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In this week's issue: Report backs Music Council;
Focus on PR and plugging Plus: the charts in full

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Piers Morgan writes

MUSICWEEK



Consultants' report points way forward with in-depth look at models for set-up and funding

Study backs Music Council

Government

by Robert Ashton

The industry's long-term ambition to establish a "Music Council" to engage effectively with government has moved several steps closer with the publication of a report proposing two organisational models.

Consultants Olsberg/SPI have concluded months of deliberation with more than 50 industry organisations and senior executives such as Aim chairman and CEO Alison Wenham, EPI executive chairman

Peter Jamieson and EMI Group chairman Eric Nicoli by delivering the 48-page Feasibility Study For A Music Sector Representative Body.

The report, which was commissioned by the Music Business Forum, follows many years of lobbying from various sectors of the industry for the music industry to have an all-encompassing representative body to provide a single voice to government. This view has been largely backed up by the findings of Olsberg/SPI, which say, "We believe that there is a unique opportunity in the UK to create a body which not only informs gov-

ernment cogently and clearly on the strategic needs of the commercial sector, but which also is able to build on the strengths of the industry to create a coherent vision for UK music in the 21st Century."

However, out of four models considered in the report, it rejects the option of retaining the Music Business Forum as an informal body or another possibility of creating a non-departmental public body (NPDB) similar to the Film Council. This leaves two options: ■ having a formalised MBF, based on the existing MBF but fully funded; or

■ creating an executive organisation with an executive staff empowered to take the lead in policy development and implementation.

The study's conclusions were greeted warmly by many senior industry executives, including Alison Wenham, who backs an executive organisation. She says, "The MBF has always been a group meeting on goodwill, but it has no organised mandate."

Eric Nicoli adds, "We are fortunate that our industry is vibrant, diverse and entrepreneurial and inhibited by strong, passionate, independent, articulate individu-

als who are fiercely competitive. A natural consequence is that the industry does not always speak with one voice. It would certainly help the whole industry if we could communicate more effectively and in a more co-ordinated way on the big issues which unite us."

However, some executives privately concede that there is still a long way to go before industry consensus and commitment is reached to fund and establish any new music industry body. That debate starts on November 2 when the MBF meets to discuss the study. robert@musicweek.com



Chart shows in Sunday shows in battle

The commercial radio sector is aiming to take on the Radio One Top 40 with a relaunched Hit 40 UK chart programme p6

Universal surges ahead of rivals

Massive albums from the likes of the Scissor Sisters helped the major extend its lead in the Q3 market shares p8

PR companies keep it local

Online promotion and exposure in the regional press are becoming an important part of the PR mix p9

Schools campaign gets top marks

Matt Willis is among the favourites to top the inaugural Schools Top 10, which will be broadcast next Tuesday on Capital Radio and GCap's 38 One Network stations as the conclusion to this year's inaugural National Music Week.

In the My Music initiative, 1.3m students at schools taking part in National Music Week have each been given a voucher redeemable for a single by one of 10 participating acts. From this the Official Charts Company will compile the Schools Top 10. Willis played an active part in National Music Week, including performing at the event's launch last Monday at HMV's flagship

store in Oxford Street. It led into a non-stop week of education and promotion of music's unique value and diversity. Era chairman and HMV UK & Ireland managing director Steve Knott got proceedings underway at the Monday lunchtime event, addressing a crowd of shoppers and students from Pimlico School and Twyford Church Of England School, who had made their way

to Oxford Street for the event. Knott says the aims of the project are mainly educational, with commercial considerations coming second. "It's mainly about raising awareness and sharing the passion of music in all its different genres," he says. "We've got a fantastic cross-section of acts on board and I'm really excited about it." ● More coverage, p3

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Digest

Don't expect USB to be an all-powerful format in 10 years' time' - Editorial, p12

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

Apple's profits soar by 27%

Apple has issued a strong set of fourth quarter results, indicating a 27% rise in profits. It warns that the results may be subject to pending readjustment of historical figures, as a consequence of an ongoing investigation into improper accounting of stock options. Fourth quarter revenues for the firm reached \$4.84bn (£2.59bn), for the period ending September 30, with profit rising to \$546m (£292m).
British Music Rights is linking with education charity Young Enterprise to develop a QuickStart Music Programme. p4
The legitimacy of Russia download site Allofmp3.com continues to be questioned, with a Cross-Sector alliance of music industry representatives last week issuing a four-point challenge, demanding it justifies its claim of legality.
Island Records is to release the next Keane single on a USB stick. p4
The IFPI has launched simultaneous campaigns in 17 countries to crack down on illegal file-sharing. More than 800 new cases in 17 countries have been announced.

Beggars chairman Martin Mills and MP Tom Watson.
Bertelsmann has established a venture capital fund of £50m (£33m) under the name Bertelsmann Digital Media Investments (BDMI), and a Luxembourg-based company to execute and house the BDMI investments. Former Random House and Random House Ventures LLC president Richard Sarroff has been named president of BDMI.
A BPI investigation into charity website www.ethicaldownloads.co.uk revealed that the site is not licensed to sell digital music in the UK. The site has been encouraged to find a legitimate supplier of music content, which has been cleared by UK labels and publishers, or face closure.
The Musicians' Union will unveil an industry report entitled 'Status Quo?' this Thursday, in association with the British Academy of Composers and Songwriters. The event takes place at 9.30am at London's Royal Opera House.

of government affairs has, in tandem with EMI Group chairman Eric Nicol, been instrumental in helping the company maintain a voice at the highest levels of government.

Exposure

Oasis up for top Brits award



Oasis: outstanding contribution award

Oasis are to pick up the award for outstanding contribution at next year's Brit Awards. The band, who have already been the recipient of four Brit Awards, for best British breakthrough act in 1995, and for best British album, group and video in 1996, will perform at the awards which take place on February 14 at London's Earls Court.
Organizers of the UK Hall of Fame have confirmed that Bon Jovi and James Brown are to be inducted while singer-songwriter James Morrison will perform a tribute to inductee Rod Stewart. The line-up will also include Brian Wilson and his band performing live, and singer Steve Stone and his longed Pat LaBelle performing two of inductee Dusty Springfield's greatest hits.
Apple Corps Ltd/EMI Music will release the Beatles Love album on November 20 in 5.1 surround sound and stereo.
This year's Q awards nominations have been announced, with acts such

People

Music lawyer chokes to death

US music lawyer Barry Menes, who worked with artists such as Phil Collins and Genesis, died after choking on a piece of meat in an LA restaurant on October 8. He was 57. His funeral took place at Mount Sinai Memorial Park in Forest Lawn cemetery on October 12.
IPC Ignite! - the publisher of *London, Miami and Uncut* - has appointed Anthony Thornton as editor-in-chief. In the new role, former NME.com editor Thornton will report to Ignite! director Kevin Heery.
EMI's lobbyist and policy advisor within Westminster and Brussels, Sara John, has decided to exit the company at the end of the year. Over the past four years the vice president



The Ramones: CBGB veterans

Legendary rock club CBGB hosted its final gig last week, following a 23-year residence in downtown New York. Patti Smith performed a closing night show at the venue, which helped the careers of acts such as Blondie, The Ramones and The Talking Heads.
eMusic, the independent music download site, has recruited 20,000 subscribers since its launch in Europe on August 10.
EMI Group is expecting a decline in its half-year revenues. Underlying profits before tax is expected to drop to £27m, although the group says that a strong second-half release schedule, with releases from artists such as Joss Stone, Norah Jones, All Saints and Robbie Williams, should put it back 'on track to deliver results in line with expectations for the full year'.
HMV is ramping up its Christmas campaign. p5
Details of Beyond The SoundBytes, a one-day conference focusing on the future of the music industry, have been unveiled by organiser MusicClarity. The event, supported by Music Week, will take place on November 15 at the Foreign Press Association building in London, and will comprise four panels sessions. Speakers will include



Danson Albarn has signed a long-term worldwide publishing deal with Chrysalis Music for all future works, including the next Gorillaz album. The deal starts with the release of *The Good, The Bad And The Queen* album in January 2007, which has been recorded in partnership with former Clash bass player Paul Simonon, ex-Verve guitarist

Simon Tonon and Higgara's Tony Allen on drums. Chrysalis Music Division CEO Jeremy Lascelle says Albarn is at the top of his game. 'The wealth and diversity of his output over the past few years puts him up there with the very finest British songwriters', including signings to Chrysalis, including Cee-Lo and Thom Yorke.

As U2, Red Hot Chili Peppers, Arctic Monkeys and Lily Allen vying for the accolades. The show, which takes place on October 30 at London's Grosvenor House Hotel, will be hosted by Jonathan Ross.
Mobile firm 3 is launching an advertising campaign to support the launch of its new web and mobile-based download platform, including 30-second TV ads, followed by an outdoor billboard campaign.
The World Music Awards will be held in Lorient, France this time since launching in 1989. The show, taking place at Ears' Court on November 15, will be syndicated to TV stations worldwide. Channel 4 will air the show a week later.

Show here

MTV in deal with Chinese website

MTV has struck a deal to supply Chinese search engine Baidu.com with TV and music video content. The site is reported to be the most-visited site in the world, outperforming both Google and Yahoo in its home territory. MTV will supply Baidu with 15,000 hours of content.
EMI has re-signed Sean 'Diddy' Combs to a new long-term agreement, signing his Bad Boy Music Publishing imprint into the deal. Diddy has been signed to EMI for 12 years, and during that time has released 10 albums.
Music venue owner and promoter AEG has acquired a majority share in Marshall Arts. p4
MTV is to supply BT with music programming and content for its on-demand TV channel BT Vision, which launches this autumn. Customers will be able to access the channel by purchasing a Philips set-top box for a one-off fee.
MusicBridgeway has signed a deal with MSN UK and France to become its exclusive provider of music videos from EMI and independent labels. The project is advertising-funded, and will feature independent music video content alongside EMI's digital music video catalogue.
Universal Music has teamed up with software company World Wide Electronic Broadcast Network to launch an internet broadcast channel, which can be accessed through a free download plug-in.
All UK major labels, with the exception of EMI, have reportedly bought small stakes in video sharing site YouTube. Sony BMG, Universal Music and Warner Music negotiated the deals as part of video and music licensing deals shortly before YouTube's £1.65bn (£870m) sale to Google.
Correction: In an article we published last week, incorrect information was printed about the songwriters and producers who collaborated with the All Saints on their forthcoming album, Studio 1. The album was in fact the work of collaborations between the All Saints and Rick Nowels, Greg Kurstin and KG.

More music education to reach school kids, as organisers plan next event

School kids give thumbs up to National Music Week

Education

by Ben Cardew

The Secretary of State for Education has given his backing to plans for an enlarged National Music Week in future years.

Alan Johnson MP made the comments as he paid a visit to Pimlico School in west London last Thursday as part of the week-long educational initiative, which aims to re-engage school children with the traditional music industry.

The MP for Kingston Upon Hull West and Hessle said that National Music Week, jointly organised by Era, the BPI and the Government-sponsored Music Manifesto, was "of huge interest" to him and there was scope for it to expand.

"The scope this year is quite big,

The scope this year [involves] 1.3m children. We are keen to involve as many schools as possible

Alan Johnson, Education Secretary

with 1.3m children," he said. "We are keen to involve as many schools as possible. I am sure that it can be increased."

He added that the extended school programme – under which schools open for longer hours to support extra-curricular activity – would help to encourage the learning of music among school kids.

In addition, Johnson spoke passionately about the importance of teaching music in schools. "There is a clear link between music and educational achievement," he said. "It engages children so that they are



National Music Week: (Above) Mylene Klass (centre) goes back to school as National Music Week ambassador; (Below) the Education Secretary Alan Johnson (left) greets musician Seth Lakeman

more attentive and they have more reason to attend school."

Johnson's comments were mirrored by Era chairman Steve Knott, who spoke at the same event. Knott said that National Music Week, which had Mylene Klass as its ambassador, was "a unique collaboration between education, the music industry and retailers". "We are delighted that it has come together and captured the imagination of the country," Knott said. "We are delighted and hope it will run for years and years."

Ahead of the school visit Knott

told *Music Week* that he was looking forward to next year, when the aim would be to extend National Music Week beyond England to Wales, Scotland and Northern Ireland. Organisers are seeking a sponsor for next year's event.

BPI executive chairman Peter Jamieson also spoke at the Pimlico School event and Seth Lakeman and Soweto Kinch played live. Both artists are part of National Music Week's My Music initiative, in which students can redeem a voucher in exchange for a single from one of 10 participating acts.

Sales of these will go towards the first Schools' Top Ten, due to be unveiled next Tuesday (October 31). The Official Charts Company, which is compiling the chart, is deliberately not making available any midweek sales figures for the countdown as it does for its main singles and albums charts in a bid to retain an element of mystery to the finishing order. However, retail reports suggest that L11 Chris and Matt Willis are early front runners to top the chart.

During the week, the My Music artists took part in activity in schools across England. Seth Lakeman re-visited his old school in Dorset. Betty Curve played a gig at the Redland High School in Bristol. Mr Skilz visited a school in Hull and Soweto Kinch held workshops in 24 schools. Other events included everything from staff busking to

The scale of the activity is scary. There is so much going on, so many schools and so much activity

Steve Redmond, BPI

DJ days and classical concerts.

"The scale of the activity is scary. There is so much going on, so many schools and so much activity," says BPI director of communications and development Steve Redmond. "The most striking thing is the schools are really getting into it. They are doing their own things."

The event ended last Friday with a closing ceremony at the Virgin Megastore on London's Oxford Street, featuring live performances from Trinity Stone, Soweto Kinch and Mr Skilz & His Crazy Girls.

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£90m to boost music education

The Government is backing the quality and depth of music education within schools with nearly £90m of funding over the next two years, following the launch of the second Music Manifesto report last week.

The independent 96-page report, which was delivered to UK ministers at a Westminster launch last Tuesday, has called for more than 50 recommendations to improve music teaching, including the creation of local "music education hubs". These hubs are designed to link the skills, experience and resources of the music industry, schools, musicians, music services, local authorities and voluntary and community organisations to offer comprehensive and consistent music teaching to children and students throughout the whole UK.

As part of achieving this, Music Manifesto recommends the creation of an online "passport" scheme, which will enable young people to gain recognition for their musical accomplishments in and out of school. It also urges that an urgent review is undertaken to identify new and sustainable funding for community musicians while the music hubs are created. Music Manifesto is also backing the new QuickStart Music Programme currently being developed by British Music Hub.

Schools minister Andrew Adonis welcomed the new report and pledged to provide £83m to music services and schools over the period 2007-8. Adonis says the number of primary school children learning an instrument has doubled since 2002.

The Music Manifesto was launched in July 2004 and is aimed at providing more opportunities for young people to deepen and broaden their musical interests and skills, and identifying and nurturing the country's most talented young musicians.

THEPLAYLIST

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

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FISH GO DEEP
FEAT. TRACEY K
The Clam & The Cause (Defected)
A standout vocal track that has been enjoying strong club play and looks set to cross over. (single, Nov 26)



JAY-Z
Show Me What You Got (Mercury)
The first single from Jay-Z's forthcoming album, *Kingdom Come*, was snapped up after it was leaked online last week. (single, Dec 4)



JUSTIN TIMBERLAKE
My Love (RCA)
The more we hear this, the bigger it gets. A brilliant single from Timberlake and the closest he's come to topping *Dr Me*. A silver single. (Nov 13)



EMILY HAINES
Doctor Blind (Last Gang)
The solo album from Metric's frontwoman will delight orbits. Currently without a UK home, Doctor Blind is a strong introduction. (online stream)



THE SOFT LIGHTES
Heart Made Of Sound (Modular)
Another choice picking from the indie label, The Soft Lightes are an LA four-piece fond of a good melody. (seven-inch single, Nov 26)



MISTY'S BIG ADVENTURE
Fashion Parade feat. Noddy Holder (Sunday Best)
Quirky indie-pop, accompanied by a funny video, which takes fun at a slew of UK talent. (single, Nov 13)



MADDELINE PEYROUX
I'm All Right (Rounder/UCJ)
A poorly named single considering Peyroux was considered missing at one point last year. Single. (Oct 23)



VANESSA HUDGENS
Come Back To Me (Angel)
The 17-year-old star of *High School Musical* emerges with an uptempo, pop hit that should establish her as a star in her own right. (single, Dec 1)



COLD WAR KIDS
We Used To Vacation (V2)
Emerging as a favourite from *Sun/W* and now signed to V2, they offer a classy EP, which hints at the strength of their debut album. (from EP, Nov 27)

QuickStart Music Programme to cover all bases

BMR to give students music industry skills

Education

by Robert Ashton

British Music Rights is bidding to encourage a raft of budding record business entrepreneurs within UK schools, through a new programme which taps into students' passion for music.

BMR is linking with the leading business and enterprise education charity Young Enterprise to develop the QuickStart Music Programme, which is aimed at giving school kids an understanding of copyright and helping them develop other skills useful in the music industry.

The radical new programme, which was given strong backing at Tuesday night's launch of the Music Manifesto (see p3), has been in development for the past nine months and follows the Government's recent requirement for schools to deliver enterprise education initiatives in schools for the equivalent of five days each year.

British Music Rights director general Emma Pike, says that she will also help to deliver the massive demand from 14- to 15-year-old students for music-related extra-curricular activities.

Through the QuickStart programme, designed by BMR after consultation with the industry, pupils will be encouraged to establish their own music enterprises such as a record label, music publisher, promoter company or management company, or a combina-



Pike: meeting demand from students

tion of those, with advisors from within the business on hand to provide advice on activities such as A&R, marketing and promotion.

Working in company teams of up to 10, students will take on the full spectrum of industry functions, including writing business plans, staging events and producing CDs. Through running the mini companies, it is hoped they will also explore current and critical industry issues such as contracting, royalty systems and the use of new technologies.

Also, by using a unique points system, which is currently being developed, and by tapping into the schools online music network NUMU, which enables young musicians to upload their own music for pupils to download, the mini enterprises will also be able to sign up talent, learn about the value of intellectual property and how to exploit it.

BMR's senior political advisor

Cathy Koester says each pupil will start off with an agreed number of points, which they will then use to buy up talent on NUMU. The price of that talent will be determined by how successful the singer/songwriter has been in the NUMU charts, based on how many pupils have listened to or downloaded their music. Eventually, it is envisaged that the music company enterprises could negotiate with enterprises from other areas, such as film and TV, to offer their students' songs to movies.

"They will reflect as closely as possible the relationships within the music industry that already exist," says Koester. "It will give them the basics on how to raise finance and copyright." She even hopes that a successful Young Enterprise-backed student company could convert to become a music group operating in the real world.

Koester says the project, which has already benefited from input and support from a number of key organisations such as the BPI, AIM and MMR, is being piloted later this year in selected schools with a further pilot to test the points system expected next year. She expects QuickStart to be ready for its national launch at the end of 2007.

QuickStart is the second major education initiative from BMR following its 2004 Respect: The Value Of Music notes, which were designed to help teachers plan lessons around the value of copyright and intellectual property.

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KATE NASH

Kate Nash has signed a worldwide publishing deal with Universal Music. The London-based artist concluded the six-figure deal last week and is now moving toward the recording of her debut album, which she will start work on in November, working with producer Paul Epworth.

Manager Ollie Slaney of ATC says that, despite extensive record label interest, her intention is to complete the album before signing a long-term recording deal.

"We want to ensure the best label is on board and there is no rush to make that decision at this point in time," he says. "Tip of the

GAST LIST: Management: Ollie Slaney, ATC Press: Rita Morley, six02 Publishing: Mike McCormack, Dougie Bruce, Universal Music Publishing: Regional press: Becky Hines, Daring, Marketing: Claire Britt, Rough Trade. Online: Leslie Glantz, Rough Trade.

hat to Dougie (Bruce) and Mike (McCormack) on giving her a great start."

Nash will release a series of limited-edition seven-inch singles on indie label Mosh! Mosh!, starting with Carroll's A Victim in January. The song was recorded in Iceland with producer Valgier Sigurdsson (Björk) on a recent songwriting trip.

Nash has created a buzz with a series of demos she posted online via her MySpace account (www.myspace.com/katenash) earlier this year, benefitting from top-level support from her pal Lily Allen, who featured Nash's profile in her own Top 100 Friends list.

Tip of the

SNAP SHOT



Island pushes Keane on memory stick format

Island Records is testing the water with a new format, to promote the latest single from Keane, which is released on October 30.

The format, an ultra-thin 512Mb USB stick manufactured by Kingmax, will retail in HMV stores only for £39.99 and be available as a limited-edition 1,500-issue run.

It will hold the third single to be taken from the band's Under The Iron Sea album, Nothing In My Way, which will also be available in the traditional CD, vinyl and digital formats.

In addition, the USB will hold the track's video, as well as a number of screensavers and web links.

The memory stick will be re-usable and presented in standard-sized CD packaging, with the stick shrink-wrapped to the sleeve artwork.

Island general manager Jon Turner says, "I'm delighted that Island Records are leading the way in embracing groundbreaking and innovative ways to deliver music to the consumer. The Kingmax SuperStick introduces a new

dynamic to the format business and could well become a standard music carrier in the future."

HMV's head of music Gary Roife adds, "HMV has always helped to pioneer the development of new formats."

This fits perfectly with our stated aim of giving fans the widest possible access to music and entertainment products across all platforms, however and whenever they wish to buy them—in-store, online and digitally."

Dominic Schweitzer, marketing manager for Codeprizm, which represents Kingmax in Europe, says that although the company is yet to pen any deals beyond this one with Island, it hopes the medium could become a regular method of music distribution.

"This is completely a developmental project," he says. "For the Keane thing, price wasn't really a consideration because we saw it as a one-off luxury thing. In terms of price, it depends really on the storage size of the device, but we are prices are coming down. But we are certainly hopeful that there will be more of these."

AEG buys Marshall Arts stake

AEG has taken a key step forward in establishing itself as a significant player within the live sector to rival Live Nation, taking a 49% stake in promoter/agency Marshall Arts.

Although Marshall Arts remains an independent company, the deal nevertheless allies AEG with a promoter and talent agency business whose roster has included Live Nation, taking a 49% stake in promoter/agency Marshall Arts, which is run by chairman Barrie Marshall, the deal provides the financial backing required to expand in the modern live industry, as well as access to AEG resources in the US, which

include some of the country's biggest venues, including the Staples Center in Los Angeles.

AEG is the second largest live music business in the world behind Live Nation, which has already built up a strong network of promoter business and also controls Wembley Arena. AEG opened its own promoter business in the UK a year ago, recruiting Rob Hallett, who was with Marshall Arts for 10 years before joining AEG—to run it. AEG Enterprises managing director Jessica Koravos says the company's strategy is different to that of its major rival, however.

"Rather than swallow up businesses in one super-group of promoters, we wanted to partner companies that we can work alongside and let them run their own enterprises," she says.

Koravos says Marshall Arts is

free to choose its acts to play in venues owned by other operators, but she believes that in London The O2 will be the preferred choice. "We hope to plan tours together and hope to maximise the use of our venues," she says. "But if our venue is available then it would be Barrie's first choice because it's the best venue, not because he has it."

Marshall, who is currently on tour with George Michael, says the deal follows a long relationship with the company. "We've enjoyed a good relationship with AEG, who are producing great tours, but not in any huge volume. We've able to remain independent and work with who we want to—we enjoy our good relationship with Live Nation—but we want to operate in the high-tech modern era, and that requires resources."

► 'Legislative sentiment needs to be matched by executive will'
- Viewpoint, p12



HMV goes on the offensive with Christmas campaign

HMV is extending its current Be Inspired Christmas, to deliver its biggest Christmas advertising drive to date.

The campaign, dubbed Be Inspired This Christmas, will include a TV advertising campaign featuring an animated Nipper, produced under the direction of Phil Dale, the lead animator on Tim Burton's *The Corpse Bride*.

HMV marketing director Graham Sim says the campaign will be promoted extensively in-store, online and in the digital arena across all key media channels, highlighting the range of gift offers and titles available at HMV.

"While this will be distinct from our ongoing Be Inspired activity, it will draw on some of its inspirational themes, where we will look to achieve a degree of emotional engagement with customers by way of promoting our brand authority and specialist credentials, particularly to gift buyers," he says.

The HMV drive forms part of an aggressive approach to Christmas by a range of retailers, who are beginning to outline their festive



HMV: biggest campaign to date

strategies, two months ahead of the crucial period.

In turn, Music Zone is relying on customer support to deliver strong sales in the run-up to Christmas. Managing director Steve Oliver says, "This Christmas we want to put real emphasis on having staff on the shop floor at all times," he says. "We are investing more hours than ever before on floor walkers. If you can make an extra five people out of 100 make a purchase, you will have a very good Christmas."

He adds that the company will be using mystery shoppers for the first time this Christmas, to help

maintain customer service levels. "The big thing is getting staff out there," he says. "I am a lazy shopper.

The shops I do go to I want to spend as little time as possible. A friendly face front of store can do wonders."

And Virgin Retail is expanding its student offer, with a new marketing campaign - Live A Better Student Life. The drive includes a card offering a 10% discount and is backed by in-store, advertising and online support.

The company has also recruited 50 student brand managers to work in key UK cities throughout the 2006/2007 academic year, signing up students to the discount scheme, promoting campaigns and helping with in-store PAs, and has created two student microsites - www.virginmegastudent.co.uk and www.virginmegastudent.ie.

Virgin Retail marketing and relationship manager Stephen Lynn says the company is targeting the student market, "in a big way". "Students make up around 22% of the overall entertainment market so they are consumers we need to take care of," he says.

A&R whos who set to flock In The City

by Stuart Clarke

The A&R community is this week gearing up for its annual pilgrimage to Manchester, where *In The City* will again commandeer the Town's smart venues for three nights of concentrated, unsigned talent.

Fifty-four unsigned artists will perform at this year's event, with the shows commencing on Sunday, October 29 and running through Monday and Tuesday night.

As the event enters its 15th year, it remains an essential date on the UK A&R calendar, both as a chance to see unsigned talent and for the networking opportunities it presents.

"The real strength of ITC is it offers the chance to see many people - lawyers, managers - in one place, normally in the bar," says A&M head Simon Gavin, who has attended the event since its inception. "It's very relevant and remains a great opportunity to see the buzz bands play live."

Over the years, ITC has seen plenty of talent grace its live schedule, providing early opportunities to catch bands including Oasis, Coldplay, Muse and The Darkness. Last year's performance by Orson was a vital stepping stone in their careers, with Universal Publishing offering the band a publishing deal soon after the band exited stage left.

Orson will again play a key part in this year's event, teaming up with iTunes for the opening show of In The City 2006. The band, who have enjoyed both a number one album and single last year, will perform a full set; a recording will be made available afterwards exclusively on the iTunes Store.

Orson's success is testament perhaps to the role In The City can play for international talent.

Australian artist manager Troy Barratt (who represents La Rocca and Tagged Cities Fly) will be attending for the third time this year with Australian group Old Man River.

"It's a costly exercise bringing an act from the other side of the world to the UK, so if it can be coupled with a showcase outside of the usual trappings and 'noise' of London, with a heavy industry attendance, then it helps justify the risk involved," he says. "From a UK-specific perspective it's still the most relevant industry conference an international manager could attend."

Co-founder Anthony Wilson adds that the panels are a core part of In The City's charm, pointing to some of this year's panels - Rough Trade founder Geoff Travis sharing the 10 songs which changed his career, in association with Elektra Records founder Jac Holzman - as being particularly outstanding. "It's the special panels that really make In The City unique," he says. "Nobody more completely encompasses both the show and the future than Jac Holzman; to have him is just going to be fascinating."

Around 2,000 people will attend this year's event and Wilson says the number remains stable year on year. "We get some people that drop off and return but we have never gone down the money-grabbing route of going for the wannabes. In The City is about the gonnabes," he says. stuart@msmusicweek.com

Artist: Terra Noveal (New York via LA)

Details: We recorded some Noveal's music on YouTube and the million of others, because we had a session with an excellent talent with which we're.

Management: Tom Fox (tomfox@msmusicweek.com)

Artist: Frankie King (Melbourne)

Details: Their first show last month attracted a strong A&A presence - a testament to just at which the industry now moves, particularly they have the talent to back their act.

Management: Jerry Vidani, City 13 (www.city13.com)

Artist: Old Man River (Sydney, Australia)

Details: The idea project of their label, Old Man River got rocky pop in the mix of genres in their prime. Rock/Pop and R&B are available for the world.

Management: Steve Barratt, Old Man River (www.oldmanriver.com)

Artist: Thomas Inman (Seattle, Berkeley)

Details: A young, well-known indie rock band assembled a phenomenal amount of folk-pop songs over sessions together in February this year. oldmanriver.com

Management: Steve Barratt, Old Man River (www.oldmanriver.com)

Artist: Whistling Tom (Melbourne)

Details: From the management (role of Elbow and 13 South), Whistling Tom acts a well-known rock act made for a single.

Management: Phil Gualandri ([+6131014131](tel:+6131014131))

Artist: Paul East (Oxford)

Details: Set in the Whistling in an old old Rock, Paul East's music is a well-known indie rock act with the sound of an indie band.

Management: Julian Pease, Rayburn Music (www.rayburnmusic.com)

TOP 10 REGIONAL STATIONS BY RAJAR MARKET SHARE	(%)
1. Real Radio	(9.5%)
2. Gaiety Radio	(8.6%)
3. 100.7 Heart FM	(8.0%)
4. 100.2 Century FM	(7.9%)
5. 100.7 Heart FM	(7.5%)
6. Gaiety Radio	(6.5%)
7. 100.7 Heart FM	(6.5%)
8. Real Radio	(6.5%)
9. 100.4 Smooth FM	(6.5%)
10. Saga 105.7	(6.4%)

8. Real Radio	(6.5%)
Yorkshire (5.7%)	
9. 100.4 Smooth FM	(6.5%)
10. Saga 105.7	(6.4%)

Revamped Hit 40 UK chart to challenge Radio One Top 40 countdown

Rivals in charts ratings fight

Radio

by Jim Larkin

A ratings battle has intensified on Sunday evening, with just 20,000 listeners expected to separate the Radio One Top 40 and Hit 40 UK chart shows following the relaunch yesterday (Sunday) of the commercial radio countdown.

The flagship Hit 40 UK chart has been revamped with new presenter Lucio, a stronger community feel and more opportunity for artist promotion. Empire's Big City Network has switched from broadcasting its own Smash Hits Charts to Hit 40 UK, giving Hit 40 a presence on 114 stations and an expected additional 600,000 listeners to take its total audience up to 1.95m. This would make it ahead of Radio One's chart show, which had 1.83m listeners in the quarter two Rajars survey.

In addition, a new chart has been launched for the commercial sector called the Fresh 40, which is

based on radio plays for dance and urban tracks. It will be broadcast across Galaxy and Kiss as well as smaller regional stations such as Juice and Fire. Along with The A List, an AOR chart broadcast by 64 stations in the 4pm to 7pm Sunday slot, the commercial sector's combined Sunday evening chart listenership is expected to tally 3.58m.

Radio One head of mainstream Ben Cooper, who oversees the BBC chart show, says the figures do not worry him. "It's a very cluttered and competitive market place and I welcome the competition. But there are other factors by which chart shows are judged, such as the fact the Radio One chart is the official chart and the one that goes down in the history books."

Cooper is also launching a significant new chart-related initiative from the BBC to be announced next month.

The battle between the chart shows comes at a time when interest in the charts is on a high thanks to the inclusion of digital data. This, says Hit 40 UK senior producer Simon Long, from independent production company 'Something Else', has made it an ideal time to relaunch. "Compared to the past, the charts are now more interesting and you have singles actually going up the chart. I think when all restrictions on digital releases are ended in January, things will be even more exciting still."



Corlett: string of opportunities

Century could face rebranding

GMG Radio's John Myers is weighing up whether to ditch the Century name, following his group's acquisition last week of two stations from GCap in a £60m deal.

The agreement, which gives GMG control of Century stations in the North West and North East, reunites Myers with the Century brand, as he launched the first such station in the North East in 1994 before adding two more to the group. All three were sold to Capital by owner Border Television in 2000.

Myers says that, despite the similarities of the two acquired stations to the Real stations in GMG's portfolio, there are no immediate plans to rebrand. "We haven't made a decision about whether to rebrand as yet," he says. "We're happy for the stations to carry on under the Century banner."

Myers also acted as a Century breakfast host while previously running the group, but he insists the

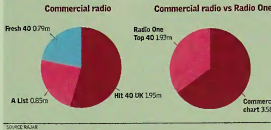
acquisition was based purely on solid business principles rather than his strong emotional ties to Century. "The emotion didn't kick in until we'd bought it," he says. "These are two stations which fit perfectly with the Real Radio format."

The deal moves GMG ahead of UTV to make it the fourth largest commercial radio group in the UK and it also means GMG has five of the 10 biggest regional stations in the country.

For GCap, the sell-off follows the enforced disposal in May last year of Century in East Midlands to Chrysalis Radio as part of regulators allowing the Capital-GWR merger to go through.

The group says the sell-off will allow it to focus on its previously announced intention of "building a strong portfolio of national brands and heritage local stations", while the cash will be used to reduce bank debt and pension scheme deficits.

Battle of the chart shows



Hit 40 UK managing director Rob Corlett also suggests the changes provide a string of opportunities for the music industry. "At the end of the show, we're going to play two big upfront releases, so that's a big opportunity for promotion," he says. "Also, throughout the show we'll be making recommendations for new releases, and if we have an interview with an artist like Justin Timberlake then we'll broadcast it across all three shows."

Long says the general aim of the Hit 40 UK relaunch was to create more of a community feel to the chart, with listeners invited to contact the show via phone, text or e-mail to give feedback on the records that are played. The introduction of Lucio - who has previously hosted shows on Xfm and Kerrang! and is now drivetime presenter on Capital Radio - is hoped to bring credibility in bringing the

new-look chart "closer to the music".

Listeners are also able to buy tracks through the Hit 40 UK website, which has links to iTunes and chart sponsor 'Woolworths' online stores. The website attracts 2m hits per month. The website is also produced by 'Something Else', which additionally runs a Hit 40 UK WAP service for Orange customers. A similar service is planned for the Fresh 40 chart.

Corlett, meanwhile, says there are no plans for further charts to be introduced. "I don't think we need more charts, because people have now got three different choices. We've got 190 radio stations broadcasting one of three charts and we can do things involving artist promotion that we never could before. We can have week-long events based around the chart show and it's now a very potent force."

Jim@musicweek.com

Radio digest

GCap stations await latest Rajar figures

- Third-quarter Rajar figures will be issued this Thursday with a strong focus again likely to be on London's commercial market, where former leader Capital Radio has been slipping to historically low positions of late.
- Xfm has launched its third nationwide search for the UK's best school rock band. The event promises to be even bigger than previous years, with the search running across the GCap brand's three stations in London, Manchester and Scotland.
- Figures released last week by the Digital Radio Development Bureau suggest **DAB radio** growth is on track to top 50% household penetration by 2010.



Douglas: to be honoured

- Radio Two and 6 Music controller Lesley Douglas will be among a dozen award recipients at this year's **Gold Badge Awards**, which take place on Wednesday at the Savoy in London. Also being honoured at the event, organised by the British Academy of Composers and Songwriters and sponsored by MPCS, is 6 Music breakfast show host Phil Jupitus.
- Television presenter **Kat Shoeb** has teamed up with former Kiss 100 breakfast show host **Bam Bam** to create a daily podcast.
- US satellite radio network **Sirius** has launched a service enabling subscribers to listen to 75 US stations no matter where they are in the world. The service costs \$12.95 (£6.50) but is currently only available to residents of the US.
- **Radio One** has secured its first video exclusive, streaming the promo for **Gnarls Barkley's** new single **Who Cares** from its website last Thursday 48 hours before general release.
- **GCap Media** is expected to confirm whether Birmingham FC managing director **Karen Brady** will take the job of **Capital Radio** chief in coming days. Discussions are believed to be at an advanced stage.
- **Xfm** has teamed up with the Red Hot Chili Peppers to stage an exclusive free gig for radio listeners across all of the brand's stations. The live concert will take place at the Roundhouse in Camden, London on November 22.
- **'Something Else'** has appointed its first commercial director with the recruitment of **Jeremy Phillips** who joins from **City AM** where he was sales and marketing director.

Former Xfm chief to launch own venture

Former Xfm programming chief **Andrew Phillips** is quitting his job as head of commercial programming at UBC to launch his own multi-platform entertainment company.

Phillips, who joined UBC from Xfm in June 2004, will unveil full details of the new venture next month after serving out his notice, but reveals it will cover the worlds of music and entertainment and range from programme production to artist management.


"I'll be doing things right across the board," he says. "I'm ready now to go full throttle and have got a great team behind me and we'll be creating everything from mobile to podcasts to even high-definition streaming, which is really exciting."

During his time at UBC, Phillips has worked on a number of high-profile projects, including being executive producer of the 4pm to

7pm **The A List** show, which is broadcast to 64 commercial radio stations. He also works on the weekly **Popworld Radio** show, which goes out via **channel4radio.com** as well as handling unsigned artist initiative **Popworld Promotes**, which now has around 1,800 acts signed up. While at Xfm, where he spent four years as programme controller until he left in November 2003, he oversaw a roster of talent including **Zoe Ball**, **Christian O'Connell**, **Ricky Gervais** and **Zana Lane**.

Given the way the sector he works in is developing in terms of different platforms and opportunities, Phillips believes now is an opportune moment to step out on his own. "Not only are our own brands, but I think individuals who are skilled in media should basically see themselves as a brand, too," he says.

UK MUSIC HALL OF FAME



ALEXANDRA PALACE, LONDON
14TH NOVEMBER 2006

James Brown. Bon Jovi. Brian Wilson. Joss Stone. Patti La Belle. James Morrison. Wolfmother. The only place you'd expect to see all these artists is in someone's CD collection. Right? Wrong.

UK Music Hall Of Fame proudly honours the greatest legends of all time. On 14th November 2006, Dermot O'Leary will introduce the most influential talent of the past 50 years, along with live tributes from current artists. Think of it as the best music compilation ever.

And if that wasn't enough, there's an exclusive industry rate. If you fancy going large, ticket packages are also available including, red carpet entrance, seats among the stars and unrestricted access to the after party with a complimentary bar.

Contact Keith Prowse for more details
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 **initial**
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FIGURES REFER TO QUARTER THREE ALBUM SALES; SHADE, HIGHLIGHTED FIGURE REFERS TO CHANGE COMPARED WITH PREVIOUS QUARTER

POLYDOR

10.3% (+41.1%)

Snow Patrol, Scissor Sisters and James Morrison dominate on albums

COLUMBIA

8.5% (+14.9%)

A new Kasabian album and Billy Joel best of lift Columbia's far below

RCA

8.2% (0%)

RCA matches quarter two total in the likes of Christina, Pink and Shakira

WARNER BROS

6.3% (-22.2%)

Muse hit big, but decline against Chili Peppers-dominated Q2

MERCURY

6.1% (+22.0%)

Razorlight's second album among the quarter's biggest sellers

Dominant major extends market leadership after bagging quarter three's top three albums
Universal surges ahead of rivals

Market shares

by Paul Williams

Universal's own magnificent seven rode into town in quarter three, vanquishing all before them.

Highlighting a remarkable run by the major with fresh, UK-acquired talent, the combination of Snow Patrol, Scissor Sisters, Razorlight, James Morrison, The Feeling, Keane and Orson sold more than 2m albums in the period, to give Universal its biggest control of the sector since the end of 2004.

All seven acts are UK-signed and either on their first or second albums for Universal, individual selling strongly enough in the quarter to finish among the period's 20 biggest sellers. Three of the acts – Snow Patrol (Eyes Open), Scissor Sisters (Ta-Dah) and Razorlight (Razorlight) – supplied the quarter's three top artist album sellers, and were only outsold over the three months by the latest Now! compilation, itself a joint venture involving Universal. Thanks to Snow Patrol, Scissor Sisters and others, Polydor grabbed the top company spot for albums with a 10.3% share.

Besides Universal's seven UK

Q3's Top 10 singles

1. SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (Epic)
2. LILY ALLEN Smile (Regal)
3. SCISSOR SISTERS I Don't Feel Like Dancin' (Polydor)
4. RIHANNA Unfaithful (Def. Jam)
5. JUSTIN TIMBERLAKE SexyBack (A&M)
6. CASCADA Everyday We Touch (Arista)
7. CHRISTINA AGUILERA Ain't No Other Man (RCA)
8. ROOGE TRADERS Voodoo Child (Arista)
9. CHAMILLONNAIRE FEAT. KRAVITZ Bone Rider (Universal)
10. CASSIE Me & U (Bad Boy)

SOURCE: SPIN/IFPI/IN CHARTS COMPANY

signings in the quarter's Top 20, Rihanna ranked in 17th spot, with a G1a Like You for the major, while another five of its releases finished between positions 21 and 40, including The Fratella, Nelly Furtado and Pussycat Dolls.

It added up to a 31.4% album market share for Universal, stretching its lead over the rest of the market to 12.2 percentage points. In one week, Universal claimed 58.1% of the artist albums market.

The story was a similar one on singles, with Universal grabbing an unrivalled, though declining,

Q3's Top 10 albums

1. VARIOUS How That's What I Call Music: 64 (EMI Virgin/UMTV)
2. SNOW PATROL Eyes Open (Fiction)
3. SCISSOR SISTERS Ta-Dah (Polydor)
4. RAZORLIGHT Razorlight (Vertigo)
5. MUSE Black Holes & Revelations (Helium 3/Warner Bros.)
6. THE KOOLHAUSE Inside In/Inside Out (Virgin)
7. JAMES MORRISON Undiscovers (Polydor)
8. LILY ALLEN Alright, Still (Regal)
9. KENA SIMONE The Very Best Of (RCA/OLJ)
10. VARIOUS Clubland 9 (ARTWORK/UMTV)

SOURCE: SPIN/IFPI/IN CHARTS COMPANY

33.9% share. While Universal's share slipped slightly from 34.9% in quarter two, runner-up Sony BMG's rose from 19.6% to 23.5%, its best score of the year to date. Its enduring hit, Hips Don't Lie by Shakira feat. Wyclef Jean, was the quarter's biggest seller, having clocked up five non-consecutive weeks at number one and helping RCA to claim more than 12.2% of the market.

In the digital singles sector, Sony BMG sharply closed the gap on Universal, having been 15.3 per-



Snow Patrol: helped boost Universal

centage points behind in quarter two – the first period in which download market shares were made available. This time it found itself 11.6 points behind, with Universal claiming 33.5%, Sony BMG 22.1%, Warner 14.2% and EMI 14.1%. The highest-ranked independent, the Beggars Group, was the only indie to claim more than 1% of the market (0.1%).

Like Universal, Sony BMG could also point in the albums market to some genuine homegrown successes such as Kasabian, The Zutons and Sandi Thom, but it

independent market
Source: OCC

ALBUMS
M&M 14.5%
Sanctuary 7.3%
Beggars 6.7%
Demon 5.7%
V2 5.2%
The above shows share of

more heavily relied on US talent, including Christina Aguilera, Pink and Justin Timberlake to lift its share to 19.2%.

EMI slipped from second to third place on albums in the quarter, with a 16.8% share, as The Kooks' Inside In/Inside Out finished as its top seller for a second successive period. In a repeat of quarter two, it ranked as the sixth biggest seller of the period, adding 333,581 sales. It was joined at number eight in the quarterly Top 10 by Alright, Still by Lily Allen, who also claimed EMI's biggest single of quarter three, with her chart-topping Smile (second biggest seller).

Warner, in fourth place on albums (13.3%), welcomed back Muse in quarter three as the band's Black Holes & Revelations sold 353,702 units to rank as the period's fifth biggest album.

Having had quarter two's top selling single, The Bachelors' Crow, Warner was always going to struggle to match its performance in the next quarter on singles and so it proved, with its share slipping from 17.7% to 12.4% as EMI overtook it to claim third place.

Among the independents, the growing domination of digital in the singles sector appears to be continuing to hit their collective market share. Although slightly up on the 16.9% claimed in quarter two, the indie's 17.4% stake achieved the following quarter it is still significantly down compared to last year when the market share calculations were based only on physical sales. Then, its four quarterly totals for 2005 were, respectively, 20.4%, 24.8%, 22.7% and 24.3%. Its decline is even more evident in the digital-only market where it claims only an 11.1% share, although 5.0% of the market here is not attributed to anyone because of a lack of data information received by the compilers.

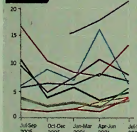
Out of all that, All Around The World finished as the top indie singles player with 2.2% of the overall market, while Ministry remained top albums independent.

With Universal at one stage claiming nearly 60% of the artist albums market, the gap between the biggest and the smallest grew bigger than ever in quarter three. And, with Universal in the first week alone of quarter four managing 269,946 sales for its new chart-topping Killers album and having two other albums in the top four, that situation is unlikely to change any time soon.

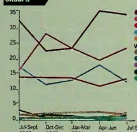
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Singles

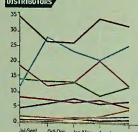
COMPANIES



GROUPS

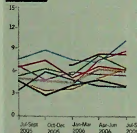


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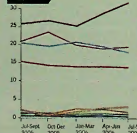


Albums

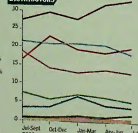
COMPANIES



GROUPS



DISTRIBUTORS



Companies are increasingly turning to independent and local media to promote established and new acts, writes Anita Awbi

Return to grassroots publicity



When a band hits the cover of the *NME* or appears on *Late...* With Jools Holland, it may seem that months of hard publicity work has finally paid off.

But, while such exposure can propel an artist into the big time, freewheeling round the national media is not a prerequisite for an artist's longevity.

Often, in the chase for the ultimate front cover or national TV appearance, regional press and grassroots promotion is overlooked – and with it the building blocks for a successful and enduring PR campaign.

Many acts, from Lily Allen and The Fratellis, through to the Arctic Monkeys and The Darkness, have relied heavily on grassroots marketing, online networking and word-of-mouth promotion to kick-start their campaigns. And, with the rising influence of Web 2.0 social networking websites, the e-zine explosion and a regional magazine revolution, all-inclusive PR campaigns are more important than ever before.

A prime example is Columbia's priority breaking act Lorraine, who are currently being bolstered through viral marketing campaigns and online exposure. The act's marketing team is investing heavily in building up an organic fan-

base ahead of the band's album release in early 2007. Their mailing list has swelled to 30,000, as the band tours extensively round the UK. Regional and student PR specialist Renegade is on board to make it happen.

Renegade director Chris Smith says, "With Lorraine, we were there from day one. They have hired us to back a 25-date tour and build up their fanbase. We have had a street team for a long time now and we've enough experience to know it's great for some bands and not for others."

Through regional and student press and database management, Renegade is creating country-wide excitement for the Norwegian act.

"For us, it's all about record labels that support a band for the duration of an album campaign, and don't get the jitters after one single and drop the band," Smith adds.

Just a small handful of acts dive straight into national radio and press and many national record labels are starting to realise it may be risky to only centre a new band's promotional campaign on the media big names.

Infected PR's Mike Gourlay says, "What we are finding with the bands that do big straightaway is, where do you go next? If you can maintain a

national level then you're laughing. But there's no foundation to that, no real longevity to the fanbase. People may like the record but not the band. Grassroots campaigning creates longevity and a real fanbase."

Although it is widely accepted that regional PR is the only avenue for many up-and-coming artists, many established artists releasing follow-up albums would also benefit from regional and student media coverage.

In recognition of this, Warner's imprint Maverick Records engaged student press aficionados Renegade earlier this year to oversee Madonna's local media push. Renegade worked with student press and radio to re-introduce Madonna to the campuses after a 15-year hiatus and, considering there are around 4m students in higher and further education in the UK at the moment, this was a smart move.

Ian Cheek, of Leeds-based Ian Cheek Press, says that, in each individual area the regional and student press is far more important than the national press in creating a buzz around a touring band or album release. "Collectively no," he says, "but for each area in turn they are indispensable."

"If I'm honest, the London-based music industry does not perhaps understand or appreciate the regional press. They undervalue it. In fact, I think when the London-based music industry refers to local press as smaller press, it is missing something. In most towns, there is press which is doing really well, producing glossy magazines and weekly papers that are widely read."

So, while regional and internet PR is being embraced, many companies remain ignorant to its true potential. Contrary to general industry consensus, local papers and magazines can be instrumental to a successful PR push.

Having been in the business for 10 years, Gourlay prefers the dedication and local buzz of regional PR. He says national labels and larger artists generally like to tick the box that says the regional press has been handled, leaving them free to get on with the more high-profile end of the campaign.

"In fact, a lot of labels pay scant attention to regional press," he explains. "But that's a fallacy. If a band is doing 30 dates regionally, why don't they put the effort in? It works like a snowball effect. I think there are so many bands that go out there ill-prepared and they're playing to two men and a dog. But there's so much more that can be done."

You need look no further than The Fratellis to see the benefits of a strong regional presence. Having toured their native Scotland extensively, being covered by *The Daily Record* and aired on regional radio, the band worked up a flurry before ever stepping foot in London. The result was that, in their debut album's first week on the chart a month ago, 16.1% of Costello Music's 71,000 sales came from Scotland; the album finished as Scotland's biggest seller of the week, outselling the week's UK number one by Justin Timberlake, which shifted just 7.6% of its sales north of the border.

Unlike the national media machine, local and student press perform a public service function within local scenes, creating communities and generating sizable live music audiences – which ultimately translates to album and single sales. And peer-to-peer websites can offer an important platform to engage with the public on a more personal level, too.

Panama PR has concentrated exclusively on regional newspapers, magazines, student publications, websites and fanzines for a decade, and insists that anything outside London is their shout. Director Rob Kerford believes regional promotion is routinely underrated.

"It's basically what drives the industry in some respects," he says. "From our point of view, it's not

Building regional appeal: *Fat Controller*, *Fused* and *AU* magazines are reaching areas that other titles cannot access

When we started, the business was very London-centric and it was hard to get the interviews, but we've been able to build it up since then

Dave O'Coyle, *Fused* magazine

Allen leaps from MySpace to new queen of pop

Parlophone's campaign for Lily Allen during the third quarter has cemented her transition from MySpace superstar to Britain's newest queen of pop, with platinum-selling debut album *Alright, Still*, and first general release single *Smile* going to number one.

Debuting at number 13 on the combined singles chart through downloads alone, *Smile* jumped 8-1 on the radio airplay chart in its first week, and remained there for five weeks.

To coincide with the general release of *Smile* on July 3, while motivating her strong online fanbase, Parlophone launched a multi-channel online campaign, including a website, blog and Wap site. Keeping digital at the core of Parlophone's campaign, the website was designed to capture Lily's "personality and vibrancy", offering fans access to exclusive mix tapes, breaking news, blogs, free MP3 downloads and video footage.

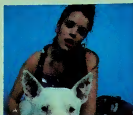
"With this campaign we ensured that Lily remains true to her online roots and her success through MySpace," says Parlophone's digital media

manager Dan Doncombe. "With nearly 40,000 friends, MySpace is one of the most important, direct and targeted promotion platforms we have."

Alongside the website, Lily Allen's Wap site became the first loyalty-based Wap fan club in the UK, offering an interactive platform with a wide range of mobile products, both commercial and promotional. Through Wap, users could enter competitions to win gig tickets, customised Nike trainers and a Chopper bike.

The site also contains viral elements, including a "send to a friend" function, and the opportunity to download messages from Lily. In an integrated campaign, the Wap site was promoted with a call to action on all Lily Allen releases, posters, stickers, website, MySpace and point-of-sale.

Following the mounting internet buzz since Lily's MySpace page was launched last November, Parlophone's director of press Murray Chalmers says the press campaign fell into place. "It started quite naturally, because a few press people picked up on her



Lily Allen: campaign aimed to ensure new artist remained true to her online roots

from MySpace. It was really unusual, because I didn't call people, I just sat back and let it happen."

As early as March, the broadsheets had run interviews with Lily, so the summer months were all about targeting *i-D*, the fashion and music press, and widening her appeal.

"It was a national campaign, we didn't do much regional stuff as we started off really high. We decided what we wanted and we got pretty much all of it. I don't think there was a problem," explains Chalmers.

"She is doing regional now because she's touring. But with Lily, because it happened so quickly, we did national straightaway."

forgotten about and a lot of people do see it as important, but sometimes we find we're on the bottom of the pile with the bands and get interview time after all the nationals and radio have had their pick."

The calibre of regional press has increased 10-fold and, with many regional PR agencies offering a full tailor-made package crossing into retail, live entertainment, radio and press promotions, there is no better time to broaden the traditional PR campaign circuit.

Fat Controller, a new national student magazine produced in the North East of England, has been born out of editor Douglas Bell's belief that student press can deliver audiences that are both attractive to advertisers and can engage people in the regional and national music scenes.

"The student market has been crying out for a national magazine for years and we're filling an enormous gap in young consumer media," says Bell. "Students make up a huge proportion of the music industry's market and it's amazing to think that a vehicle for PRs and advertisers to reach this core audience has only just arrived."

Student press works right across the board, with such a diverse demographic becoming students in modern society. But this doesn't mean that all record companies are running to exploit this new vehicle.

"We're working very closely with EMI in particular, but some of the other labels should be paying a lot more attention, as there's simply no better way of targeting 18- to 24-year-olds," says Bell.

Fat Controller is a glossy magazine with a solid readership and high editorial standards and it is not alone. The new wave of regional and student

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press is gaining momentum and the quality is high. Most UK cities now have competing glossy full-colour magazines with features, reviews, listings and beautiful photography and design.

One such Birmingham-based publication, *Fused*, has recently been snapped up for distribution by Borders bookshop chain and is now sold throughout the UK. *Fused* editor Dave O'Coyle says, "We don't see ourselves as so regional any more. *Fused* doesn't look like a typical regional magazine."

"When we started, the business was very London-centric and it was hard to get the interviews, but we've been able to build it up since then," says O'Coyle. "We'd be ringing up the London-based PRs, but now it's the other way around."

The aspirational quality of local press is, in turn, being picked up by regional-focused PRs, who are on the look-out for innovative avenues to publicise established and upcoming bands. And this, in turn, may tempt national labels and artists.

Renegade's Smith believes record companies are starting to see the value of regional promotion. "They're now realising that the *NME* is such a huge spot, so we start by helping the labels take it to the first base. We are the fist rung on the ladder," he explains.

For Renegade, every campaign is different. "We have a huge database of people to work with, so we select the right ones to work with for each artist," says Smith. "Everything is handpicked and well targeted. It is this which he says makes regional press more cost-effective.

Record labels forgetting about regional press may be missing the chance to re-engage with the music-buying public on their level, it seems.

Scissor Sisters dominate Q3 figures

The Scissor Sisters' dominance of the early autumn is underlined clearly by the Q3 airplay figures, which shows *I Don't Feel Like Dancin'* gathering 20% more audience than the number two track, *You Give Me Something* by Polydor stablemate James Morrison. Morrison's support from regional stations is underlined by the fact that his 561m audience came from 27% more plays than the Scissor Sisters.

This was not the highest plays tally of the quarter though, that honour falls to Pink's *Who Knew*, which gathered 428m audience from 24,199 plays – incredibly, then, every one of Pink's plays was worth 17,700 listeners. This compares to 36,300 listeners for every one of the Scissor Sisters plays and 24,100 listeners for every one of James Morrison's plays.



Top two acts: (left) Scissor Sisters, (right) James Morrison

Top 25 airplay hits of Q3 2006

ARTIST Title (Company)	Plays All (000)	National/Regional	Promoter
1 SCISSOR SISTERS <i>I Don't Feel Like Dancin'</i> (Polydor)	18,447	649,172	Polydor/Polydor
2 JAMES MORRISON <i>You Give Me Something</i> (Polydor)	23,349	561,742	Polydor/Polydor
3 LILY ALLEN <i>Smile</i> (Gepac)	21,044	551,326	Parlophone/Parlophone
4 THE KOOKS <i>She Moves In Her Own Way</i> (Virgin)	21,125	465,611	Virgin/Virgin
5 THE FEELING <i>We Haven't Been Loving</i> (Island)	12,842	425,483	Raytone/Island
6 CHRISTINA AGUILERA <i>Ain't No Other Man</i> (RCA)	12,579	424,123	RCA/RCA
7 SNOW PATROL <i>Chasing Cars</i> (V2)	18,718	449,057	Polydor/Polydor
8 PINK <i>Who Knew</i> (LaFace)	24,399	428,767	Sony BMG/Sony BMG
9 RIHANNA <i>Unfaithful</i> (Def Jam)	16,058	401,071	Mercury/Mercury
10 LEMAR <i>It's Not That Easy</i> (RCA)	16,712	383,056	RCA/RCA
11 JUSTIN TIMBERLAKE <i>SexyBack</i> (A&E)	15,516	367,693	RCA/RCA
12 BRUNO MARS <i>1/28</i> (The EMI Love Don't Let Go) (Geffen)	9,295	358,431	Sony WMG
13 THE ZITING <i>Madness</i> (Softlounge)	12,864	353,221	Columbia/Columbia
14 SHAKIRA feat. Wyclef Jean <i>Hips Don't Lie</i> (Epic)	14,997	317,168	RCA/RCA
15 KEANE <i>Crystal Ball</i> (Island)	6,974	311,426	Raytone/Island
16 NELLY FURTADO <i>Maneater</i> (Geffen)	14,384	290,799	Polydor/Polydor
17 GEMALS <i>Barley</i> (Warner Bros)	9,275	294,287	Warner Bros/Warner Bros
18 BEYONCÉ feat. Jay-Z <i>Deja Vu</i> (Columbia)	8,123	291,311	RCA/RCA
19 THE FEELING <i>Fill My Little World</i> (Island)	18,229	277,726	Raytone/Island
20 ROQUE TAVARES <i>Spooked</i> (RCA)	6,976	270,311	RCA/RCA
21 OESON <i>Happiness</i> (Mercury)	3,294	270,025	Mercury/Mercury
22 MADONNA <i>Get Together</i> (Warner Bros)	16,461	269,689	Warner Bros/Warner Bros
23 PINK <i>U + Ur Hand</i> (LaFace)	8,878	268,120	Sony BMG/Sony BMG
24 PAOLO NUTINI <i>Last Request</i> (Arista)	10,933	265,340	Arista/Atlantic
25 NELLY FURTADO <i>TIMBALAND</i> <i>Promiscuous</i> (Geffen)	7,660	264,165	Polydor/Polydor

SOURCE: MUSIC/STRA

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Island's new USB format for Keane suggests that many formats will flourish

Welcome to the multi-format future

EDITORIAL

MARTIN TALBOT



Over the years, new physical formats have proved to be the lifeblood of the entertainment business.

The CD, through the Eighties and into the Nineties, is the prime example of this concept, as was the DVD in the opening years of this century.

But the arrival of digital distribution, the ability to pipe music along wires and over the airwaves, would appear to have put paid to that. Music, after all, does not need to be carried on a physical carrier any more. Or does it?

The iPod is a physical carrier after all. And, with or without CDs, even the kids of today and the consumers of yesterday store their music on some form of physical device, usually a hard-drive built into a desktop PC or a laptop.

Island's initiative, to partner with Kingmax to create a new single format – the USB format – to release limited copies of the Keane single is certainly smart. It has generated plenty of publicity for the band, creating a buzz around that most difficult of things to market, the third single from an established album.

The media fuss around this creation of a new format, however, is perhaps misplaced. What is intriguing about the Keane USB is not the fact that it heralds

the arrival of a new, market dominating format. Its power is that it further dilutes the domination of music by a handful of formats.

Don't expect the USB to be an all-powerful format in 10 years' time. Expect it to be one of maybe a dozen physical carriers on which consumers can buy music, and retailers can sell them.

The kids who engaged in the inaugural National Music Week last week will buy and collect their music in a wide variety of formats, many of which we are yet to conceive.

It is an idea which few of us over the age of 30 can conceive of. But we had better get used to it.

National Music Week was, last week, a breath of fresh air. A truly proactive initiative, all the early evidence is that it got kids into stores – many of them spending more than their My Music vouchers – and got artists connecting with kids.

The idea that anyone ever doubted the potential of such an initiative is a reflection of the lack of imagination which remains in much of our industry.

Next year it can – and should – be even bigger and even better.

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DOOLEY'S DIARY



Taking a bite out of the Big Apple

Remember where you heard it: Don't worry if Dooley's talking all funny and trying to buy pizza by the slice. It's not that he's finally lost it – just that he was in New York this week, to check on a gig organised by those purveyors of hip-hop approved cognac, Hennessy Goldfrapp. The **Strokes**, **Pharell Williams**, **Carl Cox**, **A-Trak** and **Kanye West** were the draw cards alongside celeb guests including **Kirsten Dunst**, **Ella Gyllenhaal**, **Carmen Electra**, **Drew Barrymore** and **Ewan McGregor**. They certainly know how to throw a party, huh? A-Trak's set included a genius mix of Timberlake's *SexyBack* into Blur's *Girls and Boys* – what can we say? It worked – and more scratching than a flea-bitten alley cat. Back to reality and on a signing tip here in the UK, it was a big week for publishing, particularly at EMI where Guy Moot and Kenny McCoiff

in A&R HQ managed to swipe not one but two hotly contested deals in **Red Radio** and **The Enemy**. The Enemy signing involved Kenny making a dash up the motorway to Coventry at 2am, to beat off a couple of other publishers making a very late bid, but the boys in the band stayed true and put pen to paper over a celebratory beer. The Red Radio deal was reportedly concluded at Gopal's curry house in Soho... Over at **Universal Publishing** Mike McCormack and Dougie Bruce signed hotly tipped London talent **Kate Nash**, while at **Stage 3 Publishing**, A&R man Alan Pell returned to the UK last Thursday having successfully signed Brazilian group **Cansel De Ser Sexy (CSSS)**. On the records front, Dan Keeling and Angus Blair at **Island** have added a new act to their roster in the shape of Global publishing act **The Bushes**... **Radio One's** George Ergatoudis looks so innocent – but here is a photo of him in **Sin**, Sin nightclub that is, at the **Aim Independent Music and Media event**, which took place last Wednesday. Representatives from the

UK's independent music sector met with key media at the event, including **Ric Baxall** from **6 Music**, **Don Cook** from **MySpace** and **Katie Torrie** from **Xfm**. Pictured (below, left to right) are **Marie Henley** from **Get It Organized**, **Ergatoudis** and **Aim project manager Remi Harris**. Secretary of State for Education **Alan Johnson** revealed his, er, unique powers as a songwriter at a **National Music Week** event at the **Pinlco School** last Thursday. Apparently, the MP used to be a budding musician and once played **Sir Paul McCartney** one of his compositions, featuring the immortal line "How can any girl want to be with ya/When every kiss she gets just tastes of Nivea?" He gave me a look. It must have been the same look he gave to **John Lennon** when they first met! **Johnson** claims... We hear US rapper **Rhymefest** failed to perform his scheduled **Koko** show on Thursday, maybe he was disappointed that **David Cameron** failed to turn up to the gig, having earlier accepted the invitation... Dooley was among the friends and industry cohorts who crammed into the **Hawley Arms** in Camden for an exhibition of photographer **Andy Warhol's** work last Wednesday night. The work tracked the last three years of his work with **Razorlight**, who, incidentally, helped **Blackberry** launch their new organiser last Thursday, reportedly picking up a **cheque** for **£90,000** for their efforts... We could hear the clink of champagne glasses on Friday afternoon as **Universal** celebrated a clean sweep of the top five albums, the first time it has been achieved in 10 years...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: "It's an increasingly rare occasion that you see a band you know very little about, having heard very little music, and emerge from the gig completely blown away by their talents. Last night's performance by **Connan And The Mockains** at the **Water Rats** in London – part of a three-week residency at the venue – was one of those occasions."

WEDNESDAY: **Christina Aguilera** used to work in the circus. In fact, she is actually a trained trapeze artist. Lucky for us, she has used her experience to inspire the video for her new single, **Hurt**, which is released next month."

THURSDAY: "Despite our intentions to exit stage left and get on the bus home in time for an extended screening of **The Last Samurai** on **Film4**, it was sadly not to be. Instead, vulnerable after a few glasses of red wine, Dooley was persuaded to go to **Koko** for **Cooper Temple Clause's** headline show."

To read the full entries on Dooley's weblog, go to www.musicweek.com



Music Week talks to saxophonist rapper **Soweto Kinch** (pictured), who has been heavily involved in National Music Week, and running jazz workshops in schools throughout the week

Quickfire

Why did you decide to become involved with National Music Week?

Firstly, it was a great opportunity to get my music out to new listeners and it has also been about encouraging concertisers. For our music, you have to engage and focus. With My Music, the initial idea was to get people to listen to alternative types of music.

There is an idea that schoolchildren are only interested in pop music. Are we underestimating their musical tastes?

Yes. While a lot of people have pre-conceptions that jazz has to be very cerebral, that's [the children in schools] have responded very well to the energy. They have understood very quickly about improvisation, dynamics and sound. It is just the opportunity to hear it that hasn't been there before. There is a tendency to underestimate kids and that ends up being very patronising. They need music through traditional instruments more than DJing or MCing workshops. That will help them to be more rounded.

Have children been encouraged to take up jazz by seeing you play in schools?

Certainly. A lot of people will be encouraged to go along to jazz gigs. They have been encouraged to think about how they can apply dynamics and suspense. That has been really encouraging for me – seeing how we can change the patronising idea that kids won't like jazz. I hope that an opportunity like this – to just turn up and play gigs – will encourage schoolchildren to go to jazz gigs. But more work has got to be done to encourage listening in schools, like school bands, they are very important, and rock groups, encourage them to play, preferably in front of their peers. That encourages people.

Have you been tempted to play



some easier pieces to help engage the children?

Absolutely not. A year ago I did a gig in New York. They were really difficult kids. I had a simple plan, like giving them a description of where the UK was on a map. They weren't having that. Then I did a full sax solo and they were sold.

Do you think people should learn music in school?

Yes – there is the idea that it develops the left hand side of the brain. I think that we have a battle against the celebrity culture, which says that fame will just come to you for the fact that that people are just waiting for their break to arrive.

Did you have music lessons in school?

Yeah, I played the recorder and then the clarinet from eight years old. It made a great impression but listening to music and having access to musical instruments.

And did you have any music teachers who inspired you?

That happened both in school and outside. There were one or two teachers that were very inspirational. I was encouraged to go along to jazz gigs and to be part of workshops. I realised that there was a real community of musicians. The two things should work in tandem – music inside schools and outside.

If you could recommend one piece of jazz to inspire schoolchildren, what would it be?

It is hard to find the piece that will resonate with a whole group. This music is not about mass appeal. Every person will be drawn to different things, but for me it would be [John Coltrane's] A Love Supreme or Monk Sings, or [Miles Davis's] A Kind Of Blue.

Has it been strange, participating in National Music Week with these very different artists, like Lil' Chris

or Matt Willis?

It has been strange, but not because of the different types of music. There is no type of music that making music worth here. I am really encouraged to see people still creating music in schools.

Have you found a lot of very talented children through National Music Week?

Many, many many. And not just in music. We usually do a drama role play and there are great performers out there, people who have a hunger for art. It breaks my heart that there are whole communities that are excluded from that. There are huge irregularities. Art is encouraged in one school and in others music is just something that you do to get out of maths.

Soweto Kinch was one of ten artists to be featured in the My Music promotion, under which school children can exchange tokens for CDs.



MW launches A&R Fantasy Mini League

Fancy winning cash – and showing your friends just how good an A&R executive you can be? Then join MW's Mini League, as part of the OCCS new Fantasy Music Manager contest.

The Music Week Mini League is sponsored by Hit 40 UK, with the ultimate winner claiming £500. In addition, each weekly winner will pick up £150 cash, too. All these prizes will be offered in addition to the overall FMM prize fund. Entering the overall FMM competition costs £5, but there is no additional cost to joining the Mini League during the period.

● Go to www.fantasymusicmanager.co.uk/register for the game.

● Select your roster – choose your roster name. You can choose three acts from each of four different grades – 5 Star, 4 Star, 3 Star, 2 Star – and two from the 1 Star selection of acts during the period.

● Once you have finalised your roster, enter it into the Fantasy Music Manager competition.

● Then enter your roster into the MW Mini League – using PIN 800006.

Click to join.

● You can make changes through the weeks – you can add two additional 1 Star acts every week if you don't select them; they will be added randomly to your roster. You can also make up to 24 changes across the eight-week competition, dropping acts and signing up new ones.

● Prepare for the first week – starting October 30, with the first weeks results announced at the beginning of Monday November 6.

● All changes must be made between 7pm on Sunday and 12am on Monday.

● Prepare for your winners. Each week, the strongest performing roster in that week from within the MW Mini League will win £150. If you are also the best performing roster within the overall Fantasy Music Manager League, you will pick up a further £500. These will be announced on Monday.

● On December 24, check out your finishing position. If you join the Music Week Mini League, you will win £500. If you also top the overall Fantasy Music Manager competition, you will pick up an additional £25,000.

The Fantasy Music Manager League is sponsored by Xbox 360 and will be promoted every week on the Hit 40 UK chart show, hosted by Lucia, from 4pm to 7pm across the ILR network.

● Hit 40 UK

● Fantasy Music Manager

● Hit 40 UK

● Fantasy Music Manager

● Hit 40 UK

● Fantasy Music Manager

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● Fantasy Music Manager

The waiting game over Gowers Report

VIEWPOINT RICHARD MOLLETT



The Treasury's reputation for maintaining a tight silence on developing policy is holding firm as the Gowers team, based at HMT, nears publication date.

With the industry having made its submissions and held its brief-

ings, the time for influencing the content of the report is largely over. The case for extending copyright term must now shift focus from the report's writers (the Review team) to its readers (Ministers and MPs).

In the same way that the music industry has achieved unity over the copyright term issue (with the BPI, Aim, Musicians' Union and PPL in accord over the need for extension), the political team to its readers (Parliament at least – appears to be moving to a similar consensus.

The Conservatives are sticking with the commitment, as per their 2005 manifesto, to extend the term. Meanwhile, the Liberal Democrats have said that they see the case for extension, albeit with

qualifications.

Among Labour backbenchers there is a similar mood, with supportive comment for the industry's campaign from a range of MPs.

However, as any Whitehall-watcher knows, legislative sentiment needs to be matched by executive will. Whether or not the

Legislative sentiment needs to be matched by executive will

Government supports the extension will largely come down to the Chancellor himself, based upon the recommendations of the Review.

So at this point, the industry's

strong economic case for extending term needs to be married with positive political considerations. The one argument in this phase of the debate goes beyond the graphs of micro-economics.

There is an intrinsic benefit to the UK record industry in maintaining ownership of its musical heritage. For a nation aspiring to be a "global creative hub", there is value in sending a signal that we protect and nurture creators.

As Ministers and MPs prepare to receive the findings of the Gowers Review it is these points which the industry, in its final push on the extending the term debate, should be making most strongly.

Richard Mallett is BPI director of public affairs

Classified

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Reporting to the New Media Marketing Manager, we're looking for someone with proven, successful experience of new media marketing. Primary responsibilities include: creating new media campaigns, including writing copy and art directing; liaising with digital agencies; promoting campaigns online and via other media; commissioning content for the company websites and mini-sites; researching new media marketing opportunities; managing some marketing activities with online retailers and book promotion sites; creating online promotions; analysing our digital marketing; liaising with staff across the Random House Group.

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To apply, please submit a CV and covering letter to Lynn Phillips, HR Manager, l.phillips@transworld-publishers.co.uk or apply online at www.booksatransworld.co.uk

Closing date for applications is 31 November 2006.

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Location: London

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Ref: 14645
Our clients a highly influential FMG company, requires an exceptional accounts assistant. This exciting opportunity will clearly suit a candidate with a degree and all round accounts exposure with a media background keen to pursue an accountancy career.
Salary: £20K
Location: London

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

NEW MANAGEMENT COMPANY LOOKING FOR INDUSTRY EXPERIENCED MARKETING MANAGER

TO HANDLE PLANNING, PROMOTION,
& MARKETING OF HUGELY TALENTED
SINGER/SONGWRITER.
FANTASTIC OPPORTUNITY FOR CAREER
FRUSTRATED INDIVIDUAL. MUST HAVE DRIVE,
PERSONALITY AND ORGANISATIONAL ABILITIES.
LONDON BASED.

Email: goffitt@hamams.co.uk
Or write with CV and covering letter to
REF JG, Latham Entertainments Ltd, Canton House,
Cowbridge Rd East, Cardiff CF5 1LH

MUSICWEEK Passionate about music business

Features editor, Music Week

Music Week is looking for a new features editor, who will oversee the editing, commissioning and proofing of features for the magazine. The successful applicant will be a journalist with solid experience (as well as a feature-writing and commissioning experience) he/she will be a self-driven, commercially-aware individual who will work closely with the sales team to create editorial properties with both off- and on-line potential, which appeal to our wide audience. He/she also needs to demonstrate an ability to think creatively to write and edit copy to style and length, as well as an understanding and passion for music and the music industry.

Please send a CV and 500 words explaining what you could bring to this role and three feature ideas (with on- and off-line potential) to the addresses below, by October 31.

Applications should be sent to Tony Simmonds, recruitment manager, CMPi HR Department, Ladgate House, 245 Blackfriars Road, London SE1 9UR or email asimmonds@cmpi.biz

Chief sub-editor, Music Week

Music Week is looking for a new chief sub, to oversee a busy production desk. The successful applicant will have solid subbing experience, an eye for a well-designed page and the ability to work with a small team of one full-time sub and various freelancers. He/she will be a highly organised and creative team player with a flexible, "can do" attitude and excellent communication skills. As well as managing the production of Music Week, the successful applicant will oversee production of its monthly sister title Promo and one-off supplements.

Please send a CV and 500 words explaining what you could bring to this role to the address below, by October 31.

Business Development Director **Helen Rowland** Co. Strong insight with extensive past experience especially to identify and develop new business opportunities and work closely with the marketing department to improve communication and product innovation. A strong negotiator with proven experience managing relationships with business partners essential. Music industry experience essential. Essential skills:

- The Creative Marketing Manager, Richard Co. requires an experienced musician with extensive catalogue knowledge and an ability to create new as well as line existing, media and digital campaigns for entertainment artists. Essential skills:
- A strong negotiator with proven experience managing relationships with business partners essential. Music industry experience essential. Essential skills:
- The Creative Marketing Manager, Richard Co. requires an experienced musician with extensive catalogue knowledge and an ability to create new as well as line existing, media and digital campaigns for entertainment artists. Essential skills:

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LIVE NATION

Live Nation, the UK's largest concert promoter is looking for someone to join its busy marketing department.

Marketing Manager – 8 Months Fixed Contract

Responsible for developing and implementing promotion and effective marketing campaigns for the arena across the UK. The successful candidate will have at least 3 years experience in a marketing environment and will be able to demonstrate:

- Experience of managing agencies, planning campaigns and working across all aspects of the media mix
- Strong creative, communication skills and attention to detail
- Ability to work in a busy team environment in tight deadlines

Please send CV and a covering letter including your top 3 bands and salary expectations to: **Joan Viles, Live Nation**
1st Floor Flagstar Arcade House, 19 - 25 Argyl Street, London W1F 7TS
or email recruitment@live.nation.com

Deadline is 31 December 2006.

CVs and applications will be contacted within 2 weeks of this deadline.

No agencies.

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performed suppliers to the music industry

- Digital Marketing PRP** C20-£30K 1168119
Working for the first time in this role allows you to be involved in all online marketing and PR campaigns for the artist and the general label sites. The role will also have responsibilities and innovative online marketing experience.
careermoves@careermoves.com
 - Online Product Manager** C20-£30K 1108862
Working to ensure getting the right mix to have input into online strategy, manage product lifecycle and report on performance and KPIs to improve positioning of the artist/brand and support the marketing department.
careermoves@careermoves.com
 - Deputy Royalties Manager** C16-£20K 1108949
Central London Publisher seeks Deputy Royalties Manager to coordinate royalty work. Role will involve managing royalty work and liaising with accountants to ensure accurate and timely reporting to artists and the publisher.
careermoves@careermoves.com
 - Legal PA** C16-£24K 1108114
Legal PA sought by top Central London Music Company to assist UKPA and Creative. You must have previous related PA support ability within a music or media company. Will manage personal accounts MS Office skills and able to liaise with a band manager/producer.
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 - Temp Music PA**
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MUSICWEEK

Club Charts 28.10.06

The Upfront Club Top 40

Rank	Artist	Track	Label
1	TALL PAUL	ROCK DA HOUSE 2006	Mercury
2	MOBY FEAT. DEBBIE HARRY	NEW YORK, NEW YORK	Mercury
3	BOYSENON JAXX	JAKE ME BACK TO YOUR HOUSE	Mercury
4	FEDDE LE GRAND	PU YOUR HANDS UP (FOR DETROIT)	Mercury
5	FEDDE LE GRAND	PU YOUR HANDS UP (FOR DETROIT)	Mercury
6	JUSTIN TIMBERLAKE	MY LOVE	Jive
7	BOOBY LUV	BOOBY LUV	Mercury
8	THE ENERGIES	LIFE BEGINS	Mercury
9	FABRIZIO	SLAM CHAMPION SOUND/STAR 69	Mercury
10	CASS FORD	TOUCH ME	Mercury
11	ENERGY 52	CAZ. 101 MAR 2006	Mercury
12	DEPEHE MODE	MARTYR	Mercury
13	LANTERNOU	LOUANO	Mercury
14	MASSON EXCEDEH	KATE SMITH PARTY FOR THE WEEKEND	Mercury
15	MASSON EXCEDEH	KATE SMITH PARTY FOR THE WEEKEND	Mercury
16	TESTO	FEAT. MAXI JAZZ DANCE 4 LIFE	Mercury
17	ROQUE	TRAPERS WATCHING YOU	Mercury
18	LORELAINE	HEAVEN	Mercury
19	DAKEPEND	FEAT. PHARELL WILLIAMS SEX 'N' MONEY	Mercury
20	DIRTY OLD MAN	TURN ME ON	Mercury
21	FERRY	CORSTEN FEAT. GURU JUNK	Mercury
22	DALLAS SUPERSTARS	ALBUM SAMPLER	Mercury
23	645 ONE	TOUCH	Mercury
24	DARREN STYLES	SAVE ME	Mercury
25	STRAKKLES	DISCOTIKA	Mercury
26	NIL	ELECTRIC NO MATTER WHAT	Mercury
27	JUDGE	JULES ORDINARY DAY	Mercury
28	CHRIS LAKE	FEAT. LAURA V. CHANGES	Mercury
29	DJ JOSE	STEPPING TO THE BEAT	Mercury
30	WHELAN & DI SOLA	FEAT. MIKI BELLE	Mercury
31	BEATREFRANZ	SUPREFEAK	Mercury
32	DAB HANDS	DO YOUR OWN THING	Mercury
33	BOB SINCLAIR	FEAT. CITEE BLOOD/ARMAN/BIG AL	Mercury
34	PAPER AVENUE	IN MY MIND	Mercury
35	LUTHER	VANDROSS SHINE	Mercury
36	MADONNA	JUMP	Mercury
37	SUGARBABS	FAST	Mercury
38	RYTHM REPUBLIC	MARSHALL JEFFERSON MOVE YOUR BODY	Mercury
39	D-LAYE	WAT'S SHEERIFF?	Mercury
40	LUCKY 7	WHY	Mercury

Tall Paul hits the top

By Alan Jones
Tall Paul is so called because he is 6' 6" - but the DJ/producer whose real name is Paul Newman had to really stretch to reach the highest perch on the Upfront and Commercial Pop Charts this week with his newly refurbished Rock Da House. Jumping 6-1 on the Upfront Chart and 11-1 on the Commercial Pop Chart, it is a slender 2% ahead of **Nobody & Debbie Harry's** New York, New York on the former, and an identical margin in front of **Darren Styles' Save Me** on the latter.

Like the equally classic *Carle* *Dei Mar* by **Energy 52** which is also in the chart at present, *Rock Da House* is licensed to *All Around The World* in its latest incarnation and appears in a wide variety of mixes by **Fedde Le Grand**, **Soushaker**, **Fly & Fly**, **The Rhythm Masters**, **Kerry Hayes**, **Alan K**, **Friday Night Posses**, **Spotlight** and **Tall Paul's** original mix.

Although no firm release date yet appears to have been set, *Rock Da House's* current club success suggests it is heading back to the sales chart, where it peaked at number 84 in 1994, having first released on the Effective Impact of London's *140* record shop, before being licensed to **Vinyl EMI's** *VC* Recordings, where it managed to get to number 12 in 1997, and number 29 in 2001, thanks to various remix packages. Altogether, *Rock Da House* has sold nearly 90,000 copies so far.

Justin Timberlake starts top debut honours on the Upfront and Commercial Pop Chart, entering at number six on both lists with upcoming single *My Love*, which has been remixed by **Pulsedriver** and **Paul Jackson**. *My Love* is faring even better on the Urban Chart, where it jumps 12-2 this week, slashing its deficit on chart leader **P Diddy's** *Come To Me* - number one for the fourth week in a row - from 61% to 11%.

My Love is set for release on November 13, and is the second single from **Timberlake's** current *FutureSex/LoveSounds* album, following *SayStack*, which reached number one on the Commercial Pop Chart and number three on the Urban Chart but only number 29 on the Upfront Chart.



Tall Paul: recent club success tops Upfront

Justin Timberlake: classic pop on P Diddy

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	BUZZ	QUINTES THE CUBAN	Mercury
2	MONDRIAN	COMING UP NEXT	Mercury
3	DIRTY OLD MAN	TURN ME ON	Mercury
4	ROCK	DA HOUSE	Mercury

SOUND PERFORMANCE

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	TALL PAUL	ROCK DA HOUSE 2006	Mercury
2	DARREN STYLES	SAVE ME	Mercury
3	FERRY	CORSTEN FEAT. GURU JUNK	Mercury
4	BOYSENON JAXX	JAKE ME BACK TO YOUR HOUSE	Mercury



Produced in co-operation with the BPI
and based on a sample of more
than 4,000 record outlets
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THE OFFICIAL
UK CHARTS

As used by Radio One

MUSICVIEWEK

The Official UK Charts 28.10.06

SINGLES

1	1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Rock
2	2	RAZORLIGHT AMERICA	Pop/Rock
3	4	BOB SINCLAIR & CUTIE B ROCK THIS PARTY...	Dance
4	3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
5	6	GIRLS ALoud SOMETHING KINDA OOOOH	Function
6	40	MEAT LOAF/MARION RAVEN IT'S ALL COMING...	Bluesy
7	5	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Atlantic
8	20	JAMES MORRISON WONDERFUL WORLD	Pop/Rock
9	6	LIL' CHRIS CHECKIN' IT OUT	R&B
10	36	THE ORDINARY BOYS LONELY AT THE TOP	Bluegrass/Pop/Rock
11	7	BEATFREAKZ SUPERFREAK	Dance
12	9	JUSTIN TIMBERLAKE SEXYBACK	J&B
13	47	JAMIE T IF YOU GOT THE MONEY	Vevo
14	41	BEYONCÉ IRREPLACEABLE	Columbia
15	12	NELLY FURTADO FT TIMBALAND PROMISCUOUS	Geffen
16	8	THE KILLERS WHEN YOU WERE YOUNG	Mercury
17	13	SHAKIRA FEAT. WYCLEF JEAN HIPPS DON'T LIE	Epic
18	11	LILY ALLEN LDN	Regal
19	41	AMY WINEHOUSE REHAB	Island
20	34	SNOW PATROL CHASING CARS	Island
21	25	CASCADA EVERYTIME WE TOUCH	All Around The World
22	27	PAST OF HIGH SCHOOL MUSICAL DREAMING EDGE	...

ALBUMS

1	1	THE KILLERS SAM'S TOWN	Universal
2	2	SCISSOR SISTERS TA-DAH	Pop/Rock
3	3	RAZORLIGHT RAZORLIGHT	Vevo
4	8	JAMES MORRISON UNDISCOVERED	Pop/Rock
5	5	SNOW PATROL EYES OPEN	Fiction
6	4	EVANESCENCE THE OPEN DOOR	Warner
7	9	THE FRATELLI COSTELLO MUSIC	Atlantic
8	11	PAOLO NUTINI THESE STREETS	Atlantic
9	6	LILY ALLEN ALRIGHT, STILL	Regal
10	12	LUTHER VANDROSS THE ULTIMATE	J
11	6	P DIDDY PRESS PLAY	Bad Boy
12	17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	J&B
13	10	CORINNE BAILEY RAE CORINNE BAILEY RAE	Cosmo/Universal
14	13	THE KOOKS INSIDE IN/INSIDE OUT	Vevo
15	4	PATRIZIO BUWANNE FOREVER BEGINS TONIGHT	Universal TV
16	35	PINK! I'M NOT DEAD	LifeLine
17	6	BADLY DRAWN BOY BORN IN THE UK	Epic
18	47	DEACON BLUE SINGLES	Columbia
19	19	LIONEL RICHIE COMING HOME	DJ/J&B
20	4	ROY ORBISON THE VERY BEST OF	Mercury
21	21	KASABIAN EMPIRE	Columbia
22	22	DOYENNE COVETTE	Universal

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TAKEN FROM THE ALBUM... THE BEST OF DEPECHE MODE VOL. 1
RELEASED 13TH NOVEMBER

20	14	SNOW PATROL CHASING CARS	Rock
21	25	CASCADA EVERYTIME WE TOUCH	All Around the World
22	17	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Not Diddy
23	6	PET SHOP BOYS NUMB	Pop/Rock
24	18	PUSSYCAT DOLLS I DON'T NEED A MAN	ADAM/Polygram
25	16	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Atlantic
26	21	PAOLO NUTINI JENNY DON'T BE HASTY	Atlantic
27	10	DAVID HASSELHOFF JUMP IN MY CAR	Straight
28	29	PINK U & UR HAND	Labels
29	22	JAMELIA SOMETHING ABOUT YOU	Partners
30	6	THE HOLLOWAYS GENERATOR	TVT
31	29	CASSIE ME & U	Red Bull
32	24	CHAMILLIONNAIRE FEAT. KRATZIE BONE RIDIN'	Universal
33	6	ROGUE TRADERS WATCHING YOU	Sony BMG
34	16	LEMAR IT'S NOT THAT EASY	White Label/RCA
35	19	THE FRATELLI CHELSEA DAGGER	Labels/White Label
36	25	THE FEELING NEVER BE LONELY	Labels/White Label
37	28	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	Radio
38	6	CASSIE LONG WAY 2 GO	Red Bull
39	42	THE GOO GOO DOLLS IRIS/STAY WITH YOU	Warner Brothers
40	30	FERGIE LONDON BRIDGE	ADAM/Polygram



MEAT LOAF: MASSIVE JUMP FROM NUMBER 43 TO 6

TAKEN FROM THE ALBUM... THE BEST OF...
RELEASED 13TH NOVEMBER
www.digipromusic.com www.musik8.com

COMPILATIONS

1	6	RADIO 1'S LIVE LOUNGE	Sony Music TV
2	1	HIGH SCHOOL MUSICAL	Walt Disney
3	6	NOW DANCE 2007	BMG/Ministry Of Sound
4	6	R&B DIVAS	Sony BMG/TWenty
5	2	THE ANTHEMS	Universal TV
6	3	DANCE MANIA	UMI/WARNY
7	6	MOTOWN - THE ULTIMATE COLLECTION	Universal TV
8	6	THE VERY BEST OF BACK TO THE MOVIES	BM TV/Sony TV
9	6	HARDCORE EUPHORIA	Ministry Of Sound
10	5	NOW THAT'S WHAT I CALL MUSIC! 64	EMI/WorldMusic
11	6	ULTIMATE PARTY DANCING (OST)	RCA
12	4	ESSENTIAL R&B - AUTUMN 2006	Sony BMG/TWenty
13	6	THE COLLECTION AUTUMN 2006	EMI/Sign-A-Song/BMG TV
14	9	WESTWORLD - THE GREATEST - CLASSIC JOINTZ	Def Jam
15	11	DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry Of Sound
16	8	TWICE AS NICE - THE ULTIMATE URBAN	Universal TV
17	14	THE VERY BEST OF POWER BALLADS	BM Virgin
18	7	FANTAZIA CLUB CLASSICS	Ministry Of Sound
19	15	FLOORFILLERS - CLUB CLASSICS	UMI/WARNY
20	10	JOHN PEEL - RIGHT TIME WRONG SPEED	WRNY

FORTHCOMING

KEY SINGLES RELEASES	11	DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry Of Sound
12	4	ESSENTIAL R&B - AUTUMN 2006	Sony BMG/TWenty
13	6	THE COLLECTION AUTUMN 2006	EMI/Sign-A-Song/BMG TV
14	9	WESTWORLD - THE GREATEST - CLASSIC JOINTZ	Def Jam
15	11	DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry Of Sound
16	8	TWICE AS NICE - THE ULTIMATE URBAN	Universal TV
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18	7	FANTAZIA CLUB CLASSICS	Ministry Of Sound
19	15	FLOORFILLERS - CLUB CLASSICS	UMI/WARNY
20	10	JOHN PEEL - RIGHT TIME WRONG SPEED	WRNY
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15	11	DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry Of Sound
16	8	TWICE AS NICE - THE ULTIMATE URBAN	Universal TV
17	14	THE VERY BEST OF POWER BALLADS	BM Virgin
18	7	FANTAZIA CLUB CLASSICS	Ministry Of Sound
19	15	FLOORFILLERS - CLUB CLASSICS	UMI/WARNY
20	10	JOHN PEEL - RIGHT TIME WRONG SPEED	WRNY

20	43	ROY ORBISON THE VERY BEST OF	Mercury
21	21	IKASABIAN EMPIRE	Columbia
22	6	ROXETTE ROXETTE HITS	Capitol
23	7	TRIVIUM THE CRUSADE	Roadrunner
24	20	MUSE BLACK HOLES & REVELATIONS	Hulu's Warner Bros
25	18	BOB DYLAN MODERN TIMES	Columbia
26	18	DANIEL O'DONNELL UNTIL THE NEXT TIME	Reprise
27	24	STING SONGS FROM THE LABYRINTH	Intouch Communications
28	14	CONNIE FISHER FAVOURITE THINGS	Polygram
29	22	BREAD THE SOUND OF BREAD	Elektra/WARNY
30	23	LEMAR THE TRUTH ABOUT LOVE	White Label/RCA
31	26	THE FEELING TWELVE STOPS AND HOME	Island
32	39	BEYONCÉ B'DAY	Columbia
33	25	THE KILLERS HOT FUSS	Vertigo
34	6	CHRIS REA THE ROAD TO HELL & BACK	Polygram
35	45	KEANE UNDER THE IRON SEA	Island
36	34	EVANESCENCE FALLEN	Eric
37	30	PUSSYCAT DOLLS PCD	A&M
38	40	Rihanna A GIRL LIKE ME	Def Jam
39	28	SCISSOR SISTERS SCISSOR SISTERS	Polygram
40	35	NELLY FURTADO LOOSE	Geffen



P DIDDY: NEW ENTRY AT NUMBER 11

2	POSTAL WORK BROTHERS FEAT. SHAWN LOVE 'YOU'RE THE BEST'	Pop/Rock
3	HELENA PARRIZZO 'MADRID'	Pop
7	GIORGIO ARMANI 'HATHA IS COME IL VOLO'	Pop/Soul
8	ALL SAINTS 'PROVE IT'	Pop/Rock
9	ROBBIE WILLIAMS 'DUNDEE'	Pop/Rock
10	BOB PEPPER VS PINK FLOYD 'ROCKS EDUCATION'	Rock

PRE-RELEASE AIRPLAY TOP 20

1	CHRIS STONE 'SOMEONE KISSA GOODBY'	Pop/Rock
2	1 BENEVOLE 'BREVETABLE'	Pop/Rock
3	CASH FOR 'TOUCH ME'	Pop
4	JAMROQUA 'REALLY'	Pop/Rock
5	ROBBIE WILLIAMS 'DUNDEE'	Pop/Rock
6	MADONNA 'LIVE'	Pop/Rock
7	TALIB KUI 'JUST WANTA KNOW'	Pop/Rock
8	BOBBY LU 'GROOVE 2001'	Pop/Rock
9	THE KRAMERS 'LADYK'	Pop/Rock
10	LADYBIRD FEAT. COMBIBERKAL 'SUNNY'	Pop/Rock
11	DAVID HUNTS 'YOU DON'T HAVE TO SAY YOU'RE HERE'	Pop/Rock
12	PLANS 'TO HAVE MY OWN'	Pop/Rock
13	CHRIS STONE 'SOMEONE KISSA GOODBY'	Pop/Rock
14	PERGEMER 'JAZZ SAKI' FEAT. BOBAC 'YOU'RE HERE'	Pop/Rock
15	PERGEMER 'JAZZ SAKI' FEAT. BOBAC 'YOU'RE HERE'	Pop/Rock
16	NO ELECTRIC 'DO AFTER HOURS'	Pop/Rock
17	1915 'SUNSHINE BIRDS'	Pop/Rock
18	1915 'SUNSHINE BIRDS'	Pop/Rock
19	1915 'SUNSHINE BIRDS'	Pop/Rock
20	1915 'SUNSHINE BIRDS'	Pop/Rock

These charts are also available online at musicweek.com

EUROOLUTION

Current artists include:

Maddonna, Jamelia, Kelly Rowland, Justin Timberlake, Sugababes, All Saints, Fedde le Grand, Paul Paul, Bonnie Lo Edison, Pussycat Dolls, Fernie, Cascada, Basement Jaxx, Cass Fox, Lloyd Banks II 50 Cent, Chamillionaire

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COOL CUTS CHART

1	1	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
2	2	THE REMEDIATIONS FEAT. STEPHAN 'CANDIDLY PAINT YOUR LOVE'	Pop/Rock
3	3	THE REMEDIATIONS FEAT. STEPHAN 'CANDIDLY PAINT YOUR LOVE'	Pop/Rock
4	4	BOBBY LU 'GROOVE 2001'	Pop/Rock
5	5	MUSICA 'DANCE ME HIGH' FEAT. BOBAC	Pop/Rock
6	6	SHARON PRATT 'I'LL BE THERE'	Pop/Rock
7	7	BOB MACKENZIE 'I'LL TAKE THE RISK'	Pop/Rock
8	8	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
9	9	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
10	10	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
11	11	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
12	12	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
13	13	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
14	14	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
15	15	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
16	16	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
17	17	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
18	18	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
19	19	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
20	20	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock

URBAN TOP 30

1	1	9	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
2	2	2	JESSITTY 'TIMBERLAME FEAT. TL' 'ANY LOVE'	Pop/Rock
3	3	3	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
4	4	4	LUTYO BANKS FEAT. CHERI 'FIND ME A MAN'	Pop/Rock
5	5	5	NEELY 'PERVY VJ FEAT. TIMBERLAME AND PERVY VJ'S'	Pop/Rock
6	6	6	CHAMILLIONAIRE 'FEAT. GROWN AND SCARY'	Pop/Rock
7	7	7	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
8	8	8	CASSIE 'HE & I'	Pop/Rock
9	9	9	SMOKE DOGG 'FEAT. B-REAL' 'WILD'	Pop/Rock
10	10	10	3ND 'FEAT. PERVY VJ' 'REVEALA' 'DOE CODE' 'IT UP TO YOU'	Pop/Rock
11	11	11	YAMMO 'LUNEDJAM' 'FEAT. JADASSIS' 'CODE DEBIT'	Pop/Rock
12	12	12	KELIS 'FEAT. TINA TURNER' 'BOSS'	Pop/Rock
13	13	13	JANET & MELAY 'OIL ON ME'	Pop/Rock
14	14	14	MICKEY BLUETT 'I'LL BE WITH YOU'	Pop/Rock
15	15	15	2ND 'FEAT. PERVY VJ' 'REVEALA' 'DOE CODE' 'IT UP TO YOU'	Pop/Rock
16	16	16	JESSITTY 'TIMBERLAME FEAT. TL' 'ANY LOVE'	Pop/Rock
17	17	17	PERVY VJ 'DODD' 'ROCKERS EDUCATION'	Pop/Rock
18	18	18	JANET & MELAY 'OIL ON ME'	Pop/Rock
19	19	19	JANET & MELAY 'OIL ON ME'	Pop/Rock
20	20	20	JANET & MELAY 'OIL ON ME'	Pop/Rock
21	21	21	JANET & MELAY 'OIL ON ME'	Pop/Rock
22	22	22	JANET & MELAY 'OIL ON ME'	Pop/Rock
23	23	23	JANET & MELAY 'OIL ON ME'	Pop/Rock
24	24	24	JANET & MELAY 'OIL ON ME'	Pop/Rock
25	25	25	JANET & MELAY 'OIL ON ME'	Pop/Rock
26	26	26	JANET & MELAY 'OIL ON ME'	Pop/Rock
27	27	27	JANET & MELAY 'OIL ON ME'	Pop/Rock
28	28	28	JANET & MELAY 'OIL ON ME'	Pop/Rock
29	29	29	JANET & MELAY 'OIL ON ME'	Pop/Rock
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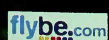


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Week 42

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

FAST CHART

SINGLES

NUMBER ONE
MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE (Reprise)
Surprisingly, the first single by a rock group to spend more than a week at number one since 2003, when Evanescence ruled for four weeks with Bring Me To Life. Welcome To The Black Parade outsold nearest rival America by 33.2% last week.

ARTIST ALBUMS

NUMBER ONE
THE KILLERS SAM'S TOWN (Vertigo)
In an unchanged top three, Sam's Town suffers a bigger percentage decline (41.5%) than its nearest challengers but has a fairly comfortable 16.6% victory margin to spend its second week at the summit.

COMPILATIONS

NUMBER ONE
VARIOUS RADIO ONE'S LIVE LOUNGE (Sony BMG)
High School Musical is topped after three weeks at number one – but it was a closely contested battle, with Radio One's Live Lounge (40 unique covers and classic tracks", according to its owners) taking over with 31,267 sales against High School Musicals 31,035.

RADIO AIRPLAY

NUMBER ONE
RAZORLIGHT AMERICA (Vertigo)
With the Scissor Sisters' Danic in retreat and James Morrison's Wonderful World making fairly slow progress, Razorlight's America pushes further ahead of the top of the chart, where its victory margin is 33.9%.

The Market

Sales down in lull before Xmas rush

by Alan Jones

With no change at the top of either main chart, singles and albums sales both drifted downwards last week. Combined album sales declined 0.4% to 2,258,019, after slumping 20.2% the previous week, while singles sales were up 3% at 1,145,055.

The top three of the artist albums chart remain unchanged, although all suffered double digit declines. Sam's Town by The Killers registers a second week at the summit on sales of 46,112; the Scissor Sisters' Ta-Dah chalked up another 41,294 sales – the lowest of its five-week chart career but enough for second place; and Razorlight's self-titled second album sold 36,019 copies to increase its 16-week sales total to more than 600,000.

Although this week should see a significant increase in album sales with new sets due from Robbie Williams, My Chemical Romance, The Ordinary Boys and the Pet Shop Boys among others, none of the 11 first-time entries to the Top 75 this week managed to shift enough copies to make the Top 10, although P. Diddy's Press Play sold only 24 copies fewer than The Ultimate Luther Vandross, which holds 10th place on sales of 16,329.



Girls Aloud: score their 13th consecutive Top 10 single

On the singles chart, My Chemical Romance secure an easy second week at number one, with sales of Welcome To The Black Parade down only 12.9% at 29,514. Razorlight have an equally comfortable second week at number two with America, off 22.5% at 22,162 sales. Bob Sinclar & Cutee B's Rock This Party (Everybody Dance Now) completes the top three, climbing from number four to achieve a new chart peak, even as its sales dipped by 17.5% to 14,799. It's the first time the sales of the number three single has dipped this low since the first week of the year, when Madonna's Hung Up occupied the slot with sales of just 11,781.

On a brighter note, Girls Aloud

supply the week's highest debuting single with Something Kinda Ooooh debuting at number five on sales of 14,308 downloads. It's their 13th straight Top 10 single – a record, surpassing a sequence for a girl group – and is one of four new tracks on their upcoming greatest hits set, The Sound Of Girls Aloud, which is released next Monday.

Finally, apologies for suggesting last week that Steve Brookster's second album had fallen short of the Top 200. It actually debuted at number 165 on sales of 1,301, although it dropped out this week with sales of 894 – 145 fewer than Shakira's Laundry Service, which currently holds 200th place.

KEY INDICATORS

SINGLES

Sales versus last week: -3.4%
Year to date versus last year: +29.3%

MARKET SHARES

Universal	39.0%
Warner	17.6%
Sony BMG	17.1%
EMI	13.1%
Others	12.3%

ALBUMS

Sales versus last week: -6.9%
Year to date versus last year: +0.1%

MARKET SHARES

Universal	47.9%
Sony BMG	22.5%
EMI	15.2%
Warner	11.3%
Others	1.1%

COMPILATIONS

Sales versus last week: +13.2%
Year to date versus last year: -9.9%

MARKET SHARES

Universal	30.0%
Sony BMG	29.1%
EMI	27.3%
Ministry of Sound	12.1%
Warner	1.5%

RADIO AIRPLAY

MARKET SHARES

Universal	41.1%
EMI	22.8%
Sony BMG	17.1%
Warner	10.6%
Others	8.4%

CHART SHARE

Origin of singles sales (Top 75):
UK: 53.3% US: 41.3% Other: 5.4%
Origin of albums sales (Top 75):
UK: 54.7% US: 38.7% Other: 6.6%

For fuller listings, see musicweek.com

THE SCHEDULE

ALBUMS

THIS WEEK

Tim Fin Imaginary Kingdom (Parlophone), John Legend Make Love Magic (RCA), Meat Loaf Bad Out Of Hell 3 (Mercury), Pet Shop Boys Concrete: Live At Mermaid Theatre (Parlophone), Robbie Williams Rudebox (EMI), Rod Stewart Still The Same (RCA), My Chemical Romance The Black Parade (Warner Brothers), The Ordinary Boys How To Get... (B-Unique)

OCTOBER 30

Amy Winehouse Back To Black (Island); The Deftones Saturday Night Worst (Warner Brothers); Favourite Sons Down Besides You Beauty (Atlantic); The Hollows So This Is Great Britain (TVT); Betty Curse Here Lies Us (Island); Girls Aloud The Sound Of Girls Aloud (Polydor)

NOVEMBER 6

The Magic Numbers Those The Breaks

(EMI); Moby Go The Best Of Moby (Mute); The Long Blonds Someone To Drive You Home (Rough Trade); Jamiroquai High Times (Columbia); McFly Motion In The Ocean (Island); Paul Weller Hit Parade (Island); Aluminium Aluminium (XL); We Are Scientists Gap Attack (Virgin)

NOVEMBER 13

Lucie Silvas The Same Side (Mercury); Depeche Mode The Best Of (Mute); Sugababes Overload... The Singles Collection (Island); Jarvis Jarvis (Rough Trade); George Michael Twenty Five (A&E); Al Saints Studio 1 (Parlophone)

NOVEMBER 20

Westlife The Love Album (RCA); Oasis Stop The Clocks (Big Brother); Matt Willis Hey Kid (Mercury); Abba Number Ones (Polydor); Crowded House Farewell To The World (Parlophone)

NEW ADDITION



G4 return with album three on November 27, aptly titled Act Three. The group, who emerged from the first series of X Factor, take on modern classics including Boomtown Rats' I Don't Like Mondays and Gnaris Barkley's Crazy. The album is produced by Graham Stack, whose credits include Rod Stewart, Ronan Keating and Kylie Minogue.

SINGLES

THIS WEEK

Amy Winehouse Rehab (Island); The Magic Numbers Take A Chance (Howlenty); The Kooks Oo La La (Virgin); Lorraine Heaven (Columbia); Graham Coxon Bloody Amazing (Parlophone); Rihanna We Ride (Mercury); Beyoncé Irreplaceable (RCA); McFly Star Girl (Island); Girls Aloud Something New Of October (Polydor)

OCTOBER 30

Darked At The End Of The Sky (EMI); Vincent Vincent And The Vikings Johnny Two Buds (EMI); Moby New York New York (Mer); Panic At The Disco I Write Sins Not Tragedies (Mercury); The Good The Bad And The Queen Hercules (Parlophone); Matt Willis Don't Let It Go To Waste (Mercury); Keane Nothing In My Way (Island); Depeche Mode Martyr (Mute)

Jamiroquai Rerunway (Columbia); Klavious Marjick (Rise); Gossip Standing In The Way Of Control (Back Yard)

NOVEMBER 6

George Michael This Is Not Real Love (RCA); Christina Aguilera Hurt (RCA); Kasabian Live Through The Rammer (Columbia); Lucie Silvas Last Year (Mercury); Madonna Jump (Warner Bros); Sugababes Easy (Island); All Saints Rockabye (Parlophone); Westlife The RCA; Alesha Dixon Fred Up (Polydor); Fatboy Slim Champagne Superhero (Island); U2 Green Day The Saints... (Mercury)

NOVEMBER 13

Captain Frontline (EMI); Justin Timberlake My Love (RCA); Boy Kill Boy Shoot Me Boy (Mercury); The Flaming Lips It Overtakes Me (Warner Music); Orion Always Over (Mercury); Robbie Williams Loveday (Chrysalis); Dabbe Stop The Clocks EP (Big Brother)

28.10.06

George aims to rise to the top

The Plot

Commuters will be bombarded by images of George Michael as they scale the escalator at Oxford Circus Tube

GEORGE MICHAEL TWENTY FIVE (SONY BMG)

Commuters exiting London's Oxford Circus Underground station will be at the forefront of the launch campaign for George Michael's 25-year career retrospective.

Sony BMG has bought all 25 ad spots ascending the station's escalators for two weeks from the day of release of the set *Twenty Five* on November 12 and plans to use each one to display a different image of the star – each representing a different period in his career – and concluding in a current "reveal" image for the new album.

The Underground presence forms part of what is an extensive outdoor poster campaign to run ahead of the album's release.

In keeping with the reveal theme, a two-week pre-release teaser will run featuring early images of Michael, with the final image being displayed in the third week. A 48-sheet spot in London's Shepherd's Bush will provide the flagship location, featuring a new image every day for the two weeks ahead of release. Meanwhile, Sony BMG has scheduled 60-second TV ad spots to drive sales.

Twenty Five is expected to deliver strong final quarter results for Sony BMG, which will issue the set in four chart-eligible formats.

Covering his entire 25-year career, the album's tracklisting was handpicked by Michael and features four new bonus tracks, including the current single *This Is Not Real Love* featuring ex-Sugababe Mutya Buena (released November 6). Its names come as the singer commences his first live dates since 1991, encompassing 13 shows across the UK.

Worldwide co-manager on the 25 *Five* is Andy Staters. Michael Lipman says the dates thus far have been going well. "We expected it to be a big success, but it's beyond that," he says. "The incredibly interesting



thing is the audience has been an incredible mixture of male and female and young and old."

As part of the George Michael PR campaign, vintage Wham T-shirts are to be re-issued and a South Bank Show has been recorded for airing on October 31 on ITV1. An extended 45-min version of the special will be screened at an event for media and fans.

Sony BMG's senior marketing manager Simon Barnabas is confident everything is in place to ensure a strong result. "His profile is really high at the moment thanks to him being back on the music scene," he says.

CAMPAIGN SUMMARY

MANAGER: Andy Staters, Ardy Staters Management; Michael Lipman, Lipman Entertainment.

PRESS: Connie Filippou, Connie Filippou Publicity.

SENIOR MARKETING MANAGER: Simon Barnabas, RCA.

RADIO: Charlie Lyette, Lund PR; Richard Lynn Swindhurst, RCA.

TV: Jacqui Quale, RCA.

CLUB: Craig Jones, Euro Solutions.

DIGITAL: Seb Wilke, RCA.

TASTEMAKERS TIPS

Dizee Rascal The Industry (XL)

SEMTEX, DJ, BBC 6XTRA

"This is a complete audio guide on what's needed to succeed in the music industry. Any new artist needs to read this. Having constantly toured around the world, released two albums and dealt with all the good and bad aspects of the media, Dizee is the only MC that could lay down a track like this one. It's educational, raw and very very sick. But more importantly than that, it's what's needed on air. Dizee is definitely back!"

CSS Alisha (Sub Pop)

KRISSI MORISON

FEATURES EDITOR, NME

"It's rare that a band ever turn out to be quite as thrilling as the accompanying press release would have you believe – especially when it's describing their new five Sio Paulo lesbians and a drummer who make funky, danceable, arty 'n'

scream-able bitch-pop, who are signed to the world's greatest record label (Sub Pop) and whose name translates to English as *Tired Of Being Sexy*. Miraculously, *Cansei De Ser Sexy* (CSS) are all those things. And new single *Ali* (all electro insurance and an internationally sing-able chorus) is even better than the last one about having sex to Death From Above."

The Horrors Count In Fives (Loog)

JOHN KENNEDY, XFM



"Like The Cramps before them, The Horrors retro-futurism is informed by a mutual need to dig deep and find sounds from the past which speak to them much more than the music of now. Emerging in the early 21st century means they have more to choose from than *Lux, Ivy and Go* – as wide a spectrum as *The Diagram*

THE INSIDER

Last FM

unique users a month now visiting the site, it is emerging as both an accurate aggregator of listening habits and a valuable marketing tool.

Head of music and communications Jonas Peters says the service has had a significant take-up since August last year when it was re-launched following a merger with AudioScrobbler. "Everything really kicked off in August," he says. "We're now seeing about 300m song submissions every month." The song submissions' cover automatically-updated information about what Last FM users are listening to, which helps to tailor their own preferred radio station stream.

"We collect the information, but

RADIO PLAYLISTS

RADIO 1

A LIST
All Saints *Robotology*; Bedouin *Sensadish*; When The World Ends My Song *Reynolds*; Impassioned! *Redfox*; Feat. Luciana *Yell*; Yell; Feat. Le Grande *Put Your Hands Up For Detroit*; *Get A Head*; Something *Kids*; David; James Morrison *Wonderful World*; Jackie *Thunderlike*; My Love *Kashif*; *Shed The Runner*; *Koane*; *Holding In My Way*; *My Chemical Romance*; *Welcome To The Black Parade*; *Paradise At The Disco*; *I Write Sin*; *Hot Tracks*; *Poolie*; *Nuffin*; *John Lee*; *The Magic Numbers*; *Take A Chance*; *The Ordinary Boys*; *Luxury All At The Top*.

B LIST
Amy *Whitehouse*; *Rebel*; *Bassment Jaxx*; *Two*; *Me*; *David*; *House*; *Can't Get To You*; *Me*; *Gracie*; *Rockley*; *Who Cares?*; *Janet*; *I If You Got The Money*; *Jamiroquai*; *Roadwork*; *Mindzoo*

Jones; *Morfy*; *Star*; *Girl*; *Rihanna*; *Wiz*; *Ride*; *Simon*; *White*; *Conrad*; *Armed*; *Agony*; *Snow*; *Peter*; *feat. Martha*; *Whitehead*; *Set The Fire*; *The Fire*; *The 3rd*; *Conrad*; *Sugababe*; *Gay*; *The View*; *Senior*; *Robinson*; *U2*; *& Green*; *Day*; *The Sales*; *Are*; *Conroy*.

C LIST
"Alicia" *feat. Eminem*; *Smack*; *That*; *Do*; *Hands*; *Do*; *Your*; *Own*; *Thing*; *"Y&B&S*; *Garos*; *"Oasis*; *The*; *Masterplan*; *"Acoustic*; *Orson*; *Always*; *Quest*; *"Red*; *Hot*; *Club*; *Poppers*; *Snow*; *Day*; *Da*; *Take*; *That*; *Forever*; *The*; *Feeling*; *Like*; *I*; *Wish*; *You*; *Can't*; *"The*; *Killers*; *Down*; *The*; *Recessors*; *Broken*; *Boy*; *Sisters*.

D LIST
"Alicia" *feat. Eminem*; *Smack*; *That*; *Do*; *Hands*; *Do*; *Your*; *Own*; *Thing*; *"Y&B&S*; *Garos*; *"Oasis*; *The*; *Masterplan*; *"Acoustic*; *Orson*; *Always*; *Quest*; *"Red*; *Hot*; *Club*; *Poppers*; *Snow*; *Day*; *Da*; *Take*; *That*; *Forever*; *The*; *Feeling*; *Like*; *I*; *Wish*; *You*; *Can't*; *"The*; *Killers*; *Down*; *The*; *Recessors*; *Broken*; *Boy*; *Sisters*.

RADIO 2
All Saints *Robotology*; Amy *Whitehouse*; *Rebel*; *Bassment Jaxx*; *Two*; *Me*; *David*; *House*; *Can't Get To You*; *Me*; *Gracie*; *Rockley*; *Who Cares?*; *Janet*; *I If You Got The Money*; *Jamiroquai*; *Roadwork*; *Mindzoo*

Gnarls Barkley enter a tiny world in follow-up to their massive hit

Promo focus

The task was daunting to start with: direct the American follow-up video to Gnarls Barkley's worldwide hit *Crazy*. But then Chris Milk has a habit of setting himself big challenges when he makes a music video.

Gnarls Barkley's *Cee-Lo* and *Danger Mouse*, together with their new album *The Odd Couple* as they are depicted in wondrous electron microscope photography. Their features are transferred into the heart human of creatures: fleas, ticks and dustmites. It's an original visual conceit in itself, but it also just the basis for an entertaining and daring cartoon – mixing animation and live action – which perfectly complements the song.



It's a world of continual jeopardy for the insects, but as the death-tolerant *Cee-Lo* and vacuum cleaner *flypaper*, via *Do* leads his diminishing band towards his unsuspecting object of desire. They are travelling up her leg – heading, frankly, towards her most private playground for the insects, but she brushes them off, and reaches for the insect spray: as clouds of green poison engulf the others, the dog inspires *Cee-Lo's* visions of him and the blonde in full-on bedroom action (in a parody of a similar sequence in *Dave Finley's* movie *Fight Club*) and scenes of domestic

bliss with *Miss Blonde*, before he himself copes.

This is a retelling of the beauty and the beast tale, but with a satirical dimension – cleanliness and purity is being invaded by creatures considered beyond the human pale. *Rebel* still manages to make you love the beast. At the finale, as *Cee-Lo's* voice fades, like he's croaking his last, his insect alter ego is at death's door, but still somehow indomitable. It's poignant, memorable, brilliantly suited to the track.

This is an extract from an article in the next edition of *PROMO*.
<http://www.promomag.co.uk/>



SINGLE OF THE WEEK
All Saints
Rock Steady

Paraphrase CD86725
Cheryl Tweedy may have said this terrific comeback single aptly as *Girls Aloud*, but the truth it is more in common with the effortless cool of the Sugababes — who themselves were moulded in All Saints' shadow. *Rock Steady* is a beautifully constructed pop song which delivers on every level and improves with every listen. Already near the summit of the Airplay Top 50 and winning acclaim from most quarters, it is a welcome return.

ALSO OUT
THIS WEEK
SINGLES
Fatboy Slim
Champion Sound
(Slint); Paris
Nothing In This
World (Warner);
Matt Willis (Dot)

Let It Go To Waste
(Mercury)
ALBUMS
Josh Groban:
Awake (Warner);
Moyse: Zidane
(GST) (PIAS);
Suzette: Suzette
(EMI); We Are

Scientists: Ono
Attack (Virgin)

Records released 06.11.06

Singles

Christina Aguilera

Hurt (RCA 88697025042)
After Johnny Cash's classic, it takes a brave soul to tackle a song with this title, but Aguilera carries it off in considerable style. It is the second single from her album *Back To Basics*, but don't for a second believe familiarity will damage its chances of becoming massive, as it is an amazingly moving ballad about loss that strikes a deep chord and reveals the full power of her voice.

Akon feat. Eminem

Smack That (Universal tbc)
Produced by — and featuring a rap from — Eminem, this spare eleven cuts from the Senegalese-born star has a more moody feel than his massive hit *Lonely*, but is no less effective for that. Lifted from the multi-platinum-seller's new album *Kommitted* (released on November 20), it is C-listed at Radio One.

Gnarls Barkley

Who Care?/Gone Daddy Gone (Warner Bros WE413CD1)
On the strength of *St Elsewhere's* third single, Danger Mousie's midas touch is still very much in evidence. These two excellent tracks, lifted as a double-A side from Gnarls Barkley's 400,000-selling debut, aptly demonstrate that there is a whole lot more to the duo than the hit *Crazy*. The group play at London's Britton Academy on November 5.

Internal

Self Control (Europa EUROPA101CD)
Released in the wake of the huge *Paris From Paris* to Berlin — the year's fourth biggest seller with more than 300,000 UK sales to date — this cover of Laura Branigan's Top 10 single lacks the pop rush of its predecessor, but its unashamed Eighties stylings should see it crack the Top 20 at the very least.

Kasabian

Shoot The Runner (Columbia PARADISE43)
This highlight from Kasabian's second album is a glummy, foot-stomping anthem made of the same stony stuff as previous Top 10 single *Empire*. It is A-listed at

Radio Two and the band play an arena tour in December.

Madonna

Jump (Warner Bros W744CD1)
The fourth single from Madonna's smash album *Confessions On A Dancefloor* is possibly a single too far. However, that may prove academic as Ciccone's fame recently reached an all-time high following her *Confessions* tour and yet more tabloid headlines. It is B-listed at Radio One.

George Michael feat. Myra

This Is Not Real Love (Aqegon 88697019792)
This new recording featuring vocals by ex-Sugababe Myra Buena is released just ahead of a new triple-CD compilation, *25*. This sophisticated, mid-paced ballad showcases one of his better vocal performances and harks back to his older period of the mid-Nineties. Playlist at Capital, A-listed at Radio Two, this should give Michael a lot to coincide with his first UK tour in more than 15 years.

Lucie Silvas

Last Year (Mercury 1713582)
Silvas returns with a song that should affirm her standing with the 36-plus demographic and enforce the 20-year-olds talent for a subtle hook. Last Year possesses an organic charm, and a gentle acoustic guitar arpeggio provides a thread behind Silvas' warm vocal. Her debut *Breathe In* sold 400,000 in the UK and forthcoming album *The Same Side* shows equal promise.

Sugababes

Easy (Although 1712344)
Although it is released principally to promote the girls' "best of", there is no overstatement that this is a hasty, phoned-in effort. It is smart and sexy and, quite frankly, one of the rudest songs ever committed to CD. It neatly sets up the November 13-released *Overload* collection.

U2 and Green Day

The Saints Are Coming (Universal International 1713137)
Pitched as a charity single to raise money for New Orleans musicians post Katrina, this Skids cover — produced by Rick Rubin

no less — brings together two giants of rock for an ostentatious, slickly-produced giant of a song. The interplay between Edge and Billy Joe Armstrong's guitar playing is refreshing, although unusual, and is destined to make this a top five hit, at least.

Vincent And The Villains

Johnny Two Bands (EMI EMMVCD001)
This is the debut EMI single for Vincent and friends, having released two singles on Young And Lost Club. The pleasing barber-shop opening of this long-standing live favourite sounds like Lloyd Cole meets Fifties rockabilly, and is bound to propel the band from the peripheries of *Arrocker* cool into the hearts of indie kids everywhere.

Simon Webbe

Coming Around Again (Angel ANGCD25)
The first single from the former Blue singer's second album plays to his strengths, delivering an upbeat, soulful, radio-friendly slice of commercial pop, reminiscent of early Lighthouse Family. Webbe sold 600,000 copies of his debut album, and on the strength of this offering looks to be heading in the right direction second time around.

Westlife

The Rose (RCA 88697032652)
The first single from Westlife's November 13-released album *The Love Album* finds them in familiar territory: a plaintive, dramatic ballad perfectly sung and slickly produced. It hasn't attracted a great deal of radio action as yet, but nevertheless looks bound for the top.

Albums

Angelis

Angelis (Syco/Sony BMG tbc)
After an exhaustive search, Simon Cowell unearthed six of the UK's finest young club singers for his latest project. Largely produced by II Divo producer Steve Mac, this should get a foothold in the crammed pre-Christmas market thanks to the sextet's readings of *Walking In The Air*, *Silent Night* and a compelling *O Holy Night*.



ALBUM OF THE WEEK
Damien Rice
9

14th Floor 2564640422
He may have taken his time in making it, but the follow-up to Rice's multi-million-selling debut has exceeded all expectations. Five years after the release of *O*, Rice returns with a confident, catchy record, destined to become the break-up album of 2007. His secret weapon, the gifted Lisa Hannigan, enhances songs such as *9 Crimes* and *Sleep Don't Weep* to fabulous effect, while *Rootless Tree* suggests a previously unseen aggressive side. Stunning stuff.

it does manage to broaden their palette to include some soulful experimentation. The result is an album of maturity and depth but, as single *Take A Chance* amply proves, the band hasn't lost its way with a winning pop tune.

Moby

Go: The Very Best Of Moby (Mute CDJMTF14)
This compilation suffers from the *Play* factor — basically the best tracks all hail from his all-conquering 1998 platter with the others demoted to a co-starring role. However, it does include his debut hit, the seminal *Go*, as well as his new single *New York*, a duet with Debbie Harry.

Various

Borat: Stereophonic Musical Listings That Have Been Origin In Moving Film. (Atlantic 7567945732)
With everyone from Basement Jaxx to new AAD signings Beirut plundering the Balkans for musical inspiration, this soundtrack could have unwittingly tapped into the zeitgeist. Between the obligatory dialogue and jockey fare, there is an excellent introduction to Balkan beats and Gypsy moves.

Various

Future Love Songs (Angular Recording Corporation ARC017)
Angular has an admirable record for finding new talent, from Bloc Party to Klaxons and The Long Blondes. The latter two bands feature on the label's third compilation, which features a riot of odd musical ideas and feisty attitude; not all of it is easy to love, but there will be something here for most listeners.

Paul Weller

Hit Parade (Island 9842593)
After numerous compilations spanning individual chapters of Weller's career, this is the first one to include the biggest hits of The Jam, The Style Council and his solo output in one package. All the buggies are here, with *Going Underground*, *Long Hot Summer* and *You Do Something To Me* among the 23 tracks.

This week's reviewers: Anita Anzil, Dajvid Baird, Adam Clarke, Jeremy Brown, Ben Clarke, Stuart Clarke, Jim Larkin, Owen Lawrence, Nick Rice and Simon Ward.

TV Airplay Chart

Prev Week	Label	Artist	Song	Wk	Pts
1	REPLICA	JUSTIN TIMBERLAKE	MY LOVE	NEW	408
2	REPUBLIC	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	RENEW	341
3	REPUBLIC	BEYONCÉ	IRREPLACEABLE	NEW	335
4	IONA	FEDDE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	NEW	324
5	WARNER BROS.	MADONNA	JUMP	NEW	314
6	GEffen	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	NEW	310
7	ISLAND	SUGABABES	EASY	NEW	306
8	CHRYSLEIS	ROBBIE WILLIAMS	LOVELIGHT	NEW	300
9	POPSTAR	GIRLS ALoud	SOMETHING KINDA OOOOH	NEW	290
10	RECAL	LILY ALLEN	LDN	NEW	282
11	VEEBEAC	RAZORLIGHT	AMERICA	NEW	278
12	ATLANTIC	CASSIE	LONG WAY 2 GO	NEW	254
13	VIKING	THE KOOKS	OOH LA	NEW	252
14	DEF JAM	Rihanna	VA RIDE	NEW	245
15	THE INDUSTRIAL REVOLUTION	BODYROX	YEAH YEAH	NEW	239
16	POPSTAR	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	NEW	235
17	DEF JAM	THE KILLERS	WHEN YOU WERE YOUNG	NEW	232
17	DEF JAM	BOB SINCLAIR & CUTEÉ B	ROCK THIS PARTY	NEW	232
19	COLUMBIA	TENACIOUS D	THE PICK OF DESTINY	NEW	219
20	WALFORD	ALL SAINTS	ROCKSTEADY	NEW	213
21	ANGEL	SIMON WEBBE	COMING AROUND AGAIN	NEW	198
22	POPSTAR	JAMES MORRISON	WONDERFUL WORLD	NEW	196
23	XL	BASEMENT JAMX	TAKE ME BACK TO OUR HOUSE	NEW	189
24	WARNER BROS.	Gnarls Barkley	GONE DADDY GONE	NEW	188
25	LARAZE	PINK U & UR HAND	NEW	182	
26	COLUMBIA	Jamiroquai	RUNAWAY	NEW	180
27	WORLDWIDE	Akon feat. Eminem	SMACK THAT	NEW	178
27	WORLDWIDE	SEAN PAUL FEAT. KEYSHIA COLE	GIVE IT UP TO ME	NEW	178
29	WASH-UP	EVANESCENCE	CALL ME WHEN YOU'RE SOBER	NEW	175
30	BIG BROTHER	OASIS	AQUETESCE	NEW	175
31	BAD ROMANTIC	P Diddy feat. Nicole Scherzinger	COME TO ME	NEW	174
32	COLEPT	UPPER STREET	THE ONE	NEW	162
33	EMBURY	INFERNAL SELF CONTROL	NEW	161	
34	DADA	BEATFREAKZ	SUPERFREAK	NEW	158
35	ATLANTIC	PAOLO NUTINI	JENNY DON'T BE HASTY	NEW	151
35	WARNER BROS.	PARIS	NOTHING IN THIS WORLD	NEW	151
35	BERGANDADVISION	THE ORDINARY BOYS	LONELY AT THE TOP	NEW	151
38	COLUMBIA	KASABIAN	SHOOT THE RUNNER	NEW	150
39	ISLAND	THE FEELING	NEVER BE LONELY	NEW	148
39	AGE	MUSE	KNIGHTS OF CYDONIA	NEW	148

1. Entered the chart on 15/10/06
2. Entered the chart on 16/10/06

Source: Nielsen Music Control. Copyright from data gathered from 01:00 on Sat 15 October 2006 to 24:00 on Sat 20 October 2006. The TV Airplay Chart is currently based on airplay on the following stations: The Amps, B4, Chart Show, The Chart, KERRANG!, MTV Base, MTV, MTV2, MTV News, MTV Rock, MTV Soul, MTV UK, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Justin Timberlake makes a massive climb into the number one slot, replacing My Chemical Romance, who drop to two

MTV MOST PLAYED

This Week
ARTIST TITLE LABEL

This Week	ARTIST	TITLE	Label
1	LILY ALLEN	LDN	RECAL
2	RAZORLIGHT	AMERICA	VEEBEAC
2	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPUBLIC
4	MADONNA	JUMP	WARNER BROS.
4	THE KOOKS	OOH LA	VIKING
6	THE KILLERS	WHEN YOU WERE YOUNG	VEEBEAC
6	JUSTIN TIMBERLAKE	MY LOVE	RECAL
6	SUGABABES	EASY	ISLAND
6	BEYONCÉ	IRREPLACEABLE	RECAL
10	CASSIE	LONG WAY 2 GO	ATLANTIC

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THE BOX MOST PLAYED

This Week
ARTIST TITLE LABEL

This Week	ARTIST	TITLE	Label
1	JUSTIN TIMBERLAKE	MY LOVE	RECAL
2	MADONNA	JUMP	WARNER BROS.
2	ROBBIE WILLIAMS	LOVELIGHT	CHRYSLEIS
4	Gnarls Barkley	GONE DADDY GONE	WARNER BROS.
4	BEYONCÉ	IRREPLACEABLE	RECAL
4	LILY ALLEN	LDN	RECAL
7	FEDDE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	IONA
8	RAZORLIGHT	AMERICA	VEEBEAC
6	BOB SINCLAIR & CUTEÉ B	ROCK THIS PARTY	DEF JAM
9	GIRLS ALoud	SOMETHING KINDA OOOOH	POPSTAR

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KERRANG! MOST PLAYED

This Week
ARTIST TITLE LABEL

This Week	ARTIST	TITLE	Label
1	GREEN DAY	MINORITY	REPRISE
2	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPUBLIC
3	EVANESCENCE	CALL ME WHEN YOU'RE SOBER	WASH-UP
3	TENACIOUS D	THE PICK OF DESTINY	COLUMBIA
5	PANIC AT THE DISCO	I WRITE SINS NOT TRAGEDIES	REPUBLIC/ALTEC/RCA
6	GREEN DAY	JESUS OF SUBURBIA	REPRISE
6	ELECTRIC SIX	RADIO GAGA	REPUBLIC
6	LAST PROPHETS	A TOWN CALLED HYPOCRISY	VEEBEAC
9	TRIVIUM	ANTHEM (WE ARE THE FIRES)	ROADRUNNER
10	MUSE	STARLIGHT	WELSH SPARKIE BROS.

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MTV2 MOST PLAYED

This Week
ARTIST TITLE LABEL

This Week	ARTIST	TITLE	Label
1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPUBLIC
2	KASABIAN	SHOOT THE RUNNER	COLUMBIA
2	TENACIOUS D	THE PICK OF DESTINY	COLUMBIA
4	THE VIEW	SUPERSTAR TRADESMAN	RECAL
5	THE KLARONS	MAGICK	POPSTAR
5	THE KILLERS	WHEN YOU WERE YOUNG	VEEBEAC
7	PLACED MEOS	NEW	VIKING
8	RAZORLIGHT	AMERICA	VEEBEAC
8	THE RAconteURS	BROKEN BOY SOLDIER	XL
9	THE HORRORS	COUNT IN FIVES	POPSTAR

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MTV BASE MOST PLAYED

This Week
ARTIST TITLE LABEL

This Week	ARTIST	TITLE	Label
1	SEAN PAUL FEAT. KEYSHIA COLE	GIVE IT UP TO ME	WALFORD
2	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	GEffen
2	CASSIE	LONG WAY TO GO	ATLANTIC
4	JUSTIN TIMBERLAKE	MY LOVE	JIVE
4	THE GAME	IT'S OKAY (ONE BLOOD)	GEffen
6	RIHANNA	VA RIDE	DEF JAM
7	AVANT FEAT. NICOLE SCHERZINGER	LIE ABOUT US	CELESTINE
7	RIHANNA	VA RIDE	DEF JAM
8	CHINGY FEAT. TYRESA	PULLIN' ME BACK	CAPITAL
9	P DIDDY/NICOLE SCHERZINGER	COME TO ME	WALFORD/WARNER
10	CIARA	GET UP	RCA

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ON THE BOX THIS WEEK

BBC ONE
Friday Night With
Jonathan Ross
Sweeney Retrospect
All Stars Charts
Benny Grant (P6)

BBC THREE
BBC Electric
Premi (S)

ITV
Loose Women
Patience Bouvier
(M6)
This Morning 3.54
The X-Factor
Parkinson
The WhoLives
Timberlake (S)

GMTV
Mr. Sully And the
Crazy Cars (M6)
All Angels (Tue)
Rock Strument
Shower Night
(Wed), Melanie C
(Thurs) Simon
Webbe/Christine
Agulera (Fri)

CHANNEL 4
Freshly Squeezed
Geri Allen (M6)
John Legend (Thurs)
Aida (Wed)
Fadhwa Nijali
Exclusive (Wed)
Mystery Theory
Beyond (S)
4Play Pack! At
The Disco (Fri)

4Music Presents...
My Chemical
Romance (Sat)
4Play: The Horrors
CD (Sat)

Rockfreaks
Mistake: The Decade
Black Sabbath
Duran Duran Love At
(Sat)
The Album Chart
Show New York
Dru/Guns/Albane/
Hawking/Bleed/
The Game

T4
Gary's Bank!/
Keano/Bassent/
Jazz

POPWORLD
All Saints/Ross/
Kashmir/
Supabros/
Mueli/LeFolgo/
Simon Webbe/
Fergie/Leland

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Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ALBUM	LABEL	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ALBUM	LABEL
28	41	3	34	BEYONCÉ IRREPLACEABLE	RCA	622	57	24.37	57		
27	38	7	0	JAMIROQUAT RUNAWAY	WORLD	929	33	24.05	43		
28	13	9	29	JAMELIA SOMETHING ABOUT YOU	WORLD	1384	2	24.03	-20		
29	48	2	0	ROBBIE WILLIAMS LOVELIGHT	CAPRI	949	70	23.87	71		
30	47	2	73	BODYROX YEAH YEAH	WORLD	255	19	23.74	69		
31	54	3	0	BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY SONG	WORLD	233	1	23.69	76		
32	27	15	11	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	WORLD	838	3	20.80	-1		
33	42	2	0	GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE	WORLD	298	73	20.69	34		
34	31	18	0	JAMES MORRISON YOU GIVE ME SOMETHING	WORLD	935	5	20.30	11		
35	75	1	0	PANCI AT THE DISCO I WRITE SINS NOT TRAGEDIES	WORLD	226	36	20.19	149		
36	67	1	0	JUSTIN TIMBERLAKE MY LOVE	WORLD	711	50	20.07	120		
37	70	1	0	SUGABABES EASY	WORLD	490	49	19.93	127		
38	9	12	34	LEMAR IT'S NOT THAT EASY	RCA	872	39	18.82	-69		
39	33	7	34	PUSSYCAT DOLLS I DON'T NEED A MAN	WORLD	930	9	18.30	-3		
40	28	15	12	JUSTIN TIMBERLAKE SEXYBACK	WORLD	588	18	16.41	-26		
41	29	4	0	JOHN LEGEND SAVE ROOM	WORLD	100	15	16.30	-26		
42	51	1	0	CASS FOX TOUCH ME	WORLD	164	22	16.26	24		
43	49	22	64	THE ZUTONS VALERIE	WORLD	933	7	16.03	22		
44	71	3	11	BEATFREAKZ SUPERFREAK	WORLD	307	18	15.53	85		
45	26	6	66	NERINA PALLOT SOPHIA	WORLD	410	35	15.01	-61		
46	88	1	0	MCFLY STAR GIRL	WORLD	459	41	14.98	150		
47	71	5	0	THE AUTOMATIC RECOVER	WORLD	135	20	14.65	78		
48	15	11	45	MUSE STARLIGHT	WORLD	507	21	14.26	-58		
49	32	3	0	SETH LAKEMEN THE WHITE HARE	WORLD	395	15	14.14	-27		
50	42	17	17	SHAKIRA FEAT. WYCLE J HIPS DON'T LIE	WORLD	757	41	13.92	-15		

Nielsen Music Control. Compiled from data gathered from 10,598 UK CDDBs on Sunday 15 Oct 2004, and 26,100 on Sat 11 Oct 2004. Stations ranked by audience figures on latest full-hour RTR data.

PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ALBUM	LABEL
3				MADONNA JUMP (WORLD) BEST	WORLD
2				SIMON WEBBE COMING AROUND AGAIN	WORLD
3				ALL SAINTS ROCKSTEADY	WORLD
4				KEANE NOTHING IN MY MIND	WORLD
5				JAMIROQUAT RUNAWAY	WORLD
6				ROBBIE WILLIAMS LOVELIGHT	WORLD
7				GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE	WORLD
8				PANCI AT THE DISCO I WRITE SINS NOT TRAGEDIES	WORLD
9				JUSTIN TIMBERLAKE MY LOVE	WORLD
10				SUGABABES EASY	WORLD
11				JOHN LEGEND SAVE ROOM	WORLD
12				CASS FOX TOUCH ME	WORLD
13				MCFLY STAR GIRL	WORLD
14				ONERUS BARLEY WHO CARES	WORLD
15				KASABIAN SHOOT THE RUNNER	WORLD
16				YUSUF HEAVEN/WHEN TRUE LOVE GOES	WORLD
17				TAKE THAT PATIENCE	WORLD
18				OASIS THE MASTERPLAN	WORLD
19				RAY LAINTON HOW COME	WORLD
20				THE FEELING LOVE IT WHEN YOU CALL	WORLD

ON THE RADIO THIS WEEK

RADIO 1
Alicia Keys - The Major Numbers guest track
BBC Electric Proms - The God and the Queen Choir, Faye Sting and Robin with The BBC Concert Orchestra
J-Willy record of the week - Doves
MicroStation
Academy Award - Edith Bowman record of the week - Amy Winehouse
Robu
Scott Mills record of the week - The Feeling Love It When You Call
Zane Lowe record of the week - Jay-Z
Zoe Lister-Jones record of the week - Jay-Z
Your Get

RADIO 2
Maurice Freeman's The Great Unknown - Traffic
Bob Harris Country (the World)
What The World Needs Now - The Earth Band
The Earl Kitchener Story
Friday Night Is Music Night - Josh Groban
Oasis
Any Winehouse
BBC Electric Proms - James
Doves (S&S)
Record of the week - Take That
Patience
Album of the week - Worst Best Out of Part 11

RADIO 3
Jazz Legends - Dewey Friedman
Jazz File - Blue
British Song (S&S)

6 MUSIC
Tom Robinson - Patrick Wolf guest
Marty Lewis Cole guests
John Peel
Performers Garden
Yoko
BBC Electric Proms - Paul Weller & Friends
Mick Fleetwood
Rita Bryant
Nelson - The Long Black
Coral
Thea & Gordon
Oasis guest
Nash & Hays
Rebecca & Gordon
Lennon (FM)

EXTRA
Blay - DJ
Shadow guests
BBC Electric Proms - Jamiroquatin (W)

CAPITAL
Featured artists
New Fabrizio Lounge
Pauli Pallas
Thorn
Shenae, Sade & The Solists - The Dalt
The Feeling
Poppy Adams
Home

XFM
Nicola Roberts record of the week - Jason
The Money
Laura Lynn record of the week - 1990s
Suggested to Me My Friend

RADIO CROWERS

RADIO TITLE	ALB	LAST	WEEKS ON CHART
1 ROBBIE WILLIAMS LOVELIGHT	WORLD	949	476
2 JAMES MORRISON WONDERFUL WORLD	WORLD	1429	447
3 TAKE THAT PATIENCE	WORLD	524	331
4 MADONNA JUMP	WORLD	932	309
5 RAZORLIGHT AMERICA	WORLD	1955	293
6 GIRLS ALONG SOMETHING KINDA COOL	WORLD	684	276
7 THE MAGIC NUMBERS TAKE A CHANCE	WORLD	566	238
8 JUSTIN TIMBERLAKE MY LOVE	WORLD	711	237
9 JAMIROQUAT RUNAWAY	WORLD	929	228
10 BEYONCÉ IRREPLACEABLE	WORLD	622	225

RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ALBUM	LABEL
4				THE MAGIC NUMBERS TAKE A CHANCE	WORLD
3				RAZORLIGHT AMERICA	WORLD
2				AMY WINEHOUSE REBAB	WORLD
1				JAMES MORRISON WONDERFUL WORLD	WORLD
8				SIMON WEBBE COMING AROUND AGAIN	WORLD
2				MADONNA JUMP	WORLD
7				JOHN LEGEND SAVE ROOM	WORLD
4				THE ROOMS OF LA	WORLD
9				GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE	WORLD
5				ALL SAINTS ROCKSTEADY	WORLD
6				CORINNE BAILEY RAUE LOVE A STAR	WORLD
11				PET SHOP BOIES NINE	WORLD
12				RAY LAINTON HOW COME	WORLD
10				YUSUF HEAVEN/WHEN TRUE LOVE GOES	WORLD
5				NERINA PALLOT SOPHIA	WORLD
17				KEANE NOTHING IN MY MIND	WORLD
8				FIN FOLKS LEARN TO LOVE WITH WHAT YOU ARE	WORLD
16				BADLY BROKEN BOY WITH/WHEN COMING TO CHANGE YOUR MIND	WORLD
15				MADLEINE PEYRON ON ALL RIGHTS	WORLD
20				TIM FIM COLLERY IT'S DONE	WORLD

Radio 1
Radio 2
Radio 3
Extra
Capital
XFM

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ST



ten hottest tracks of the week musicweek.com/playlist



31. Bedouin Soundclash
The eclectic Bedouin Soundclash recently topped the singles chart in their native Canada with When The Night Feels My Song while the record peaked at number 24 in the UK, and is now at number 41, but it jumps 51-31 on the airplay chart. It's

a big favourite at Radio One, where it was aired 20 times last week, providing 82.2% of its total audience, but Virgin loves it even more, and played it 51 times last week.
37. Sugababes
The Sugababes' previous single, Follow Me Home, did not push the buttons of programmers or singers buyers, reaching at number 24 on airplay 24 on sales, but Easy is shaping up better on radio, climbing 70-37 this week, with support from 67 stations, providing it with 490 spins and an audience of 39,529. Digital station Core led the way with 33 plays, followed by 1076 Juice FM.

EMAP BIG CITY

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ALBUM	LABEL
1				SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	WORLD
2				PINK D & IRVIN HAND	WORLD
3				THE KOOKS SHE MOVES IN HER OWN WAY	WORLD
4				SNOW PATROL CHASING CARS	WORLD
4				THE FEELING NEVER BE LONELY	WORLD
6				RAZORLIGHT AMERICA	WORLD
7				JAMES MORRISON WONDERFUL WORLD	WORLD
9				PINK WHO KNOW	WORLD
4				THE FEELING FILL MY LITTLE WORLD	WORLD
10				PAOLO Nutini JENNY DON'T BE HASTY	ATLANTIC

XFM

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ALBUM	LABEL
1				JAMIE T HEARTIE IF YOU GOT THE MONEY	WORLD
2				SNOW PATROL CHASING CARS	FELTON
3				THE MAGIC NUMBERS TAKE A CHANCE	FELTON
4				THE KILLERS WHEN YOU WERE YOUNG	WORLD
5				THE FRATELLS CHELSEA DAGGER	WORLD
5				RAZORLIGHT AMERICA	WORLD
6				THE ROOMS OF LA	WORLD
5				MUSE STARLIGHT	WORLD
4				HOT CHIP OVER AND OVER	EMI
7				THE RACONTEURS BROKEN BOY SOLDIER	XL

Singles Chart

As used by Radio One
Chart week of the actual sales but Sunday to Saturday across a sample of more than 600 UK cities

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10. The Ordinary Boys
Building on the impetus of Boys Will Be Boys, which has already reached number two after lead singer Preston's incarceration in the Celebrity Big Brother house earlier this year, and their subsequent number six Nin2Five collaboration with Lady Sovereign, The Ordinary Boys went 36-10 with Lonely At The Top, which sold 7270 copies last week. It's the first single from their third album, How To C-4 Everything You Ever Wanted In Ten Easy Steps, which is released today (Monday) hot on the heels of two top-40 cuts of the UK.

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HIT 40 UK

Pos	Artist	Title	Label
1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
2	RAZORLIGHT	AMERICA	REPRISE
3	BOB SINIGLAR & CUTIE B	ROCK THIS PARTY (EVERYBODY DANCE NOW)	REPRISE
4	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	POLYDOR
5	GIRLS ALONG	SOMETHING KINNA DOOH	REPRISE
6	MEAT LOAF FEAT. MARION RAVEN	IT'S ALL COMING BACK TO ME NOW	WARNER
7	P DIDDY FEAT. NICOLE SCHERZINGER	COME TO ME	REPRISE
8	JAMES MORRISON	WONDERFUL WORLD	REPRISE
9	LILY ALLEN	LDN	REPRISE
10	THE ORDINARY BOYS	LOVELY AT THE TOP	REPRISE
11	SNOW PATROL	CHASING CASSE	REPRISE
12	MILY FURTAO FEAT. TIMBALAND	PROMISCUOUS	REPRISE
13	PINK W & IR	HAND	REPRISE
14	THE FEELING	NEVER BE LONELY	REPRISE
15	SHAKIRA FEAT. WYCLIF JEAN	HIPS DON'T LIE	REPRISE
16	THE KOOKS	SHAKE SOMEBODY IN HER OWN WAY	REPRISE
17	JUSTIN TIMBERLAKE	SEXYBACK	REPRISE
18	LILY ALLEN	LDN	REPRISE
19	BEYONCE	IRREPLACEABLE	REPRISE
20	JAMIE T	IF YOU GOT THE MONEY	REPRISE
21	PUSSEYCAT DOLLS	I DON'T NEED A MAN	REPRISE
22	THE KILLERS	WHEN YOU WERE YOUNG	REPRISE
23	LEAMAR	IT'S NOT THAT EASY	REPRISE
24	BEATREAZK	SUPERFREAK	REPRISE
25	CASIDA	EVERYTIME WE TOUCH	REPRISE
26	PINK W & IR	HAND	REPRISE
27	AMY WINEHOUSE	REHAB	REPRISE
28	PAOLO NUTINI	JENNY DON'T BE HASTY	REPRISE
29	JAMIE T	IF YOU GOT THE MONEY	REPRISE
30	DAVID GUETTA	VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	REPRISE
31	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	REPRISE
32	PET SHOP BOYS	NUMB	REPRISE
33	CASSIE M & U	LOVE	REPRISE
34	THE FRATELLI	CHELSEA DANCER	REPRISE
35	CHARMILLIARE FEAT. KRAYZIE BONE	RIDIN'	REPRISE
36	PAOLO NUTINI	LAST REQUEST	REPRISE
37	THE ZUTONS	WALFIE	REPRISE
38	JAMES MORRISON	YOU GIVE ME SOMEBODY	REPRISE
39	EVANESCENCE	COME WHEN YOU'RE SOBER	REPRISE
40	CASSIE	LOVE WAY 2 GO	REPRISE

TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
2	MEAT LOAF FEAT. MARION RAVEN	IT'S ALL COMING BACK TO ME NOW	WARNER
3	P DIDDY FEAT. NICOLE SCHERZINGER	COME TO ME	REPRISE
4	BOB SINIGLAR & CUTIE B	ROCK THIS PARTY (EVERYBODY DANCE NOW)	REPRISE
5	RAZORLIGHT	AMERICA	REPRISE
6	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	POLYDOR
7	PET SHOP BOYS	NUMB	REPRISE
8	THE ORDINARY BOYS	LOVELY AT THE TOP	REPRISE
9	LILY ALLEN	LDN	REPRISE
10	BEATREAZK	SUPERFREAK	REPRISE
11	JAMIE T	IF YOU GOT THE MONEY	REPRISE
12	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	REPRISE
13	JAMES MORRISON	WONDERFUL WORLD	REPRISE
14	SHAKIRA FEAT. WYCLIF JEAN	HIPS DON'T LIE	REPRISE
15	THE HOLLOWAYS	GENERATOR	REPRISE
16	JUSTIN TIMBERLAKE	SEXYBACK	REPRISE
17	LILY ALLEN	LDN	REPRISE
18	NELY FURTAO FEAT. TIMBALAND	PROMISCUOUS	REPRISE
19	CASIDA	EVERYTIME WE TOUCH	REPRISE
20	ROGUE TRADERS	WATCHING YOU	REPRISE
21	EVANESCENCE	COME WHEN YOU'RE SOBER	REPRISE
22	DAVID HASSELHOFF	JUMP IN MY CAR	REPRISE
23	PUSSEYCAT DOLLS	I DON'T NEED A MAN	REPRISE
24	JAMIELLA	SOMETHING ABOUT YOU	REPRISE
25	LEAMAR	IT'S NOT THAT EASY	REPRISE
26	PINK W & IR	HAND	REPRISE
27	THE RIFLES	PEACE & QUIET	REPRISE
28	CASSIE M & U	LOVE	REPRISE
29	THE KILLERS	WHEN YOU WERE YOUNG	REPRISE
30	DOO DOO DOLLS	STAR WITH YOURS	REPRISE

Pos	Artist	Title	Label
39	THE GOO GOO DOLLS	IRIS/STAY WITH YOU	REPRISE
40	FERGIE	LONDON BRIDGE	REPRISE
41	BEDOUIN SOUNDCLASH	WHEN THE NIGHT FEELS MY SONG	REPRISE
42	HOT CHIP	OVER AND OVER	REPRISE
43	LLOYD BANKS FEAT. 50 CENT	HANDS UP	REPRISE
44	BEYONCE FEAT. JAY-Z	DEJA VU	REPRISE
45	MUSE	STARLIGHT	REPRISE
46	THE KOOKS	SHAKE SOMEBODY IN HER OWN WAY	REPRISE
47	CORINNE BAILEY RAE	LIKE A STAR	REPRISE
48	THE RIFLES	PEACE & QUIET	REPRISE
49	RAZORLIGHT	IN THE MORNING	REPRISE
50	THE MAGIC NUMBERS	TAKE A CHANCE	REPRISE
51	PAOLO NUTINI	LAST REQUEST	REPRISE
52	RIHANNA	UNFAITHFUL	REPRISE
53	ROGUE TRADERS	VOODOO CHILD	REPRISE
54	CHRIS LAKE FEAT. LAURA V	CHANGES	REPRISE
55	RIHANNA	WE RIDE	REPRISE
56	LIONEL RICHIE	CALL IT LOVE	REPRISE
57	LILY ALLEN	SMILE	REPRISE
58	THE KOOKS	OO LA	REPRISE
59	CHRISTINA AGUILERA	AIN'T NO OTHER MAN	REPRISE
60	THE VIEW	SUPERSTAR TRADESMAN	REPRISE
61	ROBBIE WILLIAMS	RUDEBOX	REPRISE
62	PINK W & IR	KNEW	REPRISE
63	LUTHER VANDROSS	SHINE	REPRISE
64	THE ZUTONS	VALERIE	REPRISE
65	KASABIAN	EMPIRE	REPRISE
66	NERINA PALLOT	SOPHIA	REPRISE
67	COOLIO FEAT. SNOOP DOGG	GANGSTA WALK	REPRISE
68	OK GO	HERE IT GOES AGAIN	REPRISE
69	THE DEF TONES	HOLE IN THE EARTH	REPRISE
70	JANET & NELLY CAL ON ME	REPRISE	
71	SNOW PATROL	YOU'RE ALL IT HAVE	REPRISE
72	THE KOOKS	NAVE	REPRISE
73	BODYROK	YEAR YEAH	REPRISE
74	IMOGEN HEAL	HEADLOCK	REPRISE
75	JAMIE T	SHEILA	REPRISE

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Albums

The Killers make it three weeks at number one, in an unchanged top three, while P. Diddy has the highest new entry at 11, followed by Patrizio Buanne at 15

TOP 20 MUSIC DVD

WEEKS ON CHART	ARTIST TITLE	LABEL (Retailer)
11	TINA TURNER LIVE AT MONTREUX 1980/1994	Capitol (Amazon)
1	PINK FLOYD FLYSÉE - 2010/94	Capitol (Amazon)
2	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers (Amazon)
4	FREE FOREVER	Island (AS)
5	RAINBOW LIVE BETWEEN THE EYES/THE FINAL CUT	PolyGram (AS)
5	DEFQUE MOORE TOURING THE ANGEL - LIVE IN MILAN	Mercury (AS)
7	THE MOODOY BLUES CLASSIC ARTISTS	DINO (AS)
8	DIRTY PRETTY THINGS PUFFING ON A COFFIN NAIL - LIVE	Vertigo (AS)
9	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Vivid Collection (AS)
12	VARIOUS JERRY SPRINGER - THE OPERA	BMG Video (AS)
11	QUEEN LIVE AT WEMBLEY STADIUM	TMG (AS)
9	THE 2010 TOP - LIVE IN THE STUDIOS	Capitol (AS)
13	PINK FLOYD/SYD BARRETT PINK FLOYD/SYD BARRETT	2010 (AS)
14	FREDDIE MERCURY /LIVER OF LIFE SINGER OF SONGS	Parade (AS)
15	THE WHO LIVE AT THE ISLE OF WYTHNEY FESTIVAL 1970	Warner Music Video (AS)
16	THE LEVELLERS CRAIG THEORY	OTI (AS)
17	THE EAGLES FARWELL TOUR - LIVE FROM MELBOURNE	Warner Music Video (AS)
17	LEVIS PRESLEY LYRIS - THATS THE WAY IT IS	Warner Home Video (AS)
15	PINK FLOYD THE WALL	SAB Video (AS)
6	LIZA MINELLI LIZA WITH A Z	Academy (AS)

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TOP 20 COMPILATIONS

WEEKS ON CHART	ARTIST TITLE	LABEL (Retailer)
1	VARIOUS RADIO ONE'S LIVE LOUNGE	Sony BMG (TMG) (Amazon)
2	DST HIGH SCHOOL MUSICAL	Walt Disney (AS)
3	VARIOUS NOW DANCE 2007	EMI Music/Ministry Of Sound (AS)
4	VARIOUS R&B DIVAS	Sony BMG (AS)
5	VARIOUS THE ANTHEMS	Universal TV (AS)
6	VARIOUS DANCE MANIA	Mercury (AS)
7	VARIOUS MOTOWN - THE ULTIMATE COLLECTION	Universal (AS)
8	VARIOUS THE VERY BEST OF BACK TO THE MOVIES	EMI Music (AS)
9	VARIOUS HARDCORE EUPHORIA	Ministry Of Sound (AS)
5	VARIOUS NOW THAT'S WHAT I CALL MUSIC 64	EMI Music (AS)
11	VARIOUS ULTIMATE DIRTY DANCING (DST)	USA (AS)
12	VARIOUS ESSENTIAL R&B - AUTUMN 2006	Sony Music TV (AS)
6	VARIOUS THE COLLECTION AUTUMN 2006	EMI Music/Sony BMG (AS)
11	VARIOUS WESTWOOD - THE GREATEST - CLASSIC JOINT Z	Def Jam (AS)
15	VARIOUS DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry Of Sound (AS)
16	VARIOUS TWICE AS NICE - THE ULTIMATE URBAN	Universal TV (AS)
14	VARIOUS THE VERY BEST OF POWER BALLADS	DINO (AS)
17	VARIOUS FANTASIA CLUB CLASSICS	Ministry Of Sound (AS)
15	VARIOUS FLOORFILLERS - CLUB CLASSICS	Capitol Music (AS)
20	VARIOUS JOHN PEEL - RIGHT TIME WRITING SPEED	WNVG (AS)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEKS ON CHART	ARTIST TITLE	LABEL (Retailer)
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 64	EMI Music (AS)
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 63	EMI Music (AS)
3	VARIOUS FLOORFILLERS - CLUB CLASSICS	A&M (AS)
4	VARIOUS CLUBLAND 9	ACTIVITY (AS)
5	VARIOUS CLASSIC EUPHORIA	Ministry Of Sound (AS)
6	ORIGINAL SOUNDTRACK HIGH SCHOOL MUSICAL	USA (AS)
7	VARIOUS BIG CLUB HITS	DINO (AS)
7	VARIOUS THE VERY BEST OF POWER BALLADS	EMI Music (AS)
9	VARIOUS R&B LOVE SONGS	Sony Music TV (AS)
12	VARIOUS DANCE MANIA	A&M (AS)
11	VARIOUS CROSSBARS QUITE 2006	EMI Music (AS)
11	VARIOUS FUNNY HOUSE SESSIONS 06	Ministry Of Sound (AS)
13	VARIOUS ESSENTIAL R&B - SUMMER 2006	Sony Music TV (AS)
14	VARIOUS TIME PETS THE ESSENTIAL BANDS	DINO (AS)
15	VARIOUS HOUSEWORK SONGS	EMI Music (AS)
16	VARIOUS MASSIVE R&B - SPRING COLLECTION 2006	EMI Music TV (AS)
17	VARIOUS ENGLAND - THE ALBUM	EMI Music/Sony BMG (AS)
18	VARIOUS R&B CLASSICS	Sony Music TV (AS)
19	VARIOUS CLUBLAND 2006	ACTIVITY (AS)
20	VARIOUS CLUBLAND X TREME HARDCORE 2	ACTIVITY (AS)

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28.10.06
Top 75

The Official UK



2. Scissor Sisters
It is another good week for the Scissor Sisters, with their second album *Ta-Dah*, which has moved 1-3-2-2.

11. P. Diddy
Hot on the heels of introductory single *Come To Me's* number four success, P. Diddy's latest album, *Press Play*, nabbs highest debut honours this week, entering at number 11 on sales of 16,305.

32. Beyoncé
Her fifth album, it achieves his best first-week sales, beating the 13,556 copies of 1999's *Forever*, which was credited to Puff Daddy, and dethroned at number nine. *Press Play* features collaborations with high-profile guests, including Christina Aguilera, Ferny, Mary J. Blige, Donny

Timbaland, Nas, Janie Faye and Nicole Scherzinger, who sings on *Come To Me*.

WEEKS ON CHART	ARTIST TITLE	LABEL (Retailer)
1	THE KILLERS SAM'S TOWN	Initial (Amazon)
2	SCISSOR SISTERS TA-DAH	Pyrae (AS)
3	RAZORLIGHT RAZORLIGHT	Vertigo (AS)
4	JAMES MORRISON UNDISCOVERED	Pyrae (AS)
5	SNOW PATROL EYES OPEN	Island (AS)
6	EVANESCENCE THE OPEN DOOR	Wind-Up (AS)
7	THE FRATELLI COSTELLO MUSIC	Filip (AS)
8	PAOLO NUTINI THESE STREETS	Alamo (AS)
9	LILY ALLEN ALRIGHT, STILL	Wega (AS)
10	LUTHER VANDROSS THE ULTIMATE	J&R (AS)
NEW	P. DIDDY PRESS PLAY	Bad Boy (AS)
NEW	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Def Jam (AS)
NEW	CORINNE BAILEY RAE CORINNE BAILEY RAE	Capitol Music (AS)
NEW	THE KOOKS INSIDE IN/INSIDE OUT	Virgin (AS)
NEW	PATRIZIO BUANNE FOREVER BENS TONIGHT	Universal (AS)
NEW	PINK I'M NOT DEAD	Labels (AS)
NEW	BADLY DRAWN BOY BORN IN THE UK	Capitol Music (AS)
NEW	DEACON BLUE SINGLES	Columbia (AS)
NEW	LIONEL RICHIE COMING HOME	Def Jam (AS)
NEW	ROB ORBISON THE VERY BEST OF	Monument (AS)
NEW	KASABIAN EMPIRE	Columbia (AS)
NEW	ROXETTE ROXETTE HITS	Capitol Music (AS)
NEW	TRIVIUM THE CRUSADE	Reckless (AS)
NEW	MUSE BLACK HOLES & REVELATIONS	Helium (AS)
NEW	BOB DYLAN MODERN TIMES	Columbia (AS)
NEW	DANIEL O'DONNELL UNTIL THE NEXT TIME	Blue (AS)
NEW	STING SONGS FROM THE LABYRINTH	Debutel Music Group (AS)
NEW	CONNIE FISHER FAVOURITE THINGS	Debutel Music Group (AS)
NEW	BREAD THE SOUND OF BREAD	Debutel Music (AS)
NEW	LEMAR THE TRUTH ABOUT LOVE	White (AS)
NEW	THE FEELING TWELVE STEPS AND HOME	Island (AS)
NEW	BEYONCÉ B'DAY	Columbia (AS)
NEW	THE KILLERS HOT FUSS	Island (AS)
NEW	CHRIS REA THE ROAD TO HELL & BACK	Warner (AS)
NEW	KEANE UNDER THE IRON SEA	Muscat (AS)
NEW	EVANESCENCE FALLEN	Warner (AS)
NEW	PUSSYCAT DOLLS PCD	Capitol Music (AS)
NEW	RHIANNA A GIRL LIKE ME	Def Jam (AS)

ARTISTS: 2
BOB DYLAN 27
BECK 10
BUSH 24
BRITNEY SPEARS 17
CANTOR 18
CHRIS REA 14
CHRISTINA AGUILERA 4

CONNIE FISHER 3
CORINNE BAILEY RAE 4
DANIEL O'DONNELL 2
DREW CAREY 16
EMINEM 18
ERIC CLAPTON 11
FRANK SINATRA 16
GARY BARBER 18
GARY BARBER 18
JANIE FAYE 11
JAY-Z 17
JAY-Z 17
JAY-Z 17
JAY-Z 17

EMINEM & 36
FRANK SINATRA 16
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FRANK SINATRA 16
FRANK SINATRA 16

JAMES MORRISON 4
JET 11
JUSTIN TIMBERLAKE 12
JUSTIN TIMBERLAKE 12
KEANE 21
KEANE 21
KEANE 21
KEANE 21

LEAH 10
LIZ LOVING 17
LIZ LOVING 17
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LIZ LOVING 17



THE OFFICIAL UK ALBUMS CHART

Specialist

Albums Chart

Main album chart table with columns: Rank, Last Week, Weeks in Chart, Artist, Album Title, and Sales. Includes entries like Scissor Sisters, Nelly Furtado, and Robbie Williams.



15. Paolo Bonino Greener Bonino's debut album...

TOP 10 INDIE SINGLES

- 1 THE HOLLOWEYS GENERATOR
2 BOB SINCLAIR & DUTTE B ROCK THIS PARTY (EVERYBODY DANCE NOW)
3 THE RIFLES PEACE & QUIET

TOP 10 INDIE ALBUMS

- 1 THE RACONTEURS BROKEN BOY SOLDIERS
2 SQUAREPUSHER HELLO EVERYTHING
3 FATBOY SLM VIM TRY HARDER - THE GREATS HITS

TOP 10 ROCK ALBUMS

- 1 EVANESCENCE THE OPEN DOOR
2 TRIVIUM THE CRUSADE
3 CRADE OF FILTH THORNGRAPHY

TOP 10 JAZZ ALBUMS


- 1 DIANA KRALL FROM THIS MOMENT ON
2 RAY CHARLES/COUNT BASIE ORCHESTRA RAY SINGS BASIE SWINGS
3 NINA SIMONE THE VERY BEST OF

TOP 10 CLASSICAL ALBUMS

- 1 STING SONGS FROM THE LABYRINTH
2 SARAH BRITTON CLASSICS - THE BEST OF
3 KATHERINE JENKINS LIVING A DREAM

Sales increase >50% | New Entry | Platinum 100,000 | Gold 50,000 | Silver 20,000 | PPV (includes Europe) 5,000

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WARNER PLATINUM