

MUSICWEEK



Plan for tie-up with Warner shelved

EMI puts merger on hold

Companies

by Ben Cardew

EMI is putting a brave face on the decision to temporarily shelve its Warner bid, despite fears that holding off any liaison attempt could prove harmful for the entire music industry.

The major announced last Thursday that it had decided not to pursue a combination with Warner Music Group, following the European Court Of First Instance's decision to annul the EC's approval of the Sony BMG merger. Warner then responded in kind, ruling out an offer for EMI "at this time".

EMI emphasised that this decision would hold "for the time being" and that the company's board would review this position in light of future developments.

"Our position from the beginning was we would not propose a deal to shareholders if we thought we would not get approval, recognising there's never any certainty," says EMI Group chairman Eric Nicol. "I would have to be confident enough without it ever being certain."

EMI's move was naturally welcomed by European indie organisation Impala which, having seen the EC's Sony BMG merger decision overturned, says it confirms its views that "further concentration in the music business is against the

interests of the business overall, music makers and music fans".

However, with some analysts predicting that a final decision on Sony BMG may not come for a year, there is concern that EMI's move could lead to a period of stagnation.

"Everyone is in limbo until we hear," says Numis Securities media analyst Paul Richards. "It is harmful for the music industry as a whole. The music industry is a dynamic place - you don't want to be sat on your hands for a year."

Anthony de Larrinaga, a media analyst at SG Securities, raises the question of staff morale at EMI and Warner, given that a merger may lead to staff cuts. "It possibly brings home to some people the uncertainty of their jobs," he says.

The decision has already had a negative impact on EMI's share price. Shares in the major fell by more than 17p to 244.25p after the company told the stock market of its decision, rallying slightly to 258p by the end of trading last Friday. Prior to the Court Of First Instance's decision, shares in EMI had traded at more than 300p.

Shares in Warner also suffered, falling \$171 to \$23.50 within two hours of the New York Stock Exchange opening last Thursday, although they recovered to \$24.24 by the end of trading. The company will announce quarterly results this Thursday.

ben@musicweek.com



Blogging the way to the Mercury

Two of this year's Nationwide Mercury Prize nominees are providing Music Week with exclusive weekly blogs which will follow the bands up to the awards event on September 5.

Beginning this week, Polydor-signed Guillemots (pictured, above), whose acclaimed debut

album *Through The Window Pane* was released last month, will join Hot Chip (pictured, below), whose EMI-issued second album *The Warning* has also been nominated, in delivering weekly blog updates at www.musicweekblog.com.

In Guillemots' first contribution, which can be read from today (Monday), frontman Fyfe Dangerfield talks of his bemusement at being in a news report on Channel 4

while attending the nominations event.

"We're musicians... you don't expect to get interviewed on national news!" he comments. "I feel a mixture of bewilderment, terror, and a nagging urge to lapse into a Chris Morris news reporter voice as I try to make out the questions through the tiny earpiece I've just been given... it's all quite daunting."

● Guillemots blog extract, p19

Digital effect boosts Universal

Download sales help major extend its market shares lead, as they are included in the figures for the first time **p7**

Charting their place in history

As the albums chart hits its 50th birthday, MW highlights the long-players that have made history on the rundown **p8**

Dance scene shouts loud

With the summer season kicking off in Ibiza and elsewhere, we look at the state of the scene and 2006's top tunes **p14**



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



05.08.06/£4.25

05.08.06

Digest

► 'For Top Of The Pops, there was no departure in a blaze of glory' - Editorial p18

MUSICWEEK

Incorporating *Entertainment Weekly*, *Rolling Stone*, *Spin*, *Q*, *NME*, *Music*, *Record Mirror* and *Tears Report*

CMP Information, United Business Media, 245 Blackfriars Road, London SE1 1AF, UK. Tel: (020) 7921 7921 Fax: (020) 7921 8327



For direct sales, dial (020) 7921 (plus the extension below). For e-mails, type in name as above, followed by @musicweek.com

Managing editor Paul Williams (0353)941610
Editor Martin Tobet (0345)760415
Production editor John Fawke (0333) 2000000

For CMP information manager Devine Procco (0323)2400000
For CMP production manager Nicky Hendra (0323)2400000

For CMP information 2006 VAT registration 2186 6233 56

Company number 370723
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system, without the express written consent of the publisher.

The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Printed and printed by Hadden Brothers, The Inlets Press, Queens Road, Southampton, Kent, TN24 8RH

ISSN - 0225 1548
Multiple copies of Periodicals Publishers Association

SUBSCRIPTION HOTLINE: 01585 438816
NEWSRADE HOTLINE: 020 7638 4666

Subscriptions: UK £29, Europe £29, Rest of World Annual £39, Rest of World Annual £39, Rest of World Annual £39

To read all the news as it happens each day, log on to musicweek.com

Your guide to the latest news from the music industry

Bottom line

Ruling to have 'no impact' on auction

● Bertelsmann is adamant that the recent EU Court of First Instance ruling against Sony BMG 'has no impact' on the German media group's auction of BMG Music Publishing. The spokesman would not confirm which companies remain in the second round of the auction process, but they are understood to be Universal Music, a combined EMI Group and Koblenz Kravis Roberts bid, equity group BC Partners - advised by former Sony executives Richard Rowe and Paul Russell - a GIGR-backed bid by Charles Koppelman and a BMG Music management buyout led by his chief Nicholas Firth.

● Sales of digital tracks, by artists including Rihanna (pictured below) and Nelly Furtado, now account for more than 10% of Universal Music Group's total revenues and in the first half of this year generated €222m (£151m), according to results issued last Thursday. UMG reports a total €2.2bn (£1.5bn) in revenues worldwide an increase of 5.3% on the first half of 2005.

● Sales at Woolworths have fallen by more than 7% in the first half of the year, as the trading environment remains challenging. The company revealed in a trading statement that like-for-like sales fell 7% for the 25 weeks to July 22, and total group sales were down 3.1%.

● The Government's New Deal For Musicians is relaunching today (Monday) with the existing regional support system replaced by a single Music Industry Provider (MIP) for each of England, Scotland and Wales. Private sector education firm Armstrong Learning has won the contract in England and will work with partners City College Manchester and The Institute of Music and Technology.

● Second quarter profits at Amazon have fallen by 58%, raising fears that the company's recent programme of investment in new technology could harm future profitability. The company posted a net income of \$22m (£1.9m) for the period, compared to \$52m (£28.2m) for the same period a year ago.

● Kazaa plans to go legitimate. p4
● Sony Corp's first quarter results reveal that the combined Sony BMG group saw its losses grow to \$83m (£43m) from \$18m (£9.6m) in the same period last year. The company cites a decline in the worldwide market and the delay of various key albums.
● Bard enters a new era with a new name. p5
● Big Brother is to release the first

Q&S brief of completion in time for the Christmas market. Stop The Clocks, an 18-track double album of songs chosen by the band, will be released on November 20.

● France's Constitutional Council has made several changes to the country's controversial new copyright bill before passing it into law. Principle among the changes is the removal from the bill of a new series of graduated fines for those who illegally share files.

● EMI is marking the 40th anniversary of the Beach Boys' landmark Pet Sounds by issuing a new version of the album on August 28 featuring previously-unseen DVD, footage and unheard tracks.

● The introduction of digital data strengthens Universal's market share lead. p7

● Borders is to restructure its in-store management teams and increase the number of customer-facing staff, as part of plans to reconfigure stores for optimum performance.

● MTV has announced details of Flux, its answer to MySpace, which enables users to experience virtual communities through computer, phone or television. Insider p24

● National Music Week has already signed up 1,700 schools. p5

● BBC Music Magazine will next week launch a dedicated US and Canada section for the North American market. The special section, which will be published every two months in US and Canadian copies of the magazine, will feature specific classic music coverage aimed at North America.

● Record stores in Soho, London, were affected last Thursday by a powercut lasting four hours. EDF Energy says four unrelated faults caused a problem with distribution.

● The 2006 BT Digital Music Awards is taking place at the newly-refurbished Camden Roundhouse on October 3. Nineteen categories are open to entries from artists and music companies, with the deadline for entries set at August 22, after which entry panels will pick the finalists.

● A possible SIM card could trigger more radio consolidation. p6

● JW Media Music, an independent supplier of music to broadcasters, TV production companies and advertising agencies, has produced a compilation CD called Water Music designed to raise money for international charity WaterAid.

Exposure

Delegation is Tokyo-bound

● Fifty-five British acts and around 30 other UK music industry representatives are heading to Tokyo today (Monday) to raise the profile of UK music in Japan. The third annual trade mission, which continues until Friday, coincides with the launch of a radio promotion to broadcast British music to Japanese music fans and the Fuji Rock and Summer Sonic festivals whose international line-ups are dominated by UK acts.

currently in development. Maxbox P2P software will give music fans the ability to preview and buy copyrighted EMI artists from within the existing P2P network.



Dirty Pretty Things: publishing deal

● Sony/ATV has signed publishing deals with two members of Dirty Pretty Things, drummer Gary Powell and guitarist Anthony Rosomondo.

● Relentless is looking to build after linking a new EMI deal. p4

● Entertainment trading community Swopex has launched a legal CD sharing service, promising to cut illegal downloading while sparing consumers download fees and CD buying. The service allows music consumers to register their music CDs and swap them with other music fans.

People

Universal DVD man steps up

● Ian Brenchley has been promoted from international DVD marketing manager to DVD and broadcast director at Universal Music Group International. Brenchley joined UMG in 2003, having previously been with EMI and Virgin Records.

● EMI Music global chairman and CEO Alan Lavy has been appointed chairman of the Film Business Academy's advisory board.

● CD and film distribution company Handeman has appointed former Hallmark executive John Beeder as US-based president and chief operation officer. Beeder has more than 23 years' experience at Hallmark Cards, most recently as senior vice president, general manager of greeting cards.

● Mute Records head of press Sarah Lowe is to leave the label to go freelance. She will head her own company PR, Fifth Avenue PR, with a roster including Moby, Richard Hawley, Nick Cave and The Bad Seeds, Erasure and My Alamo.

● Prism Leisure has announced two new sales appointments. The former Warner Vision and Music Choice executive joins as head of sales from the DVD and audio division, while Alan Rowe, who has worked for Denon Music Group, Pinnacle and 3mm, joins as national account manager for the audio division.

● The Official Charts Company has appointed Meriel Blackburn head of chart operations. Blackburn joins from the MCPS-PRS Alliance and replaces Paul Wnt, who leaves this week.

Sign here

Worst Case in Creative deal

● Worst Case Scenario Records has struck a deal with MP3 player manufacturers Creative to have music by its artists pre-loaded on to the Zen Vision M devices.

● Independent music aggregator The Orchard has increased its catalogue of digital tracks to 1m, after signing a deal with Desperation Records and Network Management.

● EMI has announced that it is to make a formal review of its media agencies. The major said that the review was not due to dissatisfaction with current service providers, but rather formed part of a wider media review to keep its strategy in line with the changing media landscape.

● Indie publisher Just Isn't Music has signed a publishing deal with singer/songwriter/producer Ben Westbeech, whose debut album is due out on Gilles Peterson's new label Brownswood Recordings in early 2007.

● EMI had made its entire catalogue of digital recordings available to legal peer-to-peer service Maxbox, which is



Rihanna: boost to sales for Universal

Groups manoeuvre to gain upper hand in proposed takeover of troubled music operation Sanctuary Tents of Mama's moves

Companies

by Robert Ashton & Martin Talbot
Channelly parent the Mama Group vowed that its takeover bid was still alive last Friday, after Sanctuary dramatically slapped down its takeover approach.

On Monday last week, Mama revealed that it had made an informal approach to take over the company on July 14. The revelation elicited no response from Sanctuary – until Friday afternoon.

In a statement issued at 4pm, Sanctuary said it had met with representatives from Mama the day before to hear what they had to say.

But the statement continued, "Following this meeting, the directors of Sanctuary have concluded that the approach from Mama is without merit and is not in the interests of Sanctuary shareholders. Sanctuary has therefore rejected the Mama approach and terminated discussions."

Mama responded to Sanctuary's Friday statement with its own announcement in the *Stock Exchange*, insisting that "the customary examination of its proposals by the board of Sanctuary and the dismissal of the approach by Mama Group are not in the best interests

of Sanctuary shareholders. Mama Group reserves the right to proceed with an offer without the recommendation of the Sanctuary board."

Mama's co-chief executive Adam Driscoll – whose father Jim served as a non-executive director of Sanctuary until recently – would only add, "Our plans are still to pursue this."

Sanctuary – which announced interim results including operating losses of nearly £19m on Wednesday – had voiced dismay at Mama's decision to leak details of its all-share offer earlier in the week.

Driscoll explains he was keen to "get the message out" about what it wanted to do – Mama's initial approach had been passed over by the Sanctuary board.

"We have some shareholders in common and there were indications from some shareholders this is an avenue that should be explored," Driscoll explains.

Mama is convinced of a "number of obvious synergies" between the two companies, especially in the artist management area, says Driscoll. A merged Sanctuary/Sanctuary would consist of three divisions – live music; artist services such as management, production and publishing; and merchandising and consumer sales.

End of the road for Town House

Sanctuary is shutting down Town House Studios after failing to find a buyer for the west London complex. Town House, which has helped craft hits for Coldplay, Robbie Williams and Oasis and was famously used by Elton John to record his tribute to the Princess of Wales in 1997, has been up for sale for many months and it is understood that Sanctuary has taken the decision to close down the three studios after exhausting all avenues for selling.

Sanctuary was unavailable for comment, but it is understood the music group, which issued its interim results last week showing losses of nearly £19m, could no longer sustain the operation. Around 20 staff,



led by head Julie Bateman and studio manager Nicki Affleck, are affected by the move. It is believed Sanctuary will now enter redundancy consultation with a view to shutting Town House around

the end of September. Sanctuary bought Town House from EMI in 2002 as part of its vision to operate its full-service 360-degree operation and the studio celebrated its 25th anniversary two years later.

Management, and Supervision Management, whose clients include Franz Ferdinand and Kaiser Chiefs. It is less than a third of the size of Sanctuary with a market capitalisation of £16m.

The decision to reject the Mama approach came as Sanctuary board directors Frank Pressland, Bob Ayling and Paul Wallace

continued with an investors road-show, at which they outlined the details behind their interests.

A source close to Sanctuary indicated last Friday, "If Mama want to mount a hostile bid, that will be up to them. But the fact that Sanctuary has come out with such a strong statement indicates that they were getting positive signs from key shareholders that they should proceed independently."

Mama's offer had failed to secure the support of analysts who spoke to *Music Week*. One says, "Basically Mama is saying to Sanctuary shareholders 'our management team is better than yours', but that isn't proven."

The lack of any substantial, linked cash offer also determined the bid's credibility within the City. Others question how Mama could actually mount such a bid, although Mama will not confirm such details, it is understood its share swap offer will see Sanctuary shareholders taking 70% of the enlarged group.

Mama would not rule out a listing cash offer. But Sanctuary's market capitalisation is currently £44m and with the £35.9m debt, apart from the quick sale of Sanctuary's recorded music division.

robert@musicweek.com

Music Zone plans to take on Virgin after expansion

Music Zone is planning an ambitious campaign of organic growth over the coming year, on the back of an update to its retail offer and changes to the company's infrastructure.

Since the company's dramatic acquisition of 41 former MNC stores in January, Music Zone has added a further five outlets to its portfolio, two from MNC and three organic openings. This takes the total number of Music Zone

stores to 102, just behind Virgin Retail, which has 126 stores in the UK and Ireland, and Music Zone managing director Steve Oliver has the competitor in his sights.

"We have another four to six organic store launches planned before Christmas," he says. "When the right opportunity comes up, and with the geographical framework that we have now got with the former MNC stores, we can look at

further potential openings pretty much anywhere in England, Scotland and Wales. Do I see Music Zone overtaking Virgin in terms of branch numbers? I guess the quick answer is 'Yes, next year'."

The company last posted an 82% rise in turnover to £135m for the year to June 30, 2010 on the back of its programme of new store openings. At the same time it unveiled comprehensive

changes to its consumer offer, including a new Value Chart, an increase in the number of titles offered and a new price structure that will see chart CDs retail for £9.85 and two-for-£10 offers on catalogue CDs and DVDs.

Oliver explains that the move is an attempt to re-affirm Music Zone's status as a value retailer near entertainment retailer. "You have to be aware of your market position, you have to have a

differentiation in the market place," he says. "This change is about engaging people to pick up two CDs, not one. It is playing to our strengths – mid price CDs have always been at the heart of Music Zone."

Oliver adds that the company's new centralised distribution centre in Denton near Manchester, which opened last month, has provided the infrastructure for its plans.

THE PLAYLIST

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



SCISSOR SISTERS
I Don't Feel Like Dancin' (Deluxe Edition)
An anthemic return from the NY group who promise to build substantially on the foundations of their debut. (Single, Sept 4)



THE HORRORS
Parasite (Loop)
Chris Carrabba returns to bring you the Horrors' new single to life with a simple clip that'll scare you useless. A hard set to skyrocket. (Single, August 7)



KELLYS FEAT. TOO SHORT
Bionic (Russian Doll)
Kellys' hip-hop vinyl delivery has you on first listen. Effortlessly cool and slick. (Single, September 4)



TINY DANCERS
Bionic (Russian Doll)
The first single from the Parkstone-signed act will be released on their own Russian Doll label. (seven-inch, out now)



OUTKAST
Outkast
Morris Brown (unmixed)
The capitolising musical evolution of Outkast continues. An intelligent, upbeat track up there with their best. (single, Sept 4)



DIRTY PERFECT
Meccano (unmixed)
Dirty Perfect have found their sound over the past 12 months and the new demo are some of their best yet. (Demo)



BABY DRAWN
Born In The UK (EMI)
First album from EMI and Baby Drawn Boy is sounding rather optimistic. A breezy single not short of strong songs. (album, Oct 10)



THE KILLERS
When You Were Young (The Killers)
The new one from Brandon and co. remains a favourite in the office ahead of its radio date. Will stand up alongside their best. (single, Sept 18)



SCOTT MATTHEWS
Elsewhere (San Remo)
Hearing acoustic song that leaves a lasting impression. Matthews continues to be courted by labels and publishers. (single, Sept 18)



SUPERFLY INC
More Than Too Fast (Outa)
Another big dance track for Outa that stands to make a lasting impression on the charts. (single, August 28)

**UNION OF KNIVES
CAST LIST:**
Marketing: Roland
Hill & Clure O'Brien,
Rentless, Press
Jenna Suckwood &
Judith Wheelerston,
ZPR, Regional
Press: Gordon

Duncan, A&R,
National Radio;
Eliot Hall, Pw&A/
Regional Radio;
Martin Finn & Jason
Eddy, Virgin
Records; Digital PR;
Simon Harris,
H&M

Management: Nic
Gordon, F&M-D



Relentless plans to keep up the pressure

Labels

by Stuart Clarke

Expect plenty of noise from the Relentless camp over the next 12 months. After inking a new three-year deal with EMI, the major's top brass is now looking to firmly cement the Relentless brand within the group's framework, while growing its publishing and live divisions and creating a self-sufficient, rounded music company.

Shabs Jobanputra, who founded the label independently with Paul Franklin in 1999, believes the success it has achieved with EMI so far, through acts such as Joss Stone and KT Tunstall, is important, but more important still is ensuring that the hits keep coming.

"The past three years were, by anyone's standards, a good start, but they were just that," he says. "We need to build on what we've done and take it forward. Creatively and commercially, the deal with EMI made a lot of sense."

With new albums currently scheduled from Stone and Tunstall for 2007 and campaigns already underway for recently-signed Mercury Prize-nominated artist Seth Lakeman, Jobanputra has the ammunition to make his wish a reality. Lakeman's Freedom Fields album, which was released independently in March, will be reissued by Relentless on August 21, having already sold 10,000 copies. Its lead single Lady Of The Sea (Hear Her Calling) will appear next Monday, spearheading the label's drive to push his UK audience. Meanwhile, Glaswegian trio Union Of Knives, who were signed to Relentless in early 2005, will be given a soft release on August 14 for their Steve Osborne-produced debut Violence & Birdsong.

Under the new deal with EMI, Jobanputra says

technically the relationship is "as is" and the Relentless team will continue to plug into EMI's

sales and distribution, A&R coordination, regional radio promotions and international, while retaining all creative and marketing decision-making.

However, the label will now report directly into chairman and CEO Tony Wadsworth, rather than into Virgin Records, as before.

"There are very few labels like Relentless left in the business, labels with the obvious advantages and the back-up that we have with EMI, while still maintaining a small, focused, creative way of doing things," says Jobanputra. "I think that is a distinct advantage for us."

Relentless also houses a publishing division, Outcaste Music Publishing, and growing live agency, The Village Agency, which together bring additional revenue streams to the overall business and buy Relentless the time to develop and build artists at its own pace. Jobanputra says these add to the overall offering.

"We are a music company that develops new artists, that ultimately become a brand," he says. "If we add value to the live business and the publishing brand, we should be able to share in that income and look at it as a music business, not just a recording business."

EMI's chairman and CEO Tony Wadsworth says Relentless brings a more independent approach to EMI, which is not covered by the other labels within the group. "They have a very different way of working that is very focused and a very focused team. And when you have that, if you get one artist blow up, it makes the whole thing worthwhile. You can afford to be more focused," he says. "They can look at something they believe in and take it to a logical extent."

"Our distinctively creative approach adds value to what EMI does," adds Jobanputra. "We're trying to build a brand within EMI that has all the merits of a Virgin or a Parlophone."

stuart@musicweek.com

THE RAPTURE SNAP SHOT

The Rapture's hotly-anticipated new studio album *Pieces Of The People We Love* will receive its first airing online via a website launched this week at www.piecesofthepeoplewewove.com. Fans of the band will be encouraged to upload their own photos into a preloaded image of The Rapture in return for previews of the album. Fans will also be able to zoom in on their and other peoples' details on the page and forward the link. Following this, MySpace will host the first full-length streams in the week prior to release on September 4. *Pieces Of The People We Love* is the follow-up to the band's 2003 breakthrough set

Echoes, which spawned the underplayed hit *House Of Jealous Lovers*, which was certified silver in the UK. With production by Paul Epworth, Owen Pearson and Danger Mouse, the new album is their most cohesive work yet and promises to deliver the band the commercial success that their breakthrough set failed to achieve. Its release will be preceded by the single *Gotta Get Myself Into It* on August 28 (at radio now), and continues what is shaping up as a bumper year for the Vertigo label, which will release a new album from The Killers in September and last week number one with Razorfish's second album.

CAST LIST: A&R: Richard O'Donovan, Mercury; National radio: Rich Pearce, Mercury; Regional press: Rachel Hendry, Mercury; TV: Holly Davies & Alex Lane, Mercury; Product manager: Shane Murray, Mercury; Regional press: Mike Gooby, Intected; Online PR: Bev Allen, Hypersearch; Agent: Mike Greek, HillierKeller.



IFPI delighted with Kazaa settlement

The IFPI is hailing its \$116m (£65m) settlement with Kazaa as a 'new high' in its ongoing fight against online piracy.

Under an agreement announced last week, Kazaa's owner Sharman Networks will pay the sum to the four majors who brought the action, while Kazaa has agreed to become a legitimate service and give 20% of future sales to the record companies.

In financial terms, the settlement represents a far greater victory than previous wins against other file-sharing sites such as Grokster.

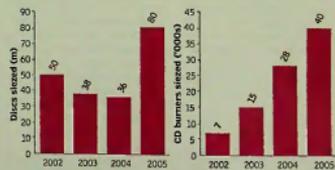
Some observers have suggested the action comes too late in terms of converting significant numbers of Kazaa users into legal online music customers, as the site had already lost much credibility while its traffic had diminished significantly.

Nevertheless, IFPI chairman and CEO John Kennedy describes the settlement as "a big day for the music industry".

"It's a great day for record companies, songwriters, producers and artists," he says. "Kazaa was the largest site of its kind around and claimed to have the most downloaded piece of software in the world."

"It shows that the battles

Winning the anti-piracy battle



SOURCE: IFPI

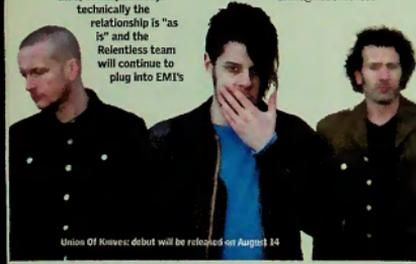
that looked unwinnable when I first took this job are now winnable, and it's especially encouraging to see these companies see the logic of moving into legal online offerings."

Despite the huge sums involved, however, some highlight that many file-sharers have long since moved on from Kazaa. "It's politically important because of the animosity that existed between the two sides, but it's two or three years too late," says Jupiter Research senior analyst Mark Mulligan.

"Kazaa's become almost a joke

because of the way it cynically tried to generate revenue by bundling Spyware which became hard to get rid of."

Nevertheless, Mulligan believes that if Kazaa can become a new type of legal site, rather than another version of iTunes, the potential exists to change buying habits. "I'd like to see DRM brought in so that it remains free to swap tracks for five days, after which users are then given the opportunity to buy them," he says. "This would recognise the fact the internet is primarily a medium of discovery."



Union Of Knives' debut will be reissued on August 14

Speculation over SMG move highlights consolidation in commercial radio

Takeovers back on the agenda

Radio

by Jim Larkin

With speculation growing concerning a takeover of Virgin Radio owner SMG, experts are predicting that the consolidation that has marked the industry for the last two years is set to open a new chapter.

TalkSport owner Ulster Television is said to be preparing a £300m takeover of SMG which would see the consolidation that has marked the industry for the last two years is set to open a new chapter.

There's a large gap between CCap and Emap and the string of smaller players below them, and it makes sense for consolidation to take place if they're going to compete in the advertising market, with the big two picking up groups where the regulations allow them," says Richard Menzies-Gow, media analyst at Dresdner Kleinwort Wasserstein.

Menzies-Gow believes that within two to three years SMG will either have a different ownership structure or be split up. Its problem, he says, is that it is spread thin across radio, television and advertising. "It's a bit player in all

Tuning in to change



its markets," he says. "Virgin's a big name, but really it's all they've got on radio. They've tried cross-media selling, but it hasn't really worked."

However, the biggest obstacle to Ulster taking over SMG is funding. Ulster bought the Wireless Group for £38.2m last year and at the end of the 2005 financial year reported bank debts of £120m. As one radio executive puts it: "The SMG deal is a real possibility, but it's not a straightforward transaction because Ulster don't have the money."

SMG is refusing to comment publicly on the matter, but a spokesman notes that one of the factors making the takeover unlikely is that Ulster is more heavily geared than SMG, which has debts going back to Virgin Radio from Chris Evans three years ago.

The spokeswoman also cites a lack of synergies between the two groups, which would give little opportunity to reduce costs in back-office roles. Nevertheless, combining the two groups would create the first commercial company to own two national stations, and there are other ways for Ulster to force the deal. A new rights issue is a possibility, but there is a strong risk this would dilute the value of the new company. More likely, says Menzies-Gow, is a straightforward merger, but he points out that this would involve bringing together two Celtic companies which have shared little affection in the past.

Another possibility for SMG is a takeover by a US company. Ulster attempted a £100m bid for Virgin

Radio last year which was rejected, meaning any new offer would have to top this.

Meanwhile, Chrysalis has already announced its interests in the radio activities of the Guardian Media Group and one radio executive believes the two companies "have got to come together at some point".

Some, however, believe the uptake of digital technology will be more important in helping the commercial sector catch the BBC than consolidation. GCap managing director of national sales Duncan George says, "There may be some more consolidation, but I don't think it's vital for the sector. There are other challenges to face up to."

And what remains to be seen is how much consolidation the regulatory authorities will allow. "There will have to be another wave of consolidation, but the issue is, where are the rules?" says Menzies-Gow.

Consolidation, therefore, will be complicated by financing as well as the regulatory authorities, making it a laborious process, but it is widely recognised that it needs to happen in the long-term interests of the commercial sector. Ulster, along with SMG, GMC, Chrysalis and the Local Radio Company, are unlikely to be the focus of the headlines for long. jim@musicweek.com

Radio digest

Rajar figures due this week

● **Rajar** will release second-quarter listening figures this Thursday. The new figures are eagerly anticipated, especially in the volatile London commercial market where Magic climbed to number one in the last quarter and Capital Radio slipped to its worst placing since measurement began. The figures will also be the first to include a measurement of Xfm Manchester, which launched in March.

● Second quarter revenues at **GCap Media** dropped 6% year-on-year for the quarter ending June 30, according to a trading statement released last week. Capital Radio revenues declined 3% year-on-year, which the company puts down to the short-term effects of cutting advertising inventory.

● **GCap Radio** has recorded its best UK listenership figures to date in results released last week. The figures were measured by Ipsos Mori and are supported by Rajar and reveal the digital station has a weekly reach of 224,957 and a monthly reach of 421,102. This represents an increase on last year of 12% and 16% respectively.

● The **MUSIC Industries Association** has teamed up with **Classic FM** to launch the Get Alive! campaign, designed to encourage more people to play musical instruments. Classic FM presenter Mylene Klass will be the face of the campaign, which is designed to promote the educational, social and health benefits in playing music.

● **Anthony Ballard** is to leave his current role as development manager at the **Radio Academy** to take up a position as presenter and producer at **BFS**. Before joining the Radio Academy, he was part of the management team of UKRD and began his career hosting a breakfast show in Bangkok. He begins his new job in August.

● **Radio Two** is to broadcast a two-part profile of the Rolling Stones as the band's A Bigger Band European tour reaches the UK on August 20. The first programme, *The Rolling Stones: 4 x 4*, will air from 9pm to 10pm on Saturday, August 12, and offer portraits of the band. The second part, *The Rolling Stones: Still Live*, will be broadcast the following Saturday and feature Paul Sexton in conversation with the band.

● **Empas**' West Midlands-based station **Kerrang! Radio** is launching a WAP service, giving listeners access to their favourite acts via their mobile phones. The *Legends Of Rock* service will offer exclusive pictures, mobile text and ringtones by users texting Mobile to 80909.

● **BBC 6 Music** has finalised its coverage of next week's Summer Sundae Weekend in Leicester, when it will be broadcasting live from the site. Steve Lamacq, Phil Jupitus, Nemonie, Clara McConnell and Gideon Cox will act as festival guides over the weekend.

Technology points the way for Rajar

VIEWPOINT

SALLY DE LA BEDOYERE



Radio audience measurement is an increasingly complex business. The flexibility of radio, ubiquity of listening and explosion of choice alongside multi-platform delivery in this digital age, continues to present major challenges for audience research.

Unlike television, the listener rather than the receiver must be measured. That means any working electronic meter must be carried by the listener all day, every day, for as long as they participate in the survey. Peak listening for radio is in the morning when people are getting up, taking a shower, eating breakfast, sorting out the family and so on before rushing

out of the door. Listening throughout the day might be at home, the office, car or any one of numerous locations and it may occur on a range of platforms: mobile phones, digital television, DAB set or PC. Alongside these developments continue the existing wide range of analogue signals. The task for Rajar, therefore, is how to measure listening on all these occasions; in all these locations; across all these platforms, in a robust and cost effective way.

In order to fulfil this challenge, Rajar recently announced details of its new survey and contracts for January 2007. They bring significant firsts to the industry. From 2007, the UK will be the first country to provide listening data for stations across four platforms: analogue, DAB, DTV and the internet. Data turnaround times will be reduced by up to two weeks; effective sample sizes will

be increased and Rajar has announced its joint venture with Barb (Broadcasters' Audience Research Board), which will see a two-year audiometer-based audience panel in the London area. Designed with two key purposes in mind, this panel will provide an essential period for research and development, which will enable us to tackle those areas currently making electronic measurement unviable as a trading currency in the UK. First of all, it

will give the industry time to assess audiometer-based data on a continuous basis and will give the technical committees time to tackle the critical factors of compliance and missing data. Currently, trials have illustrated encouraging results for adults carrying their PPM meter some of the time, but significant worries still exist regarding how few carry the device all day, for a whole week (70% did not). It will

also allow time to write specialist radio software for reporting the data and to explore the consistency and credibility of the results over time.

Secondly, the panel will enable us to explore the nature of radio listening from a different perspective. Rather than building sample sizes through continuous, changing weekly respondents, we will be able to explore the listening behaviour of individuals over a longer period of time. For those assessing the impacts of marketing, programming, brand changes, platform switching and individual listening patterns, this will be invaluable information.

Rajar will continue to run the core diary-based service (alongside the London audiometer panel) for the next two years, providing the radio industry with a much enhanced and continuous currency. Meanwhile, the experience we gather from running the London panel may provide that vital stepping stone to electronic measurement.

Sally de la Bedoyere is managing director of Rajar

RCA

+8.2% (+6.9%)

Shayne Ward's 395,000 sales boosts Craig Logan's new team.

WARNER BROS

+8.1% (+5.6%)

Chill Peppers and Gnarl's Barkley bring WB out of the pack.

COLUMBIA

+7.4% (+4.3%)

The Zetans and Springsteen keep Mike Smith's company on the up.

POLYDOR

-7.3% (-7.5%)

Snow Patrol keep selling, but company slips slightly.

UMTV

+6.6% (+5.1%)

Shares in Nasty and Floorfills series give TV team a lift.

Universal extends market leadership, as shares incorporate digital sales for first time
Download effect impacts on sales

Market shares

by Paul Williams

The digital age finally reached the world of record company market shares in quarter two, with download sales incorporated into the calculations for the first time.

But such sweeping changes merely further strengthened the status quo, as runaway leader Universal cashed in on its superior digital strength - now reflected in the market share figures - to claim its biggest share of the singles sector in a year.

The major captured 34.9% of the singles market in the second quarter, a figure notably boosted by its performance on downloads where the 2.4m individual and bundled unit sales it achieved over the three months secured it a 38.4% share of the digital singles market. It left closest rival Sony BMG a distant 15.3 percentage points behind on the overall leader board, the biggest gap between the two on singles since the merged entity started being included in the market shares at the end of 2004.

It has taken a year since digital sales were first counted towards

Q2's Top 10 singles

1. GNARLS BARKLEY Crazy (Warner Bros)
2. INFERNAL From Paris To Berlin (Apolito/Europa)
3. SANDI THOM I Wish I Was A Punk Rocker... (BCA)
4. RIHANNA SOS (Def-Jam)
5. SHAYNE WARD No Promises (Syco)
6. NELLY FURTADO Manosque (Geffen)
7. MARY J BLIGE 2 One (Geffen)
8. KOOKS Nasty (Virgin)
9. BEATFREAKZ Somebody's Watching Me (Data)
10. LL COOL J FEAT. JENNIFER LOPEZ Control Myself (Def Jam)

SOURCE: OFFICIAL UK CHARTS COMPANY

Q2's Top 10 albums

1. RED HOT CHILLI PEPPERS Stadium Arcadium (Warner Bros)
2. VARIOUS NOW 63 (EMI Virgin/UMTV)
3. SHAYNE WARD Shayne Ward (Syco)
4. SNOW PATROL Eyes Open (Fiction)
5. KEANE Under The Iron Sea (Island)
6. KOOKS Inside In/Inside Out (Virgin)
7. GNARLS BARKLEY 51 Elsewhere (Warner Bros)
8. MASSIVE ATTACK Mezzanine - The Best of (Virgin)
9. JACK JOHNSON In Between Dreams (Brushfire/Filmout)
10. VARIOUS FLOORFILLS - Club Classics (A&T/UMTV)

SOURCE: OFFICIAL UK CHARTS COMPANY

the singles chart for them to now count towards market shares, because of the complications of matching sales to company ownership data. There is still work to do, with 1.3% of the singles market unaccounted for in the second quarter.

But whatever the methodology used, the end result sees Universal enjoying its biggest share of the singles market since quarter two 2005 and a greater slice of the albums business since the closing three months of 2004. On singles, its 34.9% share included control of half of the period's 10 biggest

sellers, led by Infernal's From Paris To Berlin, which racked up more than 250,000 sales to finish second for the quarter, and Rihanna's fourth-placed SOS.

Newly-issued second albums from two of the world's biggest UK-signed artists led its charge on albums, as both Snow Patrol's Eyes Open and Keane's Under The Iron Sea achieved more than 300,000 over-the-counter sales in the quarter to finish respectively in fourth and fifth place overall.

Both Universal and second-placed EMI's showings were boosted by more than 440,000



Gnarl's Barkley: digital boost for Warner

sales of Now! 63, the quarter's second top seller; in quarter one, the top-selling compilation had only ranked 33rd on the best-sellers list. The situation was looking slightly healthier for the sector in the following quarter with five compilations figuring among the quarter's 30 top album sellers. Given even all that, compilation sales were still 10.6% down year-on-year at the midway point of 2006 however, as artist album sales improved 2.2% on 2005's figures.

Sony BMG's albums share slipped to its lowest level since the

merger as it slotted into third place on the corporate table for a second successive quarter. Its 18.3% share included Shayne Ward's self-titled debut, which brought in nearly 395,000 sales and finished third for the quarter, but the major was unable to place any other titles in the period's overall Top 10.

For the second time in the past 12 months, Warner claimed both the quarter's top-selling single and album as Red Hot Chili Peppers' Stadium Arcadium headed the albums rankings with nearly 450,000 sales and Gnarl's Barkley's Crazy claimed the single title. Crazy spent nine weeks at number one during the quarter, the longest run since We Meets Love Is All Around Met We in the summer of 1994, while its quarter 715,000 sales were nearly four times what Notorious B.I.G./Diddy/Nelly's Nasty Girl achieved to become quarter one's top singles seller. Gnarl's Barkley's success gave Warner not only its highest share of the singles market of 37.7% since Nick Phillips took over the group at the start of 1999, but its best performance since *Music Week* started running market shares in this form in the early Nineties.

As the sun faded on the Arctic Monkeys' record-breaking first quarter success, Domino lost its status as top indie albums group to be overtaken by Ministry of Sound (2.6% of the overall market), Sanctuary (1.9%), Demon (1.2%), V2 (1.1%) and Beggars (1.1%). MoS claimed two of the period's five most popular compilations, through Classic Euphoria (20th top seller of the quarter) and Funky House Sessions (30th), while the same group also claimed top indie singles honours with a 2.4% share in the quarter. Beatfreakz' reworking of Somebody's Watching Me (ninth top seller of the quarter).

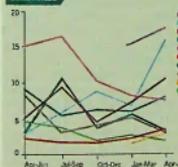
The Indies, meanwhile, look to have an even harder job of grabbing precious market share on singles since the adoption of digital shares. In quarter one, when the figures were based on physical sales only, independents collectively grabbed a 26.7% singles share, but this dropped to only 16.8% three months later when digital sales were factored in.

Gaining the most from this change is Universal, whose status as the industry's number one seems more assured now than ever.

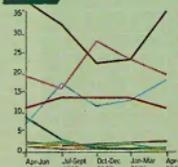
paulw@musicweek.com

Singles

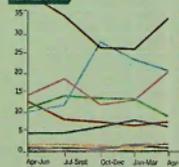
COMPANIES



GROUPS

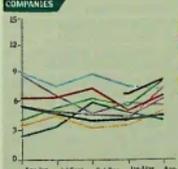


DISTRIBUTORS

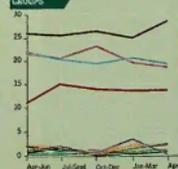


Albums

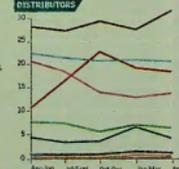
COMPANIES



GROUPS



DISTRIBUTORS



50 chart facts

● The very first album chart was published in *Record Mirror* ("Britain's biggest and brightest musical weekly") on July 29 1956. In a first headed "Best Selling Long-Players: First Five", Frank Sinatra was number one with *Songs For Swingin' Lovers*. The rest of the chart: Number two – Carousel (soundtrack), number three – Mel Tormé At The Crescendo, number four – Louis Armstrong At The Crescendo and number five – Oklahoma (soundtrack).

● The first number one album – *Songs For Swingin' Lovers* by Frank Sinatra – was recorded in 10 days with the Nelson Riddle Orchestra. It comprises 15 already popular tunes with a jazz twist, including *Pennies From Heaven*, *Makin' Whoopee* and *Old Devil Moon*. It also holds the record for longest span in the UK chart, having most recently appeared in *September 2001*, more than 45 years after its debut.

● Including the new Razorlight album, 784 albums have reached number one in chart history, an average of more than 15 a year. The soundtrack to the film *South Pacific* was number one for 70 weeks in a row, including the whole of 1959. The highest turnover for number one album came in 2004, when 29 new albums and three which previously topped in 2003 rose to the top, a grand total of 32 number ones.

● The shortest "album" to chart is *Deja Vu* by Japanese jazz funk act *The A.B.s*. Released in 1984 on the Streetwave label, it was really a 12-inch singles whose dealer price was too high for it to qualify for the singles chart. It reached number 80 on the published chart (which was then 100 places long) and consists of the instrumental *Deja Vu* (six minutes 19 seconds) and *Asian Moon* (six minutes four seconds) – a total playing time of 12 minutes 23 seconds. Also in 1984, the *Honeydrippers* – a one-off teaming of Led Zeppelin's Robert Plant and Jimmy Page, with Jeff Beck, Robbie Blunt, Jim Hickman and others – reached number 56 with *Volcanos Dope*, a selection of five 1950s songs with a total playing time of 18 minutes 56 seconds.

● The act with most number one albums is The Beatles, who scored 15 between 1963 and 2000. Paul McCartney outranks his fellow Beatles by registering a further seven number ones solo and with Wings, making his overall total 22.

● The album with most weeks on the chart is Fleetwood Mac's *Rumours*, which racked up 478 weeks between its release in 1977 and its most recent in 1999. The album's reappearance in 2000. *Rumer-up* Most *Loat's* *But Out Of Hell* (474 weeks) held the record for many years and, with the upcoming release of *But Out Of Hell III – The Monster Is Loose*, it may drum up enough interest to recapture the title.

● Soundtracks hold all of the top three places in the list of albums with most weeks at number one, with *South Pacific* (115 weeks) leading the way from *The Sound Of Music* (70) and *The King And I* (48). Among regular recording acts, Simon & Garfunkel's *Bridge Over Troubled Water* is top, with 83 weeks at number one, compiled from eight different runs.

● The Beatles spent 51 weeks in a row at number one in 1963/4, topping with their debut album *Please Please Me* for 30 weeks until it was dethroned by their second album *With The Beatles*, which itself compiled 21 consecutive weeks on top, eventually surrendering pole position to The Rolling Stones' self-titled debut album.

● The only acts to replace themselves at the top of the album chart are The Shadows, The Beatles, Bob Dylan and Mike Oldfield.



As the album chart marks its 50th birthday with a flurry of activity in their favourite number one album of all time culminating in a three-hour major MTV series to be broadcast in quarter four, *MW* looks at the all-

Charting 50

Anthony Eden was facing up to the darkest period of his reign as British Prime Minister in July 1956 when Egyptian president Gamal Abdel Nasser set about nationalising the Suez Canal, a move which triggered the Suez Crisis.

That same month provides historic interest to the music industry, too, although, other than the most eagle-eyed readers of weekly music paper *Record Mirror*, few would have noticed at the time.

Hidden within that publication's pages in the issue dated July 28, 1956 was a top five chart, which represented a massive leap in terms of recording record sales; it provided the first glance anywhere of the UK's biggest-selling titles in the newly emerging albums market.

Headed by Frank Sinatra with arguably his landmark album for Capitol Records, *Songs For Swingin' Lovers*, the so-described "best selling long-players" chart made such little impact that, years later when the likes of Guinness were starting to chronicle UK music charts, the existence of these early years of the albums chart in *Record Mirror* was completely overlooked. In fact, until very recently, it had always been assumed that the album chart had started in *Melody Maker* in November 1968; only subsequent research traced the UK albums chart's origins back to more than two years earlier.

In these times, when album sales – even with the onslaught of digital downloads – stand firm as the financial backbone of the record industry, it is easy to overlook how insignificant the albums



From the Fifties to the present: the first albums chart-topper, Frank Sinatra, and the latest, Lily Allen

business was in the mid-Fifties. When Sinatra topped that first chart in the summer of 1956, holding off the film soundtrack to *Carousel* at number two, the long-player was metaphorically still in short trousers. Just eight years earlier Columbia Records had unveiled at a New York press conference its revolutionary new "microgroove" album, measuring 12 inches and spinning at 33 $\frac{1}{3}$ RPM, allowing classical and other works to be contained on one disc for the first time rather than clumsily appearing, as happened at the time, across a series of 78 RPM discs. These 78s would then be housed in a booklet, or "album", giving birth to the all-encompassing term for long-playing releases.

Columbia's development under Dr Peter Goldmark and his team came nearly two decades after RCA Victor had made available the first 12-inch, 33 $\frac{1}{3}$ discs, but these proved commercially unpopular, not least because they were too expensive – especially in the backdrop of the Great Depression – and there was not a reliable equipment to play them on. RCA Victor's attention later turned to the development of the 45 RPM single, which debuted a year after Columbia's LP in 1949. As 78s swiftly disappeared from the scene, it was the 45 which took centre stage, driving the rapid growth of recorded music sales towards the end of the Fifties and into the so-called golden era of pop in the Sixties.

While the pulling power of Elvis Presley was enough to sell LPs in these early days of the albums market, the day's pop stars were generally served by the singles market, while the albums that sold in any reasonable quantities tended to be by adult artists such as Sinatra or musical film soundtracks. Rodgers and Hammerstein II's *South Pacific* alone spent 70 consecutive weeks at number one from November 1958 to March 1960 (quickly returning for another 45 weeks), illus-

1950s

With album sales running at around 10m a year and the record industry's attention sharply focused on singles, only 92 albums made the album chart in the 370 chart weeks which elapsed between the list's inception in 1956 and the end of the Fifties.

Soundtrack albums were easily the dominant force, and at least one of the 15 which appeared in the chart in this decade was present in every chart. These aside, the market was divided between MOR, comedy and rock'n'roll.

MOR was most visible, with artists such as Johnny Mathis, Pat Boone, Perry Como, Russ Conway and Tommy Steele all enjoying considerable success, while comedy albums provided a chart presence for Tom Lehrer, The Goons and Peter Sellers.



Bill Haley And His Comets opened rock'n'roll's chart account in 1956, but Elvis Presley spearheaded the genre's attack on the chart and charted nine albums before the end of the decade. The only artist to have more chart albums was the man who had the first number one, Frank Sinatra, who crossed his way into the charts with a dozen different titles.

including an OCC online poll, a Radio Two Music Club listeners' vote of the hour special, presented by Simon Mayo, broadcast on August 28 and a special album which have hit the peaks over five decades. By Paul Williams

50 years of hits



1960s

Almost a third of the decade had gone before The Beatles made their album chart debut in 1963 with *Please Please Me*. But the Fab Four went on to dominate album sales like no act before or since, spending 133 weeks at number one, and supplying eight of the decade's 10 biggest sellers, their supremacy being interrupted only by soundtrack albums. The Sound Of Music and *West Side Story*. Though these, performed well, the album chart became increasingly reflective of the singles chart, with pop and rock acts dominating.

Folk was in vogue too, with The Seekers, Simon & Garfunkel and, most of all, Bob Dylan enjoying major success. Dylan proved to be the decade's most prolific artist, charting no fewer than 21 albums in a little over five years following his 1964



breakthrough, The Free Wheeling Bob Dylan.

The Monkees became the first manufactured group to achieve success, and topped the chart with their first two albums, while the rapid evolution of rock music gave birth to the progressive and hard rock (heavy metal) genres, and first chart appearances for Jethro Tull and Led Zeppelin, both of whom would prosper in the Seventies.

1970s

The Seventies was a decade of major upheaval, with the focus constantly shifting. Hard rock, singer-songwriters, glam rock, disco and junk all took turns in the ascendancy. The album chart, naturally, reflected all of this.

Many of the most influential artists in rock history first found success in the Seventies, including Elton John, Rod Stewart, Queen and David Bowie.

But the three biggest-selling albums came from Sixties survivors, who honed their sound to perfection for a more sophisticated audience - Pink Floyd, Fleetwood Mac and Simon & Garfunkel.

Although they had attracted a large cult following in the Sixties, Pink Floyd widened their circle of admirers rapidly, scoring their first number one in 1970 with *Atom Heart Mother* and going mainstream and massive with their 1973 magnum opus, *Dark Side Of The Moon*. Incredibly, it never reached number one, but it remains perennially popular.



While Floyd's evolution was fairly organic, Fleetwood Mac made radical changes, abandoning blues and the UK to relocate to the US, where they adopted Steve Nicks and Lindsey Buckingham to their ranks and - after a trial run with 1976's Fleetwood Mac album, came up with *Rumours*, an autobiographical AOR set.

Most test and Mike Oldfield emerged out of obscurity with two of the biggest albums of all time in *Bat Out Of Hell* and *Tubular Bells*, while the soundtrack genre proved it had not completely faded away, with massive success for Saturday Night Fever and Grease.

50 chart facts

- 1 The first album to enter the chart at number one was Elvis Presley's soundtrack to the film *Love Me Tender* in 1956.
- 2 The first album to sell more copies in a week was The Arctic Monkeys' Whatever People Say I Am, That's What I'm Not, which opened its account with sales of 363,735 in the week-ending January 28 2006. The album sold its millionth copy last week.
- 3 The biggest one-week sale came in 1997, when Be Here Now by Oasis, a Thursday release, sold 663,389 copies in just three days to top the chart.
- 4 Eight acts have spent more than 1,000 weeks on the album chart. Queen top the list, with 1,332 weeks, followed by Elvis Presley (1,299) and The Beatles (1,293).
- 5 Elvis Presley has the longest span of number one albums in the UK, with nearly 46 years elapsing between his first number one album (Rock'n'Roll) in 1956 and his last, *Elvis Is 30 Number One Hits* in 2002.
- 6 Shortly after his death in 1977, Elvis Presley had 14 albums in the Top 30 (the chart's published length at that time) simultaneously - the most ever achieved by any artist. The albums were 40 Greatest Hits (number one), Moody Blue (number four), Welcome To My World (number seven), *Elvis On Demand* (number 12), G.I. Blues (number 14), Sun Collection (number 20), Golden Records Vol 1 (number 21), Live At Madison Square Garden (number 26), Golden Records Vol 2 (number 27), Hits Of The 70s (number 30), Blue Hawaii (number 37), From Elvis Presley Boulevard, Memphis, Tennessee (number 38), Golden Records Vol. 3 (number 49) and Pictures Of Elvis (number 52).



- 7 The youngest artist to have a number one album was Neil Reid, whose self-titled debut album topped the chart three months before his 13th birthday in 1972. Reid shot to fame on TV talent show Opportunity Knocks and had a number two hit with the single Mother Of Mine.
- 8 The youngest artist to have a chart album was Luca Zaccaroni, another Scottish graduate of Opportunity Knocks. Zaccaroni was 10 years and four months old when her album *Ma, He's Making Eyes At Me* reached number eight in 1974, shortly after the single of the same title reached number 10.
- 9 The chart album with the longest title is Fiona Apple's 2000 number 46 album *The Pawns* When The Pawn Hits The Conflict He Thinks Like A King, What He Knows Throws The Blows When He Goes To The Fight And He'll Win The Whole Thing For He Enters The Ring, There's No Body To Batter When You Mind Is Your Might, So When You Go Solo, You Hold Your Own Hand, And Remember That Depth Is The Greatest Of Heights, And If You Know Where You Stand, Then You Know Where To Land, And If You Fall It Won't Matter, Cuz You'll Know That You're Right. Understandably, the album has become more widely known as *When The Pawn*.
- 10 Many chart albums have been untitled, including the first four solo albums by former Genesis lead singer Peter Gabriel. Icelandic band Sigur Ros reached number 49 in 2002 with their album *0. Known by their fans, for obvious reasons as Parenthesis*, it includes eight untitled tracks.
- 11 The published album chart has varied in length from a Top Five to a Top 100. It was permanently reduced to a Top 75 in 1989, when multi-artist compilations were excluded. Inexplicably, it varied from a low of 47 entries to a high of 77 entries between January 1970 and January 1977.

trating not just the popularity of musicals at the time, but just how little competition there was for the number one position.

The arrival of the first Beatles album *Please Please Me* in March 1963 changed not only the dynamics of the chart - as pop acts started to dominate the top of the albums chart, as well as the singles hit parade - but it also lifted the size of the market to previously unseen levels. That first Beatles album broke through a half-a-million sales during a 30-week stay at number one, while the follow-up, *With The Beatles*, released that November, eventually became the first British album to break through 1m domestic sales. That represented an incredible feat at the time, but would hardly raise eyebrows today, when typically half a dozen or more albums every year hit seven-figure numbers in the UK.

The Fab Four and their main rivals The Rolling Stones played starring roles on both the singles and albums charts during the Sixties, but it was also a decade in which the two markets started to become individually defined, as certain acts began to overlook the singles countdown to concentrate their efforts on the more 'serious' albums market instead.

As the Sixties turned into the Seventies, artists such as Pink Floyd and Led Zeppelin took the examples of albums-orientated acts such as Bob Dylan and Jimi Hendrix several stages further by dispensing with singles altogether and make their repertoire exclusively available on LP in the process helping to turn what had become the secondary market for record sales into the biggest part of the recorded music business. It also meant that the singles chart was now only partially telling the story of who were the biggest acts of the day - a glance at the albums chart was also required to get the full picture.

The first BPI trade delivery figures - the first

50 chart facts

1 The artist with most hit albums is Elvis Presley, with 120.
2 The album with, arguably, the best record of success is the soundtrack to *Billie Jean King*. Featuring new songs from the film's star David Essex and older material from The Everly Brothers, Little Richard, Jerry Lee Lewis et al, the album debuted at number one, and stayed there for seven weeks, before a change of chart rules disqualified it. It is the only album to spend its entire life in the chart at number one.

3 The first rock album to reach number one was Elvis Presley's *Rock 'n' Roll* in 1956.

4 The only artist to have five albums sell more than 2m copies in the UK is Robbie Williams. *Twelve* has sold more than 2.55m, followed by *Swing When You're Winning* (2.19m), *Sing When You're Winning* (2.18m), *Life Thru A Lens* (2.07m) and *Escapology* (2.03m). Greatest Hits (2005) will reach the 2m mark this year, although the jury is still out on *Intensive Care* (1.54m).

5 The first instrumental album to reach number one was *Down Drury Lane To Memory Lane* by 101 Strings in 1960.

6 When the album chart was introduced in 1956, only 12.21m albums were sold compared to 54.41m singles, a ratio of more than four to one in favour of singles. Album sales first exceeded singles sales in 1968, and have remained ahead ever since. The last full year for which figures are available (2005) shows the ratio is now more than four to one in favour of albums.

7 The average chart album in 1956 was 34 minutes long. It is now 50% longer, at 51 minutes.

8 Only 45 different albums reached number one in the first 10 years of the album chart, compared to 232 in the past decade.

9 Michael Jackson's *Off The Wall* was the first album to yield four Top 10 hits. Thriller went one better, producing five, while another, *PKC (Pretty Young Thing)*, peaked at number 11.

10 The biggest-selling album not to make the Top Five is Meat Loaf's *Bat Out Of Hell*, which has never charted higher than number nine.

11 The first jazz album to reach number one was *The Best Of Billie Barber And Billie*, a 1962 compilation of recordings by British trad jazz players Kenny Ball, Chris Barber and Acker Bilk.

12 The biggest-selling compilations are Queen's *Greatest Hits* and Abba's *Gold - Greatest Hits*, both of which albums have logged more than 800 weeks in the chart.

13 The first hard rock/heavy metal album to reach number one was Led Zeppelin II in 1970.

14 The biggest-selling country album, and the biggest-selling album by an artist not from the UK or the US, is Shania Twain's *Come On Over*, which has attracted sales of more than 3m since 1997. No other album by Twain has sold 1m copies.

15 When the album chart was launched in 1956, vinyl was the only format available. In the most recent chart, vinyl accounted for only 0.2% of the market.

16 Paul Weller has had more number two albums than any other act, settling for runners-up slot on 10 separate occasions - four times with The Jam, twice with Style Council and four times solo. He has had four number one albums.

measure of the scale of the industry overall, reflecting deliveries of units to the retail trade - were released in 1972 and provided statistical evidence of how the album market was now dictating the pace as the popularity of the single took a swift dive from its mid-Sixties peak. Nearly 60m 12-inch albums were sold in that year, compared to 46.2m singles, while the effect of a new album format was also starting to be felt. Nearly 5m cassettes were sold in 1972, doubling in size the following year and then continuing to expand to such an extent that by 1985 tape sales had overtaken vinyl albums with an annual tally of 69.6m unit sales.

By 1975, total album unit sales had broken through the 100m barrier in the UK for the first time, helped by the popularity of the likes of a first Abba "best of" that year and a host of TV advertised greatest hits albums by the likes of The Beach Boys, Roy Orbison and Slim Whitman.

The Seventies also gave birth to the TV-advertised compilation album, as specialists such as Ronco and Arcade cleaned up with current or retrospective hit packages. The arrival of Now That's What I Call Music! - produced by a consortium of initially EMI and Virgin and then PolyGram (Universal), too - a decade later waded against the specialists' dominance of the market. Led by Now!, compilations became so popular that in 1989 they were banished from the main albums chart, as separate artist albums and compilations countdowns were established instead to allow artists to gain more of a profile on the main chart.

With the album chart having begun with only five positions and by 1981 having expanded to a Top 100, the newly-created artist albums chart took in 75 titles and the compilation chart comprised a Top 20.

The Eighties also saw a redefined relationship between singles and albums, a move characterised by Michael Jackson's Thriller, as albums were mined deeper than ever before for singles in the quest for ever-higher album sales.

Thriller provided yet another huge boost to the albums market, although vinyl sales had actually peaked four years before its release, hitting 86.0m in 1978 in a year dominated by the soundtracks of Saturday Night Fever and Grease. Afterwards, vinyl sales endured an initially gentle and then rapid decline as firstly a cassette market driven by in-car players, Sony Walkmans and "ghetto blasters" firmly took a grip and then the compact disc arrived.

The CD had been introduced by Philips and Sony in 1982, selling just 300,000 units in its first year in the UK in 1983. But, by 1986, led by the likes of Dire Straits' *Brothers In Arms*, sales had risen to 8.4m and hit 19.2m a year later as the long-awaited arrival of The Beatles' catalogue on the format led a CD-buying craze.

Just as the cassette had knocked the LP from its perch, in turn the CD delivered a killer blow to the tape. Within seven years by 1997, annual cassette sales had more than halved to 36.6m units and then plummeted to below 1m annually by 2003. Meanwhile, the CD established its status as the number one album format in 1992, a year which saw Simply Red's *Stars* achieve the rare distinction of becoming the biggest-selling album of the year for two consecutive years. Its huge popularity demonstrated just what kind of sales could be achieved on CD, far eclipsing most titles achieved previously in the vinyl or cassette eras. The Nineties saw the biggest-selling albums reaching higher sales tallies than ever before, a phenomenon significantly powered by the emergence of supermarkets in the music market, meaning there were more outlets than ever pushing albums to consumers. A glance at a list of

1980s

As rock music became more sophisticated and global, the Eighties saw more common ground between what charted here and in the rest of the west and the emergence of superstars such as Madonna and Michael Jackson. Jackson had been playing his trade since his childhood in the Sixties, and had delivered *The Off* The Wall album just as the Seventies came to an end, but he stepped up his game in the Eighties and crafted two albums stuffed with hit singles - *Thriller* and *Rainforest*, from just 13 days before *Victory* in 1985, cementing relatively obscure until she reached her mid-20s, but forged her own distinctive yet ever-changing brand of pop music to achieve phenomenal success.

Both artists owed much to MTV, the music video network



which opened in the US in 1981 and eventually spread its tentacles around the world.

MTV was also unmissable in Dire Straits' *Love For Somebody*, fifth album. Brothers In Arms, the biggest-selling album of the decade, released in 1985, it became the first album to sell 1m copies on CD.

1990s

Although the album market was already ticking over very nicely at the beginning of the decade, it was given a major shot in the arm by the arrival of Oasis, who spearheaded the Britpop movement in 1994.

Although none of their peers - Blur, Suede, Pulp, Flamingo and Ocean Colour Scene among them could match Oasis' success, they all made significant contributions to a rapidly expanding market.

Having laid the groundwork with their debut, *Definitely Maybe*, Oasis built up a huge fanbase ahead of their second album, *(What's The Story) Morning Glory*. It got off to a strong start, with first-week sales of nearly 500,000, and sold more than 50,000 copies in each of its first 14 weeks in the



shops. It was eventually certified 14 times platinum, signifying sales of more than 4.2m. Their third album, *Be Here Now*, made an even faster start, selling 1m copies in 11 days, including a record 663,389 copies in its first three days.

2000s

The album market is now bigger than ever and 20 times the size it was when the chart started. Already this century, more than 100 albums have topped the 2m sales mark and all 10 biggest sellers have sold more than 2.5m.

Despite the increasing globalisation of the market, local acts are once again dominant, with the emphasis on rock bands and singer-songwriters such as Sheryl Crow, Dixie and Coldplay.

UK acts fill eight places in the Top 10 and, although many established acts continue to command big sales, nine of the Top 10 albums of the 21st Century are by acts who had not recorded previously. The 10th (Darius Gray) did make a mark in the 20th Century, but did not make his



breakthrough until 2000. Coldplay have the records among the Top 10 of the decade to date, and have yet to have an album sell fewer than 2m copies. No other act has sold so many copies of each of its first three albums. Alan Jaffe

50 chart facts

1 The first soul/R&B number one album was The Four Tops' Greatest Hits in 1968, followed immediately by Diana Ross & The Supremes' Greatest Hits.

2 Although fusion supergroup Sky's Sky 2 reached number one a decade earlier and is classical in spirit if not in all its contents, The Essential Pavarotti is widely considered the first classical number one, topping the chart in 1990.

THE ESSENTIAL PAVAROTTI



3 The Beatles have spent longer at number one than any other act - 174 weeks. Second place is held by Abba, who were number one for 55 weeks.

4 The biggest-selling rap album to chart was The Marshall Mathers LP by Eminem. It is one of four number one albums for Eminem, a record for a rap artist.

5 The longest gestation between chart debut and chart peak: David Gray's breakthrough album White Ladder was originally released on his own IHT label, transferred to East West and finally attained pole position on its 66th straight chart appearance on the chart, something no other album can match. It had actually been on release even longer - two years and five months - though it didn't first chart for more than a year. The Very Best Of Sting & The Police didn't reach number one for more than four years, but was repackaged with extra tracks in the interim and spent much of the time out of the chart.

6 The first rap album to reach number one was Wu-Tang Forever by The Wu-Tang Clan in 1996.

7 The first artist to have a number one album without subsequently returning to the chart at all was Freddy Cannon. The 21-year-old topped the chart in 1960 with The Explosive Freddy Cannon but never returned, even though he scored five more hit singles in the two years following the album's release.

8 The first folk album to reach number one was The Freewheelin' Bob Dylan in 1965.

9 The album to chart for longest without reaching the top 10 was Simon & Garfunkel's Sounds of Silence, which spent 104 weeks on the list but never advanced beyond number 13.

10 The Rolling Stones have had more chart albums than any other group - 46. The biggest seller, and only one to top 1m sales, is the compilation Forty Licks.

11 The published album chart was extended to a Top 100 in 1981, but reverted to a Top 75 in 1989, when multi-artist compilations were given their own chart. Eight acts achieved the dubious distinction of spending a week at number 100, without ever charting before or since and are therefore the least successful acts in album chart history. They are Ronan Lawes, The Signifiers, The Europeans, Wendy O'Williams, Second Image, Alien Sex Fiend, The Shop Assistants and Bolshoi.

O'Williams was lead singer of The Plasmatics, who also charted.

12 The first number one reggae album was Bob Marley & The Wailers' Legend in 1984.

13 The most weeks on chart in a year is 217 by Dire Straits in 1986. Their career total of 1,143 weeks on chart is the fifth highest of any act.

14 The biggest-selling album released in the past decade not to make The Top 75 is Make Yourself by Los Angeles' alt-rockers Incubus. It has never charted higher than number 83, but has sold 183,922 copies since its 1999 release. That is more than any number-one, including Macy Gray's 2001 chart-topper The ID.

15 The biggest-selling album released in the past decade not to make The Top 75 is Make Yourself by Los Angeles' alt-rockers Incubus. It has never charted higher than number 83, but has sold 183,922 copies since its 1999 release. That is more than any number-one, including Macy Gray's 2001 chart-topper The ID.

16 The first number one reggae album was Bob Marley & The Wailers' Legend in 1984.

17 The most weeks on chart in a year is 217 by Dire Straits in 1986. Their career total of 1,143 weeks on chart is the fifth highest of any act.

18 The biggest-selling album released in the past decade not to make The Top 75 is Make Yourself by Los Angeles' alt-rockers Incubus. It has never charted higher than number 83, but has sold 183,922 copies since its 1999 release. That is more than any number-one, including Macy Gray's 2001 chart-topper The ID.

19 The biggest-selling album released in the past decade not to make The Top 75 is Make Yourself by Los Angeles' alt-rockers Incubus. It has never charted higher than number 83, but has sold 183,922 copies since its 1999 release. That is more than any number-one, including Macy Gray's 2001 chart-topper The ID.

20 The biggest-selling album released in the past decade not to make The Top 75 is Make Yourself by Los Angeles' alt-rockers Incubus. It has never charted higher than number 83, but has sold 183,922 copies since its 1999 release. That is more than any number-one, including Macy Gray's 2001 chart-topper The ID.

Sgt Pepper tops them all

As the contrasting commercial popularity of, say, the Velvet Underground (a total of 11 weeks in the UK albums chart, highest career peak 47) and Westlife (13 number one singles, seven multi-platinum albums) testifies, the public and critics' musical tastes rarely coincide. But in the case of The Beatles' Sgt Pepper's Lonely Hearts Club Band, opinion overlaps perfectly. The album voted more often than any other as the greatest ever made over the past four decades is also widely acknowledged as perhaps the very biggest seller.

Precisely how many copies Sgt Pepper has sold in the UK since its release on June 1, 1967, has long been the cause of debate among Fab Four fans, chart enthusiasts and industry observers, not least because of the age of the album, which means a good proportion of its sales were achieved at a time when any precise method of accurately recording actual over-the-counter sales was still around a decade and a half away. For a time, in fact, it was thought that Sgt Pepper had been regarded as the UK's all-time number one by Dire Straits' Brothers In Arms, which topped a specially-compiled chart of the biggest-selling albums of the previous 20 years in September 1987 to mark Radio One's first 20 years on air. The crown, however, returned to Pepper in 1992 when EMI - on the 25th anniversary of the album's release - issued a statement to say new research it had undertaken revealed the Beatles album had sold more than 4m copies in the UK since its release, putting it back ahead of Brothers In Arms.

The most accurate sales figures yet for Sgt Pepper will be unveiled in a newly-compiled countdown put together by Music Week chart consultant Alan Jones for the Official Charts Company. This listing of the UK's top-selling albums in history which will be the subject of a VH1 series in the fourth quarter.

The Beatles' eighth studio album in little more than four years, Sgt Pepper drew a line in



the sand on its release in 1967, separating all that came before and after it. Suddenly, artists were defined as "rock" or "pop", "album artists" or "singles acts". Taking The Beatles' Lonely Hearts Club Band on this album, which took an unprecedented 129 days to record, so-called serious artists now wanted to spend months, rather than weeks, perfecting their new recordings, which could now end up viewed as "art" rather than just a pop combo's latest tunes.

In Sgt Pepper, more than at any other time before and after, The Beatles wrote the rules for the music business and their fellow artists. Even away from the actual recording itself, the sleeve and artwork set many precedents. The famous Peter Blake cover has been parodied more than any other album sleeve. It was one of the first albums to come in a gatefold sleeve and then uniquely came with the lyrics to all the songs. Arguably, it also cut the first-ever sample, out-tape of a fairground organ from the EMI archives for use in Being For The Benefit Of Mr Kite!

The album entered the UK chart at the beginning of June 1967 at number eight, a week later replacing the soundtrack of The Sound Of Music to spend the first of 23 consecutive weeks at

the top. Three further runs at number one - the most recent in February 1968 - gave it a total of 27 weeks at the top, the second highest, behind debut Please Please Me, for a Beatles album. In the US, where it became the first Beatles album to be released with exactly the same tracklisting as its UK equivalent, it enjoyed a career-best 15 weeks at the top and was a chart-topper around the globe. Despite its phenomenal success, no singles were taken from the album anywhere in the world, although two early recordings during the album's sessions, Penny Lane and Strawberry Fields Forever, had been issued as a double A-sided single three months before the album's release. However, more than a decade later, the title track and With A Little Help From My Friends were issued as a single and became a minor hit, reaching number 63 in the UK in October 1978.

The album enjoyed a new lease of life when - perfectly mirroring the album's opening line "It was 20 years ago today..." - it was released for the first time on CD exactly on its 20th anniversary on June 1 1987. It made it to number three on the UK chart and returned to the Top 10 again in 1992 as the album reached its 25th birthday. Paul Williams

the biggest-selling albums of all time shows that it is Nineties albums such as Oasis' (What's The Story) Morning Glory and Shania Twain's Come On Over that dominate, while the big albums of previous decades are largely cast aside because their sales cannot compete with the tallies of albums from more recent times.

The trend of ever-bigger album sales continued apace beyond 2000, a year when annual CD units sales smashed through the 200m mark for the first time. This further upwards trend is illustrated by the success of James Blunt's Back To Bedlam, which sold more copies in 2005 than any other album has managed in the UK in a calendar year in history.

CD album sales have continued to rise every year in this current decade and the CD's status as the number one album format seems assured for some while yet, but the addition of another new format to the album chart this April signifies an eventual way forward. A year after download sales were allowed into the main singles countdown for the first time, the Official Charts Company incorporated digital albums into the artist albums chart for the first time. At present, digital albums only make up a fraction of the album market.

This is, of course, expected to grow exponentially over coming years. Indeed, the album chart may well be a very different place when it comes to celebrate its 75th anniversary in 25 years' time.

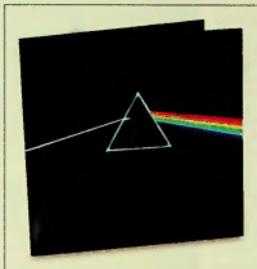
CMCS GROUP PLC.....

.....Proud to play our part

Michael Jackson
20 Dual Disc Singles Collection



Pink Floyd
Dark Side Of The Moon 12" Album



The Beatles
Sgt. Peppers 12" Album



Elvis
Number 1 Greatest Hits



CMCS Group Plc.....We are proud of our involvement with the Charts and the Music Industry as a whole, a relationship that now spans over four decades.

Our focus and dedication is to be the best and to service the best which is borne out by our extensive client base as well as having produced packaging for some of the greatest albums and artists of all time.

Innovation and flexibility mixed with a sense of tradition and industry knowledge keeps us at the forefront of Music Industry packaging.

We take satisfaction in the part we have played in the past and we are excited about delivering your expectations in the future.....

CMCSGROUPPLC



1 Kennet Road
Dartford Kent DA1 4BN

T:0208 308 5000
E:sales@cmcs.co.uk

F:0208 308 5005
W:www.cmcs.co.uk

If there is a season that revitalises dance, it is most definitely the summer. And this year, as dance music "officially" bounces back from the debilitating effects of commercial saturation, the rock music revival and the download phenomenon, dancefloors are already ablaze with a host of contenders from all genres: big-as-the-sky vocal house, euphoric trance records and the darker realms of the electro and tech-house scenes.

"There's always a lot of records during the summer and this year is no exception," says Subliminal Records stalwart Erick Morillo, who currently hosts residencies at Pacha in Ibiza and New York. "It seems that all the different DJs are playing the same records. All the music, or best records in each genre, be it house, progressive, minimal, techno or whatever, are being played on all the different floors by the world's leading DJs."

This year's list of summer hit-makers includes names both old and new. Love Generation luminary Bob Sinclar has cemented his reputation with the "eco-house" track *World Hold On* (the second single from his *Western Dream* album), and is set to trouble the charts again with *Rock This Party*, his latest "ragga-house" collaboration with DJ Cutse B.

The vocalist on *World Hold On*, UK club veteran Steve Edwards, also graces Axwell's *Watch The Sunrise*, one of the year's most conspicuous house anthems, popular with DJs across the board. The record confirms Axwell's status as an integral part of the Swedish house mafia - Steve Angello, Sebastian Ingrosso and Eric Prydz - a quartet responsible for breathing new life into the house scene.

"House music is as strong as ever, if not stronger than it has been in recent years," says Rob Tissera of UK club Kissdaffunk, which is hosting a regular party at new Ibiza locale Kanya Beach and is also about to release its first record under the Kissdaffunk Project name. "It's got so much depth it can create some really bold and bright sounds. Angello, Ingrosso and Axwell are all really pushing the boundaries at the moment and one track which is truly a floorfiller is David Guetta Vs The Egg's *Walking Away*, which has a futuristic sound, but with vocals. I'm not a big fan of the minimal craze as the parties often lack any really fun atmosphere, but people like Angello and Guetta manage to push forward music while keeping it fun."

Other big vocal records this summer include Timmy Vegas' *Duty Funk (We Can Do)*, which features dance diva Barbara Tucker, and the Shapeshifters' *Sensitivity* (featuring Chic's Nile Rodgers), destined to be the fourth hit from their *Sound Advice* album. The record follows their still popular track *Incredible*.

"I only wish there were more dance artists prepared to take a risk on a vocal," says the Shapeshifters' Simon Marlin. "The underground has offered more than most commercial releases this year and it's really exciting to see some of the new artists/producers coming through with interesting sounds and arrangements. For example, Buick Project's remix of Tiefschwarz's *Damage* has been a big record in our DJ sets this year. Gnarl Barkley's *Crazy* is the obvious contender for record of the year and our label, Nocturnal Grooves, has also just promo-ed Etherfox's *Something Different To Say*, which we are hoping will do great things."

"There have been only a few great vocal house releases this summer," concurs Jason Herd, one half of Herd & Fitz, who hit the charts with *Just Can't Get Enough* last year and who are doing well with new singles *Give It Up* and *You'll See Me* this year. The pair have also just released the new Subliminal Sunsets mix CD. "On the funny tip there's *Soul Avengers*, Axwell and Raul Run-

Paul Sullivan talks to dance music tastemakers, including DJs and producers, to highlight the dance hits of 2006, and discover how the dance floor

Dance adopts



All the best records in each genre, be it house, progressive, minimal, techno or whatever, are being played on all the different floors by the world's leading DJs

Erick Morillo, Subliminal Records/Pacha DJ

on and the tougher side there's Funkagenda and Mark Knight. I'm a big fan of the Sucker DJs; their track *Fireworks* was hammered by Jon Fitz and myself and they are constant in producing quality big room house. Everyone seems to have started producing electro..."

Indeed, if there's a musical buzzword this summer, it is electro. The noir-ish electronics, pseudo-punk attitude and stuttering rhythmic structures that characterise many of this year's big tracks can be traced back to New York's electro-clash explosion in the late Nineties. It has taken a while for those sounds and influences to seep into the mainstream, but they are doing so now in increasingly innovative and interesting ways.

David Guetta Vs The Egg's *Walking Away*, produced by Guetta's production partner Joachim Garraud as a bootleg, splices together the vocal from Guetta's *Love Don't Let Me Go* with the electro bassline of Tocadisco's remix of The Egg's *Walking Away*. The record's combination of driving beats and feelgood vocals has made it a runaway success and has inspired other producers to blend punchy, minimal, and sometimes punk-ish production with an accessible party atmosphere.

Redde Le Grand's infectious *Put Your Hands Up For Detroit*, DJ Delicious and T'ill West's *Same Man*, Justice vs Simian's sultry-house hit *We Are Your Friends* and Spiller's rolling *Jumbo* are a few examples of dancefloor smashes in this vein.

"This has definitely been the summer of electro techno monster tunes," says Dave Dresden of San Francisco prog/trance duo Gabriel and Dresden.

Man Sessomatto - Marvin Di Outwerk and Mr G - Elektro Grant Nilsson - Soulboard Timmy Vegas -

Duty Funk

ROBBIE RIVERA TOP FIVE CLUBS
Crosby, NYC
Turnmills, London
M&S, London
Amnesia, Ibiza

Space Miami

PAUL VAN DYK TOP FIVE CLUBS
Amnesia, Ibiza
Space, Miami
Zouk, Malaysia
Turnmills, London



"Without a doubt that has been the big sound and that scene has given us some amazingly great records. Paul Woolford's *Exotic Discourse* will be a tune to remember for many years and Justice vs Simian's *We Are Your Friends* makes us feel like rock stars on stage. Our double A-sided release, *Mass Repeat/Eleven*, has found favour with quite a few DJs in different genres too and the first single from our [self-titled] album, *Tracking Treasure Down* (featuring Molly Bancroft) is growing all the time."

Tracking Treasure Down is one of the bigger tunes this year for DJs such as New York's Robbie Rivera, whose own *Floater Away* (featuring Justine Suissa) has also been successful on that scene. Both records represent the ongoing use of trance/progressive motifs in this summer's big room club music, though Morillo's comment that DJs are mixing together all kinds of genres recently is echoed by many others.

"I think this year there have been less tunes, but more quality," says Rivera. "I think it is a great moment for dance music, with a lot of Eighties and Nineties influences and more vocals, which is what we need. Axwell is big for me and I also love *Tracking Treasure Down* by Gabriel and Dresden. Steve Angello's *Sexy Puck* is also awesome. I love the Bob Sinclar tune as well. I think I think electro house will still be dominant with old school vibes. I think there will be lots of remakes of early Nineties dance tunes."

2006 has been a positive year for labels too. Tim Binn, head of A&R for the group of labels

JAMES BARTON
TOP FIVE
SUMMER TUNES
 The Egg Vs David
 Guetta - Walking
 Away

Justice vs Slinan
 - We Are Your
 Friends
 Somewhere - Why
 Till West & DJ
 Delicious - Same
 Man
 Gnaris Bartley -

Slimy Fates
FILTERHEAD
TOP FIVE
SUMMER
ARTISTS
PHILIP
MAJO - 1983
 (Eric Prydz remix)
 Filterhead - Blue

Sly Happiness
Playin' D&B
 Electric Disco (D
 Ramirez remix)
TTLG feat. Anita
 Kelsey - Never Ever
 Chris Lake - Release

➤ Turn the page for forthcoming key dance releases

producers such as Erick Morillo, Shapeshifters and Paul Van Dyk, factions are coming together to create a unified sound

united stance



Good times again: (l-r) Rob Tissera, Erick Morillo with P Diddy, Rob Sinclair

that includes Nebula, Maelstrom, Skyline, Cayenne, IO and Mob, has overseen several summer hits that span a range of styles, from Sex Machine feat. Shena's Friday Night (funky house) and Paul Woolford's hard-edged mix of Yoshimoto's Do What You Do. Binns has also signed Walking Away remixer Tocadisco to IO for a new double A-side, Music Loud/Crazy Cursor.

"Funky house has continued to be big, so that'll hang around," predicts Binns, "but it has got more electronic in its sound and might draw in some trancier sounds and productions - artists such as Souleseekerz are already heading in this direction. Classic dance track reissues with new remixes will continue to do big business. There's a whole generation of new clubbers out there who don't know anthems from 15, 10, maybe even five years ago."

Current examples of that particular vogue is Haji & Emmanuel's remix of Degrees Of Motion's evergreen Do You Want It Right Now (released on Cayenne) and Positiva's re-release of The Source feat. Candi Staton's You Got The Love (with new remixes from Shapeshifters and Cicada), which joined Deep Dish's Dreams (feat. Stevie Nicks) and Shapeshifters' Incredible to give the label its third top 15 hit this year. There are more to come too - future chart-toppers for Positiva could include Chocolate Puma's Always & Forever, Axwell's Watch The Sunrise and Soul Avenue's feat. Javine's Don't Let The Morning Come.

"Dance music has always been a cyclical beast, and it does feel that the market has swung back

our way in recent months," comments Positiva director Jason Ellis. "The clubs have been vibrant and busy for a long time, but now the mainstream media seem more open to supporting the biggest and best club records again. It's helped that the predominant style in clubs and bars now is house music - in all its forms - which is certainly a more radio-friendly format than the trance sounds of a few years ago." He adds, "Many London clubs that were playing grime and garage and many northern clubs that were playing trance and 'Scouse/house' are now actually playing similar house tracks, so the potential market for a record in this area is much bigger than it was previously. Plus, the barriers between genres of all styles are coming down, and acts such as Hard-Fi and Kasabian are as popular with clubbers as they are with more traditional festival goers."

Ministry Of Sound has also been in on the action with records like Supafly's Moving To Fast, Pete Heller Vs D-Train's You're The One For Me and Chanel's recurrent club fave My Life which, says A&R director Ben Cook, is "speaking the dance/urban reintegration."

"There is a strong reintegration of the urban and dance scenes, which hasn't existed since before speed garage," he explains. "London pirate stations playing house now outnumber urban pirates five to one and funky house sets are now established in almost every urban club night. Also downloads have really come into their own for dance and, where generally the relationship between airplay and download sales is one to one, we see positive spikes for dance records which

tend to significantly outperform their airplay with respect to download sales."

These kinds of developments, wrought by the ongoing internet revolution, have begun to irrevocably alter the way in which the dance scene's summer anthems are created and popularised. As increasing numbers of consumers hear about and support music via websites and downloads, so the influence of traditional "tune-making" epicentres such Ibiza and Miami, it seems, are waning.

"I used to see that the summer was coming, just by the amount of 'Ibiza Tune' tagged records I received," says Ferry Corsten, whose new L.E.F. (Loud Electronic Ferocious) album is a perfect example of this summer's genre-blending antics, mixing up disco, trance, rave, house and techno in equal measure. "But I don't think there have been as many of those this year. I don't think it has to do with less tunes being produced or sent out to DJs, but to do more with the change of the landscape of the dance music industry with regard to downloads, which has caused a bit of a scattered effect in terms of promotion of records. There used to be a standard way of promoting a track. Nowadays, labels find themselves in a position where DJs and music buyers have so many choices to pick songs from the internet, regardless of some of them being good productions or not. Because of this, it is difficult for them to concentrate the emphasis of their releases and more importantly the lifespan of a record becomes a lot shorter."

"There is definitely a line being drawn in the sand regarding how significantly Ibiza plays in the role of breaking new music these days," agrees Dave Dresden. "We tend to think it keeps lessening at a rapid rate for good reason. The era of the superstar DJ is coming to rest on the scene too, where it put the local and 'resident' DJ on the backburner. The local and resident DJ is the hero to the superstar DJ because, without them, it would be hard for people to know who we are and learn about our tunes in a proper club setting."

Far from lamenting such transformations, many big-name DJs are embracing them. "The tracks often promoted as the 'big' summer tunes are usually really boring anyway," says German maestro Paul Van Dyk. "That type of record company-style Ibiza anthem is always the same stereotype, a slow house beat with a piano riff and some big female vocal on top that's very cheesy. The last one I thought was really original was Spiller's Groovejet. But, of course, the vibe in Ibiza aside from that is energetic and full on, and there are plenty of people who like to listen to the stuff I play, which is quality electronic music that's very hard and banging, tracks like Enjays's Real High and Gatsbye Ottaviani's Through Your Eyes, that have catchy elements without being cheesy."

"I think there's a real feelgood factor about club music at the moment," says Creamfields magnate James Barton, "and we are seeing this first hand with ticket sales for Creamfields and Cream Ibiza being ahead of this time last year."

"On a club level I'm loving the electro records that are coming through and I am also very excited about the continuing cross over of rock records into clubs. But on broader terms it would be really good to see more electronic artists hitting the top of the albums chart and joining the likes of Basement Jaxx, Chemical Brothers, Faithless, Groove Armada, Prodigy, Fatboy Slim and Mylo giving us promoters more headlines to book on our festivals."

Judging by this summer's activity, the dance scene would seem to be in good shape. Producers appear to be taking more risks, DJs are less genre-conscious than they have been in the past, and record sales seem to be on the up, as labels begin to take advantage of the vast promotional opportunities offered by the net.

The vibe in Ibiza is energetic and full on, and there are plenty of people who like to listen to the stuff I play, which is quality electronic music that's very hard and banging

Paul Van Dyk

House music is as strong as ever, if not stronger than it has been in recent years

Rob Tissera, Kissdanc

MW has got the inside story from some of the UK's key dance labels, including AATW, Apollo, D

Dance hot shots

All Around The World

Cascada - 'Everytime We Touch'

This top 10 US hit - which follows in the footsteps of DHT's 'Listen to your Heart' and DJ Sammy's 'Heaven' (and is produced by Yanou, the man behind Sammy's success) - has proved to be hugely popular with club-goers and pop fans alike, reaching number one on The Box and number two on The Hits within its first week. Cascada is English-born Natalie Horler and she is currently enjoying significant success throughout Europe. Release date: Out today



Palido - 'Living On Video'

There are a few cover versions of this Trans-X track floating around, but it is Palido who are getting all the chart action. This track spent four weeks at the top of the French chart and is just entering the Dutch top 10; initial reactions from the clubs strongly suggest that this is set to achieve similar success in the UK. Release date: August



September - 'Satellites'

Number one in Sweden where they also won a Grammy, September are having massive success throughout Scandinavia and Europe. This track is accompanied by a great video, which has already hit many of the video channels to great acclaim. Release date: August



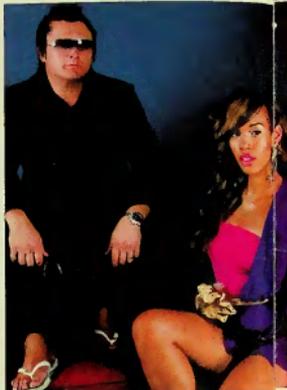
Starstylers feat. Michy - 'Don't Stop Movin'

This is not a version of the S Club 7 hit, but it does steal a riff from Sash's 'Ecuador' and puts a hugely catchy vocal to it. Top 10 in the Dutch charts and proving to be a hugely requested dancefloor tune already in the UK. Release date: August



Helena Paparizou - 'Mambo'

Number one in Greece for eight weeks and just about to go top five in Spain, this is one of the holiday tunes of this summer. AATW secured the track after a fight among many UK labels to sign this infectious, Latin-style dance track. It is now breaking across Europe and the buzz on the track at both industry and general public level is enormous. Release date: September



Big Bass Vs Michelle Narine - 'What You Do'

Like a fine wine this Playing With Knives-based vocal houseer has been laid down in clubland cellars for seven years and is only now ready to be drunk by the masses with Stonebridge's original. Always big with northern tipplers, Hoxton Whores' fruity full-bodied electro tinged bouquet makes it palatable for their southern counterparts. Release date: October



Morandi - 'Oh La La'

Ready to bite the necks of euro pop fans everywhere this ridiculously catchy slice of ethno dance from Transylvania is already massive in the continent's holiday resorts. Only garlic and a crucifix can stop this when it arrives in the UK this autumn. Release date: November



Apollo

Chris Lake feat. Laura V - 'Changes'

The year's biggest club instrumental gets a stunning vocal from newcomer Laura V to create this summer's biggest club crossover. Just watch this explode. Release date: September



Route 33 feat. Alex James - 'Looking Back'

This radio-friendly and melodic vocal house track, which is destined to soundtrack the summer, finally gets a release. Haji and Emmanuel deliver the funky house mix, Redanka rehabilitates vocal prog, while Mark Knight takes it to a deeper dirtier place to complete the package. Release date: September



Inferral - 'Self Control'

How can you top this decade's biggest and best example of Euro? By covering Lars Branigan's camp Eighties classic, that's how! Release date: October



Data Records

Supafly - 'Moving Too Fast'

This instant radio record has already been embraced by GCAP further upfront than any Data record since Eric Prydz's 'Call On Me'. Moving Too Fast features a Phil Collins synth line and follows the act's acclaimed Let's Get Down single, which came out on Eye Industries last year. Look out for a third hit single and the R&B-tinged album. Release date: August 28.



Hed Kandi

Various - 'The Mix Summer 2006 - The Perfect Night With Hed Kandi'

The new triple mix album from Hed Kandi HQ delivers the soundtrack to a perfect night's clubbing. The hottest tracks from Kandi's dancefloor feature here in three flavours, Peak Time Heavily, Late Night Filthy Electro and End Of The Night Classics. Release date: August 7





Data, Hed Kandi, MoS, Positiva and Purple City, for an upfront guide to this season's hits

s of the season



Pump up the volume: (clockwise from far right) Mani Hoffman, who provides vocals on Lucy for Purple City-signed Jocelyn Brown; Positiva's Soul Avengers feat. Javine; Ministry's Hoesxy; and All Around The World's Helena Paparizou



Positiva

Mouse T Vs Dandy Warhols - Horny As A Dandy

Originally mashed together by French producers Loo & Placido, this ingenious track splices together two classic records with a result that is polarising music fans across the country. Former Radio One 'record of the week' & 'weekend anthem', Horny As A Dandy is getting bigger by the day and has since been added to the Radio One B-list, The Box and The Hits as well as finding a home on many other TV channels, including MTV Dance. Release date: August 7



Chocolate Puma - Always & Forever

The first house track to be playlisted by iXtra and subsequently added to Kiss and Radio One daytime playlists, Always & Forever has been building a head of steam on the underground for some time now, picking up new fans by the week, and showing all the signs of being one of this summer's finest dancefloor anthems. Mixes include contributions from Till West & DJ Delicious, Grant Nelson, and Bob Sinclar. Release date: August 14



Axwell feat. Steve Edwards - Watch The Sunrise

Featuring the fantastic vocals of Steve Edwards (from Bob Sinclar's World Hold On) and the follow up to top 15 hit Feel The Vibe, Watch The Sunrise is set to take on Ibiza with its sunshine flavours and become this year's cross-over anthem for the summer. The mixes come from Axwell himself, Bob Sinclar and Chris Lake. Release date: September 4



Soul Avengers feat Javine - Don't Let The Morning Come

Already flagged up on Radio 1 by Pete Tong as a future anthem, Don't Let The Morning Come has 'smash' written all over it. A house anthem from one of dance music's leading production duo's with one of the hottest vocal talents in Britain, Javine, stepping up to take the challenge of lead vocals. Release date: September 11



Ferry Corsten feat Guru - Junk

Revisiting Punk, one of Ferry's biggest hits to date, Junk now features esteemed gangster rapper, Guru. Taken from his second artist album, L.E.F., Junk sees Ferry edge further leftfield, showing he is not afraid to delve into the darker reaches of the man/machine symbiosis. Remixes will include contributions from D Ramirez, drum n bass up and coming Talent, TC, plus Body Snatchers. Release date: October



Purple City

Jealousy - Lucy

Featuring lead vocals by Mani Hoffman - best known for his Superman Lovers hit, Star Light - Jealousy is a fusion of two successful French acts: Live Saver, signed to Prozak Trax, and Work To Beauty, which featured Hoffman on the successful Epic France-released single titled Thing. Lucy has already debuted at number three in the TV airplay chart. Release date: September 4



Titan 3 feat. Jocelyn Brown - All Strung Out

Following their number one club chart-topping Let Your Heart Go Free, Titan 3 return - this time with the legendary Jocelyn Brown on vocals. This Emily friendship-penned tune features distinctive old-school/funky house and electronic mixes and additional production duties come via Sony BMG-signed duo Bimbo Jones. Release date: the



Chanel - My Life

Chanel epitomises the recent re-integration of the dance and urban scenes - being a stalwart of sets and radio playlists across both sectors (Crowd Nelson, Heartless Crew, Pete Tong Essential New Tune). The song is written over a Crusaders' Streetlife sample by American singer Chanel, but the all-conquering Haji and Emmanuel mix ditches the sample in favour of a hooky electro riff. Release date: August 11



Ministry Of Sound

Seamus Haji - Sessions

With no less than 15 exclusives or unreleased tracks on this double mix album, Seamus Haji delivers a cutting-edge, climactic dancefloor journey. The exclusive Funkagenda Remix of Seamus' own Last Night A DJ Saved My Life features alongside the hotly-tipped Play To Win from K3 (aka Paul Harris, Steve Mac & Radioslave). These Guys' I Walk Alone Haji & Emanuel Remix, Satoshi Tomiie's Glow and many more. Release date: July 31



Hoesxy - Sounds Of The Summer

The fourth in the acclaimed new house music series really sees the Hoesxy Hearttwings begin to fly. Mixed again by Nick Bridges, the latest edition includes the latest upfront tracks from Joe T Vanelli, ATFC, Cajmere feat. Daj-ae, Till West, Seamus Haji and many more. A full tour base now of more than 11 events per month across UK and Europe includes six dates in Ibiza. Release date: August 21



Retrospective final show fails to reflect the vibrancy of one of TV's longest-running shows

TOTP fades out with a whimper

EDITORIAL MARTIN TALBOT



Just as one attempt at consolidation bows out, another raised its head.

In the week when both Warner and EMI indicated that they were planning to take their takeover plans no further (for the meantime), a takeover was mooted deep in the heart of the independent sector.

As quickly as Mama Group – parent of the management to venues, via magazine publishing company Channelfly – revealed its designs on Sanctuary Group, the object of its desires sent out a pretty clear message. It feels like EMI-Warner all over again.

It remains to be seen whether Mama came back with a hostile bid. But the move does raise the spectre of a new kind of market power.

Besides the potential for a company with ownership of both booking agents and venues – which some will see as a potential conflict, especially to a venue in the same town as a Barfly, for instance – such a move would take Sanctuary founder Andy Taylor's ambitions to their logical conclusion.

Such a group would be able to create a new model for the music business. Now that's what you call 360 degrees.

martin@musicweek.com
Martin Talbot, editor, Music Week
CMP Information, First Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9JY

DOOLEY'S DIARY



Parlophone is off to Glastonbury

Remember where you heard it? Parlophone is hosting a stiff away day this Thursday. Nothing unusual there we hear you cry. However, what's interesting about this particular day of team bonding is that Glastonbury's green fields have been secured from one Michael Eavis and will play host to some surprise guests from the Parlophone roster. The evening will culminate with a performance by a selection of the label's musically inclined staff. Now that's how you do karaoke properly... Dooley was among the rabble that made its way to Bloomsbury Bowling James on Tuesday to help Razorlight toast their number one album success. The party followed a brilliant performance at a rather steamy ULU and kicked on early into the early hours. Dooley's early success in the bowling was quickly surpassed by top efforts from Cinnamon's Peter McGaughrin and Island's Dan Keeling. Dooley wasn't really trying though you understand... Dooley suggests that Victoria Newton may just be eating her anti-Robbie Williams words in a few months' time. After failing to win the album last week, Dooley came away with the distinct impression that it could well be his best yet, with Mark Ronson giving added zipchup to the Williams list machine. And while we're talking Mark Ronson, Dooley has been enjoying a selection of tracks from the producer's

forthcoming studio album (due next year). Included on the Columbia set are covers of Kaiser Chiefs' Oh My God featuring vocals from Ms Lily Allen, and Britney's Toxic. After the obvious distraction of certain domestic issues, Paul McCartney switches his attentions back to music with a new album – a fourth classical venture called Ecce Cor Meum (Behold My Heart) – due out through EMI Classics on September 25. Fancy a stiff one? BBC TV is

planning to revisit the glory days of Stiff Records in mid-September with a 90-minute documentary featuring contributions from some of its greatest names, including Elvis Costello, Madness and The Pogues. More than 200,000 votes have been cast so far for a 50th anniversary albums chart celebratory poll being put together by the OCC on the nation's favourite album of all time. Votes are still being counted – register your thoughts at

www.theofficialcharts.com. Remember a few months ago when Polydor launched its Fascination label which was dubbed by some to be the saviour of pop? Well, word reaches us that it has teamed up with another saviour of pop, the Xenomania team. In signing news, Dooley favourites The Rumble Strips signed with Fall Out/Island Records last week. Tina Dico has signed with Universal Germany for the world ex-North America, UK and Scandinavia. And word reaches Dooley of a deal struck between Sony BMG operators Red Ink indie label City Rockers and the band The Sunshine Underground. He swore he wouldn't, but Dooley couldn't help shed a tear as the credits rolled on the final Top Of The Pops yesterday (Sunday). But one place where fun and laughter could be found was the Art Vinyl Gallery in Broadway Market, which was holding a launch party for an exhibition of sleeves of the Top Of The Pops Albums from the Sixties and Seventies. Those of a certain age will remember the covers mainly for the pouting models they featured, and at the launch party Art Vinyl galloped as many of the models together as it could. It was a day thick with nostalgia, all round.



RCA partnered with O2 to launch the forthcoming Outkast album, *Jilliwild*, in London last week. The gilly event was held aboard the Silver Sturgeon, which moored below the London Eye and, after a full album playback inside, guests were treated to trips aboard the London Eye where they were served champagnes and heard a further selection of tracks from the album. Big Bol and Andre were in tow and

are pictured here with (l-r) Sony BMG's director of new media/direct marketing Jon Davis, O2's head of content marketing Grahame Kiddell, O2's head of music Matt Coleslet, O2's head of music sponsorship Nuala Donnelly, O2's consumer PR manager Helen Parker, Big Bol, Andre and RCA managing director Craig Logan. O2 will be hosting an exclusive mobile preview of second single Morris Brown.

Club Charts 05.08.06

The Upfront Club Top 40

Pos	Artist	Track	Label
1	SUPAFY INC	MOVING TOO FAST	Mer
2	ROCKEFELLER DUTY	IT 2U (FEAT. THE BEATFREAKZ)	Mer
3	GAFF	GROOVE WHY U WANNA DO ME WRONG	Mer
4	BASEMENT JAMX	HUSH BOY	Mer
5	AWAYELL FEAT. STEVE EDWARDS	WATCH THE SUNRISE	Mer
6	MILWAU EL SOL		Mer
7	LA GROUPE	MAKE IT SHINE	Mer
8	SEX MACHINE FEAT. SHERA	FRIDAY NIGHT	Mer
9	PIRATES OF THE CARIBBEAN	DEAD MAN'S CHEST (FEAT. H.C.S.A.)	Mer
10	CLUB DEEP	INSIDE	Mer
11	CONJURE ONE	FADE THE MUSIC	Mer
12	JEAUNOUS	LUCY	Mer
13	BOB MALEY & THE WALLERS	EXODUS	Mer
14	BELLE	WHAT THE HELL	Mer
15	DAVID GUETTA & THE EAG	LOVE DON'T LET ME GO	Mer
16	COLDUZZI FEAT. ROBERT OWENS	WALK A MILE IN MY SHOES	Mer
17	MICHAEL GRAY FEAT. SHELLEY POOLE	BORNEHOLM	Mer
18	FUTURE FUNK SQUAD	TOWARDS THE SUN	Mer
19	VARIOUS BOSS RECORDS	CLUB SAMPLER (P. SAMPLER)	Mer
20	DENNIS CHRISTOPHER	VS TOMY CHA CHA SULT	Mer

Pos	Artist	Track	Label
21	PETEE PRESTIA	FEAT. BONSE TOTALLY HOOKED	Mer
22	ERDORLAND	TELL ME (FEAT. THE BEATFREAKZ)	Mer
23	TOM NOVEY FEAT. LUMA	TAKE IT	Mer
24	PEI SHOP BOYS	MIMWAI (IN PRIVATE)	Mer
25	MATT DAREY	DAREY PRODUCTIONS (SAMPLER)	Mer
26	BEATROPPERZ	FEAT. DEANNE BERRY	Mer
27	INNER CITY PLAYBOYS	JETSSETTER	Mer
28	TRICK & KUBIK	FEAT. VALESKA EASY	Mer
29	CHOCOLATE PUMA	ALWAYS AND FOREVER	Mer
30	ALEX GAUDINNO & JEROMA	REACTION	Mer
31	ROBBIE RIVERA	FLYAT AWAY	Mer
32	SOLUSHAKER & ROBBIE CRAIG	TU L'EROU WUNNOG	Mer
33	STARSHASER FEAT. STEVE EDWARDS	FETE	Mer
34	VARIOUS	BEIZA SAMPLER	Mer
35	MADI ANTHEM	2006	Mer
36	KELIS	FEAT. TOO SHORT	Mer
37	MADONNA	LET IT BE (FEAT. THE BEATFREAKZ)	Mer
38	FRISO	THE SUMMER IS MAGIC	Mer
39	VARIOUS	CHRIS LAKE PRESENTS ELECTRIC BOUTIQUE	Mer
40	MAMI DUB MACHINE	BE FREE WITH YOUR LOVE	Mer

Supafy soar to the top

by Alan Jones

Tracks featuring samples from Eighties hits occupy the top two positions in the Upfront Club Chart this week. Winning the battle for chart honours, **Supafy Inc's** Moving Too Fast is based around an instrumental lift from Phil Collins' 1989 monster Antheim. In its second week, while **Rockefeller Duty** follows at number two with Do It 2U, which is a rereleased house remake of The Sals Brothers' excellent 1980 single, Take Your Time (Do It Right), which already a classic song that topped the club chart, sadly never went higher than number 51 in the sales chart.

Like Rogue Traders, who topped the chart a couple of weeks ago, Supafy Inc are UK duo based in Australia, comprising Panos Lassi (Mr P) and Andrew Timm (One). Rockefeller are a Dutch trio, who were also behind the Beatfreakz hit Somebody's Watching Me, which topped both the Upfront and Commercial Pop Charts earlier this year.

Although it narrowly fails to top the Upfront Chart - its less than 6% behind Moving Too Fast - Do It 2U moves 2.1 on the Commercial Pop Chart, where it trades places with Awayell's Watch The Sunrise. Another thing that the Rockefeller and Supafy Inc records have in common is that their promos include a link by Ian Carey, who is the most prominent mixer on the Upfront Chart at present, also supplying mixes for Friday Night by Sex Machine feat. Shera (no 24-8). Borderline hit by Michael Gray feat. Shelley Poole (no 17), Jetsetter by The Inner City Playboys (no 27), Higher by May feat. Marlon (new no 4-7) and Miss Broadway by Belle Equipe (no 4-7-6).

After embarking six new entries a fortnight ago - its highest tally to that point in any week this year - the Urban Chart is even more active this week, with eight new entries and a new number one, Justin Timberlake. Field Mob feat. Chaz, Gonzoche Willah feat. Ne-Yo, Nelly Furtado feat. Tinashe, Alesha, One Tree Flat, Atom Black Eyed Peas and Kelis feat. Too Short provide the debuts, while Christian Aguilera's Ain't No Other Man completes a speedy 30-7-1 ascent of the chart, joining Busta Rhymes, who climbs 4-2 with I Love My Chick.



Supafy Inc. number one for the Urban Chart

Aguilera powers to the Urban summit

TOP 10 UPFRONT CLUB BREAKERS

1	ROCKEFELLER DUTY	IT 2U (FEAT. THE BEATFREAKZ)	Mer
2	PIRATES OF THE CARIBBEAN	DEAD MAN'S CHEST (FEAT. H.C.S.A.)	Mer
3	CHRISTIAN AGUILERA	AIN'T NO OTHER MAN	Mer
4	JUSTIN TIMBERLAKE	SPICY	Mer
5	MIAMI DUB MACHINE	BE FREE WITH YOUR LOVE	Mer

"The Summer Anthem of 2006"

COMMERCIAL POP TOP 30

1	JUSTIN TIMBERLAKE	SPICY	Mer		
2	1	ROCKEFELLER DUTY	IT 2U (FEAT. THE BEATFREAKZ)	Mer	
3	1	AMANDA PALLET	STEVE EDWARDS	WANTON THE SUNRISE	Mer
4	1	MIAMI DUB MACHINE	BE FREE WITH YOUR LOVE	Mer	
5	1	FRISO	THE SUMMER IS MAGIC	Mer	

MUSICWEEK

The Official UK Charts 05.08.06

SINGLES

1	3	SHAKIRA FEAT. WYOLEF JEAN HIPPS DON'T LIE	Pop
2	10	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RCA
3	2	RIHANNA UNFAITHFUL	Def Jam
4	4	LILY ALLEN SMILE	Regal
5	5	JAMES MORRISON YOU GIVE ME SOMETHING	Regular
6	1	MCFLY DON'T STOP ME NOW/PLEASE, PLEASE	Universal
7	45	MADONNA GET TOGETHER	Warner Brothers
8	6	ROGUE TRADERS VOODOO CHILD	RCA
9	6	KASABIAN EMPIRE	Columbia
10	7	NELLY FURTADO MANEATER	Def Jam
11	8	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...)	RCA
12	9	PAOLO NUTINI LAST REQUEST	Atlantic
13	36	SUPERMODE TELL ME WHY	Dada
14	10	GNARLS BARKLEY SMILEY FACES	Warner Brothers
15	25	SNOW PATROL CHASING CARS	Fiction
16	12	RAZORLIGHT IN THE MORNING	Virgin
17	13	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
18	14	NE-YO SEXY LOVE	Def Jam
19	6	PET SHOP BOYS MINIMAL	Parlophone
20	11	BUSTA RHYMES I LOVE MY CHICK	Interscope
21	17	THE AUTOMATIC MONSTER	6 Unavailable
22	15	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	A&M

ALBUMS

1	1	RAZORLIGHT RAZORLIGHT	Virgin
2	6	SNOW PATROL EYES OPEN	Fiction/Parlophone
3	2	LILY ALLEN ALRIGHT, STILL	Regal
4	4	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
5	3	PAOLO NUTINI THESE STREETS	Atlantic
6	7	RAY LAMONTAGNE TROUBLE	Epic
7	16	PHARRELL WILLIAMS IN MY MIND	Warner Brothers
8	5	MUSE BLACK HOLES & REVELATIONS	Elektra/30th Anniversary
9	9	RIHANNA A GIRL LIKE ME	Def Jam
10	8	NINA SIMONE THE VERY BEST OF	RCA
11	12	GNARLS BARKLEY ST ELSEWHERE	Warner Brothers
12	10	THE ZUTONS TIRED OF HANGING AROUND	Disczone
13	15	BILLY JOEL PIANO MAN - THE VERY BEST OF	Columbia
14	11	FATBOY SLIM WHY TRY HARDER - THE GREATEST...	Snot
15	14	KEANE UNDER THE IRON SEA	Island
16	17	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
17	22	ORSON BRIGHT IDEA	Mercury
18	13	PUSSYCAT DOLLS PCO	A&M
19	16	SHAKIRA ORAL FIXATION VOL. 2	Epic
20	19	SANDI THOM SMILE IT CONFUSES PEOPLE	RCA
21	21	FEEDER THE SINGLES	Epic
22	6	JAMES DEAN BRADFELD THE GREAT WESTERN	Columbia

SINGLES

NEWS

PLAYLIST

NEW RELEASES

CHARTS

ALBUMS

FIND WHAT YOU'RE LOOKING FOR

MUSICWEEK.COM

20 11 **BOUSTA RHYMES I LOVE MY CRICK**

21 17 **THE AUTOMATIC MONSTER**

22 15 **PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS**

23 20 **THE ZUTONS VALERIE**

24 19 **BOB SINCLAR'S EDWARDS WORLD, HOLD ON...**

25 38 **RAY LA MONTAGNE TROUBLE**

26 16 **RED HOT CHILI PEPPERS TELL ME BABY**

27 34 **INFERNAL FROM PARIS TO BERLIN**

28 21 **PINK WHO KNEW**

29 23 **CHRIS BROWN FEAT. LIL' WAYNE GIMME THAT REMIX**

30 22 **SEAN PAUL NEVER GONNA BE THE SAME**

31 26 **ARMAND VAN HELDEN FEAT. TARA MYMAMY**

32 27 **MUSE SUPERMASSIVE BLACK HOLE**

33 29 **S MENDES & THE BLACK EYED PEAS WAS QUE...**

34 41 **FEEDER SAVE US**

35 18 **PARIS STARS ARE BLIND**

36 33 **THE FEELING-FILL MY LITTLE WORLD**

37 37 **LOSTPROPHETS ROOFTOPS (A LIBERATION...)**

38 35 **THE KOOKS NAVE**

39 34 **JUSTICE VS SIMIAN WE ARE YOUR FRIENDS**

40 40 **THE SHAPESHIFTERS & CHIC SENSITIVITY**

21 21 **FEEDER THE SINGLES**

22 14 **JAMES DEAN BRADFIELD THE GREAT WESTERN**

23 20 **JOHNNY CASH AMERICAN V - A HUNDRED...**

24 26 **PINK I'M NOT DEAD**

25 25 **KELLY CLARKSON BREAKAWAY**

26 23 **LOSTPROPHETS LIBERATION TRANSMISSION**

27 6 **SAM COOKE PORTRAIT OF A LEGEND**

28 28 **NE-YO IN MY OWN WORDS**

29 29 **WOLFMEATHER WOLFMEATHER**

30 27 **SERGIO MENDES TIMELESS**

31 18 **THOM YORKE THE ERASER**

32 39 **JACK JOHNSON IN BETWEEN DREAMS**

33 57 **MADONNA CONFESSIONS ON A DANCE FLOOR**

34 34 **KAISER CHIEFS EMPLOYMENT**

35 41 **BILL WITHERS LOVELY DAY - THE VERY BEST OF**

36 32 **CORINNE BAILEY RAE CORINNE BAILEY RAE**

37 36 **THE FEELING TWELVE STOPS AND HOME**

38 24 **GUILLEMOTS THROUGH THE WINDOWPANE**

39 37 **GUNS N' ROSES GREATEST HITS**

40 31 **JACK JOHNSON CURIOUS GEORGE (OST)**

COMPILATIONS

- 1 **NOW THAT'S WHAT I CALL MUSICI 64**
EMI/Virgin
- 2 1 **CUILAND 9**
UMI/Virgin
- 3 **CREAM SUMMER 2006**
Mercury Of Sound
- 4 **R&B CLASSICS**
Sony BMG/Universal
- 5 2 **RENAISSANCE - THE CLASSICS PT 2**
Renaissance
- 6 3 **BEYOND THE SEA**
Sony BMG/TV
- 7 **BACK 2 HOUSE**
Universal/TV
- 8 **GOODSKITTOHEN - GLOBAL GATHERING 2006**
Universal/TV
- 9 **CLASSIC EUPHORIA**
EMI/Virgin
- 10 6 **SUMMER HOLIDAY HITS**
Mercury Of Sound
- 11 5 **THE ACOUSTIC ALBUM**
EMI/Virgin/Universal
- 12 7 **R&B SUMMERTIME**
Sony BMG/TV
- 13 13 **THE NO 1 FUNKY HOUSE ALBUM 2**
Mercury
- 14 10 **FLOORFILLERS - CLUB CLASSICS**
UMI/Virgin/TV
- 15 9 **RAVIN'**
VTV
- 16 **FEELGOOD SONGS**
EMI/Virgin
- 17 12 **CLUBBERS GUIDE SUMMER 2006**
Mercury Of Sound
- 18 16 **ESSENTIAL R&B - SUMMER 2006**
Sony BMG/Universal
- 19 20 **MY FIRST RIBBER - RHYMES**
VTV
- 20 15 **NOW THAT'S WHAT I CALL MUSICI 63**
EMI/Virgin/Universal

FORTHCOMING

- KEY SINGLES RELEASES**
- PARIS HILTON STARS ARE BLIND
 - THE BACCHANTEURS HANDS XL
 - ORSON WELLES MERRY MEN
 - PRIMAL SCREAM DOLLS COLUMBIA
 - THE FUTUREHEADS WORRY ABOUT IT
 - LATER WARRIORS
 - DURICAN JAMES CRANT STOP A RIVER
 - INNOCENT
 - THE BROTHERS MARSH
 - THE BROTHERS MARSH LEAVE BEFORE THE LIGHTS
 - COFFINHEAD
 - HOT CHIP COLOURS EM1
 - PHARRELL NUMBER ONE VIRGIN
 - ROMAN HEATING IRIS POLVOOR
 - HEARNE CRISTAL BALL ISLAND
 - THOM YORKE HARBORWOOD HILL XL
- KEY ALBUMS RELEASES**
- VIRGIN
 - NICK LUGHERI WINGS LEFT OF ME RCA
 - CHRISTOPHER YOUNG BACK TO BACKS
 - LAMARQUE MANAGED CITY ISLAND
 - OUTRASP DOWLEWILD RCA
 - PARIS HILTON PRESS HILTON WARRIOR BROS
 - BOB DYLAN MODERN TIMES COLUMBIA
 - THE BROTHERS MARSH IS A MATTER OF LIFE AND DEATH
 - BEYONCE B'DAY RCA
 - KASABIAN EMPIRE COLUMBIA
 - MISSY ELLIOTT RESPECT ME AT LANTIC
 - THE RAPTURE PIECES OF PEOPLE WELDOW
 - MERCURY

FIND WHAT YOU'RE LOOKING FOR

MUSICWEEK.COM

21 21 **SANDI THOM SMILE IT CONFUSES PEOPLE**

22 14 **FEEDER THE SINGLES**

23 20 **JOHNNY CASH AMERICAN V - A HUNDRED...**

24 26 **PINK I'M NOT DEAD**

25 25 **KELLY CLARKSON BREAKAWAY**

26 23 **LOSTPROPHETS LIBERATION TRANSMISSION**

27 6 **SAM COOKE PORTRAIT OF A LEGEND**

28 28 **NE-YO IN MY OWN WORDS**

29 29 **WOLFMEATHER WOLFMEATHER**

30 27 **SERGIO MENDES TIMELESS**

31 18 **THOM YORKE THE ERASER**

32 39 **JACK JOHNSON IN BETWEEN DREAMS**

33 57 **MADONNA CONFESSIONS ON A DANCE FLOOR**

34 34 **KAISER CHIEFS EMPLOYMENT**

35 41 **BILL WITHERS LOVELY DAY - THE VERY BEST OF**

36 32 **CORINNE BAILEY RAE CORINNE BAILEY RAE**

37 36 **THE FEELING TWELVE STOPS AND HOME**

38 24 **GUILLEMOTS THROUGH THE WINDOWPANE**

39 37 **GUNS N' ROSES GREATEST HITS**

40 31 **JACK JOHNSON CURIOUS GEORGE (OST)**



KASABIAN: CRASH INTO THE TOP 10



PHARRELL: ALBUM MAKES A STRONG DEBUT

Rank	Artist	Weeks on chart
1	LEONA LEA	1
2	THE NOTORIOUS B.I.G. FEAT. MASE	1
3	THE NOTORIOUS B.I.G. FEAT. MASE	1
4	THE NOTORIOUS B.I.G. FEAT. MASE	1
5	THE NOTORIOUS B.I.G. FEAT. MASE	1
6	THE NOTORIOUS B.I.G. FEAT. MASE	1
7	THE NOTORIOUS B.I.G. FEAT. MASE	1
8	THE NOTORIOUS B.I.G. FEAT. MASE	1
9	THE NOTORIOUS B.I.G. FEAT. MASE	1
10	THE NOTORIOUS B.I.G. FEAT. MASE	1

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Weeks on chart
1	DAVID GILBERT VS THE EGG LOU LOU LET ME GO	1
2	JUSTIN TIMBERLACK SEXYBACK	1
3	BEYONCÉ FEAT. JAY-Z JEAN VU	1
4	HOUSE OF CAROL WYNN AS A DANCY	1
5	ROBBIE WILLIAMS HURDLES	1
6	SHOENIE FEAT. MASE AND DORISHER	1
7	MICHAEL CHAY BROOKLYNE	1
8	BASEMENT JAMX HIGH BOY	1
9	FRANK LONERAN HOW	1
10	FRANK LONERAN HOW	1
11	LADYBIRD MUSEUM DICKS INSIDE THE PAINT	1
12	SIMPLY DEE MONTAGE TOGETHER	1
13	ELIZABETH V. BOY WAVE AND HUNDERS	1
14	MARY ELIOTT FEAT. LINDSEY WE CAN THIS	1
15	PHILIPINE MURPHY FISH	1
16	PHILIPINE MURPHY FISH	1
17	OPPOSITE NUMBER BROOKLYN	1
18	BEYONCÉ FEAT. MASE	1
19	BEYONCÉ FEAT. MASE	1
20	LURE FRASCO DREAMTALK	1
21	THE RAYBON CONTINENTAL MOUNTAIN	1

These charts are also available online at musicweek.com

EUROSOLUTION

THE NO. 1 POP PROMOTIONS COMPANY.

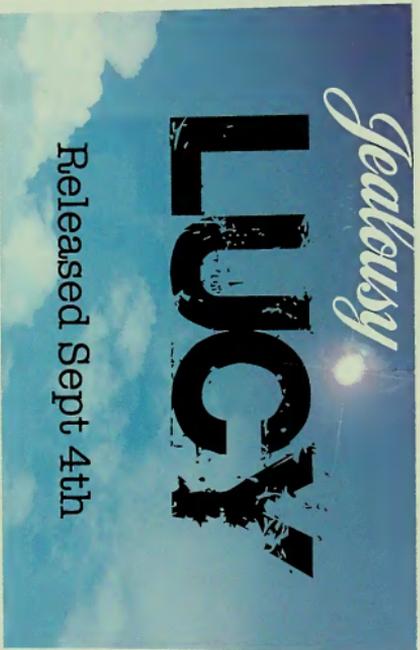
Working huge hits such as:

- MADONNA "GET TOGETHER" WARNER BROS
- SHANIRA "HIPS DON'T LIE" CUFFY
- HELY FORTINO "CHAMBER" SPINNA
- RIHANNA "UNRATHEN" DEF JAM
- CHRISTINA AGUILERA "HIT 'N' RUN OTHER MAN" RCA
- ROQUE TIBERRIATE "SECOND CHANCE" AROLA
- JUSTIN TIMBERLACK "SEXBACK" A&E
- PARIS HILTON "STARS ARE BLIND" WARNER BROS

And many other national crossover hits to be in full power...
 commercial radio promo contact list @ Eurosolution -
 020 8936 8200 or email eric.arenstein@music-week.co.uk

EUROSOLUTION

020 8936 8200 www.music-week.co.uk



COOL CUTS CHART

Rank	Artist	Weeks on chart
1	NAME FEEL	1
2	SHARON YOUNG	1
3	THE NOTORIOUS B.I.G. FEAT. MASE	1
4	JUSTIN TIMBERLACK SEXYBACK	1
5	BEYONCÉ FEAT. JAY-Z JEAN VU	1
6	HOUSE OF CAROL WYNN AS A DANCY	1
7	ROBBIE WILLIAMS HURDLES	1
8	SHOENIE FEAT. MASE AND DORISHER	1
9	MICHAEL CHAY BROOKLYNE	1
10	BASEMENT JAMX HIGH BOY	1
11	FRANK LONERAN HOW	1
12	FRANK LONERAN HOW	1
13	LADYBIRD MUSEUM DICKS INSIDE THE PAINT	1
14	SIMPLY DEE MONTAGE TOGETHER	1
15	ELIZABETH V. BOY WAVE AND HUNDERS	1
16	MARY ELIOTT FEAT. LINDSEY WE CAN THIS	1
17	PHILIPINE MURPHY FISH	1
18	PHILIPINE MURPHY FISH	1
19	OPPOSITE NUMBER BROOKLYN	1
20	BEYONCÉ FEAT. MASE	1
21	BEYONCÉ FEAT. MASE	1
22	LURE FRASCO DREAMTALK	1
23	THE RAYBON CONTINENTAL MOUNTAIN	1

URBAN TOP 30

Rank	Artist	Weeks on chart
1	CHRISTINA AGUILERA WANT NO OTHER MAN	1
2	BEYONCÉ FEAT. JAY-Z JEAN VU	1
3	CHRIS BRONN FEAT. LIL WYNNE CHANGE THIS	1
4	JUSTIN TIMBERLACK SEXYBACK	1
5	BEYONCÉ FEAT. MASE AND DORISHER	1
6	SHOENIE FEAT. MASE AND DORISHER	1
7	FRANK LONERAN HOW	1
8	FRANK LONERAN HOW	1
9	LADYBIRD MUSEUM DICKS INSIDE THE PAINT	1
10	SIMPLY DEE MONTAGE TOGETHER	1
11	ELIZABETH V. BOY WAVE AND HUNDERS	1
12	MARY ELIOTT FEAT. LINDSEY WE CAN THIS	1
13	PHILIPINE MURPHY FISH	1
14	PHILIPINE MURPHY FISH	1
15	OPPOSITE NUMBER BROOKLYN	1
16	BEYONCÉ FEAT. MASE	1
17	BEYONCÉ FEAT. MASE	1
18	LURE FRASCO DREAMTALK	1
19	THE RAYBON CONTINENTAL MOUNTAIN	1
20	THE NOTORIOUS B.I.G. FEAT. MASE	1
21	THE NOTORIOUS B.I.G. FEAT. MASE	1
22	THE NOTORIOUS B.I.G. FEAT. MASE	1
23	THE NOTORIOUS B.I.G. FEAT. MASE	1
24	THE NOTORIOUS B.I.G. FEAT. MASE	1
25	THE NOTORIOUS B.I.G. FEAT. MASE	1
26	THE NOTORIOUS B.I.G. FEAT. MASE	1
27	THE NOTORIOUS B.I.G. FEAT. MASE	1
28	THE NOTORIOUS B.I.G. FEAT. MASE	1
29	THE NOTORIOUS B.I.G. FEAT. MASE	1
30	THE NOTORIOUS B.I.G. FEAT. MASE	1



Poparazzi are proud to announce the relaunch of ...
VIDEOPOPS
 The perfect way to get your visuals into club & barland.

No other service gives you a 100% guarantee that your visuals will be seen at so many different and varied areas of the mainstream market.
 Please contact Mike Mitchell for more information.

mike@power.co.uk or 020 8932 3030
www.power.co.uk

This week we ask: Will Robbie or Jazelle's new material emerge as victorious in the UK? At Mr. Timberlake or Mr. Williams?

Last week, we asked: As YouTube announces it has surpassed MySpace in terms of traffic, which site do you visit more regularly?

You said:
MySpace 48.6% ●●●●●●●●●●
YouTube 31.2% ●●●●●●●●

Forum is edited by Jim Larkin

Over the next two months, two of this year's Mercury nominees will provide an ongoing update on their progress towards the big night – this week Guillemots' Fyfe Dangerfield discusses being nominated

'It's so rewarding to see our album in that elusive list'

Warners has been ruled out, so what's next for EMI?

The big question

Now that EMI has announced that it will not be pursuing a takeover of Warner for the time being, what next for EMI?

Steve Morton, Union

"EMI is a great British company that should carry on being just that. Mergers and takeovers are always great for the company balance sheet and bonuses for people at the very top and lousy for employees. They should forget the merger. With the assets they have, I've always been surprised no move has been made into TV production or channels. Also with labels being the core to all revenue streams for music, I'm sure they will start making moves into getting a bigger part of the pie from other areas, as they have with the Robbie deal."

Paul Richards, Namis Securities

"It is the end of the deal for now, but it depends on what comes out of the Sony BMG reaction. The court said they were unhappy with the process of their merger. If they allow the merger to continue that would open the door to the EMI Warner deal. If they suggest significant remedies are applied, that would stop it."

Anthony de Larrinaga, SC Securities

"I think we should get a decision from the Commission in four months, but again this could be tied back up with the courts after that. I am not sure that the Commission is more or less efficient than the OFT. It does rather muddy everything. The decision in the courts was more down to criticism of the process of the merger rather than to direct criticism of the deal itself."

Mark Richardson, Independent

"I presume they're going to carry on doing what they've been doing very successfully, putting good records out and developing their roster. They'll continue to develop their artists and make themselves even more attractive, maybe to another partner that may not be another record label. We're very rarely in the mix of us all becoming broadcasters, so it opens up the lot in terms of what kind of partnership fits. It wouldn't be too much of a leap of the imagination that one of the big telecoms could get involved with a content provider such as EMI. Warner is a better deal. Woz, Full Time Hobby "Warner will be under their offer and EMI will present to the board, but at some point will be duty bound to accept. This, of course, all depends what happens with Sony BMG after the European Court overrules the EC approval of the merger."

July 2006
25 Thursday

"Last week we got nominated for the Mercury. We'd all held whispered hopes of it, but didn't dare to believe it would actually happen. Making "Through the Windowpane" was our galaxy for a good few months and it's just so rewarding, not to mention surreal, to see it, only a week after release, in that elusive list..."

"Anyway, within minutes of arriving for the nominations, Arista and I are being interviewed live on Channel 4 News. We're musicians – you don't expect to get interviewed on national news. We're then escorted into the press rooms, where so photographers yell en masse at us for a couple of minutes while we try to retain our best chameleon smiles..."

"Then we run up to Richard Hawley with a copy of our record – Greig and I adore his album. He's as

approachable and friendly as we'd hoped. That's pretty much all we do at these events, actually – turn into star-struck schoolkids again and thrust our albums/bearmats into the hands of our heroes..."

"And then, after about so interviews, we go home, and try to take it all in. And fail. So we go out for a French meal instead..."

This is an edited version of Fyfe's Dangerfield's Nationwide Mercury Prize blog, which can be viewed in full at www.musicweekblog.com

2006 July
Wednesday 26



With the last TOTP screened last night (Sunday), we meet its executive producer **Mark Cooper** to mark the passing of a legendary show

Quickfire

How did you come to decide on the format for the final show?

The idea was to produce a big retrospective show, looking back over 42 years of history and bringing back some of the legendary presenters from the past such as Janice Long, Mike Read and Jimmy Savile. We decided to have the new number one of the week, but that was it. I thought the previous show was such a great celebration of pop music now, with the likes of Lily Allen and Snow Patrol, so the final show should be there really to sum up what has been a broadcasting institution.

The planning may have started as soon as the decision to axe the show was announced. Absolutely we decided we wanted 10



of the greatest tracks ever recorded on the show from across the different decades and to have some humour in there so we have the best performances from children or animals, which means everything from the Warmists to Cozy Frog. The most important thing was for there to be stoking music, which is why we started with the Rolling Stones doing The Last Time, which is also an appropriate song. How long have you personally been involved with the show?

As a viewer, since I was six. As a music lover it's been part of my life for as long as I can remember, but I've worked on it since 1997.

So how emotional a time is this for you?

It's very emotional and very painful. Your question makes me feel like one of those people you see on the news who've lost their family in a disaster and then get asked how they're feeling. It's a sad time alright.

But the brand is going to live on, right?

We're talking about bringing TOTP2 back. It would be nice to give people some more memories of the show. Also, we're talking about growing the brand online and there are a few ideas going on there.

We're told it's also carrying on as a weekly show overseas.

I believe that's true, but that's something that BBC Worldwide

would be in charge of, so you'd have to ask them.

What's like going to be like without the weekly BBC2 show?

There will be a huge hole. I don't think any of us know what life without Top Of The Pops will feel like, but perhaps not having it will teach us what sort of show we're missing and what we should fill its place with. When someone like Justin Timberlake is over here doing promotion, you'll think "Where should he go?" There's nothing else like Top Of The Pops out there.

So will the BBC be launching a new music show to take its place?

The potential to do it is there, but you have to ask whether a weekly sales chart is the right engine for driving new music programming. It may be the case that it is, but I think the task for us now is to go away and think what else might work in its place. Mark Cooper is BBC head of production

Classified

Contact: Maria Edwards, Music Week
Group Sales, CHIP Information,
3rd Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 0207 7921 8315
F: 0207 921 8130
E: maria@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (min 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

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



Director, Performer Affairs

Significant package, Central London



PPL sits at the heart of the music industry and for over seventy years has been responsible for collecting public performance and broadcast revenues on behalf of music performers and record labels. Strategically, PPL has consistently remained at the forefront of the market and perhaps the most exciting initiative within its evolution is about to take place with the imminent transition of AURA, PAMRA and their performers into the company.

This newly created senior role is crucial in managing the link between the Performer Board, PPL Board and the PPL Management Team. You will take full accountability and responsibility for ensuring that from the performers' perspective, the benefits of becoming part of PPL are fully realised. Reporting directly to the Chairman & Chief Executive, you will be the ambassador for the performer community to ensure that performers' views are heard and PPL is well able to respond to their current and future needs. You will be instrumental in recruiting new performers to the "single pipeline" international service and act as the vital liaison point with the UK performer bodies for the services offered to performers.

You will play an important role within the newly created Performer Board, recommending new performer initiatives and ensuring their effective implementation as agreed. Success will be gained by further enhancing the number of performers registering with PPL and by the measure of their satisfaction in doing so.

Suitable candidates will be intelligent, articulate individuals with a deep understanding and a passion for the performer community, gained ideally from within the media/entertainment sector. Commercially aware, confident and proactive, you should naturally command respect and trust through successfully engaging both with colleagues internally and externally with the performer community and their influential associates. You should also demonstrate proven ability to operate effectively as a team player and at a very senior strategic management level.

To apply, email maria@harveynash.com or write to Harvey Nash plc, 13 Bruton Street, London WJ1 6QA quoting reference HN16715T. (A current CV and salary details should be included). For more information please contact Jayne Ingram or Justin Hobday on +44 (0)20 7333 1511.

Harvey Nash is a global recruitment consultancy.

**HARVEY
NASH**

Careermoves

professional suppliers to the music industry

FRIDAY, 4th AUGUST - OPEN DAY FOR EXPERIENCED MUSIC CANDIDATES

Are you currently a...

- Music PA with 2 years exp!
- Copyright/Royalties/Licensing Coordinator to Manager?
- Marketing Coordinator to Product Manager?
- Press Coordinator to Press Officer?
- Sales Coordinator/PA to Account Manager?
- Candidate with at least 18 months music digital experience?
- For Temp and Perm positions

If you match the above criteria, you are welcome to visit our new offices at 1-2, Berners Street, London, W1T 3LA. From 9.30am to 5pm to register with our music consultants on Friday 4th August.

You must bring your up to date CV, passport, passport photo and names and addresses of two work/education referees. During busier periods you may be asked to wait for an available consultant.

Tel: 020 7528 2000. For more vacancies please go to www.careermoves.co.uk
info@careermoves.co.uk
hrm@careermoves.co.uk
hrm@careermoves.co.uk
Working in Equality of Opportunity (Career Moves is an Employment Business/Agency)

Record company trainee (Part time)
Salary: £16,000 pro rata

In-volve - a national charity - has opened a record label and requires a young, enthusiastic all round trainee to support a small team. A good understanding of music industry and experience of working in youth settings would be an asset.

For an application form contact Victoria Schieren: schieren@in-volve.org.uk, or call 0207 474 2222
Closing date for applications 5pm August 21st



MILLENNIUM STADIUM
LEADERSHIP AND PROFESSIONAL
DEVELOPMENT

Do not miss a fantastic opportunity to work for this leading multi-purpose venue!!!

Millennium Stadium plc

Is currently recruiting for the following vacancies:

EVENTS CREATOR

Ever wanted to create your own job description?
Here's your opportunity...

VENUE SALES EXECUTIVE

Wanted - a energetic self starter with a solid track record in proactive sales.

EVENT MANAGER

Integral part of delivering a wide range of events.

For further details visit:

www.millenniumstadium.com

www.handle.co.uk

020 7569 9999

finance@handle.co.uk

FINANCE DIVISION

handle

ROYALTIES ACCOUNTANT

Ref: 14107

Our client is well established and a market leading Record Label, are looking for a professional and driven Royalties Accountant to increase the efficiency and effectiveness of the Royalties function. To be successful in this challenging role it is essential to have extensive Royalty Music experience, strong commercial skills and a forward thinking outlook.

MANAGEMENT ACCOUNTANT - RECORD LABEL

Ref: 14218

A fantastic opportunity to join one of the leading names in music for an experienced Management Accountant at Finalist level or recently qualified (ACMA or ACCA) looking to progress in this buzzing industry. You will be responsible for all music and have strong commercial exposure and have excellent communication skills.

MANAGEMENT ACCOUNTANT/ FINANCIAL REPORTING

Location: London

A great opportunity for a bright and energetic Qualified Accountant to join the well known industry player. Working with the senior finance managers covering strategic analysis and reporting at Group and UK levels. A real chance to shine and progress with this growing International Music Group.

BUSINESS SUPPORT ACCOUNTANT

Location: London

Royalties and Cost Accounting are key aspects of this role along with general industry experience as well as excellent people and organisational skills. A real opportunity to make your mark with the well known industry player.

CD4X - BERS

Location: London

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

musicweek.com/jobs

Classified

Contact: Maria Edwards, Music Week
Group Sales, CMP Information,
3rd Floor, Ludgate House,
215 Blichars Road, London SE1 9UR
T: 020 7921 8315
F: 0207 921 8130
E: maria@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Credits: £21
Notice Board: £18 (incl. 4cm x 1 cm)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

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

JOBS

ANTENNA AUDIO

International Media Company is seeking a Senior Licensing Manager to join a friendly, collaborative, creative & fast-paced working environment responsible for managing global licensing costs, overseeing blanket agreements made with rights holders worldwide, advising and helping to set policies with regard to rights and licensing throughout all regions. In addition, the Senior Licensing Manager is responsible for enforcing all issues related to rights and licensing for the Creative team in the UK/Europe.

For full description/application details please go to www.antennaaudio.com.

Live Music Programmer/Booker

The Spitz, East London's premier live music venue is looking for a full-time Live Music Programmer. The right person will possess a diverse and in-depth knowledge of music and live event promotion backed up with sound financial skills. Responsibilities will include (though not limited to) booking live music acts, issuing contracts, processing work permits, organizing artist accommodation and travel. If you are fanatical about live music and feel you can make an imaginative and positive contribution to The Spitz please email jame@spitz.co.uk with your CV, and a covering letter.



BUSINESS TO BUSINESS

REPLICATION



STANLEY PRODUCTIONS

LET US MAKE YOUR TRANSFERS MORE AFFORDABLE WITH OUR COMPETITIVE PRICING

All Audio tapes, Video tapes, CDR and DVD exc stock
While You Wait Service on most copying
Duplication of all CD, DVD, DAT, DABs or Cassettes
CD & DVD On-Body Printing
Large or Small Runs of all formats
Audio & Video Equipment Sales
Telecine for Super 8, 16mm or 35mm
Audio formats including 33, 45 and 78 rpm records,
real to real, minidisc, mini and micro cassettes copied
or transferred to CD/DVD or other formats.
Visit our award winning website to check our latest pricing
and offers, or use your credit or debit card to buy online

www.stanleyonline.com

sales@stanleyproductions.co.uk

020 7494 4545 FAX 020 7437 2126

147 Wardour Street, London W1F 8WD **SP**

CD/DVD/VINYL REPLICATION

INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE

DISTRIBUTORS, BROKERS, LABELS..... Call us NOW for the lowest tailored pricing and volume discounts
Thousands of customers agree: Our products are the highest industry accreditation and the best account managers in the business. Rapid turnaround times and a guarantee to match any price. Call us or go online



mediasourcing.com 0845 686 0001

PACKAGING

POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes
Postal Tubes • CD Mailers • DVD Mailers



WILTON OF LONDON

ESTABLISHED 25 YEARS

TEL: 020 8341 7070 FAX: 020 8341 1176

SERVICES

Are you hunting for new talent??

Hot Songs, Great Voice, New Band, Tracks to license?

Request a free feature in the

Band It News/Letter

Band It has been published monthly for over 15 years and featured over 2000 world-wide companies including most major labels.

Let Band It help YOU Email bands and find them now For a free back issue On-line features request form www.banditmagazine.com Tel: 01474 815 089 The Editor on 01474 815 089

WANTED

CASH PAID

for CDs, vinyl LPs, 12" & 7"

music memorabilia, guitar

picks, crew clothing, tour

merchandise, record awards

promo surpluses & complete

collections - will collect

call Julian or Mark...

office: 01474 815 089

mobile: 07850 406 064

e-mail: mw@all.com

AUDIO SYSTEMS



Two channel
Home Cinema
Studio Monitors
(8000 Colours)



the future is here!



www.vividaudio.co.uk

t. 01903 530005
m. 07950 274224

BUSINESS TO BUSINESS

RETAIL

red displays first choice in the UK and Ireland

browsers • gondolas • shelves • graphics • storage
counters • stallwall • chart • wall displays

FREE 3D store design
experienced sales staff
first class product range
quality guaranteed
products to suit all budgets
full installation service

FREE 3D CONFIDENCE CHECK FROM THE MANUFACTURER

FREE 3D store design
experienced sales staff
first class product range
quality guaranteed
products to suit all budgets
full installation service

please call our sales office: 01733 238001
e: info@reddisplays.com www.reddisplays.com

FOR SALE

Well Known London Based Wholesaler

Selling CDs, DVDs, Cash/Carry, mail order and corporate VHS

AVAILABLE FOR SALE

Masses of Potential for expansion

Expressions of interest in confidence

To: Ben Mitchell, Music Week Classified Sales, CMP Information, 3rd Floor, Ludgate House
215 Blichars Road, London SE1 9UR

COURSES

global entertainment limited

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

September / October 1996 Courses

MUSIC INDUSTRY OVERVIEW

Putting the Music Industry in Perspective: a 2 day course explaining how recording companies, managers, publishers, music marketing departments, sales, distribution etc all come together to get the all important music to the public.

PR, MARKETING & PROMOTIONS

The campaign behind the headlines: a 1-day course into how artists are marketed, from the campaign concept through to radio, TV and club exposure. Also looks at the rates of the record label departments involved.

Full course details: www.globalmusic.co.uk

020 - 7583 7900

EVENT

CMF

www.CMFMusicFestival.org

WORLD MUSIC EVENT IN CYPRUS the underground stage

celebrates 25 years of music. Share it!

If you wish an essential of music festival you can participate by sponsoring an event.

MAKE A DIFFERENCE and assist folk on world music festival 2004

E-mail: info@cmfmusicfestival.org

Also come along as a guest and participate in a 5.2 P featuring

entertainment and live music from the island. you'll credit and add your name

to every fifth bill counts for these great nights.



Event/Sponsor/Participant CMF04: Etna, Amati Records, I-Move Entertainment, Access Arts, Paradise Mobile Music, V.O.A., Friends and Family from the island. you'll credit and add your name to every fifth bill counts for these great nights.

STUDIO

Livingston Studios

www.LivingstonStudios.co.uk

Contact Lise & Verity

Tel: 020 8889 6558

email: Mail@LivingstonStudios.co.uk



London's Premier Recording Studios

Is Music Your Business?

To promote your company products
contact Maria on 020 7921 8315



**“Mossy”
Gone But Not Forgotten.**



David Moss

1941 - 2006

Above all David Moss was a gentleman and a gentle man. He saw it as his obligation to put people at ease and to objectively fill the role of advisor. He was a professional in the true sense and an academic in his search for knowledge. David valued the input of all those around him and felt a duty to nurture younger staff and to offer counsel to them.

David fought failing health with stoicism and never complained. He enjoyed work more than most and he was an example to us all. We miss him.

O.J.Kilkenny & Co.

Chartered Accountants

Datafile

Britain's most comprehensive charts service

Week 30

Upfront p24 TV & radio airplay p27 New releases p30 Singles & albums p32

FAST CHART

SINGLES

NUMBER ONE
SHAKIRA FEAT. WYCLEF JEAN
HIPS DON'T LIE Epic
McFly's Don't Stop Me Now/Please Please retreats to number six, allowing Shakira and Wyclef Jean to claim pole position for the second time with Hips Don't Lie, which also dethroned Nelly Furtado's Maneater when it first topped the chart in June.

ARTIST ALBUMS

NUMBER ONE
RAZORLIGHT RAZORLIGHT Vertigo
Introduced as a progressive rock label by Philips (now part of Universal) in 1969, the Vertigo labels last number one was Metallica's Load in 1996 until Razorlight's self-titled second album debuted at number one last week. It remains at number one this week.

COMPILATION ALBUMS

NUMBER ONE
NOW THATS WHAT I CALL MUSIC! 64 EMI/WARNER/UNIVERSAL
First week sales of 278,795 for Now! 64 are nearly 10 times that of runner-up Oakland 9, which steps down after five weeks at the summit.

RADIO AIRPLAY

NUMBER ONE
LILY ALLEN SMILE Regal Recordings
Lily Allen is number one for the fifth week in a row though fellow newcomer James Morrison is closing in, with his debut single You Gave Me Something now trailing by less than 10%.

THE SCHEDULE

ALBUMS

THIS WEEK
DIXIE YEAR OF THE DOG Again (RCA), James Morrison Undiscovered (Polydor), Pharrell Williams In My Mind (Virgin)
AUGUST 7
Nick Lachey Whats Left Of Me (RCA), Frank Devils Got Your Gold (Polydor), Joel Edwards Lost And Found (Mercury), Blood Meridian Kick Up The Dust (V2), Chamillionaire Sound Of Revenge (Island)
AUGUST 14
Christina Aguilera Back To Basics (RCA), Lambtop Damaged (Clay Stamp), Captain This Is Hazeville (At Large), Maria Lawson Maria Lawson (RCA)
AUGUST 21
Method Man 421 The Day After (Mercury), Paris Hilton Paris Hilton (Warner Bros), Outkast Idlewild (RCA), Obie Trice Second Rounds (Polydor),

The Market

Singles market improves

by Alan Jones
Although its sales are down 9.9% week-on-week to 29,109, Shakira and Wyclef Jean's Hips Don't Lie returns to the top of the singles chart. Rebounding 3-1, it is the first single to reclaim number one position since Erle Prydz's Call On Me in October 2004. Prydz's single debuted at number one but Shakira and Wyclef's did not and is the first single to rise through the ranks to reach the top twice since Mr Bobby's self-titled 1993 hit. They are the only singles in the last 30 years to climb to number one twice.

While Shakira and Wyclef's number one sales are the lowest since Ne-Yo's So Sick topped the list on sales of 28,287 18 weeks ago, the singles market overall actually improved last week by 5% to 1,189,256, with all of the top five clearing 20,000, more than 12 singles selling more than 10,000 copies and the number 20 (Busta Rhymes' I Love My Chick) selling 9,159 copies - the highest sale for that position for more than two years.

With the bar raised, there is no room in the Top 10 for new singles by either Snow Patrol or The Pet Shop Boys.

Their 38th Top 40 hit - more than any other duo - in a chart



Shakira: Returns to number one with Hips Don't Lie aided by Wyclef Jean

career stretches back more than 20 years, The Pet Shop Boys debut at number 19 with Minimal on sales of 9,336. It is the PSBs lowest charting single since 1991, when Was It Worth It? peaked at number 24.

Snow Patrol's Chasing Cars single completes the transition from download to full release but improves only 25-15 on sales of 10,347. The second single from the group's Eyes Open album, it makes up for its singles chart placing by helping sales of the album to surge 37.9% to 35,869, enough for it to jump 6-2 on the chart and lift its 13 week cum to 491,501.

Preventing Snow Patrol from returning to number one, Razorlight's self-titled second album suffered a relatively small second form decline of 37.7%, and remains comfortably top on sales of 66,591.

It wasn't the biggest selling album of all last week, however. That honour belongs, inevitably, to Now That's What I Call Music! 64, which storms to the top of the compilation chart on first week sales of 228,795. That's a total beaten this year only by the Arctic Monkeys' 303, now opening at 45.6% up on Now! 63's opening but 10.1% behind Now! 61's opening in the same week last year.

KEY INDICATORS

SINGLES

Sales versus last week: +2.0%
Year to date versus last year: +56.4%

MARKET SHARES

Universal	35.1%
Sony BMG	29.0%
Warner	14.4%
EMI	12.4%
Others	9.0%

ALBUMS

Sales versus last week: -0.2%
Year to date versus last year: +0.1%

MARKET SHARES

Universal	40.0%
Warner	18.5%
EMI	16.2%
Sony BMG	16.6%
Others	8.7%

COMPILATIONS

Sales versus last week: +58.5%
Year to date versus last year: -10.3%

MARKET SHARES

Universal	47.1%
EMI	36.9%
Sony BMG	7.0%
Others	9.0%

RADIO AIRPLAY

MARKET SHARES

Universal	30.8%
Sony	26.2%
Warner	14.6%
EMI	13.4%
Jodies	15.0%

CHART SHARE

Origin of singles sales (Top 75): UK: 53.3% US: 36.0% Other: 10.7%
Origin of albums sales (Top 75): UK: 56.0% US: 41.3% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



Ke\$ha will release her highly-anticipated new album, *Ke\$ha Was Here*, on August 28. The set features an all-star line-up of names including Will.i.am, Scott Storch, Max Martin & Dr Luke and Garbi Barkley's Ceo Lo Green. Lead single, *Botsy*, will precede the album's release on September 4.

SINGLES

THIS WEEK
Paris Hilton Stars Are Blind (Warner Bros), Boy Kill Boy Civil Sin (Mercury), The Raconteurs Horntails (UK), Frank I'm Not Shy (Polydor), The Horrors Death At The Speed (Polydor), Captain Glorious (EMI), Panic! At The Disco Lying Is The Most Fun A Girl Can Have... (Atlantic)
AUGUST 14
The Fitzgareheads Worry About It Later (Warner Bros), Orson Happiness (Mercury), Outkast The Mighty O (RCA), Primal Scream Dolls (Columbia), Hope Into The States This Is The Question (Columbia), Badly Drawn Boy Born In The UK (EMI)
AUGUST 14
Hot Chip Colours (EMI), Beenie Man Kids (Virgin), Divine Comedy To Be A Virgin (Parlophone), Arctic Monkeys Leave Before The Lights Come On

(Domino), The Young Knives Weekends And Bleak Days (Transgressive), Ronan Keating Iris (Polydor), Duncan James Cant Stop A River (Isaac), Alesha Lipstick (Polydor), Chamillionaire Ridin' (Island), Pharrell Number One (Virgin)
AUGUST 21
Missy Elliott We Run This (Atlantic), Daniel Powter Jimmy Gets High (Warner Bros), Keane Chapter Ball (Island), Matt Willis Hey Kid (Mercury), DMX Lord Give Me A Sign (RCA), Beyonce Deja Vu (RCA), The Crimea Baby Boom (Warner Bros), The Princes Gotta Get Myself Into It (Mercury), Thom Yorke Harrowdown Hill (XL)
AUGUST 28
Pink U And Ur Hand (RCA), Sandi Thom What If I'm Right (RCA), Justin Timberlake Sexyback (RCA), The Feeling Never Be Lonely (Island), Basement Jaxx Hush Boy (XL)

Vagrant cues all-out blitz

The Plot

Vagrant is to use the press, radio and live performances to build Dashboard Confessional's profile

DASHBOARD CONFESSIONAL (US & SUMMER MAGNET)

Vagrant Records is aiming to mirror Dashboard Confessional's US crossover breakthrough with new album *Dusk & Summer in the UK*, with a campaign targeting rock press and mainstream outlets, including broadsheets, women's magazines and pop titles.

The album became Dashboard Confessional's (aka Chris Carabba) biggest US hit to date following its release there on June 27, debuting at number two on the Billboard 200 chart.

In the UK, the album appeared last Monday, making it the first Dashboard release under a new tie-up between Vagrant Records and independent label Full Time Hobby. The act's previous albums

were released by Vagrant through Universal.

Full Time Hobby general manager Nigel Adams hopes the campaign can help Dashboard match the crossover success he has enjoyed Stateside. "The idea is to go from that soft launch and build up to a really strong campaign to take us through the rest of the year," says Adams.

The first wave of promotion, in the rock press – including *Kerrang!*, *Rocksound*, *NME* – will come in the run-up to the Reading and Leeds Festivals (August 25 to 27). The track *Don't Wait* will be released as a single on August 21, with ads on MTV2, *Kerrang!* TV and Xfm & *Kerrang!* Radio running in the week before and after release.

An acoustic gig for fans and invited press is being lined up in the run-up to Reading and Leeds. Details are yet to be confirmed, but tickets will be made available through Dashboard's online fan database. Planning is also underway for a UK tour in October and November.

After targeting the rock press, the second wave of promotion will hit broadsheet newspapers, women's magazines



and the pop press. This is expected to tie in with an autumn release of single *Stolen*.

"We're in a very good place to connect with the grassroots, but also with an eye to breaking things on a more mainstream level," he says. "We're good at straddling that and now is really for us to propel him into the mainstream."

The wide-ranging campaign will be replicated on radio, where Full Time is pursuing session opportunities on Radio One, Radio Two, Virgin and Xfm. Adams is also aiming for Capital Radio support, to help break *Stolen* on regional radio.

CAMPAIGN SUMMARY

GENERAL MANAGER: Nigel Adams, Full Time Hobby
PROJECT MANAGER: Dexter Hubbard, Vagrant Records
NATIONAL PRESS: Hayley Connolly, Kas Mercer, Mercury PR
NATIONAL RADIO: Bjorn Hall, Prindle PR
NATIONAL TV: Vic Grattan, Infomusic PR
REGIONAL RADIO: Steve Starfield, Intemedia PR
REGIONAL PRESS: Ian Cheek, Ian Cheek PR
ONLINE: James Sherry, Division 9

Groundbreaking video director returns with a vengeance

Promo focus

Some people believed it would never happen again, but here it is: a new video by Chris Cunningham. What's more, it's for a garage-punk track of snarling urgency and satisfying brevity. The video for The Horrors' *Sheena Is A Paratish* has arrived, like a bolt from the blue – a particularly appropriate comparison. This blast of fury, docking in at just one minute 40 seconds, is actually a performance video – but it's also pure, distilled Cunningham.

It starts in complete blackness before a light illuminates the face of a young woman, in a rictus of pain. As the drums explode furiously so does she, flailing her head from side to side. Before the Horrors' singer Faris Rouss in the dimly foreground. We then see other band members performing, but it's mainly the female in a white dress (Sheena, obviously) in demerol thrash of their punk thrash. And that's just for starters.

As the song hits its screaming chorus, Sheena lifts her dress, and amid furious strobing – which has



led to the video being restricted on MTV – and the hint of tentacles and gristle, globs of gore spurt outwards. After that, Sheena seems to return to fully human guise, still driven by the music, and threatening further terrors. This clip arrives against explosions of guitar and drums, her head tears away to be replaced by brief flashes of grotesque formations of flesh.

The resilient Sheena returns to human form again, but is finally blasted into the darkness as the song's end. It's over – a stark,

stripped-down completely intense, visceral slice of extreme body-horror, an unashamedly literal interpretation of the song title, and a short, sharp and very nasty shock. But, oh, what a delight to experience a brand new and unorthodox cinematic piece of work from one of the great talents that emerged through music videos in the Nineties, but whose released output has been virtually nonexistent in recent years.

Read the full story in the next edition of *Promo*. Contact David Knight. Email: david@musicweek.co.uk

TASTEMAKERS TIPS

Baby Cham Ghetto Story (Madhouse)

HATTIE COLLINS, EDITOR, RWD MAGAZINE



"Already hugely popular in Jamaica, dancehall DJ Cham looks set to replicate Sean

Paul's success with the lead single from his Atlantic Records' debut album. Conjuring up echoes of Jamiroq's *Love's No One* and Darnell Marley's *Welcome To Jamaica*, Cham drops conscious couplets over Dave Kelly's engaging 85 riddim. There are various Akon and Estelle remixes floating about, but the best version features Alicia Keys; together, the two sound just righteous."

Various

Bargrooves: Citrus (Seamless)

LAURENCE PHELAN, THE INDEPENDENT ON SUNDAY

THE INSIDER

MTV Flux

MTV FLUX

MTV has set itself the bold ambition of reinventing music television as it prepares for the launch of its user-generated music channel MTV Flux.

The channel will roll out on September 6, along with a mobile application, allowing users to interact with both the channel and WAP. The site itself will go live tomorrow (Tuesday).

MTV Networks UK & Ireland vice president of commercial strategy and digital media Angel Gambino says MTV Flux is aiming to go further with the idea of user-

"Another opportunity to enjoy the tasteful sound of Ben Sowton's Bargrooves away from the White House in Clapham, preferably somewhere in the sunshine and without needing to get dressed up for the occasion. The deep house grooves Sowton plays are ultra-smooth, lightly-jazzed and slinky, while on Disc 2 Matthias Heilbron's set dips its toe in more abstract and techy waters, before the feel-good garage finale."

The Common Restarts Save It For Your Friends (Seeca)

ALEXANDER MERRIFIELD, THE DAILY STAR

The Common Restarts are an indie pop punk act at its most accessible. In fact, so accessible they induce a form of déjà vu the first time you listen to them (they may be down to Sky and EastEnders, though). It's your

generated content sites such as MySpace. "In the UK, there are 27 music channels; I'm always staggered by that number," she says. "What we wanted to do was to originate the genre and create something distinctive."

Gambino says music television has become an "in-the-background experience" and MTV Flux will be different because users – or "Fluxers" – can interact with the TV channel over the internet and mobile phones.

"You get to rate and vote for the particular tracks that will make it to the TV screen," she explains. Some MTV Flux technology has been tested in other markets: Italy has a user-generated website, Japan has a mobile application and the US has a

RADIO PLAYLISTS

RADIO ONE

A LIST
Alicia Keys: Loose Before The Lights Come On; Beyoncé feat. Jay-Z: Deps Vs. Bob Shriver feat. Steve Edwards: World Hold On (Children Of The Sky); Christina Aguilera: Aeri No; Kaitlin Max: Great Gunz Vs. The Top Love Don't Lie; Ms. Ceasar's Barkley Sirey Face; Kaashif Empire: Meane Crystal Ball; Lily Allen: Smile; Madonna: Get Together (Remix); Jay-Z: Red Stars Are Bitch; Rascalwreigh: In The Morning; Red Hot Chili Peppers: Tell Me Baby; Rogan: The Masters; Usher: Drive; Snow Patrol: Chasing Cars; Supertramp: Still In My Way; The Kooks: She Moves In Her Own Way; The Simons: All This Love
B LIST
Alesha Dixon: Kill Bill; Beyoncé feat. Jay-Z: Cap'n Jack; Cassie: Me And You; Chocobato: Puma Always And Forever; Feeder: Save Us; Ghostface: Kill Me; Feeder: No 6; Kanye West: Back In My Arms; Justin Timberlake: SexyBack; Michael Gray: Boredom; Monie T: Vs The Dandy Warhols

Henry: You As A Dandy; Paolo: As The Black Living In The West; Ryan A: Call Me Home; Pink U And Ur Hand; Primal Scream: Doll; Slicker Sisters: I Don't Feel Like Dancin'; The Feeling: Fever De Lively

C LIST
"Blessme Again: Hush; Boy; Chamblee: Hush; Ruff; Lemar: It's Not That Easy; "Meat Works: My Kid; "Miss Starlight; Holly Furtak: Promiscuous; Robb: Williams: Reddub; The Racooners: Hush; The View: Wacker Little Dits; Ten: Boy: Boy; Lisa: Lisa: Lisa

LUPPURT LIST
"Luz: B Underworld: Goo; Inside The Park; Phonom: Williams: Number One; Ray: Lantana: Frasier; The Fratella: Diehard Doggie; The Young: Koves: Weekend & Back: Days (Himself)

RADIO TWO

Capital: Gloria; James Morrison: You Got Me Something; "Maan: Crystal: Bob; Marla: Lawson: Sleepwalking; Pet Shop: Boys: Moral; Ray



SINGLE OF THE WEEK

Arctic Monkeys
Leave Before The Lights
Come Up
Domino RUG236CD
This may nominally be a new song, but it could easily have featured on Arctic Monkeys' all-conquering debut album, following similar themes both lyrically and musically. As such, it will undoubtedly sell in extravagant numbers, but it lacks the sense of excitement that their debut material brought. It is still a great song but, by their own impossibly high standards, it is perhaps something of a disappointment.



ALBUM OF THE WEEK

Christina Aguilera
Back To Basics
RCA 82876896342
Aguilera returns with a 22-track, two-CD bonanza destined to cover absolutely all possible bases. The first set, produced by DJ Premier and Mark Ronson among others, features a host of chart-friendly material, in particular the potentially huge Back In The Day and Oh Mother, while the enhanced CD2 consists of nine Linda Perry-helmed tracks that pursue a traditional Thirties jazz/blues concept. Truly a force to be reckoned with.

Singles

Alesha
Lipstick (PolyD 1705458)
Lipstick marks an attitude charged return for the former Mis-Teeq vocalist who as a frontwoman sounds like she has well and truly found her natural home. A punchy, energetic production provides the backdrop to a melodious lead vocal which isn't without a few rap-like Mis-Teeq throwbacks, however predominantly, Dixon is singing. The first single from her new studio album, Lipstick promises good things to come.

The Beauty Room
Holding On (Peacefrog PFG077CD)
This collaboration between botan producer Kirk Deglorio and vocalist Jinada is as physically close to zero 7 as it is possible to be without actually infringing copyrights. This is not to say that it is bad - in fact it is a very decent stab at jazz doo-wop - but just rather unoriginal.

Beeie Man feat. Akon
Girls (Virgin VUSCD328)
The first single from the forthcoming album Undisputed sees Beeie Man striking a different sound, perhaps in the footsteps of Sean Paul. This is a smooth-raver, but always hook-laden and infectious. The best Beeie Man has done in some time.

Chamillionaire feat. Krizzye Bone
Ridin' (Universal 1705044)
Chamillionaire was known as the Mixtape Messiah having independently sold in excess of 100,000 copies of his first album. This is the first single of his forthcoming major release The Sound of Revenge and has already scored a number one in the US; in fact it has been number one everything, including video and ringtone. A repeat performance on these shores isn't out of the question.

Chico
DIXCO (Sony BMG 82876892752)
The X-Factor finalist's cover of Ottawan's classic sounds like the sound of doozy Eighties pop who you would hear at a bad family

gathering, and surely marks him out as the 21st Century's answer to Black Lace. Highly unlikely to follow it's Chico Time to the top spot, it will, however, prolong his shelf-life by a couple of weeks.

The Dears
Ticket To Immortality (V2 DEARSV122)
The first single from the album Gang Of Losers shows the Canadian six-piece has ramped up the scale of their ambitions. While the Morrissey influences are still there, this single tries hard to scale mountains in the chorus before sliding away as sweetly as it arrived. The fact that it sounds like Embrace in its epic approach may or may not endear the band to new fans.

The Divine Comedy
To Die A Virgin (Parlophone CDR6712)
Neil Hannon's languid vocals contrast with an upbeat tune with big band pretensions, with violins, glockenspiel, sax and trumpets all adding to the catchy sound. It is the second single from Victory For The Comic Muse and is possibly the archest song about sexual frustration since Pulp's Babies.

David Guetta Vs The Egg
Love Don't Let Me Go (Walking Away) (Gusto CUGS42)
Yet another single to start life as a DJ bootleg, this fairly commercial-sounding effort has extra muscle behind it thanks to its inclusion on the current Citroen C4 TV ad. Even without the dancing car's help, the track has been bubbling under for some months now, winning ever-increasing tastermaker support from dancefloor-friendly Over And Over and Boy From School, this gentle electro track highlights the more sensitive side of the Mercury Music Prize nominees. Their album The Warning offers real strength in depth and the band must be in with a strong chance on September 5.

Hot Chip
Colours (EMI CDEM698)
Taking a gentler tact after the more dancefloor-friendly Over And Over and Boy From School, this gentle electro track highlights the more sensitive side of the Mercury Music Prize nominees. Their album The Warning offers real strength in depth and the band must be in with a strong chance on September 5.

Joana And The Wolf
Purple Nights (Regal WOLF01)
The first release to come out as part of the new Regal singles club is also the debut release from this new guitar four piece. It is a limited edition of 500 seven-inch singles, so it won't set the charts alight, but what it will do is provide collectable evidence that there is an exciting band with a singer very much in touch with her inner PJ Harvey and with enough of an ear for melody to leave people wanting more.

Maria Lawson
Sleepwalking (Phonogenic 82876885032)
Seven months after Lawson's shock early exit from X-Factor - in favour of Louis Walsh's Conway Sisters - Lawson re-enters the spotlight with this focused debut. Early signifiers hint she could become the latest chart topping spawn of the TV show, with an Amazing as Radio 2 one leading the way on the airplay front so far - something even Chico hasn't managed to pull off to date.

Lo-Fi-Fnk
Wake Up (Moshi Moshi's MOSH137)
Swedish duo Leo Drouge and August Helland have made a danceable track halfway between electro-pop and house. It's a lo-fi release and the first from the pair's debut album Boylife.

Molly McQueen
Innocent Tonight (Innocent ANEGCD19)
The record-buying public, sadly, wasn't ready for The Faders, but you have to admire the pluck of frontwoman Molly McQueen for trying again. She has gone solo and this first release is recording of her former band's debut single and it still sounds like a ludicrous but brilliant combination of Iggy Pop and Girls Aloud. Thanks to its presence in the film My Super Ex Girlfriend, it may finally have the success it deserves.

Stanton Warriors feat. Swag
Get 'Em High (VVR 5042263)
On paper, combining the talents of producer/remix duo Stanton Warriors and the Mercury-prize nominated bright hope of British hip hop Swag has to be a good

idea. And, for once, the reality turns out to be equal to the sum of its parts. The beats are furious and the immensely danceable funky and Swag's vocal is fresh and funny. It deserves to translate into commercial success to match the critical acclaim both acts enjoy.

Vega 4
You and Me (Columbia 82876862832)
A drums and feedback into melts into a synth and string-driven chorus, with vocals that owe something to Gary Lightbody, perhaps due to Snow Patrol producer Jacknife Lee's position at the controls. Vega 4 opened at Latitude Festival on July 14 and are set to play Dublin's Marlay Park on August 19.

Whirlwind Heat
Air Miami (Brillie BRILSO8S)
No art-school posing round here, thank you very much, and all the better for that. Reminiscent of Smer, beloved of Jack White and now, hopefully, an ever-growing army of fans, this deserves to be huge.

The Young Knives
Weekends And Bleak Days (Hot Summer) (Transgressive TRANS035X)
The final single from the geek-chic three-piece before their keenly anticipated debut album is characteristically short, sharp and melodic, and a perfect summer anti-anthem for August's hot and bothered. The band are also playing live relentlessly this summer and that work should pay off in sales terms.

Albums

Captain
This is Hazelville (EMI 3708502)
This is a very promising debut album from a band who play a brand of indie pop akin to the hotly-tipped Norwegians Lorraine, in that it is joyful, intelligent and extremely well produced. That last element should be no surprise in this case, since they attracted Trevor Horn to sit behind the desk. It is a brave and broad record that will most likely build throughout summer and autumn.

Cocoon
Painting Excitely To The Sky (Sartaris SETCD152)
Paris-based trio Cocoon cram many sounds into this album, from fragile and uplifting opener Communication's Lost to haunting Bani 'Tulahi' and fast-paced electric guitar-driven Drizzling Yet Dazzling. For the most part, it is laidback and summery, although sometimes the seductive vocals and sweet electro seem to be hiding something moodier.

Various
FabricLive 29 (Fabric FABRIC58)
Cut Copy may be better known as a live set than as DJs, but this is a very fine set from the Australian trio nonetheless, combining electro house from the likes of Joakim and Justice with rockier sounds from Romy Music and Glacé Youth. There is nothing particularly clever about the mix, but it sounds fresh nonetheless.

Lambchop
Damaged (City Slang SLANG1041092)
Lambchop's eighth album is an example of a band really hitting their stride. They have found their blend of country, soul, gospel and pop into an unmistakable sound that could only have come from the Nashville collective, and while their sense of experimentation may have diminished, it doesn't take anything away from the music. A beautiful, nourishing album destined to become their biggest commercially.

Seth Lakeman
Freedom Fields (Relentless CORELX0)
Recorded in his brother's Dartmoor kitchen, Freedom Fields is Lakeman's third album and his first release on Relentless. Alongside playing violin and guitar, he takes back to his folk roots with larks of king-colliers and riflemen. Freedom Fields was previously released back in March on Lakeman's own label I Scaream.

This week's reviewers: David Birt, Ben Carlrow, Stuart Clarke, Richard Hepp, Jim Larkin, Owen Lawrence, Nicola Slaten and Simon Ward.

Lily Allen remains radio's favourite and James Morrison, Snow Patrol and Ray Lamontagne see healthy increases in support inside the Top 10.

The UK Radio Airplay

RADIO ONE

Wk	LAST WEEK	ARTIST (TITLE)	Wks	PEAK	WKS	AVG	WKS	AVG
1	3	CHRISTINA AGUILERA AIN'T NO OTHER MAN (RCA)	25	26	2290			
2	5	SUPERMODE TELL ME WHY (RCA)	24	25	2031			
3	10	BOB SINCLAR & EDWARDS WORLD HOLD ON CHILDREN (DEF JED)	23	24	2039			
4	5	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	24	24	1867			
5	3	LILY ALLEN SMILE (RCA)	21	24	1842			
6	10	ORSON HAPPINESS (MERCURY)	21	23	1855			
6	1	CHARLIS BARKLEY SMILEY FACES (WARNER BROS)	27	23	1810			
8	8	RED HOT CHILI PEPPERS TELL ME BABY (WARNER BROS)	23	22	1727			
9	3	THE AUTOMATIC MONSTER (MUSIC POLYDOR)	20	21	1620			
9	8	ARMAND VAN HELDEN MYMAMY (SOUTHERN FRIED)	21	21	1621			
11	2	ROGUE TRADERS VOODOO CHILD (RCA)	20	20	1643			
11	7	RAZORLIGHT (IN THE MORNING) (WEA) (G)	20	20	1663			
13	23	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON (CORNER)	15	19	1655			
14	24	DAVID GUETTA/THE EGG LOVE DON'T LET ME GO (WALKING) (G) (G) (G)	12	19	1569			
15	10	SNOW PATROL CHASING CARS (REDFUN)	21	18	1574			
15	4	JUSTIN TIMBERLAKE SPYGLASS (JEMBA)	21	18	1578			
15	10	MADONNA GET TOGETHER (WARNER BROS)	21	18	1580			
15	19	PARIS HILTON STARS ARE BLIND (WARNER BROS)	17	18	1470			
20	20	BEYONCÉ DEJA VU (CORY GAY)	16	18	1584			
20	5	RHIANNA UNFAITHFUL (DEF JAM)	21	17	1425			
20	10	THE SIMONE! ALL THIS LOVE (DIRECTION)	22	16	1272			
22	27	PAOLO NUTINI LAST REQUEST (ATLANTIC)	12	15	1204			
23	6	KASABIAN EMPIRE (COLUMBIA)	6	14	1367			
24	6	CASSIE ME & U (EMERSON)	8	12	1003			
24	20	MUSISSE T VS. THE DANFV WARRIORS HERRY AS A DANDY (REDEMPTION)	16	12	1030			
24	20	PRIMAL SCREAM DOLLS (SWEET ROCK AND ROLL) (COLUMBIA)	9	12	1049			
27	6	JAMES MORRISON YOU GIVE ME SOMETHING (POLYDOR)	11	11	1034			
27	6	PARISO AT THE DISCO (TYING IS THE MOST FUN A GIRL CAN HAVE)	11	11	758			
29	6	BOY KILL BOY CIVIL SIN (RCA)	11	10	1041			
29	6	ROBBIE WILLIAMS RUTHERFORD (G)	4	10	828			

INDEPENDENT LOCAL RADIO

Wk	LAST WEEK	ARTIST (TITLE)	Last	WKS	AVERAGE
1	2	LILY ALLEN SMILE (RCA)	2020	287	9479
2	1	PINK WHO KNEW (LAFACE)	2033	252	7698
3	1	JAMES MORRISON YOU GIVE ME SOMETHING (POLYDOR)	1433	200	2137
4	4	THE FEELING FILL MY LITTLE WORLD (ISLAND)	1556	253	2704
5	6	NELLY FURTADO MANEATER (GEMINI)	1485	162	3180
6	3	KELLY CLARKSON BREAKAWAY (RCA)	1536	148	1837
6	9	MADONNA GET TOGETHER (WARNER BROS)	1331	148	1795
5	3	CHRISTINA AGUILERA AIN'T NO OTHER MAN (RCA)	1489	130	2060
9	7	THE ZUTONS VALERIE (DELAGO)	1345	135	1897
10	12	RHIANNA UNFAITHFUL (DEF JAM)	1119	138	2272
10	11	WILL YOUNG WHO AM I (SONY BMG)	1248	138	2074
11	11	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	1206	137	1833
12	2	SNOW PATROL CHASING CARS (REDFUN)	1171	136	1648
14	14	CHARLIS BARKLEY SMILEY FACES (WARNER BROS)	1033	136	1437
15	13	PAOLO NUTINI LAST REQUEST (ATLANTIC)	802	135	1302
16	15	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS...) (RCA)	969	134	1429
17	16	KEANE IS IT ANY WONDER? (ISLAND)	834	134	1562
18	18	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE (SONY BMG)	886	137	2049
19	21	ORSON NO TOMORROW (MERCURY)	823	138	1269
20	20	BOB SINCLAR & EDWARDS WORLD HOLD ON... (CORNER)	175	137	1291
20	16	JACK JOHNSON UPSIDE DOWN (BRITANNIA) (G)	932	136	1267
22	8	RED HOT CHILI PEPPERS TELL ME BABY (WARNER BROS)	516	136	1307
23	23	ROGUE TRADERS VOODOO CHILD (RCA)	730	136	1647
24	19	CHARLIS BARKLEY CRAZY (WARNER BROS)	845	136	1299
25	27	JOHNSON BALEY KAY TROUBLE SLEEPING (GEMINI) (G)	543	134	1275
26	26	JACK JOHNSON SETTER TOGETHER (BRITANNIA) (G)	623	134	1271
26	25	RAZORLIGHT (IN THE MORNING) (WEA) (G)	1015	133	1481
28	24	SNOW PATROL YOU'RE ALL I HAVE (REDFUN)	899	133	1294
29	24	PUSHYCAT DOLLS FEAT SNOOP DOGG BUTTIONS (AMG)	564	133	1272
29	23	NE-YO SEXY LOU (G)	617	133	1212

© 2006 Sony Music Entertainment Inc. All rights reserved. Reproduction in whole or in part without permission is prohibited. This chart is based on data from the week of 29 July 2006 to 4 Aug 2006.

Wk	LAST WEEK	ARTIST (TITLE)	Wks	PEAK	WKS	AVG	WKS	AVG
1	8	LILY ALLEN SMILE	2312	3	65.60	-10		
2	4	JAMES MORRISON YOU GIVE ME SOMETHING	1643	8	59.78	32		
3	2	RHIANNA UNFAITHFUL	1500	21	55.5	-5		
4	6	CHRISTINA AGUILERA AIN'T NO OTHER MAN	1573	-2	44.71	7		
5	5	GNARLS BARKLEY SMILEY FACES	1342	-4	43.61	2		
6	3	THE KOOKS SHE MOVES IN HER OWN WAY	1434	-3	40.28	-20		
7	9	SNOW PATROL CHASING CARS	1284	-4	38.5	-3		
8	8	PINK WHO KNEW	216	22	36.47	-9		
9	12	RAY LAMONTAGNE TROUBLE	516	35	35.28	5		
10	16	ORSON HAPPINESS	577	69	34.72	13		
11	17	PAOLO NUTINI LAST REQUEST	1244	-9	33.75	-9		
12	14	BOB SINCLAR & EDWARDS WORLD HOLD ON...	857	-3	33.64	5		
13	10	CAPTAIN GLORIOUS	1499	-4	29.66	1		
14	15	MADONNA GET TOGETHER	1534	11	31.68	-29		
15	18	RED HOT CHILI PEPPERS TELL ME BABY	865	32	30.28	2		
16	19	THE ZUTONS VALERIE	1499	-4	29.66	1		
17	15	ARMAND VAN HELDEN MYMAMY	536	-6	28.62	-9		
18	20	SUPERMODE TELL ME WHY	576	21	28	-2		
19	20	THE PIPETTES PULL SHAPES	54	6	27.9	39		
20	13	ROGUE TRADERS VOODOO CHILD	722	-7	27.28	-27		
21	17	RAZORLIGHT (IN THE MORNING)	1265	-3	27.23	-9		
22	7	NELLY FURTADO MANEATER	1753	-3	26.84	54		
23	26	THE FEELING FILL MY LITTLE WORLD	1603	-1	25.48	14		
24	21	THE AUTOMATIC MONSTER	563	-9	23.02	-20		
25	28	DAVID GUETTA/THE EGG LOVE DON'T LET ME GO	460	10	22.98	29		

Legend: Top 50 Entry (Green), Biggest increase in audience (Blue), Audience increase (Yellow), Highest Top 50 Credit (Red), Biggest increase in play (Purple), Audience increase of 50% or more (Pink)



13. Captain Glorious
Captain's first single, *Broke*, reached number 34 in May but failed to attract enough radio support to make even the Top 200 of the airplay chart. The London band's anthemic follow-up *Glorious*, produced by distinguished veteran Trevor Horn, is different class, however, and leaps 43-13 on the airplay chart this week, while gaining a foothold on the sales chart (at 73) on downloads. Aired on 56 of the 114 stations monitored for the chart, it gained most from 19 plays on Radio 2 and seven on Radio One, which combined to provide 87.55% of its audience of 33.48m last week.

Jealousy Lucy

"The fu...
H...
I...
Contacts: st...
glo..."

19. The Puppets
Brighton-based trio The Puppets' third single *Pull Shapes* has failed 29-51-67-74 on the sales chart since its release. It was number 107 on the airplay chart when at its sales peak but jumps 30-19 on that list this week. Only a dozen stations are playing it.

Wk	LAST WEEK	ARTIST (TITLE)	Wks	PEAK	WKS	AVG
1	1	PINK WHO KNEW	216	22	36.47	
2	3	THE ZUTONS VALERIE	1499	-4	29.66	
3	5	THE FEELING FILL MY LITTLE WORLD	1603	-1	25.48	
4	2	SNOW PATROL CHASING CARS	1284	-4	38.5	
5	6	KEANE IS IT ANY WONDER?	834	134	1562	
6	7	THE KOOKS SHE MOVES IN HER OWN WAY	1434	-3	40.28	
7	2	LILY ALLEN SMILE	2312	3	65.60	
8	4	WILL YOUNG WHO AM I	1248	138	2074	
9	8	JAMES MORRISON YOU GIVE ME SOMETHING	1643	8	59.78	
10	10	KELLY CLARKSON BREAKAWAY	1536	148	1837	

Wk	LAST WEEK	ARTIST (TITLE)	Wks	PEAK	WKS	AVG
1	2	PINK WHO KNEW	216	22	36.47	
2	1	DAVID GUETTA/THE EGG LOVE DON'T LET ME GO	460	10	22.98	
3	1	ARMAND VAN HELDEN MYMAMY	536	-6	28.62	
4	1	PUSHYCAT DOLLS FEAT SNOOP DOGG BUTTIONS	564	10	22.92	
5	1	RHIANNA UNFAITHFUL	1500	21	55.5	
6	1	LILY ALLEN SMILE	2312	3	65.60	
7	1	NELLY FURTADO MANEATER	1753	-3	26.84	
8	1	NE-YO SEXY LOU	617	133	1212	
9	1	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	886	137	2049	
10	1	ULTRAVAST BY SCOTT BROWN ELYSIUM (I GO CRAZY)	416	10	22.98	



popKOMM music meets here!

trade show · conference · festival

20. - 22. September 2006 · Berlin · Germany

conference

plug in to success



September 21st 2006 Live Perspective Buying Tickets – Selling Tickets!

In the old days black marketers hung around the vicinity of ticket booths and hawked leftover tickets. Then eBay & Co came along. This is obviously not good for the concert branch, as the resulting increase in takings does not go to the performing artist or the concert promoter. Is there any solution?

The Tourism Factor for Festivals

The components are obvious: cheap flights and the desire for extraordinary festivals are increasingly attracting an international audience. Within the last 10 years, many new events across Europe have profited from increased festival tourism. But the Europisation of the event audience requires special measures.

Live Perspective is a focus day on the live entertainment market on September 21st, for more information please check www.popkomm.com

September 22nd 2006 Artist Angle Artists, Careers and Business

In the music business, artists are the most decisive economic raw material. Everybody knows about the legend of artists who rate their creative output more highly than monetary gain. But where are the differences in career planning between fresh talents and veteran pop stars? What criteria are crucial for artists to reach the top of the value chain?

For the whole conference programme please check www.popkomm.com

Meet our Partners:



Partner Country Brazil:

