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In this week's issue: Special Kids Issue and features on The Stranglers and Amato Plus: the charts in full

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15 classic tracks

Go

Why does my heart feel so bad?

In this world

Porcelain

In my heart

New York, New York

(featuring Debbie Harry)

Natural blues

Lift me up

Bodyrock

We are all made of stars

Slipping away

Honey

Move

James Bond Theme

(Moby's re-version)

Feeling so real

Album released

6th November 2006

CD

Deluxe edition

Digital deluxe

New single

New York, New York

(featuring Debbie Harry)

October 30th 2006

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21.10.06

The Kids
Issue

MUSICWEEK

Incorporating Icons, MDI, Future Hits, Green Sheet,
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prior written consent of
the publisher. The
contents of Music
Week are subject to
modification, deletion
and retrieval systems.
Registered at the Post
Office as a newspaper.Originated and printed
by Heston Brothers,
The Inca Press,
Queens Road, Redhill,
Kent TN24 8BH

ABC

Average weekly
circulation July
2005 to 30 June
2006 is 8180

PMA

Member of Periodical
Publishers Association
ISSN - 0265 1548SUBSCRIPTION HOTLINE: 01258 438816
NEWSSTRADE HOTLINE: 020 7638 4666Subscriptions:
includes free Music
Week Directory every
January from Music
Week Subscriptions,
CMP Information,
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2 MUSICWEEK 21.10.06

Writers: Anita Awbi, Adam Benzine,
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Martin Talbot and Paul Williams.

Learning lessons

Welcome
to Music
Week's Kids'
Issue,

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



When Marc Bolan penned the tune Children Of The Revolution back in the early Seventies, he had in mind teenagers with flowers in their hair and tie-dye shirts on their backs.

Fast forward 35 years and the kids of 2006 are also leading a revolution – in the way music is discovered, heard and consumed. Their attitudes to music will shape the music industry of the future. And the signs are particularly encouraging.

According to the TNS Audio Visual Track Survey, the average £116.97 spent on albums and singles in 2001 by 12-19s has fallen 19% to £94.26 in 2005.

For singles, the picture is even more alarming. In 2000, 12-19s accounted for 45.1% of all singles sales – by 2005, this had slumped to 16.4%.

"They are statistics which prompt some pretty alarming observations.

Jupiter Research analyst Mark Mulligan believes the current generation may have been lost forever as paying consumers of music, under current structures. "We're almost coming to the end of the first digital generation of kids," he says.

"They haven't known anything before the internet and consuming music through file-sharing sites, email or burning CDs; they've been brought up without our understanding of music as a com-

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

David Joseph, Polydor

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

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

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

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

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

Many thanks to the excellent illustrators who have contributed to this week's issue of *Music Week* – Elsa, 6, Eleanor, 8, Francesca, 7, Grace, 7 and Henry, 5.

ons from the kids



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

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

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

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

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

opportunities from the mobile market outstrip the loss of revenue through CD sales. "An 11-year-old starting school without a mobile phone is an outrage," he says. "The content on that phone defines which group of friends they'll fit into. If they've got the latest gossip or releases on their mobile then that's brilliant playground fodder."

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

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

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

National Music Week reaches out to schools



National Music Week – the cross-industry initiative designed to re-engage a generation of kids with music, and boost education on the topic – will officially launch at 12.30pm today (Monday), at HMV's Oxford Circus store, with a live performance by All Angels and Matt Willis. The presentation will be hosted by the event's ambassador Myleene Klass.

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

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

This will be broadcast within a special programme by Capital Radio and GCap's 3R One Network stations on October 31, while GCap has also signed up to promote the initiative throughout this week.

Other artists whose CDs feature as part of the initiative, are also participating in events throughout the week, including Dune Music's Soweto Kinch, who is

planning to host 24 workshops for up to 150 children at a time during the week.

Era deputy chairman Paul Quirk says independent stores taking part are offering to visit local schools to talk about music, retelling or linking up with local artists, as is the case with Quirk's own store in Ormskirk last week, it was looking to secure an in-store signing session with Liverpool artist Betty Curse, who is part of the My Music Schools campaign.

Quirk believes the potential benefits of the week are enormous. "We get extra footfall. We get the right people in stores. Once they're in your store you can impress with your knowledge and show them what you've got and actually re-engage with youngsters who think the only way to get music is to download it illegally or through your phone," he says.

Schools taking part in the initiative are mounting a variety of their own events, ranging from workshops and concerts to karaoke competitions. The week will be brought to a close at the Virgin Megastore in Oxford Street this Friday (20), which will feature Soweto Kinch, Keisha White and Trinity Stone.

in today's more complex consumer market.

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

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

MY MUSIC ARTISTS
All Angels – billed as “the world’s first classical supergroup” – are a vocal quartet, comprising four

teenage girls. Their repertoire spans classical, choral, opera and pop.
Betty Curio – Nineteen-year-old Betty Curio combines her love of Nick Cave, The Cure,

The Cramps and Fifiyas with girl Betty Raine into a feisty pop-rock pop-rock mix.
Kelsa White – Kelsa White came to the attention of Warner Brothers

Records after featuring on Paul Oakenfold’s *The Harrier*. They Come and Don’t Go! Betty’s bigger brother Deal, her music embraces pop, rock and R&B.

Lil’ Chris
 At only 16, Lil’ Chris has already appeared in a hit TV show – Channel 4’s *Rock School* – scored a top five hit with *Crack It Out* and recorded his debut

album.
Matt Willis
 Willis found fame as a member of *Busted*, with whom he scored four number one hits. Now solo, his debut album, *Don’t Let It*

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

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

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

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

Besides distributing promotional packs of CD samplers, stickers and other merchandise to a network of children’s entertainers, Harris says she has worked closely with schools, preparing packs for use in the classroom.

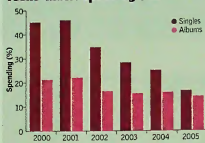
In turn, in launching its new pop project – the *Slumber Party Girls* – in the US, Interscope has utilised an army of weapons: a three-hour Saturday morning show; animated and live-action programming elsewhere in the week; music and video updates on KOL, AOL’s focused internet channel; and a TV movie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

There are plenty of dangers, though. Kids are an exceptionally savvy audience. Darrah Mick, managing director David Howells, formerly the MD of PWI, believes the music industry makes the mistake of underestimating the sophistication of British schoolchildren. Kids buying Kylie or Jason records in the Eighties were aged between three and nine, he says, suggesting that the target

Kids nowadays know how it works, what goes on behind the scenes. Nobody sits in awe of it any more
 Steve Tandy, Out Records

The kids’ market in figures

Teens’ music spending (%)



SOURCE: THE AUDIO VISUAL MARKET SURVEY. WEEK-DAILY CHART SHOWS THE PROPORTION OF ALL SINGLES AND ALBUMS SPENDING, ACCUMULATED BY YEAR.

Whichever study you look at, the trends are pretty clear – teenagers are spending less on music than they used to.

Research group TGI indicates that the proportion of 11 to 19-year-olds who spend any money on music remained steady for years, right up until 2002 – at around 59%, or about 3.8m individuals. Since then, the figures have been steadily declining: to 57% in 2002, 53% in 2003, 51% in 2004, 48% in 2005 and 43% in 2006 – an overall loss of 16 percentage points in five years.

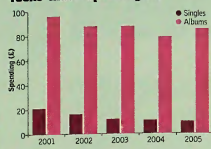
Such stats are firmly underlined by the TNS Audio Visual Track Survey, which indicates that, last year, 12-19s accounted for 16.4% of the expenditure on singles, compared to 45.1% in 2000.

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

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

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

Teens’ music spending (£)



SOURCE: THE AUDIO VISUAL MARKET SURVEY. CHART SHOWS SPENDING PER YEAR BY YEAR IN POUNDS BY YEAR AND ALBUMS.

The latter group has thus become the biggest demographic group for singles. Those 40-49s who buy singles tend to spend £23.96 on the format, compared to £12.32 in 2001. In turn, the £21.12 spent by 12-19s on singles in 2001 had fallen to £7.73 in 2005, with 20-29s spending £12.22, 30-39s spending £13.90, 50-59s spending £8.87 and 60-plus spending £8.95.

The albums sector reflects a similar trend. While 12-19s accounted for 21.3% of expenditure on albums in 2000, this had dropped to 14.0% in 2005. In turn, the share of 30-39s slipped from 23.7% to 22.7% – although this remains the biggest age group for albums – while 40-49s’ share lifted to 16.5% to 20.2%, 50-59s lifted from 10.2% to 14.8% and the 60 plus audience rose from 6.8% to 10.9%.

But those kids who do buy albums tend to spend a disproportionate amount of money in the area. The 12-19 album buyers spend £84.53 a year, with 20-29 album buyers spending the most – £84.51. In turn,

to so much music, so by the age of 10 the boys will have moved on to more controversial genres like hip hop. People promote and advertise to a much older audience than they should.”

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

Kids power Disney success

The massive success of High School Musical is directly rooted in its appeal to schoolchildren in the UK.

As part of early awareness for the soundtrack album – which was yesterday (Sunday) set to spend a third week at number one on the compilation chart, with 150,000 units sold – EMI and the Disney reached out back in June to more than 12,000 UK schools.

At the heart of the initiative were interactive, educational CD-ROMs which were supported in 23 towns and preview screenings of the movie to more than 5,000 kids. “Our aim from day one was to target six- to 13-year-olds primarily,” says EMI senior product manager Hikaru Sasaki.

The schools initiative formed just a small part of an upfront marketing and promotional strategy that has seen the Disney Channel and EMI pooling their resources to hit their target demographic kids via online, mobile and traditional “physical” media.

Early press advertising in *TOTP* and *Girl Talk* magazines in July drew attention to the availability of the associated High School Musical soundtrack, which was soft released on July 3, and at the same time the Disney Channel High School Musical website was launched with a free download of the current single *Breaking Free*. EMI also rolled out an interactive poster campaign in shopping centres.

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



and in TV spots around shows such as *X Factor*.

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

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

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Go to waste. It due for release on November 20. **Mr Skizzz & His Crazy Girls** Producer and rapper Mr Skizzz helped to found urban pop group

Big Brovaz. After leaving the band due to creative differences, he looked up with London all-girl group **Crazy Girls**. **Natalia Marsh** Soprano Natalia

Marsh has already performed in La Bohème, Idomeneo, the Major Flute and Ene. Her sporadic debut album, recorded at Abbey Road studios with Rock and jazz

producer Craig Leon, features both classical and contemporary songs. **Seth Lakeman** Although often pigeonholed as 'folk', Lakeman's

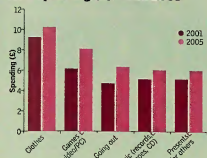
music reveals a more complicated picture, fusing elements of traditional music with blues, soul and even jazz.

As such, he has attracted interest from a number of jazz luminaries, including Courtney Pine and double bassist Gary Crosby.

Trinity Stone Trinity Stone came together under the auspices of Grammy Award-winning producer Brian

Rawling, while he was working on material for MCA Paris. The three-piece band combines intricate vocal harmonies with catchy melodies.

Kids' spending (£): 2001-2005



Source: The Copyright Licensing Board (CLB) for the Music and Film Industries. The figures are the average spend per week by these consumers. (See page 18)

30-39 album buyers spend £82.22, 40-49 album buyers spend £81.29.

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

As TNS's album figures perhaps indicate, the TGI study also indicates that those who do spend money on music are spending more. Its analysis of average weekly spending by 12-14-year-olds indicates that while those who buy CDs, records and tapes in 2001 were spending an average of £3.17 a week, in 2005 they were spending £6.08. Among the 15-19s, spending was even higher in 2005 - a lofty £11.80.

The study also indicated that 29% (around 2m) 11- to 19-year-olds use the internet for downloading paid-for music, but also highlighted that awareness of the charts is also declining; in 1999, 48% of 11-

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

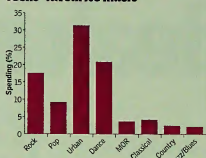
"Today, technology has given kids a new ability to assess the veracity of a marketing message, accessing information via the internet, and checking out how a track sounds, all before deciding whether to part with their money, adds Joseph.

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

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

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

Teens' favourite music



Source: The Audio Visual Track Survey (AVTS) conducted by the TNS Group. The figures are the average spend per week by these consumers. (See page 18)

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

"Indeed, anyone who assumes that all kids like pop music ought, perhaps, to think again. Not only does pop not appear to be the favourite genre of teenagers, they are not the biggest fans of the genre either.

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

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

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

"Every record company needs to be investing massively into this space, to completely understand how kids are consuming music, how important the chart is to them and how important downloading is," he adds. "We have to have a complete understanding of what they are doing."

After a period of relative inactivity in the pop arena, there are new signs that the music business is beginning to engage with kids through pop again. Aiming at the younger market, Gut is targeting an audience of four- to 11-year-olds, with a single and album next month drawing on the popularity of Icelandic TV show *Lazytown*. Promotional activity will include a schools tour and Butlins and Legoland tours.

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

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

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

Of course, looking forward to next year is one

Habbo scores a virtual hit



Time Soininen knows a lot about the habits of the teenage market. But then, as a father of four and the CEO of Sulake, the company behind widely-popular social networking site Habbo, he probably has too.

And one thing he is certain of is the importance of music to the younger market. "Music is very important," he says. "It is an essential part of these kids' lives. Habbo is all about self-expression and finding like-minded people and music is very important for that."

Habbo - for those who are not in regular contact with teenagers - is one of the new breed of social networking sites, which allows users to create their own avatars and explore a virtual world, talking and interacting with other users. It is also extremely popular with kids: the site claims to have between 850,000 and 900,000 unique users a month in the UK, representing a 9% reach of the 10- to 18-year-old population.

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

Second Life, which has a 13- to 17-year-olds, and MTV's Virtual Laguna Beach, which is based on its popular reality TV show.

To date, musical activity in Habbo's UK "hotel" (as each site is called) has been limited, the most high-profile being Gorillaz' September 2005 visit during their virtual world tour. However, Soininen sees music as a "driver" to use among the youth market and the company is looking to ramp up such promotion.

To this end, Sulake is currently in talks with all four majors and plans to work with artists including Jamelia, Get Cape. Wear Cape. Fly and even possibly U2. Sulake marketing manager Alistair Williams says the beauty of Habbo is that the site can offer the flexibility to be creative with artists - besides Gorillaz tour. Jamelia is to launch a beauty salon. "We are able to tap into the audience that is hardest to reach - the teenage audience," says Williams. "That is an audience that they can't reach offline."

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

Radio One controller Andy Parfitt, who is also heading up a new unit looking at how the wider BBC can reach the teen audience, says the challenges faced by labels in engaging with kids are similar to those faced by media providers, with the decline of linear broadcasting broadly matching the decline in physical sales. To this end, a coherent digital strategy is vital. "We have to start measuring success in new ways, not simply in terms of market share," he says. "For us, the number of our clips ending up on YouTube will become an important measurement of how well we're doing. Kids are still hungry for music, and we need to provide it in the most convenient forms for them."

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

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

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

Kids are still hungry for music, and we need to provide it in the most convenient forms for them

Andy Parfitt
Radio One

If kids are the future of the music business, understanding how they think is crucial. For this special issue, we asked young music fans how they hear about music, what they think about downloading, the price of music, what

Kids speak out on t



Music Week: So, to start with, how do you hear about new music?

Isobel (13): Through friends, radio and television. Mostly friends. They'll go, "Do you know this or this?" Or I'll go to a festival.

Victoria (11): Music channels, radio, internet
Nathan (11): I go to musicjesus.com. And my dad listens to a lot of music, so I get some of that.

Yvonne: I heard about the Pipettes from my old friend. She basically listens to Xfm all the time.

Claire (14): I heard about the Pipettes a year before they came out, because I stumbled upon them on a music company website. They were on the roster and I liked the name and clicked through to their own website. I was just looking for new bands.

Billy (12): I've got iTunes and hear a lot of stuff through that.

C: And MySpace bands.

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

C: What about Habbo Hotel? I had that. [every-one agrees]

How much time do you spend on the net?

C: Because I don't have a TV, I spend more time on the internet.

Y: More than two hours every day.

B: One hour a day. That's all I'm allowed.

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

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

E: My dad buys my stuff.

B: I don't spend much. Maybe £20.

Y: Well, I download a lot of songs but whether I spend money on them is a different matter. But I do get quite a few songs or albums from iTunes, so about £5 to £10 per month.

C: My mum says she won't let me buy a whole album, so I am allowed one song a week just to make sure I like it. But it varies every month how much I spend because it depends what's out.

E: That's hard to say. Not very much.

V: Not much.

I: I download it.

What do you think of the price of downloads?

B: It's good for when you like the band, but you only like one song on the whole CD.

E: Yes, because you can buy per item.

B: Like the Arctic Monkeys – I only like about three songs on their album, so I get them.

Y: I have LimeWire and that's pretty much free.

Do you upload music, too?

Y: Yes, and we share music between us, too.

C: We email music to each other and stuff.

Because on iTunes you can send it to each other if you authorise each other, so you can send it

to your friends.

What do you think about downloading music illegally?

C: There's lots of people who do it, so I reckon no-one really cares.

E: I don't think it's illegal.

C: If it's someone like Paris Hilton, I think her music is not that great, so I don't want to pay for it. I think there's some people where it's just better if you buy it.

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

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

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

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

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

E: On TV there's some before movies.

C: I have seen some stuff on the news about people downloading for free and how much that



Name: Isobel
Age: 14
First album/single bought: Spice Girls
Favourite band/artist: Nelly Furtado
Favourite TV programme: Desperate Housewives
Favourite film: Moulin Rouge
Make of phone: Nokia, no music



Name: Yvonne
Age: 14
First album/single bought: Spice Girls
Favourite band/artist: The Pipettes
Favourite TV programme: Desperate Housewives
Favourite film: Transamerica
Make of phone: Motorola v3i, with music on it

Music Week research shows that websters' influence over kids' music tastes is growing. Key sites include (top to bottom): bbc.com, habbohotel.co.uk and boombang.tv for younger kids

costs the artists.

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

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

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

I: If I wasn't downloading stuff then I'd probably borrow it off a friend or something, but I don't necessarily go out and buy CDs or albums.

N: I think it might be good for CDs. I like the song Pump It by the Black Eyed Peas, and the more I listened to the CD I noticed a song I liked better.

E: I only listen to downloaded music, because if you buy a CD then sometimes after a while you get bored with it, so it's like a waste of money. So a lot of the time I just listen to it on TV and if I get bored with it I don't have to listen to it.

What would encourage you to pay for more music online?

I: I guess if my parents were willing to pay more for a song online, then I probably would download it.

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

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

C: But the only bad thing about that is when you cancel your membership all your songs are gone.

Y: I think iTunes is best, because it's got a free download of the week, although they could have more than one really.

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

Edo Home Search TV Colleges Schools Register Help

Music Club
Habbo Music Club is the place to be if you want to discuss albums, bands or even the current English Club. It's a place where you can discuss music, share your favourite tracks and discuss the weekly online which takes place on the Thursday.

Next Music Debut Tuesday 24th October at 18:30 on the Thursday

Goodies
We hope you enjoy these goodies for your PC! Download as many desktop pictures as you want!

Play!

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

the future of music



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



Name: Claire
Age: 14
First album/single bought:
Skunk Anansie
Favourite band/artist: Prince
Favourite TV programme: I don't
have a TV
Favourite film: American History
X, Purple Rain, Breakback
Mountain, Walk The Line
Make of phone: Sony Ericsson



Name: Evan
Age: 12
First album/single bought: Disney
Classics Sing Along Friends
Favourite band/artist: The White
Stripes, Green Day
Favourite TV programme: Watch
My Chops
Favourite film: Godzilla
Make of phone: Motorola Pehl, no
music



Name: Victoria
Age: 11
First album/single bought: Steps,
Madonna, Robbie Williams
Favourite band/artist: Jamie
Callum
Favourite TV programme: Mock
The Week
Favourite film: Phantom Of The
Opera
Make of phone: Nokia 7250



Name: Nathan
Age: 12
First album/single bought: Black
Eyed Peas' Monkey Business
Favourite band/artist: Gorillaz,
Eminem
Favourite TV programme: Tracy
Beaker
Favourite film: The Incredibles
Make of phone: Samsung A300e,
I compose melodies

didn't have much money - it would make me feel guilty. If you bought the CD instead, they could buy better guitars.

So if you like them, you'll buy them?

[Half-say yes]

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

So, do you think CDs are outdated?

Y: We have lots of CDs in my house, but they're mostly old bands. I still like them. But lots of people download now, so in the future there won't be any CDs.

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

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

I: I wouldn't say they were cooler, but there's other sites like Bebo. I used to use the computer more, but now I've got other things that I need to get done.

Y&C [together]: Bebo.

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

How often do you actually buy CDs?

E: Not a lot.

Less than once a month?

V: Oh, definitely less.

What would encourage you into the shops?

N: Not a lot. The trouble is that you buy a CD and it might be really good for the first few days, but after a while you get bored with it. I hardly listen to my CDs any more - I listen to Kiss 100 or Xfm or Capital.

Which are you favourite music television channels?

N: The Hits and TMR.

E: I don't really watch telly. I used to watch Top Of The Pops, but then they died. I died.

Do you miss it?

I: I do, actually.

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

If they brought it back, would you watch it?

I: Yeah, it was a Friday night ritual before they

moved it to wherever they did.

N: Yeah, probably.

E: Yeah.

V: Yes.

Do you read any music magazines?

I: I used to read *Top Of The Pops* magazine but don't any more.

Everyone else: No.

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

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

How important are your phones? Do you use them for anything other than texting or chatting?

N: I compose music on my phone. At the moment my ringtone is Three Lions by the Lightning Seeds, which I did myself.

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

Do you ever buy ringtones?

Everybody says 'No'.

C: There's no point. You can put songs onto your phone, so there's no need.

E: They're much more expensive than downloading a song.

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

N: I compose my own.

Do you think they're good value?

V: They've evolved to be very good. They used to be just beeping to the rhythm and no instruments.

N: The problem with them is you don't know what you're gonna get when you buy one, so you can spend a lot of money and it's just a load of beeps and really rubbish and you can't get a refund.

Do you like going to gigs?

I: Oh yeah.

V: I only really go to concerts if it's a person I really like. Like this year I went to the Tower of London Music Festival, where I saw Jamie Callum. I saw him last year as well.

Y: We went to The Pipettes on Sunday. It was really good. The backing bands were OK. I went to see Christina Aguilera and the Black Eyed Peas were supporting. Now they would have their own gig, but then they were just making a comeback.

B: I went to see the Chili Peppers with my dad.

I only listen to downloaded music, because if you buy a CD then sometimes after a while you get bored with it, so it's like a waste of money

Evan, 12

E: I haven't been to any gigs, but my dad has his own band and he takes me when they play at parties.

Do you all like live music?

E: I think live music is much better than recorded music.

B: Yes, because they play better. Different riffs. And all the famous drummers who died of drugs played better live.

N: My sister goes to gigs and never normally likes the backing band, but once she went and two weeks later bought their CD.

B: I've been to the School Of Rock. We make up a band and rehearse and the last day we play in the band. I played Alice Cooper on bass.

C: You get to hear about up-and-coming bands by going to random gigs and then looking them up on MySpace.

What do you make of the idea of National Music Week?

Y: I think it really opens people up to music and it motivates people.

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

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

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

Do you feel with the singles chart that it's not your age group that's deciding it?

V: I would say it's over-16s that are buying the singles, because they're allowed into more gigs, like in venues where there's a bar, and they've also got more money to buy stuff. So this is letting us tell people what sort of music we're into.

If you were going to do a Top 10 of things you were interested in, where would music rate?

E: Eight, if I was high.

V: Probably about two.

N: Three.

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

Names have been changed.



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Live Music Forum

Congratulations to all the winners at the

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LIVEMUSIC

AWARDS '06

Vodafone Live Act: **Muse**

International Live Act: **U2**

Tour of the Year: **NME Awards Tour**

Vodafone Live Impact in 2006: **Razorlight**

The Freddie Mercury Lifetime
Achievement in Live Music: **The Who**

Best Live Return: **Take That**

Best Show Production: **Gorillaz**

Tour Roadie: **Fatty – Primal Scream**

Live Music DVD: **Razorlight**

Live Music Venue: **Carling Academy, Brixton**

XFM Live Breakthrough Act: **The Automatic**

C4 Festival of the Year 2006: **Reading/Leeds**

Kerrang! Live Unsigned Act: **New Rhodes**

Last week we rocked The Roundhouse, Camden
in a celebration of the very best in live music.
We'd like to congratulate the winners, and say
a massive thank you to everybody who helped make it happen.
See you next year.

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

Digest

VODAFONE LIVE MUSIC AWARDS WINNERS
Vodafone live act: Muse
International live act: U2
Tour of the year: NME Awards Tour

Vodafone live Impact to 2006: Razorlight
Freddie Mercury lifetime achievement in live music: The Who
Best live return:

Take That Best show producer: Gazliff
Tour roadie: Fitty
Primal Screams Live music DVD: Razorlight
Live music venue:

Caring Academy, Bristol XFM live breakthrough act: The Automatic
UK festival of the year 2006: Reading
Best live venue: Knebworth

unassigned act: New Rhinoceros

Your guide to the latest news from the music industry

Bottom line

Digital sales double globally

- Sales of digital music increased by 106% globally in the first half of 2006, as the overall market declined by 4%, according to new IFPI figures. Some \$945m (£509m) of downloads were sold in the period. According to the IFPI, digital sales now account for 23% of all music sales.
- Physical sales worldwide declined by 10%, with total retail sales dropping to \$3.4bn (£4.5bn).

- **The Forum of Private Business** has called on MPs to support an Early Day Motion seeking to close a tax loophole that allows VAT-free websites to operate out of the Channel Islands.
- **Mama Group** has formally ended its interest in Sanctuary after its takeover offer was bluntly rejected in July. Mama, which owns Chameleon and Supervision, says it believes there is little merit in attempting to continue to seek an acquisition of Sanctuary.

- Entertainment sales at **WH Smith** have plummeted, with the company blaming a weak release schedule and continuing price deflation. Sales of entertainment products, including CDs, slid 19% for the 12 months to August 31.
- The owners of **Eden Studios**, which have been used by acts including Coldplay and U2, have put the property up for sale after 39 years. The studios are owned by Philip Luo and Mike Gardner, who founded the company in Kingston-upon-Thames in 1967, moving to a complex in Chiswick in 2006.

- U2's forthcoming best-of compilation, through Mercury Records, will be called **U218 Singles** and released on November 20.
- A second report is due to be published on Wednesday from the Government-backed **Music Manifesto**.
- Media investment and advisory group **Imperious** is launching a business called Imperious Securities, which will offer a research service for the media sector, including music.

Exposure

Electric Proms announces lineup

- The BBC has announced the full line-up for its inaugural **Electric Proms**, running from October 25 to 29. There will be more than 60 acts taking part in the five-day series of events.
- **U-Myx** has introduced a viral marketing version of its remix software. The service comprises U-Myx music clips and a branded U-Myx player that is sent via email and allows recipients to remix a 30-second sample of the song.
- Manchester's **G-Mex** is to reopen as a music venue in December, when it will be staging two homecoming shows by **Morrissey**.

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

Meanwhile, Juliette Lewis & The Licks are to award a webshow linked to the awards.

- **Universal** act Snow Patrol's **Eyeless** has opened up its first TPPT Platinum award in September for surpassing 1m European sales, while **EMT's** **The Kooks** achieved their first for debut **Inside U Inside Out**. Awards also go to **Relentless's** **Kid Tunstall** and a Warner-issued **Red Stewart** retrospective.
- **NME** is to launch a dedicated Irish edition. The first edition of **NME Ireland** will arrive in the shops this Wednesday, the day before **Club NME** opens in Dublin for the first time.
- Recently-refurbished London jazz venue **Ronnie Scott's** is to host its own jazz awards.

- **Yours!** **Islam** was named songwriter of the year for the second consecutive year at last Wednesday's **Ascaph Awards**. Song of the Year was **Simon**.

People

Islam wins again at Ascaph awards

Yours! Islam was named songwriter of the year for the second consecutive year at last Wednesday's Ascaph Awards. Song of the Year was Simon.

year was Coldplay's **Speed of Sound**, while the band's publisher **BMG Music Publishing** was named publisher of the year for the third time.

- **Universal Music UK's** promoted **Marc Robinson** head of film to head of film, TV and advertising following the departure of **Tracie London-Rowell**, who has left the company. In **Universal Music UK's** synchronisation department, **Paul Veitch** has been promoted to senior creative licensing manager and **Greg Turner** has been made creative licensing manager - film and computer games.
- **Dramatico** executive **Andrew Bowles**, formerly head of international marketing, has been promoted to managing director of global operations. **Mick Coquet** becomes online marketing manager, having joined **Dramatico** from **Woolworths**, while **Michael Dunne** becomes video editor.
- **Capital Radio's** drivetime presenter **Lucio** is taking over **Hit 40 UK** as part of a revamp of commercial radio's weekly chart show. He will succeed **Simon Hirst**, this coming Sunday, when the show will increase its coverage of albums and forthcoming releases.
- **Talent scout** **Simon Luo** has

joined the diverse **Nonesuch Records** as its first senior director of A&R.

- **Universal Music Mobile International** content production director **Stephen Gardent** has been promoted to **Universal Music Group International** digital operations vice president. Meanwhile, **UMGI** corporate systems senior director **John Jefferson** is elevated to IT Europe vice president.

- **Radio One** head of music **Greg Egan** is to attend this year's **AIM Independent Music and Media Day**. The conference, taking place this Wednesday at **Sin**, **Charing Cross**, London, will also include **MySpace UK** director of marketing **Dom Cook**, **NME** acting editor **Paul Stokes**, and **Bebo's** **Shah Wasmund**.
- **GaydarRadio** has recruited **Big Brother** contestant **Richard Newman** to be a presenter of its Saturday morning show.
- **HMV** has promoted the music department's commercial manager **Rudy Osorio** to head of DVD.

- **Justin Hawkins** has **retired** the **Darkness** to recover from the physical toll of drink and drugs. The rest of the **Darkness** are to continue as a band says **Hawkins**.

Sign here

AOL name stays despite takeover

- **Carphone Warehouse** is buying **AOL UK**, the UK's third largest internet provider, for £370m.
- **Compilation album specialist** **Apac Music** has signed a deal with **Sony BMG** for rights to use the major's catalogue on future releases.
- **Entertainment industry entrepreneur** **Warren Mason**, who formerly bought into **Total Home Entertainment**, has invested in entertainment logistics specialist **Triology**.
- **Universal Music Publishing** has concluded a worldwide publishing agreement with **Terra Nostra**, the LA-based writer and musician featured on last week's **MVW Playlist**. She is currently the second-most subscribed musician on YouTube.



Razorlight were the main winners at last Wednesday's inaugural **Vodafone Live Music Awards**, scooping the live impact in 2006 and live music DVD awards. **Muse**

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

took the **Channel 4 festival of the year category** and **U2** won the live international act award. **British rock icons** **The Who** received the **Freddie Mercury lifetime award**.

THE PLAYLIST

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

Supported by **MUSIC**



JUSTIN TIMBERLAKE
My Love (RCA)
 If there is one song to rival the success of *Cry Me a River*, it is *My Love*. Steep pop with a powerful video to match. (Single, Nov 13)



OASIS
Acquiesce (Big Time)
 From *Quasi's* forthcoming best-of *Acquiesce* is the best single that never was. The new video features a Japanese Oasi tribute band (from EP Oct 23)



THE MIDWAY STATE
Change for You (unassigned)
 The global potential for this Toronto outfit will give you shivers. *Change for You* is timeless pop at its best. Be it track. (Online stream)



THE RAPTURE
Whoel Alright - Yeah, Uh Huh (Vertigo)
 A video that captures the spirit of *The Rapture's* new album, attached to one of the set's finest moments. (Single, Nov 27)



JAMELIA
Beware of the Dog (Parlophone)
 The lead riff from *December* Mode's *Personal Jesus* forms the basis of an energetic pop gem and it's also *Jamelia's* second single. (Single, Dec 4)



MR SKILLZ & HIS GRAZY GIRLS
I Know U Like Me (Liberty)
 The debut single from the name behind *Big Broz* is a fun, hook-laden, dance-pop song. (Single, Jan 2)



DAMIEN RICE
9 Crimes (4th Floor)
 This single rocketed to number two on iTunes in just two days last week. A glorious treat from the forthcoming album. (Single, Nov 6)



TAKE THAT
Patience (Polydor)
 Lead single from *That's That* that's never been a number one album. *Beautiful World*, premiered on *Chris Moyles* show last week. Sounds like a big hit. (Single, Nov 20)



PAUL STEEL
April & I (Wall of Sound)
 A talented, prolific *Frenz Ferdinand*, *Snow Patrol*, *The Kooks* and others play children's songs as the Brighton-based artist has signed to Warner Chappell. (Album, Nov 27)



VARIOUS Colours Are Brighter (Rough Trade)
 A talented, prolific *Frenz Ferdinand*, *Snow Patrol*, *The Kooks* and others play children's songs as the Brighton-based artist has signed to Warner Chappell. (Album, Oct 16)

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Jac Holzman
Elektra/Cordless



Geoff Travis
Rough Trade



Mike Smith
Columbia



Ferdy Unger-Hamilton
Virgin



Max Lousada
Atlantic



Billy Bragg
Pete Jenner's mate



Pete Jenner
Billy Bragg's mate



Bill Martin
puppet on a string



Korda Marshall
Warner



Richard Griffiths
the old Ged Doherty



Ged Doherty
the new Richard Griffiths



Chris Anderson
The Long Tail



Lefsetz
Trouble



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BBC
RADIO 1

[mN](http://www.mn.com)

[sonicbids](http://www.sonicbids.com)

[NME](http://www.nme.com)

Image: Justin Langley/Getty Images; Peter Dinklage/Rediffusion

Physical music sales still strong, says Music Zone MD

Music Zone aims to be national yet local

Retail

by Ben Cardew

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

And he told the Music Zone fourth quarter conference that he is confident there will still be room for physical music sales, as consumers of all ages grow to realise the enduring appeal of the CD.

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

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

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

"I was talking to a lawyer recently, they told me that their 12-year-old nephew has had 13 months of downloading but they walked into his room and he had a Music Zone bag. He said that it was more fun going to a record store," Oliver said. "Our customers say the same thing. This is across the ages."

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



You still can't giftwrap a download. If I want to buy music I want to enjoy the experience

Steve Oliver, Music Zone managing director

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

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

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

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

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

Oliver added that he still considered Music Zone to be "the entertainment value retailer", despite recent moves by competitors to lower their prices on CDs and DVDs.

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

£1m cash in MW's Hit 40 UK Mini League

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

The new league, which is sponsored by Hit 40 UK, will see a £150 prize paid for the best performing team each week, with the overall winner scooping £500 - all in addition to the overall FMM prize fund of £40,000.

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

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

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

How to enter the MW Mini League

- Go to www.fantasymusicmanager.com
- Select your roster
- Enter your roster in the MW Mini League - using PIN 8000006
- Make your changes through the weeks

leagues, allows consumers to sign a roster of artists.

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

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

JOHN LEGEND

SNAP SHOT

RCA will this week launch its extensive digital awareness campaign ahead of John Legend's second album release, *Once Again*, next Monday.

TV advertising spots across *CE*, *E4* and *Living* will carry the red interactive button, allowing viewers

to see interview footage and previews of tracks. "This is a massive digital priority for us," says RCA marketing manager Celina Rolon.

"Everything we're doing is targeted towards leading people to discover the new album."

Online, a viral promotion will be emailed to a selected 500-strong database today (Monday). The email is designed to be forwarded between friends who will enjoy a

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

launched to preview five tracks from the forthcoming album. Legend's debut

Get Lifted has sold 370,000 copies in the UK and Rolon believes there is an opportunity to build on the

success already established in the UK. "We are definitely looking to broaden the audience with this album. We're targeting more mainstream women's press - our target demographic is very much 20- to 35-year-old females," she says. Lead single *Save Room* is currently *As I Am* in Radio 2 and released today.

CAST LIST: Management: David Souterberg and Seth Frestman, DAS Communications; Shovanna Gilbert, RCA; TV: Annette Miller, RCA; Radio: Leifion Woods and Mark Marley, RCA.



Jack FM launches in the UK

The UK's first Jack FM station will be on air within just four months, after securing a licence last week from regulator Ofcom.

Absolute Radio beat off four other applicants for a new FM licence serving a market of around 300,000 adults aged 15-plus in Oxford and South Oxfordshire with a Jack format of classic hits. It will specifically target a 35-plus audience.

Typically, new stations can take a year or more to begin broadcasting after winning licences, but Absolute's programmer and operations director Gid Dickens has vowed, "We'll get this radio station on air really quickly. We're going to be on air by Valentine's Day."

Following what is his group's first licence win, Dickens is now targeting other UK markets in which to establish Jack stations. It has already put in applications for new Liverpool and Manchester FM services, while a new licence for South Wales advertised last month is also likely to be subject to a Jack application.

"It's unique. It's providing something new," says Dickens. "It's something that can cut into the heart of Radio 2's audience in this market. Ultimately, it's an innovative approach to formats in a world that's got narrower and narrower."

Jack, whose format has been compared to an iPod on shuffle because it mixes up eras and gen-

res, is already firmly established in North America.

Operating via a licensing deal with the Jack brand and format owner SparkNet Communications, Absolute will use presenters for breakfast and drivetime for its *Outside* service, while the rest of the output will be back-to-back hits.

The licence win gives Absolute a second radio station with both in the same market. It acquired Passion FM from the Milestone group in June, relaunching it last month as *Oxford's FM 107.9*. Dickens notes this is the first time an owner has operated two non-related stations in one market outside of a big city. "For a small city, this is exactly how the industry needs to go," he says.

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

More majors embrace YouTube

Digital

by Ben Cardew

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

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

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

"This deal shows that record

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

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

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

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



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

that should be shared with the copyright owners."

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

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

In addition, Mulligan says many believe that Google has simply bought an audience. "It is an

important step in Google becoming a media company," he says. "Google hasn't really managed to diversify."

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

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

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

ben@musicweek.com

MCPS-PRS wins three more settlements from websites

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

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

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

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

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

The 8% compares to a 12%



New deals in place: Sony Connect, MusicNet, Napster

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

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

John Fogarty.

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

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

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

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

CAST LIST
 Management: Peter
 Leak, Blair
 Marketing: Rob
 Oves, Parlophone
 TV: Emma Goins,
 Parlophone
 Parlophone, Lawyer:
 Chris Orgen,
 Chris Orgen

Russell, Press
 Janet Choudry,
 Parlophone
 Marketing: Rob
 Oves, Parlophone
 TV: Emma Goins,
 Parlophone
 National radio:
 Kevin McCabe

Parlophone,
 Regional radio:
 Claire Beaumont,
 Mark Gied,
 Parlophone

Pop veterans reborn with new album on Parlophone

Saints march in for new chapter



Talent

by Stuart Clarke

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

"I see it as unfinished business," he says, a message he repeated at EMi's retail conference last month. "This is an act that only released two [studio] albums, both of which were highly successful."

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

They have always been held as a benchmark of where any new all-girl pop band want to be

Miles Leonard, Parlophone

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

The group were still hugely popular when, in 2001, they announced their split. In turn putting in motion solo efforts for the group's members which, one after the other, failed to match the success of their collective efforts.

Looking back, founding member Melanie Blatt says their early experiences were marred with bad decisions.

"It was such a bloody mess the first time around," she says, blaming their own inexperience with the industry as much as anything. "This time there is no room for any weirdness or complications as far as the four of us are concerned. Even the team that we have surrounded us now – be it record company, management, lawyers – we've got the best of that position before. We can really tell the difference."

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

All Saints' track record to date

Released	Title	Peak sales position	Peak position	Total sales
30/9/97	<i>I Know Where It's At</i>	4	16	1,246,711
13/11/97	<i>Never Ever</i>	2	n/a	95
29/11/97	<i>All Saints (album)</i>	1	2	424,799
2/3/98	<i>Under The Bridge (reissued as double A-side)</i>	1	21	424,799
6/4/98	<i>Lady Marmalade (reissued as double A-side)</i>	1	6	227,153
5/9/98	<i>Broin Call</i>	7	31	174,714
26/1/98	<i>War Of Nerves</i>	1	1	682,779
19/2/00	<i>Pure Shores</i>	1	1	212,700
23/2/00	<i>Black Coffee</i>	1	n/a	n/a
27/10/02	<i>Saints & Sinners (album)</i>	1	n/a	n/a

Source: CMC

in motion for All Saints' return. Lewis, having called the meeting to discuss her options as a songwriter, was soon leaving the building with an altogether different idea in her head.

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

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

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

In signing with the management firm, the group plug into an international infrastructure that complements that of the EMi group and underlines their global aspirations for the new record.

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

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

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

The girls will make their live return on October 25 to an intimate audience as part of its Front Room series.

Parlophone will release *Rock Steady*, the lead single from the new album, on November 6, with the album, *Studio 1*, to follow on November 20.

Produced and written by rising LA-based producer Greg Kurstin with Shaznay Lewis, the song is an upbeat return which is already off to a strong start at radio, with playlist support including *Radio One*.

Kurstin, who is already riding high in the charts via his work with Lily Allen, is the dominant musical force on the album, contributing to six tracks. Other writers include Matt Price and Hannah Robinson, Cuttifer and Joe, Afrika Bambaataa, Nina Woodford, Soulschok and Carlin, and Stuart Crighton. K Gee, who worked with the group on their first two albums, also features heavily.

Leonard says, from Parlophone's perspective, this is an album that will carry the girls deep into 2007, and relates All Saints' 2006 campaign to Kylie Minogue's return to the top of the charts in 2000 with the same company.

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

stuart@musicweek.com

Nineties pop acts are back for good

All Saints join a growing cast of Nineties chart-toppers who have dusted off their resumes again to stage comebacks over recent months.

Take that, who in December announced a Robble-less reformation and enjoyed subsequent success via their own arena tour, effectively gave the green light to the likes of East 17, Bush this year – and more recently Spice, whose album last month.

MTV too has jumped on the bandwagon, launching its own reality

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

Take that who highlighted that the proposition can prove a successful one. The Promoter S&M sold out 250,000 tickets for Take That's reunion tour within six hours of the four going on sale last year. Their greatest hits collection *Never Forget*, released on November 14, 2005, has been certified three times platinum with sales of 1.1m copies. Polygram signed the group in May and will release their new studio album next month.

THE STRANGLERS'

TIMELINE
1974: Hugh Cornwell returns from Sweden and his band Johnny Sox come with him. Jet Black joins on drums and the band

moves into his Guilford off-license, where they begin rehearsing. Classically trained guitarist and martial arts enthusiast Jean Jacques Burnel joins on bass. Inspired by

revs of the Boston Strangler, the band name themselves the Guilford Stranglers, later shortened to The Stranglers.
1975: The band recruit keyboard

player Dave Greenfield, cementing the line-up which lasts until 1990.
1976: The Stranglers are taken on by the A&A agency financed by

Dave Davies and Derek Savage. The band's profile grows and they appear on the same bills as Joe Strummer's Jollies and The Sea Punks. At the end of the year, Andrew



The Stranglers line-up for the latest album (l-r) Dave Greenfield, Baz Warner, Jean Jacques Burnel, Jet Black

30th landmark breathes new life into Stranglers

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

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

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

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

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

While one of the first wave of punk bands were signed within a year of forming, The Stranglers were rejected by 24 record companies, before being snapped up by United Artists in

1976. And, according to Burnel, it wasn't long before the band earned a surly reputation in the press as outcasts in a scene of outcasts – arguably denying them the musical recognition they have long deserved.

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

Witnessed by several music journalists, this resulted in the media automatically closing ranks around The Stranglers' new-found sparring partners, claims Burnel.

"Ever since that, the press were against us," he says. "Those journalists are dead or retired and the people reviewing our records now don't know about all that bollocks."

Rather than be cowed, the band carved out a reputation for dispensing retribution on those who they felt had wronged them. Tales of kidnapping and humiliation of their foes have become stuff of legend, as have the riots at the gigs and the arrests of band members which sometimes followed.

"The Stranglers don't like bullshit – if you are straight with them they are straight with you," says Martin Costello, whose Complete Music administered a significant part of the band's pub-

lishing before selling to Sony BMG in July.

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

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

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

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

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

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

Dave Greenfield had John Lydon up against a transit van, while Joe Strummer and Hugh Cornwell stood at the side, saying, 'I think your bass player is having a thing with my bass player'

Jean Jacques Burnel, The Stranglers

Tribute: The Stranglers

Lauder signs The Stranglers to United Artists.

1977: The Stranglers' debut single (Get A) Grip (On Yourself) is released on January 25, narrowly

missing the top 40 due to a "technical error". It is followed in April by the album Rattus Norvegicus in April. The single Poches, inspired by a night at a reggae club,

becomes the band's first top 10 hit, spending 14 weeks in the charts. The album No More Heroes is released in September. Its title track quickly becomes a punk

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

as a single in its own right. It still reaches number 21. During an open-air show at Battersea Park in September, the band are joined by the Strippers during the song Nice 'N'

Sleazy, generating press and ensuring regular media in subsequent gigs. 1979: The year begins with the release of the Live X-Cent. The Raven is re-released in

September. It sees the band embrace synthesizer sounds. Cornwall is arrested for possession of drugs at the end of the year. 1980: Cornwall is jailed for five weeks

and, after his release, the band resume recording The Gospel. According To The Meninick - a concert album inspired by extraterrestrials - is

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

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

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

Also, I'm having a good time now as well. What have been the lows? In 1980, when Hugh was sent down, the album bombed and we were taking smack. Experimenting [with drugs] was thrilling and depressing. When Hugh left we also reached a low point. But I don't like to dwell on it too much.

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

He came back and said he wanted to work on his other

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

That's because we were involved with taking smack. Bad things happen when you take smack, but

we haven't been involved with that for 25 years.

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

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

We are getting a lot of 16-year-olds coming to the gigs, more than I've seen in years. They often come along to check out our playing, so I'll show them some techniques

where they can't even see my hands.

Does other music influence your own songwriting?

I've absorbed music from all areas and incorporated it into my songs, from Chopin to Jacques Brel. If you listen to music, things creep in. The stories of The Stranglers' redistribution exacted on journalists are legendary...

Yeah. We tied Philippe Manoeuvre, editor of the biggest music publication in France, to the side of the Eiffel Tower, naked, but it was the first floor, which is only 400 feet high. Have there been any incidents of late?

It hasn't been necessary in recent years, because everyone loves The Stranglers now. Anyway, these days I've got a bit of responsibility. What are the plans for the band during the coming year?

I just want to enjoy the success of this album. We're not used to being critically acclaimed worldwide, as has happened with Norfolk Coast and Suite XVI.



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

Congratulations to Sil &

the stranglers

Proud to have represented you for over
20 years
Martin Costello

email: martin@costellomusic.co.uk

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

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

themselves on EMI after it takes over United Artists. Manager Ian Grant, who has worked closely with the band for the past four years, quits. 1981: The Gospel

According to The Meninblack is released in February. Although it does not meet commercial expectations, the song 'Waltz in Black' is subsequently used as the theme for

Keith Floyd's cookery show. In July, writing begins on La Folie, a concept album based on the idea of love and it is recorded in August. 1982: Under

pressure from 61 summer Jet Black and radio stations, Golden Brown is released in January. It becomes the band's biggest hit, but is kept off the number one spot by

Little Fit and The Jam. The Stranglers release Strange Little Get, a song written in the band's infancy. It reaches number seven. The Collection is released and is accompanied by a video featuring clips and early footage of the band. After leaving EMI, the band sign to CBS. 1983: The year begins with the release of Felino,

which boasts a laid-back sound and spawned the hit European Parade. 1984: Aard - Scripture is released in November and sees the band make use of a horn

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

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

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

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

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



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

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

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

The Stranglers in the late Seventies: hectic schedule resulted in the release of three albums in the space of 13 months

that year, the frontman spent five weeks in Pentonville Prison in the spring of 1980.

Further trouble followed at a concert in Nice, where the band were arrested for 'inciting a riot' after walking offstage - an incident which also saw their manager Ian Grant quit. A few months later, on the eve of a US tour, their equipment was stolen in New York.

Matters took a further turn for the worse when The Gospel According To The Meninblack failed to live up to the commercial success of its predecessors. A concept album, based on accounts of humans meeting extraterrestrial beings, it saw the band experiment with loops and the musical technology used in disco recordings.

But aside from its radically different sound, the album also heralded a departure from The Stranglers' customary productivity, having been recorded over a period of eight months in several studios across Europe.

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

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

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

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section. The pop single *Skin Deep* is the biggest hit from the album.
1990: Following the release of two more studio albums, *Dreamtime* and *10*, Cornwell announced

he is leaving the band shortly after a gig at Alexandra Palace and pursues a solo career. Ex-Whitman member John Ellis joins on guitar.
1992: The first

album with Paul Roberts on vocals, *Stranglers In The Night*, is released. Roberts is said to have got the job after walking into the audition and announcing, "I'm your new singer."
2000: John Ellis leaves after 10 years and four albums with the band. He is replaced by Baz Warne.
2004: Manager Sil Wilcox organises a

Stranglers convention at a holiday camp. The three-day event attracts 2,000 people from around the world.
2004: Norfolk Coast is released to widespread critical acclaim. It is licensed to EMI for the UK and sees the band attracting new interest. *Big Thing* Cornwell becomes *The Stranglers'*

in September, proves as popular as *Norfolk Coast* and leads to a worldwide deal with Latin America, not including Latin America.

2006: Top 40 single *3000* leaves the charts after 16 years. Baz Warne shares vocals with Burnel and the band returns to being a four-piece. *Suite XVI* released

Comeback album leads to global EMI deal

During the past two years, The Stranglers have once more emerged as a force to be reckoned with. Their 2004 album *Norfolk Coast* received widespread critical acclaim and its UK success has led to a worldwide licensing deal with EMI for their most recent album, *Suite XVI*, which was released on September 18.

The follow-up has already received strong support at radio, with the band recording sessions for Janice Long on Radio Two and Guy Carvey on Xfm, as well as being interviewed by Steve Lamacz and Phil Jupitus (BBC 6 Music). Simon Mayes album show (Radio Two) will be featured on Planetrock's My Planet Rock.

"This is a very strong album," says Samantha Cooper, producer of the Janice Long show on Radio Two. "It crossed over to our general audience."

On the live front, The Stranglers' agent Nigel Kerr, of ABS, reports that average gig attendances have more than doubled, with rekindled interest from markets such as Australia and Canada, where the band have not played for several years.

The plan was to get the band socialising again. They lived, ate and wrote together, which they hadn't done for 30 years
 Sil Wilcox, manager

Further overseas tour dates have already been lined up for early spring 2007, with the Netherlands, Greece, Spain and Italy already on the itinerary.

Meanwhile, in June, Sony BMG's commercial division released a TV-advertised *The Very Best Of*, which has to date sold 30,000 units.

An increase in tracks for press, in recent years, has also helped keep The Stranglers' music in the public consciousness. Some of the more interesting ones include: *Hanging Around In A Bra* advert, *Peaches* as the opening song for the film *Sexy Beast* and *H5BC* featuring *Peaches*.

"People appreciate how great these songs are," says Martin Costello, who sold his Complete



Musical publishing company to Sony BMG in July, but continues to work a lot of the catalogue as a consultant for the major.

Costello says that he is now getting inquiries for the song *Big Thing* coming, which is featured on *Norfolk Coast*. "In a year, we will start pushing the newer Stranglers songs," he adds.

Ivan Chandler, whose company

Back on the current music map: the band rekindled Stranglers' music on their new album

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

Instrumental in re-establishing the band has been manager Sil Wilcox, whose master stroke was to buy a farm in the West Country and convert it into a residential studio. "Everyone was living in different parts of the country," says Wilcox. "The plan was to get them socialising again. They lived, ate and wrote together, which they hadn't done for 30 years."

This approach led to a return to something more in tune with the original Stranglers sound, and *Norfolk Coast* was picked up by EMI for the UK.

"We re-made contact with the band a couple of years ago through Sil," says EMI Catalogue/Liberty director Steve Davis. As a result, a global deal was agreed for *Suite XVI*.

To generate interest for *Norfolk Coast* among the fanbase, Wilcox organised a three-day convention at a holiday camp, and in the summer he struck a deal with the *Heat* on Sunday, which saw the magazine give a free CD of live and acoustic versions of the band's hits.

which put The Stranglers back on course.

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

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

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

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

"There are a good bunch of people working there now," says Burnel. "A lot of A&R departments are insipid. The team which selected *Norfolk Coast* are a good bunch. Steve Woolf put his head on the block to sign us."

The first album to be released on CBS was *Feline* in early 1983. It saw the band adopt a more mellow sound, incorporating acoustic guitars, while at the same time continuing to use the latest synthesizer and drum technology. It's follow-up, *Aural Sculpture*, boasted horn sections and a stronger pop sensibility, spawning the hits *Skin Deep*, *No Mercy* and *Spain*.

By now The Stranglers studio recordings gave little indication of the hard-edged sound and surreal experimentation which had characterised their first decade, although the 1986 hit from the *Dreamtime* album, *Nice In Nice*, was a clear ref-

erence to their more boisterous past.

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

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

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

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

On the first night, the security team, used to terrifying enthusiastic teenagers, were overrun by a crowd harking back to the old days when seats were never allowed to get in the way of invading

Golden Brown era, the early Eighties hit about heroin prompted The Stranglers into the premier league



Club Charts 21.10.06

The Upfront Club Top 40

Rank	Artist	Track	Label
1	JAMIROQUAI	RUNAWAY	Island
2	CASS FOX	TOUGH ME	Island
3	TIESTO FEAT. MAXI JAZZ	DANCE 4 LIFE	Mercury
4	BODYSRUSH FEAT. LUDJANA	YEAH YEAH	Island
5	FEED ME GRAND PUP	YOUR HANDS UP (FOR DETROIT)	DECCA
6	TALL PAUL	ROCK DA HOUSE 2006	Island
7	FABFOY	SLIM CHAMPION SOUNDSTOR 69	Island
8	MASON EXCEEDER	NOVA	Island
9	ENERGY 52	DAE DE YEAH 2006	Island
10	BASEMENT JAXX	TAKE ME BACK TO YOUR HOUSE	Island
11	MOBY FEAT. DEBBIE HARRY/MOBY	NEW YORK NEW YORK	Island
12	THE ENERGISTS	LIFE BEGINS	Island
13	ROGUE TRADERS	WATCHING YOU	Island
14	DANKWOOD FEAT. PHARELL	WILLIAMS SEX 'N' MONEY	Island
15	DALLAS SUPERSTARS	ALBION SAMPLER	Island
16	LORNAINE HEWLEN	—	Island
17	DIRTY OLD MAN	TURN ME ON	Island
18	DEPEHE MODE	MAATYR	Island
19	FERRI COSTANZA FEAT. EDUARDO	JUNK	Island
20	BOOTY LUV	ROGUE SUIVE	Island
21	DA JOSE	STEPPING TO THE BEAT	Island
22	NO ELECTRIC	NO MATTER WHAT	Island
23	STARBUZZERS	DISCO BEA	Island
24	JUDEE JULES	GOIN' AWAY DAY	Island
25	LUTHER VANDROSS	SHINE	Island
26	PARIS AVENUE	IN MY MIND	Island
27	D.J. M.I.	MAJESTY	Island
28	DAB HANDS	DO YOUR OWN THING	Island
29	CHRIS LAKE FEAT. LAURA V. CHANGES	—	Island
30	SOUL SEEKERS FEAT. KATIE SMITH	PARTY FOR THE WEEKEND	Island
31	BOB SINCLAIR/CLITE BY/DOLANMAN/BIG AL	THIS PARTY	Island
32	INFERNAL	SE F CONTRO	Island
33	ANGIE BROWN	'N' GONNA GET YOU	Island
34	LUCKY V	WHY	Island
35	RHYTHM REPUBLIC/MARSHALL JEFFERSON	MONIE YOUR BODY	Island
36	PHILTRE STYLES	VS PPT PROJECT EVERYBODY (ALL OVER)	Island
37	DARREN PIERRES	SUITE ME	Island
38	BEATFRENZ	SUPERFREAK	Island
39	GEORGE DUKE VS. E.S.L.	BRACKLEMAN LOVE AFFAIR	Island
40	VARIOUS	DJAB RECORDINGS AUTUMN SAMPLER	Island

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	THE TROUSERS	—	Island
2	KILLA BEANS	SO CARBON RAIN (BEHIND THE WIND)	Island
3	PRESSURE POINTS	DO IT NEED A MAN	Island
4	DISCOON	BEAT OF A GOD	Island

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	JAMIROQUAI	RUNAWAY	Island
2	CASS FOX	TOUGH ME	Island
3	TIESTO FEAT. MAXI JAZZ	DANCE 4 LIFE	Mercury



Cat in the hat is back

by Alan Jones

Jamiroquai have a long and distinguished record of success in the Upfront Club Chart stretching back to 1993 - but to an outsider they may have looked as though they have been altering this year, with newly promoted remakes of their classic singles peaking at low positions in the past few months.

First to hit the dancefloor, 'Space Cowboy' peaked at number 37 in June in mixes by Mayhem & Misspella and David Morales. In July, Cosmic Girl (followed by Tom Nelson, Queer and David Morales) peaked at number 56, followed in August by 'Deeper Underground' (Paul Jackson, Roger Sanchez, Metro), which climbed no higher than number 61. Finally, 'Love Philosophy' (Paul Rinicon, Kree Deep, Lottile) reached number 51 last month.

But they were all very limited promoes, serviced only to an elite few DJs, and serving as promotional teasers for the band's first new 'best of' set 'High Times Singles 1992-2006'. That album includes two new tracks, of which the first, 'Runaway', received a full servicing to DJs - and it has responded in more typical style, climbing 10-1 on the Upfront Chart this week. With mixes by Alan Braxe & Fred Saule, Tom Nelson and Grant Nelson, it has an easy successor to the chart throne this week, boasting its nearest competitor - Cass Fox's remake of Tough Me, which she sang on the original. **Run Da Sista** hit - by a 19.5% margin.

Runaway was within a whisker of making it a double, missing out on the Commercial Pop Chart by a slender 3% margin to **Pressure**. **Dolls** I Don't Need A Man, their first number one on this chart, though they have had three on the Urban Chart, where they rank up 3-2 this week.

Their very own lead singer Nicole Scherzinger is partly to blame for I Don't Need A Man yet, topping the Urban Chart because the record that keeps it at the top - by a 9% margin - is **Piddy's** Come To Me, on which her vocals provide a sweeter touch to Piddy's rap. Come To Me will be the first single from Diddy's Press Play album, which will also include guest spots from Christina Aguilera, Fergie, Mary J Blige, Brandy and Keysha Cole, among others.

New York, New York - Moby, Debbie Harry



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

As used by Radio One

MUSICWEEK

The Official UK Charts 21.10.06

SINGLES

1	25	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Pop
2	1	RAZORLIGHT AMERICA	Verge
3	2	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
4	5	BOB SINCLAIR & CUTIE B ROCK THIS PARTY...	Dance
5	4	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Americ
6	8	LIL' CHRIS CHECKIN' IT OUT	R&B
7	43	BEATFREAKZ SUPERFREAK	Dance
8	6	THE KILLERS WHEN YOU WERE YOUNG	Memory
9	9	JUSTIN TIMBERLAKE SEXYBACK	Pop
10	3	DAVID HASSELHOFF JUMP IN MY CAR	Pop
11	7	LILY ALLEN LDN	Straight
12	11	NELLY FURTADO FT TIMBALAND PROMISCUOUS	Reggae
13	13	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Cuban
14	16	SNOW PATROL CHASING CARS	Epic
15	15	CASCADA EVERYTIME WE TOUCH	Fisher
16	10	EVANESCENCE CALL ME WHEN YOU'RE SOBER	All Around The World
17	14	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Columbia
18	12	PUSSYCAT DOLLS I DON'T NEED A MAN	Real Gone Music
19	10	THE FRATELLIS CHELSEA DAGGER	Atlantic
20	6	JAMES MORRISON WONDERFUL WORLD	Pop/Rock
21	20	PAOLO NUTINI JENNY DON'T BE HASTY	Americ
22	17	JAMIE LA SOMETHING ABOUT YOU	Americ

ALBUMS

1	1	THE KILLERS SAM'S TOWN	Pop/Rock
2	3	SCISSOR SISTERS TA-DAH	Pop/Rock
3	4	RAZORLIGHT RAZORLIGHT	Verge
4	2	EVANESCENCE THE OPEN DOOR	Ward 10
5	7	SNOW PATROL EYES OPEN	Fisher
6	5	LILY ALLEN ALRIGHT, STILL	Reggae
7	6	TRIVIUM THE CRUSADE	Rock
8	12	JAMES MORRISON UNDISCOVERED	Pop/Rock
9	6	THE FRATELLIS COSTELLO MUSIC	Fisher
10	19	CORINNE BAILEY RAE CORINNE BAILEY RAE	Good Good Music
11	9	PAOLO NUTINI THESE STREETS	Americ
12	8	LUTHER VANDROSS THE ULTIMATE	J
13	8	THE KOOKS INSIDE IN/INSIDE OUT	Verge
14	4	CONNIE FISHER FAVOURITE THINGS	Pop/Rock
15	16	PINK T/M NOT DEAD	LaFace
16	11	BOB DYLAN MODERN TIMES	Columbia
17	14	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jay
18	10	DANIEL O'DONNELL UNTIL THE NEXT TIME	Real Gone Music
19	15	LIONEL RICHIÉ COMING HOME	Def Jam
20	21	MUSE BLACK HOLE'S & REVELATIONS	Reprise
21	17	KASABIAN EMPIRE	Atlantic

SINGLES

NEWS

PLAYLIST

NEW RELEASES

CHARTS

ALBUMS

FIND WHAT YOU'RE LOOKING FOR

MUSICWEEK.com

20	16	JAMES MORRISON WONDERFUL WORLD	Pop/Rock
21	20	PAOLO NUTINI JEWY DON'T BE HASTY	Latin
22	17	JAMELIA SOMETHING ABOUT YOU	Pop/Rock
23	19	PINK U & UR HAND	Pop/Rock
24	26	CHAMILLIONAIRE FEAT. KRANZIE BONE RIDIN'	Universal
25	21	THE FEELING NEVER BE LONELY	Island/Decca
26	22	LEMAR IT'S NOT THAT EASY	White Swan/Decca
27	51	HOT CHIP OVER AND OVER	EMI
28	28	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... Club	EMI
29	27	CASSIE ME & U	Bad Boy
30	25	FERGIE LONDON BRIDGE	Atlantic/Parade
31	24	BEDOUIN SOUNDCLASH WHEN THE NIGHT...	Blue Note/Parade
32	72	CORINNE BAILEY RAE LIKE A STAR	EMI
33	30	MUSE STARLIGHT	Elektron/Warner Bros
34	34	BEYONCÉ FEAT. JAY-Z, DEJA VU	Columbia
35	6	PLACEBO FEAT. ALISON MOSSHART MEDS	Virgin
36	6	THE ORDINARY BOYS LONELY AT THE TOP	Blue Note/Parade
37	37	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
38	6	BADLY DRAWN BOY NOTHING'S GONNA CHANGE...	EMI
39	38	RAZORLIGHT IN THE MORNING	Virgin
40	31	CHRIS LAKE FEAT. LAURA V CHANGES	Arde



MY CHEMICAL ROMANCE: RISE TO THE TOP SPOT

FIND WHAT YOU'RE LOOKING FOR MUSICWEEK.com

COMPILATIONS

1	1	HIGH SCHOOL MUSICAL	Various Artists Universal TV
2	3	THE ANTHEMS	Universal TV
3	2	DANCE MANIA	UMI/UMTV
4	4	ESSENTIAL R&B - AUTUMN 2006	Sony R&B/VEVOITY
5	5	NOW THAT'S WHAT I CALL MUSICI 64	EMI/Virgin/UMTV
6	6	THE COLLECTION AUTUMN 2006	EMI/Virgin/Sony B&G TV
7	6	FANTASIA CLUB CLASSICS	Ministry of Sound
8	8	TWICE AS NICE - THE ULTIMATE URBAN	Universal TV
9	9	WESTWOOD - THE GREATEST - CLASSIC JOINTZ	Cap Jam
10	6	JOHN PEEL - RIGHT TIME WRONG SPEED	WNYU
11	7	DAVE PEARCE - DANCE ANTHEMS - CLASSICS	Ministry of Sound
12	8	HARDCORE HEAVEN 4	Real
13	12	40 MOST BEAUTIFUL ARIAS	WNYU
14	15	THE VERY BEST OF POWER BALLADS	EMI/Virgin
15	15	FLOORFILLERS - CLUB CLASSICS	UMI/UMTV
16	11	IBIZA ANNUAL 2006	Ministry of Sound
17	9	ESSENTIAL DANCE HITS - PETE TONG	Ministry of Sound/UMTV
18	6	KISS DOES FUNKY HOUSE	Westwood/Parade
19	18	THE NO.1 DANCE CLASSICS ALBUM	Decca/Dance
20	8	CLUBLAND 9	UMI/UMTV

FORTHCOMING

KEY SINGLES RELEASES	
MEAT LOAF IT'S ALL COMING BACK TO ME NOW	Mercury
PAT SHIP BOYS NUMB PROLOGUE	EMI
AMY WINEHOUSE ISSUE ISLAND	Island
BEYONCÉ FEAT. JAY-Z, DEJA VU	Columbia
THE MAGIC NUMBERS TAKE A CHANCE	EMI
HEAVENLY	EMI
CHARLS BARKLEY WHO CARES	EMI
WARREN BRIS	EMI
JAMIROQUAI DUMKAWA COLUMBIA	Columbia
COOL JAZZ	Columbia
STOOD THE RUNNER	Columbia
KEANE NOTHING IN MY WAY ISLAND	Island
PHARRELL THAT GIRL VIRGIN	Virgin
THE GOOD THE BAD AND THE UGLY	EMI
HERSCULEAN PROLOGUE	EMI
KEY ALBUMS RELEASES	
BADLY DRAWN BOY SOON IN THE UK EMI	EMI
PADDY PRESS PLAY ATLANTIC	Atlantic
JOHN LEGEND MAKE LOVE MUSIC RCA	RCA
MEAT LOAF OUT OF HELL 3 MERRYLBY 25	Merrylby 25
BEYONCÉ FEAT. JAY-Z, DEJA VU	Columbia
THE FINE PROLOGUE	EMI
ROBBIE WILLIAMS SLICEBOOK EMI	EMI
THE ORDINARY BOYS HOW TO GET EVERYTHING	EMI
YOU EVER WANTED BARKLIE	EMI
AMY WINEHOUSE BACK TO BLACK ISLAND/CD 30	Island
GIRLS ALONG THE SOUND OF GIRLS ALONG/CD 30	Island
JAMIROQUAI HIGH TIMES COLUMBIA	Columbia
MURPHY MOTIN IN THE OCEAN ISLAND	Island
PAUL WELLS HIT PARADE ISLAND	Island
THE MAGIC NUMBERS THOSE THE BROTHERS	EMI
EMI	EMI

20	21	MUSE BLACK HOLE'S & REVELATIONS	Elektron/Warner Bros
21	17	KASABIAN EMPIRE	Columbia
22	18	BREAD THE SOUND OF BREAD	Elektron/Warner Bros
23	18	LEMAR THE TRUTH ABOUT LOVE	White Swan/RCA
24	6	STING SONGS FROM THE LABYRINTH	Decca/Composh
25	20	THE KILLERS HOT FUSS	Virgin
26	23	THE FEELING TWELVE STOPS AND HOME	Island
27	13	JET SHINE ON	Atlantic
28	25	SCISSOR SISTERS SCISSOR SISTERS	Parade
29	22	THE ZUTONS TIRED OF HANGING AROUND	Decca/Dance
30	26	PUSSYCAT DOLLS PCD	AMM
31	24	FLEETWOOD MAC GREATEST HITS	Warner Bros
32	6	MILBURN WELL WELL WELL	Mercury
33	30	JACK JOHNSON IN BETWEEN DREAMS	Blue Note/Parade
34	35	EVANESCENCE FALLEN	Epic
35	29	NELLY FURTADO LOOSE	Cap Jam
36	34	KATIE MELUA PIECE BY PIECE	Decca/Dance
37	31	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Decca
38	6	CHRIS DE BURGH THE STORYMAN	EMI
39	56	BEYONCÉ B'DAY	Columbia
40	6	LLOYD BANKS ROTTEN APPLE	Interscope



TRIVIUM: CRASH INTO THE TOP 10

the stranglers



30 YEARS AND STILL GOING STRONG



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

You can't kid the kids of today

EDITORIAL

MARTIN TALBOT



We could all learn a lot from the kids of today. They are, after all, the future of the music industry.

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

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

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

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

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

understand the work, effort and skill which goes into every piece of music.

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

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

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

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

You can't kid the kids.

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DOOLEY'S DIARY



Credit where credit's due

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

received. Curran noted, "It would be nice to think we will be back for a fourth year – but we will just have to wait and see"... On other matters, anyone waiting for a result from **Gowers** might have to wait a few more weeks: the word reaching Dooley is that draft pages of his report are circulating within Gowers' team, with an announcement due towards the end of November... **Sugababes** have been recognised by the Guinness Book of Records for being the **most successful female act** of the 21st century – but can they hold onto the title for the next 94 years? **The Island** team were on hand to congratulate the girls (pictured above)... To judge from the lively account in last Friday's **Jodie, Damon Albarn** and crew had a great time in **Mail** – could their visit now be set to bear fruit closer to home (well in Hyde Park anyway) next year?... Speaking of Albarn, his video acceptance speech for **Gorillaz** at last week's **Vodafone Live Music Awards** must set some kind of record

for length – though TV viewers wouldn't know since it was cut down to a curt "thank you" for broadcast. Down at the venue, a decent selection of live and recorded music biz luminaries watched slick performances from **Razorlight, Jamiroquai, My Chemical Romance** et al. This one looks like it will grow and grow... Expect news this week of the signing off of a ground-breaking music publishing deal... **David Mansfield** managed just one FM licence win in some 14 years at **Capital** and **GGP**, but merely three months into hooking up with his former Capital colleague **Clive Dickens** at **Absolute Radio**, he's already part of a victorious team. Mansfield – who is chairing **Absolute's** application for an FM licence in Liverpool – was on hand last week to see the company take control of a new FM service for Oxford... **Warner Chappell's** Mike Sault has signed Brighton-based writer and performer **Paul Steel** to a worldwide publishing deal. Steel will release an album through **Walt Of Sound** in November (see playlist p3)... Some months after she first made an impression on the **A&R radar**, local singer-songwriter **Adele** continues to be courted by UK publishers and has nearly concluded her deal with a leading UK indie... **Meganwhite, Touriste** have signed to Global Talent publishing... Finally, tickets are still available for the **Mits dinner** next week. It's a cracking night and a worthy cause, so contact sarah.stuart@bpi.co.uk for more details...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: "Lex records turns five years old today. This is notable not only because for an independent label to last five years in itself is an accomplishment, but to be enjoying its busiest period yet is something else..."

WEDNESDAY: "Rhymentest has received an invitation from **David Cameron** to pop into his office for a chat about hip-hop culture."

THURSDAY: "Dooley was in free phone heaven last night at the first ever **Vodafone Live Music Awards**. From his seat in what was a rather shambolic backstage affair, Dooley was treated to a televised view on the night's eclectic array of talent, which included performances..."

FRIDAY: "Next year's biggest band (mark our words they will be)... **My Chemical Romance**, made their mark on Virgin Megastore on Oxford Street last night, performing a 45-minute set that affirmed the New Jersey outfit's importance in the mainstream world."

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

Classified

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The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS

Join our team

Arena and Convention Centre Liverpool

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ACC Liverpool is looking for highly motivated people to complement the existing management team with vacancies in key roles across all areas of the business.

If you believe you have the motivation to help drive this prestigious and successful project forward then please visit our website www.accliverpool.com for more information on the jobs highlighted.

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Arena

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Week 41

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

FAST CHART

SINGLES

NUMBER ONE
MY CHEMICAL ROMANCE
WELCOME TO THE BLACK PARADE
(Reprise)
Captain Sensible's 33-1 leap with Happy Talk in 1982 remains the biggest dash to the summit in singles chart history, but the staggered release strategy prevalent in the download era means six singles have jumped from outside the Top 10 to number one this year, with My Chemical Romance's 23-1 jump the biggest, outranking the 21-1 move of Deji Vu by Beyoncé and Jay-Z.

ARTIST ALBUMS

NUMBER ONE
THE KILLERS SAM'S TOWN (Vertigo)
A week after securing an easy victory over Eminem's *The Open Door* in the battle for chart honours, The Killers remain in pole position. Eminem gains their revenge in America, where *The Open Door* takes first place, while The Killers have to settle for runners-up slot.

COMPILATIONS

NUMBER ONE
VARIOUS ORIGINAL SOUNDTRACK
HIGH SCHOOL MUSICAL (Walt Disney)
Any album that jumps 35-1 means business. And four weeks after making that record move to the top of the compilation chart, High School Musical remains massively ahead of the field. Sales of \$6,568 last week take its cumulative total to \$50,178 and steer it to the Top 10 for the year-to-date.

THE SCHEDULE

ALBUMS

THIS WEEK
P. Diddy Press Play (Atlantic); Badly Drawn Boy Born In The UK (EMI); Hot Club De Paris Drop It Till It Pops (Moshi Moshi); Squarepusher Hello Everything (Warp); Clinic Visitation (Domino); Rosette A Collection Of Rosette Hits! (EMI Catalogue)
OCTOBER 23
Tim Finn Imaginary Kingdom (Parlophone); John Legend Make Love Music (RCA); Meat Loaf Bat Out Of Hell 3 (Parlophone); Pat Sharp Boys Concrete... (Parlophone); Robbie Williams Rubedo (EMI); Rod Stewart Still The Same (RCA); Lucie Silvas The Same Side (Mercury); My Chemical Romance The Black Parade (Warner Brothers); The Ordinary Boys How To Get... (B-Unique)
OCTOBER 30
Amy Winehouse Back To Black (Island);

The Market

Sound Of Music star hits Top 20

by Alan Jones
After its enormous opening week, which saw it sell 268,946 copies, Sam's Town by The Killers suffers its anticipated big dip, and sold a much more modest 82,300 copies last week but continues atop the album chart, with The Scissor Sisters rebounding to number two with Ta-Dah on sales of 64,578.

Connie Fisher becomes the latest graduate from reality TV to claim a place in the chart, debuting at number 14 on sales of 19,224 for her debut album *Favourite Things*. The winner of BBC TV's *How Do You Solve A Problem Like Maria* cannot do well to remember that, while it is possible to consolidate success of this kind, as Will Young has, many former reality TV stars fall rapidly from favour – which takes us on to Steve Brookstein. The winner of the first series of *X Factor*, Brookstein's debut album *Heart & Soul* debuted at number one in May 2005 on sales of 50,989 but faded very quickly, and his contract with Sony BMG was soon cancelled. Brookstein's *Fighting Butterflies*, released on his own Numnum label, reached number 193 a fortnight ago, while his second album 40,000 Things was released last week, but failed to sell enough copies to make the



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

Top 200.
Better news for Sting, whose new album *Songs From The Labyrinth* was never going to be one of his most successful but manages to debut at number 24 on sales of 8,595, while taking him into uncharted territory by entering the classical chart at number two. The album features Sting's take on the music of Elizabethan composer John Dowland (1603-1626) – "the melancholy madrigalist" – and features his own four-part harmonies and lute-playing. The album is Sting's 12th outside The Police and the first to fall short of the Top 20. His last album, *Sacred Love*, debuted at number three on sales of 52,000 in

October 2003.

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

KEY INDICATORS

SINGLES

Sales versus last week: -11.3%
Year to date versus last year: +31.0%

MARKET SHARES

Universal	34.5%
Warner	19.4%
Sony BMG	16.9%
EMI	13.4%
Others	15.8%

ALBUMS

Sales versus last week: -21.6%
Year to date versus last year: +0.3%

MARKET SHARES

Universal	47.7%
Sony BMG	20.7%
Warner	11.4%
EMI	11.2%
Others	9.0%

COMPILATIONS

Sales versus last week: -11.6%
Year to date versus last year: -10.2%

MARKET SHARES

Universal	38.4%
EMI	33.9%
MoS	10.4%
Sony BMG	6.2%
Warner	5.7%
Others	5.4%

RADIO AIRPLAY

MARKET SHARES

Universal	40.5%
EMI	21.7%
Sony BMG	18.3%
Warner	7.5%
Others	2.4%

CHART SHARE

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

For fuller listings, see musicweek.com

NEW ADDITION



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

SINGLES

THIS WEEK

Pet Shop Boys *Man* (Parlophone); Meat Loaf *It's All Coming Back To Me Now* (Mercury); James Morrison *Wonderful World* (Polydor); The Ordinary Boys *Lonely At The Top* (B-Unique); TI *Live In The Sky* (Atlantic); Rogue Traders *I'm Watching You* (RCA); Sleepy Brown *Marganita* (Virgin)

OCTOBER 23

Amy Winehouse *Rehab* (Island); The Magic Numbers *Take A Chance* (Heavenly); The Kooks *Och La* (Virgin); Lorraine Heaven (Columbia); Graham Coxon *Bloody Amusing* (Parlophone); *Moby New York New York* (Mute); Rihanna *We Ride* (Mercury); Beyoncé *Irreplaceable* (RCA); Micky Star *Grr* (Island)

OCTOBER 30

Darke *At The End Of The Sky* (EMI);

Vincent Vincent *And The Villains Join* (Two Birds) (EMI); Panic! At The Disco *I Write Sins Not Tragedies* (Atlantic); Sean Paul *(When You Gone) Give It Up To Me* (Atlantic); The Good The Bad And The Queen Heredieu (Parlophone); Gnarls Barkley *Who Cares* (Warner Bros); Kasabian *Shoot The Runner* (Columbia); Pharell *The Girl* (Virgin); Matt Willis *Don't Let It Go To Waste* (Mercury); *Moane Nothing In My Way* (Island); *Depeche Mode* *Martyr* (Columbia); *Jamiroquai* *Roadshow* (Atlantic); *Klezmer Maynk* (Rise); *Cosmic Standing In The Way Of Control* (Back Yard)

NOVEMBER 6

George Michael *This Is Not Real Love* (RCA); Christina Aguilera *How* (RCA); Lucie Silvas *Last Year* (Mercury); Madonna *Jump* (Warner Bros); Sugababes *Easy* (Island); All Saints *Roadkusty* (Parlophone)



SINGLE OF THE WEEK

Gossip
Standing In The Way Of Control

Back Yard BACK10

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



ALBUM OF THE WEEK

Girls Aloud
The Sound Of Girls Aloud: The Greatest Hits

Polydor FAS02

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

Singles

Air Traffic

Never Even Told Me Her Name (EMI CD02172)
Sharp, smart and melodic, Air Traffic have all bases covered – they have both the credibility and strong tunes with which to attract a wider demographic than most of their peers. Already on Radio One's Upfront list, this is a strong major-label debut from the former Ferret Panda act, who have the potential to sell in Kobalt-esque quantities.

Bushshambles & Friends

Janez Jones (B-Unique BNU116CD)
The "Friends" who accompany Pete Doherty and on this thrilling cover of a Clash classic consist of a whopping 21 bands – a veritable Who's Who of indie – although good luck spotting them all in two and a half minutes. The likes of The Kooks, The Rakas, The Macabees, the Holloways, The Paddingtons and Guillemets are all somewhere in the mix on this charity single, as is Doherty's former bandmate Carl Barat.

Basement Jaxx

Talks Me Back To Your House (XL XLS253CD1)
This is striking evidence of Basement Jaxx's new-found interest in Balkan beats, featuring a distinctive plucked banjo over stomping hoops. As such, listeners will either love it or hate it, but – given the band's formidable reputation as hit makers – you wouldn't want to bet against them.

Bodyrock feat. Luciana

Yeah Yeah (Eye Industries YL12693)
Championed by Zane Lowe and Pete Tong and a huge anthem in Ibiza over the summer, this is a big, dirty dance track fuelled by a druggy backdrop of heavily filtered synths and Luciano's edgy vocal. A-listed at Radio One and rapidly climbing the airplay chart, this is destined for great things.

The Good, The Bad & The Queen

Herecane (Honest Jones/Parlophone CD06722)
Damon Albarn's natural and intuitive knack for melody shows no sign of letting up on his latest

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

Its a Buffalo

Runway/Climb Climb (Akoustik Anarchy a2w/023)
Only a few gigs old, but showing areas of promise, this debut release captures the anticipation surrounding the Mancunian alt-rockers. Broken Toy is a country-tinged romp, but Climb Climb is where their knack for monstrously catchy melody really shines. There is a genuine excitement surrounding this band, hunt down this single so you can say you heard them first.

Jamiroquai

Runway (Columbia 88697016012)
The Cat In The Hat is back with this trailer for his High Times singles package (released on November 6). A typically smooth, funky number underpinned by strings, it is currently topping M1V's Club Chart thanks to a remix from Alan Braxe and Fred Falke.

Keane

Nothing In My Way (Island 1712175)
One of the better cuts from Keane's debut platinum Under The Iron Sea album, this brooding midtempo ballad is in a similar vein to Somewhere Only We Know and is drenched with wailing piano and plaintive vocals. Coinciding with a full UK tour that kicks off later this month, Nothing In My Way is being supported by Radio One (B-list), Capital and Xfm.

Klaxons

Maigick (Rinse RINSECD1)
If this is "new rave" then it sounds a hell of a lot like old Bloc Party, albeit a spirited rendition with piles of energy. The Simian Mobile Disco remix of Maigick – as featured on NME's recent government CD – is a lot more like it, bursting with rave trickery.

Plan B

Live At The Pet Cemetery (679 679L142)
As ever, Plan B's latest release offers more to admire than to love. Live At The Pet Cemetery, recorded live in one day this summer, offers three tracks of brutally brilliant wordplay against a live band backing. It is impressive, but it is a tough listen.

Cat Power

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

Tom Yorke

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

Andrew Weatherall

Bullet Catcher's Apprentice (Rotters Golf Club RG011)
Weatherall has had a long and varied career, constantly reinventing his sound and genre-hopping with schoolboy enthusiasm. This is the first time he has released material under his own name and is an eclectic mix of minimal tech, glam and rockabilly swagger.

Albums

Betty Curse

Hear Lies (Island dno04)
Despite the aullen goth image and song titles such as God This Hurts and Excuse The Blood, Betty Curse is actually a purveyor of teen angst-lite much in the style of Avril Lavigne. This record is big on tunes and brilliantly dumb lyrics and is like a trainer bra of an album for teenagers yet to discover the likes of PJ Harvey. It

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

The Delfines

Saturday Night Wrist (Maverick 9362432392)
The Delfines have been a regular on the UK live circuit over the past six months, playing second on the bill at Download and recently completing a run of smaller headline dates, so this fifth studio album is highly anticipated among fans. The follow up to 2003's epynymous Top 10 album, Saturday Night Wrist was produced by Bob Ezrin, who has helped them record one of their most diverse albums to date. Their collaborations with System Of A Down's Serj Tankian and Giant Drag's Annie Hardy add colour to what is bracing listen.

Desert Hearts

Hotsy Totsy Nagasaki (Gargleblast/No Dancing GARGLE04CD)
This Belfast-based band are wonderful by any kind of measure; sometimes reminiscent of My Bloody Valentine, sometimes they evoke early Wilco, but always sounding unique. Songs such as Ocean, Bone Song and the title track are evidence of a great talent and the production by Andy Miller (Mogwai, Arab Strap) adds the icing to one of the tastiest cakes to land on NME's plate for some time.

Isobel Campbell

Milk White Sheets (V2 VBR 1043452)
Fresh from her Mercury Prize nomination for her collaborative efforts with Mark Lanegan, Campbell returns to her softer side with Milk White Sheets. The folk influenced set contains a few traditional numbers alongside original material and the infamous Willow Song from The Wicker Man. A delicate affair with beautiful arrangements topped by Campbell's winsome trill.

Luke Haines

Off My Rocker At The Art School Bus (Decca DMO0102)
Heralded by a Richard X production of the title song, Off

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

Willie Nelson

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

The Who

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

Amey Winehouse

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

This week's reviews: Anita Anzil, Duguid Blair, Ben Gervase, Stuart Clarke, Jim Larkin, Owen Lawrence, Nick Tesco and Simon West

21.006

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Play
1	1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE	329
2	69	SUGABABES	EASY	ISLAND	316
3	2	MADONNA	JUMP	WARNER BROS.	314
3	3	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	GOTHEM	314
5	6	LILY ALLEN	LDN	REGA.	305
6	64	BEYONCE	IRREPLACEABLE	PGA	303
7	5	GIRLS ALoud	SOMETHING KINDA OOOOH	RECA	298
8	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	POLO/DOR	287
9	10	RAZORLIGHT	AMERICA	VERTIGO	280
10	2	BEATFREAKZ	SUPERFREAK	GSTA	269
11	138	ROBBIE WILLIAMS	LOVELIGHT	CHRYSLIS	262
12	13	THE KILLERS	WHEN YOU WERE YOUNG	VERTIGO	253
13	15	THE ORDINARY BOYS	LONELY AT THE TOP	BANDSPEED/REPRISE	250
14	8	THE KOOKS	OOH LA	VERBIS	248
15	20	JAMES MORRISON	WONDERFUL WORLD	POLO/DOR	247
15	15	FEDDE LE GRAND	PUT YOUR HANDS UP 4 DETROIT	GSTA	247
17	12	BOB SINCLAIR & CUTEEN B	ROCK THIS PARTY	DEFECTED	241
18	11	BODYROK	YEAR YEAH	DTL PUBLISHING/REPRISE	235
19	10	RIHANNA	WE RIDE	DEF JAM	234
19	24	ALL SAINTS	ROCKSTEADY	PARLOPHONE	234
21	7	JUSTIN TIMBERLAKE	SEXYBACK	JIVE	222
22	16	TENACIOUS D	THE PICK OF DESTINY	COLUMBIA	218
23	27	CASSIE	LONG WAY TO GO	ATLANTIC	211
24	18	BASEMENT JAXX	TAKE ME BACK TO OUR HOUSE	NL	202
25	14	PINK U & UR HAND		LAFACE	201
26	14	SIMON WEBBE	COMING AROUND AGAIN	ANGEL	197
27	32	JAMIROQUAI	RUNAWAY	COLUMBIA	187
28	42	ROGUE TRADERS	WATCHING YOU	RECA	186
29	17	EVANESCENCE	CALL ME WHEN YOU'RE SOBER	WIMPUP	179
29	19	PUSSYCAT DOLLS	I DON'T WANT A MAN	ASIAN	179
31	13	THE FEELING	NEVER BE LONELY	ISLAND	174
31	25	PARIS	NOTHING IN THIS WORLD	WARNER BROS.	174
33	21	PAOLO NUTINI	JENNY DON'T BE HASTY	ATLANTIC	173
34	21	DAVID GUETTA VS THE EGG	LOVE DON'T LET ME GO...	WLD PRO	170
35	28	UPPER STREET	THE ONE	DISNEY	166
36	27	SEAN PAUL FEAT. KEYSHIA COLE	GIVE IT UP TO ME	VIRGIN/ATLANTIC	165
37	22	P DIDDY FEAT. NICOLE SCHERZINGER	COME TO ME	RED BROTHER	162
37	186	OASIS	ACQUIESCE	COLUMBIA	154
39	4	KASABIAN	SHOOT THE RUNNER	ATLANTIC	141
40	21	OK GO	HERE IT GOES AGAIN	ANGEL	141



6. Beyoncé
The video for *Dile* via the first single from Beyoncé's new *B'Day* album, which also featured her boyfriend Jay-Z, was very supported by TV and spent a fortnight at the top of the TV chart in August. The album dipped out of the Top 40 after just four weeks and could do with some help, which it is now getting from the video for follow-up *Irreplaceable*, which catapults 64-6 on the chart this week.



11. Robbie Williams
In the red corner, *Take That*, and in the blue corner, Robbie Williams... in the battle of the year, Robbie Williams had his former *Take That* bandmates are scheduled to release their new singles in November and, while *Take That's* *Patience* receives a clear lead on radio, Robbie is first off the blocks on TV, where the video for his upcoming single *Lovelight* secured 262 plays last week, and rockets 130-11 on the TV airplay chart.

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

ON THE BOX THIS WEEK

- ITV**
Loose Women
Dennis James (DVD)
The Sharon Osbourne Show
X Factor: Special
Fragi (MVI), Josh Groban (FAC), Patricia Buarque (WLD), John Legend (CHD)
Art & Doc's Saturday Night Takeaway At Santa gerard (SAR)
Sullivan & Son (SUNday)
- GMTV**
John Legend (MON)
McFly: The Girls About (WED)
Acappella (THUR), Take That (FRI)

- CHANNEL 4**
Freshly Squeezed
Jimmy T & Susie Down Day (TUE)
McFly & Stewie (THUR)
Lloyd Banks (THUR)
James Morrison (FRI)
The Madness of Roy George (THUR)
Vodafone Live Music Awards (WED)
T-Mobile Presents: The Great British Bake Off (THUR)
The Album Chart Show (Wed) special
Kasabian My Chemical Romance (MON)
Mum & Raf (FRI)
4Play Brian Auger & Trinity (SAT)
Backfeed: The Koolhaas Haas & Wood Architects (SAT)
4Play The Oscars (SAT)
BT Digital Music Awards 2006 (SAT)
4Play Duke Special (SAT)
- T4**
John Legend: My Chemical Romance
Sugababes

- POPWORLD**
The Magic Numbers
Alaska: Beyond
The Monroes
Jamesia Upper
Sawed, Alan (SAT)
Winchester: A Kelly

MTV MOST PLAYED

Rank	Weeks on Chart	Artist	Title	Label
1	1	LILY ALLEN	LDN	REGA
2	27	MADONNA	JUMP	WARNER BROS.
2	2	RAZORLIGHT	AMERICA	VERTIGO
2	33	SUGABABES	EASY	ISLAND
5	9	THE KILLERS	WHEN YOU WERE YOUNG	VERTIGO
5	39	BEYONCE	IRREPLACEABLE	PGA
7	3	THE KOOKS	OOH LA	VERBIS
7	3	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
9	43	ALL SAINTS	ROCKSTEADY	PARLOPHONE
10	7	MUSE	STALIGHT	MELVIN WARNER BROS.

THE BOX MOST PLAYED

Rank	Weeks on Chart	Artist	Title	Label
1	55	SUGABABES	EASY	ISLAND
1	27	ROBBIE WILLIAMS	LOVELIGHT	CHRYSLIS
3	27	MADONNA	JUMP	WARNER BROS.
3	1	RAZORLIGHT	AMERICA	VERTIGO
5	40	THE ORDINARY BOYS	LONELY AT THE TOP	BANDSPEED/REPRISE
6	30	BODYROK	YEAR YEAH	DTL PUBLISHING/REPRISE
6	3	JUSTIN TIMBERLAKE	SEXYBACK	JIVE
6	5	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	POLO/DOR
6	2	BOB SINCLAIR & CUTEEN B	ROCK THIS PARTY	DEFECTED
10	14	BEATFREAKZ	SUPERFREAK	GSTA

KERRANG! MOST PLAYED

Rank	Weeks on Chart	Artist	Title	Label
1	1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
1	5	EVANESCENCE	CALL ME WHEN YOU'RE SOBER	WIMPUP
6	3	MUSE	STALIGHT	MELVIN WARNER BROS.
2	2	TENACIOUS D	THE PICK OF DESTINY	COLUMBIA
5	3	LOSTPROPHETS	A TOWN CALLED HYPOCRISY	VERBIS/REGA
5	5	PANIC AT THE DISC	I WRITE SINS NOT TRAGEDIES	REPRISE/BLACK
7	9	GREEN DAY	JESUS OF SUBURBIA	REPRISE
8	8	TREVIUM	ANTHEM WE ARE THE FIRED	WIMPUP/VERBIS
8	9	AFI	LOVE LIKE WINTER	REPRISE/VERBIS
10	10	STONE SOUR	THROUGH GLASS	WIMPUP/VERBIS

MTV2 MOST PLAYED

Rank	Weeks on Chart	Artist	Title	Label
1	1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
2	16	BECK	CHELSEA'S DEAD	POLO/DOR
2	4	THE VIEW	SUPERHERO TRADESMAN	VERBIS
4	2	KASABIAN	SHOOT THE RUNNER	COLUMBIA
5	4	THE KILLERS	WHEN YOU WERE YOUNG	VERTIGO
6	2	RAZORLIGHT	AMERICA	VERTIGO
7	27	THE HORRORS	COME IN FIVES	POLO/DOR
8	9	THE RAconteurs	BROKEN BOW SOLDIER	XL
8	9	HOT CHIP	CHIP OVER AND	EM
10	7	THE KOOKS	OOH LA	VERBIS

MTV BASE MOST PLAYED

Rank	Weeks on Chart	Artist	Title	Label
1	5	SEAN PAUL FEAT. KEYSHIA COLE	GIVE IT UP TO ME	VIRGIN/ATLANTIC
2	1	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	GOTHEM
3	6	LUPE FIASCO	GOYCHA	ATLANTIC
4	4	THE GAME	IT'S OKAY (BNE BLOOD)	GOTHEM
5	1	CHINGY FEAT. TYRESE PULLY	MY BACK	SONET
5	15	CASSIE	LONG WAY TO GO	ATLANTIC
8	1	AWANT FEAT. NICOLE SCHERZINGER	LIE ABOUT US	DISNEY/VERBIS
11	1	SLEEPY BROWN	MARGARITA	VIRGIN
9	3	P DIDDY FEAT. NICOLE SCHERZINGER	COME TO ME	RED BROTHER/ATLANTIC
10	10	NE-YO	STEADY	DEF JAM

Top 40 New Entry
Repeat Top 40 Entry

© Nielsen Music Control. Compiled from data gathered from October 2006 to October 2006. The TV airplay chart is based on the following stations: The Arts, BBC, Channel 4, Channel 5, Channel 7, Channel 8, Channel 9, Channel 10, Channel 11, Channel 12, Channel 13, Channel 14, Channel 15, Channel 16, Channel 17, Channel 18, Channel 19, Channel 20, Channel 21, Channel 22, Channel 23, Channel 24, Channel 25, Channel 26, Channel 27, Channel 28, Channel 29, Channel 30, Channel 31, Channel 32, Channel 33, Channel 34, Channel 35, Channel 36, Channel 37, Channel 38, Channel 39, Channel 40, Channel 41, Channel 42, Channel 43, Channel 44, Channel 45, Channel 46, Channel 47, Channel 48, Channel 49, Channel 50, Channel 51, Channel 52, Channel 53, Channel 54, Channel 55, Channel 56, Channel 57, Channel 58, Channel 59, Channel 60, Channel 61, Channel 62, Channel 63, Channel 64, Channel 65, Channel 66, Channel 67, Channel 68, Channel 69, Channel 70, Channel 71, Channel 72, Channel 73, Channel 74, Channel 75, Channel 76, Channel 77, Channel 78, Channel 79, Channel 80, Channel 81, Channel 82, Channel 83, Channel 84, Channel 85, Channel 86, Channel 87, Channel 88, Channel 89, Channel 90, Channel 91, Channel 92, Channel 93, Channel 94, Channel 95, Channel 96, Channel 97, Channel 98, Channel 99, Channel 100.

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Razorlight end Scissor Sisters' two-month run at number one as James Morrison holds at three, The Kooks accelerate 34-7 and Simon Webb's new single rises 29-10

The UK Radio Airplay

RADIO ONE

The List	ARTIST (TITLE)	Prev	Last	Wks	Airplay
1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE (REPRISE)	22	26	238*	
2	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT (DATA)	27	25	1820	
3	THE FRATELLI CHELSEA DAGGER (FALLOUT)	23	23	2095	
4	MUSE STARLIGHT (HELLY WYNHOOD REISS)	18	22	2947	
5	RAZORLIGHT AMERICA (VERTIGO)	22	22	2865	
9	LILY ALLEN LDN (REGAL)	20	22	1862	
7	GIRLS ALoud SOMETHING KINDA OOOOH (POLYDOR)	17	20	3787	
3	JAMES MORRISON WONDERFUL WORLD (POLYDOR)	22	19	2642	
20	THE ORDINARY BOYS LONELY AT THE TOP (RAZORLIGHT/REPRISE)	14	19	1569	
23	THE ROOMS COIN LA (SONO)	12	18	2601	
9	LU CHEN'S CHECKING IN (OUT RGA)	20	18	2292	
10	BOB SINCLAIR & CUTE-BE ROCK THIS PARTY (DEFECTIVE)	16	18	1297	
11	THE KILLERS WHEN YOU WERE YOUNG (VERTIGO)	17	17	1212	
11	PAOLO NUTINI JENNY DON'T BE HASTY (ATLANTIC)	17	17	1374	
6	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GETTY)	17	17	1238	
12	CHRIS LAKE CHANGES (SONO)	21	17	1355	
13	THE MAGIC NUMBERS TAKE A CHANCE (REACTIV)	30	17	1282	
19	BODYROX YEAH YEAH (INDUSTRIAL)	30	14	922	
11	REDONJON SOUNDCLASH WHEN THE NIGHT FEELS MY SONG (BANGOR)	19	14	830	
20	JAMIELLA SOMETHING ABOUT YOU (PARLOPHONE)	17	13	803	
11	CASS FOX TOUCH ME (ISLAND)	7	12	825	
21	MOT CRIP OVER AND OVER (EWE)	12	12	825	
23	LEMAR IT'S NOT THAT EASY (RCA)	10	11	965	
23	CASSIE LONG WAY TO GO (ATLANTIC)	12	11	836	
11	THE VIEW SUPERSTAR TRADESMAN (RMS)	8	11	967	
26	JUSTIN TIMBERLAKE SEXYBACK (JIVE)	8	10	943	
8	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	21	10	632	
26	KEANE NOTHING IN MY WAY (ISLAND)	3	10	706	
26	RIHANNA WE RIDE (EJL)	5	10	721	
28	JAMIE T IF YOU GOT THE MOONEY (VIRGIN)	10	10	680	

* Sales: Music Choice. Download from data gathered from 02/20 to 02/26. © 2006 and 2010 by Sat. 24 Oct 2006

INDEPENDENT LOCAL RADIO

The List	ARTIST (TITLE)	Last	This	Airplay
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REPRISE)	16/09	25/02	4429*
2	THE FEELING NEVER BE LONELY (RCA)	16/04	16/08	2726
3	SNOW PATROL CHASING CARS (FICION)	16/03	15/06	2568
4	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	16/03	15/01	2602
5	RAZORLIGHT AMERICA (VERTIGO)	15/08	14/03	2129
6	PINK U & UR HAND (LAFACE)	15/06	13/02	2204
7	JAMIELLA SOMETHING ABOUT YOU (PARLOPHONE)	15/05	12/08	2050
8	PINK WHO KNEW (LAFACE)	13/05	12/04	2224
9	LEMAR IT'S NOT THAT EASY (RCA)	13/03	11/08	2482
10	LILY ALLEN LDN (REGAL)	13/02	09/09	1352
11	PUSSYCAT DOLLS I DON'T NEED A MAN (A&M)	12/08	04/02	3686
12	JAMES MORRISON YOU GIVE ME SOMETHING (POLYDOR)	12/08	15/06	1372
13	JAMES MORRISON WONDERFUL WORLD (POLYDOR)	12/08	07/08	1882
14	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GETTY)	11/03	07/02	1285
15	THE ZUTONS VALERIE (MUSKOGEE)	16/02	04/01	1503
16	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE (Epic)	15/09	03/01	1343
17	DAVID GUETTA WITH THE EGG LOVE DON'T LET ME GO (CASH)	15/06	02/03	1347
18	JAMIROQUAI SUNRAY (COLUMBIA)	2/09	01/02	1382
19	CORINNE BAILEY RAE LIKE A STAR (GOOD GROOVE/EMI)	02/07	01/08	824
20	PAOLO NUTINI LAST REQUEST (ATLANTIC)	02/01	04/05	1054
21	JUSTIN TIMBERLAKE SEXYBACK (JIVE)	7/03	04/08	1097
22	PAOLO NUTINI JENNY DON'T BE HASTY (ATLANTIC)	7/03	02/08	1090
23	SANDI TONK WHAT IF I'M RIGHT (RCA)	7/09	02/05	883
24	THE FEELING LIVE MY LITTLE WORLD (ISLAND)	9/09	01/08	841
25	THE KILLERS WHEN YOU WERE YOUNG (VERTIGO)	3/02	04/01	823
26	MADONNA JUMP (WARRNERBROS)	2/04	01/01	825
27	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT (DATA)	04/06	01/02	2842
28	THE FRATELLI CHELSEA DAGGER (FALLOUT)	07/05	01/06	2687
29	MUSE STARLIGHT (HELLY WYNHOOD REISS)	6/09	01/03	481
30	THE ZUTONS OH STACEY (LOOK WHAT YOU'VE DONE) (DELMONTE)	04/01	03/08	392

* Sales: Music Choice. Download from data gathered from 02/20 to 02/26. © 2006 and 2010 by Sat. 24 Oct 2006

UK Wks
Last Wks
Peak Pos
Wks in Top 10
Wks in Top 40

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	RAZORLIGHT AMERICA	VERTIGO	16/02	10	68.40	31																			
2	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	26/08	-2	58.15	-32																			
3	JAMES MORRISON WONDERFUL WORLD	POLYDOR	06/02	52	56.82	11																			
4	THE MAGIC NUMBERS TAKE A CHANCE	REACTIV	3/08	10	40.88	5																			
5	LILY ALLEN LDN	REGAL	12/05	0	35.89	-7																			
6	AMY WINEHOUSE REHAB	ISLAND	2/03	80	33.14	2																			
7	THE KOOKS OOH LA	VIRGIN	5/02	33	32.64	76																			
8	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GETTY	14/04	-14	32.40	-36																			
9	LEMAR IT'S NOT THAT EASY	RCA	12/08	-28	31.80	-4																			
10	SIMON WEBBE COMING AROUND AGAIN	ANGEL	26/07	28	29.59	47																			
11	THE FRATELLI CHELSEA DAGGER	FALLOUT	05/01	-26	29.09	3																			
12	SNOW PATROL CHASING CARS	FICION	16/03	1	28.93	5																			
13	JAMIELLA SOMETHING ABOUT YOU	PARLOPHONE	14/05	-8	28.73	-27																			
14	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT	DATA	5/08	21	28.68	1																			
15	MUSE STARLIGHT	HELLY WYNHOOD REISS	6/04	-36	28.29	-11																			
16	THE KOOKS SHE MOVES IN HER OWN WAY	VIRGIN	15/04	-5	28.19	9																			
17	THE FEELING NEVER BE LONELY	ISLAND	17/01	1	28.12	-40																			
18	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	REPRISE	5/01	87	28.10	34																			
19	CORINNE BAILEY RAE LIKE A STAR	GOOD GROOVE/EMI	7/09	9	28.05	-3																			
20	ALL SAINTS ROCKSTEADY	PARLOPHONE	3/07	175	27.12	262																			
21	PINK U & UR HAND	LAFACE	14/06	-16	24.91	-22																			
22	THE KILLERS WHEN YOU WERE YOUNG	VERTIGO	3/07	-18	24.89	-8																			
23	PAOLO NUTINI JENNY DON'T BE HASTY	ATLANTIC	6/07	-29	24.37	-31																			
24	NERINA PALLOT SOPHIA	INTROFLEX	4/08	-6	24.17	-25																			
25	PINK WHO KNEW	LAFACE	12/07	-9	22.96	-30																			

■ Highest Top 10 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Climber ■ Biggest increase in plays ■ Biggest increase of 50s or more



7 The Kooks She Moves In Her Own Way tipped 16-21 last week to end a 17-week run in the Top 20 of the airplay chart, making it the most successful single yet by the Kooks. The Brighton band returns to the Top 20 this week with Goli La, which reaches 34-

7 and is set to become the sixth single from the band's hugely successful Inside In/Inside out albums next Monday. Its biggest supporters were Kerrang! Digital, Kerrang! 105.2, Xfm Scotland, 96.9 Virgin FM, Radio One and James Morrison.



20 All Saints reformed band with lots of member ones, Chris Moyles premieres... not

THE PLAYLIST

To hear and view the **tan** week check out **www.m...**

TAK That, but All Saints, who are also back among us. With the quartet newly signed to Parlophone, their upcoming single Rock Steady rocks 87-20 this week, with massive airplay support from Iniva. F&A. Kiss 100 and Kiss 105/108, double-digit support from both R1 and R2.

CAPITAL

The List	ARTIST (TITLE)	Last	This	Airplay
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REPRISE)	16/09	25/02	4429*
2	SNOW PATROL CHASING CARS (FICION)	16/03	15/06	2568
3	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	16/03	15/01	2602
4	THE FEELING NEVER BE LONELY (RCA)	16/04	16/08	2726
5	RAZORLIGHT AMERICA (VERTIGO)	15/08	14/03	2129
6	PINK U & UR HAND (LAFACE)	15/06	13/02	2204
7	PINK WHO KNEW (LAFACE)	13/05	12/04	2224
8	THE KILLERS WHEN YOU WERE YOUNG (VERTIGO)	3/02	04/01	823
9	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE (REPRISE)	2/09	01/02	1382
10	THE FRATELLI CHELSEA DAGGER (FALLOUT)	07/05	01/06	2687

CHRYSALIS

The List	ARTIST (TITLE)	Last	This	Airplay
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REPRISE)	16/09	25/02	4429*
2	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS (GETTY)	11/03	07/02	1285
3	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT (DATA)	04/06	01/02	2842
4	PINK WHO KNEW (LAFACE)	13/05	12/04	2224
5	JUSTIN TIMBERLAKE SEXYBACK (JIVE)	7/03	04/08	1097
6	DAVID GUETTA WITH THE EGG LOVE DON'T LET ME GO (CASH)	15/06	02/03	1347
7	PUSSYCAT DOLLS I DON'T NEED A MAN (A&M)	12/08	04/02	3686
8	PINK U & UR HAND (LAFACE)	15/06	13/02	2204
9	JAMIELLA SOMETHING ABOUT YOU (PARLOPHONE)	15/05	12/08	2050
10	BOB SINCLAIR & CUTE-BE ROCK THIS PARTY (DEFECTIVE)	16/03	15/01	2602

* Sales: Music Choice. Download from data gathered from 02/20 to 02/26. © 2006 and 2010 by Sat. 24 Oct 2006

Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	GENRE
26	31	26	1	THE ORDINARY BOYS LONELY AT THE TOP	BRANDS & POWELL	Latin	468	11	22	42			
27	31	34	28	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	GUSTO	Dance	864	49	21	03	9		
28	36	14	9	JUSTIN TIMBERLAKE SEXYBACK	JIVE	R&B	691	19	20	62	9		
29	36	3	0	JOHN LEGEND SAVE ROOM	SONY BMG	R&B	96	41	20	46	19		
30	58	1	0	GIRLS ALoud SOMETHING KINDA OOOOH	POLO/DOR	R&B	338	90	20	35	77		
31	22	17	0	JAMES MORRISON YOU GIVE ME SOMETHING	POLO/DOR	R&B	978	34	18	30	37		
32	26	2	0	SETH LAKEMEN THE WHITE HARE	REINLESS	Rock	196	57	17	92	22		
33	24	6	0	PUSSYCAT DOLLS I DON'T NEED A MAN	ALMA	Rock	1013	18	17	89	31		
34	13	7	36	LIONEL RICHIE I CALL IT LOVE	DEF JAM	R&B	475	32	17	85	63		
35	58	2	0	PET SHOP BOYS NUMB	PARLOPHONE	Rock	68	17	17	31	33		
36	18	4	4	BOB SINCLAIR & CUTE B B ROCK THIS PARTY...	SOBELOTT	R&B	343	22	17	41	32		
37	25	7	40	CHRIS LAKE CHANGES	ISLAND	Dance	267	25	16	85	31		
38	103	1	0	JAMIROQUAI RUNAWAY	COLUMBIA	R&B	701	130	16	77	159		
39	0	1	0	TAKE THAT PATIENCE	POLO/DOR	R&B	193	0	16	02	0		
40	35	16	13	SHAKIRA FEAT. WYCLEF JEAN HIPPS DON'T LIE	EPIC	R&B	839	26	16	34	30		
41	21	2	0	KEANE IRREPLACEABLE	RCA	Rock	397	19	15	37	30		
42	79	1	0	GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE	REINLESS/SONY BMG	R&B	172	16	15	39	82		
43	31	5	5	P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	ARISTON/SONY BMG	R&B	120	1	15	33	23		
44	5	1	0	KEANE NOTHING IN MY WAY	ISLAND	Rock	462	25	15	21	30		
45	30	4	6	LIT' CHRIS CHECKIN' IT OUT	RCA	R&B	256	4	14	84	31		
46	107	1	0	MADONNA JUMP	WARNER BROS	R&B	593	78	14	35	133		
47	71	1	0	BODYROCK YEAH YEAH	EYE INTERACTIVE/VEVO	R&B	215	3	13	53	53		
48	54	1	0	ROBBIE WILLIAMS LOVELIGHT	EMERALD	R&B	473	37	13	34	32		
49	42	21	63	THE ZUTONS VALERIE	DELUSIONIC	Rock	872	34	13	18	36		
50	48	2	0	DAVID HASSELHOF JUMP IN MY CAR	SPINARTIST	R&B	98	3	13	16	20		

PRE-RELEASE

THE ARTIST	TITLE	LAST WEEK
1	THE MAGIC NUMBERS TAKE A CHANCE	NEARLY
2	AMY WINEHOUSE REHAB	3315
3	THE NOOKS OOH LA	3264
4	SIMON WEBBE COMING AROUND AGAIN	2959
5	FEDDE LE GRAND PUT YOUR HANDS UP 4 DETROIT	2869
6	ALL SAINTS ROCK YOUR BODY	2742
7	JOHN LEGEND SAVE ROOM	2046
8	GIRLS ALoud SOMETHING KINDA OOOOH	2035
9	JAMES MORRISON YOU GIVE ME SOMETHING	1831
10	PET SHOP BOYS NUMB	1751
11	JAMIROQUAI RUNAWAY	1677
12	TAKE THAT PATIENCE	1602
13	BEYONCÉ IRREPLACEABLE	1557
14	GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE	1539
15	KEANE NOTHING IN MY WAY	1521
16	MADONNA JUMP	1436
17	BODYROCK YEAH YEAH	1364
18	ROBBIE WILLIAMS LOVELIGHT	1334
19	CASS FOX TOUCH ME	1312
20	CASSIE LONG WAY TO GO	1260

ON THE RADIO THIS WEEK

RADIO 1
 In White - Justin
 Live - Lorraine
 (David)
 In White - record
 of the week -
 Damon Rice 9
 Carole
482 Bowman
 record of the week -
 Flamingo - Midge
 Scott Mills record
 of the week - Lu
 Rober - Sally
 Zane Lowe record
 of the week - The
 Good, The Bad &
 The Queen
 Hornekin

RADIO 2
 John Holland -
 Chris D'Adda guest
 (Mon)
 Martin Freeman's
 The Great
 Unknown - Rumney
 Lewis (Tue)
 Mark Radcliffe -
 The Last Town
 Chong-gang (Thur)
 The Eric Jax
 Story (Fri)
 Bob Harris - Chris
 D'Adda
 Vale (Sat)
 Russell Davies -
 Manchester Pop
 (Sun)
 Record of the week -
 Moby/Were True
 Love - Goo
 Album of the week
 - Robbie Williams
 Rudebox

RADIO 3
 Jazz Legends -
 Larry Young (Fri)
 Andy Warshaw -
 Del McGarry in
 session (Sat)

6 MUSIC
 Phil Jupitus
 Babbyd guest
 (Mon); Ty Grant
 (Wed)
 Gideon Coe - The
 Essex Green guest
 (Wed)
 The Holloway guest
 (Wed); The
 Lemniscates guest
 (Wed)
 Tom Robinson -
 The Divines Comedy
 guest (Mon);
 Norman - The
 Racoonians guest
 (Thur)
 A Mile - Sui Anon &
 Otarbas (Fri)
 The Funk & Soul
 Show - Lisa Turay
 guest (Sat)
 The Freak Zone -
 Chris Brown guest
 (Sat)

1XTRA
 The Feis Field
 Story (Wed)

CAPITAL
 Featured artists -
 Baby Darcus, Louisa
 Stone, Nicola, Thea
 Street, Scherrie
 Subira, B&K, The
 Feeling, The
 Steps, And Home

XFM
 Richard Briers
 Record of the
 Week - The View
 Superior
 Lauren Laverne's
 Record of the
 Week - The Young
 Ravens The Decision

RADIO GROWERS

THE ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
1	JAMIROQUAI RUNAWAY	701	396
2	JAMES MORRISON WONDERFUL WORLD	902	338
3	MADONNA JUMP	511	259
4	MY CHEMICAL ROMANCE WELCOME TO THE BLACK	531	247
5	ALL SAINTS ROCKSTEADY	351	227
6	TAKE THAT PATIENCE	191	159
7	CHRISTINA AGUILERA NURT	180	180
8	GIRLS ALoud SOMETHING KINDA OOOOH	380	160
9	RAZORLIGHT AMERICA	166	151
10	THE NOOKS OOH LA	542	133

RADIO TWO

THE ARTIST	TITLE	LAST WEEK
1	AMY WINEHOUSE REHAB	1640
2	JAMES MORRISON WONDERFUL WORLD	9270
3	RAZORLIGHT AMERICA	10320
4	THE MAGIC NUMBERS TAKE A CHANCE	NEARLY
5	JOHN LEGEND SAVE ROOM	5910
6	NERINA PALLOTT SASHA	10910
7	CORINNE BAILEY RAE LIKE A STAR	6400
8	SIMON WEBBE COMING AROUND AGAIN	1920
9	THE NOOKS OOH LA	1820
10	PET SHOP BOYS NUMB	1810
11	ALL SAINTS ROCKSTEADY	1810
12	SETH LAKEMEN THE WHITE HARE	1810
13	LIONEL RICHIE I CALL IT LOVE	1810
14	BEN FOLDS LEARN TO LIVE WITH WHAT YOU ARE	1810
15	MADALEINE PEYRONI I'M ALL RIGHT	1810
16	BADLY DRAWN BOY NOTHING'S GOING TO CHANGE	1810
17	JACK SAVORETTI WITHOUT	1810
18	RAY LAMONTAGNE HOW COME	1810
19	LIV ALLEN LIN	1810
20	GEORGE MICHAEL FEAT. MUTYA THIS IS NOT REAL LOVE	1810

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en hottest tracks of the **musicweek.com/playlist**

the entire Galaxy network and low level but widespread plays from the GC&P network.

39. Take That Back in harness for the first time in a decade following the success of last year's Never Forget compilation. Take That will resume their singles career with

EMAP BIG CITY

WEEK	LAST WEEK	TITLE	ARTIST	GENRE
1	1	SESSOR SISTERS I DON'T FEEL LIKE DANZIN	YVES ROUSSE	R&B
2	2	THE NOOKS SHE MOVES IN HER OWN WAY	YVES ROUSSE	R&B
3	3	PINKIE U & I R R I A N D	LARAZE	R&B
4	4	THE FEELING NEVER BE LONELY	ISLAND	R&B
5	5	SNOW PATROL CHASING CARS	REKORDZ	R&B
6	6	THE FEELING FILL MY LITTLE WORLD	ISLAND	R&B
7	7	JAMES MORRISON WONDERFUL WORLD	POLO/DOR	R&B
8	8	RAZORLIGHT AMERICA	VEVO	R&B
9	9	PINK WHO VIEW	LARAZE	R&B
10	10	LENAIR IT'S NOT THAT EASY	RCA	R&B

Patience, which got its first airing last Tuesday on Chris Moyles' Radio One show. It got a further 84 plays from another 27 stations before the end of the day, and scored an impressive 193 plays by the end of the week, debuting at number 39 as a result.

42. George Michael It's a big week for returning superstars and

there are two for the price of one. Real Love, which teams George Michael and former SpiceGirls Melody. After entering last week's chart at 79, it now jumps to number 42, generated by 172 plays on stations on the Music Control panel.

XFM

THE ARTIST	TITLE	LAST WEEK	
1	23	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	REINLESS
2	5	THE VINES DON'T LISTEN TO THE RADIO	EMM
3	7	THE PRATELLS CHELSEA DAZZER	TRAFALGT
4	3	THE KILLERS WHEN YOU WERE YOUNG	VERBODEN
5	4	MUSIC STARLIGHT	WELLS & WARRIOR
6	1	THE VIEW SUPERSTAR TRADESMAN	WAG
7	7	RAZORLIGHT AMERICA	VEVO
8	7	JAMIE T IF YOU GOT THE MONEY	VEVO
9	13	SNOW PATROL CHASING CARS	FICION
10	20	MILKURIN WHAT YOU COULD DO FOR ME	MERCURY

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Singles

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

TOP 20 DOWNLOADS

Pos	Last	Artist / Title	Genre
1	3	RAZORLIGHT AMERICA	Rock
2	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
3	2	DAVID HASSELHOFF JUMP IN MY CAR	Surfrock
4	2	THE KILLERS WHEN YOU WERE YOUNG	Indie Pop
5	13	LILY ALLEN LON	Rock
6	5	SNOW PATROL CHASING CARS	Funk
7	8	BOB SINCLAIR & CUTEB & ROCK THIS PARTY (EVERYBODY DANCE NOW)	Disco
8	4	JUSTIN TIMBERLAKE SEXYBACK	R&B
9	6	LIL' CHRIS CHECKIN' IT OUT	Pop
10	9	PIDDY FEAT NICOLE SCHERZINGER COME TO ME	Pop
11	9	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	Pop
12	10	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Rock
13	7	THE FRATELLI CHEESA DAGGER	Rock
14	15	PUSSYCAT DOLLS I DON'T NEED A MAN	Rock
15	11	THE FEELING NEVER BE LONELY	Indie
16	21	PAOLO NUTINI, JENNY DON'T BE HASTY	Rock
17	17	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Pop
18	25	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Rock
19	12	JAMIELLA SOMETHING ABOUT YOU	Pop/Rock
20	16	CASCADA EVERYTIME WE TOUCH	Pop

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TOP 20 RINGTONES

Pos	Last	Artist / Title	Genre
1	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
2	2	JUSTIN TIMBERLAKE SEXYBACK	Urban/R&B
3	3	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Pop
4	13	PUSSYCAT DOLLS I DON'T NEED A MAN	Rock
5	18	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Pop
6	4	LIL' CHRIS CHECKIN' IT OUT	Pop
7	4	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	Pop
8	6	THE KILLERS WHEN YOU WERE YOUNG	Indie
9	19	LILY ALLEN LON	Rock
10	5	SNOW PATROL CHASING CARS	Pop
11	6	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Rock
12	9	CASSIE ME & U	Pop
13	7	CASCADA EVERYTIME WE TOUCH	Pop
14	8	PINK U + UR HAND	Pop
15	3	RAZORLIGHT AMERICA	Rock
16	10	DAVID GUETTA VS. THE EGGS LOVE DON'T LET ME GO	Pop
17	16	INFERNAL FROM PARIS TO BERLIN	Pop
18	18	FENDE LE GRANDE PUT YOUR HANDS UP 4 DETROIT	Pop
19	13	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	Pop
20	10	BOB SINCLAIR & CUTEB & ROCK THIS PARTY	Pop

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TOP 20 EUROPEAN DOWNLOADS

Pos	Last	Artist / Title	Genre
1	3	RAZORLIGHT AMERICA	Rock
2	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
3	2	DAVID HASSELHOFF JUMP IN MY CAR	Surfrock
4	2	THE KILLERS WHEN YOU WERE YOUNG	Indie
5	4	DAVID BISBAL QUEEN BE A DECEIT	Indie
6	5	JUSTIN TIMBERLAKE SEXYBACK	Pop/R&B
7	16	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Rock
8	7	SNOW PATROL CHASING CARS	Pop
9	6	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	Pop
10	10	JAMES MORRISON YOU GIVE ME SOMETHING	Rock
11	16	LILY ALLEN LON	Rock
12	7	BOB SINCLAIR & CUTEB & ROCK THIS PARTY	Pop
13	11	PINK U + UR HAND	Pop
14	25	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Rock
15	9	P. DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Pop
16	11	LIL' CHRIS CHECKIN' IT OUT	Pop
17	18	RIHANNA UNFATHOMED	Pop/R&B
18	17	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Pop
19	8	ROBBIE WILLIAMS KISS ME	Pop
20	14	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock

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21,1006
Top 75

The Official UK

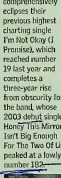
Pos	Last	Artist / Title	Genre
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Pos	Last	Artist / Title	Genre
1	1	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Rock
2	3	RAZORLIGHT AMERICA	Rock
3	2	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
4	5	BOB SINCLAIR & CUTEB & ROCK THIS PARTY (EVERYBODY DANCE NOW)	Pop
5	4	P. DIDDY FEAT. NICOLE SCHERZINGER COME TO ME	Pop
6	8	LIL' CHRIS CHECKIN' IT OUT	Pop
7	43	BEATFREAKZ SUPERFREAK	Pop
8	5	THE KILLERS WHEN YOU WERE YOUNG	Indie
9	8	JUSTIN TIMBERLAKE SEXYBACK	R&B
10	2	DAVID HASSELHOFF JUMP IN MY CAR	Surfrock
11	7	LILY ALLEN LON	Rock
12	11	NELLY FURTADO FEAT TIMBALAND PROMISCUOUS	Pop
13	13	SHAKIRA FEAT WYCLEF JEAN HIPS DON'T LIE	Pop
14	15	SNOW PATROL CHASING CARS	Pop
15	12	CASCADA EVERYTIME WE TOUCH	Pop
16	4	EVANESCENCE CALL ME WHEN YOU'RE SOBER	Rock
17	14	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE	Pop
18	12	PUSSYCAT DOLLS I DON'T NEED A MAN	Rock
19	18	THE FRATELLI CHEESA DAGGER	Rock
20	1	JAMES MORRISON WONDERFUL WORLD	Rock
21	4	PAOLO NUTINI, JENNY DON'T BE HASTY	Rock
22	17	JAMIELLA SOMETHING ABOUT YOU	Pop/Rock
23	19	PINK U + UR HAND	Pop
24	20	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	Pop
25	11	THE FEELING NEVER BE LONELY	Indie
26	22	LEMAR I'S NOT THAT EASY	Pop
27	51	HOT CHIP OVER AND OVER	Pop
28	10	DAVID GUETTA VS. THE EGGS LOVE DON'T LET ME GO...	Pop
29	10	CASSIE ME & U	Pop
30	25	FERGIE LONDON BRIDGE	Pop
31	10	BEDOUIN SOUNDCASH WHEN THE NIGHT FEELS MY SONG	Pop
32	7	CORINNE BAILEY RAE LIKE A STAR	Pop
33	10	MUSE STARTLIGHT	Rock
34	29	BEYONCE FEAT. JAY-Z DEJA VU	Pop
35	NEW	PLACEBO FEAT. ALISON MOSSHART MEDS	Rock
36	NEW	THE ORDINARY BOYS LONELY AT THE TOP	Rock
37	17	THE KOOKS SHE MOVES IN HER OWN WAY	Pop
38	NEW	BADLY DRAWN BOY NOTHING'S GONNA CHANGE YOUR MIND	Pop

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1. My Chemical Romance
It peaked at number 71 on the US Hot 100, but Welcome to the Black Parade by Now aren't's premier post-punk protagonists My Chemical Romance recede 23-1 here this week on sales of 33,883. The first single from their third album, The Black Parade, which is out next Monday, it comprehensively eclipses their previous highest charting single 'I Don't Okay' (I Don't Okay) which reached number 19 last year and completes a three-year rise from obscurity for the band, whose 2003 debut single 'Henry 31's Mirror' just Big Enough For The Two of Us peaked at a lowly number 102.



7. Beatfreakz
Their debut smash, Somebody's Watching Me, a cover of the Rowell single, reached number three in May, and Beatfreakz again raid the Motown back catalogue for follow-up Superfreak. Jumping 43-7 this week on sales of 10,454, it's a remake of Rick James' 1981 single, which reached number one in America, but failed to chart here. Beatfreakz are a dance trio from Hollywood, and brought their hits like 'How Low' after here that is their home(land), where Somebody's Watching Me reached number 10, and Superfreak number 37.



NEW
James Morrison's Wonderful World, a cover of Sam Cooke's 1962 classic, is out now. It's a cover of Sam Cooke's 1962 classic, 'Wonderful World, Beautiful People', which was a number one hit in 1962. Morrison's version is a cover of the original, and it's out now.

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16 TOP 3 UK SINGLES



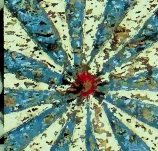
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