

# MUSICWEEK



Charts body recognises surge in downloading of promo clips by launching talks with retailers

## Videos to join singles chart

### Digital

by Nicola Slade

The evolution of the UK singles chart is poised to move into a new phase with the addition of music video downloads to the countdown.

The Official Charts Company has already started conversations with retailers about the plan, which could take effect by the end of this year, marking another new step in the development of the main singles chart.

In April last year digital sales,

which had an accompanying physical release, were incorporated for the first time, while a year later download sales were allowed in a week ahead of an equivalent physical format becoming available.

The move also recognises the explosion of the music video download market, which is primarily led by iTunes Music Store and mobile network 3, but also includes players such as 7 Digital and Wippit, while Video-C is planning a soft launch for its lovevideo download service this autumn.

OCC chart director Omar Maskatija says the move is a

response to the suggestions from record labels, which have been impressed by the speedy take-up of video downloads and the volume they are already shifting. "It's up to us to start talking to the retailers and getting an idea of how many are selling from all the labels," he says. "Initial indications are really good and we hope that, by October, we will have enough data and analysis to take to the labels, which will then make a decision about when it's incorporated into the chart."

The OCC move has been prompted by the success in the

market of both iTunes, which has sold 6m downloads online worldwide since January, and 3 which, since launching its video download service 12 months ago, has shifted 15m videos both through paid-for sales and a sign-up offer where customers are given downloads worth £5 for free.

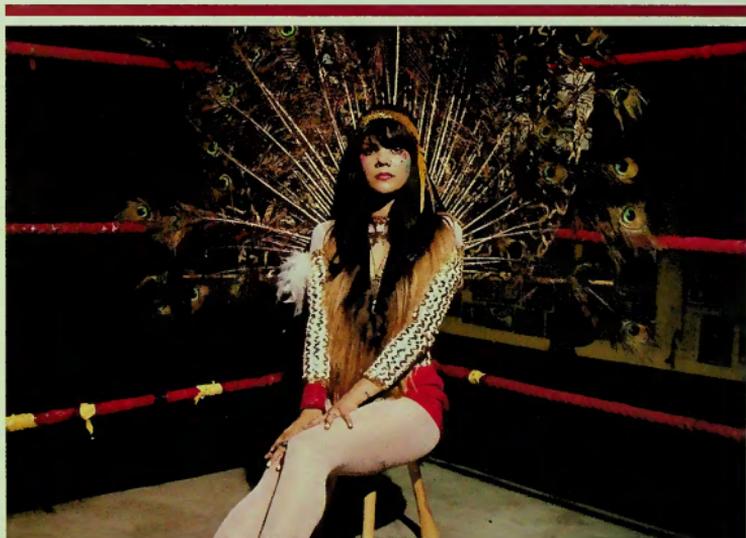
3 marketing director Graeme Osby says, "3 is leading the way in mobile video services, but this is because we are meeting what is proving to be an unprecedented, yet huge demand."

Mobile video will also increase with the growth of hardware with

Curry's spokesman Mark Webb predicting, "One of our biggest sellers this Christmas will be the Archos personal media player, which plays video, music and film." Meanwhile, HMV has announced that it will start selling video-enabled mobile phones in 23 of its largest stores this week.

However, the planned inclusion of video data in the sales chart is being met with some caution by the independent sector, which is concerned that it has lost market share following the introduction of audio downloads into the chart.

nicola.slade@musicweek.com



### New Echo talent enters the ring

The strategy for success which has delivered results for Ray LaMontagne and Nerina Pallot will again be put to test with the release of Bat For Lashes' debut album *Fur And Gold* on September 11.

The David Kosten-produced set

will be the first release on the Echo label under its new guise as a development arm for predominantly Chrysalis Music Publishing artists.

Chrysalis Music Division CEO Jeremy Lascelles successfully steered the early careers of LaMontagne and Pallot by funding releases on their own labels before upscaling both to a major; he has since based Echo's new

structure on this model and says *Bat For Lashes* is the perfect example of an artist who can benefit from the set-up. "We think we have got a real talent and it's one that needs to grow in its own time," he says. "Releasing the album on Echo was one of various options we put forward as how we as a publisher could help her develop and ultimately it made the most sense."

Despite Lascelles' long-term vision for the artist, the project seems to be picking up its own momentum much faster than envisaged, with lead single *Trophy* landing a play on Jo Whalley's Radio One show last Thursday. "We're well ahead of the game as far as where we expected to be," says Lascelles.

*Trophy* will be released on October 30.

### Laverne boosts Xfm audience

Breakfast DJ helps GCap station win best-yet share in the latest Rajar listening figures, as Chris Moyles lifts Radio One p4

### Getting the Basics right

Christina Aguilera tells MW how she selected producers DJ Premier and Linda Perry for her album *Back To Basics* p4

### Top acts keep options open

Acts such as Oasis and Radiohead are weighing up options such as going the DIY route as their contracts expire p6

For the latest news as it happens, log on to

[MUSICWEEK.com](http://MUSICWEEK.com)



12.08.06/£4.25

12/08/06

Digest

# MUSICWEEK

Incorporating Events, NBL, Features, Hits, Green Sheet, Hit Music, Record Merit and Tours Report

**COMP Information**  
United Business Media  
11th Floor, Fleet Street, London E4 6PU  
Tel: (020) 7923 5000  
Fax: (020) 7923 8327



For direct lines, dial (020) 7923 plus the extension below. For e-mails, type in name as shown. Followed by @musicweek.com  
**Publisher** Ann Scott (020) 7923 5000  
**Editor** Martin Tabart (020) 7923 5000  
**Managing editor** Paul Williams (020) 7923 5000  
**Business editor** Joana Jones (020) 7923 5000  
**Talent editor** Stuart Clarke (020) 7923 5000  
**Online editor** Nicky Hedra (020) 7923 5000  
**Reporter** James Jones (020) 7923 5000  
**Reporter** Ben Cardew (020) 7923 5000  
**Chart consultant** Sam Jones  
**Design consultants** Arup  
**Chief sub-editor** Digital David (020) 7923 5000  
**Sub-editor** Phil Brooks (020) 7923 5000  
**Chart editor** Simon Ward (020) 7923 5000  
**New release editor** Owen Lawrence (020) 7923 5000  
**Database manager** Neil Tice (020) 7923 5000  
**Business development manager** Matthew Tynell (020) 7923 5000  
**Sales manager** Matt Skid (020) 7923 5000  
**Senior display sales executive** Billy King (020) 7923 5000  
**Classified sales executive**

**Marie Edwards** (020) 7923 5000  
**Circulation manager** David Probertson (020) 7923 5000  
**Group production manager** Denise Preece (020) 7923 5000  
**Ad production** Nicky Hedra (020) 7923 5000  
**Classified ad production** Eileen Leat (020) 7923 5000  
**Business support** © CMP Information 2006  
**VAT registration** GB 236 623 56  
**Company number** 37072

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system 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 prior written consent of the publisher. The contents of MusicWeek are subject to reproduction in reference storage and retrieval systems. Registered at the Post Office as a newspaper.

Origination and printing by Healey Brothers, The Media Press, Queens Road, Atherton, Kent TN24 9JH

**ABC**  
Average weekly circulation: 3 July 2005 to 30 June 2004-9A22

**MP**  
Member of Periodical Publishers' Association  
Subscription hotline: 01558 438816  
Newstrade hotline: 020 7638 4666

**SUBSCRIPTION HOTLINE: 01558 438816**  
**NEWSTRADE HOTLINE: 020 7638 4666**  
Subscriptions, including free MusicWeek Directory every January from MusicWeek Information, Tower House, 11th Floor, Fleet Street, London E4 6PU  
Marketborough, Lincolnshire LN24 9EF  
Tel: 01538 438879  
Fax: 01538 439993

# Your guide to the latest news from the music industry

## Bottom line

### Revenues on the rise at Warner

● Warner Music has increased revenues by 11% year-on-year during its fiscal third quarter of 2006 to \$922m (£439m). Digital revenue grew 109% year-on-year to \$92m (£49m) from April to June 2006, in comparison to \$44m (£23m) in the same period last year.



Travis: fifth album due later this year

● Ingenious is to invest in Travis's fifth album, scheduled for release later this year, through its Music VCT investment funds. Ingenious and Travis's label Independent have formed a joint venture for the album, which Ingenious's two music VCTs will co-fund, with a combined initial investment of £2m. A further investment of £1m to £2m will be made in the latter half of 2007.

● The IFPI and record companies are preparing to present evidence to the EC for an investigation into ways to stimulate the European market for online digital content, such as music. The deadline for the consultation is October 13, after which it is expected the EC will produce a Commission Communication on online content.  
● Napster suffered a net loss of \$96m (£51m) in its first fiscal quarter 2006. The quarter saw net revenues from continuing operations grow to a record \$202.1m (£159m) - an increase of 34% on the same quarter last year.  
● More than 200m songs have been sold through iTunes Music Stores in Europe, according to figures issued by the California-based company.  
● Meat Loaf has resolved a legal dispute with songwriter Jim Steinman over the ownership of the TDS Bat Out Of Hell after claiming Steinman wrongfully registered it as a trademark in 1995.  
● eMusic, the independent music download service operating in the US, is showing signs of a potential European launch this autumn by sending out invitations to the band for a press conference on September 12 billed under the banner "Discover the world of music in Europe".  
● Geferyn/Polydor act Nelly Furtado's chart-topping Manoeuvres was yesterday (Sunday) set to become the latest big hit single to be banished from the combined singles chart by a chart regulation introduced in April, which automatically excludes any hit from the countdown once it has been physically deleted. Editorial, p10  
● Woolworths has launched a free

collection service that enables customers to have products delivered to their homes or local stores.  
● The Governors League member ISPs rights submission p4  
● Wal-Mart has announced that it is to withdraw from Germany at a cost of \$1bn (£540m).  
● Oasis and Radiohead ponder their next contractual moves, p6

## Exposure

### TOTP goes out with a bang

● Top Of The Pops ended one of its biggest audiences in years as nearly 4m people tuned into the last ever show. The veteran BBC music programme, which ended after more than 42 years on air, attracted 3.9m viewers to a one-hour special broadcast on BBC2.  
● James Blunt is leading the British charge at this year's MTV Video Music Awards in the US after landing three nominations. Red Hot Chili Peppers and Shakira top the charts with seven apiece.  
● Wembley National Stadium Limited expects building firm Multiplex to miss its revised deadline of September 2006 for completing the stadium, although it does expect it to be finished this year.  
● Fopp this week opened its 29th UK store in Brentwood, Essex. The opening came a week after the retail chain opened its biggest outlet to date, in London's Tottenham Court Road.

● Xfm has announced further changes to its London station schedule, with Shaun Keaveny taking over the flagship Ex-Top Of The Pops presenters Fearnie Cotton (right) and Reggie Yates are to replace Spooky as hosts of the Radio One breakfast show, after being moved from their current slot as hosts of the Friday morning 4am to 7am slot.

## The industry cannot afford to risk playing about with this crown jewel - Editorial, p10

weekday afternoon request show The X-List and Ian Lanciford moving to Xfm's current mid-morning show. The station last week recorded record Radio 1 figures. p4  
● Mobo organisers have revealed this year's awards ceremony will be held again in London's Royal Albert Hall on September 20.  
● Audio and video production company Tough Cookie will be for the second year running produce the webcast of Reading Festival highlights and the backstage. Tiscali sessions feat. take their Independent Music magazine monthly, following the success of the first two issues. The next issue will be published on August 29.  
● Classic FM has launched a new schedule, which includes the return of Henry Kelly, Tony Robinson bringing a show, Jane Jones presenting the Easter Breakfast show from 6am weekdays and Simon Bates' breakfast show now beginning at 8am.  
● This year's In The City conference will be staged a month later than its usual September date, taking place from October 29 to 31 in Manchester's Midland Hotel under the title In The City - Sounds Good To Me.  
● Coca-Cola is re-entering the digital music arena through a partnership with iTunes. p5  
● Virgin Retail is using its new Sheffield store to trial innovative features that are set to influence other stores around the country. These include opening up the aisles to allow more room for browsing, giving a new space to promotional racking and a new low-level audio chart.  
● HMV is to sell mobile phones in its stores for the first time, after signing deals with Vodafone and Orange.

collection of handprints by global celebrities, as well as an interactive fountain, lighting and music display.  
● Xfm Scotland has expanded its editorial team with the appointment of new media editor Sean Botha and news editor Louise Robinson.  
● HMV has appointed Bob Rhodes as classical and specialities buyer. Rhodes was previously classical team leader at HMV's Oxford Street store.  
● Lawyers Harbottle and Lewis has appointed former Polydor director of legal and business affairs and founder partner of Smith-Law Paul Jones as head of music.

## Sign here

### EMI extends Buena Vista deal

● EMI Music and Walt Disney Company Buena Vista Music Group have extended their licence agreement to cover Australia, New Zealand and Southeast Asia. The two companies struck a similar deal in September last year for Europe, South Africa and the Middle East.  
● Private equity group Crossroads Media has made a significant investment in independent music publisher Bug Music. Bug founders and partners Dan and Fred Burroughs will step down from day-to-day duties but will remain on the board and provide consulting advice. A new management team will comprise former Windward Pacific chief financial officer John Rudolph as CEO and David Hirschland as president. Mark Anders, currently managing director of Bug UK, becomes president of international.  
● Sony BMG and Brighton Institute of Modern Music (BIMM) have joined forces for a series of think tanks between executives and students. The sessions were conceived by newly-appointed Sony BMG UK chairman and CEO Ged Doherty and BIMM creative director Kevin Nixon.  
● Independent chairman Andy Maconald and A&R director David Boyd have taken day-to-day charge of the independent following the departure of managing director Mark Richardson, who has left to emigrate with his family to Melbourne.  
● W1A, the Universal imprint run by ex-Sanctuary A&R John Williams, has signed Sluoxie artists.  
● More than 25,000 artists have already signed up to the new music service of networking site Bebo, according to the web company. Bebo Bands allows users to upload music to their page for streaming or downloading.  
● Eagle Rock Entertainment has sold Spitfire Records to Redux Records, the company previously known as Sheridan Square Entertainment.  
● Correction: Sarah Hayhen and John Eggleton work as marketing manager and marketing director at Strongbow, and not as stated in a recent Music & Brands piece.

## People

### Love's lead singer Lee dies

● Arthur Lee, the singer with legendary Sixties band Love, has died at the age of 61. He had been suffering from acute lymphoblastic leukaemia. Lee, a Memphis native, formed Love in Los Angeles in 1965, following their debut album Love's first year. This was the start of a run of classic albums that peaked with 1967's Forever Changes.  
● EMI has recruited former Universal executive Barney Wray to the London-based position of global head of digital. Wray in June ended his position as senior vice president for Universal's digital division elabs after five years with the major.  
● Brian McLaughlin will step down as non-executive director of HMV at the company's AGM on September 28, after which he will act as a consultant to the board.  
● Madonna helped to open a new public space at Wembley. Before the start of her run of Wembley Arena shows, Arena Square will display a



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

## Calls for OFT inquiry into Live Nation/MCD's attempt to buy controlling stake in live operation

# Concern over bid for Academy group

### Live

by Jim Larkin

Veteran promoter Harvey Goldsmith has called for the Office of Fair Trading to intervene in the Live Nation/MCD alliance bid for a controlling stake in the Academy Music Group, because of the dominance it would create in London.

Live Nation confirmed last week that, along with Denis Desmond's MCD, it was in negotiations to buy the 51% stake owned in AMG by the two venture capital firms that funded its management buyout two years ago. Live Nation and Desmond have created Hamard 2786 through which the deal is being negotiated with the two venture capitalists, RJD Partners and P&C Private Equity Trust.

None of the parties involved is prepared to comment, beyond a short statement that acknowledges negotiations are taking place.

For many in the industry, the announcement did not come as a surprise as it represents a logical exit for the finance providers behind the buyout, who Desmond is already a shareholder in AMG and Hamard has been in acquisitive mood in the past year, buying Mean Fiddler and taking over the running of Wembley Arena. Nevertheless the spectre of the enlarged group is worrying some.

Live Nation would effectively only own a 26% stake in AMG, but it would extend the number of venues in the capital which it owns, part owns or operates to eight, ranging in size from Wembley Arena to Islington Academy. This, coupled with the company's extensive promoter business, leads Goldsmith to believe customer choice would be restricted.

"If they end up buying the Academy Group they'll have too much control in London," says Goldsmith. "However they want to treat the public, they could.

They're also in bed with Ticketmaster, and I don't think that's the best ticket service there is. There needs to be choice."

The bid has already been referred to the OFT. It will carry out a Merger Test and, if the bid does not pass, the matter will be referred to the Competition Commission. Alternatively, the OFT could waive the approach through or else insist on certain divestments before approval is given.

However, an OFT spokesman says it would be highly unusual for the offer to have reached this stage without a competent competition lawyer advising that no problems would be likely.

Others see no problems with the concept of the bid. SJM Concerts managing director Simon



Packing them in: Brixton Academy hosts a Kaiser Chiefs gig as part of Carling Live 24

Moran, who is himself a shareholder in AMG, says the company has been a force for good in the

industry and believes this will not change because of the involvement of Live Nation and MCD.

"There's not many firms trying to build live music venues of 1,000-2,500 capacity in the UK at the moment, as the Academy Group is doing, and they're vital for the UK music industry across the country," says Moran. "In the business there's a lot of minority participation, with Denis as the largest player, so it's not like we'd be ruled over by Live Nation. If the aim is to try and open more venues then that's got to be a good thing."

In some ways, the move by Live Nation and AEG could be considered something of a land grab before the US giant AEG enters the UK market in full force next year. It already has a large promoter business in AEG Live and next year it opens the Millennium Dome as The 02, which will contain a 23,000-seat arena as well as two smaller stages for bands, creating serious competition for Live Nation in the capital.

Despite recent controversy over plans for a super-casino in the Dome, AEG spokesman Patrick Keegan says the building will open as a live music venue even if a gambling licence is not granted. The only difference it would make would be more limited investment. Obviously, we're hoping the licence is granted, but The 02 will be profitable without the casino. We're already looking healthy for lookings for the opening season."

The first of the names to play The 02 is to be announced in the next two months, setting up a battle between two huge US corporations in London.

As in all areas of the music industry in recent weeks, commentators are proving to be a critical issue for the live sector, suggesting that what was once a very DIY area of the business is reaching a stage of maturity. All eyes will be on the OFT to see if merger regulations will prove to be as tight as they have been in the world of music and radio.

Jim@musicweek.com

### How the UK's music venues divide up



● Live Nation ● MCD ● SJM ● Metropolis ● AEG ● Mama Group ● Venture Capital

**LIVE NATION**  
Spun off from Clear Channel last year, listed on NY stock exchange.  
Venues owned/managed outright: Southampton Guildhall (1,700 capacity); Cardiff International Arena (6,700); Hallam FM Arena, Sheffield (12,500); Manchester Apollo (3,500); Hammersmith Apollo (3,500); The Point, Dublin (8,000).  
Plus large promoter business.

**LIVE NATION/MCD**  
MCD is a privately-held Irish company. Jointly owned/managed venues: Wembley Arena (12,500); Astoria (2,000); Mean Fiddler (1,000).

**ACADEMY MUSIC GROUP**  
Owned 51% by venture capital firms (the rest split between Denis Desmond (MCD), Simon Moran (SJM), Bob Angus (Metropolis) and company directors).  
Venues: Brixton Academy (3,000); Shepherd's Bush Empire (2,000); Islington Academy (800); Bristol Academy (1,900); Birmingham Academy (2,700); Liverpool Academy (1,200); Newcastle Academy (2,000); Glasgow Academy (2,500).  
No promoter business.

**DF CONCERTS**  
Owned by Denis Desmond (MCD) and

Simon Moran (SJM).  
Venues: Glasgow King Tut's (300).  
Plus promoter business.  
Festivals: T in The Park, AEG.  
Privately-held US company.  
Venues: The 02 (23,000) (under construction); MEN Arena (19,500); London Arena (2,500).  
Has promoter business in AEG Live.

**CHANGELIFE**  
Owned by Mama Group.  
Has Barfly venues in: London (200); Brighton (200); Birmingham (400); Cardiff (200); York (600); Liverpool (600); Glasgow (400).

## THEPLAYLIST

Listen to all these tracks at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

Supported by YAMAHA MUSIC



**THE HORRORS**  
Sheena Is A Parasite (Loop)  
The ferocious surround these Essex lads is rapidly on the build and an AME cover this week adds to the hype. (DVD single, out now)



**DAVID E SUGAR**  
We weren't Put Together (single, out)  
A standout finalist in the upcoming Diesel-J-Music competition, Sugar's electronic pop has an unmistakable pop tinge. (demo)



**JUST JACK**  
Writer's Block (Mercer)  
With his distinctly British sound, Just Jack will find his way up the path recently cleared by Lily Allen at the mainstream, (single, October 30)



**BAT FOR LASHES**  
Trophy (Echo)  
Interest in Bat For Lashes' alluring, Björk-like music is building faster than anticipated with Jo Whiley getting in on the act last week. (single, October 30)



**ADDICTIVE**  
Only 18 (2NV)  
Addictive have been demoing songs for 2NV for some months now and their latest batch is starting to garner attention. (demo)



**NELLY FURTAO**  
Promiscuous (Polypod)  
The video for Furtado's second single helps to focus the attention on her and it could drive further album sales. (single, September 4)



**ROSS COPPERMAN**  
As I Choke (Phonogenic)  
A priority act for Phonogenic this year, Copperman is pop with a believability factor that connects. (single, October 10)



**LIAM FROST**  
The City Is At A Standstill (Lavolta)  
Lead track from Liam Frost's debut album The City Is At A Standstill is a glorious, understated song draped in colour. (single, August 28)



**LIV' CHRIS**  
Checkin' It Out (RCA)  
Having spent many a giddy morning with a groovy rock school on T4, we have long been fans of Liv' Chris. A bankable talent (single, September 25)



**DATAROCK**  
Fa Fa Fa (YAP)  
Recently featured on our 'everyday music sampler' and set to take part in September's AME tour, DataRock's electro-fusion gets better with every spin. (single, September 25)

**RAJAR QUARTER TWO FIGURES**  
**National weekly audience reach**  
 Radio Top 133m (15.7%)  
 Radio One 104m (10.0%)  
 Radio Four 92m

(10.7%)  
 Radio Five Live 60m (4.5%)  
 Classic FM 5.8m (4.2%)  
 Virgin (total) 23m (0.6%)  
 TalkSport 2.2m (0.7%)

Radio Three 18m (1.1%)  
 Radio Two 232m (10.7%)  
 Magic 1.87m (5.5%)  
 Heart 1.66m (6.1%)  
 Capital 1.64m (5.0%)  
 Kiss 1.50m (4.4%)  
 Radio One 1.45m

(11.2%)  
 Radio Two 232m (10.7%)  
 Magic 1.87m (5.5%)  
 Heart 1.66m (6.1%)  
 Capital 1.64m (5.0%)  
 Kiss 1.50m (4.4%)  
 Radio One 1.45m

(5.9%)  
 Classic FM 1.28m (4.7%)  
 Virgin AM/FM 1.08m (3.6%)  
 Capital Gold 0.59m (1.7%)  
 Figures in brackets are weekly share of

Listening Source: Rajar

# GCap station grabs its biggest London share to date

## Laverne helps boost Xfm listening figures

### Radio

by Robert Ashton

Lauren Laverne's quick wit and rapport with her breakfast audience have delivered some good news for the struggling GCap Media Group by helping Xfm post its highest share to date for the London market.

Rajar's quarter two survey published last week reveals the alternative music station now claims a 2.3% share of London listening, compared to 1.7% in the previous three months and 1.6% in the equivalent quarter in 2005.

Listening figures to the London service have risen by 8.3% year-on-year to 548,000 while Xfm nationally has 1.07m listeners once digital and Xfm Scotland are factored in. Xfm Manchester, which launched in March, will report its first Rajars next quarter.

The Xfm breakfast show audience rose from 318,000 in quarter two 2005 when Christian O'Connell was hosting it to 327,000 12 months later with programme director Andy Ashton taking over. "It's a great story for Lauren," she has remained above 300,000 for two surveys in a row - a first for the Xfm breakfast show. "Lauren is now the most consistent breakfast performer we have ever had at Xfm."

Xfm's improving fortunes gave GCap executives some positive news in a quarter in which its flagship London station Capital Radio



Lauren, consistent performer

slipped yet further behind on the leader board with a historic low share of 5.0% to rank again as the city's third biggest commercial operator. Emap's Magic 105.4 remains London's biggest ILR station with a 6.5% share as Chrisyals Radio's Heart 106.4 closed the gap in second place with 6.1%.

GCap Media executives are attempting to dispense the problems faced by Capital, which now has Emap's Kiss 100 (4.4% share) breathing down its neck for third spot. "I can't dictate if Kiss doubles its audience; I can't control that," he says. "What I can say is Capital should be the number one radio station in London and we will get there."

Orchard suggests the problems faced by Capital, which contributes 10% of the group's revenues, are a "barometer" of people's feelings about the merger between GWR and Capital. But he insists the station's problems predate that and are already well on the way to being

fixed, something that has not yet shown up in the Rajars. The station can also look forward to the arrival of new programme director Scott Maller, who is now due to start in late August.

Emap group programming director Mark Story could hardly contain his glee at Magic's success with an improved reach of 1.87m. "We always said Magic would inherit the earth because it is liked by every demographic, which is unusual," he says.

Nationally, Radio One added 680,000 listeners to its quarter one total, which controller Andy Parritt says was a reflection of a more "careless" strategy. The rise included a record performance from breakfast host Chris Moyles, who had added more than half a million listeners in the past year to take his audience to 6.75m. "It's been a rich quarter for us with events like the Big Weekend and the Red Hot Chili Peppers," says Parritt. "They have generated listeners for us," he adds.

Radio Two had a less sparkling set of figures, but the station is consistent with 13.29m listeners this quarter (13.27m in 2005). However, Ken Bruce was the star performer, adding 245,000 listeners in the quarter to achieve a record audience of 5.64m. Head of music Colin Martin says this consistency is down to the "very strong talent base and music policy."

robert@musicweek.com  
 ● Full Rajars brochure next week

## CORINNE BAILEY RAE SNAP SHOT

Corinne Bailey Rae has seemingly taken up permanent residence in the upper echelon of the US albums chart after scoring six straight opening weeks inside the Top 20. Since arriving at number 17 in the closing week of June on the *Billboard* 200, her self-titled debut has shown remarkable staying power for a brand new artist by moving in the following five weeks 10-20-20-19. Its weekly SoundScan sales display similar consistency with tallies between 28,000 and 40,000 units over the same period to take its running total to nearly 200,000 sales. "I thought it would be a one-off, but I didn't expect it to connect so quickly," says Capital UK.

International vinyl collector Kevin Brown. "To debut in the Top 20 was a fantastic result and to stay in the Top 20 for six weeks is extraordinary. It shows the longevity of the artist."

Brown puts the album's consistent sales down to a "brand-based" campaign mounted by Capitol in the States, which reached a first peak around the US release date of June 20 as the artist took three weeks out of her schedule for promotion in the UK. In what was her second promotional trip to the States following a performance at SXSW in March, she secured slots at the most-sought-after US TV outlets, including *Good Morning America*.

Jay Lenz, Live with Regis and Kelly, and the *Tavis Smiley Show*. Her profile in the market also spread to articles in key print titles, including *Billboard*, *Entertainment Weekly*, the *LA Times*, the *New York Post*, *People*, *Spin* and *US Today*, while an online campaign included an exclusive version of the album being made available on iTunes Music Store and features on AOL, MSN and Yahoo!.

She also recorded a session with Santa Monica-based radio station KCRW. The campaign entered a new phase last month as she began her first headline tour of the States, taking in 28 dates and scheduled to conclude on August 30 with an appearance at the *Varsity Theater* in Minneapolis.

GAST LIST: Manager Bob Miller; Booking: Media, Marketing (US); Sharon Lord, EMI, PR (US); Ambrosia Haley, EMI; International Project Manager: Caitlin Gibbons, EMI; Marketing (UK): Matt Dixon, EMI; Press (UK): William Luff, EMI; A&R (UK): Matthew Rumbold, EMI; Promotion (UK): Rebecca Coates, EMI.

## For her new double-CD set *Back To Basics* Corinne Bailey Rae takes

### Talent

By Stuart Clarke

When sourcing the right producers and songwriters for her new studio album *Back To Basics*, Christina Aguilera put a challenge to potential collaborators direct. The singer, whose last studio album *Stripped* sold 2m copies in the UK and 9m globally, compiled a double CD of her favourite music from the jazz, soul and blues greats and asked them to listen to the songs, and come up with ideas and concepts that brought their sound into the year 2006.

"I sent a note out to

various producers that I thought might be able to wrap their head around what I was trying to do with this record and the concept," she says. "Literally, I just wrote each one a letter stating 'Dear producer, I am setting out to make a full soul album next and these are a few of my favourites. Feel



## ISP right reaches Gowers



The Gowers Review team says it will not be deflected from its agenda, despite late submissions and recent press speculation that Tony Blair has already lobbied for copyright term extension.

A spokesman for the team, based at the Treasury, says that it has now received a submission concerning the recently-mooted Value Recognition Right (VRR), which proposes licensing ISPs and other digital distributors. The VRR, pushed by a cross-industry coalition, including AIM, British Music Rights and MCPS-PRS, was debated in July with a policy analyst from the Gowers Review in attendance. The spokesman says the team is still receiving submissions

to its inbox and these will be dealt with on a "case-by-case" basis, although the VRR extension is likely to be given a priority.

Despite the additional - and late (the official deadline for submissions was April 21) - evidence, autumn has been flagged as the delivery date for the review of copyright laws, including an examination of the current protection on sound recordings. An insider on the team says November is the month Gowers and his team are aiming to deliver their recommendations.

However, the Review's terms of reference and independence were questioned by a recent report suggesting that the Prime Minister had already made his mind up that copyright term was, at 50 years in the UK, too short. The *Sunday Times* has claimed that Blair had told a National Executive Commit-

tee meeting last summer that he was concerned that artists such as Cliff Richard - an ardent supporter of *Muscle Works* Out Of Copyright campaign that kicked off in March to press the Government to extend the term - and The Rolling Stones are given less protection than countries such as Australia, Singapore, Peru and Turkey, which all have 70 years; the US affords 95 years' protection.

However, the Gowers insider scoffs at suggestions that pressure might be put on the team and there have been no specific submissions from the PM's office. "This is an independent review," he says.

Meanwhile, it is expected that the seven working groups created as part of the Government's creative economy programme are expected to make their initial findings public later this week.

► Owen suggested covering the floor of the stage in miniature monkeys' – Hot Chip's Mercury blog, p11

CHRISTINA AGUILERA  
CAST LIST  
Press: Barbara Charone, MEC, Radio Lightbox, WWS, RCA  
Regional lead: Lynn Swindler, RCA

TV: Ritchie Crossley, RCA  
Product manager: Paul McGhie, RCA  
Agent: RTB  
MUSIC, ITB  
Lions, RCA



## GOING GLOBAL

# Coca-Cola links with iTunes for new talent showcase

Coca-Cola intends to build its new online music offering into the web's biggest uploading and file-sharing destination for new bands.

The site, coca-cola.com/music, is backed by iTunes and falls somewhere between the traditional iTunes service and MySpace. It will launch this Wednesday, some two months after the drinks giant pulled the plug on its previous online music store mycokemusic.com.

As well as offering full iTunes integration, enabling customers to buy from the full catalogue, the site is also intended to act as an outlet for new bands to post their music in a bid to reach a wider audience.

Coca-Cola European Union Group marketing director Chris Burggrave says that by fusing two of the most powerful youth brands in the world the site can eclipse even MySpace as a forum for emerging talent. "We will be the biggest uploading and file-sharing service there is," he says. "What we want to do is to encourage all those new artists out there to get discovered. It makes the music choice wider for consumers and that benefits everyone."

It is the first time that iTunes has entered into a partnership such

as this, and Apple's vice president of iTunes Eddy Cue believes the two brands can work together for mutual benefit. "It's a no-brainer," he says. "Coke is a special brand and a company to work with. This allows us to do special things that we've never done before."

While helping to drive traffic to the iTunes download services, the venture is also being seen as a promotional opportunity for both sides. Apple will be giving away 70m downloads in the UK, designed to encourage the uptake of buying digital music legitimately. For Coca-Cola, meanwhile, the objective is to use music to improve brand perception, develop an online community and, ultimately, to increase sales of Coke.

The new site launches initially in the UK and Germany, before rolling out to the rest of Europe. A series of live concerts is being staged in the UK, Germany, Austria and Switzerland

**We will be the biggest uploading and file-sharing service there is**

Chris Burggrave, Coca-Cola

to mark the launch.

Meanwhile, Apple has responded to criticism of its iTunes Music Store in a defiant letter to Norway's Consumer Council.

In June the watchdog, backed by Denmark and Sweden, claimed that iTunes' policy of selling tracks that are only compatible with Apple's iPod violates Norwegian law. The Council last week released portions of Apple's 50-page response to these allegations and expressed disappointment at the limited concessions made.

Apple's action sets the stage for a protracted battle between the computer giant and consumer organisations in Scandinavia. The Norwegian Consumer Council has said that it will now assess Apple's response before deciding on any further action, although the country's strong consumer laws mean that the company could face fines or even the possible closure of iTunes in Norway.

Apple faces similar problems in France, where a new copyright bill could potentially force the company to open the source code to its digital rights management software, although this appears less likely after the bill was diluted on its way into law.

# As the US singer both worked with up-to-the minute producers and reworked classic songs twin-track approach for new album

free to experiment, chop things up, mix things around, re-invent, be inspired, play around and experiment with new songs and creating a modern-day feel."

Geffen/A&M head Ron Fair, who originally signed Aguilera while he was still at RCA, A&R'd the album which comprises a 22-track double-disc set and is released next Monday.

An all-star cast litters the songwriting credits, but from a production

perspective it is largely a 50/50 affair split between cuts from DJ Premier and Linda Perry.

Songwriting credits on the first disc include Rich Harrison (Amerie, Beyoncé, Mary J Blige, Alicia Keys), Mark Ronson (Nikka Costa, Lily Allen, Amy Winehouse) and Kara DioGuardi (Gwen Stefani, Kelly Clarkson, Pussycat Dolls, Kylie, Britney Spears), who contributes to all but one of the opening disc's songs, including lead-off single 'In My Arms', which was yesterday (Sunday) expected to double (Sunday) successive week in the top three of the combined singles chart.

Sessions with DJ Premier were interspersed with Perry's and, while both were working to the same beat, their efforts resulted in decidedly different results. Perry's sessions featuring real instrumentation and largely sample-less songs were the polar opposite of Premier's beat-driven, heavily-sampled contributions. The differences played a big part in the decision to issue a double disc. "I didn't set out to make a double-disc record," says Aguilera. "I made that decision as a creative choice because, working between DJ Premier and Linda, I was

getting an entirely different sound, but I was getting such great material I thought I just can't part with any of these songs. They all deserved an important place on this record."

RCA senior marketing manager Paul McGhie does not expect the double-disc format will hinder the album's chances at retail. The record company plans to give it a single-disc dealer price. "I don't think the double CD poses a challenge at all," he says. "Her last album *Stripped*, for example, had 22 tracks, so to be giving 22 over two discs at the standard price is good value for money."

RCA managing director Craig Logan agrees. "Until I heard it I didn't really understand but the way it's produced, the shape of the record, it makes sense," he says. "The way it's priced is a single album, there's not really a negative."

The record company is keen to exploit 360 degrees of opportunity with the record and a nine-month sponsorship deal, which Aguilera signed with Orange and Sony Ericsson in March, forms a key part of this. The partnership has

already resulted in exclusive content from Aguilera's launch event at Koko in London last month being made available to Orange customers and, as the singer starts her European tour in the final quarter of this year, Orange customers will have access to exclusive mobile music content via the Orange Music portal. Logan affirms that the relationship with Sony Ericsson is a massive part of RCA's release strategy. "We've been working hard in hand with them, very closely" on this release, and we intend to get much more involved," he says.

RCA is also taking a new approach to marketing the album at TV and this coming weekend prior to its release will be sponsoring a number of shows on satellite television channel Living TV, including *Will & Grace* and *Charmed*. "It's a new way of TV advertising for us," says McGhie. "The audience is predominantly 18- to 35-year-old female and a very high percentage of Christina's audience is female. It's a very targeted audience for us."

stuart@musicweek.com



**STUDIO ALBUM SALES FIGURES**  
**RADIOHEAD**  
 Pablo Honey  
 (533,000)  
 The Bends  
 (1,004,000)  
 OK Computer  
 (1,300,000)

Kid A (404,000)  
 Amnesiac (279,000)  
 Pablo Honey  
 (533,000)  
**Career sales: 20m**  
**OASIS**  
 Definitely Maybe

(1,735,000)  
 What's the Story (Morning Glory)  
 Hell To The Thief  
 (329,000)  
 Be Here Now  
 (1,980,000)  
 Standing On The Shoulders of Giants  
 (677,000)

Heaven Chemistry  
 (1,037,000)  
 Don't Believe the Truth (914,000)  
**Career sales: 40m**

# Insiders are watching Oasis and Radiohead's next move now their contracts have finished

## Wanted. a new record deal

### Labels

by Stuart Clarke

Both emerged from the Nineties as two of the biggest new global forces in UK music. Now Oasis and Radiohead are about to find themselves as common ground once more, as within the next few months neither of them will have a recording contract to their name.

Oasis will become free agents again come the release in November of their first retrospective *Stop The Clocks*, so fulfilling their contractual obligations to Sony BMG, while Radiohead have been "on the market" now for more than three years after the release of their most recent studio album *Hail To The Thief* back in 2003 brought to a close their last deal with EMI.

By the nature of these things, all acts – however big or small – fall out of contract at one time or another, but what raises the stakes for such giants as Oasis and Radiohead is the options moving forward are now greater than ever before.

As demonstrated by Robbie Williams' 2002 EMI deal, which stretched the business relationship between artists and labels to beyond just selling records, and the

### Oasis are spoilt for choice over what they do next

Alec McKinley, Ignition management

DIY element of Simply Red, the possibilities these days for the multi-platinum artist are endless. In addition, there are such options available as allocating your mobile revenue streams or digital rights to one party, while signing your physical recorded rights to another. About the only certainty is that, with acts of this magnitude, they are in a stronger bargaining position than previously.

Oasis and Radiohead can point to collective career sales topping 60m globally, while both acts

maintain an active fanbase making for an attractive proposition for any prospective future partners. Indeed, Oasis will enter the unsigned period on the back of their most successful album since *Be Here Now* in 2005's *Dont Believe The Truth*, which has now sold more than 2m copies worldwide. Co-manager Alec McKinley from Ignition management acknowledges they sit in a rare position.

"There are very few artists that can see out a full six-album deal period. Ours is the one that offers for over what to do next," he says.

While signed to Sony BMG, Oasis have, since 2000, released their music through their own Big Brother label in the UK, plugging into Vital's independent distribution. Going forward, the opportunity to take the DIY ethic further is more viable than ever. McKinley is cautious, however, and believes suggestions that superstar artists can afford to do away with the major label altogether are advantageous. "There is a lot of merit to doing things for yourself, but it's a big old world out there and there are only so many bases an artist can cover," he says.

Radiohead's manager Bryce Edge from Courtyard says that tak-

ing the self-released route would come at a cost. "A band like Radiohead or Oasis could do something on their own, but it would be sacrificing the international infrastructure that you get with a major label like EMI or Sony BMG. So it depends what your goals are, both from a financial and people perspective and that is a conversation that you would have in great detail," says Edge, whose act's publishing is also up for grabs after their deal with Warner/Chappell reached a conclusion after *Hail To The Thief*.

The idea of big-name acts taking the DIY route was put to the test in 2003 when Simply Red opted to self-release their comeback album *Home*, and repeated the process with their collection of re-recorded hits *Simplified* in 2005. *Simplified* was a joint venture between frontman Mick Hucknall and Silentway Management, was set up to assume all the responsibilities of a major label, hooking up with Ministry of Sound for distribution via Ten, and establishing independent teams around the world. *Home* sold 2.8m globally and last year's *Simplified* is sitting at just shy of 1m sales.

Silentway's managing director Ian Grenfell says for them, there

has been no looking back. "The biggest hurdle at first is that you have to pay for everything. The upides are that you earn a lot more per album. In the UK we were earning three to four times more per album," he notes.

The likelihood of either Oasis or Radiohead signing traditional long-term record deals seems unlikely. More probable is that a decision will be made on an album-by-album basis, or alternatively, the artists will carve up their deal to exclude digital rights, or include a piece of merchandise or live income for a bigger advance, *à la* Robbie Williams. "It is a fantastic time for artists right now," says entertainment lawyer Helen Searle, representative for Jamiroqui. "The current environment means they have the flexibility to shape and control parts of their career like never before. It's really exciting."

One high-ranking label executive is categorically against the practice of signing a band for one album, noting that without a long-term commitment from both parties it is impossible to plan long term. "You're in a constant state of uncertainty," he says.

Columbia's managing director Mike Smith says, while he would

not rule out working with artists on that basis, it certainly would not be the preferred option. "We are wide open to all deals at the moment and we have to be broadminded. Record-by-record deals we can do, and you can make money on those deals, but it's not a great deal of money. There's much more sense in maybe entering a joint-venture deal with an artist where you might incorporate merchandise or live income," he says.

For Radiohead, the band are unwilling to make a commitment to anyone until the completion of their new studio album later this year, with the nature of the album to play a key part in their decision. "There are two options because if the record lends itself to radio play and video, it skews our label decision one way," says Courtyard's Edge. "If we think it's a more far-baked record, it shows the decision-making process another way."

While many would pick EMI as the obvious home for the band – there remain staff at the major who have worked with the band from day one – Edge says at the moment the ball park is wide open. "The music business is in a tremendous state of flux. The company that we have had a very enjoyable career

### If Radiohead re-sign with EMI, what sort of entity will we be signing with?

Bryce Edge, Courtyard

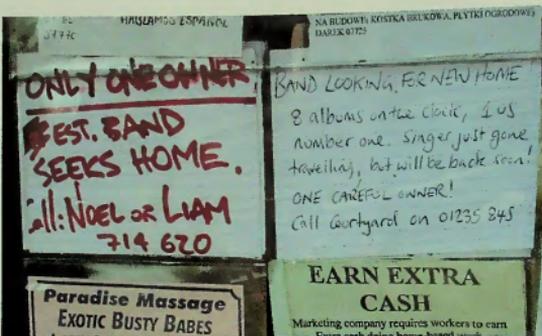
with and who we have great relationships has a big question mark over its future. At the moment, most sensible people would want to know, if we re-sign with EMI, what sort of entity will we be signing with? What is the corporate shape, and at the moment that isn't clear," he says.

Universal Music Publishing deputy managing director Mike McCormick who publishes Liam Gallagher agrees. "Because of the way technology is going, the business is changing with potential mergers – all of that impacts on what those bands want to do."

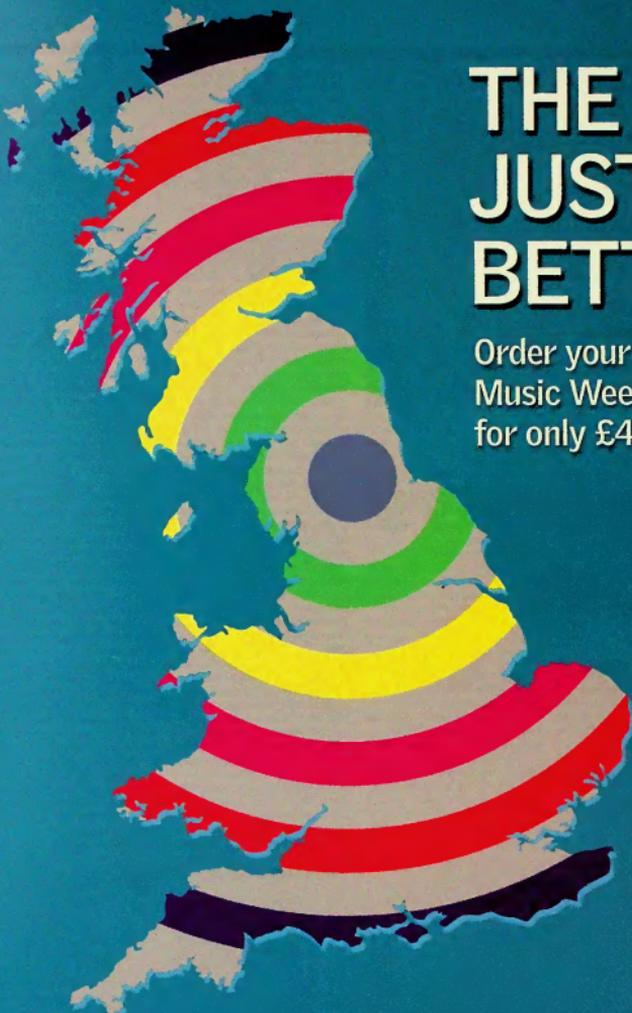
Despite such obvious uncertainty, Warner/Chappell managing director Richard Manners has no doubt that artists are now in the best position possible. "Every opportunity is available to these artists now. It's an exciting time," he says.

And, however matters ultimately conclude with Oasis and Radiohead, what is definite is their peers will be taking careful note, ready for when their own deals are up for renewal.

STUART@musicweek.com



Out of a deal, with 60m combined global sales under their belts, Radiohead (left) and Oasis are attractive propositions for would-be labels



# THE BEST JUST GOT BETTER

Order your copy of the  
Music Week Directory  
for only £40

**MUSICWEEK**

To order your copy call the  
credit card hotline NOW on 01858 438 816

**THE NATIONAL MUSIC WEEK COMMITTEE**  
 Universal group sales director Brian Ross, Era chairman Steve Knott, BPI director of communications Paul Bursche, Music

and development Steve Redmond, Era deputy chairman Paul Quirk, Era secretary general Kim Bayley, Sony BMG director of communications Paul Bursche, Music

Manifesto champion Marc Jaffrey, BPI head of press and PR Genaro Castellanos, event organiser Flora Haycock.



National Music Week aims to shift children's focus away from file-sharing and towards music-buying

## Educating buyers of the future

### Industry

by Ben Cardew

As anyone who takes public transport in the middle of a school run will attest, the appetite for music among schoolchildren remains unabashed.

And so, it seems, is the enthusiasm of teachers – organisers of National Music Week announced last week that around 1,700 schools have already signed up to the initiative, a collaboration between Era, the BPI and the Government's Music Manifesto that aims to educate school children about the music industry.

Such success is timely – recent figures from Jupiter Research show that filesharing has reached epidemic proportions among teenagers. The company says that 30.2% of 15- to 24-year-olds have used illegal filesharing sites, as opposed to 15.4% of all respondents, a phenomenon that research director Mark Mulligan puts down to a mixture of technological know-how, an enthusiasm for music and increased competition for teenagers' pocket money.

"It is easy to miss that people are consuming more music than they have for any generation," Mulligan says. "The bottom line is that young kids have much more availability of music and consume a lot more. The problem is that the vast majority of it is free and illegal."

Indeed, it is this issue of casual musical piracy among the young

that National Music Week will set out to address. "We have seen in recent years that it has become cool in playgrounds to copy music rather than buy it," says BPI executive chairman Peter Jamieson. "We are trying to redress that in any way we can and this is one of the ways that we can achieve this in school playgrounds. We can help bring the youth back into record stores."

And having tied the stick with a number of high-profile court cases that have seen fines handed out to

illegal file-sharers, the music industry is now ready to offer the carrot: National Music Week will see millions of students aged from 11 to 16 receive tokens that can be redeemed in stores for a CD featuring one of 10 new tracks.

The aim is to encourage closer links between the music industry and the educational sector, two areas that have historically seemed at odds. "Teachers in schools are pretty unknowing about the music industry," says Marc Jaffrey, who

oversees the Government's music education policy as Music Manifesto champion. "One of the things we have seen is just how little they understand the industry, how important it is to the economy but also about the challenges that industry faces, from illegal downloading to the struggle to constantly find more creative champions."

However, the initiative, which is timed to coincide with students' return from the autumn half-term holiday, also has a wider educational goal: schools that register will receive free teachers' resource packs, as well as tokens. These will include multimedia materials to help engage pupils in listening to music, as well as lesson plans covering the position of music as part of the UK's creative economy, copyright issues and advice on working in the music industry.

Naturally, music retailers are keen to encourage teenagers back into their stores, as Era deputy chairman and record shop owner Paul Quirk readily admits. "We want to get the people who have been downloading to realise that there is a whole new world out there in music stores and also to try to get across to them how music is funded so they realise the cost of piracy," he says.

To this end Quirk is encouraging independent record stores, more than 100 of whom have already signed up, to get involved. This, he explains, can involve anything from simply stocking the 10 CDs to going into schools to talk about their experiences in the industry from a retail perspective.

"There are so many opportunities to use and they can piggyback it to what they want to do," he adds. Quirk is also urging retailers to prominently display the schools Top 10 that the OCC is compiling from sales of the 10 bespoke CDs.

The same message applies to labels, both independent and major. Of the 10 featured tracks, two will come from each of the major labels, with the remaining

two from independents. Artists must originate from the UK and have sold fewer than 100,000 albums, with the idea being to encourage new British music over a variety of genres.

EMI commercial and digital media senior vice president Mike McMahon explains that this will be National Music Week in with Music Manifesto's commitment to a broad range of music. "We are supporting a lot of genres, from folk to classical to R&B and rock and pop, playing to diversity and introducing kids to music that they don't hear. It will cover all the music that we generate in Britain," he says. "Hopefully we will get artists going into schools and talking about their experiences of writing music. We want to make it as inclusive as possible."

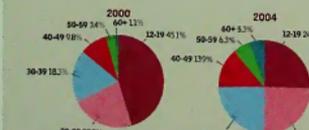
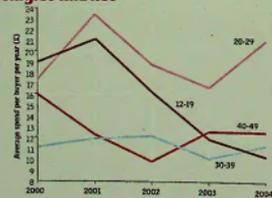
The initiative unquestionably boasts high-level co-operation in bringing together the BPI, Era and Music Manifesto and is surrounded by plenty of goodwill, but insiders concede that it will take a massive shift in attitude to divert young people away from illegal downloads and into traditional record stores.

Mulligan, for one, believes that education must form part of a wider approach. "This is one small part of a multi-faceted strategy to engage young consumers," he says. "For example colours and designs appeal to the younger consumers, you need to get more content onto CDs, reinvent a tired format and try to think about the CD as more than a blank medium."

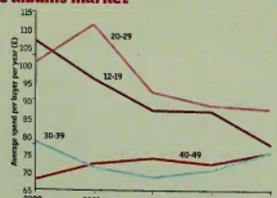
Nevertheless Steve Knott, chairman of Era and HMV UK and Ireland managing director, remains confident about an initiative that he foresees becoming a permanent feature on the music industry calendar. "A great deal of excellent activity is already in place or being planned for this first year," he says.

"But our aim is to build on this continually so as to develop an outstanding annual event which consistently raises the profile of music in young people's lives to come." [ber@musicweek.com](mailto:ber@musicweek.com)

### The singles market



### The albums market



THE ABOVE LINE GRAPHS SHOW THE AVERAGE OF SPEND PER YEAR ON SINGLES AND ALBUMS BY FOUR AGE GROUPS. THE PIE CHARTS SHOW THE PERCENTAGE OF TOTAL SPEND ON ALBUMS AND SINGLES THAT EACH AGE GROUP REPRESENTED IN 2000 AND 2004. SOURCE: BPI

Having built a national presence, Music Zone is now taking on the big chains with its value-for-money offer

# Cut-price player revitalises retail

## Retail

by Ben Curdew

From a market stall in Manchester to the UK's third largest specialist music retailer in just 22 years, via the dramatic acquisition of 43 MCV stores in January, the rise of Music Zone has been nothing short of spectacular.

Never one to rest on his laurels, however, managing director Steve Oliver announced a week ago that the company was making several changes to its consumer proposition, including a new pricing structure, an increase in the amount of titles offered, the introduction of a new value chart and a new computer offer.

The aim, Oliver explains, was to reaffirm the company's position as a value entertainment retailer. "The best way to explain it is we constantly keep aware of our positioning and market place," he says. "We understand that our USP is value - we are not a one-trick pony, but we know what our trick is."

The announcement caps a busy six months for Music Zone: the acquisition in January of the 43 MCV stores, which are largely in the south of England, including one in London Bridge, meant that Music Zone had, for the first time, true national presence. This expansion came at a time when physical retailers across the board are suffering, buffeted by the twin shocks of the growth in online retail and rising consumer debt, while for the specialists and generalists the supermarkets continue to eat into their businesses.

Nevertheless, Oliver remains cautiously optimistic and with good reason - the company announced last week that turnover for the year to June 30 was up 82% to £135m, largely as a result of such aggressive expansion. "The headline is we are really pleased with the acquisition stores," Oliver says. "It has been a challenging market place this summer with the World Cup and the hot weather, but it doesn't seem to have affected the new acquisition stores as much as the legacy stores."

Typically ambitious, Oliver is already plotting further expansion, with three "organic" store openings so far this year and a further six planned before Christmas. This would take the total number

of Music Zone stores to 106, just behind Virgin Retail, which currently has 126 stores in the UK and Ireland. Needless to say, Oliver is not planning to stop there.

"Half of the top 100 retail towns in the UK don't have a Music Zone," he says. "What we have always said is that we are on the lookout for primary stores in secondary towns or secondary stores in primary towns. As a value retailer we have to cut our cloth accordingly."

"You can look at the South West - if you only have one store it would be out on a limb," he adds. "Now we have a cluster that we can build on with further stores. It gives us a geographical framework."

Such an approach may sound wildly ambitious - risky even - but Music Zone has been following a similar programme of store openings since 2000, when the chain consisted of just 17 outlets. Oliver has also displayed a notable determination in his internal dealings with the company. In March 2005, he led an ambitious £12m management buy-out of Music Zone, promising to grow sales to £150m at a time when the chain had only 55 stores, a goal he is close to fulfilling.

"Steve is a canny individual. He knows what he wants, even if he has a good team around him and they are moving forward in the right direction," says Pinnacle commercial director Chris Maskery. "There is an uncomplicated effort but one that works. The question is whether they can transfer that to other music specialists. But Steve is not going to double the size of his estate if he doesn't think he can do it."

Central to this offer is an intense focus on value for money and it is this that sets Music Zone apart from other music specialists - they may discount, but Music Zone sees reduced prices as fundamental to its offer.

In light of this value focus, it has been suggested that Music Zone might find itself in direct competition with Fopp in many towns. However, Oliver says that this has not been the case. "Fopp's business model is not dissimilar to ours," he says. "They have around 20 stores, but there isn't much crossover. There are only a handful of towns where we do compete with them but I am convinced that

the market place is big enough for both of us."

More worrying, however, are the supermarkets, with research this year suggesting that a quarter of all CDs in the UK are now purchased through supermarkets. For the moment, Music Zone's obvious point of difference from the big four of Tesco, Asda, Sainsbury's and WM Morrison is its expansive range of back catalogue. However, as supermarkets expand their music offering to include catalogue titles - as Tesco and Sainsbury's are already doing - this distinction will disappear, leaving Music Zone faced with the tricky choice of having to compete with the supermarkets on price or change its business philosophy.

Also of concern for the future is the threat to physical music sales from downloads. And yet despite this, Music Zone has no plans to offer digital tracks in the immediate future. "We think that there is plenty of room for both physical and digital in music," Oliver says. "It's a good entry level, especially for children."

Such a strategy may fly in the face of accepted wisdom, yet Oliver has never been one to blithely follow trends.

Indeed,

**2000** Chain expands to 17 stores. 2001 Flagship store in Manchester opens.

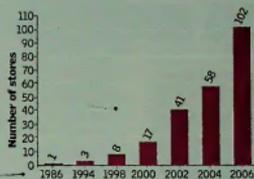
**2004** Steve Oliver becomes managing director as chain expands to 50 stores

**2005** Oliver leads a £12m management buyout of the company with Granger retiring from Music Zone to spend more time on his property portfolio.

**2006** Deal completed to buy 43 MCV outlets, while a further two former MCV outlets are added following a successful January trading period. Nine months later Music

Zone announces plans to buy 40 MCV stores. Since then the company has opened new stores in Loughborough, Barnstable and West Bromwich.

## How Music Zone has grown



SOURCE: MUSIC ZONE

strength of focus is generally accepted as one of his key strengths as a leader. "They are open to new ideas," says Vital sales and marketing director Richard Sefton. "There is a lot of experience there and a desire to succeed. Steve Oliver is very focused, very dependable and very approachable."

Whether such attributes will be enough for Music Zone to continue to prosper in such a difficult trading environment is uncertain. But while the company will face a number of considerable challenges over the coming years, Sefton believes that Music Zone's basic value proposition will see them prosper. "They have always had a very strong base in what they are offering," he says. "They are strong on price and have good offers. Their stores have a very simple layout; it's

not confusing. That helps high street customers. It's very easy to find what you want and buy it at a good price."

"If they continue to do what they are doing - competing on price, having good offers, keeping the shop vibrant - there is every reason for them to survive," he adds.

ben@musicweek.com

We are not a one-trick pony, but we know our trick is Steve Oliver, Music Zone

**Non-chart  
CDs & DVDs  
2 for £10\*  
or £5.97 individually**

\*offer available on selected products only limited time only see in store for details

# Removing a hit from the chart when it is physically deleted makes a mockery of the Top 40

## Stop meddling with the charts' rules

EDITORIAL  
PAUL WILLIAMS



More than two months after its release, Nelly Furtado's *Maneater* was selling enough units last week still to be among the nation's 10 biggest-selling hits. But had you been listening to Radio One's flagship Top 40 show last night (Sunday) you wouldn't have known that because the track has been banned from the chart.

*Maneater* has become the latest in a growing list of hits to fall foul of a rule introduced in April under which a track is automatically removed from the combined singles chart if it is physically deleted – irrespective of chart position. The same rule previously hit Gnarl Barkley's *Crazy*, which eight weeks after its deletion (and disappearance from the combined chart) is still selling enough units for it otherwise to remain in the Top 40.

The rule was introduced as a concession to high street retailers as a pay-off for them allowing digital sales to count towards the main singles chart a week ahead of an equivalent physical release being made available. And it is now being exploited by labels as a marketing tactic to try to move artist campaigns on from a huge hit – as in the case of Gnarl Barkley and Nelly Furtado – onto the next single.

Deleting big sellers as a marketing tactic is nothing new – remember the public controversy that met

Polydor's decision to delete Boyzone's *No Matter What*, back in the days of physical-only sales? But the world is a different place these days, and the on-going availability of two of the biggest-selling hits as downloads is at least likely to cause confusion among the record-buying public. At worst it could make a mockery of what is supposedly meant to be a chart representing the biggest sellers of the week.

Since the introduction of downloads into the chart 15 months ago the main singles chart has gone from being something of an embarrassment, with hits flying high into the Top 10 one week only to plummet the next, to looking more credible than it has done for some time. It was labels' over-marketing of the chart to try to engineer high first-week chart positions that resulted in the countdown starting to lose credibility in the first place; the last thing the industry should want – just as the chart is becoming interesting again – is for it to go down a similar, self-defeating route.

In the week after the chart lost its only national weekly presence on terrestrial television with the demise after 42 years of *Top Of The Pops* – axed partially because of what the BBC saw as declining public interest in the chart – the industry cannot afford to risk playing about with this crown jewel.

paulw@musicweek.com  
Paul Williams, managing editor,  
Music Week, CMP Information, First  
Floor, Ludgate House, 245 Blackfriars  
Road, London SE1 9UY

Over the next two months, two of this year's Mercury nominees will provide updates on their progress towards the big night – this week Hot Chip talk about their being asked to perform

## Set to perform something special

BLOGSPOT  
HOT CHIP

Untitled - Message

Reply Reply All Forward [Icons] Follow Up

From: Joe Goddard, Hot.Chip

To: [stuart@musicweek.com](mailto:stuart@musicweek.com)

Cc:

Sent: 02 August 2006 01:06

Subject: Hot Chip blog

"I called Annette [Russell, manager] from the airport and found out that we are playing live at the Mercury awards and I started thinking that we should do something special for it – get some people dancing onstage in costumes like Aphex Twin or the Flaming Lips do – or see if Gerard Malanga is free to perform with a whip. Owen suggested covering the floor of the stage in miniature monkeys. I just hope that we can perform a song in its entirety – we often have to edit our songs down to three and a half minutes for TV appearances and it does not suit them at all, there is no time to get involved, to feel the joy of repetition..."

"When we arrive at the soundcheck tonight in LA there could be boxes of clothes from different companies waiting for us. I'm grateful for these

freebies as they save me money, but at the same time it feels like your ability to choose freely is diminished, it's so tempting to just put on the new, clean T-shirt that you have just been given rather than wash old clothes or look around for something that you really like..."

This is an edited version of Joe Goddard's *Nationwide Mercury Prize* blog, which can be viewed in full at [www.musicweekblog.com](http://www.musicweekblog.com)



# Classified

Contact: Maria Edwards, Music Week  
Group Sales, CMP Informatics,  
3rd Floor, Ludgate House,  
245 Blackfriars 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 & Courses: £21  
Notice Board: £3 (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](http://www.musicweek.com)  
Closing deadline: Thursday 12am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

## JOBS

### Sales Administrator

Sound Performance, a market leader in CD, DVD and Vinyl manufacturing are looking for a dynamic person to support its busy sales team.



#### Duties include:

- \* Taking incoming sales calls and e-mails
- \* Preparing and sending quotes to customers
- \* Obtaining quotes from our suppliers
- \* Liaising with the production department
- \* Admin assistance to the sales team, 2 company directors and the office manager

The suitable candidate must have good numeracy, literacy, attention to detail and presentation skills, and be able to work under pressure and on their own initiative. Good working knowledge of Microsoft office essential.

This is an excellent opportunity to enter the dynamic world of sales and the position comes with a competitive salary.

Send CVs and covering letter to:  
[nicky.s@soundperformance.co.uk](mailto:nicky.s@soundperformance.co.uk)  
Nicky Scott, Sound Performance Ltd.,  
3 Greenwch Quay, Clarence Road,  
London SE8 3EY

[www.soundperformance.co.uk](http://www.soundperformance.co.uk)

STRICTLY NO AGENCIES

Wanted  
Manufacturing  
For Sale  
Live  
Retail  
Distribution  
To Let  
Packaging  
Merchandise  
Wanted  
Manufacturing  
For Sale  
Live  
Retail  
Distribution  
To Let  
Packaging  
Merchandise  
Wanted  
Manufacturing  
For Sale  
Live  
Retail  
Distribution  
To Let  
Packaging  
Merchandise



Demon Music Group (DMG) is the UK's largest independent record company, specialising in its creative production and marketing of CDs and music DVDs. With 16 labels spanning all genres and price points, from low-price box-sets to full-price TV Advertised albums, repertoire is sourced from leading companies around the world as well as using its own vast rights library.

### PRODUCT MANAGER - Special Markets Department

We are now looking to recruit a Product Manager to maintain and expand the Hornless and Original Selection labels with the Head Of Special Markets and assist with other labels within the Special Markets Department, using commercial sound judgment whilst ensuring that the required standards of quality are achieved in content, design and packaging in line with the new release schedule. You will be responsible for sourcing and initiating ideas and concepts, collating track listing and photographic material, briefing designers, repro companies and mastering studios, ensuring that budgets are adhered to. In addition you will be responsible for accuracy of proof reading and quality control of artwork and product packaging, as well as checking audio content and liaising with Licensing to ensure commercially competitive licensing terms and conditions are achieved for your releases.

The ideal candidate will have three years music product/label management experience with a good working knowledge of the design, reprographic and print process. In addition you will have strong negotiation, presentation, communication and influencing skills, creative flexibility and commercial awareness.

If you are interested in this exciting opportunity, please forward a comprehensive CV with covering letter (including salary details) to Lomaxo Lacey, Human Resources, 2 enterstain lid, 33 Foley Street, London, W1W 7TL or email [Zeremutell@2enterstain.co.uk](mailto:Zeremutell@2enterstain.co.uk)

The closing date for applications is Friday 18th August 2006

2 | entertain

### THE MUSIC RECRUITMENT CONSULTANTS

020 7569 9999

[www.handle.co.uk](http://www.handle.co.uk)  
[maria@handle.co.uk](mailto:maria@handle.co.uk)

handle

**Account Manager** c£35k  
Dynamic Account Manager with a passion for music and agency backgrounds to integrate music based activities into brand's marketing strategies at renowned record labels.

**Executive Assistant** £Neg  
Outstanding PA skills, flair for organisation and impeccable track record of managing relationships with major artists and top entertainment industry execs. Active, confident, personable, business savvy and flexible to travel externally. Experience within TV Production and talent management essential.

**Office Manager** £20k  
Multi tasker with a good head for figures to take charge of the day to day running of chart topping dance management agency. Supporting the company director, artist accounting, writing artist biographies, organising tour itineraries.

**Celebrity Account Director** £30k  
PR agency representing A-List celebrities are recruiting for someone with at least 5 years celebrity/entertainment relations to become an Account Director. You will be required to know and network with all the relevant media as well as the key paparazzi, agents and producers.

**Product Manager** £28k  
Talented marketer with extensive music knowledge to work on exceptional back catalogue of leading music groups. Strong network of music contacts and previous music industry experience.

in tune

### Great products need great marketing

Dynamic Senior Media Marketer required to deliver ubiquitous success of innovative consumer entertainment software.

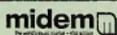
You will have latitude to demonstrate your flair to implement joined up marketing strategies. Proven success in Campaigns, PR, Partnership, CRM, and Brand Development across music or entertainment.

London based - some travel.

Competitive salary. Significant Equity.

Send c/v to [jobs@exabre.com](mailto:jobs@exabre.com)

### MIDEM NEEDS A TELESales PERSON FROM SEPTEMBER TO DECEMBER



Salary c. £1,600 p.c.m. (+ bonus)

If you love selling over the phone and want to work on the world's leading music market please forward your CV and covering letter to:

Peter Rhodes at: Walmar House,  
296 Regent Street, London W1B 3AB  
Alternatively e-mail to:

[peter.rhodes@reedmidem.com](mailto:peter.rhodes@reedmidem.com)

Only successful candidates will be contacted

### Management Assistant required for leading Artist Management Company

At least 3 years management or Music industry experience required

Send CV and relevant information to:

**Music Week**  
**Box Number MW109**,  
3rd Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9YU

### IMDFastrax Manager - required to run and develop the Fastrax brand & services

Fastrax is the leading digital distributor of music videos to television & tracks to radio - working with labels, pluggers & broadcasters.

The ideal candidate will have much of the following experience: operations, sales & marketing, music industry knowledge, and management exp. Good IT skills also required.

For more info please see [www.fastrax.co.uk](http://www.fastrax.co.uk)

Please email CV and cover letter to

[sarah@imdplc.com](mailto:sarah@imdplc.com)

Based: West End, London; Sales: d.o.e.

Fastrax is part of IMD Plc: [www.imdplc.com](http://www.imdplc.com)

### AGENT'S ASSISTANT

Heller Skeller, the international live booking agency is looking for a top level Agent's Assistant. The ideal candidate will have worked in a music agency or have experience of the live industry and how it works (management, promoter etc). Applicants need to work well under pressure, be organised, efficient and patient. Good typing and telephone skills are crucial and experience of work permit applications and international withholding taxes would also be a bonus.

If you have the relevant skills and experience please email your CV including your current salary details, to [jobs@hellerskeller.co.uk](mailto:jobs@hellerskeller.co.uk) or post to Emma Banks at Heller Skeller Ltd, The Plaza, 535 Kings Road, London SW10 0SZ

[www.hellerskeller.co.uk](http://www.hellerskeller.co.uk)

HELLER SKELLER

# Classified

Contact: Maria Edwards, Music Week  
Group Sales, CMP Information,  
3rd Floor, Ludgate House,  
245 Blackfriars 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 & Courses: £21  
Notice Board: £10 (min 4cm x 1cm)  
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](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publication the following Monday (space  
permits) (corrected deadline: 10am  
Wednesday prior to publication for news  
bookings, 17 days prior to publication)

## BUSINESS TO BUSINESS

### EVENT

## Rainforest Central



In September 2006, a series of important concerts will take place around the world to raise awareness to the plight of the Amazon rainforest.

The Giants Stadium, New York – 6th September 2006

The Los Angeles Memorial Coliseum – 8th-9th September 2006

The Millennium Stadium, Cardiff  
23rd September 2006  
subject to license

Major Artists To Be Announced

In association with Simply Entertainment  
[www.rainforestcentral.com](http://www.rainforestcentral.com)

### PACKAGING

#### Specialist

In Replacement Cases & Packaging items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases: single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNDED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC cases for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



#### Sounds (Wholesale) Limited

Best prices given. Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 566831  
Unit 2, Park Street, Burton On Trent,  
Staffs. DE14 3SE  
E-mail: [matrices@aol.com](mailto:matrices@aol.com)  
Web: [www.soundswholesaleld.co.uk](http://www.soundswholesaleld.co.uk)

### STUDIO

Livingston Studios  
[www.LivingstonStudios.co.uk](http://www.LivingstonStudios.co.uk)



Contact Lise & Verity  
Tel: 020 8889 6558  
email: [Mail@LivingstonStudios.co.uk](mailto:Mail@LivingstonStudios.co.uk)



London's Premier Recording Studios

### REPLICATION



## STANLEY PRODUCTIONS

LET US MAKE YOUR TRANSFERS MORE AFFORDABLE WITH OUR COMPETITIVE PRICING

All Audio tapes, Video tapes, CDR and DVD ex 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  
Telescene for Super 8, 16mm or 35mm  
Audio formats including 33, 45 and 78 rpm records, reel to reel, minidisc, mini and micro cassettes copied or transferred to CD, DVD or other formats.  
Visit our award winning website to check for our latest pricing and offers, or use your credit or debit card to buy online

[www.stanleyonline.com](http://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 product has the highest industry accreditation and the best account management in the business. Fast turnaround times and a guarantee to match any stock. Call us on or go online now.



[mediasourcing.com](http://mediasourcing.com) 0845 686 0001

music week classified

call 020 7921 8315

### WANTED

#### CASH PAID

For CDs, vinyl LPs, 12" & 7" merchandise, record awards promo surpluses & complete collections - will collect call Julian or Mark office: 01474 815 699 mobile: 07850 406 064 e-mail: [mw@eii.com](mailto:mw@eii.com)

### SERVICES

#### VOICE2HIRE

"Our voice... Your campaign"

Our voice over agency can record your campaign, website intro, business answer phone messages, trailers, jingles and more.

We deal with all digital & internet radio stations who wish to make an impact but have small budgets.

If you want a superb voice, that doesn't cost the earth, but don't know where to look then visit our website

[www.voice2hire.com](http://www.voice2hire.com)  
Or call enquiries on 0800 300 014 for colour brochure & price list

### AUDIO SYSTEMS



- Twochannel
- Home Cinema
- Studio Monitors
- (8000 Colours)



the future is here!



[www.vividaudio.co.uk](http://www.vividaudio.co.uk)  
t. 01903 530095  
m. 07950 274224

### RETAIL

Best choice in the UK and Ireland

red displays  
browsers in gondolas • shelves • graphics • storage  
counters • display • chair & seat displays



BY THE COMPASSION PROJECT FROM THE MANUFACTURER  
Working available  
Send the card with the warranty payments  
please call our sales office: 01733 239001  
e: [info@reddisplays.com](mailto:info@reddisplays.com) [www.reddisplays.com](http://www.reddisplays.com)

### SERVICES



#### JUKE BOX SERVICES

SALES, REPAIRS AND RENTALS

020 8288 1700

15 LION ROAD,  
TWICKENHAM  
MIDDLESEX TW1 4IH  
Showroom Open, with car park.

### FOR SALE

#### RECORD SHOP VINYL BROWSERS FOR SALE

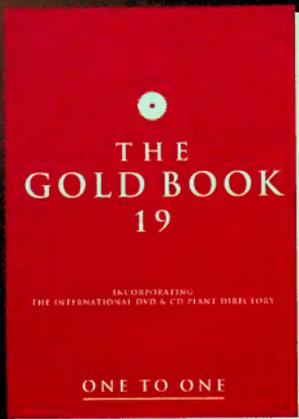
4 x 12-inch/LP, 14 sections per browser  
Each section holds approx 80-100 units

1 x 7-inch, 14 sections, each holds 140

All free standing, hand made plywood

For details call Ben 07980 305292

**SPECIAL OFFER**  
**HALF PRICE**  
Offer ends 31st August



**incorporating**  
**THE INTERNATIONAL DVD & CD PLANT DIRECTORY 2006**

Fully updated for 2006, the Gold Book 19 is the only directory that gives you the whole of the optical disc industry in one book

A comprehensive listing of the industry's suppliers of equipment, materials and services. Easy-to-find entries and full contact listings. Redesigned for 2006 with improved section labelling.

**INTERNATIONAL DVD & CD PLANT DIRECTORY**

The biggest listing of the world's DVD, CD and blank disc producers available, with contact details. Listed by country and A-Z. Includes substantial listings for DVD/CD plants in China.

For your copy contact Lianne Davey on:  
Tel: +44 20 7921 8401 Email: [lkdavey@cmpi.biz](mailto:lkdavey@cmpi.biz)

# Club Charts 12.08.06

## The Upfront Club Top 40

| Rank | Artist                         | Title                                 | Label    | Chart |
|------|--------------------------------|---------------------------------------|----------|-------|
| 1    | BASMENT JAXX                   | HUSH BOY                              | Atlantic | NEW   |
| 2    | BOB MARLEY & THE WALLERS       | EXODUS                                | Atlantic | NEW   |
| 3    | CLUB DEEP                      | INSIDE                                | Atlantic | NEW   |
| 4    | JEALOUSY LIZ                   | THE SILENT                            | Atlantic | NEW   |
| 5    | CAFE GROOVE                    | WHY U WANNA DO ME WRONG               | Mercury  | NEW   |
| 6    | GOLDOUT FEAT. ROBERT OWENS     | WALK A MILE IN MY SHOES               | Mercury  | NEW   |
| 7    | VARIOUS                        | IBIZA SAMPLER                         | Mercury  | NEW   |
| 8    | SEX MACHINE FEAT. SHEBA        | FRIDAY NIGHT                          | Mercury  | NEW   |
| 9    | SUPREMY INC                    | MOVING TOO FAST                       | Mercury  | NEW   |
| 10   | ROCKEFELLER                    | DO IT 2NITE                           | Mercury  | NEW   |
| 11   | PETE DRESCA FEAT. BONSC        | TOTALLY HOOKED                        | Mercury  | NEW   |
| 12   | FUTURE PUNK SQUAD              | TOWARDS THE SUN                       | Mercury  | NEW   |
| 13   | MAMA DUB MACHINE               | BE FREE WITH YOUR LOVE                | Mercury  | NEW   |
| 14   | KELLS FEAT. TOO SHORT          | BOSSY                                 | Mercury  | NEW   |
| 15   | JAXX FEAT. STEVE EDWARDS       | WATCH THE SUNRISE                     | Mercury  | NEW   |
| 16   | PTT                            | WHERE DID YOU COME FROM               | Mercury  | NEW   |
| 17   | DAVID GUILTA VS THE EGG LOVE   | DON'T LET ME GO                       | Mercury  | NEW   |
| 18   | STARBUKHER FEAT. STEVE EDWARDS | FETE                                  | Mercury  | NEW   |
| 19   | MAV FEAT. MAARON HIGHER        | CONQUER ONE FACE THE MUSIC            | Mercury  | NEW   |
| 20   | CONQUER ONE FACE               | THE MUSIC                             | Mercury  | NEW   |
| 21   | MICHAEL GRAY FEAT. SMELLY POOL | ROPERLINE                             | Mercury  | NEW   |
| 22   | AMP FIDDLER                    | RIGHT WHERE YOU ARE                   | Mercury  | NEW   |
| 23   | LA GRIFEE FEAT. GIMMERBATCH    | SKINNY                                | Mercury  | NEW   |
| 24   | L.A. GRIFEE                    | MAINTAIN YOUR SHINE                   | Mercury  | NEW   |
| 25   | NJOI                           | ANTHEM 2006                           | Mercury  | NEW   |
| 26   | NIALLA ELI                     | SUN                                   | Mercury  | NEW   |
| 27   | DENNIS CHRISTOPHER             | VS. TONY CHA CHA SLUT                 | Mercury  | NEW   |
| 28   | TOON NOVE                      | FEAT. LIMA TAKE IT                    | Mercury  | NEW   |
| 29   | VARIOUS                        | CHRIS LANE PRESENTS ELECTRIC BOUTIQUE | Mercury  | NEW   |
| 30   | BELLE                          | WHAT THE HELL                         | Mercury  | NEW   |
| 31   | GOODLAND                       | TELL ME                               | Mercury  | NEW   |
| 32   | JUSTIN TIMBERLANK              | SEXBOX                                | Mercury  | NEW   |
| 33   | CHOCOLATE PUMA                 | ALWAYS AND FOREVER                    | Mercury  | NEW   |
| 34   | PIRATES OF THE CARIBBEAN       | DEAD MAN'S CHEST                      | Mercury  | NEW   |
| 35   | INNER CITY                     | PLAYBOYS                              | Mercury  | NEW   |
| 36   | VARIOUS                        | BOSS RECORDS CLUB SAMPLER (P SAMPLER) | Mercury  | NEW   |
| 37   | SOULSHAKERS & ROBBIE CRAIG     | TILL PROVE U WRONG                    | Mercury  | NEW   |
| 38   | PEL SHAP                       | BONS                                  | Mercury  | NEW   |
| 39   | BELLA CROSS                    | OVER MY SKIN                          | Mercury  | NEW   |
| 40   | CHRISTINA AGUILERA             | AMNT NO OTHER MAN                     | Mercury  | NEW   |

### Jaxx are back on top

By Alan Jones

Nine months after they topped the Upfront Club Chart with Do Your Thing, from their double-platinum, chart-topping 'Best of' set, The Singles, **Basement Jaxx** return to pole position with *Hush Boy*.

Featuring mixes by Soul Seekers and Les Vistiers as well as by the upcoming new album *Crazy*, *Ibiza Radio*. Although it's not noted on the promo, *Hush Boy* features the vocals of Udo, who last performed lead for the Brother Gods on Oh My Gosh, which reached number two on the Upfront Club Chart and number eight on the sales chart last year.

*Hush Boy* is set for release in three weeks (August 28) and looks set to provide **Basement Jaxx** with their 11th top 40 sales hit – a run which started in 1997 with *My Life*, which reached number 19 and includes the top 10 hits *Reverend*, *Red Alert*, *Runners*, *Where's Your Head At* and the aforementioned *Oh My Gosh*.

*Hush Boy* had an unexpectedly wide margin of victory on the Upfront Chart, beating its closest challenger – *Juicy* Megros remixes of *Bob Marley & Exodus* – by a margin of more than 16%.

Meanwhile, **Club's** Deep Inside races 25-1 on the Commercial Pop Chart, signalling another success for *All Around The World*, the Blackbuck-branded indie which is also celebrating its largest top 10 sales hit this week, courtesy of Cascadia's *Everytime We Touch*, which was itself a number one record on the Commercial Club Chart eight weeks ago.

Deep Inside is a funky vocal track that uses the guitar riff from *Bad Hot Chili Peppers'* version of *Ohio Players* Love Rollercoaster as its starting point and has received support from the like of *Bimbo Jones*, *The Beatniks*, *Mark Wilkinson*, *M&S* and *The Trophy Twins*.

Finally, there is no change at the top of the Urban Chart, where *Christina Aguilera* strengthens her lead with *Airt*. *No Other Man*, *Busta Rhymes* and *Beyoncé* continue at two and three respectively as *Justin Timberlake*'s *SexyBack* powers 15-4, after doubling its support in a week. *Kelis* – up 29-7 with *Bossy* – and *Nelly Furtado*, who improves 24-11 with *Promiscuous* also register improvements of more than 100% in their support, while *Field Mob* (up 22-14) and *Alesha* (26-17) also make strong progress.



Timberlake powers up Urban Chart

### COMMERCIAL POP TOP 30

| Rank | Artist             | Title                   | Label    |
|------|--------------------|-------------------------|----------|
| 1    | CLUB DEEP          | INSIDE                  | Atlantic |
| 2    | CHRISTINA AGUILERA | AIRT                    | Atlantic |
| 3    | JUSTIN TIMBERLANK  | SEXBACK                 | Mercury  |
| 4    | CAFE GROOVE        | WHY U WANNA DO ME WRONG | Mercury  |
| 5    | JUSTIN TIMBERLANK  | EVERYTIME WE TOUCH      | Mercury  |

Apollo presents  
it's summer signings

- ### TOP 10 UPFRONT CLUB BREAKERS
1. **BOB MARLEY & THE WALLERS** EXODUS (Atlantic)
  2. **THE BLAKE & THE SCAMPI** SUNDAY (Mercury)
  3. **SEPTIMIER** SATELLITES (Atlantic)
  4. **HELI** PERILOUS FEAT. TIMBALANDI PRODUCTIONS/MAAFERIE (Mercury)



Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets  
© The Official UK Charts Company 2006

As used by Radio One

# MUSICWEEK

## The Official UK Charts 12.08.06

### SINGLES

|    |   |                     |
|----|---|---------------------|
| 1  | SHAKIRA FEAT. WYCLEF JEAN HIPPS DON'T LIE                             | Epic                |
| 2  | RHIANNA UNFAITHFUL  | Del. Jan            |
| 3  | CHRISTINA AGUILERA AINT NO OTHER MAN                                  | RCA                 |
| 4  | CASCADA EVERYTIME WE TOUCH  | As Around The World |
| 5  | PARIS STARS ARE BLIND   | Warner Brothers     |
| 6  | JAMES MORRISON YOU GIVE ME SOMETHING                                  | Polydor             |
| 7  | LILY ALLEN SMILE  | Regal               |
| 8  | ROGUE TRADERS WOODOOO CHILD   | RCA                 |
| 9  | PAOLO NUTINI LAST REQUEST   | Atlantic            |
| 10 | KASABIAN EMPIRE   | Columbia            |
| 11 | SANDI THOM I WISH I WAS A PUNK ROCKER (WITH...) <small>J. RCA</small> | RCA                 |
| 12 | MCFLY DON'T STOP ME NOW/PLEASE, PLEASE                                | Universal           |
| 13 | SNOW PATROL CHASING CARS  | Fiction             |
| 14 | THE KOOKS SHE MOVES IN HER OWN WAY                                    | Virgin              |
| 15 | MADONNA GET TOGETHER  | Warner Brothers     |
| 16 | RAZORLIGHT IN THE MORNING   | Warner Brothers     |
| 17 | SUPERMODE TELL ME WHY   | Virgin              |
| 18 | NE-YO SEXY LOVE   | Daba                |
| 19 | SIMILOU ALL THIS LOVE   | Del. Jan            |
| 20 | PUSSYCAT DOLLS FEAT. SNOOP DOG&G BUTTONS                              | Duckhorn            |
| 21 |   |                     |
| 22 |   |                     |

### ALBUMS

|    |  |                     |
|----|--|---------------------|
| 1  | JAMES MORRISON UNDISCOVERED                    | Polydor             |
| 2  | RAZORLIGHT RAZORLIGHT                          | Virgin              |
| 3  | SNOW PATROL EYES OPEN                          | Fiction/epic        |
| 4  | THE KOOKS INSIDE IN/INSIDE OUT                 | Virgin              |
| 5  | RAY LAMONTAGNE TROUBLE                         | Echo                |
| 6  | LILY ALLEN ALRIGHT, STILL                      | Regal               |
| 7  | PAOLO NUTINI THESE STREETS                     | Atlantic            |
| 8  | RHIANNA A GIRL LIKE ME                         | Del. Jan            |
| 9  | NINA SIMONE THE VERY BEST OF                   | RCA                 |
| 10 | GNARLS BARKLEY ST ELSEWHERE                    | Warner Brothers     |
| 11 | MUSE BLACK HOLES & REVELATIONS                 | Heaven 3 Music/epic |
| 12 | ORSON BRIGHT IDEA                              | Mercury             |
| 13 | BILLY JOEL PIANO MAN - THE VERY BEST OF        | Columbia            |
| 14 | SHAKIRA ORAL FIXATION VOL. 2                   | Epic                |
| 15 | THE ZUTONS Tired of Hanging Around             | Duckhorn            |
| 16 | KEANE UNDER THE IRON SEA                       | Island              |
| 17 | PUDDING SISTERS BETCHA BOTTOM DOLLAR           | U2J                 |
| 18 | FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS | Sire                |
| 19 | PHARRELL WILLIAMS IN MY MIND                   | Virgin              |
| 20 | RED HOT CHILI PEPPERS STADIUM ARCADIUM         | Warner Brothers     |
| 21 | FEEDER THE SINGLES                             | Echo                |

**SINGLES**

**NEWS**

**PLAYLIST**

**NEW RELEASES**

**ALBUMS**

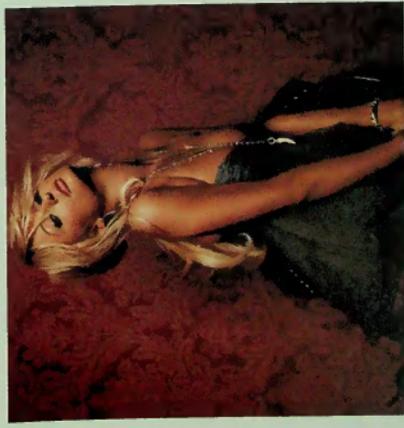
**CHARTS**

FIND WHAT YOU'RE LOOKING FOR

MUSICWEEK

# FIND WHAT YOU'RE LOOKING FOR MUSICWEEK.COM

| Rank | Artist | Album   | Genre         |
|------|--------|---|---------------|
| 20   | 49     | SIMILOU ALL THIS LOVE                         | Dance         |
| 21   | 2      | PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS       | Rock          |
| 22   | 21     | THE AUTOMATIC MONSTER                         | Blues/Rock    |
| 23   | 20     | BUSTA RHYMES I LOVE MY CHICK                  | Intercept     |
| 24   | 21     | THE ZUTONS VALERIE                            | Delicate      |
| 25   | 24     | BOB SINCLAIR'S EDWARDS WORLD, HOLD ON...      | Delicate      |
| 26   | 28     | PINK WHO KNEW                                 | Late          |
| 27   | 27     | INFERNAL FROM PARIS TO BERLIN                 | Pop           |
| 28   | 29     | RAY LAMONTAGNE TROUBLE                        | Blues/Rock    |
| 29   | 6      | THE RACONTEURS HANDS                          | Blues/Rock    |
| 30   | 73     | CAPTAIN GLORIOUS                              | Blues/Rock    |
| 31   | 26     | RED HOT CHILI PEPPERS TELL ME BABY            | Blues/Rock    |
| 32   | 31     | ARMAND VAN HELDEN FEAT. TARA MYMYMY           | Southern Rock |
| 33   | 11     | THE HOLLOWAYS TWO LEFT FEET                   | Rock          |
| 34   | 32     | MUSE SUPERMASSIVE BLACK HOLE                  | Blues/Rock    |
| 35   | 35     | CHRIS BROWN FEAT. LIL' WAYNE GIMME THAT REMIX | Blues/Rock    |
| 36   | 36     | THE FEELING FILL MY LITTLE WORLD              | Blues/Rock    |
| 37   | 30     | SEAN PAUL NEVER GONNA BE THE SAME             | Blues/Rock    |
| 38   | 38     | THE KOONS NAIVE                               | Blues/Rock    |
| 39   | 33     | S MENDES/THE BLACK EYED PEAS MAS QUE NADA     | Blues/Rock    |
| 40   | 40     | FRANK T.M. NOT SHY                            | Blues/Rock    |



PARIS HILTON: LEAPS INTO THE TOP FIVE

## COMPILATIONS

| Rank | Album | Artist                              | Genre   |
|------|-------|-------------------------------------|---------|
| 1    | 1     | NOW THAT'S WHAT I CALL MUSIC 64     | Various |
| 2    | 2     | CLUBLAND 9                          | Various |
| 3    | 3     | FESTIVAL 06                         | Various |
| 4    | 3     | CREAM SUMMER 2006                   | Various |
| 5    | 4     | RASHED EUPHORIA                     | Various |
| 6    | 4     | L&R CLASSICS                        | Various |
| 7    | 7     | THE SOUND OF THE PIRATES            | Various |
| 8    | 8     | GODSKITCHEN - GLOBAL GATHERING 2006 | Various |
| 9    | 5     | RENAISSANCE - THE CLASSICS PT 2     | Various |
| 10   | 6     | BEYOND THE SEA                      | Various |
| 11   | 7     | BACK 2 HOUSE                        | Various |
| 12   | 14    | FLOORFILLERS - CLUB CLASSICS        | Various |
| 13   | 11    | THE ACOUSTIC ALBUM                  | Various |
| 14   | 9     | CLASSIC EUPHORIA                    | Various |
| 15   | 13    | THE NO. 1 FUNKY HOUSE ALBUM 2       | Various |
| 16   | 18    | ESSENTIAL R&B - SUMMER 2006         | Various |
| 17   | 16    | FEELGOOD SONGS                      | Various |
| 18   | 8     | THE NO. 1 DANCE HITS ALBUM          | Various |
| 19   | 12    | R&B SUMMERTIME                      | Various |
| 20   | 6     | THE VERY BEST OF POWER BALLADS      | Various |

## FORTHCOMING

| Rank | Album | Artist                                      | Genre      |
|------|-------|---|------------|
| 1    | 1     | KEY ALBUMS RELEASES                         | Various    |
| 2    | 1     | ORSON HAPPINESS MERCURY                     | Blues/Rock |
| 3    | 1     | NICK LACKEY WHAT'S LEFT OF ME               | Blues/Rock |
| 4    | 1     | CHRISTINA AGUILERA BACK TO BASICS           | Blues/Rock |
| 5    | 1     | OUTCAST TOLEWORLD                           | Blues/Rock |
| 6    | 1     | PARIS HILTON PARIS HILTON WASSHER           | Blues/Rock |
| 7    | 1     | IRON MAIDEN IT'S A MATTER OF LIFE AND DEATH | Blues/Rock |
| 8    | 1     | BEYONCE DAY                                 | Blues/Rock |
| 9    | 1     | KASOJIAN IMPURE COLUMBIA                    | Blues/Rock |
| 10   | 1     | THE BAPTIST PRESS OF PEOPLE                 | Blues/Rock |
| 11   | 1     | JUSTIN TIMBERLANK FUTURESEX/                | Blues/Rock |
| 12   | 1     | LEWIS AND CLARK                             | Blues/Rock |
| 13   | 1     | LEAHAR THE TRUTH ABOUT LOVE                 | Blues/Rock |

| Rank | Album | Artist                                 | Genre      |
|------|-------|--|------------|
| 21   | 26    | RED HOT CHILI PEPPERS STADIUM ARCADIUM | Blues/Rock |
| 22   | 1     | FEDDER THE SINGLES                     | Blues/Rock |
| 23   | 1     | DMX YEAR OF THE DOG AGAIN              | Blues/Rock |
| 24   | 1     | SAM COOKE PORTRAIT OF A LEGEND         | Blues/Rock |
| 25   | 18    | PINK T.M. NOT DEAD                     | Blues/Rock |
| 26   | 20    | PUSSYCAT DOLLS PCD                     | Blues/Rock |
| 27   | 6     | SANDI THOM SMILE IT CONFUSES PEOPLE    | Blues/Rock |
| 28   | 33    | STONE SOUR COME WHAT (EVER) MAY        | Blues/Rock |
| 29   | 42    | MADONNA CONFESSIONS ON A DANCE FLOOR   | Blues/Rock |
| 30   | 37    | NELLY FURTADO LOOSE                    | Blues/Rock |
| 31   | 25    | THE FEELING TWELVE STOPS AND HOME      | Blues/Rock |
| 32   | 6     | KELLY CLARKSON BREAKAWAY               | Blues/Rock |
| 33   | 48    | JAMES BLUNT BACK TO BEDLAM             | Blues/Rock |
| 34   | 23    | RED HOT CHILI PEPPERS GREATEST HITS    | Blues/Rock |
| 35   | 32    | JOHNNY CASH AMERICAN V - A HUNDRED...  | Blues/Rock |
| 36   | 28    | JACK JOHNSON IN BETWEEN DREAMS         | Blues/Rock |
| 37   | 6     | NE-YO IN MY OWN WORDS                  | Blues/Rock |
| 38   | 26    | FLEETWOOD MAC GREATEST HITS            | Blues/Rock |
| 39   | 29    | LOST PROPHETS LIBERATION TRANSMISSION  | Blues/Rock |
| 40   | 34    | WOLFMOTHER WOLFMOTHER                  | Blues/Rock |
|      |       | KATISER CHIEFS EMPLOYMENT              | Blues/Rock |



JAMES MORRISON: DEBUTS AT NUMBER ONE



# Datafile

Britain's most comprehensive charts service

Week 31

Upfront p16

TV & radio airplay p19

New releases p22

Singles & albums p24

## FAST CHART

### SINGLES

**NUMBER ONE**  
SHAKIRA FEAT. WYCLEF JEAN  
HIPS DON'T LIE Epic  
With sales of more than 25,000 of each of the last eight weeks, Hips Don't Lie is turning into one of the smash hits of the year, and currently ranks fourth on the 2006 rankings.

### ARTIST ALBUMS

**NUMBER ONE**  
JAMES MORRISON  
UNDISCOVERED Polydor  
Rejected by Fame Academy, James Morrison has success on his own terms, and sold 94,511 copies of his debut album Undiscovered last week - that is a total exceeded by the number one title in only 12 of 30 previous chart weeks this year.

### COMPILATION ALBUMS

**NUMBER ONE**  
NOW! 64 EMI/Universal/MTV  
Declining 48.5% in its second frame, Now! 64 sold 143,699 copies last week to take its 13 day come to 422,626. It is on course to become the biggest-selling compilation of 2006 later this week, eclipsing its predecessor Now! 63's fairly meagre 465,544 tally.

### RADIO AIRPLAY

**NUMBER ONE**  
LILY ALLEN SMILE Regal Recordings  
Topping the airplay chart with great ease for the sixth time in a row, Lily Allen's debut hit Smile was played fewer times last week (2,251 times) than the week before (2,312) but increased its audience by 8% to nearly 70.9m - 17m more than runner-up, James Morrison's You Give Me Something.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Nick Lachey What's Left Of Me (RCA); Frank Devitt Got Your Gold (Polydor); Joe 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); Lambchop Damaged City Slingshot; Captain This Is Hazelville (At Large); Maria Lawson Maria Lawson (RCA)

**AUGUST 21**  
Method Man 4:21 The Day After (Mercury); Paris Hilton Paris Hilton (Warner Bros); Outkast Idowild (RCA); Obie Trice Second Round (Polydor); Slayer Christ Illusion (Warner Bros); The Young Knives Voices Of Animals And Men (Warner Bros); broadcast: The Future Crayon (Warp)

## The Market

### Number one heads higher

by Alan Jones  
Shakira and Wyclef Jean retain their singles chart title with Hips Don't Lie turning in the second best sales performance of its nine week residency, improving 15% week-on-week to 33,466, a total it only surpassed when selling 35,982 copies and dipping 1-2 four weeks ago. Hips Don't Lie's success continues to impact favourably on Shakira's Oral Fixation Volume 2 album, which rebounds 19-14 this week, with sales up 12% to 14,284, taking its come to 146,442.

With Christina Aguilera's Ain't No Other Man weakening despite the release of a second CD variant, Shakira and Wyclef's nearest challenger is Rihanna, whose Unfaithful rebounds 3-2, even though its sales slipped by 6.5% to 24,792. Her album A Girl Like Me also climbs a notch while losing sales, moving 9-8 with sales of 22,216 - 137 down on the previous week. A Girl Like Me has now sold 250,078 copies.

Nelly Furtado's Promiscuous is number one in America for the sixth week in a row, and to clear the way for its release here, her Maneater single was deleted a fortnight ago. As a result, the song chart status even though it was actually the 12th biggest seller last week, with 9,297 purchases.



Shakira: Hips Don't Lie turns out its second best sales performance to remain at one

Two other songs are among the Top 40 sellers but do not have a chart placing: Gnaris Barkley's Crazy, which would rank 25th with 5,912 sales; and, more surprisingly, Jay-Z & Linkin Park's superb Numb/Encore mash-up, which is no longer available physically but sped to 4,314 download sales (a 58.9% increase) last week, and would be a re-entry at number 35 if eligible. It has always been a popular track but its latest leap is due to its prominent use in the new Miami Vice film but absence from the soundtrack album. Numb/Encore has sold 92,667 copies on download this year, and is the year's 118th biggest seller, despite not being chart eligible.

Its surge last week helped

singles sales to improve overall by 2% to 1,209,313, while albums were also looking more healthy, putting on 5.1% to 2,707,007. Although the compilation market suffered a 13.6% dip primarily because of a steep decline in second week sales of Now! 64, artist albums improved by 12.2%. Overall album sales were also significantly buoyed by Woolworths sales, where a large number of titles on the Rolled Gold label were available for as little as £1 - a policy which saw the imprint capture eight of the Top 10 places in the budget chart, with top title Folcom Prison Blues by Johnny Cash selling 12,837 copies, while helping the budget sector to expand 73.5% to 400,297 units.

## KEY INDICATORS

### SINGLES

Sales versus last week: -3.3%  
Year to date versus last year: +53.7%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 30.6% |
| Sony BMG  | 29.1% |
| Warner    | 15.6% |
| EMI       | 10.9% |
| Others    | 13.8% |

### ALBUMS

Sales versus last week: -12.2%  
Year to date versus last year: +0.2%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 45.7% |
| Warner    | 18.4% |
| Sony BMG  | 16.6% |
| EMI       | 14.0% |
| Others    | 5.5%  |

### COMPILATIONS

Sales versus last week: -33.6%  
Year to date versus last year: -10.3%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 43.6% |
| EMI       | 31.8% |
| Mot       | 9.5%  |
| Warner    | 5.0%  |
| Sony BMG  | 7.3%  |
| Others    | 2.8%  |

## RADIO AIRPLAY

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 33.3% |
| Sony BMG  | 26.2% |
| Warner    | 15.9% |
| EMI       | 14.1% |
| Others    | 10.5% |

## CHART SHARE

Origin of singles sales (Top 75): UK: 52.0% US: 37.3% Other: 10.7%  
Origin of albums sales (Top 75): UK: 57.3% US: 42.7% Other: 0

For fuller listings, see musicweek.com

## NEW ADDITION



Australian four-piece Jet will release the anticipated follow-up to their 4m-selling debut this October. Titled Shine On, the album has been produced by Dave Sardy (Oasis, Primal Scream, Dirty Pretty Things) and will be preceded in the UK by the single Put Your Money Where Your Mouth Is on September 18.

## SINGLES

**THIS WEEK**  
The Futureheads Worry About It Later (Warner Bros); Orson Happiness (Mercury); Outkast: The Mighty O (RCA); Primal Scream Dicks (Columbia); Badly Drawn Boy Born In The UK (EMI)

### AUGUST 14

Hot Chip Colours (EMI); Beanie Man Girls (Virgin); Divine Comedy To Die A Virgin (Parlophone); Arctic Monkeys Leave Before The Lights Come On (Domino); The Young Knives Weekends And Bleak Days (Transcore); Ronan Keating Iris (Polydor); Duncan James Can't Stop A River (Innocent); Alecia Liccione (Polydor); Chamillionaire Ridin' (Atlantic); Pharrell Number One (Virgin)

### AUGUST 21

Missy Elliott We Ran This (Atlantic); Kanye Crystal Ball (Island); Matt Willis Hey Kid (Mercury); DMX Lord Give Me A

Sign (RCA); Beyoncé Deja Vu (RCA); The Rapture Gotta Get Myself Into It (Mercury); Tom Yorke Harrowdown Hill (XL)

### AUGUST 28

Pink U And Ur Hand (RCA); Sandi Thom What If I'm Right (RCA); Justin Timberlake Soyak (Polydor); The Feeling Never Be Lonely (Island); Basement Jaxx Hush Boy (XL)

### SEPTEMBER 4

Battle Stations (Warner Brothers); Mese Marston (Warner Brothers); DJ Shadow Enuff (Island); Lemar It's Not That Easy (RCA); Elton John The Bridge (Mercury)

### SEPTEMBER 11

Jamella Something About You (Parlophone); Natasha Bedingfield I Wanna Have Your Babies (RCA); Ne-Yo When You're Mad (Mercury); Guileneto Trains To Brazil (Polydor)







**SINGLE OF THE WEEK**

**The Rapture**  
Get Myself Into It

Vertigo 1705165  
Having scored underground success with their 2003 debut album *Echoes*, this New York four-piece look set to break into the mainstream with their new material. Production by Paul Epworth (Bloc Party, Futureheads) adds an irresistible pop-funk edge, while Ewan Pearson (Goldfrapp, Chemical Brothers remixes) provides a glossy disco sheen. Growing acclaim includes a single of the week listing from Zane Lowe at Radio One.



**ALBUM OF THE WEEK**

**Outkast**  
Idlewild

RCA 6287657922  
In a world where globally commercial hip hop is getting increasingly bland, a new album from Outkast is a breath of fresh air. Musically, there are no barriers here, with the duo attacking a plaster of influences from blues to gospel to pop. Andre 3000 and Big Boi give the impression the music that this soundtrack (which opens on September 8) has given them a completely new palette, while guests include Snoop Dogg, Macy Gray and Lil' Wayne.

**Singles**

**Audiolove**  
Original Fire (Epic/Interscope 6879752)

Chunky and funky, the first single from Audiolove's upcoming third album *Revelations* adds an infectious groove to throbbing, long-haired rock - all despite a steatotic guitar solo that may remind seaside enthusiasts of Mr Punch's laugh.

**Beyoncé**  
Déjà Vu (Columbia 62876896842)  
In the epic pop battle that is shaping up for autumn, Beyoncé has struck an early blow with the brilliant *Déjà Vu*. The single has an old skool/hip hop feel with brazen horns similar to her previous hit *Crazy In Love* and a great, nagging chorus. Combined with excellent video that has ruled the TV airplay chart for weeks and an A-listing at Radio One a month upfront of release, it should spell a massive hit.

**The Boy Least Likely To**  
Hugging My Grudge (Virgin TYD007)

Mysteriously dubbed "rural pop", this lead track from the duo's debut album *The Best Party Ever* pairs innocent pop melodies with dark lyrics. They are already making critical waves in the US having recently completed a headline tour across the Atlantic, while upcoming festival appearances in the UK include V and Bestival.

**Dashboard Confessional**  
Don't Wait (Capitol VRUK03/CDS)  
Chris Carrabba's assault on the mainstream is being spearheaded by *Don't Wait*, the first single from the July-released album *Dusk & Summer*. Radio-friendly guitars build waves of emotional crescendos that give a calming edge to Carrabba's emo wail.

**Missy Elliott**  
We Run This (Atlantic ATO255CD)  
From Elliott's sixth studio album *The Cookbook*, this is a trumpet-infused party tune that also features samples from the Incredible Bongo Band's evergreen *Bonzo*. *Galaxy* has put it on its C-list, while the tune also

features on the forthcoming collection of Elliott's work *Respect Me*, and the soundtrack of Disney teen movie *Stick It*.

**Keane**  
Crystal Ball (Island 1704803)  
A definite commercial highlight from Keane's chart-topping sophomore album, *Crystal Ball* is a soaring sonic assault which promises to keep the group entrenched at radio and retail for some time to come. The formula which proved so successful on *Is It Any Wonder?* is intact, owing much to its stadium-sized brass assault and ensuring a lasting first impression. A no-nonsense pop radio and sure to drive the interest at retail.

**Stacie Orrico**  
I'm Not Missing You (Virgin VUSC329)  
A highly polished pop/R&B return for this former child star who was already a music business veteran while still in her teens. Orrico's towering vocal talents are undimmed on this lead track, which garners support from commercial radio in the form of a C-listing from *Galaxy*.

**The Rogers Sisters**  
Why Won't You (Too Pure PURE198)  
Why Won't You is released just ahead of *The Rogers Sisters'* third album - and first for Too Pure - *The Invisible Deck* and is a promising three minutes of punk friction, with a singalong chorus and a propulsive drive that is typical of their heated live shows.

**The Rolling Stones**  
Biggest Mistake (Virgin VSCDX1916)  
Lifted from last September's album *A Bigger Bang*, this is another strong single from the evergreen Stones. With Keith Richards now recovering from his fall, the band are back on their world tour, due to hit the UK for five dates in the week of release.

**Secret Machines**  
All At Once (IT's Not Important) (East Side Music 164)  
Secret Machines' recent album *Ten Silver Drops* doesn't seem to have matched the impact of predecessor *Now Here Is No*

Where, despite a mountain of critical acclaim. All At Once (IT's Not Important) probably won't change that but is a lovely song nonetheless, with rolling percussion, melancholy guitars and a great uplifting hook.

**Taking Back Sunday**  
Twenty-Two Surgery (Warner Bros 072)  
Previous single *MakeDamnSure* provided Taking Back Sunday with their biggest UK hit to date, making the Radio One playlist and cementing itself at TV. While the follow-up lacks the initial urgency of its predecessor, the commercial appeal remains intact, and *Twenty-Two Surgery* shouldn't have trouble finding supporters.

**Pharrell Williams feat. Kanye West**  
Number One (Virgin VUSC0333)  
The optimistically titled third single from Williams' debut solo album sees him teaming up with fellow producer Kanye West on what turns out to be not the most inspired of efforts from what should be rights be a dazzling pairing. The track is nevertheless A-listed by Capital and on Radio One's i-Upfront list, with a hot video gaining exposure at MTV *Beats* and *The Box* among others.

**Matt Willis**  
Hey Kid (Mercury 170576)  
The second single from the ex-busted singer is arguably the result of a 50-50 fusion of Green Day and Oasis in a laboratory environment. That is not necessarily a bad thing, indeed, *Hey Kid* is the perfect vehicle for Willis to further embed himself in solo stardom, and will whet the public's appetite further in anticipation of his November-released debut solo album.

**Thom Yorke**  
Harrowd Hunt (XL XLS238CD)  
One of the more cohesive and moving moments from Yorke's impressive *Eraser* album, *Harrowd Hunt* is sensitive subject matter dovetailed perfectly with his vocals and the skittering electronic backdrop. Backed by a wealth of new material over three formats, this will engage with Radiohead's fanbase and beyond.

**Albums**

**Broadcast**  
The Future Crayon (Warp WARPDD146)  
A round-up of previously released B-sides, EP tracks and compilation appearances, this certainly doesn't contain the substandard material common in standard packaged releases. The 18 spaced-out music library lullabies on offer encapsulate Broadcast's singular take on pop perfectly; indeed, this could arguably become the band's benchmark album.

**Easy Star All-Stars**  
Radiohead (Easy Star ES1014)  
Releasing a reggae version of Radiohead's canonised *OK Computer* album was always destined to divide opinion, but *Easy Star All-Stars* aren't ones to let cynical opinions hold them back. As an album, *Radiohead* doesn't work quite as well as *Dub Side Of The Moon*, but it certainly has its moments. It will raise eyebrows for its novelty.

**Diddy Motors**  
Do It (FatCat FATCD45)  
This follow-up to the band's 2002 *FatCat* debut *Make It Pop* is jerky, disjointed and hardcore. The guitars are scratchy and erratic, the vocals are more like tortured screams, but the effect is violent and powerful. It certainly will not be everyone's taste but, if you like deranged hardcore rock in the same vein as *The Lazarus Line*, you'll like this.

**Paris Hilton**  
Paris Hilton 9362441382)  
The global brand that is Paris Hilton moves into audio with this slickly-produced set. Largely produced by Scott Storch, there is enough strong pop material here to offend the critics, even if Hilton's voice lacks the power to give it any real depth.

**Peter Bjorn & John**  
Writer's Block (W/itchia WEBB108CD)  
After forcing a lot of people to sit up and take notice with their perfect summer single *Young Folk*, the Swedish trio release their first full-length album in the

UK. It reveals itself to be the work of three hugely talented musicians who refuse to let the ghost of Roger Whittaker ruin their impulse to whistle when it suits them. Upbeat yet strangely fragile, it is pop filled with enough charm to achieve breakthrough success this year.

**Slayer**  
Christ Illusion (American/Warner Bros 9362443002)  
Ever dependable, Slayer return for their ninth full-length album with original drummer Dave Lombardo back in the fold. Not that this makes for much of a change: the band continue to plough their own furrow of rifled thrash metal that is both utterly indulgent - the album starts with two versions of the same song, if niche.

**Various**  
The Big Chill (Resist RESISTCD78)  
Following their biggest festival to date, the well-loved *Big Chill* release this double-CD set of this year's top tunes, with a few classics thrown in for good measure. Folk plays a strong role here, with tracks from the likes of Vashli Bunay, John Martyn and Nancy Wilson, adding spice to a typically open-minded set.

**Viva Voce**  
Get Yer Blood Sucked Out (Full Time Hobby FT0294CD)  
After two nearly faultless albums of dreamy boy-girl pop, the US duo adopt a more muscular sound for the follow-up. With pop hooks aplenty, it could well deliver them the wider audience they so richly deserve.

**The Young Knives**  
Of Animals And Men (Transgressive PROPS530)  
This eagerly anticipated debut is as jerky and angular as one would expect from the Oxfordshire-based post-punk revivalist trio. Four of these 14 tracks have already been released as singles, and while tart, jagged pop songs are their forte, this album shows they are just as effective when they slow the clocks down.

This week's reviewers: David Bright, Ben Cardew, Stuart Clark, Richard Wood, Nicola Suda, Nick Tesoro and Simon Ward.



Lily Allen spends a sixth week at number one as James Morrison holds at two, Keane accelerate 45-3, Madonna goes Top 10 and The Feeling are the Top 50's highest arrivals

**RADIO ONE**

| Pos | Last | Artist/Title  | Label | Wks | Acc  |
|-----|------|---|-------|-----|------|
| 1   | 1    | GNARLS BARKLEY SMILEY FACES WANNER BRGS                           | 23    | 27  | 1810 |
| 2   | 2    | SUPERMODE TELL ME WHY RCA   | 25    | 26  | 2152 |
| 3   | 11   | ROGUE TRADERS VOODOO CHILD RCA                                    | 20    | 24  | 2181 |
| 3   | 3    | LILY ALLEN SMILE REGAL  | 24    | 24  | 2072 |
| 5   | 6    | ORSON HAPPINESS MERCURY   | 23    | 24  | 2852 |
| 13  | 13   | DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO... (DUB)             | 18    | 24  | 1027 |
| 7   | 8    | RED HOT CHILI PEPPERS TELL ME BABY WARNER BRGS                    | 22    | 23  | 2696 |
| 7   | 5    | THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN                         | 21    | 23  | 1997 |
| 7   | 15   | SNOW PATROL CHASING CARS FICITION                                 | 18    | 23  | 1700 |
| 10  | 11   | RAZORLIGHT IN THE MORNING VERTIGO                                 | 20    | 22  | 2036 |
| 11  | 1    | CHRISTINA AGUILERA AINT NO OTHER MAN RCA                          | 26    | 22  | 1377 |
| 15  | 15   | BEYONCÉ DEJA VU SONY BMG  | 8     | 22  | 1635 |
| 15  | 15   | KEANE CRYSTAL BALL ISLAND   | 18    | 20  | 2856 |
| 15  | 15   | THE FEELING NEVER BE LONELY ISLAND                                | 8     | 20  | 1819 |
| 15  | 15   | ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON (ORIGINAL)         | 18    | 20  | 1863 |
| 16  | 21   | THE SIMMONS ALL THIS LOVE (ORIGINAL)                              | 34    | 19  | 1478 |
| 17  | 23   | KASABIAN EMPIRE COLUMBIA  | 34    | 18  | 1576 |
| 18  | 15   | MADONNA GET TOGETHER WARNER BRGS                                  | 18    | 17  | 1253 |
| 18  | 15   | PARIS STARS ARE BLIND WARNER BRGS                                 | 18    | 16  | 1367 |
| 19  | 3    | BOB SINCLAIR'S EDWARDS WORLD HOLD ON (CHILDREN'S) (REJECTED)      | 24    | 16  | 1235 |
| 19  | 15   | JUSTIN TIMBERLAKE SDOYACK (DUB)                                   | 18    | 16  | 1315 |
| 22  | 22   | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (ORIGINAL)              | 6     | 15  | 1276 |
| 22  | 24   | CASSIE ME & U (MIDWAY)  | 13    | 15  | 8281 |
| 24  | 24   | PRIMAL SCREAM DOLLS (SWEET ROCK AND ROLL) COLUMBIA                | 6     | 11  | 951  |
| 24  | 24   | PINK U + UR HAND LANCE  | 6     | 11  | 942  |
| 24  | 27   | PANIC AT THE DISCO LYING IS THE MOST FUN A GIRL CAN... (ATLANTIC) | 3     | 11  | 849  |
| 24  | 24   | BASMENT JAXX HUSBY (MCA)  | 3     | 11  | 762  |
| 26  | 26   | MICHAEL GARDNER BORDERLINE (E) (PROGRESSIVE)                      | 2     | 10  | 861  |
| 28  | 24   | MUSSEY T VS. DANDY WARKHOLS HORNY AS A DANDY (PROGRESSIVE)        | 12    | 10  | 863  |
| 27  | 27   | JAMES MORRISON YOU GIVE ME SOMETHING (PROGRESSIVE)                | 11    | 10  | 806  |

© Nielsen Music Control. Compiled from data gathered from 800 US radio stations on Sep 20, July 2006 to Sep 20, Sep 26, 2006

**INDEPENDENT LOCAL RADIO**

| Pos | Last | Artist/Title   | Label | Wks  | Acc  |
|-----|------|--|-------|------|------|
| 1   | 1    | LILY ALLEN SMILE REGAL                                       | 2201  | 2302 | 3076 |
| 1   | 1    | PINK WHO KNEW LANCE  | 2002  | 1999 | 3378 |
| 3   | 3    | JAMES MORRISON YOU GIVE ME SOMETHING (PROGRESSIVE)           | 2550  | 1754 | 2404 |
| 4   | 10   | RIHANNA UNFAITHFUL (ORIGINAL)                                | 1383  | 1752 | 2532 |
| 4   | 4    | THE FEELING FILL MY LITTLE WORLD ISLAND                      | 1532  | 1554 | 2887 |
| 5   | 8    | CHRISTINA AGUILERA AINT NO OTHER MAN RCA                     | 1426  | 1512 | 2984 |
| 6   | 6    | MADONNA GET TOGETHER WARNER BRGS                             | 1649  | 1457 | 1878 |
| 7   | 9    | THE ZITONS VALERIE (ORIGINAL)                                | 1719  | 1419 | 1832 |
| 9   | 12   | THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN                    | 1387  | 1345 | 2094 |
| 10  | 5    | NELLY FURTADO MANEATER (ORIGINAL)                            | 1627  | 1327 | 2984 |
| 13  | 13   | SNOW PATROL CHASING CARS (FICITION)                          | 1118  | 1256 | 1632 |
| 12  | 6    | KELLY CLARKSON BREAKAWAY RCA                                 | 1649  | 1202 | 1339 |
| 13  | 11   | WILL YOUNG WHO AM I (SONY BMG)                               | 1798  | 1140 | 1913 |
| 14  | 14   | SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE (SONY BMG)          | 1867  | 1124 | 2073 |
| 15  | 22   | RED HOT CHILI PEPPERS TELL ME BABY WARNER BRGS               | 717   | 1071 | 1074 |
| 16  | 16   | SANDI THOM I WISH I WAS A PUNK ROCKER (DWTN FLOWERS) (RCA)   | 946   | 1029 | 1325 |
| 17  | 15   | PAOLO NUTINI LAST REQUEST (ATLANTIC)                         | 170   | 996  | 1432 |
| 17  | 14   | GNARLS BARKLEY SMILEY FACES WANNER BRGS                      | 186   | 847  | 1134 |
| 17  | 17   | KEANE IT IS ANY WONDER (ISLAND)                              | 944   | 834  | 1032 |
| 17  | 17   | JACK JOHNSON UPSIDE DOWN (MCA) (REISLAND)                    | 781   | 806  | 1179 |
| 21  | 21   | ORSON HAPPINESS MERCURY                                      | 542   | 774  | 1070 |
| 21  | 21   | ORSON NO TOWNSHIP MERCURY                                    | 860   | 752  | 996  |
| 23  | 23   | SNOW PATROL YOU'RE ALL I HAVE (FICITION)                     | 646   | 722  | 934  |
| 23  | 23   | ROGUE TRADERS VOODOO CHILD RCA                               | 861   | 709  | 1252 |
| 24  | 20   | ROB SINCLAIR FEAT. STEVE EDWARDS WORLD HOLD ON... (REJECTED) | 807   | 695  | 1230 |
| 24  | 24   | GNARLS BARKLEY CRAZY WANNER BRGS                             | 601   | 661  | 1367 |
| 26  | 26   | RAY LAMONTAGNE TROUBLE (ORIGINAL)                            | 531   | 587  | 963  |
| 27  | 27   | RAZORLIGHT IN THE MORNING (VERTIGO)                          | 436   | 576  | 813  |
| 29  | 26   | JACK JOHNSON BETTER TOGETHER (REISLAND)                      | 636   | 547  | 1040 |
| 29  | 29   | BEYONCÉ DEJA VU (SONY BMG)                                   | 427   | 556  | 1188 |

© Nielsen Music Control. Compiled from data gathered from 800 US radio stations on Sep 20, Sep 26, 2006 to Sep 20, Sep 26, 2006

**The UK Radio Air**

| Pos | Last | Artist/Title | Label            | Wks  | Acc         |      |       |       |     |
|-----|------|--------------|------------------|--|-------------|------|-------|-------|-----|
| 1   | 1    | 7            | LILY ALLEN SMILE | REGAL  | 2251        | 3    | 70.90 | 9     |     |
| 2   | 2    | 7            | 6                | JAMES MORRISON YOU GIVE ME SOMETHING         | PROGRESSIVE | 1264 | 13    | 53.90 | -11 |
| 3   | 4    | 3            | 6                | KEANE CRYSTAL BALL                           | ISLAND      | 495  | 66    | 47.17 | 233 |
| 4   | 7    | 6            | 13               | SNOW PATROL CHASING CARS                     | FICITION    | 1390 | 12    | 43.81 | 14  |
| 5   | 3    | 7            | 2                | RIHANNA UNFAITHFUL                           | DEF JAM     | 1357 | 24    | 43.38 | -27 |
| 6   | 6    | 11           | 34               | THE KOOKS SHE MOVES IN HER OWN WAY           | VIRGIN      | 1547 | 8     | 42.57 | 6   |
| 7   | 4    | 8            | 3                | CHRISTINA AGUILERA AINT NO OTHER MAN         | RCA         | 1612 | 2     | 42.25 | -6  |
| 8   | 11   | 6            | 16               | MADONNA GET TOGETHER                         | WARNER BRGS | 1547 | 1     | 39.14 | 24  |
| 9   | 10   | 4            | 52               | ORSON HAPPINESS                              | MERCURY     | 854  | 48    | 37.21 | 7   |
| 10  | 5    | 7            | 15               | GNARLS BARKLEY SMILEY FACES                  | WARNER BRGS | 938  | -16   | 36.89 | -18 |
| 11  | 8    | 13           | 26               | PINK WHO KNEW                                | LANCE       | 2052 | -4    | 36.78 | 1   |
| 12  | 9    | 6            | 28               | RAY LAMONTAGNE TROUBLE                       | LITHORITE   | 677  | 17    | 35.54 | 1   |
| 13  | 29   | 6            | 1                | SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE     | SONY BMG    | 1067 | 13    | 34.21 | 64  |
| 14  | 25   | 1            | 7                | ROGUE TRADERS VOODOO CHILD                   | RCA         | 778  | 8     | 33.84 | 24  |
| 15  | 16   | 1            | 0                | THE FEELING NEVER BE LONELY                  | ISLAND      | 365  | 157   | 33.68 | 207 |
| 16  | 15   | 6            | 31               | RED HOT CHILI PEPPERS TELL ME BABY           | WARNER BRGS | 1080 | 22    | 33.21 | 10  |
| 17  | 41   | 2            | 0                | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'    | PROGRESSIVE | 468  | 230   | 32.43 | 113 |
| 18  | 11   | 10           | 17               | RAZORLIGHT IN THE MORNING                    | VERTIGO     | 669  | -10   | 31.32 | 15  |
| 19  | 13   | 5            | 30               | CAPTAIN GLORIOUS                             | EMI         | 392  | 5     | 30.44 | 10  |
| 20  | 28   | 6            | 18               | SUPERMODE TELL ME WHY                        | GUERIN      | 578  | -3    | 29.39 | 5   |
| 21  | 25   | 4            | 0                | DAVID GUETTA/THE EGG LOVE DON'T LET ME GO... | DUSTY       | 591  | 23    | 29.28 | 27  |
| 22  | 27   | 5            | 48               | PET SHOP BOYS MINIMAL                        | RESONANCE   | 363  | 32    | 28.27 | 30  |
| 23  | 22   | 13           | 9                | NELLY FURTADO MANEATER                       | GETTER      | 918  | -10   | 25.87 | -4  |
| 24  | 12   | 8            | 0                | PAOLO NUTINI LAST REQUEST                    | ATLANTIC    | 309  | 19    | 25.19 | 34  |
| 25  | 34   | 3            | 0                | RONAN KEATING IRIS                           | PROGRESSIVE | 470  | 72    | 24.85 | 38  |

■ Highest Top 50 Entry ■ Biggest increase in sales ■ Biggest increase in plays ■ Biggest increase in radio air ■ Biggest increase in 50% or more



3. Keane is *It Is Any Wonder* - the first single from Keane's album *Under the Iron Sea* - was a big hit with radio, spending three weeks at the top of the singles chart. Follow-up *Crystal Ball* (last August) is shaping up to be a massive hit, too, and rockets 45-3

this week, making the biggest move inside the Top 50 of any record this year. Policing a comparably modest 495 plays for its 47.17m audience, it achieved an enviable 28 plays on Radio One and just one less on Radio Two, earning 84.78% of its audience along the way. 9. Orson One of the brightest new additions to the airwaves this year,

*Jealousy LUCY*

"The u...  
F...  
Contacts: Mon...  
Eton...



Orson has the fifth and 61st most heard records on radio in 2006 with *No Tomorrow* and

Bright Idea, and are shaping up for a third substantial hit with *Happiness*, which climbs 10-9 this

week. Radio One gave both of its predecessors most-played status, and aired *Happiness* 24

**CAPITAL**

| Pos | Last | Artist/Title                         | Label             |
|-----|------|--------------------------------------|-------------------|
| 1   | 3    | THE FEELING FILL MY LITTLE WORLD     | ISLAND            |
| 2   | 1    | PINK WHO KNEW                        | LANCE             |
| 3   | 7    | THE ZITONS VALERIE                   | BELTONE           |
| 4   | 4    | SNOW PATROL CHASING CARS             | FICITION          |
| 11  | 11   | RED HOT CHILI PEPPERS TELL ME BABY   | WARNER BRGS       |
| 16  | 16   | THE KOOKS SHE MOVES IN HER OWN WAY   | VIRGIN            |
| 17  | 17   | KEANE IT IS ANY WONDER               | ISLAND            |
| 8   | 8    | JAMES MORRISON YOU GIVE ME SOMETHING | PROGRESSIVE       |
| 9   | 13   | JACK JOHNSON UPSIDE DOWN             | BRIGHTSIDE/ISLAND |
| 10  | 7    | LILY ALLEN SMILE                     | REGAL             |

© Nielsen Music Control

**CHRYSALIS**

| Pos | Last | Artist/Title                                 | Label         |
|-----|------|--|---------------|
| 1   | 6    | LILY ALLEN SMILE                             | REGAL         |
| 2   | 2    | DAVID GUETTA/THE EGG LOVE DON'T LET ME GO... | DUSTY         |
| 3   | 3    | ARMAND VAN HELDEN M/M/V/M/V                  | SOUTHERN PINE |
| 4   | 1    | PINK WHO KNEW                                | LANCE         |
| 5   | 4    | POSSYCAT DOLLS FEAT. SNOOP DOGG BUBBLES      | ASAP          |
| 6   | 7    | RIHANNA UNFAITHFUL                           | DEF JAM       |
| 7   | 5    | NELLY FURTADO MANEATER                       | GETTER        |
| 8   | 9    | SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE     | SONY BMG      |
| 9   | 11   | NELLY FURTADO FEAT. TIMBALAND PROAMOUS/JUS   | GETTER        |
| 10  | 13   | CHRISTINA AGUILERA AINT NO OTHER MAN         | RCA           |

© Nielsen Music Control











A debuting James Morrison leads an all-Universal top three including Razorlight and Snow Patrol, while The Kooks hold at four and Ray Lamontagne makes the Top 10

# The Official UK

## TOP 20 MUSIC DVD

| Pos | Last | ARTIST TITLE  | Label (Weeks)         |
|-----|------|---|-----------------------|
| 1   | 1    | PINK FLOYD PULSE - 20.10.04                           | PME (6)               |
| 2   | 0    | STEREOPHONICS LANGUAGE SEX/VIDEO/LEND/OTHER           | Universal (1)         |
| 3   | 3    | VARIOUS ARTISTS GLASTONBURY                           | WEA (20)              |
| 4   | 5    | ELVIS PRESLEY ON ELVIS                                | WEA (20)              |
| 5   | 5    | THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE        | Warner Music/BMG (10) |
| 6   | 6    | ELD ZUM - LIVE  | BMG (10)              |
| 7   | 2    | RUSH REPLAY X3  | BMG (10)              |
| 8   | 7    | PINK FLOYD THE WALL                                   | SVP Columbia (10)     |
| 9   | 11   | MADONNA IM GOING TO TELL YOU A SECRET                 | Warner Music (1)      |
| 10  | 1    | VARIOUS 40 YEARS OF TOP OF THE POPS - 1964-2004       | BBC (2)               |
| 11  | 0    | QUEEN LIVE AT WEMBLEY STADIUM                         | PolyGram (1)          |
| 12  | 8    | GUNS N' ROSES WELCOME TO THE VOID                     | Warner (1)            |
| 13  | 0    | PINK FLOYD/SYD BARRETT PINK FLOYD & SYD BARRETT STORY | SVP Columbia (1)      |
| 14  | 9    | JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS        | Allstar/Columbia (1)  |
| 15  | 13   | THE EAGLES HILL FROZES OVER                           | BMG (1)               |
| 16  | 12   | KYLIE MINOGUE SHOWGIRL                                | PolyGram (1)          |
| 17  | 14   | THE DOORS SOULSAGE PERFORMANCES                       | EVCO (1)              |
| 18  | 4    | BEASTS BOYS JAMMER - SHOT THAT                        | Mercury (1)           |
| 19  | 5    | SINION AND GARFINKEL THE CONCERT IN CENTRAL PARK      | SVP Columbia (1)      |
| 20  | 10   | LED ZEPPELIN SING REMAINS THE SAME                    | WEA/Britannia (1)     |

## TOP 20 COMPILATIONS

| Pos | Last | ARTIST TITLE                                 | Label (Weeks)         |
|-----|------|--|-----------------------|
| 1   | 1    | VARIOUS NOW THAT'S WHAT I CALL MUSIC! 64     | MONMAY (1)            |
| 2   | 2    | VARIOUS CLEVELAND 9                          | UNIVERSAL (1)         |
| 3   | 0    | VARIOUS FESTIVAL 06                          | UNIVERSAL (1)         |
| 4   | 3    | VARIOUS DREAM SUMMER 2006                    | Mercury (1)           |
| 5   | 0    | VARIOUS LASHED EUPHORIA                      | Mercury (1)           |
| 6   | 4    | VARIOUS R&B CLASSICS                         | Sony BMG (1)          |
| 7   | 0    | VARIOUS THE SOUND OF THE PIRATES             | Universal (1)         |
| 8   | 5    | VARIOUS GOODSTITCHEN - GLOBAL GATHERING 2006 | BMG (1)               |
| 9   | 5    | VARIOUS RENAISSANCE - THE CLASSICS PT 2      | Mercury (1)           |
| 10  | 6    | VARIOUS REDD THE SEA                         | Sony BMG (1)          |
| 11  | 7    | VARIOUS BACK 2 HOUSE                         | Mercury (1)           |
| 12  | 4    | VARIOUS FLOOR FILLERS - CLUB CLASSICS        | UNIVERSAL (1)         |
| 13  | 11   | VARIOUS THE ACROSTIC ALBUM                   | EMI/World Circuit (1) |
| 14  | 9    | VARIOUS CLASSIC EUPHORIA                     | Mercury (1)           |
| 15  | 13   | VARIOUS THE NO.1 FUNKY HOUSE ALBUM 2         | Decca (1)             |
| 16  | 13   | VARIOUS ESSENTIAL R&B - SUMMER 2006          | Sony BMG (1)          |
| 17  | 16   | VARIOUS FEELGOOD SONGS                       | EMI (1)               |
| 18  | 0    | VARIOUS THE NO.1 DANCE HITS ALBUM            | Decca (1)             |
| 19  | 12   | VARIOUS R&B SUMMERTIME                       | Sony BMG (1)          |
| 20  | 0    | VARIOUS THE VERY BEST OF POWER BALLADS       | EMI (1)               |

## THE YEAR SO FAR: TOP 20 SINGLES

| Pos | Last | ARTIST TITLE  | Label (Weeks)      |
|-----|------|---|--------------------|
| 1   | 1    | GNARLS BARKLEY CRAZY  | Warner Bros        |
| 2   | 3    | SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR) | BMG                |
| 3   | 2    | INFERNAL FROM PARIS TO BERLIN                                   | Apollon/Interscope |
| 4   | 4    | SHAKIRA FEAT WYCKE KEAH HIPS DON'T LIE                          | Capitol            |
| 5   | 5    | NELLY FURTADO MANEATER  | Capitol            |
| 6   | 6    | RHIANNA SUG   | Dot Music          |
| 7   | 7    | NOTORIOUS B.I.G./DIDDY/NEELY HASTY GIRL                         | BMG                |
| 8   | 8    | ORSON NO TOMORROW   | Mercury            |
| 9   | 9    | SHAYNE WARD THAT'S MY GOAL                                      | Sony Music         |
| 10  | 10   | SHAYNE WARD NO PROMISES   | Sony Music         |
| 11  | 11   | MECK FEAZ LEAD SAYER THUNDER IN MY HEART AGAIN                  | Capitol/2 E 10     |
| 12  | 12   | CORINNE BAILEY RAE PUT YOUR RECORDS ON                          | Capitol/Columbia   |
| 13  | 13   | THE KOOKS RAIVE   | Virgin             |
| 14  | 14   | LILY ALLEN SMILE  | Capitol/Columbia   |
| 15  | 15   | PUSHYCAT DOLLS FEAT WILL I AM BEEP                              | Capitol            |
| 16  | 16   | NE-YO SO SO SOX   | Capitol            |
| 17  | 17   | NIZLOPPZ I'M CHASING YOU  | EMI                |
| 18  | 18   | CHICO TI TOCÓ TIME  | Sony BMG           |
| 19  | 19   | MARY J BLIGE & 112 ONE  | Capitol            |
| 20  | 20   | THE BLACK EYED PEAS PUMP IT                                     | Atlantic           |



**L. James Morrison**  
Four weeks after the release of his first single You Give Me Something, 25-year-old singer/songwriter James Morrison from Rugby enters the albums chart at one with his debut set Undiscovered. Rucking up an impressive 84,611 sales last week, it is the eighth debut album released in 2006 to reach number one, following those of The Arctic Monkeys, Corinne Bailey Rae, Journey South, Shayne Ward, Gnarls Barkley, Orson and Sandi Thom. That is the highest success rate for new acts in more than a decade, and indicative of a healthy scene.



**3. Snow Patrol**  
Snow Patrol's Eyes Open is the sixth album to sell more than 500,000 copies this year, joining The Arctic Monkeys, Jack Johnson, Corinne Bailey Rae, The Kooks and Red Hot Chili Peppers. Reaching the target on its 14th week on release, Eyes Open slips 2.3 on the weekly list despite increasing its sales for the fifth week in a row. Sales last week of 38,959 were up 8.6% and left its tally at 530,461. The album's second single, Clasing Care, climbs from 15-11.

| Pos | Last | ARTIST TITLE                                   | Label (Weeks)           |
|-----|------|--|-------------------------|
| 1   | NEW  | JAMES MORRISON UNDISCOVERED                    | Capitol (1)             |
| 2   | 1    | RAZORLIGHT RAZORLIGHT                          | Vertigo (1)             |
| 3   | 2    | SNOW PATROL EYES OPEN                          | Capitol/Columbia (1)    |
| 4   | 4    | THE KOOKS INSIDE IN/INSIDE OUT 2               | Virgin/Capitol (1)      |
| 5   | 6    | RAY LAMONTAGNE TROUBLE                         | Capitol (1)             |
| 6   | 3    | LILY ALLEN ALRIGHT, STILL                      | Capitol (1)             |
| 7   | 5    | PAOLO NUTINI THESE STREETS                     | Atlantic (1)            |
| 8   | 9    | RHIANNA A GIRL LIKE ME                         | Capitol (1)             |
| 9   | 10   | NINA SIMONE THE VERY BEST OF                   | BMG (1)                 |
| 10  | 11   | GNARLS BARKLEY ST ELSEWHERE                    | Warner Bros (1)         |
| 11  | 8    | MUSE BLACK HOLES & REVELATIONS                 | Reprise/Warner Bros (1) |
| 12  | 17   | ORSON BRIGHT IDEA                              | Mercury (1)             |
| 13  | 10   | BILLY JOEL PLANO MAN - THE VERY BEST OF        | Columbia (1)            |
| 14  | 19   | SHAKIRA ORAL FIXATION VOL. 2                   | Epic/Sony (1)           |
| 15  | 12   | THE ZITONS TIRED OF HANGING AROUND             | Baldwin/Epic (1)        |
| 16  | 15   | KEANE UNDER THE IRON SEA 2                     | BMG (1)                 |
| 17  | NEW  | PUPPINS SISTERS BETHA BOTTOM DOLLAR            | Capitol (1)             |
| 18  | 14   | FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS | Capitol (1)             |
| 19  | 7    | PHARREL WILLIAMS IN MY MIND                    | Mercury (1)             |
| 20  | 18   | RED HOT CHILI PEPPERS STADIUM ARCADIUM         | Warner Bros (1)         |
| 21  | 21   | FEEDER THE SINGLES                             | Capitol (1)             |
| 22  | NEW  | DMX YEAR OF THE DOG AGAIN                      | Capitol (1)             |
| 23  | 27   | SAM COOKE PORTRAIT OF A LEGEND                 | Capitol (1)             |
| 24  | 24   | PINK I'M NOT DEAD                              | Capitol (1)             |
| 25  | 17   | PUSHYCAT DOLLS PCD 01                          | Capitol (1)             |
| 26  | 20   | SANDI THOM SMILE IT CONFUSES PEOPLE            | Capitol (1)             |
| 27  | NEW  | STONE SOUR COME WHAT (EVER) MAY                | Capitol (1)             |
| 28  | 33   | MADONNA CONFESSIONS ON A DANCE FLOOR           | Warner Bros (1)         |
| 29  | 42   | NELLY FURTADO LOOSE                            | Capitol (1)             |
| 30  | 9    | THE FEELING TWELVE STOPS AND HOME              | Capitol (1)             |
| 31  | 25   | KELLY CLARKSON BREAKAWAY                       | Capitol (1)             |
| 32  | 09   | JAMES BLUNT BACK TO BEDLAM                     | Atlantic (1)            |
| 33  | 48   | RED HOT CHILI PEPPERS GREATEST HITS            | Warner Bros (1)         |
| 34  | 23   | JOHNNY CASH AMERICAN V - A HUNDRED HIGWAYS     | Mercury (1)             |
| 35  | 07   | JACK JOHNSON IN BETWEEN DREAMS                 | Capitol (1)             |
| 36  | 28   | NE-YO IN MY OWN WORDS                          | Capitol (1)             |
| 37  | 09   | FLEETWOOD MAC GREATEST HITS                    | Mercury (1)             |
| 38  | 26   | LOSTPROPHETS LIBERATION TRANSMISSION           | Capitol (1)             |



THE OFFICIAL  
UK ALBUMS  
CHART

Chart compiled from actual sales and streaming data across a variety of formats from 4,000 UK stores.  
© The Official UK Charts Company 2006. Produced with IFPI and BPI cooperation.

Specialist

# Albums Chart

| WEEK | LAST WEEK | MOVEMENT | ARTIST TITLE   | WEEKS ON CHART | PEAK POSITION |
|------|-----------|----------|--|----------------|---------------|
| 39   | 29        | ▲        | <b>WOLFMEATHER</b> WOLF-MOTHER                                 | 1              | 1             |
| 40   | 34        | ▲        | <b>KAISER CHIEFS</b> EMPLOY                                    | 1              | 1             |
| 41   | 43        | ▲        | <b>THE RACONTEURS</b> BROKEN BOY SOLDIERS                      | 1              | 1             |
| 42   | 31        | ▲        | <b>THOM YORKE</b> THE ERASER                                   | 1              | 1             |
| 43   | 39        | ▲        | <b>GUNS 'N' ROSES</b> GREATEST HITS                            | 1              | 1             |
| 44   | 66        | ▲        | <b>PRIMAL SCREAM</b> RIOT CITY BLUES                           | 1              | 1             |
| 45   | 38        | ▲        | <b>CORINNE BAILEY RAE</b> CORINNE BAILEY RAE                   | 1              | 1             |
| 46   | 41        | ▲        | <b>SEAN PAUL</b> THE TRINITY                                   | 1              | 1             |
| 47   | NEW       | ▲        | <b>DOONAVAN</b> THE BEST OF - SUNSHINE SUPERMAN                | 1              | 1             |
| 48   | 20        | ▲        | <b>JACK JOHNSON</b> CURIOUS GEORGE (OST)                       | 1              | 1             |
| 49   | 57        | ▲        | <b>COLDPLAY</b> X&Y  | 1              | 1             |
| 50   | 61        | ▲        | <b>MASSIVE ATTACK</b> COLLECTED - THE BEST OF                  | 1              | 1             |
| 51   | 30        | ▲        | <b>JOHNNY CASH</b> RING OF FIRE - THE LEGEND OF                | 1              | 1             |
| 52   | 44        | ▲        | <b>THE AUTOMATIC</b> NOT ACCEPTED ANYWHERE                     | 1              | 1             |
| 53   | 6         | ▲        | <b>JOURNEY</b> SOUTH JOURNEY SOUTH                             | 1              | 1             |
| 54   | 53        | ▲        | <b>GREEN DAY</b> AMERICAN IDIOT                                | 1              | 1             |
| 55   | 34        | ▲        | <b>GUILLEMOTTS</b> THROUGH THE WINDOWPANE                      | 1              | 1             |
| 56   | 51        | ▲        | <b>THE KILLERS</b> HOT FUSS                                    | 1              | 1             |
| 57   | 9         | ▲        | <b>GORILLAZ</b> DEMON DAYS                                     | 1              | 1             |
| 58   | 30        | ▲        | <b>SERGIO MENDES</b> TIMELESS                                  | 1              | 1             |
| 59   | 60        | ▲        | <b>ARCTIC MONKEYS</b> WHATEVER PEOPLE SAY I AM, THAT'S WHAT... | 1              | 1             |
| 60   | 26        | ▲        | <b>BILL WITHERS</b> LOVELY DAY - THE VERY BEST OF              | 1              | 1             |
| 61   | 54        | ▲        | <b>KEANE</b> HOPES AND FEARS                                   | 1              | 1             |
| 62   | 22        | ▲        | <b>JAMES DEAN BRADFIELD</b> THE GREAT WESTERN                  | 1              | 1             |
| 63   | 22        | ▲        | <b>WESTLIFE</b> FACE TO FACE                                   | 1              | 1             |
| 64   | 49        | ▲        | <b>BUSTA RHYMES</b> THE BIG BANG                               | 1              | 1             |
| 65   | 58        | ▲        | <b>BON JOVI</b> CROSS ROAD - THE BEST OF                       | 1              | 1             |
| 66   | 7         | ▲        | <b>KT TUNSTALL</b> EYE TO THE TELESCOPE                        | 1              | 1             |
| 67   | 73        | ▲        | <b>MADONNA</b> THE IMMACULATE COLLECTION                       | 1              | 1             |
| 68   | 7         | ▲        | <b>RONAN KEATING</b> BRING YOU HOME                            | 1              | 1             |
| 69   | 22        | ▲        | <b>IL DIVO</b> ANCORA  | 1              | 1             |
| 70   | 52        | ▲        | <b>THE DIXIE CHICKS</b> TAKING THE LONG WAY                    | 1              | 1             |
| 71   | 55        | ▲        | <b>WILL YOUNG</b> KEEP ON                                      | 1              | 1             |
| 72   | 6         | ▲        | <b>ANASTASIA</b> PIECES OF A DREAM                             | 1              | 1             |
| 73   | 56        | ▲        | <b>SHAYNE WARD</b> SHAYNE                                      | 1              | 1             |
| 74   | 75        | ▲        | <b>PANIC AT THE DISCO</b> A FEVER YOU CAN'T SWEAT OUT          | 1              | 1             |
| 75   | 75        | ▲        | <b>ROBBIE WILLIAMS</b> GREATEST HITS                           | 1              | 1             |



**Puppini Sisters** Although comprising three unrelated singers - two Brits and an Italian - The Puppini Sisters are so called in tribute to the Andrews Sisters, the classic harmony trio whose vocal and fashion style their own recalls. Applying their 1940s style vocals to more contemporary songs like Withering Heights (Kate Bush), Plain Glass (The Smiths) and Heart of Glass (Blondie) as well as 50s swingtime favourites like The Andrews Sisters' biggest hit Sisters has paid big dividends for The Puppini, whose first album *Batcha Bottom* debuts sold 12,652 copies last week to debut at 17.



**47. Donovan** First released four years ago, the newly re-packaged *Sunshine Supermen* - the first of Donovan enters the chart this week at 47 on sales of 4,956, bringing the folk legend back onto the list for the first time in 33 years. Donovan has remained active, despite not appearing in the charts, and released his most recent album, *Beat Cafe*, in 2004. He also, enjoyed a top five single in *Ceremony* in 2002, remaking his song *Atlantic* with his group *No Angel*.

## TOP 10 INDIE SINGLES

| WEEK | ARTIST TITLE   | LAST WEEK |
|------|--|-----------|
| 1    | THE RACONTEURS HANGS   | NEW       |
| 2    | THE HOLLOWMAYS TWO LEFT FEET                                   | NEW       |
| 3    | BOB SINCLAIR/STEVE EDWARDS WORLD HOLD ON (CHILDREN OF THE SKY) | NEW       |
| 4    | ARMANDO VAN HELDEN FEAT. TABATA MYNMY                          | NEW       |
| 5    | FORWARD, RUSSIAN LIGHTEN                                       | NEW       |
| 6    | TV ON THE RADIO WOLF LINE ME                                   | NEW       |
| 7    | LONDON'S MINE WHITE ROSE MOVEMENT                              | NEW       |
| 8    | BLAIDS BADELIT'S A PIRATE                                      | NEW       |
| 9    | FRANZ FERDINAND REMOVED PUT YOUR BOOTS ON                      | NEW       |
| 10   | LOSTPROPHETS RELOADERS (A LIBERATION BROADCAST)                | NEW       |

## TOP 10 INDIE ALBUMS

| WEEK | ARTIST TITLE   | LAST WEEK |
|------|--|-----------|
| 1    | FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS               | NEW       |
| 2    | THE RACONTEURS BROKEN BOY SOLDIERS                           | NEW       |
| 3    | THOM YORKE THE ERASER  | NEW       |
| 4    | LOSTPROPHETS LIBERATION TRANSMISSION                         | NEW       |
| 5    | BULLET FOR MY VALENTINE THE POISON                           | NEW       |
| 6    | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT | NEW       |
| 7    | THE PRODIGY THEIR LAW - THE SINGLES 1990-2005                | NEW       |
| 8    | ALI FARUKA TOURE SAWANE                                      | NEW       |
| 9    | THE PIPETTES WE ARE THE PIPETTES                             | NEW       |
| 10   | JOSE GONZALEZ VENER  | NEW       |

## TOP 10 ROCK ALBUMS

| WEEK | ARTIST TITLE                           | LAST WEEK |
|------|--|-----------|
| 1    | STONE SOUR COME WHAT EVER'S MAY        | NEW       |
| 2    | MUSIC BLACK HOLDS & REVELATIONS        | NEW       |
| 3    | RED HOT CHILI PEPPERS STADIUM ARCADUM  | NEW       |
| 4    | WOLFMEATHER WOLF-MOTHER                | NEW       |
| 5    | LOSTPROPHETS LIBERATION TRANSMISSION   | NEW       |
| 6    | BULLET FOR MY VALENTINE THE POISON     | NEW       |
| 7    | GREEN DAY AMERICAN IDIOT               | NEW       |
| 8    | CINIS 'N' ROSES APPEAL FOR DESTRUCTION | NEW       |
| 9    | CINIS 'N' ROSES GREATEST HITS          | NEW       |
| 10   | LEO ZEPPELIN FOUR SYMBOLS              | NEW       |

## TOP 10 JAZZ ALBUMS

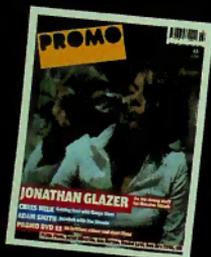
| WEEK | ARTIST TITLE  | LAST WEEK |
|------|---|-----------|
| 1    | NINA SIMONE THE VERY BEST OF                          | NEW       |
| 2    | GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF | NEW       |
| 3    | VARIOUS JAZZ FOR DINNER                               | NEW       |
| 4    | NINA SIMONE SONGS TO SING - THE BEST OF               | NEW       |
| 5    | RAY CHARLES CLASSIC RAY                               | NEW       |
| 6    | GLENN MILLER SO GOLDEN GREATS                         | NEW       |
| 7    | BB KING THE BLUES KING                                | NEW       |
| 8    | VARIOUS JAZZ CAFE                                     | NEW       |
| 9    | RAY CHARLES RAY                                       | NEW       |
| 10   | RAY CHARLES SO CLASSIC SONGS                          | NEW       |

## TOP 10 CLASSICAL ALBUMS

| WEEK | ARTIST TITLE  | LAST WEEK |
|------|---|-----------|
| 1    | KATHERINE JENKINS LIVING A DREAM                      | NEW       |
| 2    | KATHERINE JENKINS SECOND NATURE                       | NEW       |
| 3    | HAYLEY WESTENRA COSYSSY                               | NEW       |
| 4    | KARL JENKINS THE ARMED MAN - A MASS FOR PEACE         | NEW       |
| 5    | ST THOMAS MUSIC GROUP RIZZA TAIZÉ CHANT               | NEW       |
| 6    | JULIAN LLOYD WEBBER UNEXPECTED SONGS                  | NEW       |
| 7    | STRAUSSKAPPEL WELMAR/WIT R STRAUSSIAN ALPINE SYMPHONY | NEW       |
| 8    | NICOLA BENEDETTI MENDELSSOHN CONCERTO FOR VIOLIN      | NEW       |
| 9    | KARL JENKINS & ADENIUS THE ESSENTIAL COLLECTION       | NEW       |
| 10   | KARL JENKINS REQUIEM                                  | NEW       |

▲ Sales increase  
● Sales increase +50%  
◆ Highest New Entry  
◆ Highest Gainer  
◆ Platinum (100,000)  
◆ Silver (20,000)  
◆ Gold (10,000)  
◆ 1991 Platinum (Europe) (50,000 copies)◆ 1992 Platinum (Europe) (50,000 copies)◆ 1993 Platinum (Europe) (50,000 copies)◆ 1994 Platinum (Europe) (50,000 copies)◆ 1995 Platinum (Europe) (50,000 copies)◆ 1996 Platinum (Europe) (50,000 copies)◆ 1997 Platinum (Europe) (50,000 copies)◆ 1998 Platinum (Europe) (50,000 copies)◆ 1999 Platinum (Europe) (50,000 copies)◆ 2000 Platinum (Europe) (50,000 copies)◆ 2001 Platinum (Europe) (50,000 copies)◆ 2002 Platinum (Europe) (50,000 copies)◆ 2003 Platinum (Europe) (50,000 copies)◆ 2004 Platinum (Europe) (50,000 copies)◆ 2005 Platinum (Europe) (50,000 copies)◆ 2006 Platinum (Europe) (50,000 copies)◆ 2007 Platinum (Europe) (50,000 copies)◆ 2008 Platinum (Europe) (50,000 copies)◆ 2009 Platinum (Europe) (50,000 copies)◆ 2010 Platinum (Europe) (50,000 copies)◆ 2011 Platinum (Europe) (50,000 copies)◆ 2012 Platinum (Europe) (50,000 copies)◆ 2013 Platinum (Europe) (50,000 copies)◆ 2014 Platinum (Europe) (50,000 copies)◆ 2015 Platinum (Europe) (50,000 copies)◆ 2016 Platinum (Europe) (50,000 copies)◆ 2017 Platinum (Europe) (50,000 copies)◆ 2018 Platinum (Europe) (50,000 copies)◆ 2019 Platinum (Europe) (50,000 copies)◆ 2020 Platinum (Europe) (50,000 copies)◆ 2021 Platinum (Europe) (50,000 copies)◆ 2022 Platinum (Europe) (50,000 copies)◆ 2023 Platinum (Europe) (50,000 copies)◆ 2024 Platinum (Europe) (50,000 copies)◆ 2025 Platinum (Europe) (50,000 copies)◆ 2026 Platinum (Europe) (50,000 copies)◆ 2027 Platinum (Europe) (50,000 copies)◆ 2028 Platinum (Europe) (50,000 copies)◆ 2029 Platinum (Europe) (50,000 copies)◆ 2030 Platinum (Europe) (50,000 copies)◆ 2031 Platinum (Europe) (50,000 copies)◆ 2032 Platinum (Europe) (50,000 copies)◆ 2033 Platinum (Europe) (50,000 copies)◆ 2034 Platinum (Europe) (50,000 copies)◆ 2035 Platinum (Europe) (50,000 copies)◆ 2036 Platinum (Europe) (50,000 copies)◆ 2037 Platinum (Europe) (50,000 copies)◆ 2038 Platinum (Europe) (50,000 copies)◆ 2039 Platinum (Europe) (50,000 copies)◆ 2040 Platinum (Europe) (50,000 copies)◆ 2041 Platinum (Europe) (50,000 copies)◆ 2042 Platinum (Europe) (50,000 copies)◆ 2043 Platinum (Europe) (50,000 copies)◆ 2044 Platinum (Europe) (50,000 copies)◆ 2045 Platinum (Europe) (50,000 copies)◆ 2046 Platinum (Europe) (50,000 copies)◆ 2047 Platinum (Europe) (50,000 copies)◆ 2048 Platinum (Europe) (50,000 copies)◆ 2049 Platinum (Europe) (50,000 copies)◆ 2050 Platinum (Europe) (50,000 copies)◆ 2051 Platinum (Europe) (50,000 copies)◆ 2052 Platinum (Europe) (50,000 copies)◆ 2053 Platinum (Europe) (50,000 copies)◆ 2054 Platinum (Europe) (50,000 copies)◆ 2055 Platinum (Europe) (50,000 copies)◆ 2056 Platinum (Europe) (50,000 copies)◆ 2057 Platinum (Europe) (50,000 copies)◆ 2058 Platinum (Europe) (50,000 copies)◆ 2059 Platinum (Europe) (50,000 copies)◆ 2060 Platinum (Europe) (50,000 copies)◆ 2061 Platinum (Europe) (50,000 copies)◆ 2062 Platinum (Europe) (50,000 copies)◆ 2063 Platinum (Europe) (50,000 copies)◆ 2064 Platinum (Europe) (50,000 copies)◆ 2065 Platinum (Europe) (50,000 copies)◆ 2066 Platinum (Europe) (50,000 copies)◆ 2067 Platinum (Europe) (50,000 copies)◆ 2068 Platinum (Europe) (50,000 copies)◆ 2069 Platinum (Europe) (50,000 copies)◆ 2070 Platinum (Europe) (50,000 copies)◆ 2071 Platinum (Europe) (50,000 copies)◆ 2072 Platinum (Europe) (50,000 copies)◆ 2073 Platinum (Europe) (50,000 copies)◆ 2074 Platinum (Europe) (50,000 copies)◆ 2075 Platinum (Europe) (50,000 copies)◆ 2076 Platinum (Europe) (50,000 copies)◆ 2077 Platinum (Europe) (50,000 copies)◆ 2078 Platinum (Europe) (50,000 copies)◆ 2079 Platinum (Europe) (50,000 copies)◆ 2080 Platinum (Europe) (50,000 copies)◆ 2081 Platinum (Europe) (50,000 copies)◆ 2082 Platinum (Europe) (50,000 copies)◆ 2083 Platinum (Europe) (50,000 copies)◆ 2084 Platinum (Europe) (50,000 copies)◆ 2085 Platinum (Europe) (50,000 copies)◆ 2086 Platinum (Europe) (50,000 copies)◆ 2087 Platinum (Europe) (50,000 copies)◆ 2088 Platinum (Europe) (50,000 copies)◆ 2089 Platinum (Europe) (50,000 copies)◆ 2090 Platinum (Europe) (50,000 copies)◆ 2091 Platinum (Europe) (50,000 copies)◆ 2092 Platinum (Europe) (50,000 copies)◆ 2093 Platinum (Europe) (50,000 copies)◆ 2094 Platinum (Europe) (50,000 copies)◆ 2095 Platinum (Europe) (50,000 copies)◆ 2096 Platinum (Europe) (50,000 copies)◆ 2097 Platinum (Europe) (50,000 copies)◆ 2098 Platinum (Europe) (50,000 copies)◆ 2099 Platinum (Europe) (50,000 copies)◆ 2100 Platinum (Europe) (50,000 copies)◆ 2101 Platinum (Europe) (50,000 copies)◆ 2102 Platinum (Europe) (50,000 copies)◆ 2103 Platinum (Europe) (50,000 copies)◆ 2104 Platinum (Europe) (50,000 copies)◆ 2105 Platinum (Europe) (50,000 copies)◆ 2106 Platinum (Europe) (50,000 copies)◆ 2107 Platinum (Europe) (50,000 copies)◆ 2108 Platinum (Europe) (50,000 copies)◆ 2109 Platinum (Europe) (50,000 copies)◆ 2110 Platinum (Europe) (50,000 copies)◆ 2111 Platinum (Europe) (50,000 copies)◆ 2112 Platinum (Europe) (50,000 copies)◆ 2113 Platinum (Europe) (50,000 copies)◆ 2114 Platinum (Europe) (50,000 copies)◆ 2115 Platinum (Europe) (50,000 copies)◆ 2116 Platinum (Europe) (50,000 copies)◆ 2117 Platinum (Europe) (50,000 copies)◆ 2118 Platinum (Europe) (50,000 copies)◆ 2119 Platinum (Europe) (50,000 copies)◆ 2120 Platinum (Europe) (50,000 copies)◆ 2121 Platinum (Europe) (50,000 copies)◆ 2122 Platinum (Europe) (50,000 copies)◆ 2123 Platinum (Europe) (50,000 copies)◆ 2124 Platinum (Europe) (50,000 copies)◆ 2125 Platinum (Europe) (50,000 copies)◆ 2126 Platinum (Europe) (50,000 copies)◆ 2127 Platinum (Europe) (50,000 copies)◆ 2128 Platinum (Europe) (50,000 copies)◆ 2129 Platinum (Europe) (50,000 copies)◆ 2130 Platinum (Europe) (50,000 copies)◆ 2131 Platinum (Europe) (50,000 copies)◆ 2132 Platinum (Europe) (50,000 copies)◆ 2133 Platinum (Europe) (50,000 copies)◆ 2134 Platinum (Europe) (50,000 copies)◆ 2135 Platinum (Europe) (50,000 copies)◆ 2136 Platinum (Europe) (50,000 copies)◆ 2137 Platinum (Europe) (50,000 copies)◆ 2138 Platinum (Europe) (50,000 copies)◆ 2139 Platinum (Europe) (50,000 copies)◆ 2140 Platinum (Europe) (50,000 copies)◆ 2141 Platinum (Europe) (50,000 copies)◆ 2142 Platinum (Europe) (50,000 copies)◆ 2143 Platinum (Europe) (50,000 copies)◆ 2144 Platinum (Europe) (50,000 copies)◆ 2145 Platinum (Europe) (50,000 copies)◆ 2146 Platinum (Europe) (50,000 copies)◆ 2147 Platinum (Europe) (50,000 copies)◆ 2148 Platinum (Europe) (50,000 copies)◆ 2149 Platinum (Europe) (50,000 copies)◆ 2150 Platinum (Europe) (50,000 copies)◆ 2151 Platinum (Europe) (50,000 copies)◆ 2152 Platinum (Europe) (50,000 copies)◆ 2153 Platinum (Europe) (50,000 copies)◆ 2154 Platinum (Europe) (50,000 copies)◆ 2155 Platinum (Europe) (50,000 copies)◆ 2156 Platinum (Europe) (50,000 copies)◆ 2157 Platinum (Europe) (50,000 copies)◆ 2158 Platinum (Europe) (50,000 copies)◆ 2159 Platinum (Europe) (50,000 copies)◆ 2160 Platinum (Europe) (50,000 copies)◆ 2161 Platinum (Europe) (50,000 copies)◆ 2162 Platinum (Europe) (50,000 copies)◆ 2163 Platinum (Europe) (50,000 copies)◆ 2164 Platinum (Europe) (50,000 copies)◆ 2165 Platinum (Europe) (50,000 copies)◆ 2166 Platinum (Europe) (50,000 copies)◆ 2167 Platinum (Europe) (50,000 copies)◆ 2168 Platinum (Europe) (50,000 copies)◆ 2169 Platinum (Europe) (50,000 copies)◆ 2170 Platinum (Europe) (50,000 copies)◆ 2171 Platinum (Europe) (50,000 copies)◆ 2172 Platinum (Europe) (50,000 copies)◆ 2173 Platinum (Europe) (50,000 copies)◆ 2174 Platinum (Europe) (50,000 copies)◆ 2175 Platinum (Europe) (50,000 copies)◆ 2176 Platinum (Europe) (50,000 copies)◆ 2177 Platinum (Europe) (50,000 copies)◆ 2178 Platinum (Europe) (50,000 copies)◆ 2179 Platinum (Europe) (50,000 copies)◆ 2180 Platinum (Europe) (50,000 copies)◆ 2181 Platinum (Europe) (50,000 copies)◆ 2182 Platinum (Europe) (50,000 copies)◆ 2183 Platinum (Europe) (50,000 copies)◆ 2184 Platinum (Europe) (50,000 copies)◆ 2185 Platinum (Europe) (50,000 copies)◆ 2186 Platinum (Europe) (50,000 copies)◆ 2187 Platinum (Europe) (50,000 copies)◆ 2188 Platinum (Europe) (50,000 copies)◆ 2189 Platinum (Europe) (50,000 copies)◆ 2190 Platinum (Europe) (50,000 copies)◆ 2191 Platinum (Europe) (50,000 copies)◆ 2192 Platinum (Europe) (50,000 copies)◆ 2193 Platinum (Europe) (50,000 copies)◆ 2194 Platinum (Europe) (50,000 copies)◆ 2195 Platinum (Europe) (50,000 copies)◆ 2196 Platinum (Europe) (50,000 copies)◆ 2197 Platinum (Europe) (50,000 copies)◆ 2198 Platinum (Europe) (50,000 copies)◆ 2199 Platinum (Europe) (50,000 copies)◆ 2200 Platinum (Europe) (50,000 copies)◆ 2201 Platinum (Europe) (50,000 copies)◆ 2202 Platinum (Europe) (50,000 copies)◆ 2203 Platinum (Europe) (50,000 copies)◆ 2204 Platinum (Europe) (50,000 copies)◆ 2205 Platinum (Europe) (50,000 copies)◆ 2206 Platinum (Europe) (50,000 copies)◆ 2207 Platinum (Europe) (50,000 copies)◆ 2208 Platinum (Europe) (50,000 copies)◆ 2209 Platinum (Europe) (50,000 copies)◆ 2210 Platinum (Europe) (50,000 copies)◆ 2211 Platinum (Europe) (50,000 copies)◆ 2212 Platinum (Europe) (50,000 copies)◆ 2213 Platinum (Europe) (50,000 copies)◆ 2214 Platinum (Europe) (50,000 copies)◆ 2215 Platinum (Europe) (50,000 copies)◆ 2216 Platinum (Europe) (50,000 copies)◆ 2217 Platinum (Europe) (50,000 copies)◆ 2218 Platinum (Europe) (50,000 copies)◆ 2219 Platinum (Europe) (50,000 copies)◆ 2220 Platinum (Europe) (50,000 copies)◆ 2221 Platinum (Europe) (50,000 copies)◆ 2222 Platinum (Europe) (50,000 copies)◆ 2223 Platinum (Europe) (50,000 copies)◆ 2224 Platinum (Europe) (50,000 copies)◆ 2225 Platinum (Europe) (50,000 copies)◆ 2226 Platinum (Europe) (50,000 copies)◆ 2227 Platinum (Europe) (50,000 copies)◆ 2228 Platinum (Europe) (50,000 copies)◆ 2229 Platinum (Europe) (50,000 copies)◆ 2230 Platinum (Europe) (50,000 copies)◆ 2231 Platinum (Europe) (50,000 copies)◆ 2232 Platinum (Europe) (50,000 copies)◆ 2233 Platinum (Europe) (50,000 copies)◆ 2234 Platinum (Europe) (50,000 copies)◆ 2235 Platinum (Europe) (50,000 copies)◆ 2236 Platinum (Europe) (50,000 copies)◆ 2237 Platinum (Europe) (50,000 copies)◆ 2238 Platinum (Europe) (50,000 copies)◆ 2239 Platinum (Europe) (50,000 copies)◆ 2240 Platinum (Europe) (50,000 copies)◆ 2241 Platinum (Europe) (50,000 copies)◆ 2242 Platinum (Europe) (50,000 copies)◆ 2243 Platinum (Europe) (50,000 copies)◆ 2244 Platinum (Europe) (50,000 copies)◆ 2245 Platinum (Europe) (50,000 copies)◆ 2246 Platinum (Europe) (50,000 copies)◆ 2247 Platinum (Europe) (50,000 copies)◆ 2248 Platinum (Europe) (50,000 copies)◆ 2249 Platinum (Europe) (50,000 copies)◆ 2250 Platinum (Europe) (50,000 copies)◆ 2251 Platinum (Europe) (50,000 copies)◆ 2252 Platinum (Europe) (50,000 copies)◆ 2253 Platinum (Europe) (50,000 copies)◆ 2254 Platinum (Europe) (50,000 copies)◆ 2255 Platinum (Europe) (50,000 copies)◆ 2256 Platinum (Europe) (50,000 copies)◆ 2257 Platinum (Europe) (50,000 copies)◆ 2258 Platinum (Europe) (50,000 copies)◆ 2259 Platinum (Europe) (50,000 copies)◆ 2260 Platinum (Europe) (50,000 copies)◆ 2261 Platinum (Europe) (50,000 copies)◆ 2262 Platinum (Europe) (50,000 copies)◆ 2263 Platinum (Europe) (50,000 copies)◆ 2264 Platinum (Europe) (50,000 copies)◆ 2265 Platinum (Europe) (50,000 copies)◆ 2266 Platinum (Europe) (50,000 copies)◆ 2267 Platinum (Europe) (50,000 copies)◆ 2268 Platinum (Europe) (50,000 copies)◆ 2269 Platinum (Europe) (50,000 copies)◆ 2270 Platinum (Europe) (50,000 copies)◆ 2271 Platinum (Europe) (50,000 copies)◆ 2272 Platinum (Europe) (50,000 copies)◆ 2273 Platinum (Europe) (50,000 copies)◆ 2274 Platinum (Europe) (50,000 copies)◆ 2275 Platinum (Europe) (50,000 copies)◆ 2276 Platinum (Europe) (50,000 copies)◆ 2277 Platinum (Europe) (50,000 copies)◆ 2278 Platinum (Europe) (50,000 copies)◆ 2279 Platinum (Europe) (50,000 copies)◆ 2280 Platinum (Europe) (50,000 copies)◆ 2281 Platinum (Europe) (50,000 copies)◆ 2282 Platinum (Europe) (50,000 copies)◆ 2283 Platinum (Europe) (50,000 copies)◆ 2284 Platinum (Europe) (50,000 copies)◆ 2285 Platinum (Europe) (50,000 copies)◆ 2286 Platinum (Europe) (50,000 copies)◆ 2287 Platinum (Europe) (50,000 copies)◆ 2288 Platinum (Europe) (50,000 copies)◆ 2289 Platinum (Europe) (50,000 copies)◆ 2290 Platinum (Europe) (50,000 copies)◆ 2291 Platinum (Europe) (50,000 copies)◆ 2292 Platinum (Europe) (50,000 copies)◆ 2293 Platinum (Europe) (50,000 copies)◆ 2294 Platinum (Europe) (50,000 copies)◆ 2295 Platinum (Europe) (50,000 copies)◆ 2296 Platinum (Europe) (50,000 copies)◆ 2297 Platinum (Europe) (50,000 copies)◆ 2298 Platinum (Europe) (50,000 copies)◆ 2299 Platinum

# PROMO



## COMING SOON

# A special celebration of 25 years of music videos on MTV

## Biggest ever issue

## Distribution to all Music Week readers

To discuss advertising opportunities contact  
Matthew Tyrrell on 020 7921 8352  
or [matthew@musicweek.com](mailto:matthew@musicweek.com)