



In this week's issue: Tesco dispute unnerves labels;
Rajars breakfast upset. Plus: the charts in full

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MUSICWEEK



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More disputes on way, say insiders

Tesco ban unnerves labels

Retail

By Ben Cardew

Tesco's dramatic decision to bar key Warner albums from its shelves last week over a contractual dispute could be the tip of the iceberg in the battle between labels and retailers.

That is the warning from a leading music distributor, after the supermarket last week refused to stock the new My Chemical Romance album - which was yesterday (Sunday) set to debut in the top three - and another Warner fourth-quarter priority, Press Play by P. Diddy.

Although the dispute is now resolved, Vital managing director Peter Thompson believes such disagreements are likely to become more commonplace, as aggressive price cutting becomes the norm.

"We are going to have more of these problems over the coming months, with supermarkets and retailers as the marketplace becomes more aggressive," he says. "It will be interesting to see where the balance of power drifts. If it goes too far in one direction then pricing will go even lower, and it will be near impossible for independents to survive."

Recent months have seen mounting concern over the pricing of CDs. At the start of October Lily Allen's *Alright, Still* was offered for sale at £4.96 in Tesco, £6 in HMV

and £7.99 in Virgin. Last week Robbie Williams' new album *Rudebox* was available for £8.72 at Tesco and £9.95 at HMV.

Thompson adds, "We are going into Christmas and already there are new releases at £7.99. Then we go into the January sales. This is worrying and it would be difficult to get prices going in the other direction. The supermarkets are just following their natural instincts. We have to find a position that is comfortable for everyone." Entertainment Retailers Association deputy chairman Paul Quirk says that labels are unwilling to stand up to the big retailers. "It needs more action by individual suppliers to maintain the right price for the product," he says. "For years the majors have known what they need to do, but they can't do it."

"They are looking at sales figures. The bottom line is dwindling but the volume is going up. That is the only way they are maintaining profitability," Quirk adds.

BPI figures for 2005 put Tesco's share of the albums market at 12.1% and the supermarkets collectively at 26.3%, up from 10.4% and 22.8% respectively in 2004. However, Al Lockhart, a retail analyst at Verdict, says that this could go higher as Tesco rolls out new store openings and starts to compete on bank catalogue.

Both Tesco and Warner declined to comment.

ben@musicweek.com



The View light up Electric Proms

Dundonian four-piece *The View* were among the diverse group of artists that descended upon venues across north London last week for the BBC's first annual Electric Proms.

The band, who signed to James Endicott's 1965 imprint in the spring, supported Jet at the Barbly last Thursday night, forming part of a slew of fringe entertainment

organised for the event, which was centred on the Roundhouse in Camden. Other artists performing over the course of the five days included James Brown, Get Cape. Wear Cape. Fly, Klaxons, The Fratellis, Vashli Bunyan, Paul Weller, Larrikin Love and Scott Matthews.

One of the most anticipated nights of entertainment came last Thursday when *The Good, The Bad And The Queen* - a new collaboration between Damon Albarn, Clash bassist Paul

Simon, Tony Allen and ex-Verve guitarist Simon Tomp - performed their forthcoming debut album in its entirety for the first time.

The View were yesterday (Sunday) on course for their second Top 15 single with *Superstar Tradesman*, the follow-up to *Wasted Little Ds*, which peaked at number 15 in August. The band are on the road during October and November and will perform their biggest headline show to date at London's Astoria on December 4.

Producer serves up Beatles album

Music Week talks to legendary producer George Martin (pictured), who has made a new Fab Four album **p67**



Labels unleash premium goodies

As retailers gear up for the Xmas rush, Music Week focuses on the lucrative world of premium packaging **p1134**

Breakfast DJs battle it out

Capital suffers breakfast audience dip, as Rajars suggest that Hearst has the leading ILLR morning radio show **p3**

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Your guide to the latest news from the music industry

Bottom line

MTV awards adds stars to line-up

● Scoop Dogg and Rihanna are to perform live at the **2006 MTV Europe Music Awards** taking place in Copenhagen this Thursday.



Rihanna: to perform at MTV awards

● Chryslis Radio's **Heart** is to launch a multi-million-pound advertising campaign aimed at transforming it into a lifestyle and entertainment brand.

● **HMV** has launched a Japanese version of its download site, **Digital**, offering 1m tracks to download, priced at a chief of £0.50 (7p).

● The **Guardian** has launched a music website, featuring daily music news, reviews and interviews, with podcasts and blogs to follow.

● **Real Radio** is launching 96.3 Rock Radio across Renfrewshire and central Scotland on FM and DAB from January 2007.

● The 12th annual **Women Of The Year Awards** is taking place on Thursday, December 7 at London's InterContinental Hotel.

● Hennessy aims to woo music fans, p4

● **Peter Gabriel** has embarked on another technology and music venture by funding start-up The Filter, a recommendation service designed to ease digital playlist creation and to generate download sales.

business were overlaid by approximately £12m, with operating profits overstated by about £9m.

● **Parlophone** has launched an online demo submission system which will allow budding artists to upload their MP3 and publicity pictures, and stream them direct to the Parlophone A&R team.

● **Aim** rebrands its annual digital and distribution day, p4

● **Oxfcom** has amended its Broadcasting Code to allow the sponsorship of any UK-based TV and radio station.

● A new **Bacs/MU** report says songwriters and musicians are being undervalued, p5

UK event this afternoon (Monday)

● **EMI Music Publishing UK** has promoted executive vice president/general manager William Bland to the newly-created position of deputy managing director. Separately, business affairs manager Martine Alan is promoted to senior business affairs manager, while HR advisor Claire Taylor is promoted to human resources manager.

● Radio Two and 6 Music controller Lesley Douglas paid a heartfelt tribute to Terry Wogan's long-serving producer **Paul Walters** as she was honoured by the British Academy of Composers & Songwriters at last Wednesday's Gold Badge Awards at London's Savoy Hotel. **Obituary, p17**

● **19 Entertainment** chief operating officer Charles Garland is leaving the company with plans to launch his own business next year.

● **MTV Networks International** has promoted James Caring to senior vice president of its talent and music division, reporting to MTVNI senior vice president of content and music Richard Godfrey.

● **Virgin Records US** urban division head Jermaine Dupri is exiting the company.

● **THE** commercial director David Holliday is to leave the company at the end of the year, following the company's takeover by ELIX.

● **Sony/ATV Music Publishing** has appointed Karim Masters as head of sync and marketing. Previously at Universal Music Publishing, Masters was creative services manager.

● A senior management team has been appointed for a big new **Liverpool venue**, p4

● **Xfm** is to stage three live events in December under the Winter Wonderland banner, with all proceeds going to housing charity Shelter.

● Tickets have gone on sale for the first concert to be

announced at the O2 Arena – a show by **Justin Timberlake** next July.

● **Westlife** are to star in the Woolworths Christmas advertising campaign. The £25m campaign will be the retailer's biggest Christmas spend since it emerged from Kingfisher in 2001.

Sign here

iTunes DRM secret unlocked

● Norwegian hacker Jon Lech Johansen, who has unlocked the **Apple DRM** that prevents file-sharing, has signed an agreement with DoubleTwist to distribute the software.

● Organisers of **Liverpool Music Week** have secured funding from the Arts Council and the Liverpool Culture Company. In its fourth year, Liverpool Music Week is expected to attract 26,000 music fans to its schedule of events.



Jakobínarinn: part of Icelandic festival

● **Airwaves** promoter Mr Destiny has inked a deal with Icelandair and the city of Reykjavik, securing funding of ISK19m (£145,000) over the next four years. This year's event, staged from October 18 to 22, featured 170 live bands including local act Jakobínarinn.

● **Kobalt Music Group** has signed an exclusive, worldwide administration deal with Barry Manilow.

● **Sony/ATV Music Publishing** has signed 24-year-old singer, writer and producer Leon Jean Marie, who has recently inked a recording deal with Universal Records.

● **IPC Ignite!** has secured a six-figure sponsorship deal between Club NME and new underwear brand Red Torpedo.

● **Classic FM** has secured a inclusion of a Sky TV Guide on the Simon Bates Breakfast show.

● **MW** and **Tunes** link up for In The City, p4

● Independent publisher **Reverb Music** is to merge with its subsidiary **Reverb 2 Music**. Reverb 2 managing director Annette Barrett will become managing director of the newly-merged company.

● **David Guetta** vs **The Eggs** Love Don't Let Me Go (Walking Away) was nationally promoted by Chilli and not as stated in last week's **Plugging & PR** feature. Internmedia also handled regional promotion for Hips Don't Lie by Shakira featuring Wyclef Jean, and not as stated.

People

MW Mini League: final deadline

● The final deadline to enter **Music Week's** mini league as part of the OCC's new **Fantasy Music Manager** competition, arrives at midnight tonight (Monday). To enter our Mini League, all you have to do is go to the Fantasy Music Manager website, create your roster and enter your team into the Music Week Mini League.

● **Mark Mercanziani** is stepping down from the creative management role within Elton John's management team at **Twenty-First Artists**, part of the Sanctuary Group. In future, creative management services will be handled by Oles Banks in the UK and the rest of the world and Johnny Barbis in the US. Mercanziani remains at Sanctuary.

● **In The City** will expand next year with international conventions in both New York and Perth, Australia.

● **Moonwhite**, hip hop producer Hank Shocklee will be in conversation with legendary British Enemy frontman Chuck D at the

Exposure

Russian website banned by Danes

● A Danish court has ordered internet service provider Tote2 to block its users from accessing Russian download site **allorfp3.com**. The move is part of a long process that has seen various international bodies and record labels pressure the site from selling unlicensed material.

● **Mobile operator 3** says it expects its market share in the singles market to rise to 20% when the OCC changes its policy to include video downloads in the combined chart.

● **EMI** has suspended some of its senior managers at the major's Brazilian office, after allegedly uncovering a fraud. The company says that initial investigations suggest revenues at its recorded music



Country music legend Dolly Parton is to

tour Europe for the first time since the Seventies, to include seven shows in the UK next spring. They will begin on March 20 at the Manchester Evening News Arena and also include dates in Newcastle, Glasgow, Sheffield and London.



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-3.1%

TERRY WOGAN

Radio Two: 1,150,000 London audience



+6.6%

CHRIS MOYLES

Radio One: 836,000



-12.4%

JOHNNY VAUGHAN

Capital Radio: 782,000



-13.0%

JAMIE THEAKSTON

Heart 106.2: 748,000



+12.4%

NEIL FOX

Magic 105.4: 725,000



Time to wake up and smell the ratings as Rajars show historic changes in the league table GCap loses hold on London breakfast

Radio

by Jim Larkin

The established order in the radio market has been turned on its head, with even the most prestigious breakfast shows in music radio changing places in the Rajar audience league table.

Not only is Chris Moyles now more listened to than any of the commercial stations' breakfast DJs in London, but Capital Radio's flagship breakfast offering has been overtaken in audience share by Heart 106.2 for the first time. Although overall Capital listening figures have been sinking for the last two years, this is a historic change, given the dominance Cap-

ital's Chris Tarrant breakfast show once exercised over the London market, with twice the listeners the same slot now pulls in.

Figures released last week reveal that, although more people are still tuning in to Johnny Vaughan's Capital Radio breakfast show, Jamie Theakston's rival show on Heart is winning more audience hours, with a 5.7% share compared to 5.6%.

"This is massively significant," says Virgin Radio programme director Paul Jackson. "The London marketplace as a whole hasn't really replaced Chris Tarrant, and we're seeing that all the breakfast show numbers are down, so we're left with a handful of OK shows rather than one great one."

Heart managing director Barnaby Emap's Dave says, "We've tinkered with the show all the while rather than attempt a big revolution. To begin with we had two presenters who didn't really know each other and now they work well, which is an important part of getting the blend and feel right."

Dave says Heart has been focusing beyond music and attempting to develop a feel-good quality on the station – a policy that has seen it recapture the overall

We're left with a handful of OK shows rather than one great one

Paul Jackson, Virgin Radio

number one position in London from Emap's Magic 105.4, which slips to second place on reach and share. But Capital remains languishing in third position, with reach and share going further downhill.

GCap Media operations director Steve Orchard, who thought things had got as bad as they could get with the second quarter Rajar figures, says the figures are misleading. "Capital is still the number one breakfast show in London in reach between six and nine in the morning. The results were for the summer months and they predate programme changes and a marketing campaign, and numbers we're seeing for the current quarter are saying we'll grow."

Rajar data gives audience figures for each show in its individual time slot, rather than comparing the same slots. This means Radio One's breakfast offering has moved 54,000 listeners ahead of Capital in London, becoming the second biggest music breakfast show behind Radio Two. Nevertheless, Radio One saw its weekly London reach slip 8.3% year-on-year, despite improving by 2.4% nationally to 10.55m. Radio Two, meanwhile, is slightly down year-on-year nationally to 12.74m.

Overall this was an encouraging Rajar for the commercial sector, which saw improvement in market share against the BBC for the second quarter in a row.

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Ofcom announces second wave of national digital radio

A wave of new music radio services could be on the way after Ofcom unveiled a year-long timetable to expand digital commercial radio in the UK.

The schedule announced last week includes the much-mooted second national digital commercial multiplex, to be advertised in November, and multiplexes for 12 regions across England and Wales.

Although Channel 4 is to date the only confirmed applicant for the new national multiplex, the existing leading commercial radio players and others are understood to be weighing up their options for what is expected to be a strongly-fought licence battle. And, with most of the big operators' main music stations already available on digital, the expectation is that

applications will be dominated by brand new services.

Absolute Radio programming and operations director Clive Dickens says the newly published timetable is a "very, very important" statement for commercial radio. "There's a definite wind of change in how commercial radio is now and it's long overdue. People now realise

that variety of formats and variety of choice is going to drive the industry, rather than consolidation," he says.

In line with his company's two biggest rivals, Emap and GCap (which controls the only existing commercial national multiplex, Digital One), Chrislays Radio's digital platforms managing director Paul Fairburn says his

group has been in discussion with others about application possibilities for the new national digital multiplex. However, he expects, "A lot of people didn't suspect there would be a second multiplex. We pretty much set out our game-plan of where our brands needed to be and, using various platforms, we've already got a lot of what we need."

THE PLAYLIST

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

Supported by



THE FRAY
How To Save A Life (Epic)
Huge stars in the US and Australia, The Fray will take the UK in 2007. Blindingly good, piano-driven pop. (single, Apr 2007)



CONNAN & THE MOCKKINSTONS
Sneaky Sneaky Dogfriend (Regal)
A sound unto their own, these New Zealanders are the most exciting live act we've seen in a long time. (single, Dec 4)



M.L.A.
XR 2 (XL)
This new (pre-produced) track has leaked online and gives a taste of the sexy sounds to come from her "almost complete" follow-up to *Arular*. (online stream)



TERRA NAOMI
Say It's Possible (unreleased)
Naomi's commercial sound is making many take notice and the video to this track – first aired on YouTube – got the ball rolling. (demo)



THE PACK
Vans (Columbia)
"Got my love on, but they look like sneakers" – it's not much of a chorus in print, but one listen to this track and we were hooked. (single, Dec 4)



BRAND NEW
The Devil & God Are Reaping (Interscope)
2003's *Dija* Entenda was a great rock breakthrough. The follow-up is a triumph. (album, Nov 20)



UFFIE
In Charge (Ed Banger)
New single from this Florida based in Paris is a refreshing, guitar-driven pop song with plenty of rough edges. Wonderful. (single, Dec 4)



THE VERONICAS
When It All Falls Apart (Sire)
This Billy Steinberg co-write is a tight, punchy, guitar-driven pop song in the vein of Kelly Clarkson and Avril Lavigne. (single, Mar '07)



RIP CHORD
Look Up Your Daughters (1965)
1965 might make it two in a row with Rip Chord as the second group from the new imprint follow The View's lead. (single, Dec 11)



LILY ALLEN
Little Things (Rough/Parlophone)
The video for Allen's Christmas single will help to keep the album sales ticking over in the new year. (single, Dec 11)

Renowned cognac brand takes a natural step into music

Hennessy to sponsor music-based events

Brands

By Ben Cardew

It is known among rappers as Henxy, Henny Dog and Yak and has featured in songs from artists as diverse as Snoop Dogg, Art Brut and Justin Timberlake. It is also the world's oldest, and arguably best known, manufacturer of cognac.

Clearly, while many brands do their best to drive an association with music, Hennessy is already intricately linked.

So it should come as no surprise that the brand is now using music to promote its image globally: under the Hennessy Artistry banner the company sponsored a 15-date club tour of US cities this summer and recently held a night of live performances in New York, with The Stokes, Goldfrapp and Kanye West.

"Hennessy has been doing things with music, particularly in the US and China, and this was the natural step up," says Natasha Kizile, head of entertainment at KLP, a London communications agency that developed both initiatives for Hennessy, as part of a 360-degree marketing campaign aimed at recruiting a new generation of adult consumers.

"More than any other premium spirit brand in the US, Hennessy has this relationship anyway, so it would be crazy not to work with this," she adds.

Now, following the success of

We have received really good press coverage, online, in gossip columns and celebrity pages

Natasha Kizile, head of entertainment at KLP

the New York event, KLP is working on plans to extend Hennessy Artistry into 2007 and beyond: it is holding a similar event in Shanghai on December 2, with local artist David Tao, Juliette Lewis and The Licks and US DJ Sky Neller, and plans for 2007 are currently under consideration.

In the interim, the Hennessy Artistry website, www.hennessyartistry.com, offers music to download and stream, including an exclusive Carl Cox track, as well as video footage and pictures from the New York event.

Kizile explains that Hennessy's original objectives were to obtain press coverage and promote the image of the brand and, as a result, music was a perfect fit.

"We have received really good press coverage, online, in gossip columns and celebrity pages," she says. "That shows what we created was really interesting."

"The music component brings the notion of high-quality, leadership, prestige," adds Hennessy product group manager Brian Cox. "It adds vibrancy and a level of sophistication, as well as a level

of contemporary relevance. It is a way of reaching out to consumers regardless of culture and country."

KLP, which has in the past created music-based events for companies such as Smirnoff and Balantines, became involved with Hennessy in October 2005, when the company approached the communications agency with the idea of doing "something with music," Kizile explains.

"We then started to get to know the brand. It is a double-edged sword. We had to create something that people will want to go and see but also is true to the brand," she says. "We came up with a music strategy that was about making sure that we chose genres and artists that fitted with what the brand wanted to say about itself."

KLP also faced the difficult task of working out how the concept would work in all of Hennessy's markets.

"There was three months work before the New York event, organising the PR campaign and bringing in line the other markets, like South Africa, China and Germany," Kizile says. "Then after the event we had to leverage all the PR. It was pretty full on."

The results, however, were well worth it for Hennessy.

"For us it has been very well received," says Cox. "We managed to do it in a very responsible and very exciting manner. That was very important." ben@mcclintock.com

JAY-Z CAST LIST
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JAY-Z

SNAP SHOT

As Jay-Z abandons **entertainment** to return to his 10th studio album, Mercury UK is looking to the set to activate his broadest audience yet, as musical guests including Chris Martin and producers Dr Dre and Kanye West open doors for the star of all the radio and TV.

Mercury marketing manager Naomi Beresford-Smith says that, three years on from the release of *The Black Album*, the profile of the star is bigger than ever. "There is a real demand and awareness out there about Jay-Z now; his profile is bigger than it was three years ago," she says.

Radio One's Zane Lowe last week declared the *Show Me What You Got* single to be the "hottest record in the world" while *Statues* it has enjoyed a record-breaking first two weeks on the airwaves since hitting a week early, clocking up 16m audience reach in just two-and-a-half days.

He is also the subject of a Radio Four documentary to air this month.

Mercury will release the album *Kingdom Come* on November 20 with the single to follow on December 4. The album will be available with a bonus track, and a deluxe pack featuring a DVD of his recent London Royal Albert Hall performance.



Goldfrapp performing in New York as part of Hennessy Artistry's live music event

W and iTunes tap in

Music Week has forged a unique partnership with Apple's iTunes Music Store UK to bring readers free audio downloads of the best breaking artists from In The City 2006.

Next week's edition will feature an iTunes-sponsored card highlighting six of this year's best In The City artists, and a track from each can be downloadable for free from iTunes using a *Music Week*-specific code.

Music Week A&R editor Stuart Clarke says the promotion is a way to cut through the field and get straight to the year's best talent.

"Each year a vast field of musical talent makes the trip to Manchester for In The City and, inevitably, you can't always get along to everything. This seemed like a good opportunity for us to highlight the music that stood out," he says.

iTunes was due to get this year's live action started at In The City in Manchester last Saturday, hosting an invite-only gig headlined by Orson, one of the top bands to emerge from last year's event. The event played a key role in breaking the LA group in the UK, with the band signing a publishing and recording deal soon after the gig.

STATUS QUO...?
THE 12 EVALUATIONS AND DEMANDS
1. Artists improve the quality of life
2. Artists should help design policy and infrastructure

3. Better protect artists in changing technological environments
4. Make premises available for rehearsals and live performances
5. Create the arts

6. New technology can substitute real contact
7. Allow artists to better control the exploitation of their work
8. Help artists

9. Artists' collective bargaining and competition law
10. Help artists at the beginning of their career
11. Create an appropriate

framework of laws
12. Better coordinate government working with artists in mind

Artists and creators 'grossly undervalued', says report

Report demands better deal for UK musicians

Organisations

by Robert Ashton

The worth of composers, songwriters and musicians – the engine of the industry and the very constituency of the Government's creative economy programme – is grossly undervalued, according to a new report commissioned by the Musicians Union and British Academy of Composers & Songwriters.

With the DCMS already well advanced with its CEP and the Treasury's Governors Review of Intellectual Property due to report shortly, the two organisations have published Status Quo...? to establish the financial, artistic, productive and cultural position UK artists and creators currently occupy and how the Government and others can improve their standing.

The report will be presented tomorrow (Tuesday) by a group of Bacs members, including David Arnold and Robin Gibb, to a group of MPs in a meeting at Westminster.

Using the 1997 Unesco (United Nations Educational, Scientific and Cultural Organisation) agreement on the status of artists as a bench-

We need a legislative, tax and benefit system that encourages creative individuals

Andrew Missingham, author of Status Quo...? report

mark, the reports author Andrew Missingham is able to put into context the role of UK songwriters, musicians and composers and how they are valued: in many cases he finds they are faring worse than the Unesco standards dictate. "Music creators have the power to contribute to the growth of the economy as never before. However, if we are to be 'the world's creative hub, we need a legislative, tax and benefit system that encourages creativity and creative individuals', he says.

Tellingly, the CEP has been criticised for not consulting enough with the music sector, although the MU and Bacs have managed to secure a November 9 meeting with creative industries minister Shaun Woodward to press their case for creators.

The 37th Unesco demand that countries 'reinforce, clarify and render effective the protection of

authors' by enabling them to have more control over their work is also addressed by Status Quo...? The report recommends that the performers' rights in recorded music should be extended and accompanied by five other protections, including that the rights owner "agrees to keep the recording in its active catalogue and pays the artist a royalty of any sales, provided that it is never lower than a 50/50 profit split".

Bacs chairman David Ferguson is particularly concerned that composers are still falling below the Unesco standard in terms of remuneration. Ferguson suggests fewer than 1,000 people are able to earn a full-time living from their songwriting and composing – just 2% of 42,000 PRS members earn £10,000 or more in royalties from their songwriting. "It is not healthy that in an economy based on IP that the people who create the IP live in penury," he suggests.

MU general secretary John Smith refutes the suggestion that the report has missed the boat coming as the CEP and Gowars near their conclusions, adding that it will feed into the debate. robert@musicweek.com

Indies flock to new-look Aim event

Aim is backing the rebranding of its annual digital and distribution day as Aim Music Connected (AMC) by winning new funding and sponsorship and creating a range of new master classes.

Aim Music Connected, which started life in April 2005 as a digital day with just a couple of hundred attendees, has now more than doubled in size with 500 people from 100 digital companies and 200 record labels expected to make the trip to the newly-named event this Wednesday at west London's Royal Vauxhall Tavern.

In addition to the expansion and renaming of the event, AMC has for the first time also attracted funding from the London Development Agency for this week's event and the following AMCs.

LDA senior investment planner (creative) Wendy Wyatt says, "Aim has always been great at delivering low-cost, no frills platforms to help members exploit the market. We want more independents to grow their business through the LDA is pleased to support Aim's ambition to improve their services."

In addition to LDA's financial support, AMC has also secured financial backing from eMusic, which is confirmed as the first official sponsor of the event.

The newly re-launched AMC is also now adding several new elements, including master classes, which means it will now be split into four key areas:

- the deal zone; with spaces allocated to companies to meet, demo services and do deals
- pitching zone: a room where companies will have 15 minutes to pitch their ideas and products to an audience
- learning zone; where attendees can participate in six 45-minute master classes. Workshops already lined up include one on direct-to-consumer mobile sales, protecting intellectual property in the digital marketplace and licensing for multiple digital uses
- networking zone: a bar area for more informal chats.

Aim project manager Remi Harris says, "AMC is a crucial part of our strategy to ensure that small music companies have the information and access they need to compete in the digital music market."

Companies already confirmed for this Wednesday's event, which costs £60 to Aim members and friends, include Beggars Group, Cooking Vinyl, HMV Digital, Napster, Ninja Tune, O2, PPL, Rough Trade, Virgin, Sony Connect and Virgin Digital.

Liverpool arena foundations in place

A senior management team has been appointed to run the new 10,000 seat arena being built in Liverpool, with Tim Banfield – formerly with the NEC and SECC – heading up the operation.

The arena forms part of the Arena and Convention Centre Liverpool (ACC Liverpool) which is being built on the city's Kings Waterfront dockside at a cost of £146m. It is due to open in January 2008, which is when Liverpool begins its year as Europe's Capital of Culture, and is owned by the local council.

The project is split into two distinct areas: the arena, which can stage concerts and conferences with 2,000 to 10,000 capacities; and a conference centre with a 1,350 capacity auditorium, 18 breakout rooms and a 7,000 sq m exhibition area. The roofs for both sides of the building are now in place.

It is anticipated there will be 65 music events per year at ACC Liverpool, representing around half the venue's programme of activity. "The concert programme is central to our business," says Banfield. "Liverpool deserves a



Proposed venue: new Liverpool venue will have massive impact on live sector

venue of this stature given its musical history; the support and enthusiasm in the city for the Arena is tangible."

Banfield has been chosen as the arena general manager, alongside two other new senior appointments. Philip Pickett has been appointed general manager of ACC Liverpool after 27 years with Pleasureland Southport, and Jacqueline Rogers joins from the Brighton Conference Centre as convention centre

general manager.

The two sides to the business are ultimately run by ACC Liverpool chief executive Bob Pretty, with assistance from finance director Gerald Andrews. Banfield has experience from the Scottish Exhibition and Conference Centre in Glasgow as well as Birmingham's NEC. He has also been director of the Association of Event Venues and worked for the Association of Exhibition Organisers.

into ITC

Three days' worth of panels and unsigned talent showcases were scheduled to get underway yesterday (Sunday), concluding tomorrow (Tuesday) night. This year's schedule includes a number of 'in-conversation' sessions with industry identities, with those going under the spotlight including Rough Trade founder Geoff Travis; Public Enemy founder Chuck D who will be interviewed by Hank Shocklee; and Billy Bragg, who guided his manager Peter Jenner.

In The City co-founder Anthony Wilson says it is the panels such as this that give the event its edge.

AFTER THE SPLIT

1972: The Beatles
1962-68 (3 UK
peak, 3 US peak)
1972: The Beatles
1967-70 (2, 1)
1976: Rock 'N' Roll
Music (1, 2)

1977: The Beatles
Live At The
Hollywood Bowl
(1, 2)
1977: Love Songs
(7, 24)
1979: Rarities
(7, 23)

1980: Beatles
Soloists (1, -)
1982: Real Music
(1, -)
1982: 20 Greatest
Hits (2, 50)
1988: Past Masters
- Volume One (4, 9)

149)
1988: Past Masters
- Volume Two
(4, 22)
1994: Live At The
BBC (1, 3)
1995: Anthology 1
(2, 1)

1996: Anthology 2
(1, 1)
1996: Anthology 3
(4, 1)
1999: Yellow
Submarine -
Soundtrack (8, 15)
2000: 1 (1, 1)

2003: Let It Be -
Vol. 1 (7, 5)
The above shows
new Beatles albums
issued by EMI since
the group's sale
and highest chart
position in brackets.

George Martin's

At the age of 80, legendary Beatles producer George Martin has united with son Giles to produce a new Beatles album and, with inspiration from the bootlegging scene, had free rein to re-work the catalogue in a previously-unheard way. Paul Williams talks to the pair

Talent

By Paul Williams

Although John, Paul, George and Ringo last gathered together in a recording studio on August 20 1959, the ensuing years have provided a steady stream of Beatles-related work for their producer Sir George Martin.

In the Seventies, he produced the soundtrack for the Bee Gees' Sgt Pepper's Lonely Hearts Club Band film and in the Eighties he oversaw the transfer of The Beatles' catalogue to CD. Then, in the Nineties, he worked on six discs' worth of music for the Anthology project.

In his latest decade, Sir George - in tandem with producer son Giles - has spent the past two years mastering the "soundscape" to the new, long-awaited joint Beatles/Cirque du Soleil production Love, which, since June 30, has been a fixture at The Mirage in Las Vegas. The new production marks the first time Apple Corps has allowed a third party to use The Beatles' repertoire in such an extensive way.

But, with the accompanying album to the show now complete, ready for release through Apple/Parlophone on November 20, the veteran producer believes his greatest work - with the 20th Century's highest romance - as the group's much-loved late press officer Derek Taylor described the legendary

"This is the last time I shall work on any Beatles record. For Christ's sake, I'm 80"
George Martin

band - is now complete.

"This is the last time I shall work on any Beatles record," notes Sir George. "For Christ's sake, I'm 80."

To create this brand new Beatles

release, he and his son were given virtually a free rein with The Beatles' recordings. "I could use anything I liked, any recording I made with The Beatles since we began in '62," he says, from Abbey Road Studio 2, Room 23, the former stoc cupboard which was specially converted into a studio for the father-and-son team to create Love. "But we worked out there would be something in the region of 25 to 30 songs, linked together with whatever we could devise."

"At that stage, I'd been to Cirque du Soleil shows, but I hadn't met any of the people, when I said 'OK, sounds like an interesting idea'. It was really an offer you can't refuse, to pretty well do what you like."

Father "roped in" his son Giles - boasting a command of pro-tools and "all the modern digital stuff that is current today", which Sir George admits he lacked - and they initially put together a 15-minute "demo" to demonstrate to Cirque and the four Apple heads Sir Paul McCartney, Ringo Starr, Yoko Ono and Olivia Harrison what they had in mind.

"The little demo we did was really quite theatrical, because it was our concept of how a show should begin," says Sir George. "There was the opening, which was this tremendous crescendo, starting from nothing, a rumble, that ends in a splash and goes into a really driving beat, which we assembled through Get Back and also drum solos of Ringo and a pounding up-tempo demonstration of what they used to do. What we tried to convey was the essence of a live band actually performing."

Giles says the pair wanted to create something different with the recordings this time, something which is not without its pressures. "The whole idea was, 'How was it going to sound impressive in a theatre and not sound like we're playing the thing; you don't want people

"I could use anything I liked, any recording I made with The Beatles since we began in '62. But we worked out there would be something in the region of 25 to 30 songs, linked together with whatever we could devise"
George Martin

going. This is rubbish. They're just playing CDs."

"All the work we did was to be true to The Beatles, but not to give people what they think is the same thing over and over again, a reshoot. That fear of cynicism is valid."

With a free rein and the ambition to re-work the catalogue in a previously-unheard way, the pair even took inspiration from the world which produced the likes of Danger Mouse's controversial The Grey Album, which mashed-up the Martin-produced Beatles "White Album" and Jay-Z's The Black Album.

"We're completely nicking ideas from the bootlegging world," concedes Giles, although he says that

they have created something new; while "mash-ups" typically combine works by different, contrasting artists, Love pairs different tracks by the same act. Indeed, at one point during Love, for instance, Within You, Without You overlaps Tomorrow Never Knows and, at another point, Ringo's vocals to Octopus's Garden's play over the Ringo-sung Goodnight.

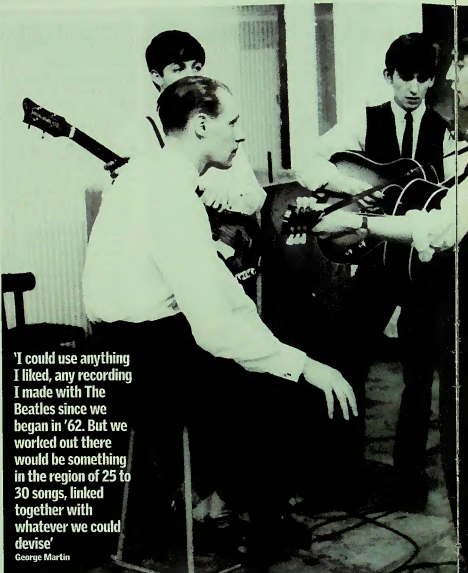
"Mash-ups by their nature are forcing the two things together over a beat. You have to have a third thing to do a mash-up," says Giles. "Also it's from two different sources as well. What we've done is different because it's a band sampling themselves, which is a new thing."

"With The Beatles it's valid,

because there are so many different sounds going on and it's funny how it makes sense in a way. But it's funny if you mash-up a band, say you take Ringo and you put Ringo with Ringo like Octopus's Garden has drums from Lovely Rita. The groove he plays, because it's him, it works."

Within their loose brief to put together a "soundscape", the Martins were given certain pointers by the Cirque team, on how the show itself was taking shape.

The Cirque team highlighted tracks such as Being For The Benefit Of Mr Kite, Here Comes The Sun and All You Need Is Love which they wanted incorporated, recalls Giles: "It was kind of like, 'We'll



The Beatles finale

CAST LIST
Marketing and
product manager
Wendy Day,
Parlophone
National Radio
Kevin McCabe,
Reynold Radio

Clare Bourmont,
Mark Glodd,
Parlophone
National TV Emma
Gurra, Parlophone
Regional TV Emma
Gurra, Parlophone
PR, Maria Batic,

Barbara Chornic,
MEC PR, and
Murray Chalmers,
Parlophone



Abbey Road
Studio Two,
early Sixties:
producer
George Martin
(seated) with
The Beatles

work on those, but what are we going to put either side?" so it was kind of like a 50/50 thing.

"They said, 'In this point of the show, we'd love to have song X,' whether it would be Revolution or whatever. In order to make it sound good, we [decided] what we should put either side of it. So it was worked out in that way. They came probably with about 10 set pieces they really wanted to work for the show and then we filled in the blanks, because it had to work musically."

As a result, says Sir George, a close relationship developed between himself, son Giles and the Cirque du Soleil team. "We would go to [Cirque's] headquarters in

Montreal, they would come to us," he recalls.

"We would see what they did, looking at their rehearsals sessions with these acrobats doing different things and they would come over here listen to our music and talk about what they wanted," he says. "And that went on for two years."

"I was enormously impressed by the scale of Cirque du Soleil, I didn't realise they had something like 1,400 people working in their main base. It was rather like Shepperton, huge with what looked like soundstages, huge buildings, which were buildings really for rehearsals of trapeze people and trapezists, and all sorts of things."

Despite the initial brief to use

The making of The Beatles' new Love album

The usual "politics" which overlay every Beatles project — making sure John and Paul songs are equally represented — also played its part in track selection on the Love soundtrack. And George Harrison is also strongly represented, fittingly perhaps since it was his friendship with Cirque founder and CEO Guy Laliberte which paved the way for the project in the first place.

One of Harrison's songs is also the subject of the only brand new recording for the whole album. Sir George has added a new orchestration to an acoustic demo version of While My Guitar Gently Weeps, first officially released on the third Anthology album in 1996.

"That was the only thing that was really recorded for the show," says Sir George. "The story of this is, is that [Cirque director] Dominic [Champagne] wanted to use the song, but didn't want to use the record as we know it. And he fell in love with the demo that George had made in Abbey Road before he did the final version, just a guitar and voice. He wanted to

use that and Olivia [Harrison] thought it sounded too rough and too ordinary. She didn't think it did justice to either George or the song."

However, Sir George says Champagne was insistent and asked him to write a score "to make it sound more like a record". "I loved what [George Harrison] had done because it's a lower key, he doesn't strain so much for the higher notes," says Sir George. "It's faster, it's quite different from the eventual record, but the problem was writing an accompaniment to a man that's been dead for a while. And it's the only one of the whole show that has a special re-recording."

"Anyway we did it, I had to do it, and we recorded in Air Studios and Olivia came to the

whatever Beatles material the Martins wished to, the now-antiquated way the band's earliest recordings were captured in their own restrictions.

"When I first started recording The Beatles, we were recording in mono on quarter-inch tape, live performances — that's what the first album was," recalls Sir George.

Four-track did not arrive for The Beatles until 1963's I Want To Hold Your Hand, leaving very little scope to take elements of tracks and combine them with other tracks; even the four-track recordings of eight-track did not happen until "The White Album" provided disappointingly-limited reworking opportunities for Giles.

"The thing is even when they went to four-track they didn't use the four tracks," says Giles. "Actually I found that quite frustrating. I thought 'Oh great, we're now on to four tracks' because you can't really do much with the two-tracks. That's why I Want To Hold Your Hand is probably the earliest song we've got on the album: we did 'Two of Us' and as a bonus and, because we couldn't do anything with [the original tracks], we put Hollywood Bowl [crowd noise] synched at the same time, so Hollywood Bowl was playing at the same time in surround

which creates quite a good sound". The whole project, naturally, needed the approval of the two surviving Beatles, as well as Olivia Harrison and Yoko Ono. "Obviously we had to give them everything we did," says Sir George.

"Ringo thought it was fantastic and he said to me, 'George you can do anything you like as far as I'm concerned.' Paul said 'Yeah, really great but you know you can be more adventurous.' I thought, 'Blimey! I thought we had been pretty adventurous anyway, but he gave us carte blanche to do even more. Olivia liked it, she didn't make any comments; Yoko liked it, but said she was a little bit concerned what we had done with John's work wasn't quite right."

'We're nicking ideas from the bootlegging world... but what we've done is different'

Giles Martin

"From that moment on they would be interested to come in and say, 'What have you got for us?', 'What haven't we heard yet?' and that's the way it went on. We were left to our own devices, we were



session and listened. We went in and she loved it, which was a tremendous relief for me and everybody else loved it. It became part of the show and will be part of the record. It's the only extra new music that's in the show.

"It's also rather neat that it's kind of a beginning and ending. Yesterday (also part of the album) was the very first score that I did with The Beatles and While My Guitar Gently Weeps will be the last."

given carte blanche, as I say, and we just used it. We were walking a tightrope of taste, but we were very careful not to fall off. We were trying to make things much more adventurous, much more exciting, but at the same time we didn't want to do it in any way that damaged them."

Given their shared histories, it is little wonder so much trust exists between Sir George and the band. It is also hard to imagine anyone else being given permission to get their hands on the precious Beatles master tapes securely housed within Abbey Road.

"Even if they had been — this sounds really arrogant, doesn't it? — I don't think they would have done it as well as we did," says Sir George. "We're better at this kind of stuff."

For the Beatles producer himself — who supposedly retired from production after working on Elton John's Candle In The Wind 1997 nearly a decade ago — he dries notes he is finally ready for "early" retirement next year when he hits 81.

But, with the demands from fans for more Fab Four releases as great as ever, what seems like Sir George's own last new Beatles project in Love is unlikely to be the last new Beatles project altogether.

john@20mg.com

Entertainment Media Research's new PopScores study offers brands and companies an in-

Pop's top scorers

OVERALL RESULTS

Rank	Artist	Radio	Album	Popularity	Female	Male	
1	AVERAGE	20	8	79	67	31	16
2	RED HOT CHILI PEPPERS	47	25	99	96	63	10
3	U2	46	25	99	98	65	13
4	COLDPLAY	43	24	99	96	63	15
5	KAISER CHIEFS	43	20	96	87	59	9
6	ROBBIE WILLIAMS	43	27	99	99	63	17
7	SCISSOR SISTERS	41	22	98	95	59	14
8	BON JOVI	40	20	99	98	59	16
9	DAVID BOWIE	39	21	99	94	55	16
10	GREEN DAY	39	19	90	82	54	9
11	KYLIE MINOGUE	39	16	99	98	58	14
12	ERIC CLAPTON	37	16	97	91	51	13
13	KEANE	37	17	94	86	52	12
14	MADONNA	37	17	99	98	56	17
15	PINK	37	15	97	94	55	14
16	SNOW PATROL	37	17	89	76	49	7
17	STEREPHONICS	37	13	98	93	55	12
18	ANASTACIA	36	15	98	95	53	15
19	GUNS N ROSES	36	19	98	94	52	17
20	BLACK EYED PEAS	35	16	98	95	55	18
21	DIDO	35	14	99	96	56	17
22	GWEN STEFANI	35	11	95	90	52	12
23	TRAVIS	35	12	98	93	53	13
24	FRANZ FERDINAND	34	13	94	86	49	12
25	CORILLAZ	34	13	95	89	52	14
26	CHRISTINA AGUILERA	33	13	99	97	52	18
27	THE ROLLING STONES	33	16	99	94	50	19
28	TEXAS	33	9	96	91	49	13
29	ARCTIC MONKEYS	32	13	95	81	42	13
30	THE KILLERS	32	16	77	63	41	7
31	NATALIE IMBRUGLIA	32	6	97	94	47	12
32	BLUR	31	10	98	94	49	17
33	ELTON JOHN	31	15	90	89	51	23
34	KT TUNSTALL	31	10	92	85	45	13
35	MANIC STREET PREACHERS	31	10	96	88	45	13
36	RAZORLIGHT	31	12	84	67	41	7
37	THE VERVE	31	11	91	80	44	11
38	MAROON 5	30	10	85	75	44	11
39	NELLY FURTADO	30	9	95	90	45	14
40	SHAKIRA	30	12	97	91	47	19
41	THE ZUTONS	30	10	82	65	41	7
42	DEPECHE MODE	29	9	90	83	41	13
43	FEEDER	29	10	84	68	37	8
44	JOSS STONE	29	8	94	87	43	15
45	KELLY CLARKSON	29	11	92	81	41	13
46	PAUL WELLER	29	12	92	82	40	15
47	THE CORRS	29	12	98	96	48	22
48	BRUCE SPRINGSTEEN	28	11	95	87	40	18
49	RADIOHEAD	28	11	96	84	40	16
50	DAVID GRAY	27	9	96	90	42	19
51	JAMES BLUNT	27	15	99	95	47	26

PopScores is a major new intelligence service for the music industry. It measures and tracks consumers' awareness and popularity of 200 artists across all popular genres by reflecting the opinions of 4,500 music consumers in the UK aged 13 to 59.

PopScores, which has been created by respected research company Entertainment Media Research, is a valuable new addition to the world of music industry research with an important twist.

Entertainment Media Research founder Peter Ruppert says the concept of PopScores came from the company's work testing thousands of songs for record labels and radio stations. "We discovered that 'connection' to a song is pivotal for radio airplay and singles sales, but doesn't necessarily generate album sales," he says. "We conducted extensive scientific research to understand the other factors that drive album sales and have incorporated them in PopScores to fill a critical information gap for the music industry."

"We found that awareness of the artist, familiarity, connection and popularity - ie, emotional connection - are critically important factors. They are the basis upon which executives in the music industry can understand how their marketing strategies are performing and anticipate album sales."

Entertainment Media Research's initiative challenges the long-held industry belief that the formula for a successful act, namely big airplay plus big single equals successful album. Many albums fail to deliver on the potential highlighted by a successful single - Garis Barkley may be this year's biggest example - perhaps because of one crucial omission from that formula. That omission is "the big X", suggests Ruppert with "X" being the consumer's emotional connection with an artist. PopScores shows where that emotional connection is strongest and where it is lacking.

"Record sales are the ultimate determinant of success, but they provide little or no diagnostic information as to how to boost sales," he says. "PopScores provides multiple diagnostic measures that will help record labels set more records: artist popularity, name awareness, artist familiarity plus a breakdown as to how positive or negative an artist is perceived."

PopScores is already throwing up several powerful insights. Firstly, there are just two artists that truly connect across all the demographic groups - Red Hot Chili Peppers and Scissor Sisters. Other artists with strong overall scores such as the Kaiser Chiefs, Green Day and U2 lack connection with either older or younger age groups while Will Young, for example, has a polarising effect upon males.

What appears to be a crucial ingredient among the biggest-selling contemporary artists is a very strong connection with 30-plus females. Indeed, all the top artists in the PopScores list share this feature. Some artists such as Will Young, Simon Webbe, Justin Timberlake and Craig David are highly dependent upon support from females over the age of 30 who are on



High PopScores linked to strong emotional connection with public: Kaiser Chiefs (top) and Green Day (bottom)

average three times more likely to have an emotional connection with them than males of the same age. On the other hand, all the top rock bands - Bon Jovi, Coldplay, Green Day, Kaiser Chiefs, Red Hot Chili Peppers and U2 - score equally well with females and males.

PopScores also appears to highlight the existence of a generation gap. This is particularly true of hip hop artists with, for instance, Missy Elliott scoring a respectable 29 PopScore with 13-19-year-olds, but an overall score half of that. Similarly, Kelece scores 23 among the same demographic, but an overall score 50% lower.

PopScores also indicates a shrinking fanbase for many heritage artists who are struggling to connect with teenagers. Among the lowest scoring artists within this category are George Michael, Rod Stewart, Bruce Springsteen, Diana Ross, David Bowie and Eric Clapton. In some cases, the problem is lack of familiarity. For example, Bruce Springsteen achieves just 48% informed awareness among teenagers and Bowie 74%. With other artists, the problem is purely a negative attitude towards them. George Michael, according to the research, is disliked by one in two teenagers and Simply Red by one in three.

If by the key to driving emotional connection is familiarity then many of this year's newer artists are showing great potential for growth. KT Tunstall currently enjoys 84% informed awareness, Rihanna 82% and Lily Allen 64%. On the other hand, there are a number of artists who display relatively low rates of informed awareness despite heavy radio airplay, for example, Ray LaMontagne (25%), Nerina Pallot (20%), Paolo Nutini (33%), The Feeling (45%), James Morrison (54%) and Orson (57%).

in-depth insight into consumers' awareness of – and emotional connection with – top artists

Set to make a mark



clockwise from top left) Red Hot Chili Peppers, Scissor Sisters, Coldplay, U2

With such insights already being drawn from the service, PopScores may have potential relevance outside the music industry with particular value to brands looking to build connections with artists. "It provides a robust starting point to consider which brand and music partnerships would work best within specific demographics," says Ruppert. "In short, any brand or agency that needs to know which artists are connecting with consumers is likely to be interested in PopScores."

And the PopScores format which is formally launched this month is the subject of continuing evolution. A test question relating to music purchase intention is being asked of the PopScores panel and may be incorporated in the forthcoming November report.

Wider trends will also be tracked going forwards, for instance by record label and by genre. According to Ruppert, genre analysis could provide an insight into trends relating to consumers' music preferences, providing an early warning signal by highlighting which areas are becoming more or less popular.

The report is currently available in a stand-alone Excel format showing great detail month-by-month and a secure web-based solution is being developed which will offer users interactivity and tracking functionality. Subscribers will, for example, be able to choose the specific artists that interest them and track, contrast, and chart consumers' attitudes towards them over time.

To request more information on PopScores or if you would like to subscribe, please contact Patrick Johnston, Head of Business Development, on 0207 240 1222 or patrick.johnston@entertainmentmediaresearch.com

MALE

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	19	8	80	68	30	17
1 U2	48	28	99	99	67	13
2 RED HOT CHILI PEPPERS	47	26	99	96	65	11
3 COLDPLAY	43	25	98	96	61	14
4 KAISER CHIEFS	42	20	97	89	59	11
5 DAVID BOWIE	41	23	98	94	59	15
6 GREEN DAY	40	20	92	84	55	9
7 ERIC CLAPTON	38	17	97	91	53	12
7 GUNS N ROSES	38	20	98	95	53	16
7 GORILLAZ	38	16	96	92	56	13
10 KYLIE MINOGUE	37	16	99	98	55	16
10 KEANE	37	17	95	88	52	13

AGES 13-19

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	21	10	81	70	34	18
1 RED HOT CHILI PEPPERS	50	36	99	96	69	15
2 THE KILLERS	49	30	91	86	65	8
3 KAISER CHIEFS	46	26	96	90	66	12
3 GREEN DAY	46	32	98	94	62	16
5 PINK	43	26	99	99	64	18
6 SNOW PATROL	42	26	94	90	60	15
8 RAZORLIGHT	41	25	95	89	59	14
8 THE KOOKS	41	27	88	79	58	13
10 ARCTIC MONKEYS	40	24	93	83	56	13
10 KELLY CLARKSON	40	25	97	91	58	17

AGES 30-39

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	21	8	79	68	32	15
1 ROBBIE WILLIAMS	49	30	100	100	69	14
2 U2	48	27	99	98	66	12
3 KAISER CHIEFS	46	23	96	89	62	9
3 KYLIE MINOGUE	46	21	100	99	66	10
5 RED HOT CHILI PEPPERS	45	26	100	97	61	13
6 MADONNA	43	21	100	97	62	13
7 SCISSOR SISTERS	42	25	97	95	62	16
8 COLDPLAY	41	23	99	97	63	17
8 KEANE	41	23	96	87	55	12
10 SNOW PATROL	40	22	89	77	51	7

AGES 50-59

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	20	7	76	62	28	14
1 ERIC CLAPTON	63	39	100	100	82	2
2 ROLLING STONES	55	32	100	100	76	8
3 DAVID BOWIE	52	29	100	99	72	8
4 U2	51	26	100	99	72	8
5 ROBBIE WILLIAMS	50	33	100	100	68	13
6 BON JOVI	49	23	100	98	68	7
7 ROD STEWART	48	22	99	99	62	9
8 COLDPLAY	47	24	98	92	63	8
8 ELTON JOHN	47	23	100	99	69	11
10 BRUCE SPRINGSTEEN	46	24	99	99	63	12

FEMALE

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	22	9	78	66	32	14
1 ROBBIE WILLIAMS	50	33	99	99	70	14
2 RED HOT CHILI PEPPERS	47	25	99	95	62	10
2 SCISSOR SISTERS	47	21	97	95	66	12
4 BON JOVI	45	24	99	93	63	14
4 PINK	45	21	98	95	64	10
6 KAISER CHIEFS	44	22	95	85	60	8
7 COLDPLAY	42	24	99	96	65	17
7 ANASTACIA	42	19	99	96	59	13
9 U2	41	20	99	97	60	14
9 BLACK EYED PEAS	41	21	99	96	61	16

AGES 20-29

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	20	8	82	71	33	18
1 RED HOT CHILI PEPPERS	53	33	98	97	69	10
2 PINK	45	21	99	99	67	11
3 GREEN DAY	44	25	97	92	65	13
4 GWEN STEFANI	42	15	99	96	64	11
5 KAISER CHIEFS	41	20	95	87	58	15
6 SCISSOR SISTERS	40	22	98	97	60	16
7 U2	39	21	99	97	58	18
7 BON JOVI	39	20	100	99	55	16
7 KYLIE MINOGUE	39	16	99	98	55	14
10 GUNS N ROSES	38	23	98	92	50	17

AGES 40-49

Tracklist	MTS21	MTS20	MTS19	MTS18	MTS17	
AVERAGE	20	7	76	63	29	14
1 U2	54	31	100	99	72	7
1 DAVID BOWIE	54	34	100	99	70	9
3 ROBBIE WILLIAMS	51	32	100	99	71	12
5 COLDPLAY	50	26	99	98	71	9
5 SCISSOR SISTERS	50	24	99	97	69	7
7 KAISER CHIEFS	47	21	97	89	65	6
8 RED HOT CHILI PEPPERS	45	19	100	96	62	7
9 STEREOPHONICS	44	18	99	97	59	8
9 ERIC CLAPTON	44	17	100	100	60	9
9 ELTON JOHN	44	21	100	100	66	14

HOW POPSCORES IS CREATED

- 4,500 UK music consumers, aged 13 to 59, are polled about 200 artists across the range of popular music genres.
- They are asked to grade each act under the headings: favourite; negative; positive; name awareness and informed awareness.
- Using a formula tested over 24 months, all data is weighted according to the national population and an algorithm is applied which rewards familiarity, positive and favourite scores and punishes lack of familiarity and negative marks.
- PopScores ratings can theoretically range from +100 at the upper level to -50 at the bottom level; in reality, the highest mark within the October survey for any act within any demographic is +67 and the lowest is -35.

THERE'S A LOT MORE IN OUR BOX SETS...



* CARROTS, AS PLAYED BY PAUL McCARTNEY & DORIS TAYLOR ON THE BEACH BOYS SONG VEGETABLES WHICH FEATURES IN THE BEACH BOYS GOOD VIBRATIONS BOX SET



* ROCKS, AS PLAYED BY ATOC 171 (THE SCORPIONS) IN THE BATTLE BRUCH (FEATURES IN THE POINT OF VIEW) ON THE ROCKS OF MARRAKECH BOX SET



* TROUSER PRESS, AS PLAYED BY ROGER BUCKEN BREARS ON THE BOMZO DOO DOO-EMM BAND SONG TROUSER PRESS WHICH FEATURES IN THE TECHNOLOGY BOX SET



* BOTTLE AS PLAYED BY HIM BIRNISON ON THE SCORPIONS ALBUM THE ROCK BRUCH WHICH FEATURES IN THE THIS WOMAN'S WORK BOX SET

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Music from **EMI**



As labels gear up for the Christmas market, *Adam Benzine* examines the lucrative world of premium packaging and highlights this season's key releases

Mastering the premium market

Tori Amos release hits right notes

Last month saw the release of a massive career retrospective from acclaimed singer-songwriter Tori Amos. The five-disc compilation, packaged in a mini Bösendorfer-style piano box, entailed Amos painstakingly tracking down and re-mastering her entire back catalogue. Here she talks exclusively to *Music Week* about the project.

How did the boxed set come about?

I was inspired by the Led Zeppelin re-masters of 1992, and so I really wanted to offer



was pretty time consuming, because it wasn't as if we just said, 'OK, let's do a direct transfer from the records.' This was really done by hand and, in a lot of cases, just because of how the masters were kept, they had deteriorated over the years.

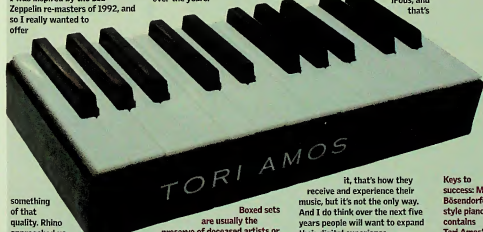
romanticise the idea of monogamy. I did enjoy this flirtation. I see it as the end of an era and the start of another one, which is great, because I'm not in a Zimmer frame saying this to you [laughs].

How did you decide what to include and what not to? I wanted Little Earthquakes to be there in its original inception, which Atlantic had rejected at the time. For the other discs, we listened to everything to give everything a chance. There were hundreds for us to go through to cut it down to 86. You've approached the set as an audiophile, but do you think people still care about getting the best sound quality in the digital age? I realise that some people live

through their iPods, and that's

'Although I usually tend to romanticise the idea of monogamy, I did enjoy this flirtation'

Tori Amos, on working with Rhino



something of that quality. Rhino approached us to make the set and I had been told by other artists that if I ever got the opportunity to do a boxed set, I really needed to drop everything and get involved or I would regret it, so I put the time aside. Was it a long process? Pulling the catalogue together

Boxed sets are usually the preserve of deceased artists or disbanded groups. Did it feel weird making a boxed set in that respect?

It is a strange paradox to still be alive, and not have a hearing aid, and be making a current album for Sony while I'm having this love affair with Rhino. I must say that, although I usually tend to

expand, it, that's how they receive and experience their music, but it's not the only way. And I do think over the next five years people will want to expand their digital experience.

Like with TVs: people like their big flat screen TVs and for a lot of people it's just not acceptable to watch on a computer. Digital music is still in its infancy right now, but I think as people start to get used to it, it will start to expand.

Keys to success: Mini Bösendorfer-style piano box contains Tori Amos' remastered back catalogue over five discs

Each year the festive season seems to start a little earlier and this year looks to be no exception, as record companies and retailers gear up for the busiest time of the year.

It is at this time in the calendar when oversized special-edition boxed sets, jam-packed with B-sides, rarities and long-lost radio sessions fill the racks, waiting to be wrapped up as gifts for music lovers and record collectors.

This year, labels and retailers alike are gearing up for what looks like being one of the busiest Christmases the premium packaging market has seen. As far as the labels are concerned, the consensus seems to be that Christmas is the only time worth considering the release of a major premium set, and as the release schedule shows (see p14), there looks to be some strong competition.

"Christmas is absolutely crucial," says Will Nicol, marketing manager for Sony BMG catalogue. "To release a major boxed set at any other time of year, well, we just wouldn't do it really."

"It's the time of year for gifting, and boxed sets are gifting purchases, often made by people who don't go into record shops as much as they used to, so it is very important."

Retailers' shelf space looks set to be crammed to breaking point, with new releases from the major record labels, including artists such as The Clash, The Walker Brothers, Tori Amos, Take That, Paul Weller and Robert Plant. At the highest end of the market, all eyes will be on the performance of Elektra Records' lavish 117-track monolith, covering the label's output from 1963 to 1973 (see box, p13).

Beyond Christmas, next year is expected to have a flurry of releases from independents, such as Sanctuary, whose forthcoming releases will include Keep The Faith, a four-disc soul collection, and Babylon's Burning, a four-disc, lift-lid punk boxed set, including the likes of Patti Smith, Wire and X-Ray Spex.

Over the past few years, the biggest development in the premium packaging market has been the proliferation of the expanded-edition format, repackaging an existing album with a bonus disc of live tracks, B-sides or outtakes, and sometimes including a third disc with DVD material. For Sony in particular, the Legacy Edition format has proved particularly successful, with repackaged albums from cult Nineties artists – such as Jeff Buckley and DJ Shadow – showing that there is a clear market for this format.

"The big one has really been the 10th anniversary editions, with a combination of DVD and CD," says HMV marketing manager Matthew Chalkey. "If you look at the Sony Legacy and Universal Deluxe series, you're getting quite a hefty catalogue of those now."

"They came as a trickle at first, but now you're getting everything from The Cure and The Banned to artists like Pulp and DJ Shadow. They're easy for the retailer to rack, they look nice and they're easy for the customer to fit into their collection, which is important."

While there are no hard or fast rules for what makes a successful boxed set, many confirm that artist involvement is key among the vital ingredients of any successful set. While with artists who are deceased or their groups disbanded that, of course, may no longer be an option, labels will desire it wherever possible.

"Getting as much memorabilia, original artwork, photos and unseen stuff in there as possible is really important," says Nicol. "It's always going to work much better when you're working with the artists as much as possible. When you don't work with the artists the lack of authenticity often shines through."

"Certainly with The Clash and the Manic Street Preachers packages that we've got coming out, we've really worked with the artists. Nicky [Wire]

in particular has been very closely involved with the 10th anniversary edition of Everything Must Go. Likewise with The Clash, Mick [Jones] in particular has had a huge input into the set, and it really shows."

Naturally, the most important ingredient in any set is the music itself. However, one big question facing labels and retailers is whether, in the current climate of digital downloads and reduced-quality MP3s, sound quality is still perceived to be as important as it once was. Re-mastering and improving an album's original sound has often been a key selling point for boxed sets and, while artists such as Tori Amos take the time to re-master their entire catalogues (see p11), it remains to be seen how much the customer really cares.

"People who aren't really bothered about the mechanics of re-mastering will just want a track because they want that track," says Rhino UK catalogue manager Rick Conrad. "Your average iPod user probably isn't that bothered whether it's newly re-mastered or not. But it is a big deal for a lot of people who are still buying CDs."

"For us as a record company, we're now just making sure stuff is available across every format. Boxed sets are aimed at, not exactly the complete audiophile, but at the hardcore fan bases, which demand higher quality. If you're going to charge a higher price point, then the consumer will expect a higher level of quality."

Others are less convinced. "Labels and retailers are now more realistic about what people are willing to pay because of the digital alternative," says HMV's Chalkley. "People might look at a product and say, 'I'm not going to pay £50 for a boxed set when I can download the rarities for 79p.' You've



Stevie Wonder Earbook, part of new Universal series, because the four-CD high-quality format is defined as a book, the products are also being sold via book sellers

got to give them a real reason to buy it."

One major label trying to do just that is Universal, which has just launched its first Earbook series. Targeting the upper end of the market, each Earbook consists of a 28.5cm by 28.5cm, 100-page hard-back book, printed on high-quality 150gsm paper, which is thread-stitched, with four CDs embedded within the inside front cover.

"The existing digi-book packages that we produce, which are smaller than the Earbook, have been around for a while, and that format has probably under-performed in the last year or so as the pricing in the market has come down," says Universal catalogue marketing product manager Andy Street. "The sales have not been where they were two or three years ago."

In addition to retailers such as HMV and Virgin stocking them, the Earbooks will also be sold through book retailers, opening up a new market for boxed sets. "The idea is that they're treated as much as books as they are as media products, so

that they'll go into Waterstone's and Borders," says Street. He adds that for the next series of Earbooks, the label will create new sets from scratch, with artists such as The Who and Bob Marley on Universal's wish-list. The crossover potential could be immense.

"What we're trying to do is cater for all parts of the market with all our different formats, and this is part of that format of mixes," he says.

Universal's shift to the book domain, coupled with retailers' increasing focus on the DVD market, raises the question of what the future holds for boxed sets in the new digital landscape.

"In the digital world, it probably won't have that much effect on the sale of boxed sets in the short term, but in the long term it depends on how the market develops in terms of track availability," says EMI catalogue head of trade marketing John Willcox.

"If we now release a single by The Kooks digitally, then in 20 years it's still available digitally, then there won't be that archive building up of things that you can't get hold of. Stuff like B-sides and remixes will stay readily available and, as they've never gone away, then demand won't really built up for them."

The prospect of an always-available digital archive is certainly something that the industry will eventually have to sit up and take notice of. In the meantime, the market remains stable. Many executives, such as Steve Hammonds, Sanctuary's vice president for special markets, remain optimistic. "People really like to have something in their hands," he says. "They like reading the lyrics and they like the memorabilia. I don't think that will ever change."

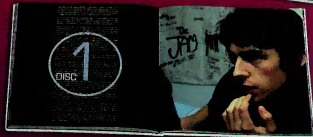
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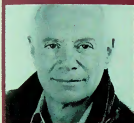
A stunning new concept which, for the first time since the days of vinyl, gives access to anthologies that combine large-format photographs, alongside the very best collection of music.

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Elektra delivers biggest boxed set of the season



Arguably, the most ambitious boxed set of the season is Elektra's Forever Changing compendium. The package, released today (Monday), comprises 117 tracks from artists featured on the Elektra roster between 1963 and 1973, with around 45% of the material having never appeared on CD before.

For the deluxe edition, the compilers at Rhino UK examined postcards, art prints, pin badges and a 96-page book into the huge 33cm by 33cm box. Elektra founder Joe Horner's book, Follow The Music, features in the set on CD-Rs, and here he talks exclusively to *Music Week* about the project.

How did the package come about?
Nick Stewart and Stuart Batsford

at Rhino thought it would be an interesting thing to do. They told me they were making this thing and asked if I would like to be involved, and I said I'd certainly like to make sure there weren't any egregious errors. When I saw the tracklisting, I realised that there's an enormous benefit to having a knowledgeable and passionate fan do this project. It was really interesting because they juxtaposed songs in ways that I probably wouldn't have thought. For pretty much every interesting record, there was a track that was very representative of what that artist was doing at that point.

What was your involvement in the project?
My role was to tell them what was missing, but

out of the final 117 tracks, we played around with only about 10. When I got all of the copy for the new book, I went through and edited it with them because there were a small few errors of fact, but not many. They did a superb job in every respect and I loved the way they conceived it. It was fascinating.

What was the secret to

Elektra and Nonesuch's success?

I think both the labels were successful because we were able to communicate to the people that were fans of Elektra and Nonesuch, that the music was what guided us. We'd put a record out even if we were going to lose money on it. For artists, we were going to be there for them, the royalty rates were fair, and we were trustworthy so they'd make plenty

of money, which they'd actually see as well.

Did the label have a philosophy?

The principles under which we operated were, 'let's try and say 'yes' more than we say 'no' to interesting music that tickles our ears, but let's keep the costs reasonable and figure out how we can do it at high quality without spending a ton of money, so that we can keep on taking these risks.'



Just part of the package: Elektra's massive boxed set includes 117 tracks from artists on the roster from '63 to '73

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The Byrds – There Is A Season (Sony BMG)
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The complete story of The Byrds, including five previously unissued tracks, a DVD featuring 10 previously unreleased TV appearances, and extensive notes. **Weather Report – Forecast: Tomorrow** (Sony BMG)
Out now.

A comprehensive career retrospective, including several new live tracks and a bonus DVD with a previously unreleased 1978 live performance. **The Clash – The Singles** (Sony BMG)
Out now.

A 19-disc boxed set available on CD and vinyl, with replica sleeves and labels, and sleeve-notes by artists such as The Edge, Pete Townshend, Bobby Gillespie and Ian Brown. **Manic Street Preachers – Everything Must Go: 10th Anniversary Edition** (Epic/Sony BMG)
November 6.

The original 1996 album, backed with 20 unreleased demos, outtakes and live tracks. The set also includes a DVD with a 45-minute documentary, unseen live footage and more. **Take That – The Platinum Collection** (Sony BMG)
November 20.

A stylish box containing all three of the boy band's studio albums in deluxe dipnicks, expanded with bonus tracks and new sleeve-notes.

Universal

The Walker Brothers – Everything Under The Sun (Universal Music Catalogue)
Out now.

Almost every note ever recorded by the Sixties sensations, presented in a craftily-packaged five-CD set, designed in the style of an old teenybopper magazine. **Cameo Parkway 1957-1967** (Universal Music Catalogue/ABKco)
Out now.

A four-disc collection of hits and rarities from the much-loved label. Includes music from Chubby Checker and The Kinks. **Dusty Springfield – Simply Dusty** (Universal Music Catalogue/Mercury)
Out now.

One of several sets launched in the new Earbook format, this takes Springfield's critically-acclaimed four-disc boxed set from 2000, and transforms it

into the ultimate hard-back coffee-table experience. **Scott Walker – In Five Easy Pieces** (Universal Music Catalogue/Mercury)
Out now. Re-modelled with extensive sleeve notes for 2006, this five-disc entrée into Walker's solo material will no doubt continue to please critics

at a second time round. **Paul Weller – Hit Parade** (Universal Island/Polydor)
November 6. This four-CD set is the first total career retrospective from the legendary singer-songwriter, combining for the first time his Jam, Style Council and solo material. **Kiss – Alive! 1975-2000** (Universal Music Catalogue/Mercury)
November 17. Four concerts on four CDs, one of which is previously unreleased, bringing together a comprehensive live collection from the rock legends.

Warner

Tori Amos – A Piano (Atlantic/Rhino UK)
Out now.

Released through Rhino but including her Sony material, this fully re-mastered boxed set includes rarities, B-sides and never-before-released tracks. The collection is packaged in an impressive Björnsdorfer piano-style box (box, p11).

Steve Reich – Phases (Nonesuch)
Out now. In honour of Reich's 70th birthday, Nonesuch Records has released a five-disc boxed set of the composers'



From top: Universal's Kiss four-CD release; Sony BMG's Manics extended reissue; Warner's expansive Doors boxed set; Sony BMG's 19-disc Clash boxed set

best-known and most acclaimed pieces. The music on the discs spans the 20 years of Reich's time with Nonesuch. **Forever Changing: The Golden Age Of Elektra** (Elektra)
Out now.

A five-CD boxed set featuring highlights from the Elektra back catalogue. There will be a limited-edition deluxe version including art prints, postcards, a hard-bound book, CD-Rom and an illustrated LP discography (see breakout, p13).

Robert Plant – Nine Lives (Rhino UK)
November 13. All nine of Plant's solo albums are re-mastered and expanded with bonus tracks including previously-unreleased material. The set also contains a DVD compilation of Plant's music videos along with rare interview footage.

The Doors – Perception (Rhino UK/Elektra Records)
November 27.

To mark the band's 40th anniversary, Rhino and Elektra have collaborated to release a six-CD/six-DVD boxed set featuring all of The Doors' classic studio albums, each supplemented with rare and unreleased tracks. **Frank Sinatra – Sinatra: Vegas** (Rhino UK)
November 27.

A four-CD/one-DVD boxed set featuring more than 70 previously unreleased live tracks and monologues. All the performances were recorded at his legendary engagements at The Sands, Caesar's Palace and Golden Nugget between 1961 and 1987.

EMI

The Beatles – The Beatles (Parlophone)
Out now.

All of their 13 studio albums, plus Past Masters Volumes 1 and 2, in a roll-top wooden box. The forthcoming release of The Beatles' Love album will likely further increase demand for this continually best-selling collector's set.

Various Artists – Produced By George Martin (EMI Catalogue)
Out now. A six-CD set encapsulating George Martin's broad curriculum vitae – as producer,

composer, arranger and conductor – and demonstrating his unique contribution to music.

The Beach Boys – Good Vibrations (EMI Catalogue)
Out now.

The ultimate Beach Boys four-disc compendium spans their full career, featuring a bonus disc with studio out-takes and backing tracks. The 40th anniversary of the release of Pet Sounds coincides with Brian Wilson's induction into this year's UK Music Hall of Fame.

Placebo – Placebo: 10th Anniversary Edition (Virgin)
Out now. Placebo's debut album re-mastered and expanded to mark its 10th anniversary, with rare audio tracks and a bonus DVD. Features new liner notes written by the band and David Bowie.

From top: Virgin's Placebo: 10th Anniversary Edition and Pavement album from Domino



Independents

Billy Bragg – Volume Two (Cooking Vinyl)
Out now.

Following on from March's Volume One, the second Bragg instalment features eight CDs and one DVD of material dating from 1988 to 2002, backed by a wealth of rare and previously-unreleased tracks. **Third Eye Foundation – Collected Works** (Domino)
November 6.

Combining the classic albums Ghost, You Guys Kill Me, and Little Lost Soul, plus extra tracks from rare singles and new material. **Tom Waits – Orphans: Brawlers, Bawlers and Bastards** (Anti)
November 20.

A three-disc, limited-edition set comprising 54 songs, 30 of which are new recordings. Totalling more than three hours' worth of rare and never-heard-before music, the set is completed by a 94-page booklet.

Pavement – Wovwe Zovwe: Sordid Sentinals Edition (Domino)
December 4. Massively expanded, re-mastered version of Pavement's 1995 album, featuring 90 tracks, 18 of which are previously unreleased, and a 64-page book.



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New commercial digital licences should be used to increase variety, not conformity

Future of digital radio lies in choice

EDITORIAL
PAUL WILLIAMS



When Bruce Springsteen sang about "57 channels and nothing on" back in the early Nineties he was pouring scorn on the endless stream of uninspiring TV stations. For some, he could have equally been discussing UK commercial radio, which is often criticised for tightly formatted playlisting within such a narrow musical field that it is sometimes impossible to distinguish one station from the other.

Anyone, though, in possession of a digital radio – especially those living in a metropolitan area like London – will know that, while commercial radio programmers frequently still go for the safe option, the choice available these days is immense compared to a so-called golden era of the past when all that existed were the BBC stations and a tiny scattering of ILR.

That increased choice has most recently been driven by digital and it is about to enter another exciting new phase, with Ofcom last week unveiling plans for another 13 new licences. Among them will be a second commercial national multiplex, which is likely to take the development of already-existing specialist music radio services several stages further.

The early declaration by Channel 4 that it plans to apply for this licence can only be positive in terms of

pushing up the creative quality, daring and imagination of the proposals that will be put forward to Ofcom. Since becoming the UK's fourth terrestrial TV service in 1982, Channel 4 has completely revolutionised British television and there is every indication that it could have an equally positive effect on radio. Its streaming of selected new radio programming online ahead of any application has already given a hint of the possibilities, ranging from the revival of the Tube brand to a series of documentaries.

The existing big commercial players have shown a sense of creativity in their digital offerings too often lacking in their analogue portfolios. A glance at last week's new Rajar figures shows once again it is commercial radio, rather than the BBC, that is dominating the digital market with the likes of Emap's The Hits and GCap's Planet Rock. GCap has already declared its intention to launch a national jazz station, further meeting that frequently chanted mantra of extending choice.

The way things are shaping up there may well end up being 57 channels and more in some UK transmission areas but, unlike in Springsteen's song, there will at least be something on worth listening to.

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DOOLEY'S DIARY



Kids on the high street

Remember where you heard it: Who says the kids don't know what a CD is? More than three times as many of them have taken their MyMusic National Music Week tokens into their local record store to pick up a free CD rather than going online to select a free download... Ahead of applying for the new national digital multiplex, Channel 4 is already making moves to make its UK radio debut. It is a partner for the UK FM application for a contemporary adult music station in Manchester. In the 'Could the rumours be true?' file, Dooley hears that a leading UK music lawyer could be making the jump to a Universal label in the not too distant future... Ahead of tonight's (Monday) Mits dinner in honour of **Harvey Goldsmith** and in aid of the Brit Trust and Nordoff-Robins Music Therapy, the latter charity has already been given an enormous boost with this year's HMV Football Extravaganza lifetime achievement winner **Alan Shearer** donating £608,000 from his testimonial...

Also winning a big cheque, a US publisher emailed the Brit School last week in a bid to track down former student **Carmani Reece** who is in the money after a song called *Fallin'*. For You she wrote a few years back has been covered by new



executive chairman Peter Jamieson for one was invited and sitting on Fergusson's table, although there is clearly no such thing as a free lunch – Fergusson declared he hoped the BPI would be one of the event's sponsors next year... On an A&R tip, the pieces are falling into place for buzz artist

Canadian Idol **Eva Avila**... Over at the Savoy Hotel, just how pleased was 6 Music's **Phil Jupitus** to be in possession of a Gold Badge Award from the British Academy of Composers and Songwriters? As he clutched it on stage at the annual event held last Wednesday, there was only one thing on his mind: "Hello eBay!" he screamed. The event's organiser, **Bae's** chairman David Fergusson, also had money on his mind as he revealed in his opening speech the extent to which the **Copyright Tribunal** battle between the record companies and publishers and songwriters had been resolved. BPI

Nick Harrison who, having already signed to Universal Publishing, has now joined the Empire Management stable alongside the likes of **Lily Allen**, **The Feeling** and **Natasha Bedingfield**... It appears the cheque books have been enjoying a battering among the labels, too. Pictured above are the folks from **Angel** who concluded a deal with LA pop duo **Bonfire**; left to right, **Angel** marketing director **David Quirk**, **Steven Melrose** (manager), **Bruce & Erica** (Blondfire) and **Angel's** general manager **Mark Poston** and **A&R** director **Eliza Christidis**. **Intend Records**, meanwhile, sent through proof, left that they actually did sign **The Rushes**, as reported here last week. Left to right, **Dan Armstrong** (The Rushes), **Islands** and **Angel's** marketing director **Dan Keeling**, **Joe Allen** (The Rushes), **A&R** manager **Angus Blair** and **Gerard O'Connell** (The Rushes)... Australian teenagers **Operator Please**, who we first previewed in these pages some months ago, have signed with **Brite** for the UK... **XL**, too, has been throwing its weight around, signing deals with **Jack Pineapple**, **Adelle** and **RJD2** over the past few weeks...



HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: London was turned a most agreeable degree of French last Saturday, as legendary arranger and **Serge Gainsbourg**-collaborator **Jean Claude Vannier** visited the Barbican, accompanied by a 65-piece orchestra, 40-piece choir, 10 musicians, **Jarvis Cocker** and **Bridgette Fontaine**... **WEDNESDAY:** **All Saints** are to play a secret-ish gig tonight at London's **Shepherds Bush Pavilion** and in a half-hearted attempt to out-do Victoria Newton tomorrow, Dooley can completely exclusively, utterly world-exclusively in fact, reveal the set-list for the show before they even come on stage.

FRIDAY: The Good The Bad The Queen made their debut live performance in Devon last week and the earthy 'bait' in the backyard appeal of the sound was not lost as the band took the stage at the Roundhouse last night for their headline performance as part of the **Electric Proms**...

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

Club Charts 04.11.06

The Upfront Club Top 40

Rank	Artist/Track	Label	Rank	Artist/Track	Label
1	SOUL SEEKERZ FEAT. KATE SMITH BARRY FOR THE WEEKEND	Mercury	21	FATBOY SLIM CHAMPION SOUNDSTAR 69	Mercury
2	JUSTIN TIMBERLAKE MY LOVE	A&M	22	FREEBASS HELLRAISER WEIGHTLESSNESS	Mercury
3	RODNY TAY BOOGIE 2NITE	Mercury	23	DIRTY OLD ANN TURM ON	Mercury
4	MADONNA JUMP	Mercury	24	ROBBIE WILLIAMS LOVE LIGHT	Mercury
5	TALL PAUL ROCK DA HOUSE 2006	Mercury	25	ONEGIGGOLD FEAT. PHARRELL WILLIAMS SEX 'N' MONEY	Mercury
6	SUGARBABES EASY	Mercury	26	LORRAINE HEAVEN	Mercury
7	DEPECH MODE MARY'R	Mercury	27	ROGUE TRADERS WATCHING YOU	Mercury
8	CASS FOX TOUCH ME	Mercury	28	FERRY CORSTEN FEAT. GURU JUNK	Mercury
9	BASEMENT JAXX TAKE ME BACK TO YOUR HOUSE	Mercury	29	MALIN & KANE FEAT. ALEX PRINCE CHRISTING (BEACHBALL 2006)	Mercury
10	ENERGY 52 ACE - DJE MAAR 2006	Mercury	30	PHINNIQ DJS FEAT. PAMELA HEINENDEZ KICKIN' IN THE BEAT 2006	Mercury
11	MOBY FEAT. DEBBIE HARRY/MOBY NEW YORK NEW YORK/GO	Mercury	31	DALLAS SUPERSTARS ALBUM SWAPPER	Mercury
12	ANTHOPOULI RUMIKAY	Mercury	32	DI JOSE STEPPING TO THE BEAT	Mercury
13	WHEELCHAIR & DJ SCALA FEAT. NIKKI BELLE TEARDROPS	Mercury	33	STARBUZZERS DISCOTHEKA	Mercury
14	BOOYAH FEAT. LUCIANA YEAH YEAH	Mercury	34	DARRREN STYLES SANE	Mercury
15	FEDDE LE GRAND PUT YOUR HANDS UP (FOR DE FROTT)	Mercury	35	BOB SINCLAIR & BITES FEAT. DOLLAHMAN AND BIG ALI ROCK THIS PARTY	Mercury
16	THE ENERGIES LIFE BEGINS	Mercury	36	LUTHER VANDROSS SHINE	Mercury
17	MASSIN KACPERF	Mercury	37	ALL SAINTS ROCKSTEADY	Mercury
18	365 ONE TOUCH	Mercury	38	FATTHESS BOMBS	Mercury
19	TESSO FEAT. MAKI JAZZ DANCE 4 LIFE	Mercury	39	NO ELECTRIC NO WATERS MAAT	Mercury
20	ARMIN VAN BUUREN FEAT. RACCOON LOVE YOU MORE	Mercury	40	EDDIE THOMENICK FEAT. BERGET LEWIS DEEPER LOVE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 **SOUL SEEKERZ FEAT. KATE SMITH BARRY FOR THE WEEKEND**
- 2 **JUSTIN TIMBERLAKE MY LOVE**
- 3 **RODNY TAY BOOGIE 2NITE**
- 4 **CASS FOX TOUCH ME**

THE PLAYLIST

- 1 **SOUL SEEKERZ FEAT. KATE SMITH BARRY FOR THE WEEKEND**
- 2 **JUSTIN TIMBERLAKE MY LOVE**
- 3 **RODNY TAY BOOGIE 2NITE**
- 4 **CASS FOX TOUCH ME**

Soul Seekerz in top spot

by Alan Jones

The same two records battled it out for supremacy on the Upfront and Commercial Pop Charts this week, and the result was one victory. **The Soul Seekerz** take the Upfront title with **Barry For The Weekend**, ahead of **My Love** by **Justin Timberlake**, on the Commercial Pop Chart, those positions are reversed, and in both charts, the victory margin was negligible.

For **The Soul Seekerz**, it's a return to the top of the Upfront Chart which they topped exactly a year ago, in partnership with **Kyle Mirogoue**, on **Perfection**. They didn't manage to synchronise it then either, but **Perfection** did move to the top of the Commercial Club Chart the following week. **The Soul Seekerz**' latest chart topper, **Barry For The Weekend**, is a funny hands-in-the-air anthem, and their vocal foil this time is **Kate Smith**. **Barry For The Weekend** has enlisted support from many big name DJs, including **Judge Jules**, **Roger Sanchez**, **Dab Hands**, **Stambridge**, **Greene Park**, **Herd & Fitz**, **The Sharp Boys**, **Oliver Lang** and **The Trophy Twins**.

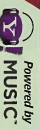
It's only 11 weeks since **Justin Timberlake** topped the Commercial Pop Chart with **Sayback** and his return to the summit with **My Love** comes courtesy of mixes by **Poker Face** and **Paul Jackson**. While **My Love** rests at number two on the Upfront Chart, **Sayback** climbed no higher than number 37 on the same list when it was promoted in August.

While reprints of two weeks' are, in any case, extremely rare on the Commercial Pop Chart, **Timberlake's** chances of pulling it off are smaller than most, primarily because there are four debuts in the top 10 this week – the highest intake of the year – and each and every one of them is by an artist of substantial pedigree: **Madonna**, **Sugababes**, **All Saints** and **Robbie Williams** have over 20 Commercial Club Chart number ones between them and their combined tally is almost certain to increase next week.

My Love also climbs to pole position on the Urban Chart, where it, emphatically ends a four week reign by **P Diddy** and **Nicole Scherzinger**, replacing 43% share of the latter disc. **Sayback** reached number three on the Urban Chart just eight weeks ago, and has, surprisingly, revived strongly since **My Love** was promoted, moving 21-16-12.



Madonna, set to make an impact next week.



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COMMERCIAL POP TOP 30

- 1 **JUSTIN TIMBERLAKE MY LOVE**
- 2 **SOUL SEEKERZ FEAT. KATE SMITH BARRY FOR THE WEEKEND**
- 3 **MADONNA JUMP**
- 4 **RODNY TAY BOOGIE 2NITE**

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As used by Radio One

MUSICWEEK

The Official UK Charts 04.11.06

SINGLES

	Chart	Artist	Genre
1	1	MAGFY STAR GIRL	Dance
2	2	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	R&B
3	5	GIRLS ALoud SOMETHING KINDA OOOOH	Pop/Rock
4	1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Pop/Rock
5	3	BEYONCÉ IRREPLACEABLE	Pop/Rock
6	2	RAZORLIGHT AMERICA	Pop/Rock
7	10	AMY WINEHOUSE REHAB	Pop/Rock
8	3	BOB SINCLAIR & CUTEE B ROCK THIS PARTY ...	Dance
9	6	MEAT LOAF FEAT. MARION RAVEN IT'S ALL COMING BACK...	Pop/Rock
10	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
11	11	BODYROX FEAT. LUCIANA YEAH YEAH	Urban/Pop
12	38	CASSIE LONG WAY 2 GO	Pop/Rock
13	7	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Pop/Rock
14	8	JAMES MORRISON WONDERFUL WORLD	Pop/Rock
15	40	THE VIEW SUPERSTAR TRADESMAN	Pop/Rock
16	50	THE MAGIC NUMBERS TAKE A CHANCE	Pop/Rock
17	15	RIHANNA WE RIDE	Pop/Rock
18	12	JUSTIN TIMBERLAKE SEXYBACK	Pop/Rock
19	9	LIT' CHRIS CHECKIN' IT OUT	Pop/Rock
20	106	THE KOOKS OOH LA	Pop/Rock
21	17	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Pop/Rock

ALBUMS

	Chart	Artist	Genre
1	1	ROBBIE WILLIAMS RUDEBOX	Pop/Rock
2	4	MY CHEMICAL ROMANCE THE BLACK PARADE	Pop/Rock
3	6	MEAT LOAF BAT OUT OF HELL 3 - THE MONSTER IS LOOSE	Pop/Rock
4	6	ROD STEWART STILL THE SAME... GREAT ROCK CLASSICS...	Pop/Rock
5	1	THE KILLERS SAW'S TOWN	Pop/Rock
6	2	SCISSOR SISTERS TA-DAH	Pop/Rock
7	3	RAZORLIGHT RAZORLIGHT	Pop/Rock
8	4	JAMES MORRISON UNDISCOVERED	Pop/Rock
9	5	SNOW PATROL EYES OPEN	Pop/Rock
10	10	JOHN LEGEND ONCE AGAIN	Pop/Rock
11	12	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Pop/Rock
12	6	EVANESCENCE THE OPEN DOOR	Pop/Rock
13	10	LUTHER VANDROSS THE ULTIMATE	Pop/Rock
14	7	THE FRATELLIS COSTELLO MUSIC	Pop/Rock
15	11	THE ORDINARY BOYS HOW TO GET EVERYTHING YOU... (The 100th Playlist)	Pop/Rock
16	8	PAOLO NUTINI THESE STREETS	Pop/Rock
17	9	LEMAR THE TRUTH ABOUT LOVE	Pop/Rock
18	14	THE KOOKS INSIDE IN/INSIDE OUT	Pop/Rock
19	9	LILY ALLEN ALRIGHT... STILL	Pop/Rock
20	21	KASABIAN EMPIRE	Pop/Rock
21	15	PINK 'M NOT DEAD	Pop/Rock
22	13	CORINNE BAILEY RAE CORINNE BAILEY RAE	Pop/Rock

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PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20

These charts are also available online at musicweek.com



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COOL CUTS CHART

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20

URBAN TOP 30

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
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25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30

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HARVEY GOLDSMITH BIOGRAPHY
1946: Born in north London
1965: Begins studying Pharmacy at Brighton Polytechnic, quickly opening his own clinic in the student union
1978: Promotes shows for Live Aid and Eric Clapton at Blackheath, plus first major global TV event, the Concerts for Kampuchea

1985: Organises Live Aid, helping raise £40m for charity
1991: Arranges free Luciano Pavarotti concert in London's Hyde Park
1992: Organises Freddie Mercury tribute to highlight AIDS, becomes chairman of first National Music Day
1993: Appointed as vice chairman of the Prince's Trust Management Board

1996: Awarded the CBE
1999: Becomes CEO of Artistic Management Productions, Goes bankrupt after the failed Total Eclipse festival leaves him with massive debts
2005: Organises Live 8 with Bob Geldof
2006: Awarded the Music Industry Trusts Award

MUSICWEEK online poll

Last week, we asked: Are Oasis a good choice for the 2007 Brit Awards, outstanding contribution winners?
 You said:
 No 46%
 Yes 54%

This week we ask: Are record labels and retailers heading for confrontation over falling prices in the fourth quarter?

Forum is edited by Jim Larkin

Maintaining the you standard

Ahead of being honoured at tonight's (Monday) Accenture-sponsored Music Industry Trusts' dinner, legendary concert promoter **Harvey Goldsmith** reflects on charity, bankruptcy and Bob Geldof

Quickfire

You recently took a tour of the Brits School for Performing Arts, and gave a lecture to the young students. What kind of impression did they make on you?
 It's a very vibrant place. You can feel it, there's a lot of energy here, which is how it should be. You've got a special kind of person who can do this kind of course and get through it. They're very eager. After giving them a thumbnail of what goes on in the industry, they had dozens of questions.
 You've done a lot of charity work in your time and you are being recognised with this award. Is it rewarding to go to the school and see some of the practical benefits of your work?

Of course. I've always said that I've spent most of my time talking about this business and it's quite easy to put something back in, so if you can, why not? I hope that out of the Trusts' choice of me being their honouree, they'll raise a bucket-load of money, half of which is going to the Brits School and half of which is going to Nordoff-Robbins Music Therapy.
 How do you feel that the industry has changed over the 40 or so years that you've been a promoter?

A lot. When I first started there wasn't really a business, created it as we went and it was a lot more about the creative process, ideas, and trying things out. Today it's all about business and money, and I think the business itself has lost a bit of its creative edge, which is unfortunate. There's so much more new talent coming out, which is really exciting, but the promoting side of it is consolidated down and now you have these huge big companies competing with each other. It's very hard to be an independent now.

How can the industry improve? We've forgotten that what kept our business going was always having demand, cutting supply, which is an important facet of our mystique. If you can't have something, you want it. When it's too available, you say 'I'll come next time and try it.' That's a big thing that's missing, because people are basically too greedy. We don't let raw talent develop enough. We seem to spend more time shovelling it out as fast as we can to get a return on it. Rather than letting it develop naturally. Do you think that maverick



promoters, people like yourself and Vince Power, are becoming a dying breed as the corporations take over?

There is an element of personality going out of the business. I do believe that our business is about characters. Behind the scenes our talent is just as valuable as the artists performing. You do need people that are off the wall, people that are going to experiment and try things differently, because that's what keeps all the jujos going.
What were the main differences that you experienced between organising Live Aid and Live 8?

Live Aid was something brand new, and we knew that our target was to raise money for people who were starving. It was hard getting acts to do it initially - they didn't quite understand it - whereas Live 8 really happened because the artist community wanted it to happen. This was the artists coming to us to say, 'Do something.' It was a pressure point, and there was deliberately no fundraising element to it. Live 8 was much more stressful. There was more than one group involved with different agendas, which made it difficult. There was the problem of dealing with TV which didn't really want to get into the political side of it and saw it as an entertainment show.
Which do you think was the greater achievement between the two events?

I suppose in terms of actual success Live Aid was better. Our initial target was £1m, the night before the show we thought we'd get to £5m, and in total we ended up getting something like £140m, and to this day there's still money coming in. Live 8 was a different issue, our role was to put pressure on the G8 leaders. I think they've gone about three-quarters of the way to achieving what we hoped for.
What is your relationship with Bob Geldof like?

It's very good. We fight like cat and dog, but we love each other.
Are you excited by new business opportunities presented by technology and multimedia?
 Absolutely, and I've always been a pioneer of things like that. We're looking at smart-card technology at the moment, which is ever better than ticket and technology. I'm absolutely fascinated by it. If I can find a simpler, cleaner, safer way of getting a ticket to somebody, I'll do it. The whole industry's trying to do something about ticket cutting at the moment. The issue with eBay and all these websites is driving us all nuts.
Just before the turn of the century you went bankrupt. What have you learnt from that time?

It was a horrible experience. I was quite determined to ensure that my reputation wasn't sullied, which is very difficult. It took me four years to get through it and my lesson is to always keep an eye on the controls and not try to do too many things at the same time.

How was it meeting the Queen?
 It was nice for my mum and dad. It is quite nice to get a thank you every so often, quite gratifying, but it's something that you really think about or aim for. When I got my CBE it was for services to the music industry, not for my charitable work, which was even nicer.

Bill planning to take on Ken Livingstone and run for Mayor of London?

I don't know. London needs a mayor totally independent of any party so that they can do their job properly, and there are a lot of issues that need sorting out. I'd love to have a crack at it. I've got to have enough time to do it. Currently I'm too busy.
 Harvey Goldsmith has been responsible for organising some of the biggest musical events of the last 40 years, including Live Aid, Live 8, Cisco Systems Net Aid and Pavarotti in Hyde Park.

'Paul had a great love of music'

Obituary

Radio Two head of music Colin Martin pays a personal tribute to colleague and long-time Terry Wogan producer Paul Walters who died aged 59 last week after a long illness.

Paul Walters and I joined BBC Radio Two about the same time. He had been there for about three months when I came in as a trainee producer in the late Seventies. I remember we both worked on Pete Murray's daily afternoon show, Open House, and Paul showed me the ropes in the studio. He was always very relaxed in any given scenario; he never panicked. He always knew how to handle a situation; he knew how to get on with people, which made him such a great studio producer, whether it was dealing with an ego or with a nervous person.

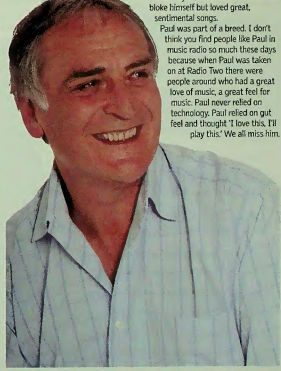
I took over from Paul before Terry went off to TV. When Terry came back to Radio Two he wanted to work with Paul again. They had similar musical tastes - Paul had a great love of music. I remember sitting in his office and witnessing him discover a fantastic track on an album. That was always a joy to him - going through albums and finding tracks nobody had discovered.
 Paul and Terry were buddies. They played golf together

and when Terry was on outside broadcasts Paul was always with him. It was the ideal combination. Terry trusted Paul, he just trusted him to do what was right. Paul basically sat down and chose the music for the programme. He was one of those guys, because he was experienced and knew what he was doing, he could be trusted to build a great musical plot around Terry. He was working on the music for the show almost up until he went into the hospice. He worked from home putting the music together and he loved doing it.

He always knew how to handle a situation; he never panicked

Paul was never driven by the charts; he was always driven by a great tune. He introduced us to people like Katie Melua. I remember Paul and I went to a hotel with Mike Batt to hear Katie sing a couple of songs with Mike playing at the piano and Paul was in love with it straight away. Eva Cassidy was another one; he really introduced her to the airwaves. He loved great melodies and as a guitarist himself, he loved music driven by guitars. His favourite artists included Paul Simon, Mark Knopfler and The Rolling Stones. He also had a great feel for soft country as well; people like Alison Krauss and James Taylor. He wasn't a sentimental bloke himself but loved great, sentimental songs.

Paul was part of a breed. I don't think you find people like Paul in music radio so much these days because when Paul was taken on at Radio Two there were people around who had a great love of music, a great feel for music. Paul never relied on technology. Paul relied on gut feel and thought 'I love this. It plays this.' We all miss him.



Walters: a radio veteran who handled people with ease and had an ear for a tune

Classified

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All rates subject to standard VAT

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publication the following Monday (space
permitting). Cancellation deadline: 10am
Wednesday prior to publication (for series
bookings: 17 days prior to publication).

JOBS

MUSICWEEK **Passionate about music business**

Features editor, Music Week

Music Week is looking for a new features editor, who will oversee the initiating, commissioning and proofing of features for the magazine. The successful applicant will be a journalist with solid experience (as well as 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, 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, CMP HR Department, Ludgate House, 245 Blackfriars Road, London SE1 9UR or email astimmonds@cmp.hr.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 the role to the addresses below, by October 31.

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c£18k
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in tune

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dot:gap is helping a new media company to find a fresh, specialist to plan, manage and deliver digital media strategy. The role requires a detailed understanding of how record labels and artists are connected with music purchasers through new technology including the internet, mobile and e-applications marketing space.

Based in London, dot:gap is a new media company with a track record of helping artists to find a fresh, specialist to plan, manage and deliver digital media strategy. The role requires a detailed understanding of how record labels and artists are connected with music purchasers through new technology including the internet, mobile and e-applications marketing space.

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Week 43

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

FAST CHART

SINGLES

NUMBER ONE

McFLY

STAR GIRL (Island)

The first act to have more than one number one in 2006, McFly return to pole position just 14 weeks after topping the list with Don't Stop Me Now/Please, Please.

ARTIST ALBUMS

NUMBER ONE

ROBBIE WILLIAMS

RUDEBOXX (Chrysalis)

His last album, Intensive Care, opened its career exactly a year ago by outselling everything else in the Top 10 added together. Rudeboxx did not sell as many copies as the number two and number three added together.

COMPILATION ALBUMS

NUMBER ONE

VARIOUS

HIGH SCHOOL MUSICAL (Walt Disney)

Bouncing back for a fourth week at number one, High School Musical sold 40,062 copies last week to take its cumulative total to 221,273.

AIRPLAY CHART

NUMBER ONE

RAZORLIGHT

AMERICA (Vertigo)

It plays are up, its audience is down - but Razorlight's three-week reign on the airplay chart continues, with America still well ahead of second-placed James Morrison's Wonderful World.

The Market

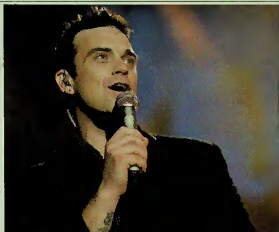
Mixed news on sales front

by Alan Jones

It is a mixed week for sales. The top four artist albums are new entries, selling more than 50,000 copies each, but do not lift the overall market as much as expected. Meanwhile, the singles market enjoys its second biggest week of the year, despite there being only one record topping the 50,000 sales mark.

The album market's leading attraction, naturally, was Robbie Williams' new set Rudeboxx. Although it provides Williams with his eighth number one of his solo career, its sales were a less than stellar 147,236.

That's more than 200,000 down on the first-week tally secured by Williams' last album, Intensive Care, exactly a year ago, with his eighth number one of his solo career, its sales were a less than stellar 147,236. Williams' previous first-week tallies are as follows: Intensive Care (373,833, 2005), Greatest Hits (320,081, 2004), Live At Knobworth (117,863, 2003), Escapology (246,104, 2002), Swing When You're Winning (295,024, 2001), Sing When You're Winning (313,585, 2000), I've Been Expecting You (131,636, 1998), Life Thru A Lens (14,533, 1997). On a more positive note, Williams' Greatest Hits album pushed the 2m sales mark last week, becoming his sixth



Robbie Williams: scores his eighth solo number one album this week

album to reach the target.

2006 albums by Arctic Monkeys, Journey South, Shayne Ward, The Red Hot Chili Peppers, Keane, Scissor Sisters and The Killers all opened bigger than Rudeboxx.

With My Chemical Romance selling 55,805 copies of The Black Parade, Meat Loaf had to settle for third slot with Bat Out Of Hell 3, even though its sales of 79,549 were the highest for a number three album in 2006 and would have sufficed for a number one placing on 21 occasions this year. Despite this - and a 50,000-plus sale from fourth placed Rod Stewart - combined album sales last week, at 2,696,025 copies, were 4.8% below the same week last year (2,832,250 copies sold).

With new entries filling the top four places in this week's artist albums chart, last week's top five

remain in convoy, and dip four notches: The Killers fell 1-5, The Scissor Sisters 2-6, Razorlight 3-7, James Morrison 4-8 and Snow Patrol 5-9. Completing the top tier, R&B star John Legend's second album Once Again debuts at number 10 on sales of 23,454. His 2005 debut Get Lifted reached number 12 and has sold 363,701 copies.

Although there was no real blockbuster single dominating the market last week (McFly's Star Girl tops the list with sales of 54,802, the seventh biggest of the year for a number one), solid sales were the order of the day, with the result that the market improved 20% week-on-week to 1,375,181, the second-highest tally of the year, trailing only the 1,428,165 sales recorded 29 weeks earlier, when Grant's Barkley's Crazy exploded with sales of 194,779.

KEY INDICATORS

SINGLES

Sales versus last week: +29.1%
Year to date versus last year: +22.7%

MARKET SHARES

Universal	44.0%
Sony BMG	14.6%
Warner	12.5%
EMI	8.9%
Other	20.5%

ALBUMS

Sales versus last week: +21.9%
Year to date versus last year: +0.0%

MARKET SHARES

EMI	23.8%
Universal	34.7%
Sony BMG	22.9%
Warner	16.1%
Other	2.9%

COMPILATIONS

Sales versus last week: +8.5%
Year to date versus last year: -9.8%

MARKET SHARES

EMI	29.1%
Universal	30.0%
Sony BMG	29.6%
Warner	1.2%
Other	10.1%

RADIO AIRPLAY

MARKET SHARES

Universal	43.1%
EMI	20.3%
Sony	17.5%
Warner	10.2%
Other	9.0%

CHART SHARE

Origin of singles sales (Top 75):
UK: 60.0% US: 34.7% Other: 5.3%

Origin of albums sales (Top 75):
UK: 56.0% US: 38.7% Other: 5.3%

THE SCHEDULE

ALBUMS

THIS WEEK

Amy Winehouse Back to Black (Island)
The Deftones Saturday Night Wrist (Warner Brothers)
The Hellweeps So This Is Great Britain (TVT)
Betsy Curse Here Lies (Island)
Girls Aloud (Polydor)
The Who Endless Wire (Polydor)

NOVEMBER 6

The Magic Numbers These Brokes (EMI)
Moby Go: The Best of Moby (Mute)
The Long Blondes Someone To Drive You Home (Rough Trade)
Jamaicool High Times (Columbia)
Moby Motion In The Ocean (Island)
Paul Weller Hit Parade (Island)
We Are Scientists Crop Attack (Virgin)

NOVEMBER 13

Lucie Savics The Same Side (Mercury)
Depeche Mode The Best of (Mute)
Seagabes Overload: The Singles

Collection (Island)
Jarvis Jarvis (Rough Trade)
David Gilmour On An Island (EMI)
George Michael Twenty Five (A&E)
Yusef Islam Yusef Islam (Polydor)
All Saints Studio 1 (Parlophone)
Tenacious D In The Pick of Destiny (Columbia)
Neil Young Live At The Fillmore East (Reprise)

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)
Giorgio Estefan The Very Best Of (Sony BMG)
Jay-Z Kingdom Come (RCA)
U2 1234 Singles (Mercury)
Snoop Dog The Blue Carpet Treatment (Polydor)
The Beatles Love (Parlophone)

NOVEMBER 27

Faithless To All The New Arrivals (Columbia)
G4 Act Three (RCA)

NEW ADDITION



Forever, The Singles, is the title of The Fratellis' forthcoming hits collection released on November 6. The album features songs from three labels including the band's first single, Indian Rope, never before available on CD. The album is a two-CD, one-DVD set which includes five live tracks from their Britton Academy show this year.

SINGLES

THIS WEEK

Darke! At The End Of The Sky (EMI)
Vincent Vincent And The Villains Johnny Two Bands (EMI)
Moby New York New York (Mute)
The Good The Bad And The Queen Heroic (Parlophone)
Matt Willis Dont Let It Go To Waste (Mercury)
Depeche Mode Martyr (Mute)
Jamaicool Runaway (Columbia)
Klaxons Magic (Rise)
Gossip Standing In The Way Of Control (Back Yard)

NOVEMBER 6

Ludicrous This Is Not Real Love George Michael Aguilera Hurt (RCA)
Christina Aguilera Hurt (RCA)
Kashif Soul The Runner (Columbia)
Lucie Savics Last Year (Mercury)
Madonna Jump (Warner Bros)
Seagabes Easy (Island)
All Saints Rudeboxx (Parlophone)
Westlife The Rose (RCA)
Alesha Fined Up (Polydor)

For fuller listings, see musicweek.com

Fatboy Slim Champion Sound (Skint)
U2 Green Day The Saints Are Coming (Mercury)

NOVEMBER 13

Captain Frontline (EMI)
Justin Timberlake Live (RCA)
Boy Kill Boy Shoo Me Boy (Mercury)
The Flaming Lips Ups It Overtakes Me (Warner Music)
Osun Already Over (Mercury)
Robbie Williams LoveLight (Chrysalis)
Oasis Stop The Clocks EP (Big Brother)
Snow Patrol Set The Fire... (Fiction)

NOVEMBER 20

Ludicrous Money Maker (Mercury)
Keane Nothing In My Way (Island)
Sandi Thom Lonely Girl (RCA)
Fattis Bonnis (Columbia)
The Feeling Love It When You Call (Island)
Jig Jig It On Back (Atlantic)
Pink Noddy Knows (RCA)
Red Hot Chili Peppers Snow (Warner Music)
Lemar Someone Should Tell You (RCA)
Take That Patience (Polydor)

041106

'Urban house' crosses over

The Plot

Dance label Defected made unexpected gains when disaffected R&B fans turned to house

FISH GO DEEP: THE CURE & THE CAUSE (DEFECTED)

Defected's club favourite The Cure & The Cause by Fish Go Deep is fast shaping up as one of the biggest house tracks to break in the UK this year. However, in an interesting twist, the track is also proving increasingly popular with the urban crowd, a trend affirmed by JXtra's recent decision to cast the track as its record of the week.

Defected has reacted to the development with the launch of a new compilation series entitled Urban House, a collection of cuts currently enjoying acceptance within the urban music world. Head of A&R Simon Dunbar believes the R&B scene has become state in recent years and the increasing popularity of house music is a reaction to this. "The

R&B tempo has been so static for so long, people started looking for something new," he says. "A lot of the records we put out are quite soulful, while still being uptempo, so they naturally started to gain play in these areas." The album, which is released on January 22, features 80% Defected repertoire. Dunbar says the crossover trend was drawn to his attention six weeks ago when a request for eight tracks on the Defected roster was received from leading urban compilation series Twice As Nice. "I was perplexed as to why," he says. "So we did a bit of investigating and other people seemed to affirm the trend."

Due to the broader nature of the compilation's target audience, Defected has tweaked its marketing, and as a result, a heavy radio advertising campaign will take place across pirate stations where the Fish Go Deep track has proved most popular.

"Traditionally with our compilation series it's street-up house clubbers that we appeal to," says marketing manager Kieran Mansfield. "What we've noticed with Fish Go Deep is it has been selling in stores that would never



traditionally buy house records, so we're targeting those areas."

Outdoors, the label is targeting underground stations, street and national radio.

While the album will be issued in standard format at both traditional retail and online, Defected will be doing online competitions allowing full-album streams. The label is also looking to highlight the compilation through media coverage of the Fish Go Deep single. Examples include a forthcoming cover for RWP magazine featuring Tracey K, the singer from the Fish Go Deep single, and a behind-the-scenes video shoot which MTC will air later this month. The Cure & The Cause by Fish Go Deep is released on November 27.

COMPANION SUMMARY

A&R: Simon Dunbar, Defected. MARKETING: Kieran Mansfield/Neil Terry, Defected. PRESS: Tomi Tombarino, Defected. RADIO PROMOTION: Tony Garvey, Defected. PRODUCTION: Andy Pople, Defected. LICENSING: Ede Doran, Defected.

Intel ad helps New Young Pony Club with US assault

Ad focus

Modular act New Young Pony Club are reaping the benefits of a lucrative television campaign after being selected to soundtrack a series of TV ads for computer processor company Intel.

The UK dance-rock five-piece, who signed with Modular early this year, delivered one of the year's standout debuts in the single Ice Cream – released domestically in September – and the track provides an upbeat soundtrack to the Intel Core 2 Duo advertising campaign, which kicked off in the UK two weeks ago. Stateside, the ad has encouraged viewers to use the band's MySpace account where they are now receiving an average 400 friend requests a day.

Modular UK head Phil Hutchison says the ad's impact has surpassed expectations. "We didn't expect it to have such a big impact, particularly in the US," he says. "The viewings for the video on YouTube have risen to 40,000 over the past two weeks."

The worldwide swing, which will



run for a 12-month period, was secured by advertising agency McCann Erickson which, Hutchison says, was looking for something that was musically fresh and exciting, and complemented the campaign message of giving customers more of what they want. Fittingly, the song itself features the lyric: "I can give you what you want/I can give you what you need." It happened really quickly and everything

seemed to work really well. It made sense," he says.

Ice Cream will be the lead track on a self-titled EP set for release in the UK in January 24, while in the US it is still available both online and in physical format. The group are currently on tour with Lily Allen in the UK for a run of dates concluding at the Astoria in London on November 7. They will then visit the US for five dates in December.

TASTEMAKERS TIPS

Various New York Noise Vol 3 (Soul Jazz)

MARTIN ASTON, WRITER, MOJO/THE TIMES



"New York alt-rock in the 21st Century – step forward, The Strokes, The Rapture, DFA, Yeah Yeah Yeahs among others – has made an indelible impression on the current British alt-rock scene, but Soul Jazz's superb ongoing series shows where both the sound and vision began. This third round-up – subtitled Music From The New York Underground 1979-84 – focuses on the fizzes and throbs of the electronic fusion of the post-punk mutation that typified the era; from Implo's Joy Division-esque and Dark Day's sombre synth-pop to The Xtra's Suicide-style electro-moance, not forgetting the more recognizable talent such as Judy Nylon (with a particularly deconstructed

version of Jailhouse Rock) and Suicide's Martin Rev. Put this in front of any fan of post-punk then and now, and they'll lap it up."

The Rumble Strips

Cardboard Coloured Dreams EP (Head Out)

MIKE WALSH, HEAD OF MUSIC, XFM NETWORK



"They blew me away at the Leeds festival – great energy, very dynamic and sublime vocals. They have a classic sound and very strong songs that are about to be brought to life in the studio by the magic touch of Tony Hoffer (the Fratellis, The Kooks). Knowing that are about to have a heavy touring plan and the Fratellis/Fall-out team behind them also gives confidence. Genuine cross-over is a real possibility."

THE INSIDER

VH1



UK music channel VH1 is to bolster its autumn schedule with three major primetime programme launches, which aim to add depth to its offering and grow the channel's appeal to an older demographic.

With the target of trying to "remind audiences that VH1 has always been about the music", the programming team have put together a winter schedule of programmes providing high-profile music trivia, history and unprecedented breadth of coverage.

The Nation's Favourite Album show, hosted by Blur bassist Alex James, will be broadcast on November 18 as a one-off five-hour countdown unveiling for the first time the 100 biggest-selling British albums of all time with commentary and archive footage.

Five new chart shows, covering singles and albums, rock, dance and downloads were launched on October 10 and will carry on into the new year, keeping audiences up to date with releases across a variety of genres. The only daily chart shows on primetime UK TV, they are hosted by the likes of Xfin's Ian Camfield and Virgin Radio's Sarah Champion and were created by the Official UK Charts Company.

VH1 has also recently acquired

RADIO PLAYLISTS

RADIO 1

A LIST
All Saints (Revisited); Beyoncé (Impassioned); Boney M; Luciano (Yeah Yeah Yeahs); Le Grande Peil (New Horizons); Lo (For Destructive Girls); A&M Something (Kiss); D'Adda; Gauri; Barkley (Who Cares?); James Morrison (Wonderful World); Jolie (Fenderlike); My Love; Kasekino (Shoot The Ape); Henna (Rubbing In My Way); My Chemical Romance (Welcome To The Black Parade); Puscifer (At The Disco); Winters (Sun Ain't Tearing Us Apart); American Red Hot Chili Peppers (Snow Day); Robbie Williams (Love's); The Feeling (Love It When You Call The Game Back); Justice (Birds); Clay (City of Stars); The Kooks (On); The Magic Numbers (Take-A-Glass);

B LIST
Alan Ereira (Smooch); Tinashe (Who's That); White Lies (In the Basement); Jaxx (Take Me Back); 24 Hour Music; Cass (For); Bushy (My); Cassie (My); Kelly G (Go); Christina Aguilera (Here); Janique (Roulette); Madonna (Jump); McFly

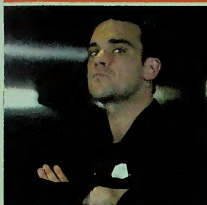
Star (G); Simon Webbe (Coming Around Again); Snow Patrol (feat. Martha Wainwright) (Set The Fire To The Third Floor); Sugababes (Get); Take That (Forever); The Killers (Some); The View (Superstar); Trainwreck; U2 (Green Day); The Saturdays (Concave);

C LIST
Bobby Lu (Gimme); Zhele; Faithless (Rising); Jet (Shiny); On Back (Lemon Sorcerer); Shout; Fall (You Make Me Feel); Of Monsters and Men (Faded); All Good Things (Oasis); The Matrix (Play); Queens; Orson (Already Over); Mike (Nobody Knows); The Rascallapes (Broken Sky Soldiers);

JUPPENT LIST
Air Traffic (Never Even Told Me My Name); Kavana (Mood); Plan B (No More Extra); The Good, The Bad & The Queen (Queens); The O'Jays (I Just Wanna Love);

RADIO 2

All Saints (Rockabye); Amy Winehouse (Rubber Soul); George Michael (feat. Abba) (The One); And (Love); Lemar (Sorcerer); Shout; Fall (You Make Me



SINGLE OF THE WEEK

Robbie Williams
Loveflight

Chrysalis CDCHS5162
While reactions to Robbie's album *Rudie* have been decidedly mixed, most agree that Loveflight – a cover of a song from British soul singer Lewis Taylor – is a definite highlight. It is one of the few songs on the album on which Williams' vision of dance music actually seems to fit. The result is one of his strongest singles in years and, with support from Radio One and Capital, this should be a large hit. All of which begs the question – why was this not the lead single?



ALBUM OF THE WEEK

Sugababes
Overloaded: The Singles Collection
Island 1709334

This could turn out to be the big, big seller of the all-important fourth quarter. All the band's hits are here: Freak Like Me, Push The Button, Ugly, Round Round and new single Easy, penned by Orson. It is easy to forget how many huge smashes the band have actually had in their brief six-year career. To coincide with the release the band played a one-off show (yesterday) at London's Dominion Theatre. Popstastic.

Singles

365

One Touch (Innocent ANGCD24)
The music scene has gone too long without a boy band delivering anything other than spry, bluntness, but in 365 we may just have found our saviours. This debut single sounds not unlike four Justin Timberlakes having fun on a far-from-perfect track, but it has a vim about it which suggests impressive things to come.

Oasis

Stop The Clocks EP (Big Brother RKDSCD37)
In anticipation of their forthcoming best-of, Oasis resurrect two of their finest B-sides, both complete with new videos, to form half of this rarities EP. Acquiesce and The Masterplan are both throwbacks to an era when Noel Gallagher really did have the Midas touch. The EP also includes a demo of Clarettes And Alcohol and a live version of Some Might Say.

Snow Patrol feat. Martha Wainwright

Set The Fire To The Third Bar (Fiction 1714673)
Nearly 10 UK albums sold, a Billboard Hot 100 top five placing, playing at the American Music Awards in November... where did it all go so right for Snow Patrol? The answer is, of course, with songs like this; Martha Wainwright's voice complements Gary Lightbody's perfectly on what is one of the finest tracks from current album *Eyes Open*.

Art Brut

Nag Nag Nag (Labels/Mute 3795542)
Art Brut have been busy in the 12 months since debut album *Bang Bang Rock And Roll* was released, spreading their wordy indie gospel to the US and Europe, where they have bizarrely become popular. *Nag Nag Nag* is similar in that it's about adding some guitar histrionics and a slightly smoother edge.

Captain

Frontline (EMI CDDEM708)
Captain have had some success

but it feels like they need one massive song to propel them into the charts. Frontline sounds like a minor hit rather than that big breakthrough, despite a catchy chorus, some lilting guitars and a sparkling *Terzo Horn* production.

The Macabees

First Love (Fiction 1707085)
Already making waves in the live sector, this south London five-piece have a determinedly English sound, with a classic pop edge. It is unfortunate that the life and enthusiasm of their early independent singles has been smoothed out somewhat since inking a deal with Polydor, but the class of the writing shines through.

Orson

Always Over (Mercury OVRAC11)
A year ago Orson were an unsigned LA band trying their luck at In The City in Manchester. One year on, the Mercury act have enjoyed a number one album, sell-out tours and are nominated for Best New Act at today's Q Awards. The fact that they're still delivering material this good, four singles into album *Bright Idea*, is testament to their talents.

Jarvis

Jarvis (Rough Trade RTRADD0340)
Jarvis Cocker was to Pulp what Morrissey was to The Smiths, so it comes as no surprise that his debut album is reminiscent in many ways of Morrissey's early Nineties output, boasting brilliantly sardonic wordplay, strong melodies and impassioned singing against a backing that owes a lot to Seventies glam rock. Running *The World* – included here as a hidden track – is the pick of the bunch.

Boy Kill Boy

Shoot Me Down (Vertigo 1709308)
This slow, plodding effort is the fourth single from debut album *Civilian*. His chance of success should be boosted by this month's brilliantly sardonic wordplay of single formats. The CD and seven-inch formats will feature a cover of Nelly Furtado's *Maneater* recorded live at Radio One, plus new tracks *Repair* and *Dukes of John Moon*.

Justin Timberlake

My Love featuring Ti (Live 88697020502)
SexyBack certainly sounded great, courtesy of a stinging Timbaland production, but had some bemoaning the apparent lack of a tune. My Love remedies that, crafting a brilliantly melancholy melody to a stunning, rave-y production. Already A-listed at Radio One and topping the TV airplay chart, it looks like being a massive hit.

The Hours

All In The Jungle (Polydor HDURS2)
Bringing together Elastica/Pulp veteran Ant Genn and Black Grape keyboardist Martin Slattery, The Hours already have a credible CV behind them. Combined with well-documented artwork and a video by Damien Hirst, this could well generate media attention. Thank goodness the track is strong enough to back it all up.

Tung

It's Because... We've Got Hair (Full Time Hobby FTH 03000)
Currently headlining the Twisted Folk tour, Tung's well-rounded electronic take on the genre is winning deserved acclaim, with *It's Because...* a prime example of their talents. Previous *Twisted Folk* tours have brought José González to wider attention, so there's every chance Tung's best days are yet to come.

Lucie Silvas

The Same Side (Mercury L000268)
This second album from the platinum-selling singer-songwriter was produced by Danton Supple, co-producer of Coldplay's *X&Y*. Influenced by Dusty Springfield and The Carpenters, this 13-track set draws from a broader range of styles than her debut *Breathe In*.

Albums

All Saints

Studio 1 (Parlophone 3784412)
The Nineties girl group it was OK to like, All Saints effectively paved the way for acts like Girls Aloud, Sugababes and their ilk. The reformed quartet's comeback effort – their first since 2000's

Saints And Sinners – blends reggae, ska and dancehall influences with their trademark harmonic pop, with varied results. As with *Take That*, the nostalgia pound will pull audiences, but whether that can be converted into album sales remains to be seen. A commendable comeback nonetheless.

Neil Young & Crazy Horse

Live At The Fillmore East (Reprise 9362444292)
While only six songs long, this recording of Young's 1970 Fillmore East performance clocks in at more than 43 minutes. Fellow travellers *Crazy Horse* back Young on classics like *Down By The River*, and transform the 16-minute *Cowgirl In The Sand* into a lengthy waltz-*o-tun* jam, but Young's performance unfortunately seems lethargic.

Depeche Mode

The Best Of Volume 1 (Mute CD/UMTEL5)
Depeche Mode have practically defined the idea of a cult band over the past 25 years, scoring massive chart hits and touring stadiums without ever really impinging on true megastardom. This compilation is the perfect introduction to the casual listener, boosting 17 brilliant hit singles – from *Personal Jesus* to *Just Can't Get Enough* – and one new track, *Martyr*. It should be massive in the run-up to Christmas.

Yusuf

An Other Cup (V&A/Polydor 1705085)
After spending 22 years of *exile* to religion, Yusuf has returned with an album imbued with spiritual hope. *Heaven/Where The Love Goes* references a near-death experience, while *Whispers From A Spiritual Garden* includes a poem inspired by 19th century Sufi mystic Jalaluddin Rumi. The calm tone is buoyed by guitarist Alan Davis, who played on Yusuf's earlier albums.

Tenacious D

The Pick Of Destiny (Epic 8249705234)
Jack Black's latest strait vehicle, Tenacious D in *The Pick Of Destiny*, features appearances from rock legends Dave Grohl, Meat Loaf and Dio, so it is no

surprise that the accompanying soundtrack draws heavily on grunge, classic rock and metal. It is characterised by the usual poetry/genius Tenacious D puerility, which affectionately lampoons rock cliché and revels in gratuitous profanity.

The Charlatans

Forever: The Singles (Island 1713091)
This compilation from the Manchester veterans spans their entire 16-year career. From innovative debut hit *The Only One I Know* down to 2005's *Blackened Blue Eyes*, this release catalogues the transformation of the band from their indie-dance roots to today's big rock sound. 2002's *So So Pretty We're So Pretty*, which was originally pulled, gets its eventual release to promote this collection.

Simon Webbe

Grace (Innocent CD/ANG14)
The second album from arguably Britain's most successful ex-member finds Webbe consolidating his position as an urban folk hero. The album is packed with catchy acoustic R&B workouts; the key cuts being the irretrievable first single *Coming Around Again*, the African-flavoured *Switzerland*, and the sure-fire string-drenched smash *Young Love (Like That)*. An excellent follow-up to the double platinum *Sanctuary*.

George Michael

TwentyFive (Aegion/Sony BMG 8849709012)
To coincide with his first UK tour in more than 15 years, Michael unleashes a mammoth, triple-disc career retrospective. Packed with hits from all the key points in his career from *Wham!* onwards, the set includes new singles *This Is Not Real Love* and *Heal The Pain*, duets with Mutya Beaulieu and Paul McCartney respectively. Coupled with a double DVD, this is another potentially huge seller for retail in the run-up to Christmas.

This week's reviewers: Anita Ansd, Adam Bouchie, Ben Cardew, Jimmy Brown, Stuart Clarke, Eleanor Goudie, Jet Larkin, Owen Llewellyn, Richard Smith, Nick Tesco and Simon Watt.

irplay Chart

Nielsen
Music Control

Wk	Wk Ago	Wks on Chart	Peak	Label	Title	Wk	Wk Ago	Wks on Chart	Peak	Label	Wk	Wk Ago	Wks on Chart	Peak	Label
26	38	2	48	REPUBLIC	PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES	24	25	19	24	20.5	27	38	2	48	REPUBLIC
27	37	2	0	ISLAND	SUGABABES EASY	25	26	19	25	21.5	28	37	2	0	ISLAND
28	36	1	0	REPUBLIC	JAMIELLA SOMETHING ABOUT YOU	26	27	19	26	22.5	29	36	1	0	REPUBLIC
29	35	11	0	REPUBLIC	THE FRATELLI CHELSEA DAGGER	27	28	19	27	20.5	30	35	11	0	REPUBLIC
30	34	23	0	LAKE	PINK WHO KNEW	28	29	19	28	19.25	31	34	23	0	LAKE
31	33	1	0	WALTON	YUSUF HEAVEN/WHERE TRUE LOVE GOES	29	30	19	29	19.25	32	33	1	0	WALTON
32	32	12	25	GOOD	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	30	31	19	30	19	33	32	12	25	GOOD
33	31	44	4	SCA	LEMAR IT'S NOT THAT EASY	31	32	19	31	17.5	34	31	44	4	SCA
34	30	1	0	WALTON	KASABIAN SHOOT THE RUNNER	32	33	19	32	17.6	35	30	1	0	WALTON
35	29	21	27	VERGOS	THE KILLERS WHEN YOU WERE YOUNG	33	34	19	33	17.4	36	29	21	27	VERGOS
36	28	36	48	GOOD	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	34	35	19	34	16.95	37	28	36	48	GOOD
37	27	3	0	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE	35	36	19	35	16.69	38	27	3	0	REPUBLIC
38	26	1	0	RED	BOOTY LUV BOOGIE 2NITE	36	37	19	36	16.28	39	26	1	0	RED
39	25	1	0	GOOD	THE GAME IT'S OKAY (ONE BLOOD)	37	38	19	37	15.83	40	25	1	0	GOOD
40	24	2	1	ISLAND	1MCFLY STAR GIRL	38	39	19	38	15.5	41	24	2	1	ISLAND
41	23	3	52	REPUBLIC	PET SHOP BOYS NUMB	39	40	19	39	14.95	42	23	3	52	REPUBLIC
42	22	0	0	REPUBLIC	THE ZUTONS VALERIE	40	41	19	40	13.94	43	22	0	0	REPUBLIC
43	21	8	32	ADL	PUCCY DOLLS I DON'T NEED A MAN	41	42	19	41	13.93	44	21	8	32	ADL
44	20	2	62	ISLAND	CASS FOX TOUCH ME	42	43	19	42	13.68	45	20	2	62	ISLAND
45	19	1	0	GOOD	OASIS THE MASTERPLAN	43	44	19	43	13.34	46	19	1	0	GOOD
46	18	4	55	GOOD	BEDOUIN SOUNDCLASH WHEN THE NIGHT FEELS MY SONGS	44	45	19	44	13.3	47	18	4	55	GOOD
47	17	11	21	EPIC	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	45	46	19	45	13.06	48	17	11	21	EPIC
48	16	1	0	GOOD	JAMES MORRISON YOU GIVE ME SOMETHING	46	47	19	46	12.67	49	16	1	0	GOOD
49	15	1	0	WALTON	CNARLS BARKLEY WHO CARES	47	48	19	47	12.51	50	15	1	0	WALTON
50	14	2	38	ATLANTIC	CASSIE LONG WAY 2 GO	48	49	19	48	12.19					

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with 89 stations contributing to its tally of 1,139 plays and audience of 371m. Radio One loves it, and played it 21 times to contribute around half of its audience. But its top supporters were Cox 140 plays, Essex FM and Merca FM (both 29).

20. Take That Radio gives a hearty welcome to Patience, the band's first single in more than a decade. Patience



scouts 61-20 this week after earning an audience of 284.7m from 922 plays. 96.9 Children FM aired it 27 times, while it was aired 20 times or more on a further 22 stations - and still has five to build ahead of its November 20 release date.

ERCE

ING (INC. 7") VIDEO STREAMING - WEB AND MOBILE PHONE
AUDIO RESTORATION DVD-R/CD-R DUPLICATION
AUDIO + FCP AUDIO EDITING IN-HOUSE DESIGN TEAM
DIGITAL ARCHIVING (AUDIO AND VIDEO)



was the first single from the Robbie Williams album of the same name. It is fair to say that radio

never embraced it like it has most of his singles, as its number 18 peak on the airplay

chart illustrated. Follow-up Lovelight is much more radio-friendly and vaults 29-8 this week.

EMAP BIG CITY

Wk	Wk Ago	Wks on Chart	Peak	Label	Title
1	1	1	1	REPUBLIC	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'
2	2	1	1	REPUBLIC	PINK U & I HAND
3	3	1	1	ATLANTIC	SNOW PATROL CHASING CARS
4	4	1	1	REPUBLIC	THE FEELING NEVER BE LOVELY
5	5	1	1	REPUBLIC	RAZORLIGHT AMERICA
6	6	1	1	REPUBLIC	THE KOOKS SHE MOVES IN HER OWN WAY
7	7	1	1	REPUBLIC	JAMES MORRISON WONDERFUL WORLD
8	8	1	1	REPUBLIC	SIMON WEBBE COMING AROUND AGAIN
9	9	1	1	REPUBLIC	MADONNA JUMP
10	10	1	1	REPUBLIC	ROBBIE WILLIAMS LOVELIGHT

XFM

Wk	Wk Ago	Wks on Chart	Peak	Label	Title
1	1	1	1	REPUBLIC	THE BAKERSKINS BROKEN BOLD SOLDIER
2	2	1	1	REPUBLIC	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PLAZA
3	3	1	1	REPUBLIC	MY STARLIGHT
4	4	1	1	REPUBLIC	SNOW PATROL CHASING CARS
5	5	1	1	REPUBLIC	RAZORLIGHT AMERICA
6	6	1	1	REPUBLIC	THE FRATELLI CHELSEA DAGGER
7	7	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG
8	8	1	1	REPUBLIC	MAGIC NUMBERS TAKE A CHANCE
9	9	1	1	REPUBLIC	THE GOOD, THE BAD & THE QUEEN HERCULEAN
10	10	1	1	REPUBLIC	YOUNG KAVINS THE DECISION

PRE-RELEASE

Wk	Wk Ago	Wks on Chart	Peak	Label	Title
1	1	1	1	REPUBLIC	ALL SAINTS ROCKSTEADY
2	2	1	1	REPUBLIC	MADONNA JUMP
3	3	1	1	REPUBLIC	ROBBIE WILLIAMS LOVELIGHT
4	4	1	1	REPUBLIC	KEANE NOTHING IN MY WAY
5	5	1	1	REPUBLIC	JUSTIN TIMBERLAKE MY LOVE
6	6	1	1	REPUBLIC	TAKE THAT PATIENCE
7	7	1	1	REPUBLIC	SUGABABES EASY
8	8	1	1	REPUBLIC	YUSUF HEAVEN/WHERE TRUE LOVE GOES
9	9	1	1	REPUBLIC	KASABIAN SHOOT THE RUNNER
10	10	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
11	11	1	1	REPUBLIC	BOOTY LUV BOOGIE 2NITE
12	12	1	1	REPUBLIC	THE GAME IT'S OKAY (ONE BLOOD)
13	13	1	1	REPUBLIC	OASIS THE MASTERPLAN
14	14	1	1	REPUBLIC	CNARLS BARKLEY WHO CARES
15	15	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG
16	16	1	1	REPUBLIC	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...
17	17	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
18	18	1	1	REPUBLIC	BOOTY LUV BOOGIE 2NITE
19	19	1	1	REPUBLIC	THE GAME IT'S OKAY (ONE BLOOD)
20	20	1	1	REPUBLIC	OASIS THE MASTERPLAN
21	21	1	1	REPUBLIC	CNARLS BARKLEY WHO CARES
22	22	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG
23	23	1	1	REPUBLIC	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...
24	24	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
25	25	1	1	REPUBLIC	BOOTY LUV BOOGIE 2NITE
26	26	1	1	REPUBLIC	THE GAME IT'S OKAY (ONE BLOOD)
27	27	1	1	REPUBLIC	OASIS THE MASTERPLAN
28	28	1	1	REPUBLIC	CNARLS BARKLEY WHO CARES
29	29	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG
30	30	1	1	REPUBLIC	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...
31	31	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
32	32	1	1	REPUBLIC	BOOTY LUV BOOGIE 2NITE
33	33	1	1	REPUBLIC	THE GAME IT'S OKAY (ONE BLOOD)
34	34	1	1	REPUBLIC	OASIS THE MASTERPLAN
35	35	1	1	REPUBLIC	CNARLS BARKLEY WHO CARES
36	36	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG
37	37	1	1	REPUBLIC	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...
38	38	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
39	39	1	1	REPUBLIC	BOOTY LUV BOOGIE 2NITE
40	40	1	1	REPUBLIC	THE GAME IT'S OKAY (ONE BLOOD)
41	41	1	1	REPUBLIC	OASIS THE MASTERPLAN
42	42	1	1	REPUBLIC	CNARLS BARKLEY WHO CARES
43	43	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG
44	44	1	1	REPUBLIC	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...
45	45	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
46	46	1	1	REPUBLIC	BOOTY LUV BOOGIE 2NITE
47	47	1	1	REPUBLIC	THE GAME IT'S OKAY (ONE BLOOD)
48	48	1	1	REPUBLIC	OASIS THE MASTERPLAN
49	49	1	1	REPUBLIC	CNARLS BARKLEY WHO CARES
50	50	1	1	REPUBLIC	THE KILLERS WHEN YOU WERE YOUNG

ON THE RADIO THIS WEEK

RADIO 1
Vernon Kay - Matt Willis guests (Start Simon Williams guests (Start Arnie Mac record of the week - Scott Mills record of the week - Mike Knowles of the week - Edith Bowman record of the week - Jay-Z Show Me What You Got Scott Mills record of the week - Scott Mills record of the week - Mike Knowles of the week - Edith Bowman record of the week - Jay-Z Show Me What You Got

RADIO 2

The Birth of British Rock 'n' Roll (The) Martin Freeman The Great Unkown - Roberta Flack (The) The World Needs Now - The Best (The) Miki Harding - Paddy McAloon (The) Courtney Pine's Jazz Crusade - Nigel Kennedy (The) BBC Electric Proms - The Vibe (The) Good Morning Sunday - Matt Johnson (The) Johnnie Walker - Eric: Bibb guests (The) Record of the week - Yelly Fortitude All Good Things (The) An End (The) Album of the week - Amy Winehouse Back To Black

RADIO 3

Composer of the Week - Mark-Anthony Turney Jazz On 3 - Chris Patten live (The) 6 MUSIC - Paul Abbotts - David Johnson & Graham (The) Julian Cowie (The) Tom Robinson - All Love (The) Glenn Cook - The Long Blondes (The) Chris Hawkins - Catherine (The) Marc Ely - Melissa guest (The) Nonsense (The) Scientists (The)

CAPITAL

Featured albums - Nelly Furtado, The Streets, Scissor Sisters, To-Da, The Feeling, The Streets, Scissor Sisters, To-Da, The Feeling, The Streets, Scissor Sisters

XFM

Lucretia Lavrenko's Record of the Week - The Long Blondes (The) and Nerve Agents

RADIO GROWERS

Wk	Wk Ago	Wks on Chart	Peak	Label	Title
1	1	1	1	REPUBLIC	TAKE THAT PATIENCE
2	2	1	1	REPUBLIC	ALL SAINTS ROCKSTEADY
3	3	1	1	REPUBLIC	MADONNA JUMP
4	4	1	1	REPUBLIC	BEYONCE IRREPLACEABLE
5	5	1	1	REPUBLIC	SIMON WEBBE COMING AROUND AGAIN
6	6	1	1	REPUBLIC	RED HOT CHILI PEPPERS SHOW ME (THE)
7	7	1	1	REPUBLIC	1MCFLY STAR GIRL
8	8	1	1	REPUBLIC	SUGABABES EASY
9	9	1	1	REPUBLIC	THE KOOKS COOL LA

RADIO TWO

Wk	Wk Ago	Wks on Chart	Peak	Label	Title
1	1	1	1	REPUBLIC	AMY WINEHOUSE REHAB
2	2	1	1	REPUBLIC	RAZORLIGHT AMERICA
3	3	1	1	REPUBLIC	ALL SAINTS ROCKSTEADY
4	4	1	1	REPUBLIC	MADONNA JUMP
5	5	1	1	REPUBLIC	YUSUF HEAVEN/WHERE TRUE LOVE GOES
6	6	1	1	REPUBLIC	THE MAGIC NUMBERS TAKE A CHANCE
7	7	1	1	REPUBLIC	SIMON WEBBE COMING AROUND AGAIN
8	8	1	1	REPUBLIC	JAMES MORRISON WONDERFUL WORLD
9	9	1	1	REPUBLIC	KEANE NOTHING IN MY WAY
10	10	1	1	REPUBLIC	GEORGE MICHAEL/MUTYA THIS IS NOT REAL LOVE
11	11	1	1	REPUBLIC	PET SHOP BOYS NUMB
12	12	1	1	REPUBLIC	MARLENE PEYRONET I'M ALL RIGHT
13	13	1	1	REPUBLIC	TAKE THAT PATIENCE
14	14	1	1	REPUBLIC	KEITH URBAN ONCE IN A LIFETIME
15	15	1	1	REPUBLIC	RAY LAMONTAGNE HOW COME
16	16	1	1	REPUBLIC	THE KOOKS COOL LA
17	17	1	1	REPUBLIC	OASIS THE MASTERPLAN
18	18	1	1	REPUBLIC	JOHN LEGEND SAVE ROOM
19	19	1	1	REPUBLIC	CAPTAIN FRONTLINE
20	20	1	1	REPUBLIC	SUGABABES EASY

GET MY CHARTS ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

New releases

04.11.06

REVIEWS DVD

The Who
Live At The Isle Of Wight Festival 1970 (Eagle Vision EREV0163)

The Who's incendiary performance at the Isle Of Wight Festival in front of 600,000 people

is one of the highlights of their career and, after selling well more than 70,000 copies for Warner Music

Video since it was first issued on DVD 10 years ago, this historic concert finds a new home at Eagle Vision. The good news is that it has been upgraded, with the original eight-track recordings being given a stunning 24-bit transfer to 5.1 Surround sound and DTS.

The sheer power of the performance is almost overwhelming, with The Who's original line-up working its way through old favourites like My Generation. I Can't Explain and the entire Tommy rock opera. The bad news is that although there are

previously unseen bonus performances and a 40-minute interview with Pete Townshend, the concert remains poorly edited, and out of sequence. On balance, however, a must-have upgrade for fans of the band.

Santana
Viva Santana! (Columbia/Legacy 828769979)

A fascinating retrospective celebrating the music of Carlos Santana and his band

collaborates with contemporary recordings of the band between 1969 and 1998 and adds Santana's own recollections and anecdotes. At venues from Woodstock to

Moscow, the clips all show guitar virtuoso Santana at the top of his form, with excellent support from his band, as they work their way through renditions of Jimi, Stevie Nicks, The Black Magic Woman et al, all performed in Santana's

unique style, fusing his Latin rhythms with contemporary American rock. The visuals are sometimes – as on the Ed Sullivan

performance – not what you'd expect to be deemed acceptable today, and neither are some of Santana's preferred clothing options, including a less than fetching tank-top, but guitar gods can get away with wearing pretty much what they like.

Albums

FRONTLINE RELEASES

CLASSICAL
LUMIERA ARIAS VOICES EN Classics CD 309230

DANCE
ATHAZED DUBBER YOUTH Nip Nip Nip CD 309231

CHANEL 2 ARTIST LIVE REDUCED PRICE CD 309232

THE HOPPOPS! CAN'T LIVE WITHOUT MY RAGGOLDI Domestica CD 309233

TOM & SANDRA: PUNK ROCK! Single CD 309234

GALAXIA 2 GALAXY A HEI ZOOZUMPLATION! SHERMAGE CD 309235

CALLADINA FREEDOM! 30000 50000 50000! Recharge CD 309236

THANK, THANK YOU VERY MUCH! Single CD 309237

THE TEX HEI 10000! Recharge CD 309238

LINER VADER! CD CERTAIN NIGHT! (MUSIC) Group Attack CD 309239

THE WIZARD! WINE! Recharge CD 309240

THE 0208 SALAMANDER! Hybrid! Single CD 309241

LARK! 0208 WANTS! Recharge CD 309242

THE WIZARD! WINE! Recharge CD 309243

INDIVIDUOS! UNLIMITED SPECIES! CD 309244

THE WIZARD! WINE! Recharge CD 309245

THE WIZARD! WINE! Recharge CD 309246

THE WIZARD! WINE! Recharge CD 309247

THE WIZARD! WINE! Recharge CD 309248

THE WIZARD! WINE! Recharge CD 309249

THE WIZARD! WINE! Recharge CD 309250

THE WIZARD! WINE! Recharge CD 309251

THE WIZARD! WINE! Recharge CD 309252

THE WIZARD! WINE! Recharge CD 309253

THE WIZARD! WINE! Recharge CD 309254

THE WIZARD! WINE! Recharge CD 309255

THE WIZARD! WINE! Recharge CD 309256

THE WIZARD! WINE! Recharge CD 309257

THE WIZARD! WINE! Recharge CD 309258

THE WIZARD! WINE! Recharge CD 309259

THE WIZARD! WINE! Recharge CD 309260

THE WIZARD! WINE! Recharge CD 309261

THE WIZARD! WINE! Recharge CD 309262

THE WIZARD! WINE! Recharge CD 309263

THE WIZARD! WINE! Recharge CD 309264

THE WIZARD! WINE! Recharge CD 309265

THE WIZARD! WINE! Recharge CD 309266

THE WIZARD! WINE! Recharge CD 309267

THE WIZARD! WINE! Recharge CD 309268

HENRY JOHN SEA CHANGES! Solo CD 309269

FRANK MCDONALD! THE THOUSANDS! Solo CD 309270

COORDINATION! THE ROCK! Solo CD 309271

THE ROCK! THE ROCK! Solo CD 309272

THE ROCK! THE ROCK! Solo CD 309273

THE ROCK! THE ROCK! Solo CD 309274

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THE ROCK! THE ROCK! Solo CD 309300

THE ROCK! THE ROCK! Solo CD 309301

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THE ROCK! THE ROCK! Solo CD 309400

Singles

04.11.06
Top 75

The top two positions are filled by new entries, with McFly taking the chart crown and Fedde Le Grand settling for the runners-up spot

TOP 20 DOWNLOADS

Pos	Artist	Title	Genre
1	1	RAZORLIGHT AMERICA	Rock
2	2	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Rock
3	3	GIRLS ALoud SOMETHING KINDA OOOOH	Pop/Rock
4	3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
5	18	BEYONCE I REPEATABLE	Columbia
6	4	BOB SINCLAIR & CUTEE B ROCK THIS PARTY (EVERYBODY DANCE NOW)	Debut
7	7	JAMES MORRISON WONDERFUL WORLD	Debut
8	5	SNOW PATROL CHASING CARS	Rock
9	8	AMY WINEHOUSE REHAB	Rock
10	6	THE KILLERS WHEN YOU WERE YOUNG	Rock
11	9	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Pop/Rock
12	4	JUSTIN TIMBERLAKE SEXYBACK	Debut
13	5	NELLY FURTADO PROMISCUOUS	Debut
14	13	DAMIEN RICE 9 DRONES	Pop/Rock
15	11	LILY ALLEN LON	Rock
16	20	CASCADA EVERYTIME WE TOUCH	At Around The World
17	17	PAOLO NUTINI JENNY DON'T BE HASTY	Atari
18	19	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	En
19	4	JUSTIN TIMBERLAKE FEAT. MY LOVE	Debut
20	10	LILY CHRIS CHECKIN' IT OUT	RCA

TOP 20 RINGTONES

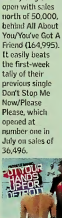
Pos	Artist	Title	Genre
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	EMI/World
2	2	RAZORLIGHT AMERICA	Sony RNY
3	3	BOB SINCLAIR ROCK THIS PARTY	Merky Big Records/Universal
4	4	JUSTIN TIMBERLAKE SEXYBACK	Zomba/Universal
5	6	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	EMI/Universal
6	5	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Sony Arista/Universal
7	8	SNOW PATROL CHASING CARS	Big Life
8	9	PUSYCAT DOLLS I DON'T NEED A MAN	EMI/Universal
9	10	BEATFREAKZ SUPERFREAK	EMI
10	15	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	EMI
11	11	LILY CHRIS CHECKIN' IT OUT	EMG/Universal
12	7	LILY ALLEN LON	Universal
13	12	COST OF HIGH SCHOOL MUSICAL BREAKING FREE	CC
14	20	CASCADA EVERYTIME WE TOUCH	EMI
15	16	DAVID BIRSLA OFF JUMP IN MY CAR	EMI
16	14	NELLY FURTADO PROMISCUOUS	Merky/Universal
17	17	CASSIE ME & D NEXT SELECTION MOTOOLA	EMI
18	19	INFERNAL FROM PARIS TO BERLIN	Chrysalis/EMI
19	20	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN' (EXPLICIT)	EMI/Universal
20	10	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	EMI

TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Genre
1	1	GIRLS ALoud SOMETHING KINDA OOOOH	Debut
2	1	RAZORLIGHT AMERICA	Universal
3	2	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Warner
4	3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	EMI
5	5	SNOW PATROL CHASING CARS	Debut
6	18	BEYONCE INVINCIBLE (ACOUSTIC)	Sony BMG
7	13	JAMES MORRISON WONDERFUL WORLD	Universal
8	12	JAMES MORRISON YOU GIVE ME SOMETHING	Universal
9	8	AMY WINEHOUSE REHAB	Debut
10	4	JUSTIN TIMBERLAKE FEAT. SEXYBACK (MAIN VERSION)	Debut
11	14	DAVID BIRSLA OFF JUMP IN MY CAR	EMI
12	9	NELLY FURTADO PROMISCUOUS	Debut
13	15	PINK 11 - US GRAND	Sony BMG
14	8	JUSTIN TIMBERLAKE MY LOVE	Debut
15	21	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Debut
16	14	THE KILLERS WHEN YOU WERE YOUNG	Universal
17	16	PALLINA RUBIO MI DINA SOLA PALASKA	Universal
18	7	BOB SINCLAIR FEAT. CUTEE B ROCK THIS PARTY (EVERYBODY DANCE NOW)	Universal
19	6	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Warner
20	20	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Sony BMG



1. McFly
Raising their cumulative singles sales to 1,106,328, McFly rock up their **John Top 10** single and fourth number one with **Star Girl**, the second single from their forthcoming album *Motion In The Ocean*, which is released next Monday (November 6). First-week sales of 54,802 make it only the second McFly single to open with sales north of 50,000, behind All About You/You're Got A Friend (164,995). It only takes the first-week tally of their previous single **Don't Stop Me Now/Please Me**, which opened at number one in July on sales of 36,496.



2. Fedde Le Grand
Eight weeks after peaking at number 53 on an earlier 12-inch *Discworld* release, Fedde Le Grand's club anthem **Put Your Hands Up (For Detroit)** is fully re-released on Data and debuts at number two on sales of 126,896. The 20-year-old DJ, from Utrecht in the Netherlands, nestled number four in his home land with the single in July. Prior to this week, various imports of the single and the CD2 release charted, but not combined UK sales of 10,745.

The Official UK

Pos	Weeks	Artist	Title	Genre
1	NEW	1	MCFLY STAR GIRL	Debut
2	NEW	2	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	Debut
3	5	2	GIRLS ALoud SOMETHING KINDA OOOOH	Debut
4	1	4	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Debut
5	14	2	BEYONCE I REPEATABLE	Columbia
6	5	1	RAZORLIGHT AMERICA	Debut
7	10	2	AMY WINEHOUSE REHAB	Debut
8	3	3	BOB SINCLAIR & CUTEE B ROCK THIS PARTY...	Debut
9	6	3	MEAT LOAF FEAT. MARION REAVES IT'S ALL COMING BACK TO ME NOW	Merky
10	4	3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Debut
11	NEW	1	BOOYEX FEAT. LUCIANA YEAH YEAH	Debut
12	38	2	CASSIE LONG WAY 2 GO	Debut
13	7	5	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Atlantic
14	6	2	JAMES MORRISON WONDERFUL WORLD	Debut
15	8	2	THE VIEW SUPERSTAR TRADESMAN	Debut
16	50	2	THE MAGIC NUMBERS TAKE A CHANCE	Debut
17	50	2	RIHANNA WE RIDE	Debut
18	12	10	JUSTIN TIMBERLAKE SEXYBACK	Debut
19	9	6	LILY CHRIS CHECKIN' IT OUT	RCA
20	58	2	THE KOOLS OOH LA	Debut
21	17	21	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Debut
22	NEW	1	THE RAconteURS BROTHER BOY SOLDIER	Debut
23	10	15	SNOW PATROL CHASING CARS	Debut
24	22	6	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Merky
25	15	9	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	Debut
26	21	4	CASCADA EVERYTIME WE TOUCH	Debut
27	16	7	THE KILLERS WHEN YOU WERE YOUNG	Debut
28	11	4	BEATFREAKZ SUPERFREAK	Debut
29	18	6	LILY ALLEN LON	Debut
30	NEW	1	THE LONG BLOWNES ONCE AND NEVER AGAIN	Debut
31	10	7	THE ORDINARY BOYS LONELY AT THE TOP	Debut
32	24	6	PUSYCAT DOLLS I DON'T NEED A MAN	Debut
33	13	3	JAMIE T IF YOU GOT THE MONEY	Debut
34	26	4	PAOLO NUTINI JENNY DON'T BE HASTY	Debut
35	NEW	1	UPPER STREET THE ONE	Debut
36	NEW	1	THE COOPER TEMPLE CLAUSE HOMO SAPIENS	Debut
37	25	8	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Debut
38	11	12	CASSIE ME & D	Debut

TITLES AT	CHARTS	WEEKS	LAST
10	1	1	1
11	2	2	2
12	3	3	3
13	4	4	4
14	5	5	5
15	6	6	6
16	7	7	7
17	8	8	8
18	9	9	9
19	10	10	10
20	11	11	11
21	12	12	12
22	13	13	13
23	14	14	14
24	15	15	15
25	16	16	16
26	17	17	17
27	18	18	18
28	19	19	19
29	20	20	20
30	21	21	21
31	22	22	22
32	23	23	23
33	24	24	24
34	25	25	25
35	26	26	26
36	27	27	27
37	28	28	28
38	29	29	29
39	30	30	30
40	31	31	31
41	32	32	32
42	33	33	33
43	34	34	34
44	35	35	35
45	36	36	36
46	37	37	37
47	38	38	38
48	39	39	39
49	40	40	40
50	41	41	41

Albums Chart

Wk	Artist	Album	Genre	Chart Position	Weeks on Chart	Label
39	TRIVIUM	THE CRUSADE	Rock	1	1	Reprise
40	ROD STEWART	THE STORY SO FAR - THE VERY BEST OF	Rock	2	1	Mercury
41	ROY ORBISON	THE VERY BEST OF	Pop	3	1	Mercury
42	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
43	ROD STEWART	THE BEST OF ROD STEWART	Rock	5	1	Mercury
44	EVANESCENCE	FALLEN	Rock	6	1	Mercury
45	PUSSYCAT DOLLS	PCD	Rock	7	1	Mercury
46	ELAINE PAIGE	ESSENTIAL MUSICALS	Pop	8	1	Mercury
47	STINE NAIGS	FROM THE LABYRINTH	Pop	9	1	Mercury
48	NELLY FURTADO	LOOSE	Pop	10	1	Mercury
49	FEEDER	THE SINGLES	Rock	11	1	Mercury
50	SCISSOR SISTERS	SCISSOR SISTERS	Rock	12	1	Mercury
51	JACK JELSON	IN BETWEEN DREAMS	Pop	13	1	Mercury
52	KATIE MELUA	PIECE BY PIECE	Pop	14	1	Mercury
53	SETH LAKEMAN	FREEDOM FIELDS	Pop	15	1	Mercury
54	CHRIS REA	THE ROAD TO HELL & BACK	Rock	16	1	Mercury
55	JAMES BLUNT	BACK TO BEDLAM	Pop	17	1	Mercury
56	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVENGE	Rock	18	1	Mercury
57	BADLY DRAWMAN	BOY BORN IN THE UK	Pop	19	1	Mercury
58	CONNIE FISHER	FAVOURITE THINGS	Pop	20	1	Mercury
59	FLEETWOOD MAC	GREATEST HITS	Rock	21	1	Mercury
60	THE ZUTONS	TIRED OF HANGING AROUND	Pop	22	1	Mercury
61	PET SHOP BOYS	CONCRETE	Pop	23	1	Mercury
62	SHAKIRA	ORAL FIXATION VOL. 2	Pop	24	1	Mercury
63	QUEEN	GREATEST HITS II	Rock	25	1	Mercury
64	THE RACONTEURS	BROKEN BOY SOLDIERS	Rock	26	1	Mercury
65	DAVID BOWIE	BEST OF BOWIE	Pop	27	1	Mercury
66	PHIL COLLINS	HITS	Pop	28	1	Mercury
67	ELO	ALL OVER THE WORLD - THE VERY BEST OF	Pop	29	1	Mercury
68	MASSIVE ATTACK	COLLECTED - THE BEST OF	Rock	30	1	Mercury
69	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	Pop	31	1	Mercury
70	THE MAGIC NUMBERS	THE MAGIC NUMBERS	Pop	32	1	Mercury
71	NERINA PALTOFFI	FIRES	Pop	33	1	Mercury
72	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Rock	34	1	Mercury
73	CHAMILLONNAIRE	THE SOUND OF REVENGE	Pop	35	1	Mercury
74	PINK FLOYD	THE DARK SIDE OF THE MOON	Rock	36	1	Mercury
75	PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT	Rock	37	1	Mercury

Chart compiled from actual sales data by the Official UK Albums Chart. The Official UK Charts Company 2006. Reproduced with permission.

3. Meat Loaf
With seven out of eight of his previous studio albums reaching the Top 10, and his latest returning to a recurring theme, it comes as no surprise that Meat Loaf debuts at number three with *Back Out Of Hell 3: The Monster Is Loose* on sales of 70,549.

To follow up his 2003 release *Couldn't Have Said It Better*, which debuted at four on sales of 33,250, it is joined in the chart by the newly re-released 2003 compilation *The Very Best Of Meat Loaf* (number 23, 10,105 sales).

4. Rod Stewart
After creating his way through four volumes of the Great British American Songbook, Rod Stewart becomes a little more contemporary with *Still The Same... Great Rock Classics: Of Our Times*, which became his fifth US number one album last week.

In the UK, it is the 48-year-old's 36th chart album in total, and his 25th to reach the Top 10. It is also his 11th career by featuring songs from the Seventies - including a cover of Bonnie Tyler's *It's A Heartache*, which led to her leaving behind "the female Rod Stewart" - it debuts at number four on sales of 51,841.

TOP 10 INDIE SINGLES

- 1 THE LONG BLOODES *ICE AND NEVER AGAIN*
- 2 THE RACONTEURS *BROKEN BOY SOLDIER*
- 3 THE COOPER *TAMPA & LAISSE MOI S'APENS*
- 4 BOB SINCLAIR *CUTE & ROCK THIS PARTY (EVERYBODY DANCE NOW)*
- 5 HOPPER STREET THE ONE
- 6 SMITHSBO *REACTOR PARTY*
- 7 THE HOLLOWAYS *GENERATOR*
- 8 THE OTHERS *THE TRUTH THAT HURTS*
- 9 DAVID CUETTA *VS THE LOVE DON'T LET ME GO (WALKING AWAY)*
- 10 DABANDAS & STEVE ENWARDS *DO YOUR OWN THING*

TOP 10 INDIE ALBUMS

- 1 THE RACONTEURS *BROKEN BOY SOLDIERS*
- 2 FATBOY SLIM *WHY TRY HARDER - THE GREATEST HITS*
- 3 ARCTIC MONKEYS *WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT*
- 4 BASEMENT JAXX *CRAZY TIDY RACID*
- 5 DANIEL O'DONNELL *LATY, THE NEXT TIME*
- 6 KATIE MELUA *PIECE BY PIECE*
- 7 CONVERGE *NO HEROES*
- 8 BOB SINCLAIR *WESTERN DREAM*
- 9 SQUAPUSHER *HELLO EVERYTHING*
- 10 KINKS *THE ULTIMATE COLLECTION*

TOP 10 ROCK ALBUMS

- 1 MY CHEMICAL ROMANCE *THE BLACK PARADE*
- 2 MEAT LOAF *BACK OUT OF HELL 3 - THE MONSTER IS LOOSE*
- 3 EVANESCENCE *THE OPEN COLD*
- 4 MUSIC BLACK HOLES & REVELATIONS
- 5 TRIVIUM *THE CRUSADE*
- 6 EVANESCENCE *FALLEN*
- 7 MY CHEMICAL ROMANCE *THREE CHEERS FOR SWEET REVENGE*
- 8 RED HOT CHILI PEPPERS *STADIUM ARCADIUM*
- 9 CRADE OF FELIX THORNGRAPHY
- 10 MUSE *ABSOLUTION*

TOP 10 JAZZ ALBUMS

- 1 NINA SIMONE *THE VERY BEST OF*
- 2 DIANA KRALL *FROM THIS MOMENT ON*
- 3 RAY CHARLES/COUNT BASIE ORCHESTRA *RAY SINGS BASIE SWINGS*
- 4 AMY WINHOUSE *FRANK*
- 5 MADELINE PEYROUX *CARELESS LOVE*
- 6 NINA SIMONE *SINGS TO SING - THE BEST OF*
- 7 VARIOUS ARTISTS *BEST OF THE BLUES*
- 8 MADELINE PEYROUX *HALF THE PERFECT WORLD*
- 9 RAY CHARLES *THE DEFINITIVE*
- 10 MICHAEL BUBLE *IT'S TIME*

TOP 10 CLASSICAL ALBUMS

- 1 SINGING SONGS FROM THE LABYRINTH
- 2 SARAH BRIGHTMAN *CLASSICS - THE BEST OF*
- 3 KATHERINE JENKINS *LIVING A DREAM*
- 4 RUSSELL WATSON *THE VOICE - THE ULTIMATE COLLECTION*
- 5 BRYN TERREL *TUTTO INCAZZO*
- 6 KATHERINE JENKINS *PRELUDE*
- 7 ALFIE BOE *CLASSIC FM PRESENTS*
- 8 PAUL McCARTNEY *EDGE OF CORALUM*
- 9 KARL JENNINGS *THE ARMED MAN - A MASS FOR PEACE*
- 10 KATHERINE JENKINS *SECOND NATURE*

Wk	Artist	Album	Genre	Chart Position	Weeks on Chart	Label
39	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
40	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
41	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
42	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
43	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
44	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
45	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
46	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
47	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
48	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
49	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
50	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
51	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
52	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
53	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
54	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
55	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
56	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
57	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
58	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
59	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
60	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
61	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
62	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
63	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
64	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
65	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
66	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
67	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
68	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
69	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
70	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
71	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
72	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
73	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
74	THE KILLERS	HOT FUSS	Rock	4	1	Mercury
75	THE KILLERS	HOT FUSS	Rock	4	1	Mercury

SPEAKERS

Miles Flint
President
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COMMUNICATIONS



Mitch Bainwol
Chairman
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Gary Shapiro
President & CEO
CONSUMER ELECTRONICS ASSOCIATION



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AMONGST MANY OTHERS, WE WILL HAVE THE FOLLOWING 3 HEADLINE SESSIONS:

- 1 Miles Flint, President, Sony Ericsson Mobile Communications
One of the most music-focused mobile manufacturers, who is getting increasingly involved in mobile content... The next key to the market?
- 2 Mitch Bainwol, Chairman, RIAA
Gary Shapiro, President & CEO, Consumer Electronics Association
Individually, they are leaders in music and technology. Together, they are shaping the new landscape for entertainment!
- 3 Chris Anderson, Editor in Chief, Wired
The father of long tail theory: what if small sales were the next hit?

SPEAKERS PRESENT THIS YEAR:

Gary Ge Chen, CEO, Orca Digital Inc.
David Israelite, President and CEO, NMPA
Larry Kenswil, President, Universal Music Group - eLabs
Robin Kent, CEO, SpiralFrog
Terry Mc Bride, CEO, Netwerk Music Group & Steve Page, Musician, Desperation Records/Barenaked Ladies
Nigel Morris, President, Isobar Worldwide
Costa Pilavachi, President, EMI Classics
Mika Salmi, CEO, Shockwave/Atom Entertainment
Dan Sheeran, SVP Music, RealNetworks
William Stensrud, Chairman & CEO, Muze
Conor Yang, CEO, Rock Mobile Corporation

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**EMI
GOLD
2006**

10TH ANNIVERSARY

EMI gold

TOP 20 ALL-TIME BEST SELLERS – SINGLE CD, SINGLE ARTIST



1. FRANK SINATRA – 20 Classic Tracks (493 9812)



2. MATT MONRO – Very Best Of (CDMPF 5568)



3. DR HOOK – Best Of (CDGOLD 1051)



4. BLONDIE – Essential Collection (499 4212)



11. ATOMIC KITTEN – The Collection (474 9042)



12. HOT CHOCOLATE – 14 Greatest Hits (CDGOLD 1064)



13. THE WURZELS – VERY BEST OF (534 4012)



14. EDITH PIAF – Legendary (CDMPF 6071)

As EMI Gold celebrates its 10th anniversary, Music Week looks at the

SETTING THE GOLD STANDARD

Besides the frontline labels of the majors, how many British record companies have clocked up 25m domestic album sales in the past 10 years? Of those that have, how many can say they did so with virtually no marketing budget and a maximum dedicated staff of six, including a sales team?

That is the size of EMI Gold, those are its sales figures and that is its age. Over the course of a decade, kicking off with a slew of releases which included such unlikely label notes as Kim Wilde and Peter Tash, EMI's low-price division has quietly delivered the kind of numbers which some other labels are surely envious of.

Armed only with its own imagination, a huge volume of catalogue and great tracts of material which has already made its way into millions of households at higher price points, EMI Gold has delivered a decade-long masterclass in catalogue alchemy, turning sometimes the basest of musical materials into, well, gold.

For most of that time, the company has held firm as the leader in its price point. "We've consistently been one of the top budget labels", says head of EMI Gold Steve Woolf. "In the past 10 years we have always been one of the top three labels, spending the majority of that time at number one."

To flick through the company's 10-year anniversary catalogue, EMI's low-price powerhouse does not necessarily bear the hallmarks of a hit factory.

From Abbott & Costello to one Si Zaniter, the A to Z of EMI Gold is an occasionally inauspicious thing. Even if it does stop off



Different faces of EMI Gold: The Beach Boys, Cliff Richard & The Shadows and Kim Wilde



The main reason our releases are of such high quality is that we own such a depth of outstanding catalogue

Steve Woolf

One clue to EMI Gold's success is the sheer volume of its output. At any given time, the label has around 900 titles in its available catalogue, including six-CD and four-CD box sets, a vast range of three-CD sets, dozens of doubles and refreshes its books at the rate of at least 150 releases a year.

But scale is not the only ingredient: endless invention, an unerring commitment to quality, an ear to the ground, constant consultation with retailers, artists and fans and, frankly, a gigantic archive of music and images also play an essential part.

Some, but perhaps not all, of these qualities could also be attributed to Music For Pleasure, the venerable EMI budget label which Gold replaced in the mid-Nineties.

"Music For Pleasure had become a little outdated and the whole thing had to be revamped," says Woolf, the only remaining member of staff with first-hand experience of the old imprint. "It had a reputation of just being re-recordings and things like that, which a lot of it was, so we decided to change the name and

bring it up to date, with new artists, new collections and fresh packaging."

It is easy to forget how far the catalogue business has come in the past 10 years, but for a sign of the times, consider the fact that, in the mid-Nineties, EMI had very few Eighties artists in its low-price repertoire.

Part of the problem was the baggage which came with the 30-year-old Music For Pleasure brand. "When we were applying for mid-Eighties artists, some of them were unsure about being associated with Music For Pleasure, because it was regarded as being an older person's label," says Wilson. "In fact, we have revived the logo recently and we mainly use it for Fifties and Sixties nostalgia releases."

EMI was not quite the first UK major to



5. NAT KING COLE - The One and Only (CDMPF 6082)



6. ROXY MUSIC - Roxy Music Collection (577 5932)



7. OMD - Best Of (CDOMD 1)



8. THE BEACH BOYS - I Love You (CDMPF 5988)



9. MEAT LOAF - Best Of (542 6082)



10. DAVID BOWIE - The Collection (873 4962)



15. THE SPECIALS - Too Much Too Young (CDGOLD 1022)



16. STEVE HARLEY & COCKNEY REBEL - Cream Of (499 4192)



17. SHIRLEY BASSEY - Singles Album (CDMPF 6004)



18. GERRY RAFFERTY - Best Of (494 9412)



19. THE PROCLAIMERS - Finest (592 1592)



20. THE RAMONES - Best Of The Chrysalis Years (538 4722)

at the low-price label, its history and its prolific and successful output

STANDARD IN CATALOGUE



modernise its approach to the budget sector, as low-price was then more commonly known, but it wasn't far off. "We were still slightly ahead of the game; we got in earlier than most", says Woolf.

Universal had recently set up its Spectrum label, while, in the independent sector, a degree of competition existed in the likes of Pickwick, K-Tel and Ronco, all of which licensed the majority of their material.

Its vaults full with material dating back as far as the late 19th Century, EMI was clearly going to have a competitive advantage against indie operators. "The main reason our releases are of such high quality is that we own such a depth of outstanding catalogue," says Woolf. On the question of just how much catalogue EMI owns, Woolf is

momentarily stumped. "There is 110 years' worth," he says, gesturing around an office lined with CDs, "and there's just a few of the catalogues up there. I could probably fill a room with catalogues."

It would be easy to simply slice and dice the EMI archives until the law of diminishing returns kicks in, but EMI Gold is far more proactive than that. It constantly revamps its titles, generating exclusive releases for supermarkets and specialist mail order companies and licenses rich new catalogues such as Disney and brands, including ITV's Heartbeat and Cold Feet series.

In an industry which, with the best will in the world, owes many of its repertoire decisions to instinct, blind faith and notions of fashion, EMI Gold is at once

resolutely commercial, ludicrously prolific and incredibly reactive to the demands of the market.

"We've got an ideas list as long as your arm," says Wilson. "Some of the projects ideas are sales-related, with retailers requesting repertoire that we are unware of, or did not appreciate the demand for."

Whichever way the wind is blowing, this is the sector of the music business which always tells the whole truth about popular tastes - that almost anything goes, given the right treatment and that somewhere there is a market, however small, for just about anything you can imagine.

For a major label, or indeed any copyright owner, the beauty of the low-price sector is the ability to take a chance on a niche product, in the knowledge that the music is already paid for, apart from the usual artist royalties and copyrights. The overheads on a release are low and the potential return is significant.

"We don't actually spend a lot of money on above-the-line marketing," says Woolf. "Our main marketing costs are the printed catalogue that we publish and glossy sales brochures. Once we have paid for production and artwork costs there is minimal further expenditure."

The other curious fact about low-price is the fact that, while it may be squeezed by falling prices overhead, the sector itself is pretty much piracy-proof. Even as file-sharing and CD-burning appear to exact a toll on the frontline product, EMI Gold and many of its rivals offer product which is hard to find, usually aimed at an age group which is still happy to buy music and at a price which, in any case, renders piracy virtually pointless.

"We are selling music to the 30-plus age group. Our product generally hits the market that is buying more physical product than digital," says Woolf.

The label's view is that, as responsive as the low-price market is to quality, nothing stimulates sales quite like an attractive price. "One of our consistent strengths, in addition to quality product, has been our affordability," says Wilson.

One of our consistent strengths, in addition to quality product, has been our affordability
Jon Wilson

With the exception of the very latest releases, EMI Gold has a high-quality harvest of repertoire to draw on, from the past four decades and beyond.

TOP 20 ALL-TIME BEST SELLERS – SINGLE CD, MULTI-ARTIST



1. THE ALTERNATIVE ALBUM (844 7832)



2. AIR GUITAR ANTHEMS (538 4752)



3. STANDING ON THE CORNER (526 3482)



4. KARAOKE 2005 (338 4042)



11. 20 ORIGINAL COUNTRY GREATS (CDMPF 6084)



12. THE GREATEST GUITAR ANTHEMS (596 7502)



13. 80s ALTERNATIVE (595 1772)



14. THE CHRISTMAS PARTY ALBUM (528 6952)

With the exception of the very latest releases, EMI Gold has a high-quality h

PICKING THE CREA

Some might envisage the job of a major company's low-price department as being to use the weaker repertoire available, with strict instructions not to go near the good stuff. But, in the case of EMI Gold, at least, they could not be more wrong.

There is a significant amount of frontline and high profile catalogue artists that the Gold team understandably don't have access to, though the majority of the catalogue is accessible to them and there is more than enough for a top quality and high volume release schedule for the foreseeable future.

"We're very aware of which repertoire we can and can't touch," says Wilson. "We always have to be careful to avoid competing with

higher price points, artist sensibilities and contractual issues. With pre-Eighties artists we have more freedom; thereafter we have to be more cautious. As part of a larger EMI Catalogue team we make sure we consult the relevant parties, both internal and external."

But nothing is forever, especially at the music industry's current pace of change, and there is an inevitable gravitational force which acts upon 99% of artists – or perhaps, ultimately, all of them.

"We are still banging on the door of those artists we don't have collections of," says EMI Gold senior national account manager Colin Hennessy. "We are moving into the late Nineties now and there are so many artists there that are deserving of a budget collection."

For the greater mass of artists, there is no doubt that a first low-price release

can represent something of a watershed moment. Chas & Dave (see breakout) are an example of just how popular a low-price artist compilation can become when the stars are in alignment.

In that case, a blockbuster emerged out of nowhere, but just as often, EMI Gold's repertoire decisions owe themselves to common sense and good customer research.

"We have a brainstorming meeting with our sales team once a year to review the last 12 months, discuss ideas and plan ahead," says Woolf. "From that comes a list of potential titles to develop and release for the year ahead. Many of these are in response to requests from retail."

Where single-artist albums and compilations are concerned, there is a certain symmetry within a large record company, which partly dictates the activity of the low-price department operating at the bottom of the pyramid. "We try to cover every artist that it is possible to have a low-price collection by," says Wilson. "So if the other labels permit and it doesn't interfere with existing releases or future plans, Gold will put a release out and that artist will be represented at all price points."

With the most popular artists, this model works well, according to Woolf. "Blondie is a case in point; there is Very Best Of at full price, a Best Of at mid, and a Collection at low on Gold," he says.

Some of our titles act as samplers for an artist's back catalogue, he says. "They are still strong albums in their own right, but they will contain less hits and more B-sides, album tracks, rarities and so on."

CHAS & DAVE RETURN TO RECLAIM CROWN

With a catalogue the size of EMI's, it is not surprising that the odd thing can go astray for a while. Chas & Dave spent a period on EMI in the late Seventies/early Eighties, but the details of their tenure with the label had been overlooked as their hit-making era appeared to have waned and their catalogue had been filed in a dusty corner of the vaults. However, while record companies may forget, fans and artists generally do not.

"Chas's wife approached our Business Affairs department requesting a license of the EMI Chas & Dave repertoire, to re-release it," says Wilson. "She said we had a couple of albums and asked if they licence them, because they were currently unavailable."

"After some digging, it turned out we owned three original albums – two studio LPs and a live album recorded at Abbey Road – which included some of the biggest hits they had, such as Rabbi, Gericha and The Sideboard Song."

With Chas & Dave's co-operation a two-disc Best Of The EMI Years was compiled, comprising the three albums and a number of outtakes and B-sides, and 20,000 copies promptly flew off the racks, with hardly any marketing, apart from the endorsement of the duo themselves.

"When we looked into it, it turned out they still had a massive following; they were still gigging extensively around the country and they were being name-checked by a lot of

in a hugely competitive market, the amount of material people expect in their low-price package continues to rise all the time and may provide another spur for a new product. "The standard for budget as a price point is catching up with mid- and full-price releases, which are coming down in price," says Hennessy.



today's bands," says Wilson. "We really struck gold with that one; we just didn't appreciate how massively popular they still are, and the legendary status they possess."

In this case, the involvement of the artists clearly helped to drive the release, both internally and externally. "We got them in and although they were a bit wary, coming in to see a big label after all these years, they ended up singing in the office and having a

It might be a question of initiating a double album or a boxed set where previously a given artist or genre was only represented by a single CD. "Where there is a high-selling single CD of an artist in our catalogue, we look into the viability of also releasing a double- or even a triple-CD set of that artist," says Wilson. "As well as



5. DRIVING ROCK (592 3552)



6. TOO MUCH TWO TONE (523 7722)



7. THE ORIGINAL DANCE ALBUM (538 3682)



8. TRUE LOVE (524 6362)



9. DISNEY'S LOVE SONGS (343 4742)



10. UNFORGETTABLE CLASSICS - ADS (KDCFP 4693)



15. MOB HITS (581 0482)



16. COUNTRY LEGENDS (570 9132)



17. THE FOOTY ALBUM (538 9422)



18. COLD FEET (352 0802)



19. GIRL CRAZY (473 3112)



20. THE ORIGINAL 80s ALBUM (473 9612)

ity harvest of repertoire to draw on, from the past four decades and beyond

TEAM OF THE CROP



right old laugh," says Wool. "All these heads were turning as they walked through and, on the way out, the whole office was bowing down to them like they were gods."

Wilson freely admits that another pleasant surprise of a similar kind could be waiting around the corner. "That will no doubt happen again with somebody else, where we suddenly discover what we have got," he says. "We can often help spark off an artist's revival, then join in with it and help it along."

covering off all the artists and genres, we try to cover all the different format options."

Every so often, a genuine gap becomes apparent in the catalogue where a particular artist has managed to go unrepresented. "We are constantly finding artists we own repertoire of, for

example The Nashville Teens or Chas & Dave, that are not represented in the catalogue," says Wilson. "People are always spotting gaps in the market and, with a 100-year-old catalogue, we are constantly pulling out all sorts of things we never knew we had."

Another important source of additional revenue is business in revamped versions of once-healthy sellers which have become a little "tired". The label keeps a constant eye on sales figures and if an album has done less than 200 a year, will think about deleting or repackaging it with new artwork and track list.

Often the solution to the moribund sales of a particular catalogue item will be remarkably simple and surprisingly effective. Wool reveals. "For example, our Collection by Mud, which used to sell healthily, was starting to underperform, so we revamped it with new artwork and track list, re-launched it and sales shot up again," he says.

In other cases, the results are slightly more subtle. "The Culture Club and the Human League were doing well," says Wilson. "But they needed a boost so we re-worked and re-presented them to the trade and they performed even better."

However, it is not always necessary, or even helpful, to freshen an album up. In fact, where an album has become a well-known item in its own right, meddling with the formula can sometimes be entirely counter-productive.

"Some of the covers are synonymous with the album," says Hennessy. "The Beach Boys' I Love You, for example, will never think about changing that cover. Some sleeves become stale, but some become classics."

DESIGN KEEPS QUALITY HIGH

EMI Gold prides itself on the quality of its releases, while consumers clearly prize them for their affordability and value. But a tightrope must be walked between the demands of the market and the sensibilities of its mid and full-price colleagues.

Somehow, EMI Gold has to produce high-quality product which sits comfortably in its low price point, without alienating consumers and retailers or compromising the rest of the catalogue releases. This is not always easy to achieve.

"We put out a lot of albums, but we have high standards," says Wilson. "We try to make sure our single artist booklets contain sleeve notes, photos, pock shots and other memorabilia, though there is only so far we can go, because the price point is restrictive and also there is a balancing act between high volume and quality."

There is certainly a line where good value tips over into something approaching a premium product, and EMI Gold is careful not to trip across it.

"If we suddenly start doing albums full of hits, 20-page booklets with extended sleeve notes and special packaging, our mid- and full-price colleagues will quite rightly object," says Wool. "It all goes into the same pot at the end of the day, and we have got to be careful that retailers find room for all of the releases across the range".

Clearly, co-operation among the catalogue departments is crucial, and this has increased significantly in the past few years, according to Wilson. "Everybody is aware of what else is

being, or has been, released, so we make sure we don't put out an album that competes with ourselves." Director Of Catalogue & EMI Liberty Steve Davis oversees releases from both the Catalogue and Gold areas, which further ensures that potential clashes of interest are avoided.

Another area of the team with similar high standards is The Red Room, EMI's in-house art department, which handles projects across all price-points and is not in the business of putting its name to half-hearted design work simply to reflect a low price.

"We design budget, mid-price and full-price albums and the design of the budget albums will often be as good as the other ones," says EMI art director Drew Lorimer.

The Red Room handles 90% of EMI Gold releases and 80% of catalogue product, and traditionally it has made the distinction between the two by reining itself in on details such as the design of the inside of the booklet.

"We are consciously aware of the need not to go over the top and make the low price releases too elaborate, but we always deliver a quality product, regardless of the price point," says Lorimer.

All that being said, where there is no mid-price or full-price competitor within the wider EMI catalogue, the art department has a much freer rein to add value with very strong design.

"We maintain high standards right across the board," says Lorimer. "So that means if you buy an EMI Gold

TOP 10 ALL-TIME BEST SELLERS – THREE-CD BOX SETS, SINGLE ARTIST



1. DEAN MARTIN – Best Of (CDTRBOX 288)



2. MATT MONRO – Love Songs (CDTRBOX 352)



3. SHIRLEY BASSEY – Four Decades Of Song (CDTRBOX 354)



4. THE DUBLINERS – Best Of (584 4882)

TOP 10 ALL-TIME BEST SELLERS – THREE-CD BOX SETS, MULTI-ARTIST



1. HEARTBEAT (333 6772)



2. THE CLUB BOX (532 0632)



3. FLY ME TO THE MOON (528 6892)



4. GREATEST HITS OF THE 80s (571 0962)

Releasing titles by massive stars such as David Bowie, Roxy Music, Meat Loaf and Blondie

CREATIVITY UNDERPINS

The question of exactly which EMI Gold release has sold the most copies over the company's 10-year lifetime is one which provokes a degree of debate within the team. For the record, the records, when consulted, reveal that the winner is Frank Sinatra's 20 Classic Tracks.

Certainly, everyone agrees on a handful of candidates for the EMI Gold hall of fame, including Matt Monro, Nat "King" Cole, Dr Hook, Q&W, Blondie, The Beach Boys and Peter Tosh. And, while many low-price releases in the long term represent fairly minor additions to an artist's catalogue, there are also those which emerge as genuine classics. "The Peter Tosh has done ridiculously well," says Wilson, "partly, I think, because it was one of the first Peter Tosh low-price releases."

Likewise, The Beach Boys' Love You – with its instantly recognisable cover shot of the title written inside a heart on a sandy beach – is a definite perennial whose place in the catalogue is all but guaranteed for many years to come.

Wherever possible, EMI Gold does its best to secure the involvement of the artists themselves in both the conception and the promotion of new releases. "We do get them involved where we can, and if they are contactable," says Woolf. "We have worked recently with Bobby Vee, Ken Dodd, Vicki Carr, Vince Hill and Frank Field."

Low-cost releases might once have snuck out under the radar, only coming to the attention of the artist when he or she looked at a royalty statement or came across an unfamiliar product in a shop. But even older artists have no excuse not to be aware, since the world went

online, and they usually are. "With the internet, artists can find out about the release it and say, 'Why didn't you involve me?' so we try to when ever we can," says Woolf.

Some artists will volunteer unreleased material, recollections, unseen photos; some may even suggest a track listing. "It always enhances a package when you have an artist offering rare tracks from their own archive, unseen photos or their own sleeve notes," says Wilson.

"What you end up with is an official, quality release that the artist and fans are really happy with, and it is obviously best to have them on board than not. The release can then be promoted on the artist's website, if they have one, or fan club site. As we don't have much marketing budget, we have to be a bit creative on that side of things and this is an important area to focus on."

One fact which might surprise those unfamiliar with the low-cost

arena is that ostensibly premium releases, which one might expect to sell, very often do little business at the lower price points.

"Some things we have thought were going to be big have underperformed," says Woolf. "We used to really value price-point reductions of well-known artist albums, because we always thought they ought to do well. But we were disappointed to find that they didn't sell as well as expected, because these albums have been available for so long that most people who wanted them have already bought them at full- or mid-price."

As a result, EMI Gold has drifted away from simple low-price reissues over the



Big names: low-price releases from Dean Martin, Blondie and Peter Tosh have all been given

years and now rarely takes on original albums. "We tend to create something of our own that is new and unique," says Woolf.

But, while a particular album may have little or no life left in it by the time it descends to low-price, the songs it contains often will, if they are packaged the right way.

"What we have increasingly produced are collections of the biggest names which act like samplers for an artist's back catalogue, but are also designed to appeal to fans," says Wilson. "We did Roxy Music, David Bowie and Stranglers Collections where we have 12, maybe 14, tracks but few hits."

The Bowie Collection is, once again, a case in point, collecting less well-known gems from the star's golden period, including Low's Always Crashing In The Same Car, Scary Monsters' Teenage Wildlife and Hunky Dory's Andy Warhol. The Collection consists entirely of album tracks and is given an extra gloss by the fact that Bowie himself was involved in choosing the track listing.

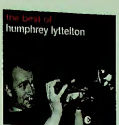
"With higher-profile artists we might leave the track list to them, they can choose favourite songs, album tracks and we will promote the catalogue and website, and it does really well," says Wilson. "These collections introduce many people to an artist's catalogue for an affordable price, and hopefully leads



5. THE SHADOWS - Special Collection (CDTRBOX 232)



6. THE HOLLIES - Special Collection (CDTRBOX 280)



7. HUMPHREY LYTTELTON - Best Of (583 2802)



8. BOBBY DARIN - Capitol Years (CDTRBOX 348)



9. JULIE LONDON - The Ultimate Collection (CDTRBOX 336)



10. KEN DODD - All The Songs I Love (349 8272)



5. HELLO CHILDREN EVERYWHERE (874 8272)



6. SCHOOL'S OUT (542 9842)



7. ULTIMATE SALSA (528 6812)



8. GREATEST HITS OF THE 60s (571 0452)



9. THE COMEDY BOX (473 5882)



10. GREATEST HITS OF THE 70s (571 0872)

londie at low-price has required imaginative thinking - and carefully targeted packaging IS BIG-NAME RELEASES



en given a creative twist by EMI Gold

to them dipping deeper into that catalogue. The album also has a collectability appeal to the die-hard fan."

An early example of the genre was The Stranglers The Collection, which dates to 1997 and mixes album tracks with a handful of greatest hits staples such as (Get A) Grip (On Yourself) and Walk On By. "That was one of the first Gold releases, and it is still going strong 10 years later," says Woolf.

In the multi-artist compilations field, the quality of the releases is more remarkable still, with many collections benefiting from almost wall-to-wall hits.

"We have an Alternative Album which is

now in its fourth volume," says Wilson. "It is a strong album in its own right, but importantly promotes EMI's guitar-based talent. This includes established acts such as Radiohead, Coldplay, Blur mixed with "newer" bands such as The Beatles, We Are Scientists and Morning Runner.

Given the full-price profile of the bands in question, there is no particular suggestion that such releases cannibalise sales at higher price points. Nonetheless, The Alternative Album has sold 90,000 copies of its first volume alone, and well over a quarter of a million across the series.

But it would be a mistake to imagine that

EMI Gold can only generate sales where it has the benefit of high-profile, contemporary material. Far more often, it is the niche and nostalgic artists who provide the most satisfying returns.

"We are not afraid of taking on anything and everything," says Wilson, trawling a mental archive for the most appropriate example. "The Very Best of Reginald Dixon - 40 Wurlitzer Greats," he suggests. "We have released many albums by artists some would judge as 'obscure', but something like that might sell 5,000 to 10,000 copies in a year. Reg Dixon was a true legend and has sold hundreds of thousands of LPs over the years - there are still many

fans out there who want to buy a well-produced best of an CD."

Working in a niche market, there is also an enormous amount of help and information which can be drawn from the fanbase itself, particularly since the emergence of the many thousands of online communities which dedicate themselves to the music of a particular artist.

"We produced our new Kim Wilde Collection in association with the fan club, who were delighted to be involved and advised on the track list and artwork, even suggesting rarities from the vaults," says Wilson. "The fans were clearly happy with the selection, which includes previously omitted favourites and remixes, as sales were strong."

EMI Gold's six-strong team is remarkably self-sufficient where repertoire development is concerned and, unlike many catalogue companies, it needs to call upon relatively few freelancers to fill in the cracks in its expertise.

"We used to use a lot of consultants in the early days, but we have learnt a lot over the years and we have become pretty adept at doing most things ourselves," says Woolf. "There are still a few experts we use. Colin Brown's knowledge of Forties and Fifties music is legendary within the industry, for example. For original swing and big band albums, he has come up with some real old gems that he keeps in his garage on 78s."

Other releases spring up from almost subliminal sources, as in the case of Jake Thackray, the Yorkshire-born singer-songwriter who enjoyed hits such as La Di Dah and Sister Josephine and became a fixture on That's Life. A Collection inspired from a "Thackray Street" sign has been a huge success.

TOP 10 ALL-TIME BEST SELLERS – TWO-CD SETS, SINGLE ARTIST



1. CHAS & DAVE – The Very Best Of (477 3132)



2. HOT CHOCOLATE – The Essential (577 4132)



3. MATT MONRO – Collection (577 5942)



4. GLEN CAMPBELL – Collection (577 5072)



1. THE GREATEST 80s ALBUM (866 2702)



2. CHRISTMAS CROONERS & DIVAS (866 1892)



3. THE GREATEST 60s ALBUM (866 1232)



4. SCHOOL'S OUT – The 90s (332 3692)

TOP 10 ALL-TIME BEST SELLERS – TWO-CD SETS, MULTI-ARTIST

Limited marketing budgets have encouraged strong partnerships with retail

RETAIL LINK-UPS POWER MARKETING

Low-price margins leave little left over for marketing, which is why EMI Gold works so hard to forge partnerships with bricks-and-mortar retailers, e-tailers, mail order companies, broadcasters and any other third parties who can help to provide extra profile.

No-one in the music industry needs reminding of the power of the supermarkets and it is no surprise that EMI Gold's retail exclusives turn over nearly as much as the rest of its releases put together.

"Those are a huge part of our business," says Colin Hennessy. "Tesco is the largest client we deal with. That is a prime example of a label and a retailer working together to satisfy market demand, basically."

Tesco is a prime example of a label and a retailer working together to satisfy market demand
Colin Hennessy

The relationship between EMI Gold and Tesco alone has spawned more than 500,000 boxed set sales, and a new bespoke range of 21 multi-artist double-CDs focusing on popular genres, including Best Of The Movies, Blues, Punk and Glam Rock recently hit the supermarket's shelves.

Over the years, EMI Gold has produced retail exclusives for Asda, Amazon, HMV, WHSmith, Sainsbury's, Our Price, Boots and Virgin Retail among others, although it is the relationship with Britain's largest retailer which is currently the most fruitful. EMI compiles its latest Tesco compilations as a joint venture with Sony BMG, giving a guarantee of a fresh approach, simply

because the Sony BMG and EMI catalogues have not been offered in combination before.

Every now and again, the label will license a track or two if the combined catalogues offer an omission where a particular genre-based set is concerned. "We do license tracks when we think something is going to make a difference, for example on the Glam Rock album where we needed to add a couple of key artists," says Woolf. In practice, however, with the size of the EMI catalogue the need only rarely arises.

Some of EMI Gold's surprise retail hits are so offbeat as to defy classification. You can scratch your head for some time wondering where in its printed catalogue the label might have filed its album of Birdsongs, under 'Various Artists', perhaps? What is not in doubt is the fact that it has sold something in the region of 5,000 copies, despite the fact that it was put together solely for one retailer.

Catalogue-based mail order may play only a limited part in the mainstream music market these days, but the format could have been invented for the more niche titles in the EMI Gold catalogue.

"They will take a lot of the things that we schedule, and will suggest releases they can sell too," says Wilson. "A lot of it niche product, for example comedy, or

nostalgia from the late Forties and early Fifties."

In much the same way as it tailors releases to the demands of the multiples, EMI Gold puts together bespoke releases for catalogue mail order companies such as Nostalgia Direct, which offer both an invaluable market insight and a platform from which to sell specialist repertoire, very often from the Fifties and before.

"Sometimes mail order sell albums that retail hasn't got space for – real deep catalogue that might sell well if it was given a chance, but even where it does get racked it can be overlooked," says Woolf. "Mail order is different – you can just put the album in a catalogue and it advertised directly to the core audience."

Exclusives with retailers of various kinds are one key marketing tactic; another is the licensing of third-party brands and catalogues to provide a point of difference in a crowded market.

EMI's deal with Disney runs across all price points, but has a significant impact on the low-price catalogue (see p10), as does a relationship with ITV, which gives EMI the rights to the brand and image of spin-offs from some of the broadcaster's best-known series. "We have done a good deal with ITV

that Steve Pritchard and Pete Duckworth [co-managing directors, EMI Music Marketing] put together, which enables us to use the brand across all price points," says Woolf.

The arrangement, which has so far yielded albums based around programmes such as Heartbeat and Cold Feet, differs from the Disney deal in that EMI has licensed the ITV brands, rather than a large volume of material.

A Heartbeat boxed set, for instance, has performed extremely well, as has the Heartbeat Love Songs collection, both of which consist of Sixties songs drawn from the EMI vaults, not all of which will necessarily have featured in the programme itself.

In that respect, the ITV arrangement is a genuine collaboration, in that each party brings something to the table which the other lacks and, without the collaboration, the product would simply not exist.

"Heartbeat as a brand is synonymous with the TV programme and with Sixties music, which is something we have got a lot of," says Hennessy.

A little forward thinking makes the collaboration even more seamless. In a remarkably neat twist, recent series of the show have drawn some of their background music from suggested lists of songs provided by EMI.

It is always nice when you have an artist coming up with a rare track from their own archive
Jon Wilson



5. THE SHADOWS - Essential Collection (577 4912)



6. KENNY ROGERS - The Best Of (334 0592)



7. NINA SIMONE - Collection (866 1162)



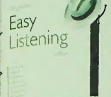
8. SHIRLEY BASSEY - Finest Collection (577 5852)



9. ULTRAVOX - Finest (577 4862)



10. DR. HOOK - The Collection (577 6652)



5. THE EASY COLLECTION (866 2592)



6. THE GREATEST ROCK ALBUM (866 1282)



7. THE VERY BEST MILITARY BANDS ALBUM... (474 4962)



8. THE REST OF THE 80s (477 3302)



9. WHAT A CARRY ON! (866 8682)



10. THE FINEST DINNER JAZZ COLLECTION (473 5122)

EMI's historic archive offers a strong vein of catalogue for the label to tap into

DIGGING INTO AN ARCHIVE GOLD MINE

A huge vault of material is only as useful as the filing system which categorises it all, and EMI's 110-year history and lengthy pre-rock'n'roll heritage has ensured that the master copies of the music and publicity resources which have flowed out of the company over the years have been well looked after.

"When EMI started, it was the 19th Century, and even by the time the wilder Sixties came in, a lot of the staff who were looking after things still came from a much older generation," says Kate Calloway, senior photographic archivist at EMI's archive in Hayes. "For instance, when The Beatles were at Abbey Road, everything they recorded was kept, and all the details were written down in a card index system - although it has all been digitised now."

EMI Gold is among the main beneficiaries of EMI's careful caretaking, making frequent use of the tape archive - held at Hayes, though the database remains at the studio - to dredge up unleased or generally antique material. "I found and used a track from 1918 on an album once," recalls Wilson.

For anyone looking to trawl the database of EMI's studio recordings, Abbey Road remains the place to start. "The team at EMI Gold work with the tape library quite often, to try and find things that are on our computer system that sometimes may not even have been mixed," says Abbey Road post-production manager Lucy Launder.

"We delve into the Abbey Road archives a lot," says Woolf. "In the Fifties and Sixties, artists used to go into the studio

and record 20 tracks. They would pick 12 of them for the album, but those other tracks quite often got put on a shelf somewhere and got left behind. Abbey Road have got all the studio logs on a database and we often look through them and discover rare or unreleased material."

"I dug up an Alma Cogan album that was recorded in the Sixties by Andrew Loog Oldham when he was producing the Rolling Stones. They made her sound like Dusty Springfield, which EMI didn't want, they wanted the Alma Cogan they knew from the Fifties."

The find was temporarily forgotten, but when Woolf was putting together a Cogan set with the co-operation of the artist's family several years later, her sister, Sandra Caron, happened to recall the album, which she had never heard.

"I told her I knew where it was," says Woolf. "And a number of the songs have since seen the light of day on the full-price Cogan boxed set, *The Girl With The Laugh In Her Voice*."

"It helps to work with the family for that kind of thing, when the artist is no longer around," says Woolf. "There are often a lot of details only the estate knows about."

Hayes itself houses an almost complete set of EMI releases, which often provide the raw sonic material for low-price releases of older repertoire, not to mention hard-to-find sleeve shots.

"We have mastered from vinyl for Gold on a few occasions, because that is

sometimes the only place we can get particular versions," says Launder. "They are always searching for tracks that haven't been released before; they spend a lot of time on research."

As priceless as the tape archive is, Hayes' collection of images and artwork is almost as significant a day-to-day resource for EMI Gold.

"It is massively important to us," says Wilson. "We are very lucky to have that

and going to the photo archives is a privilege. You are often wading through material that nobody has seen in years."

The archive is a long way into a digitisation programme, so that whenever an image is requested within the company, it is scanned in. The image database now stands at around 75,000 items, though that figure represents "the tip of an iceberg," according to Calloway, because while some items in the list are individual shots, others



Alma Cogan: EMI issued rare recording produced by Andrew Loog Oldham

TOP 10 BEST SELLERS PAST 12 MONTHS - COMBINED

MATT MONRO
THE RARE MONRO



1. MATT MONRO - *The Rare Monro* (2CD) (372 5582)



2. VARIOSUS - *Disney Princess Christmas* (343 5022)



3. ENGLAND SUPPORTERS CLUB - *World Cup Sing-A-Long* (358 9132)



4. ELO - *The Collection* (355 9782)

denote up to three sheets of prints and as many as 36 photos.

"We probably have the largest photo library of any record label and it is pretty comprehensive, considering," says Calloway. "Obviously, any gaps would be related to other labels we have picked up along the way, such as Chrysalis and Virgin, but nowadays we are pretty well covered for most acts.

"Even the American artists, such as Frank Sinatra, where they have sent over pictures in the Fifties, all reside in the archives. We are fairly good at holding on to photographic images. Over the years, there has been some destruction. EMI was involved in munitions manufacturing during both world wars, so that obviously disrupted some things."

Needless to say, the archive is accustomed to receiving image requests from EMI Gold and the nature of the requests provides a snapshot of the company's overall output.

"They can ask for anything, from the past 10 years right back to the Thirties," says Calloway, "but usually it's the

Sixties, Seventies and Eighties."

One more advantage of EMI's heritage is the continuity that can sometimes be available within the organisations. When Chas & Dave made their glorious return to the company which had briefly steered their career in the late Seventies, for instance, it was discovered that the man who had engineered their early albums was still on the team at Abbey Road, now working in mastering.

"Peter Mew has worked here for 41 years, so he actually recorded their early albums, and now he is remastering the latest project for DVD," says Launder.

Between them, Abbey Road and Healthams Studios carry out the majority of EMI Gold's mixing and mastering, and they duly get their own insight into the rate at which a bustling low-price company blasts out material.

"In August and September, Gold did a Tesco collaboration and we mastered a considerable amount of two-CD sets, just over the course of a couple of months," says Launder. "On a monthly basis, we will do up to 10 albums for them."



Frank Sinatra: EMI archive holds rare images

A licensing deal with US film giant Disney, c

DISNEY TIE-BRING

As large as EMI's owned catalogue is, there is no rule which says the company shouldn't go out looking for more, which is how EMI came to partner Disney after the film giant's licensing deal with Warner Music came to an end last year.

"The catalogue department look after the full-price releases such as *Pirates Of The Caribbean* and *Cars*, as well as Disney some of the classic soundtracks, such as *The Lion King*," says Steve Woolf, "and we get more or less everything else. However, we can't necessarily do what we like with it; we work very closely in conjunction with Disney."

The Disney catalogue adds up to almost 120 releases at low-price alone and, in the first year of the agreement alone, EMI expects to shift almost half a million units of Disney product at mid- and low-price.

"That catalogue only came to us at the end of last year and, in fact, our best-seller this year is our *Disney's Love Songs* album, which we put out last October and must have sold at least 25,000 by now," says Woolf.

The Disney catalogue is a hugely welcome addition to the EMI Gold repertoire, but it is far from the company's first experience of high-selling children's product.

"We have a history of releasing successful multi-artist compilations and branded ranges," says Wilson, who cites the far reaching 'Hello Children Everywhere!' series as a very successful example - and one which also taps into the ever-lucrative nostalgia market.



Festive crackers: The Disney Princess Christmas Album

"We control the brand name, which has its origins in the popular children's radio show of the Fifties and Sixties, and for a few years have revived it to brand a range of themed albums such as *Children's Sing-along*, *Party*, *Nursery Rhymes* and *Classic Songs*."

Brands as strong as Disney and Hello Children Everywhere! already enjoy consumer trust which, along with quality of product, is one of the two key



5. UFO - Strangers In The Night (358 8342)



6. VARIOUS - The Alternative Album (Vol 4) (356 2682)



7. NANCY WILSON - From Broadway With Love/Tender Loving Care (351 2832)



8. VARIOUS - Disney's Love Songs (343 4742)



9. FREDDIE & THE DREAMERS - The Ultimate Collection (2CD) (355 4262)



10. VARIOUS - Let's Face The Music...!(3CD) (346 7272)

...as well as brands such as Hello Children Everywhere!, promise strong festive sales

UP AND KIDS ALBUMS CHRISTMAS CHEER



...Album won strong sales, while Hello Children Everywhere! has been an ongoing success

attributes of a strong compilation release. And where there is no brand to generate that trust, EMI Gold goes about generating its own.

The EMI Gold Karaoke CD and DVD collection is a sufficiently important part of the catalogue to merit its own brochure. Since 1999 the label has released a hugely diverse range of titles from Karaoke Punk to Pub Sing-along, Crooners to Party, and they have all sold well.

While the quality of the backing tracks has to be a given, perhaps the true standout characteristic of the set is the eye catching generic sleeve artwork. Even those who would rather not allow a karaoke set into their homes would have to acknowledge that the "cartoon" karaoke characters which grace the covers benefit from a certain wit and charm.

"That has been our policy, really - to have everything looking attractive, fresh

and bold," says Wilson. "With this generic though flexible design, we have established a strong and unique brand identity which stands out on the racks and encourages consumer loyalty."

EMI Gold's recent flirtation with DVD has also spun out of the karaoke area and, although the format is expensive to produce, the DVD business is certainly profitable even at low-price.

Other key generic ranges in the Gold catalogue include, the Original... Album series, now over 40 titles strong and extending into a box set range, The Most Awesome Line Dance Album, a leader of its genre with over 10 titles, a "Zoni" nostalgia range, a very strong "EMI Comedy" collection and "Greatest Hits Of..." three-CD box set series which is performing well and expanding rapidly.

The Christmas albums in which EMI Gold also specialises represent a reliably healthy proposition, perhaps because, for better or worse, Christmas is one of the strongest brands of all.

The arrival of Disney has given a significant boost to the Christmas range, with titles such as Christmas With Disney, The Muppet Christmas Carol and Beauty and the Beast: The Enchanted Christmas all primed for the festive market. But elsewhere, the seasonal catalogue offers familiar and very popular delights.

"People tend to buy similar Christmas albums every year," says Wilson. "We do repackaging and release new titles, but there is only so

much you can do, because people want the classic stuff and there is a finite quantity of that."

Key Christmas titles include the Frank Sinatra Christmas Album, Dean Martin's A Winter Romance, Bing Crosby's Winter Wonderland and a Christmas Party Album boasting staples such as Wizzard, Mud, Diana Ross, Bing Crosby, Hot Chocolate and the Beach Boys.

"Retailers know what we have got and EMI has one of the strongest Christmas catalogues in the business," says Wilson. "We've got Frank, Dean, Nat 'King' Cole, the choir of King's College. We also have a lot of pop hits and classic easy favourites, and it just works, every year."

It looks very much as though EMI Gold can look forward to another successful 10 years in the low-price business.

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