and get them into a wider range of music.

V: Also, it lets children vote for their own Top 10, which is good because a lot of the time it's adults that get to vote or get to choose and this gives us a

chance to have our say. Do you feel with the singles chart that it's not

The problem your age group that's deciding it? V: I would say it's over-16s that are buying the sin-

ringtones is gles, because they're allowed into more gigs, like vou don't in venues where there's a bar, and they've also got more money to buy stuff. So this is letting us tell know what you're gonna people what sort of music we're into get when

If you were going to do a Top 10 of things you were interested in, where would music rate? I: Eight, if 10 was highest.

you buy one and you V: Probably about two. N: Three can't get a

E: You'd have friends, then shopping, then family and music would be next. Names have been changed.



Congratulations to all the winners at the

LIVE MUSIC

AWARDS '06

Vodafone Live Act: Muse International Live Act: U2

Tour of the Year: NME Awards Tour

Vodafone Live Impact in 2006: Razorlight

The Freddie Mercury Lifetime
Achievement in Live Music: The Who

Best Live Return: Take That

Best Show Production: Gorillaz
Tour Roadie: Fatty – Primal Scream

Live Music DVD: Razorlight

Live Music Venue: Carling Academy, Brixton

XFM Live Breakthrough Act: The Automatic C4 Festival of the Year 2006: Reading/Leeds

Kerrang! Live Unsigned Act: New Rhodes

Last week we rocked The Roundhouse, Camden

in a celebration of the very best in live music.

We'd like to congratulate the winners, and say a massive thank you to everybody who helped make it happen.

See you next year.



eddie Mercury Who Port live return

Gorillaz Tour readle: Fatty - Primal Scream Live music DVD: Razorlight

Carling Academy YEM live C4 festival of the year 2006: Reading/Leeds

unsigned act: New

'The difference in attitudes between the generations cannot have been as great since the Fifties' - Editorial, p20

Your guide to the latest news from the music industry

Bottom line

Digital sales double globally

Sales of digital music increased by 106% globally in the first half of 2000, as the overall market declined

by 4%, according to new IFPI figures. Some \$945m (£509m) of downloads were sold in the period. According to the IFPI, digital sales now account for the IPH, digital sales now account to 11% of all music sales worldwide. Physical sales worldwide declined by 10% with total music sales dropping to \$8.4bn (£4.5bn).

The Forum of Private Business

has called on MPs to support an Early Day Motion seeking to close a tax loophole that allows VAT-free websites to operate out of the Channel Islands

Mama Group has formally ended its interest in Sanctuary after its ver offer was bluntly rejected in July. Mama, which owns Channelfly and Supervision, says it believes "there is little merit in attempting to continue to seek an acquisition of Sanctuary.

 Entertainment sales at WH Smith have plummeted, with the company blaming a weak release schedule and continuing price deflation. Sales of entertainment products, including CDs. slid 19% for the 12 months to

 The owners of Eden Studios which have been used by acts including Coldplay and U2, have put the property up for sale after 39 years. The studios are owned by Philip Love and Mike Gardner, who founded the company in Kingston-upon-Thames in 1967, moving to a complex in Chiswick in 2006

 U2's forthcoming best of compilation, through Mercury rds, will be called U218 Singles. and released on November 20 A second report is due to be

hich will offer a research service for

the media sector, including music.

published on Wednesday from the Government-backed Music Manifesto. Media investment and advisory group Ingenious is launching a business called Ingenious Securities,

Exposure Electric Proms announces lineup

The BBC has announced the full line-up for its inaugural Electric Proms, running from October 25 to 29. There will be more than 60 acts taking part in the five-day series of

 U-Myx has introduced a viral marketing version of its remix software. The service comprises U-Myx music clips and a branded U-Myx player that is sent via email and allows recipients to remix a 30-second

sample of the song. Manchester's G-Mex is to reopen as a music venue in December, when it will be staging two homecoming shows by Morrissey

 Keane, The Killers and P Diddy have been added to the live line-up for the 2006 MTV Europe Music Awards. which takes place in Copenhagen on November 2

Meanwhile, Juliette Lewis & The Licks are to host a webshow linked

 Universal act Snow Patrol's Eyes
 Open picked up its first IFPT Platinum and in September for surpassing Im European sales, while EMI's The Kooks achieved their first for debut Inside In/Inside Out, Awards also go to Relentiess's KT Tunstail and a Warner-issued Rod Stewart

retrospective. NME is to launch a dedicated Irish edition. The first edition of NME Ireland will arrive in the shops this Wednesday, the day before Club NME opens in Dublin for the first time. Recently-refurbished London jazz venue Ronnie Scott's is to host its nun iazz awarde

People

Islam wins again at Ascap awards

Yusuf Islam was named songwriter of the year for the second consecutive year at last Wednesday's Ascap awards. Song of

Slim Moon

has

Razorlight were the main wigners at last Wednesday's inaugural Vodafone Live Music Awards. ping the five impact in 2006 ed live music DVD awards. Muse

alked off with the Vorlatone live act award, while the live return award was won by Take That. The NME Awards Tour won tour of the year, the Reading/Leeds Festival

while the band's publisher BMG Music Publishing was named publisher of the year for the third time Universal Music UK has

oted Marc Robinson head of film to head of film, TV and advertising following the departure of Tracie London-Rowell who has left the company. In Universal Music UK's synchronisation department, Paul Witch has been prompted to senior creative licensing manager and Greg Turner has been made creative licensing manager - film and

computer games Dramatico executive Andrew Bowles, formerly head of international marketing, has been promoted to managing director of global operations. Nick Coquet ecomes online marketing manager, having joined Dramatico from Woolworths, while Michael Dunne

becomes video editor Canital Radio's drivetime presenter Lucio is taking over Hit 40 UK as part of a revamp of commercial radio's weekly chart

show. He will succeed Simon Hirst this coming Sunday, when the show will increase its coverage of albums and forthcoming releases. Talent scout

joined the diverse Nonesuch Records as its first senior director of A&D

 Universal Music Mobile International content production

director Stephen Garandet has been promoted to Universal Music Group International digital operati president, Meanwhile, UMGI corporate systems senior director John Jefferson is elevated to TT Europe vice president. Radio One head of music George

Ergatoudis is to attend this year's Aim Independent Music and Media Day, The conference, taking place this Wednesday at Sin, Charing Cross, London, will also include MySpace UK director of marketing Dom Cook, NME acting editor Paul Stokes, and Bebo's Shaa Wasmund GavdarRadio has recruited Bio

Brother contestant Richard November to be a presenter of its Saturday morning show

 HMV has promoted the music department's commercial manager Rudy Osorio to head of DVD Justin Hawkins has left The

Darkness to recover from his addictions to drink and drugs. The rest of The Darkness are to continue as a band says Hawkins

Sign here

AOL name stavs despite takeover

Carphone Warehouse is buying AOL UK, the UK's third largest internet provider, for £370m Compilation album specialist Apace Music has signed a deal with Sony BMG for rights to use the major's catalogue on future releases.

• Entertainment industry

entrepreneur Warren Mason, who formerly bought into Total Home Entertainment, has invested in entertainment logistics specialist Universal Music Publishing has

concluded a worldwide publishi agreement with Terra Naomi, the LA-based writer and music featured on last week's MW Playlist She is currently the second-most subscribed musician on YouTuba

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



ss of Cry Me A River, it is My Love, Sleek pop with a powerful video to cquiesc rother)

forthcoming best of, Acquiesce is the best single that never was. The a Japanese Oasis

THE MIDWAY Change for You potential for this coto outfit will give you shivers. Change For You is timeless pop at its

THE RAPTURE Whoo! Alright -Yeah... Uh Hoh (Vertigo) A video that of The Rapture's attached to one of

the set's finest Nov 271



Dog (Parlophone) The lead riff from Depeche Mode's Personal Jacus ms the basis of an energetic pop gem and it's also single, (single



HIS CRAZY Me (Liberty) The debut skede behind Big Browaz

Sono, (single

MR SKILLZ & DAMIEN RICE

9 Crimes (14th Floor) This single sumber two on Tunes in just two days last week, A glorious treat from album (single



took the Channel 4 festival of the

year category and U2 won the live

international act award. British

Freddie Mercury lifetime award.

rock icons The Who received the

TAKE THAT from Take That's Beautiful World. premiered on Chris Moyles show last week. Sounds Rice

a big hit (single,

PAUL STEEL April & I (Wall Of Sound) A talented prolify young writer, April & I is a one-off album with WoS based artist has

signed to Warne

BOTH ET by poulter

Supported by

VARTOUS

WUSIC'

Brighter (Rough Franz Ferdinand. Snow Patrol, The Kooks and others play children's (album, Oct 16)

The UK's International Music Convention









Ferdy Unger-Hamilton



Max Lousada





Pete Jenner Billy Bragg's mate















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October 28-31 Manchester. England www.inthecity.co.uk















Physical music sales still strong, says Music Zone MD

Music Zone aims to be national yet local

Retail

by Ben Cardew

anaging director Steve Oliver believes this Christmas will mark a turning point in the battle between physical and digital product.

And he told the Music Zone fourth quarter conference that he is confident there will still be room for physical music sales, a sumers of all ages grow to realise the enduring appeal of the CD. "We are about to go into the

period that highlights this concept [the resilience of physical product] better than any other the all-important gifting period," he said. "You still can't giftwrap a

You are not buying a commodity. If I buy ink cartridges I will buy them online. But if I want to buy music, I want to enjoy the experience.

Oliver explained that, while many people think that young people are not interested in physical products, he has found in fact this is not the case.

"I was talking to a lawyer ecently, they told me that their 12-year-old nephew has had 12 months of downloading but they alked into his room and he had a Music Zone bag. He said that it was more fun going to a record store," Oliver said. "Our customers say the same thing. This is across the ages."

Nevertheless, Oliver did not e out the possibility of opening a Music Zone download store at

The UK's first Jack FM station will

be on air within just four months

from regulator Ofcom.

35-plus audience.

after securing a licence last week

other applicants for a new FM

licence serving a market of around 300,000 adults aged 15-

plus in Oxford and South Oxford-

hire with a Jack format of classic

hits. It will specifically target a

broadcasting after winning licences, but Absolute's program-

ming and operations director

Clive Dickens has vowed, "We'll

get this radio station on air really

quickly. We're going to be on air by Valentine's Day."

Typically, new stations can take a year or more to begin

Absolute Radio beat off four



You still can't giftwrap a download. If I want to buy music I want to enjoy the experience Steve Oliver, Music Zone

managing director

some point in the future. "Music Zone will continue to monitor when and if the time might be right to enter this trade platform," he said. "We will do it when it feels right for us."

In addition, Oliver announced that Music Zone is to dedicate an area in each of its stores for local music, as a means of further enhancing its offer. In doing so, the company is aiming to act as what Oliver calls a "national chain of local stores". "We like to give the

Jack FM launches in the UK

Following what is his group's

targeting other UK markets in

which to establish Jack stations. It

has already put in applications for new Liverpool and Manchester

FM services, while a new licence for South Wales advertised last

a Jack application.

"It's unique. It's providing something new," says Dickens.

"It's something that can eat into

the heart of Radio Two's audience

in this market. Ultimately, it's an

innovative approach to formats in a world that's got narrower and

compared to an iPod on shuffle

ecause it mixes up eras and gen-

Jack, whose format has been

nth is also likely to be subject to

friendly feel of a more independent store," he said. "It is less imposing than going into a bigger store. That is why people shop with us: we are different."

The event, which took place on October 5 in Manchester, was Music Zone's first fourth quarter conference since its dramatic acquisition of 43 MVC stores in January, which established the company on a national level. Oliver emphasised that Music Zone would continue to expand where possible across the UK, including the opening of a new central London store at some point before

*Our property team is now ooking at sites for 2007 from John O'Groats to Land's End," he said. "What is interesting about Music Zone is that our model supports smaller stores in smaller towns. There are loads of towns that wouldn't match the demands of places like HMV or Virgin, where our model can be successful."

Oliver added that he still con sidered Music Zone to be "the entertainment value retailer", despite recent moves by competi-tors to lower their prices on CDs and DVDs.

"HMV and Virgin's model in pricing has moved closer to our own," he said. "But there is an element where you scratch below the surface and there is still a price differential there in back catalogue. We use £5.97 or two-for-£10 on two-thirds of our catalogue. There is still a great simplicity to our offer that HMV hasn't got.

res, is already firmly established in

Operating via a licensing deal with the Jack brand and format

owner SparkNet Communications.

Absolute will use presenters for

breakfast and drivetime for its Oxford service, while the rest of the

The licence win gives Absolute

second radio station with both in the same market. It acquired

Passion FM from the Milestone

Group in June, relaunching it last

month as Oxford's FM 107.9.

Dickens notes this is the first time

an owner has operated two non-

related stations in one market

outside of a big city. "For a small

market, this is exactly how the

industry needs to go," he says.

output will be back-to-back hits.

North America

Win cash in MW's Hit 40 UK Mini League

Music Week is launching its own Mini League as part of the OCC's new Fantasy Music Manager competition.

The new league, which is onsored by Hit 40 UK, will see a £150 prize paid for the best performing team each week, with the overall winner scooping £500 - all in addition to the overall

FMM prize fund of £40,000. To enter our Mini League, all you have to do is go to the Fantasy Music Manager website, create your roster and enter your team into the Music Week Mini League. Entering the overall FMM npetition costs £5, but there is no additional cost to joining the

Music Week Mini League. Music Week editor Martin Talbot says, "The Fantasy Music Manager is a really fun idea, which should grab the imagination of all music fans - both inside and outside the music industry.

The eight-week Fantasy Music Manager game, which is based on the successful fantasy football

How to enter the MW Mini League

Go to www.fantasv musicmanager.com Select your roster Enter your roster in the MW Mini League - using PIN Make your changes through

the weeks leagues, allows consumers to sign a roster of artists.

Points are awarded based on the artists' performance in the Hit 40 UK chart and the official albums chart, as well as through a series of other measures. The first points will be earned in the week beginning October 30, climaxing with the chart which is published

FMM is sponsored by XBox 360 and will be promoted every week via the Hit 40 UK chart show, hosted by Lucio every Sunday.

SNAP SHOT

RCA will this week RCA will this week launch an extensive digital awareness campaign ahead of John Legend's second album release, Once

release, Once Again, next Monday, TV advertising spots across C4, E4 and Living will clary the red interactive button, allowing viewers to see interview footage and previews of tracks. "This is a massive digital priority for us," says RCA marketing

marketing manager Celina Rollon

Relition. "Everything we're doing is targeted towards taking towards taking people to discover the new album; an wind promotion will be omilied to a selected 500-stony (Monday). The email is designed to be forwarded between friends n friends

album Legend's debut Legend's debut Get Lifted has sold 370,000 copies in the UK and Rollon believes there is an opportunity to build on the fanbase already established in the UK. "We are definitely looking to broaden the audience with this abuse." album. We're targeting more mainstream

mainstream
women's press our target
demographic is
wery much 20- to
35-year-old
female," she says.
Lead single Save
Room is currently
A-listed at Radio
Two and Irvicated

personalised, virtual live performance from Legend based on information given A VIP element of Legend's website (www.johnlagend music.co.uk/vip) has also been hunched to

preview five tracks from the forthcoming album

CAST LIST: Management: David Sonenberg and Selb Friedman, DAS Communications. Marketing Celtus Robon, RCA, Press: Stockams Gibert, RCA, TV: Amodite Miller, RCA, Radio, Leighbon Woods and Mark Murphy, RCA.



Record labels sign deals with YouTube in bid to promote their artists on the website

More majors embrace YouTube

Digital

by Ben Cardew

Universal and Sony BMG joined Warner in agreeing deals with YouTube last week, underlining the music industry's growing accept-ance of the video-sharing service.

The two majors announced separately last Monday that they had both signed agreements with YouTube, enabling users of the site to feature content from their cata logues in return for a share of ad revenue. Warner signed a similar deal in September and EMI says that it is currently in discussions with YouTube

The deals were unveiled just hours before Google announced that it was to purchase YouTube for \$1.65bn (£0.89bn). At the same time, Google Video disclosed with Sony BMG and Warner Music, making music videos and other content available on its Google Video website.

This deal shows that record

labels are trying to capture and harness new internet sites, rather than just crush them. Jupiter Research senior analyst Mark Mulligan

"It fits in with the way of thinking that sees the internet as primarily a discovery channel and distribution comes next. The internet was built on 'free'. The pay part of anything on the internet small. Ad supported has to be a way of getting revenue. For me this is part of the same strategy as the SpiralFrog deal."

Beth Appleton, head of new dia and business development at V2, which is itself close to a deal with YouTube, says that the situa tion with the video sharing site is similar to that of commercial radio.

People think that they are listening to it for free, but there is a business model there with advertising," she says. "From a V2 perspective, YouTube is a fantastic promotional platform, where people want to see new bands. At the same time, YouTube is a business model and it does make revenue



OK Go: stars of YouTube, with their self-directed video for Here It Goes Again

that should be shared with the copyright owners."

While the reaction from the music industry was generally positive to the YouTube/Google tie-up. there was concern among blogging communities that the deal would harm YouTube, by allowing Google to police the site for copyright

Blogmaverick.com writes, "I don't think you can sue Google into oblivion, but as others have mentioned, if Google gets nailed one single time for copyright violation, there are going to be more shareholder lawsuits*

In addition, Mulligan says many believe that Google has simply bought an audience. "It is an important step in Google becoming a media company," he says.
"Google hasn't really managed to

diversify."

The deals with the majors open up a number of tricky legal questions. As recently as September, Universal Music Group chairman and CEO Doug Morris hinted that he may sue You Tube over copyright infringement. While his company's deal with YouTube makes this unlikely, there is concern that the financial might of Google will leave YouTube increasingly vulnerable to legal action.

You have to think, 'is it worth suing?' There is more opportunity now to extract money," says Alexander Ross, a partner at media specialist Wiggin.

However, Ross does not believe that the Google deal will enter into any difficulty with the competition authorities. "I don't see it being a problem," he says. "They are not in the same business. That is effectively the issue. They are not tying up the market."

hearing.

MCPS-PRS wins three more settlements from websites

The MCPS-PRS Alliance is actively focused on avoiding the daunting prospect of a Copyright Tribunal hearing next month as it targets settlements with AOL, Real Networks and Yahoo.

It was a case of three down three to go last week, as the Alliance announced settlements with MusicNet and Napster last Tuesday before, two days later, revealing that Sony Connect had, too, withdrawn its reference to the Copyright Tri-

bunal after an agreement All three digital music service providers have signed up to the same three-year deal agreed by the BPI, iTunes Music Store and four mobile phone operators last month. The agreement, covering downloads from mobiles and PCs, is for a rate of 8% of gross revenue less

VAT, subject to minimum royalties. At present, the matter between MCPS-PRS and AOL, Real Networks and Yahoo is scheduled to reach the Copyright Tribunal in mid-November, although its legal team is working to stave off the

Despite the Alliance making progress in striking deals for its online royalty rate, within the music publishing sector itself it appears divisions have developed over the 8% level agreed.

The 8% compares to a 12%













rate originally introduced by the Alliance back in February 2002 (although set at an introductory rate of 8%) - although some publishers say this represents a poor deal.

"How can 8% for the publishers be a good deal?" queries Minder Music managing director

Fogarty suggests that, having spoken to a leading industry lawyer, a publisher will end up receiving 6p from a 79p iTunes download and the artist/producer the same, while the record company will claim 44p or 60% of the

gross revenue. His concerns are shared by AppleTreeSongs director Nigel Rush, who represents hit song-writer Pam Sheyne. He understands the BPI's argument that labels have had to invest in online ervices far more than publishers, but says the fact it saves on manufacturing and distribution costs and has reduced promotional costs for non-physical product has

to be taken into account. "It seems pointless to have spent all that money to walk away with less (even though I have been informed of some of the reasoning behind that). It still doesn't change the fact that the songwriter is firmly perceived as being at the bottom of the food chain,"

MCPS-PRS CEO Adam Singer expressed satisfaction at reaching an agreement with the BPI immediately after the settlement was announced and was keen to stress a guaranteed minimum royalty had been secured.



onanagement: Peter Leak, Blair McDonald

Janet Choudry, Pariophone, Marketing: Rob Kenin McCahe

Pop veterans reborn with new album on Parlophone

Saints march in for new chapter



Talent

by Stuart Clarke

Resurrecting All Saints is not, says Parlophone managing director Miles Leonard, a simple matter of blink-and-you'll-miss-it come back comprising a reunion stadium tour and a hastily-put-togeth-er new "best of". In signing the group earlier this year, he put in motion the next chapter of a career

he believes is still very much alive. "I see it as unfinished business, ys, a message he repeated at EMI's retail conference last month, "This is an act that only released two [studio] albums, both of which were highly

They have never waned at all from receiving interest from the media and have always been held as a benchmark of where any new all-girl pop band want to be. People still talk about them fondly."

They have always been held as a benchmark of where any new all-girl

pop band want to be Leonard, Parforh

At their peak, All Saints were a shining light on the London Records roster and their aforementioned albums - 1997's selftitled debut and 2000's Saints & ers - earned the group inter national acclaim; hits such as Pure Shores, Never Ever, I Know Where It's At and Black Coffee helped the group to career sales of more than 10m units

The group were still hugely popular when, in 2001, they announced their split, in turn putting in motion solo efforts for the group's members which, one after the other, failed to match the success of their collective efforts. Looking back, founding member Melanie Blatt says their early experiences were marred with bad

"It was such a bloody mess the first time around," she says, blam ing their own inexperience with the industry as much as anything. This time there is no room for any weirdness or complications as fa as the four of us are concerned Even the team that we have surrounding us now - be it record company, management, lawyers -we've got the best of the best and e've never been in that position before. We can really tell the

More than six years since Pure Shores sailed to number one the UK singles chart - fuelled by strong radio play and a prominent placement in the Leonardo DiCaprio film The Beach - it was a meeting between Shaznay Lewis and Parlophone A&R executive Jamie Nelson that put the wheels

All Sa	IIILS LIGURICONIN			
		Highest	Position	
		sales	airplay	
	Title	position	position	Total sales
Released	1 Know Where It's At	4	16	158,769
30/8/97		1	1	1,248,711
15/11/97	Never Ever All Saints (alburn)	2	n/a	n/a
29/11/97	Under The Bridge (released as double A-skie)	1	2	424.799
2/5/98	Ludy Marmalade (released as double A-side)	1	23	424.799
6/6/98	Lieby Marriadade (Princeson an accurre Princeson	1	6	237.151
5/9/98	Bootie Call	7	33	176,714
28/11/98	War Of Herves	1	ï	682,719
19/2/00	Pure Shores	i	i	212,707
7/30/00	Black Coffee	i i	n/a	
21/10/00	Saints & Sinners (aftern)		160	n/a

in motion for All Saints' return Lewis, having called the meeting to discuss her options as a song-writer, was soon leaving the building with an altogether different

ides in her head We were talking and listening

to her songs and it just reminded me of what a great writer she was, and of how relevant All Saints could still be as an act," says Nel-son, who, like Leonard, felt the group were still very much a valid sition and made the suggestion that they reform.

"Any of those songs from All Saints' last album still stand up to the test of time. I think a come is usually when somebody's career has waned and something has struck up to get them noticed again, but I think that this is a continuation.

After signing with Parlophone, All Saints joined Nettwerk management in June where they sit ngside artists such as Dido. Sarah McLachlan and Avril Lavigne. In the UK, this sees Blair McDonald and Hayley Chilton managing their day-to-day inter-ests, while Peter Leak provides the US link from his LA base.

In signing with the manage ment firm, the group plug into an international infrastructure that complements that of the EMI group and underlines their global aspirations for the new record

Leak emphasises that priority number one is success in the UK. "It's key for us to have a huge hit in the UK and that is initially where we'll be putting all our emphasis," "Beyond the UK, we're now deciding where we will focus and where we will wait [internationally]. I want the girls to be available as much as possible and I don't want to put the record out in any territories where we might not be able to do a great job."

Talk about touring the girls in 2007 is currently just that, but

Leak is confident that the new album will give them real weight as a touring act again. "If we have a big hit in the UK - of which we are very confident - we can establish them as an act capable of selling

arenas," he says The girls will make their live return on October 25 to an intimate audience as part of 3's Front

Room series Parlophone will release Rock Steady, the lead single from the new album, on November 6, with

the album, Studio 1, to follow on November 20. Produced and written by rising LA-based producer Greg Kurstin with Shaznay Lewis, the song is an unbeat return which already off to a strong start at

ing Radio One. Kurstin, who is already riding high in the charts via his work with Lily Allen, is the dominant musical force on the album, contributing six tracks. Other writers include Matt Prime and Hannah Robinson, Cutfather and Joe Afrika Bambaataa, Nina Wood-

radio, with playlist support includ-

ford, Soulshock and Carlin, and Stuart Crighton, K Gee, who worked with the group on their first two albums, also features heavily. Leonard says, from Par lophone's perspective, this is an album that will carry the girls deep

into 2007, and relates All Saints' 2006 campaign to Kylie Minogue's return to the top of the charts in 2000 with the same company

We had a lot of cynicism when signed Kylie," he says. "People said it was just a quick marketing exercise or maybe a quick way to make money, but far from it, the idea we had, and she had, was to have a long-term career and that's what we've managed to do. There's no reason we can't do that again with All Saints.

Nineties pop acts are back for good

TV show, Totally Boyband, following the fortunes of five former boy band stars as they try their luck at a return to the top of the charts.

Take That have highlighted that the country one.

Take That have highlighted that the proposition can prove a successful one. Promote S.M. sold out 250,000 tlecksts for Take That's results on the Wilhilm six hours of the tour going or sale last year. Their greatest six collection Never Forget, refessed on Never Forget, refessed on Nevermber 14, 2000, has been critical three times platfum with sales just did the times platfum with sales just of Im capies, Polyber signed the years in May and will release take new stade. about next month.



Music Week turns the spotlight on The Stranglers, whose three decades in music has certainly had its highs and lows. Olaf Furniss revisits their bumpy ride and finds the band today ready to take on the charts with their 16th album. Suite XVI

On the cusp of celebrating the 30th anniversary of their debut single, 1977's (Get A) Grip (On Yourself), and having recently released their 16th stu-dio album via EMI - the self-explanatory Suite XVI - few British bands can boast a history as fascinating and musically diverse as The Stranglers.

Quickly lumped in with the late-Seventies punk scene, in part due to the role supporting The Ramones on their first UK tour in 1976, the band actually formed in 1974 - as the Guildford Stran-glers - and had clocked up hundreds of shows by the time the Sex Pistols appeared on Bill Grundy's LWT Today show.

Aloof from punk stereotypes, their status as the perennial outsiders - the Meninblack - has endured to this day.

Given their respective backgrounds, this was hardly surprising. Bassist/vocalist Jean Jacques Burnel and guitarist/vocalist Hugh Cornwell were both university educated. Drummer Jet Black was not only a successful businessman, owning a fleet of ice cream vans and an off licence, but was also in his mid-thirties when the band's debut album Rattus Norvegicus was released. Meanwhile, the last recruit to the The Stranglers, Dave Greenfield, was a keyboard player, with a moustache. Enough said.

While many of the first wave of punk bands were signed within a year of forming, The Stranglers were rejected by 24 record companies, before being snapped up by United Artists in 1976. And, according to Burnel, it wasn't long fore the band earned a surly reputation in the press as outcasts in a scene of outcasts - arguably denying them the musical recognition they have

"In 1976, when we supported The Ramones, I had a punch-up with Paul Simonon from The Clash and that was seen by everyone," recalls Burnel, "Dave had [John] Lydon up against a transit van, while [Joe] Strummer and Hugh stood at the side, saying 'I think your bass player is having a thing with my bass player."

Witnessed by several music journalists, this resulted in the media automatically closing ranks around The Stranglers' new-found sparring partore claime Rurnel

"Ever since that, the press were against us," he says. "Those journalists are dead or retired and

the people reviewing our records now don't know about all that bollocks." Rather than be cowed, the band carved out a reputation for dispensing retribution on those who they felt had wronged them. Tales of kid-

napping and humiliation of their foes have become stuff of legend, as have the riots at the gigs and the arrests of band members which sometimes followed.

The Stranglers don't like bullshit - if you are straight with them they are straight with you says Martin Costello, whose Complete Music administered a significant part of the band's publishing before selling to Sony BMG in July

Certainly, The Stranglers' reputation for not shirking from physical confrontation was further cemented by the the Finchley Boys, a group of ouths who befriended the band after seeing them play in 1976

The Finchley Boys were present at many of the early gigs and recording sessions and doubled up as bodyguards when the going got tough. Among them was Al Hillier, who is currently working on a book chronicling his experiences of the era.

The press were writing about us like we were some kind of punk storm troopers," he recalls. "Nutters were going to gigs to target us because we never dressed like the [punk] punters, we dressed like the band."

While fights and arrests at punk gigs were not unusual, The Stranglers also provoked controversy with their lyrics - the themes of which, on hits such as Peaches, Something Better Change and No More Heroes, straved far from the straightjacket mentality of punk.

"A lot of the time we were saying and writing things just to see how far we could take it. That's part of discovering yourself," explains Hugh Cornwell in his book Song By Song, which describes the making of each track he recorded with the band before his departure in 1990.

But, although intending to provoke, there is no doubt that the ideas and inspiration behind their music were highly sophisticated.

Dave Greenfield had John Lydon up against a transit van, while Joe Strummer and Hugh Cornwell stood at the side, saying,

'I think your bass player is having a thing with my bass player'

Runol Tho. Stranglers



1977: The Stranglers' debut single (Get A) Grip (On Yourself) is released on January missing the top 40 due to a "clerical error." It is followed in April by the album Rattus Norvegicus in April. The single Peaches.

becomes the band's first top 10 hit, spending 14 weeks in the charts. The album No More Herces is released in September, It's title bank middle. track mickly

anthem.

1978: The third album, Black And Write, comes out in May, with the first 75,000 featuring a free seven-inch of Walk On By, When

- ------ In the many as a single in its own right, it still reaches number 21. During band are joined by five strippers during the song Nice TV Steazy, generating press and ensuring regular midity at subsequent glas. 1979: The year begins with the release of the Live X-Cert. The Raven is

the band mibrace synthesizer sounds. Cornwell is arrested the year. 1980: Corrwell is tailed for five weeks

and after No release, the bond resume recording According To The

Highs and lows: The Stranglers' Jean Jacques Burnel talks to MW

What have been your high ints with The Stranglers during the past 30 years - on a isical and personal level? The first high point was when Andrew Lauder signed us to United Artists when 24 other companies had rejected us. It was a great feeling when finally someone believed in

what we were doing. Another was when we had success with Golden Brown. We'd been written off by the record company because of Meninblack. Suddenly, a song we'd kept off the album became the biggest hit. We had to force the record company to release it and then give them nother song they had rejected [Strange Little Girl], which also became a big hit.

Also, I'm having a good time llow as woll What have been the lows? In 1980, when Hugh was sent lown, the album bombed and e were taking smack. Experimenting [with drugs] was thrilling and depressing When Hugh left we also reached a low point. But I do

The split with Paul Roberts ns to have been amicable. Paul Roberts was with us for 16 years and has so many musical leads to follow. We said to him, 'Do you really want to be in the band, or do you want to get on with all your other projects? Take three days to think about it." He came back and said be

wanted to work on his other

motivated you to keep going? That's because we were involved with taking smack. Bad things

projects. Paul does everything, from Gregorian chants to a Santana tribute band. He is also a really good percussionist. You have overcome arrests, riots, record companies problems and getting all your uninsured equipment stolen. What has

happen when you take smack, but

We've experimented a hell of a lot over the years Jean Jacques Burnel

we haven't been involved with that

I just love playing music and I love writing. I can't understand people who have success and, when it begins to dip, split up. If you love what you do, why stop? We still love playing - we're having

Several songs on Suite XVI are reminiscent of early Stranglers, was this a deliberate move? Maybe we've gone full circle We've experimented a hell of a lot over the years. The Stranglers' recordings are very closely related to developments in technology. Synthesizers were just coming out in the early days of the band and we were criticised by our peers for having keyboards. We were ing disco stuff in Giorgio Moroder's studio, using loops. There were no sequencers then, so we created our own loops. Are you aware of appealing to a new audience? We are getting a lot of 16-

year-olds coming to the gigs. more than I've seen in years. They often come along to check out our playing, so I'll show them some techniques

my hands Does other music influence vour own songwriting I've absorbed music from all areas and incorporated it into my songs, from Chopin to Jacques Brel. If you listen to sic, things creep in The stories of The Stranglers' retribution exacted on lournalists are legendary... Yeah, We tied Philippe Manoeuvre, editor of the biggest music publication in France, to the side of the Eiffel Tower, naked, but it was the first floor, which is only 400 feet high Have there been any incidents of late? It hasn't been necessary in recent years, because everyone loves The Stranglers now. Anyway, these days I've got a bit of responsibility What are the plans for the band during the coming year? I just want to enjoy the success of this album. We're not used to being critically acclaimed worldwide, as has happened

with Norfolk Coast and

Suite XVI.

Congratulations to Sil &



Proud to have represented you for over

20 years Martin Costello

email: martin@costellomusic.co.uk

PS. JJ, when should we next book lunch at La Trompette?

recorded over eight equipment, collected over six years, is olen on the eve of a US tour. The band are arrested in Nice following a riot at a

elves on EMI United Artists.

Manager Ian Grant,
who has worked four years, quits. 1981: The Gospel

According to The Altiquent it does meet commercial expectations, the song Waltzinblock is Keith Floyd's cookery show, In July, writing begins on La Folle, a concept allown based on the idea of love and it is

pressure from chummer Jet Black and racife stations, Golden Brown is released in January, It becomes the band's biggest hit, but is lept off the

Tight Fit and The Jam. The Stranglers release Strange Little Girt, a song written in the bandi infancy It reaches

accompanied by a video, featuring clip: and early footage of the bond. After leaving EMI, the

back sound and European Fernale 1984: Aural uloture is released

It could be argued that The Stranglers adopted an approach to their lyrics more akin to a novelist writing dark fiction or an artist painting macabre pictures. In fact, Cornwell refers to being inspired by the work of Francis Bacon, but it is doubtful that the latter ever suffered the type of hostility at the hands of art critics that The Stranglers received from the music writers in their

early career. This lack of conformity has remained, as has a tendency to combine a warped type of Carry On humour, as seen on tracks such as School Mam and Peaches, with meditations on subjects as varied as Vikings (Longships), the Iranian revolution (Shah Shah A Go Go) and extraterrestrials (The

Gospel According To The Meninblack) This willingness to plot their own songwriting course has also been evident in the band's music While their contemporaries were making do with simple chord sequences, The Stranglers experimented with unusual time signatures and incorporated techniques more common with classical music.

In part, this could be attributed to Burnel's experience as a classical guitarist before Cornwell sold him a bass, but equally it reveals a level of musical understanding among the rest of the band. This was more than evident on Down In The Sewer, the final track on their debut album, Rattus Norvegicus, which deftly married the aggression of punk with meandering and hypnot-ic keyboard solos.

What is particularly remarkable about the band's early recordings is not only the fact that they produced music which continues to sound fresh today, but the swiftness of their work. Rattus



orvegicus and five tracks on the follow-up, No More Heroes, were completed in less than a week. with their third album, Black And White, taking

about a month to write and record. Moreover, the three albums were released and toured in the space of only 13 months, between April 1977 and May 1978. These were followed by Live X-Cert in February 1979, The Raven eight months later, The Gospel According To The Meninblack in early 1981, and were interspersed with a string of hit singles and solo albums by both Burnel and Cornwell.

Unfortunately, The Stranglers' work ethic was also matched by the extra-curricular activities. In 1979, Cornwell and Burnel had begun dabbling with heroin and, following his arrest at the end of

in the late Seventies: hectic schedule resulted in the release of three allows in the space of 13 that year, the frontman spent five weeks in Pen-

tonville Prison in the spring of 1980.

Further trouble followed at a concert in Nice. where the band were arrested for "inciting a riot after walking offstage - an incident which also

saw their manager Ian Grant quit. A few months later, on the eve of a US tour, their equipment was stolen in New York. Matters took a further turn for the worse when The Gospel According To The Meninblack failed to live up to the commercial success of its predecessors. A concept album, based on accounts of

humans meeting extraterrestrial beings, it saw the band experiment with loops and the musical technology used in disco recordings But aside from its radically different sound, the album also heralded a departure from The Stranglers' customary productivity, having been recorded over a period of eight months in several studios

across Europe. Ultimately, it would mark the second phase of the band's career, when, under pressure to deliver more hits, they wrote and recorded La Folie in less than two months during the summer of 1981. The first single from the album, Let Me Introduce You To The Family, was only a minor success, increas-ing tensions with EMI, which had taken over United Artists.

Incredibly, neither the label nor any band member with the exception of Jet Black realised the potential of the follow-up, Golden Brown, until radio stations began suggesting it be released as a single.

It is the ultimate irony that, while heroin had played a part in almost wrecking the band's career, it was a song partly based on the effects of the drug

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the album. 1990: Following the mtime and 10

Palace and pursues a solo career. Ex-Vibrators member John Elis joins on gistar. 1003: The first

alicim with Paul Roberts on vocats Stranglers in The Night, is released. Roberts is said to have got the job

2001: Manager Sil

2004: Norfolk

icensed to EMI Liberty for the UK and sees the band attracting new interest. Big Thing

Back on the

32nd Top 40 single. 2006: Paul Roberts leaves the band after 16 years. Baz Warne shares vocals with Burnel and the band returns to

proves as popular a Norfolk Coast and leads to a dwide deal wer EMI (not including Latin America).

Comeback album leads to lobal EMT deal

The plan

was to get the band

socialising

lived, ate

and wrote

together, which they

hadn't done

for 30 years

Sil Willow,

again. They

During the past two years, The During the past two years, The Stranglers have once more emerged as a force to be reckoned with. Their 2004 album Norfolk Coast received widespread critical acclaim and its UK success has fed to a worldwide licensing leal with ENIT for their most recent album, Suite XVI, which was released on

ptember 18. The follow-up has already The follow-up has aiready received strong support at radio, with the band recording sessions for Janice Long on Radio Two and Guy Garvey on Xfm, as well as being interviewed by Steve Lamacq and Phill Jupitus (BBC 6 Music), Simon Mayo's album show (Radio Two) and being featured on Planetrock's My Planet Rock.

Planetrock's My Planet Rock.
"This is a very strong album,"
says Samantha Cooper, producer
of the Janice Long show on Radio
Two. "It crossed over to our

On the live front. The On the live front, The Strangler's agent Nigel Kerr, of ABS, reports that average gig attendances have more than doubled, with rekindled interest from markets such as Australia and Canada, where the band have ot played for several years

urther overs eady been lined up for early spring 2007, with the Netherlands, Greece, Spain and Italy already on the itinerary Moonwhil

June, Sony BMG's

division released a TV-advertised The Very Best Of, which has to date sold 30,000

An increase in tracks for syncs.

in recent years, has also helped keep The nas also neepen keep the Stranglers' music in the public consciousness. Some of the mo interesting uses include: Hangi, Around In A Bra advert, Peach as the opening song for the film Sexy Beast and HSBC featuring

Peaches. "People appreciate how great these songs are," says Martin Costello, who sold his Complete Music publishing company to Sony BMG in July, but continues to wor

BMG in July, but continues to work a lot of the catalogue as a consultant for the major. Costello says that he is now getting inquiries for the song Big Thing Coming, which is featured on Norfolk Coast. "In a year, we will

start pushing the newer Stranglers songs," he adds. Ivan Chandler, whose company

Musicalities has picked up the publishing for Suite XVI, is confident about the potential of the new material. "I wouldn't have done it unless I thought the tracks were commercially viable," he

Instrumental in re-establishin the band has been manager Sil Willcox, whose master stroke wa to buy a farm in the West Country and convert it into a re studio. "Everyone was living in different parts of the country." different parts of the country. "The plan was to get them socialising again. They lived ate and wrote together, which they hadn't done for 30 years." This approach led to a return to something more in tune with the original Stranglers sound, and Norfolk Coast was picked up by EMI for the UK.

"We re-made contact with the band a couple of years ago through Sil," says EMI Catalogue/Liberty 45 through Sil," says EMI
Catalogue/Liberty director Steve
Davis. As a result, a global deal
was agreed for Suite XVI.
To generate interest for
Norfolk Coast among the
fanbase, Willcox organised a
three-day convention at a holiday
camp and it has surpress.

camp, and in the summer he struck a deal with the *Mail On Sunday*, which saw the paper give a free CD of live an acoustic versions of the band's hits.

which put The Stranglers back on course.

Released in early 1982, Golden Brown reached number two, their biggest hit to date. However, with further singles from La Folie falling short commercially, the relationship with EMI deterio-rated further. The band agreed to record one more track to release them from their deal.

The track was Strange Little Girl, which had been written by Cornwell and ex-Strangler Hans Wärmling eight years earlier, before the Swede left and was replaced by Greenfield. Originally sidelined because it did not fit with the more aggressive sound which characterises Rattus Norvegicus and No More Heroes, it became another big hit, reaching number seven in the UK.

Free to shop for a new deal, The Stranglers came close to signing with Richard Branson's Virgin, before CBS stepped in with a bigger offer.

Had they opted for the former, they would have

found themselves back at EMI within a decade. after the company bought Virgin. Instead it has taken a few year longer - Norfolk Coast, The Strangler's acclaimed 2004 album, saw them return to the label.

"There are a good bunch of people working there now," says Burnel. "A lot of A&R depart-ments are insipid. The team which released Norfolk Coast are a good bunch. Steve Woof put his head on the block to sign us." The first album to be released on CBS was

Feline in early 1983. It saw the band adopt a more mellow sound, incorporating acoustic guitars, while at the same time continuing to use the latest synthesizer and drum technology. It's follow-up, Aural Sculpture, boasted horn sections and a stronger pop sensibility, spawning the hits Skin Deep, No Mercy and Spain. By now The Stranglers studio recordings gave little indication of the hard-edged sound and sur-

real experimentation which had characterised their first decade, although the 1986 hit from the Dreamtime album, Nice In Nice, was a clear reference to their more boisterous past.

Nevertheless, while older fans may have preferred the older material, they were accepting of

"After Black & White, you needed to see a development of the band," says Hillier, who has continued to attend gigs to this day. "The Stranglers are custodians of fantastic music."

The loyalty among The Stranglers hardcore fanbase might be explained by the fact that the band's live performances never lost their intensity even if the later albums recorded with Cornwell ere increasingly mellow.

During a two-night stint at the Edinburgh playouse during the Dreamtime tour, it was clear that the venue had expected a crowd in keeping with e band's more recent musical output.

On the first night, the security team, used to terrifying enthusiastic teenagers, were overrun by a crowd harking back to the old days when seats

were never allowed to get in the way of invading

cra: the early Eightles hit abs heroin propelle The Stranglers nto the p

the stage. The following night saw a stage invasion of a different kind, when two female members decided to perform an impromptu lesbian act, a throwback to the days when spontaneous stripping was a regular occurrence

When Hugh Cornwell suddenly announced his departure in 1990 it marked the end of a frontman duo, which had easily outlived the earlier connections to punk.

Before he left, the band was already touring as a five piece, with John Ellis playing additional guitar. This undoubtedly undermined the dynamic of the band, but it was the enlistment of a younger vocalist, Paul Roberts, which was to prove particularly controversial.

In many respects, his energetic and showy on stage persona was poles apart from the dry, subtly menacing Cornwell, and it coincided with Burnel temporarily giving up singing duties. However, Burnel makes it clear that this choice

to stick to bass, was his own. "When Hugh left, I lost all confidence in my singing," he explains.
"Although I'd sung about a third of the songs [before], when we got a dedicated singer in, I thought it would be best to leave him to it."

In previous interviews, Burnel has made it clear that Roberts joining encouraged The Stranglers to continue and he was still in the band when the critically acclaimed Norfolk Coast was released in 2004. And it was also what caught the attention of EMI Catalogue/Liberty director, Steve Davis. "Norfolk Coast did really bring them back," he says. Its success has paved the way for the worldwide deal with EMI for Suite XVI, the biggest concert crowds for years and a new dawn for one of the most exciting bands to emerge from the Seventies

Now back to a four piece line-up, with guitarist Baz Warne sharing vocals with Burnel, expect the continued resurgence of The Stranglers. It can surely only be a matter of time before the stage invasions and the strippers return.

The Upfront Club Top 40



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39 D 6 GEORGE DUKE VS. E-S/L BRAZILIAN LOVE AFFAIR KENNINGS	BEATFREAKZ SUPERFREAK	DARREN STYLES SAVE ME BASSENSTRESCUSSIONS STREET A FELFRED M. MART PRESCUSSION HAVESTREAM AND PROCESSION MARTER A FELFRED M. MART PRESCUSION HAVESTREAM AND PROCESSION MARTER A FELFRED M. MART PRESCUSION HAVESTREAM AND PROCESSION MARTER A FELFRED M. MART PRESCUSION HAVESTREAM AND PROCESSION MARTER A FELFRED M. MART PRESCUSION HAVESTREAM AND PROCESSION MARTER A FELFRED M. MART PRESCUSION HAVESTREAM AND PROCESSION MARTER A FELFRED M. MART PRESCUSION MART PRESCUSIO	36 PHILTRE PHREEKS VS FPI PROJECT EVERYBODY (ALL OVER	20 6 RHYTHM REPUBLIC/MARSHALL JEFFERSON MOVE YOUR BOIL	34 B S LUCKY 7 WHY Supplement

40 | x | 2 VARIOUS LAB RECORDINGS AUTUMN SAMPLER





Cat in the hat is back

by Alan Jones

Laminoqual lawe a long and distinguished record of success in the Upriont Dub Chart stretching back to 1993 – but to an outsider they may have looked as though they have been faltering this year, with newly promoted remixes of their classic singles peaking at low positions in the past few months.

Tinst to hit the distriction's Space Cowboy peaked at number 37 in June in mices by Maylem & Micesphia and David Morales, In July, Cosmic Girl (mixed by Junn Bellom, Quasar and David Morales) paaked at number 56, followed in August by Deage: Underground (Paul Judosin, Kogar Science), AMCO), which delined no higher than numbe 61. Frailly, Love Fooloogoliy (Raul Rincon, Kree Deep, Lottle) reached number 51. Bast month.

But they were all very limited promos, serviced only to an eller level. U. A. and serving as promotional bases for the bands first ever "test or "set. High Times. Singles 1992-2006. That altum includes two me tracks, of which the first, flumway, mercived a full servicing to U.B.and it has responded in more typical style, climbing 10-1 on the
Uprionit Chart this week. With mixes by Alan Boace & Ferd Salike.

Time Batton and Grant Nasion, it has an easy succession to the chart
throne this week bealing its nearest compositor—Cags, Rox servacie
of Touch, the, which she sam gon the original But Di Silva list.—by a
195% margin.

Runaway was within a whister of making it a double, missing out on the Commercial Pop Chart by a sientler 3% margin to Pussyaat Dolls! Don't Need, A Man their first number one on this chart, though they have had three on the Urban Chart, where they inch up 3-2 though they have had three on the Urban Chart, where they inch up 3-2

Ther very own lead singler Node Schezunger is party to Balme for the Ont Need. A Man rod, by to boging the United Node Schezunger is the record that keeps it off the top – by a 5% margin – is Patiddy's Come To Me, on which her vocks provide a sweethers to Oddy's para Once To Me will be the first single from Diddy's Press Play album, which will also include great spoots from Christina Aguilean Fergle, Mary J Bilge, Barady and Keyshal. Doll gamong others.

TOP 10 UPFRONT CLUB BREAKERS

NewYork, NewYork-Moby. Debbie Harry

COMMERCIAL POP TOP 30

ESTABLIS CENTRALISMAN DI TANNOLI MANDELLE PROPERTIONITA

The Official UK Charts 21.10.06

23 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARA

SCISSOR SISTERS | DON'T FEEL LIKE DANCIN' 2 RAZORLIGHT AMERICA

BOB SINCLAR & CUTEE B ROCK THIS PARTY...

5 4 P DIDDY FEAT, NICOLE SCHERZINGER COMF TO MF 6 | 8 LIL' CHRIS CHECKIN' IT OUT

8 6 THE KILLERS WHEN YOU WERE YOUNG 7 43 BEATFREAKZ SUPERFREAK

3 DAVID HASSELHOFF JUMP IN MY CAR JUSTIN TIMBERLAKE SEXYBACK

NELLY FURTADO FT TIMBALAND PROMISCUOUS LILY ALLEN LDN

SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE SNOW PATROL CHASING CARS

17 14 CAST OF HIGH SCHOOL MUSICAL BREAKING FREE WAR Disco. 16 10 EVANESCENCE CALL ME WHEN YOU'RE SOBER 15 15 CASCADA EVERYTIME WE TOUCH

All Around The World

20 CO JAMES MORRISON WONDERFUL WORLD 18 12 PUSSYCAT DOLLS I DON'T NEED A MAN 19 10 THE FRATELLIS CHELSEA DAGGER

21 20 PAOLO NUTINI JENNY DON'T BE HASTY

TOWNETHING ABOUT YOU

1 THE KILLERS SAM'S TOWN SCISSOR SISTERS TA-DAH

ALBUMS

NEW RELEASES

STS JHO

JAMES MORRISON UNDISCOVERED THE FRATELLIS COSTELLO MUSIC **EVANESCENCE THE OPEN DOOR** LILY ALLEN ALRIGHT, STILL SNOW PATROL EYES OPEN RAZORLIGHT RAZORLIGHT TRIVIUM THE CRUSADE

Good Groove/EM CORINNE BAILEY RAE CORINNE BAILEY RAE CALUTHER VANDROSS THE ULTIMATE 8 THE KOOKS INSIDE IN/INSIDE OUT PAOLO NUTINI THESE STREETS

14 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS 10 DANIEL O'DONNELL UNTIL THE NEXT TIME 19 13 LIONEL RICHIE COMING HOME II BOB DYLAN MODERN TIMES 16 PINK I'M NOT DEAD

20 21 MUSE BLACK HOLES & REVELATIONS FIND WHAT YOU'RE LOOKING FOR

17 KASABIAN EMPIRE

CONNIE FISHER FAVOURITE THINGS

Polydor	Attentic	Parlophone	Laface	Universal	island	NUTCA	BMI	Gusto	Bud Bay	AS.M/Polydor	B Unique/Polytion	EM	They Britis	Columbia	Virgin	B Urique/Phydor	Vegin	BMI	Vertigo	Apollo
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ERFUL	NT BE	OUT Y		(RAYZ	NELY			C LOVE			VHENT	(E A ST		JA WU	MOSSH	NELY A	IN HER	HINGS	RNING	AVC
O JAMES MORRISON WONDERFUL WORLD	20 PAOLO NUTINI JENNY DON'T BE HASTY	17 JAMELIA SOMETHING ABOUT YOU		20 CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	THE FEELING NEVER BE LONELY	LEMAR IT'S NOT THAT EASY	HOT CHIP OVER AND OVER	28 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO GASTO		IDGE	BEDOUIN SOUNDCLASH WHEN THE NIGHT	CORINNE BAILEY RAE LIKE A STAR		29 BEYONCE FEAT. JAY-Z DEJA VU	35 O PLACEBO FEAT. ALISON MOSSHART MEDS	36 THE ORDINARY BOYS LONELY AT THE TOP	37 THE KOOKS SHE MOVES IN HER OWN WAY	38 @ BADLY DRAWN BOY NOTHING'S GONNA CHANGE	38 RAZORLIGHT IN THE MORNING	40 31 CHRIS LAKE FEAT. LAURA V CHANGES
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S MOF	O NUT.	ELIA S	PINK U & UR HAND	TLLTO	EELING	RITS	HIP O	CUET	27 CASSIE ME & U	IE LON	UIN SC	NNE B	30 MUSE STARLIGHT	NCE F	CEBO F	ORDIN	KOOK	LY DR	ORLIG	SIS LAI
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MY CHEMICAL ROMANCE: RISE TO THE TOP SPOT

FIND WHAT YOU'RE LOOKING FOR **JELOWEEK**

COMPTLATIONS

Deseration

37 31 FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS

36 34 KATIE MELUA PIECE BY PIECE

Def Jan WMTV 38 CHRIS DE BURCH THE STORYMAN

WAITV

EMI Virgin

39 50 BEYONCE B'DAY

Columbia

17	0	17 9 ESSENTIAL DANCE HITS - PETE TONG	MercuryUniversal TV
28	0	18 (C) KISS DOES FUNKY HOUSE	Weederland/Polytor
19	13	19 13 THE NO 1 DANCE CLASSICS ALBUM	Decadance
20	0	20 © CLUBLAND 9	WINDAMW

16 II IBIZA ANNUAL 2006

FORTHCOMING

KEY SINGLES RELEASES

JOHN LECEND MANE TONE MUSIC RCA OCT 23
MEAT LOAF BAT OUT OF HELL 3 MERCURY OCT 23
PET SHOP BOYS CONCRETE LINE AT MERMALD BADLY DRAWN BOY BORN IN THE UK EMI OCT 16 POTIDO POESS PLAY ATLANTIC OCT 16 MAY WINEHOUSE BACK TO BLACK ISLANDOCT 30 THE ORDINARY BOYS HOW TO GET EVERYTHENG GIRLS ALDUD THE SOUND OF GIRLS ALOUD **COBBIE WILLIAMS** RUDEBOX EMI OU EVER WANTED B-UNIQUE HEATRE PARLOPHONE 200 **IEAT LOAF** ITS ALL COMING BACK TO ME NOW HE MAGIC NUMBERS TAKE A CHANCE ET SHOP BOYS NUMB PARLOPHONE AMIROQUAI RUNAWAY COLUMBIA MY WINEHOUSE REHAB ISLAND

EYONCE IRREPLACEABLE RCA SHARLS BARKLEY WHO CARES ASABIAN SHOOT THE RUNNER HARRELL THAT GIRL VIRGIN

ICFLY STAR GIRL ISLAND

AVENDY

THE MAGIC NUMBERS THOSE THE BROKES MCFLY MOTION IN THE OCEAN ISLAND MAMIROQUAL HIGH TIMES COLUMBIA PAUL WELLER HIT PARADE ISLAND

> KEANE NOTHING IN MY WAY ISLAND HE GOOD THE BAD AND THE QUEEN

HERCULEAN PARIOPHONE

Detakinic Minday Specific/feland Elektralwinze Helpro 2 Warrer Bro 29 2 THE ZUTONS TIRED OF HANGING AROUND 26 23 THE FEELING TWELVE STOPS AND HOME 33 30 JACK JOHNSON IN BETWEEN DREAMS 28 | 25 SCISSOR SISTERS SCISSOR SISTERS 24 CD STING SONGS FROM THE LABYRINTH 20 21 MUSE BLACK HOLES & REVELATIONS 31 | 24 | FLEETWOOD MAC GREATEST HITS 23 18 LEMAR THE TRUTH ABOUT LOVE 22 | 28 BREAD THE SOUND OF BREAD 32 MILBURN WELL WELL WELL 25 20 THE KILLERS HOT FUSS 34 35 EVANESCENCE FALLEN 35 29 NELLY FURTADO LOOSE 26 PUSSYCAT DOLLS PCD IN KASABIAN EMPIRE 27 13 JET SHINE ON

> IN BMG TATUMTA givSony BMG TV

Universal TV WINNAMIN



(EY ALBUMS RELEASES

TRIVIUM: CRASH INTO THE TOP 10

10 BUZZ JUNKIES THE RUNNER 6 MIDNICHT COMBOYS WICKED MOUNTAIN 8 REPLEXI FEAT. DELLINE BASS SHIME (FEELS LIKE HOME) 7 HELENA PAPARIZOU MAMB SHIBUKU CRAZY SITUATION

PRE-RELEASE AIRPLAY TOP 20 FEDDE LE CRAND PUT YOUR HANDS UP FOR DETROIT

6 MADONNA JUNE C) PLAN B NO MORE EATEN NOGUE TRADERS WATCHING YOU 9 TAJO CRUZ I JUST WAJEJA KOJOW GIRLS ALOUD SOMETHING KINDA 0000H BEYONCE INSEPLACEABLE

THE KLAXONS MACEN (1) BOOTY LUV BOOGIE ZWITE LO-RIDER FEAT, CUMBERBATCH SKING DAB HANDS DO YOUR OWN THENS ROBBIE WILLIAMS LOVELIGHT DURTY OLD ANN TURN ME ON NU ELECTRIC NO MATTER WHAT

20 AMY WINEHOUSE REHAB FIREFLIES FEAT. ALEXANDRA PRINCE I CAN'T GET BROUSH Minday of Su BASEMENT JAXX TAKE ME BACK TO YOUR HOUSE INFERNAL SELF CONTROL FAITHLESS BOMB

ROCER SANCHEZ LOST

online at musicweek.com These charts are also available





Armand van Helden, Tocadisco & Trentmøller Featuring Remixes by:

www.go-moby.ner Taken from the album 'Go - the very best of Moby Released 6th November





TO THE REAL PROPERTY OF THE PARTY OF THE PAR	30 2 SNOOP DO	27 2 LLOYD BAI	5 D CASSIEME&U	7 7 YUMMY B	2 12 NELLY FUE	4 9 FERGIELO	12 3 CHAMILLI	3 4 PUSSYCAT	a P. DIDOY F	IN CASE WANTS ARTEST TITLE	URBAN TOP 30		
TOO SHOPT STOCK	SNOOP DOGG FEAT B-REAL WATO	LLOYD BANKS FEAT, 50 CENT HANDS UP	8.0	YUMMY BINGHAM FEAT, JADAKISS OWE GET IT	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	FERGIE LONDON BRIDGE	3 CHAMILLIONALRE GROWN AND SEXY	PUSSYCAT DOLLS I DON'T NEED A MAN	P. DIDDY FEAT. NICOLE COME TO ME		30		
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24 (3) 1 MR SKILLZ & HIS CRAZY GIRLS I KNOW ULIKE ME 23 20 6 JURASSIC-5 FEAT. DAVE MATTHEWS BAND WORK IT OUT B H CHRISTINA AGUILERA AINT NO OTHER MAN IS IN MATHAN COLD AS ICE 12 JUSTIN TIMBERLAKE SEKYBACK IN MISSY ELLIOTY WE GUN THIS . JAKET & NELLY CALL ON ME SAEN PAUL FEAT. KEYSHIA COLE GIVE IT UP TO ME JUSTIN TIMBERLAKE FEAT. T.L. MY LOVE CASSLE LONG WAY TO GO BEYONCE FEAT. JAY-Z DEJA VU CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODE DO IT TO IT SWING CHLINGY FEAT. TYRESE PULLLIN ME BACK JACCED EDGE FEAT. JERMAINE DUPRI STUNKAS

- 6 6 3 ENERGY 52 CAFÉ DEL MAR 2006
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- 3 GIRLS ALOUD SOMETHING KINDA 0000 A LUTHER VANDROSS SHINE TALL PAUL ROCK DA HOUSE 2006 SPROLEN POLICISMOSTI DE ATUNE AVERSALEI KEIDAUGS ROCUE TRADERS WATCHING YOU OLUNG A FREMENTED FOR UNEED AND MODEL OF THE PROPERTY OF THE PROPER KILLA DEELAYS FEAT, CARRIE RWAN AND UND THE WORLD HA LA LA
- D 3 HELENA PAPARIZOU KAMBO THE ENERGIES LIFE BEGINS MOBY FEAT, DEBBIE HARRY MOBY NEW YORK, NEW YORK/GO ANGIE BROWN I'M GONZA GET YOU
- DARREN STYLES SAVE NO MIDNIGHT COMBOYS WICKED MOUNTAIN
- II) DEACON BLUE REAL GONE KID BOB SINCLAR/CUTEE B/DOLLARMAN/BIG ALL ROCK THIS PARTY
- 5 4 FUP & FILL ANGEL VARIOUS LAB RECORDINGS AUTUMN SAMPLER
- S NYLON SWIEET DREAMS SCISSOR SISTERS I DON'T FEEL LIKE DANCH BENEFIC NOOMED ELECTION
- BEATFREAKZ SUPERFREAK DIRTY OLD ANN TURN AS ON
- PARIS AVENUE IN MY MIND
- DAS HANDS DO YOUR OWN THENG BOOTY LIVE BOOGGE ZHITE MR. SKILLZ & HIS CRAZY GIRLS I KNOW UTLIKE ME



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COOLIO FEAT: SNOOP DOGG GANGSTA WALK LUPE FLASCO DAYDREAMS

30 YEARS AND STILL GOING STRONG























Our focus on what kids think about music will be a wake-up call for most in the business

You can't kid the kids of today



are, after all, the future of the music industry,

The difference in attitudes between different generations cannot have been as great since the Fifties. Has a 30-year-old ever known as little about what runs through the mind of a 15-year-old? Prob-

This week's National Music Week promotion is to be applauded, long and loud, with Era (the Entertainment Retailers Association), the BPI and Music Manifesto taking the plaudits.

Statistics which show that teenagers are spending half as much on singles as they did five years ago are alarming indeed; and there are plenty more which indicate that spending and awareness in many other areas - albums, charts, to name just two - is also on the slide.

On many levels, National Music Week attempts to, if not turn the tide, at least change the direction of the current. The MyMusic singles promotion may well send some kids into record stores for the first time in their lives - an alarming thought in itself.

The educational strand of the initiative also promises to engage them in music, help introduce them to the complexities of ownership - and copyright - and

We could all learn a lot from the kids of today. They understand the work, effort and skill which goes into every piece of music.

Our interview with around half a dozen 12- to 15year-olds in this special Kids' Issue highlights some of the clear ambivalence among young music fans to issues of piracy. That free music via the internet is probably not illegal because it is there and that ripping off music is not OK if you really like the act, are two of the thoughts which really jumped out for me.

But the most important suggestion, perhaps, is the clear confirmation that the internet is, for this new generation, a tool of discovery, to be used for searching out new artists, establishing whether there is truth in the hype and, in very general terms, sampling the very newest sounds.

It underlines once again - if it were at all necessary the massive promotional potential which comes hand in hand with the digital revolution.

But there is one warning, too. No longer can pluggers and marketers dupe their potential punters; information and sample music is too prevalent for that to ever be the case again. The hit album with two or three decent tracks and seven or eight fillers will soon be an endangered species.

You can't kid the kids

Martin Talbot, editor, Music Week, CMP Information, First Floor, Ludgate House, 245 Blackfriars Road, London SEI, 9UY





Credit where credit's due

Remember where you heard it: Yusuf Islam had good end to miss the dinner part of Ascap's London awards ceremony last Wednesday, despite being honoured again as songwriter of the year. He is on a strict fast at present because it is the holy mouth of Ramadan, so he smartly turned up post-dinner at the Grosvenor House just in time to collect his award... Islam also thanked his son for playing a key role in getting him back into making music again - along with the recent revelation that the guitar may have been "introduced to Europe through muslim Spain"... Earlier in the evening, BMG Music Publishing chief Paul Curran picked up the third successive publisher of the year award, for the company which is set to be taken over by Universal Music Publishing when competition clearance is

received, Curran noted, "It would be nice to think we will be back for a fourth year - but we will just have to wait and see" On other matters anyone waiting for a result from Gowers might have to wait a few e weeks; the word reaching Dooley is that draft pages of his report are circulating within Gowers' team, with an announcement due towards the end of November Sugababes have been recognised by the Guinness Book Of Records for being the most successful female act of the 21st century - but can they hold onto the title for the next 94 years? The Island team were on hand to congratulate the girls (pictured above)... To judge from the lively account in last Friday's Incile, Damon Albarn and crew had a great time in Mall - could their visit now be set to bear fruit closer to home (well in Hyde Park anyway) next year?. Speaking of Albarn, his video acceptance speech for Gorillaz at last week's Vodafone Live Music Awards must set some kind of record for length - though TV viewers wouldn't know since it was cut down to a curt "thank you" for broadcast. Down at the venue, a decent selection of live and recorded music biz luminaries watched slick performances from Razorlight Jamiroquai, My Chemical Romance et al. This one looks like it will grow and grow... Expect news this week of the signing off of a ground-breaking music publishing deal... David Mansfield managed just one FM licence win in some 14 years at Capital and GCap, but merely three months into hooking up with his former Capital colleague Clive Dickens at Absolute Radio, he's

already part of a victorious feam. Mansfield - who is chairing Absolute's application for an FM licence in Liverpool - was on hand last week to see the company take control of a new FM service for Oxford... Warner Chappell's Mike Sault has signed Brighton-based writer and performer Paul Steel to a worldwide publishing deal. Steel will release an album through Wall Of Sound in November (see playlist, p3)... Some months after she first made an impression on the A&R radar, local singer-songwriter Adele continues to be courted by UK publishers and has nearly concluded har deal with a leading UK indie. Meanwhile, Touriste have signed to Global Talent publishing... Finally, tickets are still available for the

Mits dinner next week. It's a

for more details...

cracking night and a worthy cause,

so contact sarah.stuart@bpl.co.uk

HIGHLIGHTS FROM DOOLEY'S WEBLOG

TUESDAY: "Lex records turns five years old today. This is notable not only because for an independent

label to last five years in itself is an accomplishment, but to be enjoying its busiest period yet is something

WEDNESDAY: 'Rhymefest has received an invitation from David Cameron to pop into his office for a chat about hip-hop culture..." THURSDAY: "Dooley was in free phone heaven last night at the first

ever Vodafone Live Music Awards. From his seat in what was a rati shambolic backstage affair, Dooley was treated to a televised view on the night's eclectic array of talent, which included performances FRIDAY: "Next year's biggest and (mark our words they will be), My Chemical Romance, made their mark on Virgin Megastore on Oxford Street last night, performing a 45-minute set that affirmed the New Jersey outfit's importance in the

weblog, go to www.musicweek.com

mainstream world."

20 MUSTOWEEK 21 10:06

School's out for Lil' Chris

Liv Chris, the star of Channel 4's Rock School, talks to Music Week about what it's like being a top-three artist, going on tour when you're 16 and more

Quickfire

so many things have happened to you over the last year, has it all sunk in yet?

No. It's a bit weird. I am not sure it ever will sink in. I don't think you can get used to it. It's not really normal. It s so weird doing all this stuff. What kind of people have been

coming to the gigs? There have been a lot of 14- to 20year-olds. Some older people, too, some mums and dark who are bringing their children along. They start off folding their arms, but they soon get into it.

It's criminal that younger people

can't get into gigs. Just because the

don't like music. They should have a

system where if people are 18 they

have a different pass or wristband

A lot of your audience is around

they relate more to someone of

your age - 16 - do you think that

that says they can drink

are younger, it doesn't mean that they

Some of your audience is too young to get into

gigs. Should they be

able to?

Is a lot of it like Checkin' It Out? Along the same lines. There is a lot of wird stuff ton Walni is beet What music are you listening to at the moment?

My fans download my music from Limewire. It's OK - at least they are getting the track

I've been listening to a lot of The Buzzcocks, Blondie, Elvis Costello, Sauseze, lots of weird stuff. You seem to like a lot of music from the early Eighties new wave. I think it's really good. It's something different rather

than a really clean cut sound like new bands like Fallout Boy. This is a bit rough edge.

want things to he perfect. Are there any new bands you like? I like a lot of bands, like The Kooks. What about other genres of

your age than, say, Oasis, who are in their thirties? Yes. It's a lot easier to relate to teone of your own age. People car actually think that they have done that before - I am like Lill Chris.

Do you think you inspire you audience to make music? I hope so, I hope people try and get

inspiration from it. A lot of the people you work with are older than yourself. Has there ever been a situation where they have suggested something that you know wouldn't work with a younger audience?

There were a few things when I thought, "Maybe not." Being my age and knowing that people buying it are my age and style, I know what they like

What can we expect from your album?

I don't know. Expect songs, ha ha ha.

- do you ave fairly open tastes? Yeah, whatever sounds good. Murie ie music T don't refuse to listen to R&B. Do you think that people are too narrow in their People should just listen to music if they we the sona

Who is your musical hero? Justin Hawkins He went to y school didn't he? Did he inspire you

to make music?

Yes, he made it and

that means that it is not impossible Where you in any bands before Rock School? Not really. I only really started singing

with Rock School, but I had been playing around with my guitar. Just because I had a quitar it didn't mean that I wanted to be the best guitarist ever. I played it just to have fun. That is what it's all about. You can't take it ton seriously

There is the view that a lot of younger people these days don't buy music, they just download it for free, Have you found that this

Yes. It's annoying because people aren't buying it. But if that's the way they want to get their music, then fair enough. I buy the CD - I like the artwork and stuff. My fans have come up to me and said that they've ided my music fr What do you say to them? I just say thanks. It's OK - at least ov are netting the track Why did you decide to participate in National Music Week's My Music initiative?

It seemed fun, gwing them a song. I would have loved to get free music at school. Apart from Rock School, did

you have music lessons at school? Yeah, we had music ssons and rooms with drum kits What has your experience of the music industry been like so far? A lot of older people say things like You are too young, you don't deserve There are a lot of jealous people. music. I am just going to enjoy

And a lot of really nice people What does the future hold? it as it goes. The experience will stay with me for ever. I never dreamed that I would be in this position What advice would you give to any young people in bands? Just stick at it. And don't do it if you don't love it.
Lif Chris' debut single, the RCA-issued

Checkin' It Out, recently made the Top Three and he has just finished



How can we win back the kids market?

The big guestion

With research showing children's falling, what can the industry do to win back business from this important market?

Will Chambers, Capital Disney "Kids today are incredibly tech-savvy and aware of new acts, often befo the music industry is. So the challenge is to stay one step ahead. I think it's fair to say the industry was caught on the back foot with downloads, and now new bands and unsigned acts have huge followings on sites such as MySpace, so maybe the answer is for the industry to create the next MySpace or YouTube It's got to be a leader rather than a follower and if that means developing the next big thing, then that's what

Jonathan Shalit, Shalit Global 'I constantly hear music aimed at younger people, but it's driven by olde people's ideas of what young people like. But older people don't know what young people want. We need more focus groups with young people they're priceless - where we show them storyboards from video treatments and play demos of so before the albums are finished. We nore market research on young

people about what the older people have created. And we need to do that market recearch at an earlier stane. The lifestyles of most people in the music industry doesn't bring them into contact much with the people they are selling the product to." Richard White, Chalky's

"As a retailer, I would say price is important, but also added value. If someone can download a track for 99p and it costs £2.99 or £1.99 for the CD single - and the price isn't going to come down - then there should b some added value. If there is a McFly single, then give away a poster or a barine. Obviously that is not going to hannen with a Bacily Drawn Boy CD but it should do with the pop acts. If

the chart rules can be relaxed then we ald do things like that

Peter Loraine, Fascination "It needs to be easier for a young person to pay for and download a track - you don't have a credit card when you're 13. More also needs to be done to educate young people that illegal downloading is wrong. We have Girls Aloud focus groups with youngsters and a lot of them say that they download the group's songs When we ask them how they pay, they tell us. 'Oh, we don't pay for them.' They don't actually realise that it is illegal, or they don't think that it's

Duncan Gray, BBC Magazines Teen

"If I was a music industry executive, I would buy every 11-year-old in the country an MP3-enabled camera phone, I'm quite serious. For them to be able to be wired to the internet 24/7 and be able to download a track or get a video for £1.50 without having to get their parents'

permission creates enormous opportunity for record labels: Paul Quirk, Quirk's Records

'My Music is the first positive step we have taken with this are group, to engage with them again. The bigger problem is that they view the music industry as something that is working against them. That is something we

need to sort out."

David Howells, Darah Music

'It's a question of targeting the right. audience and protecting the value of music. Lily Allen albums are selling for E5. Half the DVDs of the past year were free, because they were given away with newspapers. If you get a generation growing up thinking music is free then you give them the impression that theft is acceptable But iTunes shows that if you provide a good service then people will pay for it. Also, labels need to trust their instincts a lot more, rather than follow what market research says, because a lot of people won't answer honestly when they're asked about

music because they worry it could

Contact: Maria Edwards, Music Week Group Sales, CMP Information, 3rd Floor, Ludgate House, 245 Blackfriars Road, London SEI 9UR T: 020 7921 8315 F: 0207 921 8330 Rates per single column cm Jobs: £40 Business to Business & Courses: £21 Notice Board: £18 (min. 4cm x 1 col) Spot colour: add 10% Full colour: add 20% All rates swipet to standard VAT The latest Jobs are also available online every Monday at www.musicweek.com Booking deadlise: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings 17 days prior to publication).

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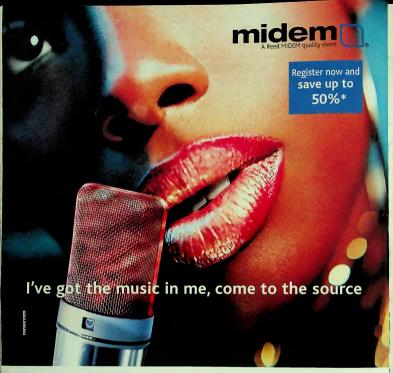
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FAST CHART

SINGLES

NUMBER UNE MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE

(Recrise) Caplain Sensible's 33-1 leap with Happy Talk in 1982 remains the tionest dash to the summit in singles chart history, but the staggered release strategy prevalent in the download era means six singles have imped from outside the Top 10 to number one this year, with My Chemical Romance's 23-1 jump the biggest, outranking the 21-1 move of Délà Vu by Beyonce and Jay-Z.

ARTIST ALBUMS

THE KILLERS SAM'S TOWN (Vertino) A week after securing an easy victory over Evanespence's The Open Door in the battle for chart honours. The Killers remain in pole position. Evanescence main their revenue in America, where The Open Door takes first place, while The Killers have to

COMPILATIONS

VARIOUS ORIGINAL SOUNDTRACK HIGH SCHOOL MUSICAL (Walt

Disney) Any album that jumps 35-1 means business. And four weeks after making that record move to the top of the compilation chart, High School Musical remains massively ahead of the field. Sales of 36,568 last week take its cumulative total to 150,178 and steer it into the Top 10 for the

The Market

Sound Of Music star hits Top 20

by Alan Jones

After its enormous opening week which saw it sell 268,946 copies, Sam's Town by The Killers suffers its anticipated big dip, and sold a much more modest 82,300 copies last week but continues atop the albums chart, with The Scissor Sisters rebounding to number two with Ta-Dah on sales of 54,578.

Connie Fisher becomes the latest graduate from reality TV to claim a place in the chart, debuting at number 14 on sales of 19,224 for her debut album Favourite Things. The winner of BBC TV's How Do You Solve A Problem Like Maria contest would do well to remember that,

while it is possible to consolidate success of this kind, as Will Young has, many former reality TV stars fall rapidly from favour - which takes us on to Steve Brookstein. The winner of the first series of X Factor, Brookstein's debut album Heart & Soul debuted at

number one in May 2005 on sales of 50,989 but faded very quickly, and his contract with Sony BMG was soon cancelled. Brookstein' first release since then, the single Fighting Butterflies, released his own Numunu label, reached number 193 a fortnight ago, while his second album 40,000 Things was released last week, but failed to sell enough copies to make the



Connie Fisher: the latest reality TV star to make an impact on the albums chart

Better news for Sting, whose w album Songs From The Labyrinth was never going to be one of his most successful but manages to debut at number 24 on sales of 8,509, while taking him into uncharted territory by entering the classical chart at number two. The album features Sting's take on the music of Elizabethan composer John Dowland 1563-1626) - "the melancholy madrigalist" - and features his own four-part harmonies and lute-playing. The album is Sting's 12th outside The Police and the first to fall short of the Top 20. His last album, Sacred Love, debuted at number on sales of 52,000 in

October 2003.

Finally, the Yorkshire city of Sheffield has proved to be a hotbed of musical talent over the years, producing artists such as Joe Cocker, ABC, The Human League, Heaven 17, Cabaret Voltaire, Def Leppard and, more ently, the Arctic Monkeys. The latest band to emerge from the city are Milburn, who registered hit singles with Send In The Boys (number 22) and Cheshire Cat Smile (number 31) earlier this year. Compared favourably with the likes of The Jam, Razorlight and the Arctic Monkeys, they now make their albums chart debut with Well Well Well, which sold 6,459

KEY INDICATORS

STNG! FS

Sales versus last week: -11.3% Year to date versus last year: +31.0% MARKET SHARES 34 5% Warner 194% Sony BMG 134% Others 158%

ALBUMS

Sales versus last week: -21.6% Year to date versus last year: +0.3% MARKET SHARES 477% 20.7% Sony BMG 11.4% Warmer FMI 200 Others

COMPILATIONS ales persus last week -11.6 Year to date versus last year: -10.2% MARKET SHARES 384% 3399

Sony BMG

MoS 104% 57% Warner 54% Others RADTO ATRPLAY MARKET SHARES

40.5% Universal EM1 Sorry BMG 18.3% Warner 24% Others

CHART SHARE

Origin of singles sales (Top 75): HK-56.0% HS-38.7% Other-5.3% Origin of albums sales (Top 75): UK: 52.0% US: 44.0% Other: 4.0%

THE SCHEDULE

ALBUMS

P. Diddy Press Play (Atlantic); Badly Drawn Boy Born In The UK (EMI); Hot Club De Paris Drop It Til It Pops (Moshi Moshik Squarepusher Hello Everything (Warp); Clinic Visitations (Domin Roxette A Collection Of Roxette Hits! (EMI Catalogue)

OCTOBER 23 Tim Finn Imaginary Kingdom (Parlophone); John Legend Make Love Music (RCA); Meat Loaf Bat Out Of Hell 3 (Mercury); Pet Shop Boys Concrete...

(Parlophone); Robbie Williams Rudebox (EMI); Rod Stewart Still The Same (RCA): Lucie Silvas The Same Side (Mercury): My Chemical Romance The Black Parade (Warner Brothers); The Ordinary Boys How To Get... (B-Unique) OCTOBER 30

Army Winehouse Back To Black (Island):

The Deftones Saturday Night Wrist (Warner Brothers); Favourite Sons Dow Besides Your Beauty (Atlantic); The Holloways So This Is Great Britain (TVT): Vega 4 You And Others (Columbia); Betty Curse Here Lies (Island): Girls Aloud The Sound Of Girls Aloud (Polydor)

NOVEMBER 6 The Magic Numbers Those The Brokes (EMI); Moby Go: The Best Of Moby (Mute); The Long Blondes Someone To Drive You Home (Rough Trade): Jamiroquai High Times (Columbia); Mcfly Motion In The Ocean (Island); Paul Weller Hit Parade (Island) NOVEMBER 13

Westlife The Love Album (RCA): Depecte Mode The Best Of (Mute); Sugababes Overload. The Singles Collection (Island); Jarvis Jarvis (Rough Trade); George Michael Twenty Five (Aegean)

NEW ADDITION



Katherine Jenkins will fourth studio album, titled Serenade, on November 6 via Universal Classics & Jazz. The album features an Italian version of Everything I Do, by Bryan Adams, who features on guitar or the new version, and the Tom Jones classic, Green Green Grass Of Home, featuring the Treorchy Male Voice choir.

STNGLES

copies last week.

Pet Shop Boys Numb (Parlophone); Meat Loaf Its All Coming Back To Me Now (Mercury): James Morrison Wonderful World (Polydor): The Ordinary Boys Lanely At The Top (B-Unique); TI Live In The Sky (Atlantic): Rogue Traders I'm Watching You (RCA); Sleepy Brown Margarita (Virgin) OCTOBER 23

Amy Winehouse Rehab (Island): The Magic Numbers Take A Chance (Heavenly); The Kooks Och La (Virgin); Lorraine Heaven (Columbia): Graham Coxon Bloody Annoying (Parlophone): Moby New York New York (Mute): Rihanna We Ride (Mercury): Beyonce Irreplaceable (RCA); Mcfly Star Girl

Darkel At The End Of The Sky (EMI):

For fuller listings, see musicweek.com Vincent Vincent And The Villains Johnny

Two Bands (EMI): Panic! At The Disco I Write Sins Not Tragedies (Atlantic); Sean Paul (When You Gone) Give It Up To Me (Atlantic); The Good The Bad And The Queen Herculean (Parlophone); Gnarls Barkley Who Cares (Warner Bros); Kasabian Shoot The Runner (Columbia): Pharrell That Girl (Virgin); Matt Willis Don't Let It Go To Waste (Mercury) Keane Nothing In My Way (Island); Depeche Mode Martyr (Mule): Jamimonai Ronaway (Columbia): The Klaxons Magick (Rinse); Gossip Standing In The Way Of Control (Back Yard) NOVEMBER 6 George Michael This Is Not Real Love

(RCA); Christina Aquilera Hurt (RCA); Lucie Silvas Last Year (Mercury); Madonna Jump (Warner Brosk) Sugababes Easy (Island): All Saints Rocksteady (Parlophone)

213006 MUSICWEEK 25



Getting to the art of the matter

The Plot

Damien Hirst adds master stroke to The Hours' album campaign

THE HOURS NARCISSUS ROAD (ARM) Artwork by Damien Hirst is to play a key role in the campaign for The Hours' debut album Narcissus Road, which is due

for release in February. Hirst's bespoke designed artwork, which already features heavily in the band's live set and appears on promotional copies of the album, will form a thread throughout the album campaign by featuring in advertising, online promotions and Bluetooth

"It was such strong imagery that it made sense to do stuff around it." says James Oldham, who signed the band to the revived A&M label in May, Antony [Genn from The Hours] got to know Damien last year and he has designed all th artwork for the band so far." Individually-signed posters by Hirst have become a regular at the

sees have become highly sought after by fans.

At the centre of the album artwork (below) is a skull-clock image, which will sit at the heart of an interactive Bluetooth promotion to be implemented at the band's live shows. Anyone



Panic! At The Disco gear up for

with Bluetooth-enabled phones will be automatically sent short video clips featuring footage of the logo splashed across London landmarks. Currently, the footage can be seen via YouTube and the

and's MySpace page. The Hours is the musical vehicle of Antony Genn, formerly of Elastica and Pulp, and Martin Slattery, who played in Joe Strummer's backing band The Mescaleros, Currently enjoying growing support for their debut ingle, Ali In The Jungle released commercially on November 6 - Oldham believes they are the right band to begin the next chapter of A&M. *It's gritty, ambitious non music. We wanted to get it off with

something with real quality." The band will perform in London next this coming Thursday at the Borderline and the following Thursday at the Bull & Gate. "The plan is to build this through until the album release next year," says Oldham. "As with anything we sign to A&M, we are looking to establish a caree artist, not just have a hit and slip off the radar."

COMPOTON SUMMARY PRESS: Frances McCahon, RMP. PRODUCT MANAGER: Emma Powell Polydor A&R: James Oldham, A&M. PROMOTIONS: Neil Hughes, Polydon MANAGEMENT: Geoff Travis, Jeanette Lee, REGIONAL PROMOTIONS: Torn Myers, Grant

TASTEMAKERS TIPS The Residents

Tweedles (Mute) KEVIN MCCARDLE, MUSIC CRITIC,

Tweedles is another journey through the wonderful and frightening world of The Residents, this time via Transylvania. Recorded (or so they claim) in deepest Dracula country, it's a record about emotional vampires, the lust for power and the tears of the clown, and sounds simultaneously like previous Residents releases, but also like nothing else you've ever heard."

Various Future Love Songs (Angular) LAUREN COCHRANE, DEPUTY FOLTOR, I-D.

"Angular Records have a reputation for predicting what we'll be listening to. They summarised the New Cross scene with first compilation The New Cross. Future Love Songs

dancefloor classics by The Long Blondes and Klaxons, there's nienty of new talent. These New Puritans and To My Boy provide a new sparse electronic sound that promises to be your brave new world very soon. The Be, Be, See and New Yorkshire band The Lodger will appeal to indie purists. Get listening now to have a head start on your mates."

promised to do the same for the

hands collected on it. As well as

newly established indie

The Maccabees First Love (Fiction) JOHN KENNEDY, XFM



The Macesheer have been massive favourites on X-Posure for some time. Second

single Latchmere was a bona fide anthem. Live, they're incredible and their fans are growing, becoming more rabid by the day. It's the combination of genial

THE INSIDER

Bleep.com

Bleep.com

Fresh from its win as best digital store at last month's BT Digital Music Awards, Bleep has unveiled a new partnership with Rough Trade to manage a bespoke website for the independent.

The partnership will involve Bleep managing all aspects of Rough Trade's digital offering, while benefiting from the retailer's firm relationships with independent labels around the world. "They bring a unique authority on music to Bleep and we give them an online focu that they couldn't get elsewhere," says Bleep's music director Tom

Bleep was launched in January 2004 by Warp Records the label. Initially focused on electronica and drawing largely on the Warp catalogue, the site has evolved to cover a broad range of indie repertoire over the past 12 months, while continuing to champion DRM-free content We have broadened to include the hest india stuff from the ITK and US, but selling high-quality, DRM-free MP3s is a major part of our offering, says Panton.

From day one, Bleep has sold nly DRM-free, high-quality MP3s, guaranteeing its istomers interoperability across all digital music players and unrestricted use of any music they download. "We just believe

final quarter chart assault Campaign focus

I Write Sins Not Tragedies was the single which launched the Panic! At The Disco campaign in the UK and, despite receiving a limited physical release of 1,000 seven-inches, the track has gone on to surpass gold digital sales nce its February arrival. With a full commercial release

scheduled for October 30 - just days after the band complete four sold-out dates at London's Brixton Academy - the single now looks set to deliver a final fourthquarter push for parent album Fever You Can't Sweat Out and provide the group with their strongest chart result to date

Since the album was released In February, it has scanned around 180,000 copies in the UK, the result of both a ravenous fanbase and heavy, early street team activity by Atlantic which commenced an awareness campaign in October 2005. campaign in October 2005.
Product manager Tara Carroll
says Atlantic modelled its
strategy on that of the band's US
label Fueled By Ramen. "Anything



Fueled By Ramen were doing is the US, we were doing here," she says. "A lot of it was very underground marketing, street Demand for the band late last

year saw retail importing US versions of the album ahead of its UK release. Since the album's

release, two commercial singles have been released in the shape of But It's Better If You Do and Lying Is the Most Fun, each coinciding with two of the band's three UK tours so far this year

The band will enter the studio to begin recording their second m over Christmas.

RADIO PLAYLISTS

RADIO 1 ALIST

Song Beyonce Implaceable, Bodyrox feat. Lackma Yeah Yeaf: Fedde Le Grande Put You Hands Up For Detroit; Girls Aloud Something Hands Up For Definel, Ciris Alexed Something Mischel Cools, James Morristee (Monchrist Werk Manne Nothing In My Viley, ILI y Alles Dec Not Chemical Reseases will know to The Back Paradic Nith Fortiade feat. Timbaleand Facility of the Cool of the Cool of the Cool of Paradic Nith Fortiade feat. Timbaleand 11 Topologies place of the Cool of 11 Topologies place 12 Topologies place 12 Topologies place 13 Topologies place 13 Topologies place 14 Topologies place 14 Topologies place 15 Topologies place 15 Topologies place 15 Topologies 15 Topologies

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All Saints Rocksteedy, BeatFreatz Superfinals
Cass Fox Touch Mc; Cassle Loop Way Z Go;
Continue Batley Rea Lisk A Stay, Med Chip Over
And Over, Jamin T If You Got The Money,
Jaminequal Runaway, Kasahlan Shoot The

Reque Traders Watching You: Simon Webbe Coming Around Again: Sugababes Easy. The Came feat, Junior Reid It's Okay (One Blood). CLIST

CLIST

**Basement Jaco: Take Me Book To Your House
Christina Aguillere Nort, Bob Hands Do Your
Own Thing: "Garest Baddly Wife Carest?.

*Justin Timberlake My Love, "Modorma Jurio
Bobble Williams Lovelight, "Same Metal foot.

Murtha Wallewright Set The Fire To the Third
Care The Reconstruer Booken Boy Soldiers," VIZ &
Green Day The Saints Ave Coming: 1-10PROINT

Air Traffic Never Even Teld Me Her Name:
"Klautens Magick; Plan B No More Eatin; The Good, The Bad & The Queen Herculcus; Tian

RADIO 2

LEUMS and Diction ing Hoose hary Cash -

Hundred Highways (gold) Iron Maiden – A Matter Of Life And Matter Of Life And Death (gold) The Killers – Sam's Town (two times platinum)

laddishness and heartfelt tenderness that makes them so special. They have sing-a-long books that penetrate the heart. First Love is their deepest song vet, a genuine future indie dissic. Further proof of their powers can be found on their version of Richard Hawley's hist Like The Rain, relegated to a bonus track but good enough for a release in it's own right. At the risk of hyperbole. this is one of the single releases of the year."

(Mute) (Aute) IAN HARRISON, ASSOCIATE EDITOR. NUIO



Bleen Ton 10

1. Clark Body Riddle (Warp) 2. Jazvis Running The World

3. Bonobo Days To Come (Virja Tune) 4. Tortoise A Lazarus Taxon (Thrill

5. Junior Boys So This is Goodbye

(Domino)
6. Dr Who Dat Beat Journey (Lex)
7. Colleen Et Les Boites a Musiques
(The Leaf Labet)
8. Loefah Mud/Rofage (DMZ)
9. Burlal Barial (Hyperdub)
10. Milanese Extend (Planet Mu)

you should be able to store and

play your music how you want

to. If you buy a CD, you have that

ice so we've never felt that

digitally-purchased music should

be treated any differently," says

*In 1980, young Slovenians Laibach man banned by the Yngoslav authorities for

misusing symbols'. Volk, their 12th album, continues this noble aim. With 14 synthetic interpretations of the national anthems of Germany, Britain, the US, Russia, China, Israel and more, the results are severe pop art satires of nationalism and supremacy, full of paradoxes, dread and, yes, humour. There aren't many more Marmite-like groups than Laibach ndifference is not an option but few other groups comment on the world or warp

reality with so much wit or Misty's Big Adventure

Fashion Parade (Sunday

HUW STEPHENS, RADIO ONE

energy!



Fashion Parade is a big, smiling beast of a single. Other copycat bands take note: Misty's know

what you're up to. They are witty, have killer tunes and a dancing heast called Erotic Volvo, What more do you need? I'm loving playing this on my show."

My Top 10

BOB MARLEY SEDEMPTION SONG (ISLAND)
RED HOT CHILL PEPPERS OTHERSIDE FAMILIES.

ACCO Soul to soul back to life (virgin 4. JIMMY CLIFF MANY RIVERS TO CE

RAY CHARLES TAIL FEATHER (ATLANTIC) 7. TEDOV PENDERCRASS IF YOU DON'T KNOW ME BY NOW INVASIGNS.

BY NOW (WASHERS)

8. THE VERVE BITTER SWEET SYMPHONY GRUT)

9. MARRYTH CAYE LET'S CET LIT ON (MOTOWN)

10. PUBLIC ENEMY FIGHT THE POWER (CEF JAM)

"The first time my sister and I performed together was at the Hackney Empire - I was nine and she was 11. Public Enemy started it all for me, but then Jay Z took it to the next level. At the same time the Chilis were blowing me away, while Marvin was keeping me company in the teenage seduction game. Ever present were Teddy P and Jimmy Cliff, but at the top of the list was always Bob Marley: the greatest songwriter and spokesperson of our time."

Selling high-quality, DRM-free MP3s is a major part of our offering

Panton who is currently seeing increased demand for the Flac audio format. Flac files are a type of lossless audio; essentially digital music files that have not suffered the compression of an MP3. "It's the same if you converted an audio file into Windows Media, which is increasingly what people want. A lot of people believe that MP3s are an inferior substitute."

Given its DRM-free stance, Beep does not feature any music

from the major labels on the site. This month the website celebrated its 1.5millionth download, with a majority of the sales achieved this year, according to Panton. Moving forward, he says the intent is to grow the catalogue at a manageable pace and says the lack of major label content is not a hindrance, "To us, it's more important to offer our customers high-quality, DRM-free MP3s. Our goal is to carry on growing our catalogue steadily in different areas and Rough Trade is a major part of that," he says.

Address: Unit L, Spectrum House 32-34 Gordon House Rd. London

NW5 1LP. Tel: +44 (0)207 284 8367 Wahsiter www.bleep.com

IN-STORE NEXT WEEK

ACTOR

Instore - Robbie Williams, Rod Stewart, John Legend, Pet Shop Boys, Meat Loaf, My Chemical Romance, Elaine Paine, The Ordinary Boys, Hed Kandi presents Disco Kandi. No 1 Rave Album, Radio Two Presents The Playlist, Pop Party 4

BORDERS

Offer Of The Week - Bob Dylan; Windows - Robbie Williams, Instore - Rod Stewart, Pet Shop Boys, Isobel Campbell, Duke Special, Van Morrison, John Legend, Ben



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

OHMV

Windows - Robbie Williams, My Chemical Romance, The Ordinary Boys, John Legend, Meat Loaf; Instore - Julio Iglesias, Hayseed Dixie, Hammerfall, Robbie Williams, John Legend, PJ Harvey, The Ordinary Boys, De La Soul, Graham Coxon, Rihanna, Upper Street: Totally Boyband, The Magic Numbers, McFly, Girls Aloud, Amy Winehouse, The Kooks, Beyonce: Press ads - Hed Kandi

Recommended - Meat Loaf, Rod Stewart, My Chemical Romance, Robbie Williams; Instore - The Ordinary Boys, John Legend, Pop Party 4; DVD - Take That

music zone

Windows - Sale; CD of the Week - My Chemical Romance; Instore – Beyonce, Black Crowes, John Legend, Magic Numbers, Meat Loaf, The Ordinary Boys, Pet Shop Boys, The Killers, Scissor Sisters



Mojo listening posts - Pernice Brothers, Tommy Emmanuel, God Is An Astronaut, Bishop Perry Tillis, Black Angels, Califone; Selecta listening posts – The Others, Luke Haines, Freddie Cruger, Electric Six, DJ Spooky

Sainsbury's

Instore - Robbie Williams, Rod Stewart, My Chemical Romance, John Legend, Elaine Paige, Pet Shop Boys, Most Loaf, The Ordinary Boys, Pop Party 4, No 1 Rave Album, Radio 2 Presents The Playlist, Ultimate Halloweenparty; Album Of The Week - Robbie Williams

TESCO

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



Windows - Robbie Williams, My Chemical Romance; Instore – Meat Loaf, The Ordinary Boys, My Chemical Romance, Hed Kandi, John Legend, The Kooks, Girls Aloud, The Magic Numbers, Milburn, McFly, Seth Lakeman

WHSmith

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

WOOLWORTHS

Album of the week - Connie Fisher; single of the week -My Chemical Romanos; Instore - The Collection, Twice as Nice, Trivium, Crusade

Morrison Wonderful World; John Legend Swe Room Pet Shop Boys Nurrig: Recordight America: Simon Webbe Coming Around Againt The Magic Numbers Take A Chance. BLIST

B LIST
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CAPITAL ALIST

A LIST
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Basement Jaco: Take Mr. Back To Your House
Beyonce Irreplaceable, Bob Sinctor Rock This
Party: "Coptain Fronting," Cassile Long Way 1 "Meanined Actor Elect to tack to bus more and processing the control of the cont rue It: Simon Webbe Coving..; Sugababes ; "Take That Patience; The Killers When.; Magic Numbers Take A Chance; The Galaxy

CALAXY

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Love: P Diddy Corne To Mr. Soul Avengers
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STNGLE OF THE WEEK Gossip Standing In The Way Of

Control Back Yard BACKTO This tune rattles along with a great punky energy, backed by thumping disco drums and a quitar riff that is nasty in the best possible way. Best of all though are the vocals by Beth Ditto, who has a sublime soul voice. With strong adio support from Radio One's Zane Lowe and Jo Whiley among others, this could prove a substantial chart debut for the trio and drive buyers to their excellent

um of the same name



ALBUM OF THE WEEK Girls Aloud

The Sound Of Girls Aloud The Greatest Hits Polydor FASC7

From reality TV show to fully-fledged brand, Girls Aloud hav managed to achieve the kind of critical respectability that has eluded so many of their pe With Canital and Radio One showing A-list support, the five niece's perfectly-timed singles collection is just the thing to precede next year's planned new studio album, reminding us how undeniably catchy their repertoire really is.

My Rocker At The Art School Bon is a deviant beast, uniting Seventies glam pop (The Heritage Rock Revolution), skiffle (All The English Devils) and creepy MOR (The Walten Hop), topped off by some of Hair most scabrous lyrics yet. The result is an unsettling, yet rather brilliant, album of skewed

Willie Nelson

Songbird (Lost Highway 9858353) Like the late Johnny Cash, 73-year-old Willie Nelson has become something of an American icon as he enters the closing chapter of his career. This time around he has roped in Ryan Adams as producer, borrowing the singer's band, The Cardinals, to back him up on a fine album of re-recordings, new songs and covers, including takes on Fleetwood Mac and the Grateful Dead

Endless Wire (Polydor 1709519) The Who's first album in 24 yea and their first since the death of bassist John Entwistle, is a real mixed bag. Half the album comprises songs for Pete Townshend's "novella miniopera", while other tracks are inspired by Mel Gibson's The Passion Of The Christ. The album's curt folk is a departure from the classic Who sound. resulting in a curious record certain to provoke debate among long-term fans.

Amy Winehouse

Back To Black (Island 1713041) Although critically acclaimed, sales of Winehouse's 2003 debut failed to meet expectations. That it arrived amid the short-lived "nu jazz" scene which saw her bizarrely lumped in with the likes of Jamie Cullum, Katie Melua and Michael Bublé meant Winehou has had to work twice as hard second time around. From stunning opener Rehab through to highlights Wake Up Alone and Just Friends, she has more than met expectations, producing a rich

record of jazzy scorchers. This week's reviewers: Anita Awbi, Dugold Baird, Ben Cardew, Stoart Clarke, Jim Larkin, Owen Lawrence, Nick Tesco and Sinon Worth

Stunning stuff.

Singles

Air Traffic Never Even Told Me Her Name (FMI

Sharp, smart and melodic, Air Traffic have all bases covered they have both the credibility and strong tunes with which to attract a wider demographic than most of their peers. Already on Radio One's Upfront list, this is a strong major-label debut from the former Fierce Panda act, who have the potential to sell in Kooks-esque quantities.

Babyshambles & Friends

Janie Jones (B-Unique BUN116CD) The "friends" who accompany Pete Doherty and co on this thrilling cover of a Clash classic consist of a whopping 21 bands -a veritable Who's Who of indie although good luck spotting them all in two and a half minutes. The likes of The Kooks, The Rakes, The Maccabees, The Holloways, The Paddingtons and Guillemots are all somewhere in the mix on this charity single, as is Doherty's former handmate Corl Rarit

Basement Jaxx Take Me Back To Your House (XL This is striking evidence of

Basement Jaxx's new-found interest in Balkan beats, featuring a distinctive plucked banjo over stomping house. As such listeners will either love it or hate it, but - given the band's formidable reputation as hit bet against them.

Bodyrox feat, Luciana Yeah Yeah (Eye Industries 1712693) Championed by Zane Lowe and Pete Tong and a huge anthem in Ibiza over the summer, this is a big, dirty dance track fuelled by a druggy backdrop of heavily filtered synths and Luciana's edgy vocal. A-listed at Radio One and rapidly climbing the airplay chart, this is destined for great things.

The Good, The Bad & The Queen an (Honest Jons/Parlophone CDR67221 Damon Albarn's natural and

intuitive knack for melody shows no sign of letting up on his latest

ct, a laidback, downbeat. slightly dreamy affair, which sees him reunited with previous collaborators Danger Mouse and Simon Tong, alongside a dream rhythm section consisting of Paul Simonon and Tony Allen. Another ridiculously accomplished and catchy piece of music from the Blur/Gorillaz

ite a buffalo

Broken Toy/Climb Climb (Akoustik Anarkhy aA2w/023) Only a few gigs old, but showing acres of promise, this debut release captures the anticipation surrounding the Mancunian alt rockers. Broken Toy is a countrytinged romp, but Climb Climb is ere their knack for monstrously catchy melody really shines. There is a genuine excitement surrounding this band, hunt down this single so you can say you heard them first.

vay (Columbia 88697016012) The Cat In The Hat is back with this trailer for his High Times singles package (released on November 6). A typically smooth, funky number underpinned by strings, it is currently topping MWs Club Chart thanks to a remix from Alan Braxe and Fred Falke.

Nothing In My Way (Island

One of the better cuts from Keane's double platinum Under The Iron Sea album, this brooding midtempo ballad is in a similar vein to Somewhere Only Where We Know and is drenched with vamping piano and plaintive vocals. Coinciding with a full UK tour that kicks off later this month, Nothing In My Way is being supported by Radio One (B-list), Capital and Xfm.

Magick (Rinse RINSELCD)

If this is "new rave" then it sounds a hell of a lot like old Bloc Party. albeit a spirited rendition with piles of energy. The Simian Mobile Disco remix of Magick as featured on NMEs recent covermount CD - is a lot mo like it, bursting with rave trickery

Live At The Pet Cemetery (679 6701 1421

As ever, Plan B's latest release offers more to admire than to love Live At the Pet Cemetery recorded live in one day this summer, offers three tracks of brutally brilliant wordplay against a live band backing. It is impressive, but it is a tough listen.

Could We (Matador OLE7012) One of the most special shows of the next month promises to be Cat Power's one-off appearance at Camden's Roundhouse and this, the third single pulled from her excellent album The Greatest, eatly coincides with it. It is an upbeat, optimistic affair in which the singer's remarkably warm voice shines out and acts as vet another reminder of why she remains such a loved figure.

Analyse (XL XLT252) This is a particularly beautiful effort from Yorke's brilliant - and highly successful - offshoot album The Eraser, with one of the album's strongest melodies complemented by a yearning vocal and a skittering beat. No

one else does this like Yorke.

Andrew Weatherall Bullet Catcher's Apprentice (Rotters Golf Club RG011) Weatherall has had a long and

varied career, constantly reinventing his sound and genrehopping with schoolboy enthusiasm. This is the first time he has released material under his wn name and is an eclectic mix of minimal techno, glam and rockabilly swagger

Albums

Hear Lies (Island download) Despite the sullen goth image and titles such as God This Hurts and Excuse The Blood, Betty Curse is actually a purveyor of teen angst-lite much in the style of Avril Lavigne. This record is big on tunes and brilliantly dumb lyrics and is like a trainer bra of an album for teenagers yet to discover the likes of PJ Harvey. It

is a digital-only release ahead of next year's physical release, but Curse's participation in this week's MyMusic push will raise her profile among the target audience.

The Deftones Saturday Night Wrist (Maverick

The Deftones have been a regular on the UK live circuit over the past six months, playing second on the bill at Download and recently completing a run of smaller headline dates, so this fifth studio album is highly anticipated among fans. The follow up to 2003's eponymous Top 10 album, Saturday Night Wrist was produced by Bob Ezrin. who has helped them record one of their most diverse albums to date. Collaborations with System Of A Down's Serj Tankian and Giant Drag's Annie Hardy add colour to what is bracing listen.

Desert Hearts Hotsy Totsy Nagasaki (Gargleblast/No Dancing GARGLEO04CD) This Belfast-based band are wonderful by any kind of measure; sometimes n of My Bloody Valentine, sometimes they evoke early Wilco, but always sounding unique. Songs such as Ocean Bone Song and the title track are evidence of a great talent and the production by Andy Miller (Mogwai, Arab Strap) adds the ing to one of the tastiest cakes to

land on MW's plate for some time.

Isobel Campbell Milk White Sheets (V2 VVR 1043452) Fresh from her Mercury Prize nomination for her collaborative

efforts with Mark Lanegan Campbell returns to her softer side with Milk White Sheets. The folk influenced set contains a few traditional numbers alongside original material and the infamous Willow Song from The Wicker Man. A delicate affair with beautiful arrangements topped by Campbell's winsome trill

Off My Rocker At The Art School Bop (Degenerate DM001CD) Heralded by a Richard X production of the title song, Off

28 MINISTERNET PERSON



TV Airplay Chart

18	3		b
Î		MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE ROOM	329
2	89	SUGABABES EASY	316
3	я	MADONNA JUMP	314
3	3	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS GOTTON	334
5	6	LILY ALLEN LON STOM	305
6	64	BEYONCE IRREPLACEABLE	303
7	5	GIRLS ALOUD SOMETHING KINDA 0000H RUYDOR	298
8	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	287
9	10	RAZORLIGHT AMERICA VALUE OF THE PARTY OF THE	280
10	2	BEATFREAKZ SUPERFREAK	269
11	130	ROBBIE WILLIAMS LOVELIGHT DRESAUS	262
12	В	THE KILLERS WHEN YOU WERE YOUNG YERTISO	253
13	19	THE ORDINARY BOYS LONELY AT THE TOP BANGUE POLYBOR	250
14	8	THE KOOKS OOH LA	248
15	20	JAMES MORRISON WONDERFUL WORLD PROTOR	247
15	15	FEDDE LE CRAND PUT YOUR HANDS UP 4 DETROIT	247
17	12	BOB SINCLAR & CUTEE B ROCK THIS PARTY BUTGETED	241
18	21	BODYROX YEAH YEAH DIE HOUSTRIESCHTV	235
19	10	RIHANNA WE RIDE	234
19	24	ALL SAINTS ROCKSTEADY PUROPROME	234
21	7	JUSTIN TIMBERLAKE SEXYBACK	222
22	15	TENACIOUS D THE PICK OF DESTINY COLUMBIA	218
23	27	CASSIE LONG WAY TO GO	211
24	13	BASEMENT JAXX TAKE ME BACK TO OUR HOUSE 34	202
25	14	PINK U & UR HAND	201
26	11	SIMON WEBBE COMING AROUND AGAIN	197
27	12	JAMIROQUAI RUNAWAY	-
28	42	ROGUE TRADERS WATCHING YOU REAL	186
29	B	EVANESCENCE CALL ME WHEN YOU'RE SOBER	179
29	9	PUSSYCAT DOLLS I DON'T NEED A MAN	179
31	33	THE FEELING NEVER BE LUNELY	174
31	8	PARIS NOTHING IN THIS WORLD	173
33	33	PAOLO NUTINI JENNY DUN'I BE HASTI	+
34	23	DAVID GUETTA VS THE EGG LOVE DON'T LET WIL GO	-
35	28	UPPER STREET THE UNE	165
36	37	SEAN PAUL FEAT, KEYSHIA CULE GIVE IT OF TO IVE	-
37	22	P DIDDY FEAT. NICOLE SCHERZINGER COME TO THE	1
37	185	OASIS ACQUIESCE	1
39	4	KASABIAN SHOOT THE RUNNER	+



6. Beyonce The video for Déjà Vs. the first single new B'day album, featured her boyfriend Jay-Z, supported by TV fortnight at the top of the TV

The allying dinner out of the Top 40 after just four weeks and pools help, which it is now getting fro the video for

Take That, and in the year, Robbie former Take That velence their ner November and, while Take That

on TV, where th video for his upcoming sing Lovelight secu 262 plays last 130-11 on the TV

40 28 OK GO HERE IT GOES AGAIN

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My Chemical Romance hold on at one, despite stiff competition from Sugababes (69-2) and Madonna (51-3)

MTV MOST PLAYED 1 LILY ALLEN LON 2 27 MADONNA JUME 2 2 RAZORLIGHT AMERICA 2 33 SUGABABES FASY 5 9 THE KILLERS WHEN YOU WERE YOUNG 5 39 BEYONCE ISSEP! ACEABLE 7 3 THE KOOKS OOH LA

3	MY CHEMICAL ROMANCE WELCOME TO THE BLACK	PASADE	REPRES
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55	SUGABABES EASY		BLAM
79	ROBBIE WILLIAMS LOVELIGHT		HRYSALI
27	MADONNA JUMP	WW	AER BRO
1	RAZORLIGHT AMERICA		VERTICA
40	THE ORDINARY BOYS LONELY AT THE TOP	BANGLE	/NO.YOU
30	BODYROX YEAH YEAH	YE INJUSTIF	HSTAT
3	JUSTIN TIMBERLAKE SEXYBACK		JU
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1	1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	RIPRIX
2	3	EVANESCENCE CALL ME WHEN YOU'RE SOBER	NOWLE .
3	6	MUSE STARLIGHT SELIM AWAR	NER BROS
3	2	TENACIOUS D'THE PICK OF DESTINY	A1SVEX
5	3	LOSTPROPHETS A TOWN CALLED HYPOCRISY VISI	32109 110
6	6	DANICH AT THE DISCOLUMNITE SINS WIT TRACEDES OF A CONTROLLED	NAMESAN

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9 32 AFT LOVE LIKE WINTER 10 121 STONE SOUR THROUGH GLASS

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. 1	1	1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE
	2	16	BECK CELLPHONE'S DEAD
	2	4	THE VIEW SUPERSTAR TRADESMAN
les	4	2	KASABIAN SHOOT THE RUNNER
,	5	4	THE KILLERS WHEN YOU WERE YOUNG
	6	2	RAZORLIGHT AMERICA
	7	27	THE HORRORS COUNT IN FIVES
d	8	9	THE RACONTEURS BROKEN BOY SOLDLER
ts	9	8	HOT CHIP OVER AND OVER

10	7	THE KOOKS OOH LA
ON		Music Control
ň	11	V BASE MOST PLAYED
۰.	_	

138	ud	ARTIST TITLE	12
1	5	SEAN PAUL FEAT. KEYSHIA COLE GIVE IT UP TO ME	MAZANT
2	1	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	CEFF
3	0	LUPE FIASCO I GOTCHA	ATLANT
4	4	THE GAME IT'S OKAY (ONE BLOOD)	CEFF
5	1	CHINGY FEAT. TYRESE PULLIN' ME BACK	CANTI
5	15	CASSIE LONG WAY TO GO	ATLANT
7	5	AVANT FEAT, NICOLE SCHERZINGER LIE ABOUT US	CERTAINA
8	n	SLEEPY BROWN MARGARITA	VIDS
9	3	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME BA	BOYSET LAND
10	10	NE-YO STAY	065 40
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Osbourne Show X Factor Special/ Fergie (Morit, Josh Groban (Tue); Patricio Busiene (Wed); John Legen (Thur)

Angels (Thurk Take That (Fri)

Freshly Squeezed
Jamie T & Bodly
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McFly & Shawn
Emanuel (Wed):
Lloyd Banks (Thurt:
James Marrison
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Boy George (Tive)
Vodafone Live
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T-Mobile Presents

The Album chart	
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Chemical Romance/	
The Streets/	
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Razorlight end Scissor Sisters' two-month run at number one as James Morrison holds at three The Kooks accelerate 34-7 and Simon Webbe's new single rises 29-10

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100		ARTOT VICTOR BIS	TAST.	Bir	Autoro
n	6	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REPRISE	22	26	23376
2	n	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT DATA	27	25	18120
3	3	THE FRATELLIS CHELSEA DAGGER FALLOUT	23	23	20105
4	15	MUSE STARLIGHT RELIER VINANDER BYCS	15	22	20347
4	3	RAZORLIGHT AMERICA VIRIIDO	23	22	19865
4	9	LILY ALLEN LON REGAL	20	22	19982
7	23	GIRLS ALOUD SOMETHING KINDA 0000H POLYDOR	12	20	17167
8	3	JAMES MORRISON WONDERFUL WORLD POETOR	23	19	15029
8	20	THE ORDINARY BOYS LONELY AT THE TOP BURIDGE POORDER	14	19	17843
10	23	THE KOOKS COH LA VIRGIN	12	18	16634
10	9	LIL CHRIS CHECKING IT OUT ICA	20	18	12957
10	18	BOB SINCLAR & CUTEE.B ROCK THIS PARTY DEFECTED	15	18	12912
13	16	THE KILLERS WHEN YOU WERE YOUNG VERTICO	17	17	13762
13	n	PAOLO NUTENS JENNY DON'T BE HASTY ADAMTS:	n	17	13715
13	6	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS CERTA	22	17	13238
13	2	CHRIS LAKE CHANGES ISLAND	24	17	13045
13	28	THE MAGIC NUMBERS TAKE A CHANCE HERETILY	30	17	12800
18	28	BODYROX YEAH YEAH EN INDUSTRIES NATIV	10	14	9735
18	п	BEDOUGH SOUNDCLASH WHEN THE NIGHT FEELS MY SONG BUNDALPOYDER	19	14	8685
20	16	JAMELIA SOMETHING ABOUT YOU PUREPRIME	17	13	8033
	0	CASS FOX TOUCH ME ISLAND	7	12	8521
		HOT CHIP OVER AND OVER ENG	u	12	8325
		LEMAR IT'S NOT THAT EASY ROX	10	11	9685
		CASSIE LONG WAY TO GO ATLANTIC	12	11	8306
23		THE VIEW SUPERSTAR TRADESMAN 1945	8	11	7671
	0	JUSTIN TIMBERLAKE SEXYBACK JVE	8	10	9153
26	8	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN POYOGE	21	10	8432
26		KEANE NOTHING IN MY WAY ISLAND	3	10	7536
26		RIHANNA WERIDE HER JAM	5	10	7211
26	28	JAMIE T IF YOU GOT THE MONEY WAGIS	10	10	6580
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Ι	ND	EPENDENT LOCAL RADIO			
Ré	List.	ARTIST TITLE LIMI	Last	Zis	Autore
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN recipes	3609	1560	41299
2	2	THE FEELING NEVER BE LONELY ISLAND	1544	1588	22936
3	6	SNOW PATROL CHASING CARS FICTION	1093	1536	25683
4	3	THE KOOKS SHE MOVES IN HER OWN WAY VISCIN	1601	1524	26902
5	8	RAZORLICHT AMERICA VERTICO	1308	1473	2009
6	4	PINK U & UR HAND LAFACE	1586	1362	22634
7	7	JAMELIA SOMETHING ABOUT YOU MOREOMONE	1445	1338	20540
8	9	PINK WHO KNEW LANCE	1315	1204	22264
9	5	LEMAR IT'S NOT THAT EASY REA	1533	1178	25570
10	12	LILY ALLEN LON REGAL	1122	1200	13550
11	11	PUSSYCAT DOLLS I DON'T NEED A MAN ALM	1129	942	39486
12	10	JAMES MORRISON YOU GIVE ME SOMETHING POLYTOR	1228	956	177/5
13	28	JAMES MORRISON WONDERFUL WORLD POYTOR	574	398	12980
1	15	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS CEFEN	973	872	18975
15	16	THE ZUTONS VALERIE DICIASONIC	962	841	1943
16	13	SHAKIRA FEAT, WYCLEF JEAN HIPS DON'T LIE EPIC	1009	833	15306
17	17	DAVID CUETTA VS THE EGG LOVE DON'T LET ME GO., CUSTO	950	823	13477
12	O	JAMIROQUAI RUNAY/AY COURSEA	299	199	113/62
15	24	CORINNE BAILEY RAE LIKE A STAR 0000 GROONE/SWI	627	668	8364
20	25	PAOLO NUTINI LAST REQUEST ATLANTIC	621	6/5	19924
2	18	JUSTIN TIMBERLAKE SEXYBACK JIVE	m	638	10997
2	20	PAOLO NUTINI JENNY DON'T BE HASTY ATLAND:	753	628	10290
23	19	SANDI THOM WHAT IF I'M RIGHT 804	7/3	625	8933
26	14	THE FEELING FILL MY LITTLE WORLD ISLAND	977	500	841
25	21	THE KILLERS WHEN YOU WERE YOUNG VERTICO	722	594	6721
2	0	MADONNA JUMP WANTERBOS	304	593	8456
23	O	FEDDE LE CRAND PUT YOUR HANDS UP 4 DETROIT DATA	426	502	15483
28	22	THE FRATELLIS CHELSEA DAGGER FALLOUT	60	500	7069

The UK Radio Air

Se Marie	N. A. S.	No.	8	RAZORLIGHT AMERICA	A STATE OF THE STA	E.	3	\$
1	No.		2	RAZORLIGHT AMERICA MEDIA	1662	10	68.40	11
2	1	12	3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYGOR	2698	-2	58.15	-32
3	3	4	20	JAMES MORRISON WONDERFUL WORLD POSSESS	982	52	56.82	n
4	5	3	0	THE MAGIC NUMBERS TAKE A CHANCE HEADEN	328	10	40.88	:
5	٥	8	11	LILY ALLEN LDN REAL	1245	0	35.89	
6	10	3	0	AMY WINEHOUSE REHAB ISLAND	223	80	33.14	
7	31	4	0	THE KOOKS OOH LA VIPGIN	542	33	32.64	78
8	7	10	12	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS CERTIFIC	944	-14	32.40	-}
9	9	11	26	LEMAR IT'S NOT THAT EASY 80A	1208	-28	31.80	,
10	29	2	0	SIMON WEBBE COMING AROUND AGAIN	267	28	29.59	4
11	13	9	19	THE FRATELLIS CHELSEA DAGGER FALLOUT	651	-26	29.09	
12	19	16	14	SNOW PATROL CHASING CARS FICTION	1623	1	28.93	
13	8	8	22	JAMELIA SOMETHING ABOUT YOU PROCOPYCINE	1415	-8	28.73	-2
14	36	5	0	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT	558	21	28.69	
15	23	10	33	MUSE STARLIGHT HELDIN SYNTHER BRIS	614	-36	28.28	2
16	21	21	37	THE KOOKS SHE MOVES IN HER OWN WAY VALUE	1584	-5	28.19	
17	ě	n	25	THE FEELING NEVER BE LONELY 15,440	1715	1	28.12	4
18	27	4	1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REPORTS	531	87	28.10	
19	v	5	ĸ	CORINNE BAILEY RAE LIKE A STAR 0000 EXCONTAGENO	719	9	28.05	
20	87	1	0	ALL SAINTS ROCKSTEADY PARLIPHONE	357	175	27.12	2
21	12	10	23	PINK U & UR HAND	1456	-16	24.91	4
22	20	9	8	THE KILLERS WHEN YOU WERE YOUNG VERILO	737	-18	24.89	
23	11	5	21	PAOLO NUTINI JENNY DON'T BE HASTY MUNICIPALITY	678	-19	24.37	4
24	В	5	я	NERINA PALLOT SOPHIA INTHELOR	472	-6	24.17	-2
25	34	23	0	PTNK WHO KNEW WASE	1247	0	22.96	3



Own Way dipped 16-21 last week to end a 17-week run in the Top 20 of the airplay chart, making it successful single yet by The Kooks.

with Ooh La

which rockets 34-

Monday, Its bionest supporters wa Kerrang! Digital Xfm Scotland Radio One and Radio Two. 20. All Saints The Brighton band return to the Reformed by with lots of

Chris Moyles

7 and is set to

single from the band's hugely successful Insid In/Inside Out

become the sixth

album next

THEPLAYLIS

To hear and view the ter week check out www.m



Take That, but All Parlophone, their upcoming single Rock Steady us. With the quartet newly week with

rockets 87-20 this massive aimlay

support from Invicta FM. Kiss 100 and Kiss 105/108, doubte digit sugment from

CAPITAL

		ARTIST HILE	
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PSC
2	3	SNOW PATROL CHASING CARS	FIC
3	2	THE KOOKS SHE MOVES IN HER OWN WAY	12
1	4	THE FEELING NEVER BE LONELY	15
5	6	RAZORLIGHT AMERICA	YES
5	5	PINK U & UR HAND	U
7	7	PINK WHO KNEW	LA
В	8	THE KILLERS WHEN YOU WERE YOUNG	MR
9	37	MY CHEMICAL ROMANCE WELDOME TO THE BLACK PARADE	101
n			

CHRYSALIS 1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN 2 5 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS

3 2 FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT 4 4 PINK WHO KNEW 5 3 JUSTIN TIMBERLAKE SEXYBACK 6 6 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO. 7 8 PUSSYCAT DOLLS I CON'T NEED A MAN 8 7 PINKU&URHAND 9 JAMELIA SOMETHING ABOUT YOU 10 10 BOB SINCLAR & CUTEE.B ROCK THIS PARTY

29 23 MUSE STARLIGHT HELDIN TWICKER BRO

THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) DELINGONE

RADIO 1 Jo Whiley - James T in the Live Lounce

Russell Davies

RADIO 3

rplay Chart

Nielsen Music Co

18	j	£ s	P de	THE ODDINADY POVE LOVEN A TOTAL	A A			3/2
26	39	2	36	THE ORDINARY DUTS LUNELY AT THE TOP	468	11	22.42	42
27	Я	14	28	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	864	-19	21.03	9
28	ĸ	14	9	JUSTIN TIMBERLAKE SEXYBACK	691	-	20.62	9
29	36	3	0	JOHN LEGEND SAVE ROOM SONY BAG.	96		20.46	19
30	58	1	0	GIRLS ALOUD SOMETHING KINDA 0000H POLICE	338	-	20.35	77
31	22	17	0	JAMES MORRISON YOU GIVE ME SOMETHING POLYGOR	978	-34	18.30	-37
32	20	2	0	SETH LAKEMEN THE WHITE HARE RELEVILESS	169	-57	17.92	-22
33	24	6	18	PUSSYCAT DOLLS I DON'T NEED A MAN	1013	-18	17.89	-31
34	В	7	56	LIONEL RICHIE I CALL IT LOVE DEF JAM	475	-32	17.85	-63
35	50	2	0	PET SHOP BOYS NUMB FARIBHOILE	68	17	17.51	33
36	49	4	4	BOB SINCLAR & CUTEE B ROCK THIS PARTY OCERCITO	343	22	17.41	32
37	25	7	40	CHRIS LAKE CHANGES 19JAND	267	-25	16.85	-31
	100	1	0	JAMIROQUAI RUNAWAY COUNSEA	701	130	16.77	159
39	0	1	0	TAKE THAT PATIENCE POUTOR	193	0	16.02	0
40	35	ь	B	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE 6902	839	-26	16	-14
41	23	2	0	BEYONCE IRREPLACEABLE 80A	397	19	15.57	-30
42	79	1	0	GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE MELLINSON BUS	172	16	15.39	82
43	33	5	5	P DIDDY FEAT. NICOLE SCHERZINGER COME TO MESAS ECONTRAVIS	420	-1	15.33	-23
44	56	1	0	KEANE NOTHING IN MY WAY 19,440	162	25	15.21	30
45	30	4	6	LIL' CHRIS CHECKIN' IT OUT	256	-	14.84	-31
46	007	1	0	MADONNA JUMP WARRER BROS	593	78	14.35	133
47	75	ı	0	BODYROX YEAH YEAH	215	-3	13.6	53
48	51	1	0	ROBBIE WILLIAMS LOVELIGHT CRRYSALIS	473	37	13.34	12
49	Q	21	63	THE ZUTONS VALERIE BEGRASONS	872	-14	13.18	-16
50	40	2	10	DAVID HASSELHOFF JUMP IN MY CAR SEINTERF	98	3	13.16	-20

ľ	RE-RELEASE	
26		lots Admin
1	THE MAGIC NUMBERS TAKE A CHANCE HEMERLY	40.88
2	AMY WINEHOUSE REHAB ISLAND	33.15
3	THE KOOKS OOM LA VIRGIN	32.64
4	SIMON WEBBE COMING AROUND AGAIN AVOIL	2959
5	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT DATA	2869
6	ALL SAINTS ROCKSTEADY PARAPHONE	27.12
7	JOHN LECEND SAVE ROOM SOLY BAG	20.46
8	GIRLS ALOUD SOMETHING KINDA OCCOMPOUNDOR	20 35
9	JAMES MORRISON YOU GIVE ME SOMETHING POCHOOR	18.31
10	PET SHOP BOYS NUMB PARLOPHONE	1751
n	JAMIROQUAI RUNAWAY DOLUNGIA	16.77
12	TAKE THAT PATIENCE POWDOR	1602
13	BEYONCE IRREPLACEABLE RCA	15.57
14	GEORGE MICHAEL FEAT, MUTYA THIS IS NOT REAL LONE ASSESSMENT	G 1539
15	KEANE NOTHING IN MY WAY ISLAND	1521
16	MADONNA JUMP WARRENESS	14.36
17	BODYROX YEAH YEAH ME DIDUSTRIS SUMIN	1360
18	ROBBIE WILLIAMS LOVELIGHT DRIVEN IS	1334
19	CASS FOX TOUCH ME ISLAND	1312
-	CASSIE LONG WAY TO GO ATLANTIC	1260

RADIO GROWERS JAMIROOUAT RUNAWAY 2 JAMES MORRISON WONDERFUL WORLD 932 336 2 MADONNA IIBED 4 MY CHEMICAL ROMANCE WELCOME TO THE BLACK. 247 TAKE THAT PATIENCE 193 7 CUDICTINA ACIDIEDA WIDT 338 160 1662 151 542 133 8 GIRLS ALOUD SOMETHING KINDA 0000H 9 RAZORLIGHT AMERICA THE KOOKS OOH LA

RADIO TWO Phill Jupitus -Babytird guests (Mon); Ty guests THE LEST ARTIST THE 1 1 AMY WINEHOUSE REHAB (Wid) Gideon Con – The Essex Green quest (Mon), The

4 JAMES MORRISON WONDERFUL WORLD 3 2 RAZORLIGHT AMERICA 4 4 THE MAGIC NUMBERS TAKE A CHANCE 5 6 JOHN LEGEND SAVE ROOM 5 2 NERINA PALLOT SOPHIA 5 7 CODINNERATIES DAELING A STAG

8 10 SIMON WEBBE COMING AROUND AGAIN 9 33 THE KOOKS OOH LA 10 9 PET SHOP BOYS NUMB 10 St. ALL SAINTS ROCKSTEADY 12 10 SETH LAKEMEN THE WHITE HARE 13 7 LIONEL RICHIE I CALL IT LOVE 13 10 REN FOLDS LEARN TO LIVE WITH WHAT YOU ARE 13 18 MADELEINE PEYROUX I'M ALL RIGHT 16 10 BADLY DRAWN BOY NOTHING'S GOING TO CHANGE 17 18 JACK SAVORETTI WITHOUT 17 32 RAY LAMONTAGNE HOW COME 17 14 LILY ALLEN LON 20 32 GEORGE MICHAEL FEAT MUTYATHIS IS NOT REAL LOVE. ATELIAS OF THE

GET MUSIC WEEK ONLINE

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Featured albums Nelly Rurtado Loo Paolo Nutrii, Thes

(Wed)
Tom Robinson –
The Levellers & Rise
Divine Comedy
ganst (Man)
Nermone – The

(Thur) 6 Mix - Tori Arnas & Datarock (Fri) The Funk & Soul Show - Keb Darge quests (Sat) The Freak Zone -Steve Roich guests

DCTRA The Fela Kuti Story (Wed)

CAPITAL



biolon Maric Cardral, Compiled from Gota getherned from 0000 an 0000 on Sunday & Oct 2006 until 24 00 on Sur 34 0ct 2006. Stations ranked by audience figures on Lotest half from Rayar data

en hottest tracks of the nusicweek.com/playlist

the entire Galaxy network and low level but widespread plays from the GCap

ER



30 Take That for the first time in a decade

year's Never

ASSESSE

FICTOR

compilation, Take That will resume career with

debuting at th rans 42. George It's a big week for superstars and

got its first airing last Tuesday on

Chris Moyles' Radio One show

It got a further

84 plays from another 27

stations before

plays by the end

the end of the day.

week's chart at 79 It now juntos neperated by 172 on the Music Control panel

the price of one

Real Love, which

former Sugababe Mutya After

on This Is Not

-	
MAP BIG CITY	
ARTIST TORE	Li

Ra		ARTISTICAL
Ш	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN
2	2	THE KOOKS SHE MOVES IN HER OWN WAY
3	3	PINKU & URHAND
4	4	THE FEELING NEVER BE LONELY
5	6	SNOW PATROL CHASING CARS
6	5	THE FEELING FILL MY LITTLE WORLD
7	It	JAMES MORRESON WONDERFUL WORLD
8	8	RAZORLIGHT AMERICA
9	7	PINK WHO KNEW
10	9	LEMAR IT'S NOT THAT EASY

XFM 1 23 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARAGE 5 THE VINES DON'T LISTEN TO THE RADIO 3 / THE FRATELLIS CHELSEA DAGGER 4 3 THE KILLERS WHEN YOU WERE YOUNG 4 1 MUSE STARLIGHT MED BOOM STOMASSIFFE FROM

5	1	THE VIEW SUPERSTAN INDUSTRIAL
7	7	RAZORLIGHT AMERICA
7	3	JAMIE T IF YOU GOT THE MONEY
5	15	SNOW PATROL CHASING CARS
	*	MILBURN WHAT YOU COULD'VE WON

New releases



Bresident Iron & Bass Trance House Dance

REVIEWS

Van Morrison Live At Montreux 1980/1974 (Eagle



It's hard to believe that, as announced on the packaging, this is the "first ever DVD from Van Morrison" – but it certainly is; the genius

whose CD output is laced with live sets has never previously allowed is it any good? Given that it features Van The Man in concerts recorded in 1974 and 1980, when he was at his creative peak, performing songs such as performing songs such as Wavelength, Tupelo Honey and Angelou, it's a pretty stupid question. Never one to indulge in light-hearted banter between tracks, Morrison lets his music do the talking, performing seemingly effortless works of genius at will. The 1974 disc, 50 minutes and nine tracks long, finds a bespectacled Morrison supported by a small, tight outfit, working his way through a set that includes Foggy Mountain Top and the wonderful Street Choir. The sound is great, but the picture quality mediocre. The 1980 concert is an altogether grander affair, with a bigger band, much improved picture and a superb set of 15 songs lasting more than 90 minutes, including a more relaxed than normal Moondance and a spot-on And It Stoned Me. The best Montreux set yet in Eagle Rock's excellent series.

Prince & The N.P.G. Diamonds And Pearls Video Collection (Warner Music Vision 0349716442)



A straight reissue, without upgrading of picture or sound, of a title that was released on VHS in 1992, but has hitherto not previously

appeared on DVD, Dlamonds And Pearl's roughly equates I be Frince album of the same title. Frince album of the same title. The properties of the same title. The same title same title same title same title. The same title same title same title same title. The same title sa

Albums

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LeAnn Rimes The Complete DVD Collection (Warner Music Vision 5101169022) Jazz Exty Untering Sout Exsist Respire Lacke

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SHK/F

Effectively an edition of the 2004 Best Of LeAnn Rimes set, this 19 song extravaganza features the

country/MOR singer purring her way through familiar fare like Life Goes On. tamiliar fare like Life Goes On, How Do I Live and Can't Fight The Moonlight, but not her 1999 remake of Patsy Cline's Crazy, for which, presumably, no video was made. Featuring several bonus tracks, as well as all of the rest of Rimes' hits - including her recent Everybody's Someone collaboration with Brian

McFadden - it's an attractive package, fleshed out still further by the inclusion of a "making of" feature for And It Feels Like and a short interview with the singer herself.

Heaven 17 Greatest Hits (Virgin CDVX 3022)

Following successful earlier "sight + sound" sets, featuring greatest hits sets by Blondie and

Duran Duran on CD and DVD, EMI has now put together this fine package honouring the memory of Heaven 17, whose synth-heavy, somewhat industrial early work eventually gave way to a more accessible commercial sound as exemplified by their introductory hit Temptation and Come Live With Me. A generous 19-track CD includes the previously unreleased demo of Temptation, while the DVD features the 13 original promotional videos made by the band, plus the updated Temptation '92 and Penthouse & Pavement '93, all digitally remastered and looking sharp. With their key albums recently reissued in expanded editions and the recent release of Before After, interest in the band is high and this set should do very well.

Chas & Dave Live At Shepherd's Bush Empire (EMI 3682259) CHAS COAF interest in the checky Cockney duo has seen



studio jam session.

them get rave reviews for their 2005 Glastonbury set

and supporting
The Libertines recently. This 2005
recording finds them at The Shepherd's Bush Empire, running onepiero s Bush Empire, running through an energotic 70-minute set focusing on their many hits, including Rabbit, Gertcha, Snooker Loopy and The Sideboard Song, Not the most sophisticated of concerts but fun, with several extras including an interview and a

Singles



peaked at a lowly

Their debut smash Watching Me, a

back catalogue for

Jumping 43-7 this week on sales of 10,454, it's a

single, which reached numb 16 in America, but Exiled to chart here. Beatfreakz are a dance trio are a dance tho from Holland, and both of their hits have done better here than in their homeland, where Someboy's

My Chemical Romance score their first UK number one to end Razorlight's seven-day reign, while Scissor Sisters slip to three and Beatfreakz race into the Top 10

		ARTIST VILLE	Labo
	3	RAZORLIGHT AMERICA	Verig
	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN	Printe
K	D	DAVID HASSELHOFF JUMP IN MY CAR	Skirtlef
П	2	KILLERS WHEN YOU WERE YOUNG	Vertig
5	13	LILY ALLEN LON	Repl
5	5	SNOW PATROL CHASING CARS	Fictio
di	8	BOB SINCLAR & CUTEE B ROCK THIS PARTY (EVERYBODY DAINCE NOW)	Delecte
3	4	JUSTIN TIMBERLAKE SEXYBACK	39
2	6	LIL' CHRIS CHECKIN' IT OUT	RC
0	19	P DIDDY FEAT NICOLE SCHERZINGER COME TO ME	Atlanti
1	9	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	D/le
2	10	MY CHEMICAL ROMANCE WELCON'E TO THE BLACK PARADE	Wine
3	7	THE FRATELLIS CHELSEA DAGGER	Estou
4	15	PUSSYCAT DOLLS I DON'T NEED A MAN	ALL
5	11	THE FEELING NEVER BE LONELY	Ishn
6	21	PAOLO NUTINI JENNY DON'T BE HASTY	Attac
7	17	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Epi
8	25	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Columbia
9	12	JAMELIA SOMETHING ABOUT YOU	Parlophon
5	16	CASCADA EVERYTIME WE TOUCH	ME
	00%	cal DK Charts Campany 2000: Covers period from Oct 1 to Oct 7, 2006	

		20 RINGTONES	Book
	1		DV)/Us/w
			Zonta/Tenmon Tur
	2	SHAKIRA FEAT, WYCLEF JEAN HIPS DON'T LIE	Sony ATVENEDATION FOR
4		PUSSYCAT DOLLS I DON'T NEED A MAN	EVEGINE
		CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	
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8	6	THE KILLERS WHEN YOU WERE YOUNG	Diver
9	19	LILY ALLEN LON	University
10	5	SNOW PATROL CHASING CARS	fig t
11	0	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Univer
12	9	CASSIE ME & U	New Selection/Moth
13	7	CASCADA EVERYTIME WÉ TOUCH	Mar
14	8	PINK U+UR HAND	EVLPvk/Marix
15	n	RAZORLICHT AMERICA	Sony A
			M2/hoset Text/WeitlingSquire Ri
		INFERNAL FROM PARIS TO BERLIN	Chrysals/E
		FEDDE LE GRANDE PUT YOUR HANDS UP 4 DETROLT	Day StarF
		CHAMILLIONAIRE FEAT, KRAYZIE BONE RIDIN (EXPLICIT)	EMS Universal
		BOB SINCLAR & CUTEE B ROCK THIS PARTY	Warner-Chappel/Molity E

	ANTIST TITLE	Company	Beatfreak
3	RAZORLIGHT AMERICA	Utiversal	raid the M back cata
1.5	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Doversal	follow-up
	DAVID HASSELHOFF JUMP IN MY CAR	irde	Superfrea
4 2	THE KILLERS WHEN YOU WERE YOUNG	Universal	Jumping 4
5 4		infe	week on s
6 5	JUSTIN TIMBERLAKE SEXYBACK	Sony BMG	10,454, it
7 12	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Ytarter	James' 19
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The Official UK

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26	22	7	LEMAR IT'S NOT THAT EASY Reviewant-tail Dryschriftendorftenors/Stroket Universitation/Temant/Fris/Jansey/Thankson/ White Subbl/ SICA 8287689 (622 URV)
27	51	2	HOT CHIP OVER AND OVER Dat Chip) Warrin Chapped Otto Chip) EMI CDE/JTN/ (C) EMI CDE/JTN/ (C)
28	28	10	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO CarractContal Western Courses (MATTERN TOWN MALE) Specifical (Matter) (
29	27	10	CASSIE ME & U (Locked Sheld Selection/Alerbaic (Locke) Bud Bey ADDISTRO-(TUX)
30	25	6	FERGIE LONDON BRIDGE (the Don't Multipliness of What Program Dones General Market 11 AAAA Paris de 1707129 (2) AAAA Paris de 1707129 (2)
31	24	20	BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY SONG

	33	30	7	MUSE STARLIGHT	Nelson AWarner Bros MELJOCOCO (TEN
	34	29	9	BEYONCE FEAT. JAY-Z DEJA VU	Thomas Maista Neil Calor for \$200 ME 4752 INFO
	35	V		PLACEBO FEAT. ALISON MOSSHART MEDS	Verin FLOORCESO III
	36	1		THE ORDINARY BOYS LONELY AT THE TOP @	8 thicpol/hiptox 13
ì	37	37	17	THE KOOKS SHE MOVES IN HER OWN WAY	Maria
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TTS ALL COMPASSION, 40 TTS AND THAN EASY 20 AND TOWN THE HASTY 20 AND TAWN CAR TO UAST REGISTS 41 UNIT



Singles Chart



Parlin One



intenductors vaunted singer Morrison's follow Model agricus at number 20 on

eventually peaked and was excluded four weeks an



alfaum has

Railey Ran

hensehold name two with Put You Records On and Trouble Sleeping

tast five weeks.

WHAT IF EMPERIT 69 WEED THE NIGHT FEELS NO SONG IS WHEN YOU WERE YOUNG B WED NOWEW 52

out sales of her

self-titled debut

moved 61-51-30

HIT 40 UK hit 40 uk THE LEFT ARTIST THE 1 PAZODI ICUT ALICOICA SCISSOR SISTERS I DON'T SEEL LIKE DANCIN BOB SINCLAR & CITTEE B ROOK THIS PARTY IF A FYPOTY DAMES MOVE P DIDDY FEAT, NICOLE SCHERZINGER COME TO ME O THE CURE CULCUM IT OUT BEATFREAKZ SUPERFREAK THE KILLERS WHEN YOU WERE YOUNG 9 JUSTIN TIMBERLAKE SEXYBACK DAVID HASSELHOFF JUMP IN MY CAF SHOW DATEOU CHASTNE CADE NELLY ELIPTADO CEAT TIMBALAND DOGUESCHOUS SHAKIRA FEAT, WYCLEF JEAN HIPS DON'T LIF 15 13 PINKU&URH THE FEFLING NEVER BE LONGLY JAMELIA SOMETHING ABOUT YOU 18 16 LEMAR IT'S NOT THAT EASY 19 14 PUSSYCAT DOLLS I DON'T NEED A MAN 20 19 THE KOOKS SHE MOVES IN HER OWN WAY 21 () JAMES MORRISON WONDERFUL WORLD 22 21 PAOLO NUTINI JENNY DON'T BE HASTY 24 22 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY CASCADA EVERYTIME WE TOUCH 26 24 THE FRATELLIS CHELSEA DAGGER EWANESCENCE CALL ME WHEN YOU'RE SOBER 28 26 CHAMILLIONAIRE FEAT KRAYZIE BONE BICIN 29 25 CAST OF HIGH SCHOOL MUSICAL BREAKING FREE 30 28 CASSIE MF & II 31 31 PAOLO NUTINI LAST REQUEST 32 O CORINNE BAILEY RAE LIKE A STAR 33 27 JAMES MORRISON YOU GIVE ME SOMETHING 24 20 MINE CTADITION 35 33 THE ZUTONS WALERIE 36 29 BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY SOW 37 () HOT CHIP OVER AND OVER 38 32 BEYONCE FEAT. JAY-Z DEJA VI 20 27 CAMPLY THOSE WALAT IC 1915 DICH. 40 THE ORDINARY BOYS LONELY AT THE TOP

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ı	2	1	P DIDDY F
1	3	5	RAZORLIC

IVSTCAL STUGLES CAL ROMANCE WELCOME TO THE BLACK PARADE AT NICOLE SCHERZINGER COME TO ME SOR SISTERS LOON LEFFLLIKE DANCIN 5 3 BOB SINCLAR & CUTEE B ROCK THIS PARTY IEVERYBOOY DANCE NOW 6 C BEATFREAKZ SUPERFREAK 6 LIL'CHRIS CHECKIN' IT OUT DAVID HASSELHOFF JUMP IN MY CAR JUSTIN TIMBERLAKE SEXYBACK CAST OF HIGH SCHOOL MUSICAL BREAKING FREE SHAKIRA FEAT, WYCLEF JEAN HIPS DON'T LIE 12 8 LILY ALLEN LON 13 7 EVANESCENCE CALL ME WHEN YOU'RE SOBE NELLY FURTADO FEAT, TIMBALAND PROMISCUOUS 15 14 CASCADA EVERYTIME WE TOUCH 16 13 PHISSYCAT DOLLS I DON'T NEED A MAN 17 O PLACEBO FEAT. ALISON MOSSHART MEDS 18 15 JEMAR ITS NOT THAT FASY 19 17 JAMELIA SOMETHING ABOUT YOU 20 (HOT CHIP OVER AND OVER 21 PUNK IT & LIR HAND 22 16 THE KILLERS WHEN YOU WERE YOUNG 23 D BADLY DRAWN BOY NOTHING'S GOMNA CHANGE YOUR MIND 24 19 CASSIEMER II 25 CORINNE BAILEY RAE LIKE A STAR 26 20 FERGIE LONDON BRIDGE 27 22 CHAMILLIONAIRE FEAT, KRAYZIE BONE RODIN BLAZIN' SQUAD ALL NIGHT LONG 29 27 PAOLO NUTINI JENNY DON'T RE HASTY 30 26 BEYONCE FEAT, JAY-Z DEJA VU

Albums



The Killers spend a second week at one as Scissor Sisters overtake Razorlight for runners-up spot, while Trivium are the highest arrivals at seven

1	01	20 MUSIC DVD	
rei	125	ASTIST ILILE	Libel (deshiour)
	2	PINK FLOYD PULSE - 203094	FAIR
2	1	FREE FÖREVER	Dlard (U
3	7	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers (TEX
13	0	THE MOODY BLUES CLASSIC ARTISTS	DIO DK P
5	4	DEPECHE MODE TOURING THE ANGEL - LIVE IN MILAN	No.E
6	3	LIZA MINELLI LIZA WITH A Z	Andror Bay IP
8	19	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (CCC
8	6	FREDDIE MERCURY LOVER OF LIFE SINGER OF SONGS	Parkstone #
9	5	U2 700 TV - LIVE IN SYDNEY	Universal Video (U
10	8	CREAM CLASSIC ARTISTS	OVO WK P
11	9	QUEEN LIVE AT WEMBLEY STADIUM	Parkytow-E
12	10	VARIOUS JERRY SPRINGER - THE OPERA	Fox Video-(C15
13	12	PINK FLOYD/SYD BARRETT PINK FLOYD/SYD BARRETT	DVD UK (F
14	14	THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970	Warner Maric Vision (TEX
15	15	THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Attric Vision (TEX
16	13	PINK FLOYD THE WALL	SW/ Columbia UAN
17	28	ELVIS PRESLEY ELVIS - THAT'S THE WAY IT IS	Warner Home Video (TEN
18	16	ELVIS PRESLEY '68 COMERACK SPECIAL	BMC Video (ARV
19	20	THE EAGLES HELL FREEZES OVER	ENG Vide SARV
20	18	THE ROLLING STONES STONES IN THE PARK	Meteod (US)

1	0	20 COMPILATIONS	
W.	Last	ANTIST TILE	Libil (distributor)
1	1	OST HIGH SCHOOL MUSICAL	Wat Disny (E
2	3	VARIOUS THE ANTHEMS	Universal TV (I
3	2	WARTOUS DANCE MANIA	UMTURATIVE
4	4	VARIOUS ESSENTIAL R&B - AUTUMN 2006	Sony BIAC TUCKITY (ASIS
5	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 64	[18]/Yegic/aVTV 6
	0	VARIOUS THE COLLECTION AUTUMN 2005	EMIL Virgin/Sony BMC TV (ARN
7	0	VARIOUS FANTAZIA CLUB CLASSICS	Ministry Q1 Sound ().
В	0	VARIOUS TWICE AS NICE - THE ULTIMATE URBAN	Universal TV (C
9	6	VARIOUS WESTWOOD - THE GREATEST - CLASSIC JOINTZ	Def Jan (I)
0	0	VARIOUS JOHN PEEL - RIGHT TIME WRONG SPEED	WMTV(TEX
u	7	VARIOUS DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Minstry 61 Sound (I.
2	8	VARIOUS HARDCORE HEAVEN 4	Resid 1583
13	12	WARLOUS 40 MOST BEAUTIFUL ARIAS	WATV(TD)
4	15	WARJOUS THE VERY BEST OF POWER BALLADS	EVI Vign 6
15	13	VARIOUS FLOORFILLERS - CLUB CLASSICS	DWANGTHU
16	13	VARIOUS IBIZA ANNUAL 2006	Ministry Ct Sound ().
17	9	VARIOUS ESSENTIAL DANCE HITS - PETE TONG	MetaryUsiversal TV 0.
18	0	VARIOUS KISS DOES FUNKY HOUSE	Wooderland Polyclor (I.
19	18	VARIOUS THE NO I DANCE CLASSICS ALBUM	Decadance (S/DAC
20	O	VARIOUS CLUSLAND 9	UMTWATW 0.

Ţ	HE	YEAR SO FAR: TOP 20 ALBUMS	
		AFTIST TIME	Label (Sittlebut)
		ARCTIC MONKEYS WHATEVER PEOPLE SAY LAM THAT'S WHAT I'M NOT	\$teni
l	2	SNOW PATROL EYES OPEN	Feb
	3	KOOKS INSIDE IN/INSIDE OUT	Vir
	4	JACK JOHNSON IN BETWEEN DREAMS	Broklestka
	5	CORINNE BAILEY RAE CORINNE BAILEY RAE	9
	6	RED HOT CHILI PEPPERS STADJUM ARCADIUM	Warter 5
		SCISSOR SISTERS TA DAH	Polys
	7	KEANE UNDER THE IRON SEA	Hi
	8	JAMES BLUNT BACK TO BEDLAM	Atte
0	10	KELLY CLARKSON EREAKAWAY	R
	B	RAZORLICHT RAZORLICHT	Wat
	11	KAISER CHIEFS EMPLOYMENT	B-Unique/Poly
3	12	SHAYNE WARD SHAYNE WARD	Syco Mic
1	14	PUSSYCAT DOLLS PCD	A
5	17	PINK 11/1 NOT DEAD	Life.
	15	KT TUNSTALL EYE TO THE TELESCOPE	Reientk
7	16	WILL YOUNG KEEP ON	Sony 88
B	19	MASSIVE ATTACK COLLECTED - THE BEST OF	V/
9	18	GNARLS BARKLEY ST ELSEWHERE	Water B
ø	20	THE ZUTONS TIRED OF HANGING AROUND	Deliza

nsikes a

The Official UK







Albums Chart

1 8/2

1	3	J. J.	\$\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	.0.	f
39	90	6			
40	1	y	LLOYD BANKS ROTTEN APPLE	Columbia 82006881322 (46N)	Connic
41	37	9	CHRISTINA AGUILERA BACK TO BASICS	Interscope 1708943 (U)	4
42	27	2	MARTI PELLOW MOONLIGHT OVER MEMPHIS	BICK 828299995 (MAN)	8,
43	49	79	JAMES BLUNT BACK TO BEDLAM @ . @ .	BUG TYBARTYOOZ (S,DALI)	14. Connie Fis Less than a
44	G	_	DIANA KRALL FROM THIS MOMENT ON	ASING TSANSING STEM	month after winning BBC 1
45	47	18	KEANE UNDER THE IRON SEA @ 2 @ 1	Worse 1705042 (3.)	Do You Solve
46	39	10	SANDI THOM SMILEIT CONFUSES PROPIES	Island CEDINBAGT (UI)	Problem Like Maria – whose
47	42	22	FEEDER THE SINGLES	RCA 825/GBASHTZ (ARM)	purpose was t find a new sta
48	40	25	RIHANNA A GIRL LIKE MF	Eth EDIOMON (I)	take the role of Maria in Andro
49	41	20	SHAKIRA ORAL FIXATION VOL. 2	Del Jam 9978575 (t))	Licyd Webber' forthcoming theatrical
50	38	2	SARAH BRIGHTMAN CLASSICS - THE BEST OF	Epic SHY977082 (ARN)	production of Sound Of Mus
51	33		ROD STEWART THE BEST OF ROD STEWART @s	Anyel (2010) (SEE 422	Connie Fisher's debut album N
52	43		KT TUNSTALL EYE TO THE TELESCOPE @ 5 @ 1	Warrer Bros K 9360342 (TEN)	Favourite Thin debuts at num
53	32	2	KT TUNSTALL ACOUSTIC EXTRAVAGANZA	Releasives (206£1.06-(E)	14 on sales of 19,224. The 23
54		Z M	NERINA PALLOT FIRES ©	Reioniless CORELAIDE (E)	year-old, born Northern Irela
55	52		ELO ALL OVER THE WORLD – THE VERY BEST OF	M81 Floor 530(1328)(2 (TEX)	raised in Water but now living
56	36		MASSIVE ATTACK COLLECTED - THE BEST OF ®	Epi: 5201292 (TEN)	London, perfor three songs for
57	48		RAY LAMONTAGNE TROUBLE 6	Vergo C0XXXXX (C)	The Sound Of Music on her
58	58		THE GOO GOO DOLLS LET LOVE IN	Etho ED9C057 (P)	album, which a includes Lloyd
59	0		Billed	Warner Brethers \$362457482 (TEX)	Webber's No Matter What
60	61		ORSON BRIGHT IDEA Saunthron Radial	Moroury 9827384 (E)	Another Suite In Another Ha
61	53		NINA SIMONE THE VERY BEST OF State of the	RCA 82036805532 (AIN)	CHRIS DE BUI
	54		JACK JOHNSON CURIOUS GEORGE (OST) Company Markets Com	Browning frame 9850967 (3)	1
62	57		ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT	2 MHALLM MOCONS OLDED	cmill's
	0		CHAMILLIONAIRE THE SOUND OF REVENGE @	Universal 17053937 FIS	38. Chris De
65	0		HOT CHIP THE WARNING ®	(MI 3566402 (E)	Burgh Chris De Burgh celebrated his
-	45		SCOTT MATTHEWS PASSING STRANGER	\$1000000000000000000000000000000000000	58th birthday yesterday and
66	51		FREDDIE MERCURY THE VERY BEST OF FREDDIE N Madullerung Richards	Perkplore 3670972 (f)	a welcome present in the
	56		MISSY ELLIOTT RESPECT ME Imbulses/CRett/Paress	AELHOK 7567839552 (TEN)	form of a numi
68	0		MADONNA THE IMMACULATE COLLECTION 2 .	Sire 7599264402 (TDI)	of 5,881 for latest album.
69	46		ELTON JOHN THE CAPTAIN & THE KID	Mercury (705/710 s.b.)	The Storynam. Burgh's first
70	0		GREEN DAY AMERICAN IDIOT ⊕ 3 ⊕ 3 Coulte Grave Page	Reprise 9363188512 (IEM)	album for German label
71	62		CHRISTINA AGUILERA STRIPPED (9 5 (9)	ROA 763216/252 (ARX)	Edel, its chart placing hardly
72	59		BILLY JOEL PIANO MAN - THE VERY BEST OF	Columbia 5290382 (7E)-0	compares with Flying Colours,
73	Z.		RAY LAMONTAGNE TILL THE SUN TURNS BLACK	REA 2564639032 (ARM)	which went to number one or
74	Z	1	ALBERT HAMMOND JR YOURS TO KEEP	Rough Trade RTSVDCD338 979	his 40th birtho

19 RED HOT CHILI PEPPERS STADIUM ARCADIUM

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inning BBC TV's

alent show How to You Solve A roblem Like umnee was fo nd a new star to ake the role of taria in Andrew faria in Andrew loyd Webber's orthcoming heatrical roduction of The ound Of Music – onnie Fisher's ebut album My debut album My avourite Things debuts at number 4 on sales of 9,224. The 23-fear-old, born in forthern Ireland, aisto in Wales but now living in ondon, performs here sones from hree songs from he Sound Of

bean, which also cludes Lloyd lebber's No nother Suitcase Another Hall CHRIS DE BURGH

STORYMAN 8. Chris De urgh hris De Burgh elebrated his 8th birthday esterday and got welcome esent in the

orm of a number 8 debut on sales rtest album, he Storynson. De urofrs first lbum for erman label del, its chart det, its chare lacing hardly ompares with lying Colours, thich went to umber one on 40th hirthday but it's a vast

improvement on his last allown, The Road To Freedom. released on his own Ferryman label in 2004 and straggled to a number 75 chart peak

Water Britters 9362499962 (TEM) [17] Amarch are made on combood unit tales of executer, COs LPs and Minthes LPs, and execute with a patiented dealer price of LPS and below or CPs of LSS 90 or below or qualify morths above to obtain an assent.

TOP 10 INDIE SINGLES

L.,	_	ARTIST TITLE	
Dec	Lat		Like to be before
1	1	BOB SINCLAR & CUTEE B ROCK THIS PARTY (EVERYBODY DANCE NOW)	Deleted (I/THE)
2	2	DAVID CUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Galo (F)
	0	ARCHIE BRONSON OUTFIT CHERRY LIPS	Donno (VTME)
4	0	INFADELS GIRL THAT SPEAKS NO WORDS Past	631 Of Sound CATHE
5	0	HEDRONS I NEED YOU	Manual (P)
6	0	JACK SAVORETTI WITHOUT	Dr Angels (Norg7)
7	4	JULIETTE & THE LICKS HOT KISS	(SITY) (SITY
8	7	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	Dunico ((ETIE)
9	3	THE PIPETTES JUDY Many	his Industries O/THO
10	0	FIELD MUSIC IN CONTEXT LARGE	his (adatries (VTHE)

'n	SLASE		SEL COLUMNICADO ASSESSADO
1	0	ALBERT HAMMOND JR YOURS TO KEEP	Rough Tradi ()
2	0	THE BLUETONES THE BLUETONES	Cooking Viryl 0
3	1	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Shirt N/TH
4	2	DANIEL O'DONNELL UNTIL THE NEXT TIME	Roselfed
5	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Coming (#776
ě	10	THE RACONTEURS BROKEN BOY SOLDIERS	32,09730
7	0	CHRIS DE BURGH THE STORYMAN	Edit
8	6	KATTE MELUA PIECE BY PIECE	Oranabas (
9	0	SENSES FAIL STILL SEARCHING	Vagrant CVTX
10	8	LOSTPROPHETS LIBERATION TRANSMISSION	Victo Nov I

К	DP 10 ROCK ALBUMS	
THISL	AST METIST TITLE	EASE ASTROMORE
1	TRIVIUM THE CRUSAGE	Rodrumer (U
2	1 EVANESCENCE THE OPEN DOOR	Wind Tip CARVI
3	2 MUSE BLACK HOLES & REVELATIONS	Heisum SWiamer Bloss (TEX)
4	3 EVANESCENCE FALLEN	Epic (TEX
5	LAMB OF GOD SACRAMENT	Epic (ARX)
6	RED HOT CHILL PEPPERS STADIUM ARCADIUM	Warner Brothers (TEX
7	4 MUSE ABSOLUTION	Teste Moda Lid Milastic (TEX)
8	7 WOLFMOTHER WOLFMOTHER	Modular (U)
9	6 GREEN DAY AMERICAN IDIOT	Pageine (TE) 6
10 (SENSES FAIL STILL SEARCHING	Vayant (VTM)

Γ	TOP 10 JAZZ ALBUMS					
R	SLASI	ARTISTURE	LAREL LANS COLOUTER			
1	2	DIANA KRALL FROM THIS MOMENT ON	Verve d.t)			
2	1	NINA SIMONE THE VERY BEST OF	RCA (ARV)			
3	3	NINA SIMONE SONGS TO SING - THE BEST OF	Maria: Club Dolare (CO)			
4	5	MADELEINE PEYROUX CARELESS LOVE	Recording CCJ (U.S.			
5	4	MICHAEL BUBLE ITS TIME	Paperso (TEXI)			
6	9	RAY CHARLES THE DEFINITIVE	WSALITER			
7	6	MADELEINE PEYROUX HALF THE PERFECT WORLD	Sounder LCJ (Support)			
8	0	NORAH JONES COME AWAY WITH ME	Parliphone (I)			
9	7	NORAH JONES FEELS LIKE HOME	(Stue Note (C)			
10	8	NAT 'KING' COLE NAT 'KING' COLE	Baleard En (CZP)			

TOR TO CLASSICAL ALPUMS

		ARTIST HILE	CASEL ISSERVED TOO
	0	STING SONGS FROM THE LABYRINTH	Dretsche Grammophon (1)
2	1	SARAH BRICHTMAN CLASSICS - THE BEST OF	Angel (E
3	2	KATHERINE JENKINS LIVING A DREAM	DCS FE
4	3	BRYN TERFEL TUTTO MOZART	Deutsche Grammoghen (E
5	4	ALFIE BOE CLASSIC FM PRESENTS	Classic FM (March
6	5	PAUL MCCARTNEY EDDE COR MEUM	EMI Clears (C
7	6	KATHERINE JENKINS PREMIERE	OCHII
8	7	THE CHOIRBOYS THE CHOIRBOYS	OCHE
9	15	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Decca (II
10	8	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Venture (E)

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